

Simon Starling

(Epsom, Great Britain, 1967)

When speaking of his art and his way of relating it to form, Starling has compared his process of constructing the work to a sort of “genetics of sculpture” (“Conversation, Simon Starling, Danilo Eccher,” in *Simon Starling*, Milan: Electa, 2007). The definition is groundless unless one considers that much of his work concentrates on processes that allow one to extract from an object with specific functions another object with different but efficient possibilities of use.

The technical origin of the process is wedded to a conceptual attitude that, in the passage from one form to the other, entails a continuous store of information, facts, and historical coincidences that form, through accumulation, both the supporting structure of the work and its interstitial aspects. In this way, Starling locks the form of his works into a continuous play of reflections and concatenations, between poetry and meaning.

Starling has written that the work in the collection, *Four Thousand Seven Hundred and Forty Five (Motion Control / Mollino)*, 2007, “is a 3 minute long sculpture. It was generated from the choreographed collision between an elegant wooden chair designed by Carlo Mollino in 1959 for the Institute of Architectonic Composition, after an original folk design from Val d’Aosta, Northern Italy, and a piece of cutting-edge film technology, the motion control camera.”

The film is shot through the sinuous dance of the movie camera around the chair, with a soft, curvilinear movement that intends to evoke the elegant ski tracks left in the snow by Mollino, a passionate skier, and his Alpine mentor, Leo Gasperl. Those tracks are the same ones that Mollino, also an acrobatic pilot, drew in the air, observing the terrestrial surface from the plane’s spiral motions. The film’s movements also echo the arabesques into which Mollino forced the wood of his furniture pieces. The beginning of the optical flight around the object comes from a drawing that Mollino sketched during a preparatory phase of the project, a drawing where, curiously, different design phases of the chair are delineated on the sheet, from different angles, with a continuous rotation of the sheet in each phase. It is as if the author’s glance were making a 360-degree turn around the focus of his attention.

The final installation then multiplies the propagation of the curvilinear movements that resulted in the work, in a loop of the 4,745 frames that make up the film. (EV)