

Gianni Caravaggio

(Rocca di San Giovanni, Chieti, 1968)

Gianni Caravaggio describes the work of art as “a device for demiurgic acts.” The artist believes that every work is an original intuition that contains within itself a new form of consciousness. His sculptures are primary worlds, realms within which even the most abstract thought is almost necessarily manifested in corporeal manner. Utilizing marble, bronze, and aluminum, but also polystyrene, cream, and sugar, Caravaggio establishes a dialogue in his works between heavy materials belonging to the sculptural tradition and light and ephemeral materials, thus creating dynamic situations between form and anti-form, structure and entropy. The physical forces that govern the universe are the broad context to which Caravaggio refers. However, his works never yield to the temptation of the spectacle, favoring simplicity and a natural formal economy.

As parts of a process-related reality, Caravaggio’s works involve viewers in dynamic situations, within which they, with the artist, become part of the creative act. *Cosa (Thing)*, 2006, is a sculpture composed of two aluminum elements that rest on the ground, partially covered in talcum powder. Conceived from the observation of “remnants” of previously created works – fragments scattered in his studio – it implicates the negative space, the void that forms around every finished work, and which potentially contains an infinite number of future possibilities in itself. As something that is physically tangible, however, it generates a new negative space, a dimension that leaves the mind free to imagine forms in a state of becoming. Intentionally generic, the title represents a further opening, suggesting a generic object, possibly still part of a process in evolution. (MB)