

A NEW DUALITUDINE

In *Dualitudine* the work already had a visual echo. The shiny surface of the double cone enabled to seize space like an all-inclusive mirror facing all the directions of space. Today, the idea of the echo-image is extended to the sky. It captures a curved and infinite space, and thus tends toward the sphere. In some parts of Turner (the two dizzying *Deluges*) the world appears as a sphere of fire and light, dotted with cold colors (dark blue, opaque black, grey) that indicate darkness and at the same time the inaccessible depth of a far off horizon. Instead the reds, the thousands of yellow whites, give the sense of looming vertigo, the immediate closeness of the image. In this way color becomes space and creates a sphere of gloom and light that no one ever drew.

This idea of the space-sphere returns in Diego's recent work, in two forms. In the drawings it emerges as a visual hypothesis, as a world written on a sheet of paper: four sides where the ivory light irradiating from the paper is like the mind of a man with his eyes wide open in the dark.

In today's sculptures the sphere disappears from the image, becomes the project of a tour around the world. It is a limitless sphere, impending and yet inaccessible. The stones (at Prato, Shanghai, Cordoba, Lima) disseminate a few mirror-dots like a testimonial of this journey. They are echoes of the sky inscribed in stone.

It is a new *Dualitudine*, turned to the sky, its end nowhere in sight.

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