

On sculpture

Un *simulacro* shapes a presence that does not evoke another or any other underlying hidden reality, and expects to be considered real exclusively in its right.

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Arturo Martini scrive ne *La scultura lingua morta*: "An apple modeled by Fidia remains an object, but a painted apple is an expression of art, even when it's been painted badly."

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Some sculpture of the past is the fruit of a group effort, in the same way that masterpieces were once produced anonymously in an artist's studio and in certain works of popular art in which the name of the author was not indicated. Perhaps in some cases, an author *may not have even existed*.

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Unique forms in sculpture for me are those that may be considered the only result achievable, the consequence of an effort. Therefore not just one of the many forms possible but the only form possible.

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A child who moulds a lump of clay into the shape of a bear does not make a sculpture, she makes a bear.

This animal runs back and forth, fights, loses a paw, gets bent, and sometimes even turns back into a lump of clay.

That lump of clay is just a lump of clay. A bear, a warrior, the entire universe, a lump of clay.

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I would like to carve the stone as well as the steps consume a threshold.

