

## THE SPACE FOR EMOTION BETWEEN THE SENSES AND THE INTELLECT

ALDO JORI

*If you see with clearness in one direction, you can also see the  
other eight directions.*

Yamamoto Tsunetomo Jôchô, *Hagakure*

The work of artist Diego Esposito unfolds, over a period of forty years, as a straightforward and steady emblematic path. The succession of installations, from the early Seventies to today, testifies to the persistent tension towards spatialities in which the senses and the intellect find a balance in reflections and resonances that are deep and remote. The critical and poetical interpretations, that have accompanied the artist's installations from the beginning, besides accounting for his influential presence in the international artistic field, have always underlined the presence of references, of new intellectual openings, of distinctive assertions and of formal definitions that offer the viewer new possibilities for deep and careful thought.

The overall view, after a period time, of the articulated collection of his works - always put in relationship with each other even though with characteristics that are, from time to time, different and heterogenous - makes it possible to recognize that there are both trends going towards certain directions as well as a persistency that are moments of a unique polyedric set of both space and time. Bruno Cora, the scholar who more than anyone else has, in different and important occasions, dwelt upon Diego Esposito's work, detects and defines an attitude in the artist's way of working, that is, a constant will to 'to give rise to: 'make room for' or go 'towards a place'. The question of space is, in fact, one of the most interesting characteristics, among the many that can be found, that gives a personal touch to the artist's work, especially if we consider the works he has presented recently and of the project procedure followed in preparing for the *Né* exhibition that can be seen at Giacomo Guidi's gallery here in Rome.

The personal definition of space can be traced in all of Diego Esposito's works right from his early exhibitions and in time, it continues to develop as experience always related to history and the contexts in which his work grows and becomes more substantial. His central-Italian cultural origin, his early artistic affiliations and the choices made during the years of his making, the constant search for answers to his feelings in the vast deposit of the past and in contemporary culture, together with the fact that he starts travelling very early in order to experience new atmospheres in art, with a personal intellectual and sensorial nomadism. All this leads him to be naturally interested in the question of spatiality of the work: his early studies, aimed at architecture, undoubtedly show that he has this kind of sensitivity.

Spatiality is one of the central knots that characterize the Italian visual artistic culture that has always, in its performance over a great period of time, pays great attention to the relationship that comes to be established between the work

and the viewer in the space and time in which it shows itself. With all the distinctions and varieties, from its symbolism to its chromatism, from the prospective methodology to the intervention of the environment, it is an integral part of the humanistic culture's concept of an image.

The reasons why space becomes central - first of all in Italian culture and then in western culture in general - arise perhaps both from classical descent and the consequent capacity to put human signs in relationship with the variety of the landscape, of turning one's attention to the chromatic preciousness of the sky and the seas or the ability to conceive art as the movement of the mind to cross and synthesize experiences that are, in any case, open.

In the Fifties, Roberto Longhi, after the rise of the art movement called Spatialism, uses the term "spezioso" (spacious) to define Giotto's desire to overcome the Bizantine idea of two dimensions in order to give a real aspect to the chromatic masses epically put on show in the frescos for the purpose of deceiving the eye in the Paduan small choirs. Since then, in the field of art, the word 'spaciousness' is used to define space, besides the technical and representative aspect, through specific qualities of the work, such as relationships and emotions, that are both conceptual and sensorial. The term is useful when it coincides with a kind of contemporary art that takes more and more possession of multidimensional virtualities. The eleven dimensions that science describes cannot be grasped perhaps only with the five physical senses: a sixth sense is necessary, the 'sense' of thought, with its double component of rationality and sensitivity that make it possible not only to imagine these dimensions but also to grasp them in the work. Spaciousness, thus, to necessarily overcome the physical dimension of the work in order to reach a unique, precise and unrepeatable condition in spacetime. The history of art offers proof through countless examples, spread over time, that follow one another and are chained together - from Masaccio to Mantegna and to Piero, from Veronese to Tiepolo and Canova. The issue has always had a strong idealistic and conceptual connotation and this is shown, even before Maigrutte's pipe, by the scroll ornaments put at the base of the windows, by the look of complicity of a saint aimed directly at whoever is standing in front of the picture, or, by the colour, whose changing hues or intensity cannot but belong to the sphere of thought or feeling. The particular attention towards this dimension, after the Baroque experiences, can be found in Gaetano Previati's chromatic light and in the limit of Medardo Rosso's waxes right up to the informal season of Alberto Burri and above all in Lucio Fontana. The work - be it on canvass or in materials that softly unfold in space - has a new spatiality that lies between real and virtual, between past and future, in a present time that the very qualitative tension of spacetime make it possible to fully grasp.

Diego Esposito begins to produce works of considerable interest already in the early Seventies, in an Italian artistic environment that is particularly dynamic and stimulating. The

new generations are offered ample expressive possibilities: the freedom to act in space, in the definition of the language with new syntax and grammar and in the use of novel materials are all, in the early Seventies, already a matter of fact. So is the idea that the work always needs its own specific spatiality. A group of young Italian artists, among whom Diego Esposito, begins to reflect on the characteristics that constitute the work of art and on the creation of art. Their desire is to distinguish themselves although taking their first steps from the experiences that immediately preceded them. The characteristics derived from "Arte Povera", from Minimalism and from Conceptualism are accepted and made proper, a need is felt to reflect on some aspects that seem to have been in part passed over or not fully understood: the pictorial material and its intellectual perception, the speculation on the spirituality that supports the vision, the definition of the gesture as a result of a controlled expressiveness indirectly through a glance and the work as a qualifying element of new spatial connotations, as a threshold between what can be seen and what is invisible. In those years it seems as if a sort of redefinition of emotions is underway, in particular emotions proposed by painting after the informal expressive season and the following conceptual 'cooling down'.

For Diego Esposito artistic speculation certainly also foresees a re-appropriation of the outcomes of painting through the historical experience of the masters and the meditation of contemporary humanistic thought. The emotion is welcomed as a phenomenon that is both intellectual, spiritual as well as sensorial and that manifests itself, for the artist, at the moment of creation and for the viewer, when contemplating. The spreading of a colour or the use of a rational shape or the emotional state found in a figuration define the effect of space in a work thus posing new questions in alchemies that do not necessarily require immediate answers.

Over the years emotion becomes more and more defined as a founding element of the relationship that the work establishes with space and with the viewer who is conscious of his presence within it. Spaciousness becomes more 'emotional': the motion of the soul sheds its romantic, symbolical or superficially 'sentimental' connotations in order to tie itself to the work that offers the observer the possibility of paths, far from mundane clamour, where it is possible to reach out and measure again the capacity of the senses that as organs, tied to the reflexive mind, introduce dimensions that are not only physical or virtual.

Over the years, Diego Esposito pursues his research on sounds and reverberations in dimensions announced by images that capture the mind and body of the viewer. He is aware of belonging to a cultural community that identifies with and is a witness of a particular historical heritage. The artist crosses different atmospheres in a journey in which it is necessary to give an account of the spacetime covered more than the goal reached. The work is more and more meant as somewhere that reveals possible certainties and truths that have not been achieved but have been found again and recognized within one's self.

The journey becomes one of the paradigms of this way of proceeding along the fine limit drawn between one's own self and someone else intended as the world's cultural and natural

complexity. The discovery of America, with its diversity and cultural distance, of Stromboli, the vulcano, in which the earth can be seen in depth, of Greece and its pre-mythological roots, of the Near East where to re-discover the colour of light and then, more recently with the Far East, where a shape is suspended for no particular cause, precisely defining the artist's choices: formulations and images become the verification of a continuous identity to be found once again when passing through and listening.

Already in his drawings, almost maps for navigating in the Mediterranean, right since his early journeys - the artist likes to trace, recovering mnemonically, the limits of the land that he has circumnavigated with his eyes - it seems as if there is a will to define a territory whose spatiality involves, at the same time, both the mind and the senses. The sign and the colour offer the atmosphere of the journey, of the crossing of cultures, of the natural time of the pauses synchronized with the breath, the step and the gesture translated into images. The contour - the point of view that is not always perpendicular, as if it were necessary, at times, to have an anamorphic vision for the vision to reveal itself - announce what in the following meeting with the East is defined as the thought of emptiness, not absence or lack of something but intended, according to the Taoists, as something suspended without appearance, a space placed as a border between the observer and the whole, visible and invisible.

Diego Esposito resides in the United States, from 1968 to 1972, where he knits important friendships and patronizes the dynamic environment of the East Coast, becoming acquainted with the work of masters Mark Rothko and Barnett Newman, still living. After some years it is possible to notice how important and grounded the reflection is on these two great artists: in the spatial relationship that the work establishes with the viewer demanding a direct confrontation, a 'one to one' relationship in which to disclose the appeals of ancient myths and the lulled spiritualities, as well as the deep knowledge that the colour, so different in each artist, possesses its own kind of ethics and a structural logic that is in relationship with both history and human thought. Close examination and deep knowledge of historical speculations on colour, starting again from Goethe and paying attention to the chromatic result of both nature and far-away cultures, lead him towards new explorations that are at first exhibited in the USA and later in Italy.

The work *Nel sole nero* (In the Black Sun), as early as 1971, anticipates a thought that is present in the artist's subsequent works: it is made up of four rough canvasses coloured by immersion, without frame and monochrome that, from a horizontal position are upturned and fixed, in a simple way, to the wall of the exhibition. Quarter parts of round sectors reassemble the rational shape of the circle, in a collocation that make one's own centre coincide with the level of one's eyes. The borders of the canvasses are however apparently uneven and mark the place where the tension is at its height. The title announces the subsequent privilege given to the round shape as the adaptation of the archetype to reality and light as the reverberated entity of the concept rather than of the phototonic physics. In its chromatic depth, black announces the contemporaneity of absence (vacuum) and

of presence (plenum). Furthermore, the collocation shows the work as an entity present in space that goes well beyond its materic physicality. Any idea of a painting as a place for narration or for mimetic portrayal is too far-fetched to adhere to a concept of abstraction that is generated by the masters in the USA.

In the two succeeding solo exhibitions held in 1975, in Italy, he shows torn sheets of paper some of which are white and others painted blue arranged on white walls: at first, at the Toselli gallery in Milan - in order to mark a new horizon, given by the straight border of the sheet - and then in the Banco-Minini gallery of Brescia, put at different levels almost to indicate a plurality of conditions, The original straight border of the paper is in contrast with the torn border that is a sort of countermelody, working out two emotional moments that blend into one another: conceptuality that defines a field in which thought becomes shape and gestuality, and material defines its appearance. Mind and body are invested at the same time to underline an inseparable unity in a speculation on spatiality that over time is enriched by echoes coming from parallel cultures: Greece, Middle East and Far East.

In the exhibition *Rievocazione del mio orizzonte* (Re-evocation of my Horizon) held at the Area Gallery in Florence in 1976, a line traced on the three walls determines the level of the view the artist and the observer find again in a small rectangular mirror put astride the line. In the following *Lacasa impossibile* (The Impossible House), held at the Paola Betti Gallery in Milan, three photographs - taken during a stay in Stromboli - are placed between glasses closed in a metal frame to underline the references, between the elements brought near the wall and the subjects in the photographs. The artist bears in mind the relationship of the elements in the exhibition space. The line traced on the wall with that small visual opening, like the big glasses that leave a hollow space between the refraction and the wall, defining the limit of space as a whole, a whole in which the viewer is placed. The definition of the work's limit leads the artist to proceed towards an ideal *ortus conclusus*, that in time introduces the *naos* and finally the zen garden.

In the *Il volo dell'uccello notturno* (The Night Bird's Flight) exhibition, once again at Paola Betti's Gallery in 1980, five works invite you to stay a while in the space: a bright, big yellow canvas is on the floor and in front of it, five photographs of five different Greek sites - a seascape, two windows towards the sky, a house on a hill, a reflection of the waves and a curtain that is a reminder of a contact - they are wrapped up in five canvasses, each one of a different colour - light blue, violet, orange, blue and brown - and one on top of the other, a shapeless sculpture covered with black lead that calls to mind the ancient *omphalos* of Delphi and on the wall in the background a blue canvas reproduces the drawings of an ancient siren, among them there is a three-dimensional element that seems to leave a trail of colour on the wall, a wall from which the canvas tends to come off. The exhibition would seem cryptical if it were read from a symbolical point of view without considering what Diego Esposito wants to say with the colour and the light that reflects on the plasticity of the objects and in the chromatic intensity reached by the layers. The exhibition room is preceded by a small entrance

in a small triangular court soaked in a strong yellow light, a luminous initiation threshold that serves as an introduction to everything. Each work within itself, seems to indicate a sort of inverted perspective with continuous references and mental turnovers between points of view and escape points. The places evoked in the photographs and the ancient iconographies of the siren of Simi do not narrate, but like the colour, present themselves beyond their phenomenal consistency. The elements are moments of a rational and emotional spatiality in which, and it could not be otherwise, also the double column and the wooden floor, structurally present in the gallery, necessarily come into play.

In the five-year period that follows, right to the end of the Eighties, the artist dedicates himself to the creation of *Corpi neri* (Black Bodies) and *Oggetti invisibili* (Invisible Objects). These are three-dimensional glass mosaic works, often black, in particular opaque black metal. The strong materialness dissolves in the light absorbed and reflected in an analogy that is the opposite of the Byzantine mosaics of Venice - town the artist starts to live in with a certain continuity - in these mosaics, the concept of light announced in *Nel sole nero* returns. In a Venetian palace he creates a first floor in 1982, a second and third one are planned and created in the years that follow in Villa Imbarcati in the hills surrounding Pistoia and in the Palazzo Valentiniano in Prato. These experiences lead him to create the 'decoration' on a horizontal plane and connected to architecture. Thanks to the use of Venetian grit and mosaic, the figuration, the various forms and colours and the symbolism - at times, elementary, at other times, more complicated - seem to fluctuate on the surface with emphasis and depths that give rise to new expressive possibilities. The horizontal position is broken in *Stanza dell'acqua* (Water Room) in Pistoia where a powerful, three-dimensional semi-spherical body made of gold tesseras rises up from the floor: this is an inkling in verifying the vertical position that from the depths leads to the top or the other way round, as in the subsequent sculpture, suspended in a similar way by a thread of lead, *Corpo che scende, corpo che sale* (Body Going Down, Body Going Up) between 1989-90, now in a Florentine collection.

Between 1986 and 1988 he makes two important actions in which there is a research in the high/low axis: in the first one, in front of the skyline of domes and minarets of Istanbul, an inclined semi-conical body disappears among the waves of the Bosphorus near Leander's Tower; in the second one, a spherical shape in gold tesseras emerges near the "Punta della Dogana" in Venice. The rational form that sinks - yellow, red, black and white - in eastern waters and the golden light that re-emerges in western waters is emblematically carried out next to the sea, on the border of the water, it defines and it seems possible for memory to always re-surface from the sea's depths.

In the exhibition of the Estense Castle in Mesola in 1991 various different works recapture this bipolarity between nadir and zenith and vice versa: *Pozzo* (Well), a sort of square basin in MDF panels, white in the inside, and *Cerchi di luce* (Circles of Light), a vertical progression of seven coloured circles (the white one is placed in the middle, at eye-level). A third work *Orientata* (Oriented) of 1989, is a solid of an intense

blue colour that, in height and shape, relates to the eyes, or rather, to the cone cells of the viewer, giving a precise - though subjective in its results - indication of direction. Pozzo (Well) is installed in the same year in Perugia in the space of the Opera association. Its milky metaphorical depth is set up against Soffitto (Ceiling), in the room next door, always made of MDF with a square opening in the middle that shows that there is something beyond the intense cobalt blue. Beyond the references to the historical Pisano fountain, that can be seen under the windows of the space dedicated to the exhibition and whose flowing water can be heard constantly, to the near ancient Etruscan well of the town, to the Camera Picta of Mantua or to the central openings found in Roman and Renaissance domes, the work arrogantly points to the two directions of sight that in the following years blend in works that have been differently created in a different way. In Cascata (Waterfalls), 1995, in the park of Villa Jucker near the lake of Orta, the final stretch of water is a round opening towards the sky; in the three succeeding works it becomes more obvious: *Efesto* (1995), placed in a park in Asolo, 43°51'678"N-11°6'570"W, created in 2001 for the Luigi Pecci Centre of Contemporary Art in Prato, and 31°6'19"N-120°59'57"E (2007), that can be seen in a public natural space in Shanghai, China. The titles show, in the first one, the god, master of fire that, from Olympic heights, falls into the depths of the earth's energy and in the other ones the coordinates of their location. These works belong to a general project that involves many sites scattered all over the five continents. They are made with big stones and have, in their higher part, a specific element - when you get close to them you notice how that which seems to be an opening is, in actual fact, a round surface reflecting the sky that is inserted in the stone. The depth blends once again with the elevation and the space occupied by the reflection defines an idea of a multiplication of axis mundi, present in the single work and repeated in other verticalities defined by the geographical coordinates of the site. The centre of the planet, an ideally motionless place, is the unifying intersection in a concept of the work, as an entity that cannot be measured or is not visible at the same time and calls to mind Piero Manzoni: each place is tied to the other in reassembling the entity through the thought and the emotivity that the vision generates.

In the vast solo exhibition held at the Fondazione Mudima in Milan in 1993 there are works that are already present and that anticipate this reflection: *Architettura stellare* (Stellar Architecture), a double architecture founded on the rotatory relationship between light and shade:

*Arco*, an element, with a gold-leaf on the upper side, bridges two parts of the space; *Dualitudine*, another work, is the result of the penetration of a sphere and of four cones made of reflecting steel. The solid is perfect in its harmonious proportions, that bring to mind those of Luca Pacioli, and joins the plenum to the semi-virtual vacuum, the material volume to the near-invisibility. Verticality is perceived as a component that relates to the horizontal components, to the oblique ones and to the centripetal and centrifugal circular directions because, since it reflects, each of its parts contains the whole.

*Arco* is also installed in the solo exhibition in 1998, in Pistoia,

in Palazzo Fabroni, to connect the two different construction phases of the building. The halls of the palace are crossed by works of vast dimensions, such as *Cascata* - eighteen metres of blue colour- and *Giardino* (Garden) - six metres of yellow colour - placed on the floor to mark once again the giddiness of those invited to pass through and, at the same time, acquire new dimensional indications through a delicate emotive approach that the colour induces. In the same exhibition the windows of the room are occluded with a wooden panel and opaque glass in Oriental style, that permit light to gradually seep through, making the façade of the Romanesque church of Sant'Andrea that faces it, just visible through the transparency. The light bright diaphragm is already present in the previous exhibition of 1996 in the Bicker Studio in Amsterdam where, highlighted by a rectangular blue element placed on top of it, it marks the limit between inside and outside, between the perspective of *Cascata* and beyond, where an iron work has been placed, ideally suspended on a strongly human seascape. The announcement of yet more space, placed beyond the place of materiality of the sight, is later formalized in layers of gold or silver leaves and in colours that both absorb and give off bright energy; on them there often appear superficial modulations to geometrical volumes, perhaps in a memory of suprematism, or absolute circular forms that make up metaphysical equilibriums. In the important solo exhibition held in Milan in 1993 *La stanza* (The Room) also appears: a total occlusion of a space that can be seen as a volumetrical body in MDF from two large openings in the wall, but that is not accessible. This occlusion is repeated in Pistoia in *Passaggio* (Passage) where the yellow light leads back to the concept of a bright threshold present in the Milanese garden of 1980. The space can no longer be crossed and the presence of whatever there is beyond is not visible but announced by the golden yellow light. This comes back in the sacellums whose title *Naos* evokes ancient Greece, placed between 2000 and 2002 in the University Art Gallery of San Diego, in the Kunstverein of Ludwisburg, in a stretch of water in the town of Teramo and in a private park in Cassino. The rational iron structure makes it possible to catch a glimpse, again, of the yellow light, issuing from the inaccessible interior, it emotionally invests the observer, once again, in a masterly balance between rational and irrational, between conceptual and sensorial.

The emotional spaciousness moved by Diego Esposito finds its own particular recent definition in *Blue Outside*, in an exhibition at the Pinacoteca of Teramo and in particular in the vast intervention at the ex-factory of Villeroy & Boch of the same town in 2003 where the work carries out a unique qualitative triangulation between the industrial space, the memory of the artist, born in that town, and the working identity of the place, simple colour interventions with a structural logic on the remains of the site, define atmospheres and tensions with a strong empathic impact.

This partial and certainly not exhaustive close examination of the vast work of Diego Esposito, from the point of view of space, is a useful approach to Ne. The solo exhibition in Rome starts from the dimension of the gallery itself. It is re-read as an unfolding of the space in front of the observer that right from the outside, through four big windows, can grasp the

work in its entirety. The walls, in their angular closeness, mark a rhythm that the works remark in three, two, one nine plus nine and one more, a rhythm marked by pauses that do not indicate absence, but a measure of an intellectual distance/nearness to one another. The title of the exhibition, *Ne*, calls to mind the negative conjunction (in latin *nee*), and also the transcription of affirmative and benevolent modalities of the culture, that is also European, confirms this uncertain border where the work can find a collocation. The works distinguish themselves in two correlated typologies: seven large watercolours and an installation of nine new elements. The former, without a title and painted on precious papers made by hand with pigments collected by the artist during his travels, mark the vertical level with their stretched dimension sometimes pointed out in the figurations made on them. The colours range from light blues, greens, yellows with a brighter light, with hues and overlays in which there is the presence of the experience of Bizantine gold, the pink of the oriental peach-tree, the green of the sacred tree and the blue of the sea and sky. Some offer formal references that are certain or that are vaguely symbolical and the shapes live in the colour of the sign taking possession of a space measured by corporeity that is suspended in the artist's gesture. In them there is the experience of travelling, from Delo to Kyoto, of the contact lived with mystery and taoist spiritual sonorities of the skillful performance improved in the daily practice of drawing and painting that from Greece reaches far-off Corea. The other big work, *Magnetic Attraction* dated 1991-2009, has been placed in a slightly more secluded part of the exhibition and presents nine square metal plates painted bright yellow to make up another big square on the ground. They are suspended, like rafts sliding on the pale floor, thanks to black bars regularly placed under them. This vast chromatic background painting relates to the other nine black iron elements placed on the angular walls in front, round in shape, with nine horizontal thin plates whose distance makes it possible to glimpse the white wall behind. The work has formal and conceptual precedents in other works but marks an interesting new definition of the artist's theory that, on this occasion, offers an epiphanic moment full of the emotional spaciousness described earlier. The regularity of the horizontal squares and their colour, shining in the perfection of the reflection, is a reminder of the regularities of the folds of the canvasses that contained the photographs in Milan in 1980 or of the regular makeup of the MDF panels on which the chromatic reliefs gather together or, in particular, of *Pozzo* (1991), a date that marks the first formulation of the idea of this work. The round black shapes on the walls resume the round and ovoidal shapes put, in many occasions, on the bare walls of the exhibitions or the recent installation *Celato/Svelato* (Veiled/Unveiled) in the Japanese garden of Yuwaku in the Museum of Kanazawa. There, a big stone comes out of the grassy ground and presents a regular fracture that runs through it from side to side, from East-West; within this break, a very small rational chasm, seems to define spatial relationships of everything, seven semi-spherical shapes in blue Murano glass that correspond - in the part opposite the fracture - to as many concavities. The limit, the border that it runs through, opens up to show an interior preciousness and space becomes something with many relationships: the

stone modulated by atmospherical agents over a period of time, the reflection of glass, the ondulation of the lawn, the surrounding arboreal essences and the seasonal cycle are elements of a polyedric complexity of the work that simply appears and is present in a specific place as if it had always been put there to indicate the time-and-space of the Japanese MA, like in a clapping of the hands or the flapping of a butterfly's wings or the hint of a breath on one's lips in harmony with everything.

The circle and its articulations in the square surface are a constant formality of Diego Esposito's work and they appear also inside single compositions to define relationships between the parts and the whole and to restrain the emotions of an impalpable monochromatism on the sensorial emanation of which one's attention should always linger. In *Colore verso suono* (Colour Towards Sound) of 1998 five round forms - blue, white, yellow, black and red - appear inside a strict pseudo-stave of two colours; in it is represented the artist's interest for the auditory aspect referred to since 1972 in the work entitled *Suono di tela* (Sound of Canvas), twelve red canvasses and three yellow ones that with their folds make up a precocious harmonic map. This interest reappears in the seven different sounds of water in *Cascata* in Villa Jucker or in the works of the *Stanza della Musica/la luce dell'udito* (Music Room/the Light of Hearing) held in the Estense Castle in Ferrara: among these, in particular, *Forma sonora* (Shape of Sound) in 1989-90 conjures up a sort of auricle of the ear suspended on the floor and becomes the direct antecedent of the current *Magnetic attraction*.

In 1999, the musician and percussionist Luis Agudo, in the park of the Gori Collection in the Fattoria di Celle, intervenes in the sculpture *O suono* (O Sound) and in 2003, in the Second International Installation, held every three years in Haifa, a work is presented consisting in a yellow panel, a yellow neon light and a sound that is the result of the registration of a tune played on the violin by Andrea Castagna. These experiences are not followed by any other hearing involvement right up to the present exhibition in Rome in which a musical formulation, by the composer Roberto Cacciapaglia, of four sounds each of which a reminder of as many winds. Sound is tied to sight and everything blends in a dimensional relationship that is stressed by the position in space, low on the ground, of the yellow elements and on the wall of the black ones, almost as if looking for a direct visual and physical contact with the observer, inviting the eyes to a presence of the mind and of the body in emotional jumps from the new dimensions.

*Between 45°29'53"N-9°13'31"W and 41°53'57"N-12°27'43"W in MMIX*