

Remo Salvadori

(Cerreto Guidi, Florence, 1947)

Simultaneously a physical and a metaphorical place, Remo Salvadori's studio is the point from which a concentration of energy radiates outward, resulting in his works. For the artist, space, light, color, or even an everyday object can become a poetic reflection. When interrogated, these elements take the form of works that become material evidence of transcendental values, in a dialogue that involves ancient symbology, anthroposophical theories, and art history. As part of a consistent intellectual investigation, each work by Salvadori maintains a strong relationship with those that have preceded it and those that will follow, and the work itself is an open and potential field, which can be inflected in new forms and multiple reinterpretations. This capacity to cultivate possibility is evident in *L'osservatore non l'oggetto osservato* (*The Observer Not the Object Observed*), 1981-2003, made of numerous tripod shapes in copper. The tripod first appeared in Salvadori's work when the artist, in order to understand the way it functions, created an initial drawing of one he acquired in 1979, which he then developed into sculptural installations. Since it is required for long poses, for subjects in motion, or when there is a lack of light, the tripod represents "a way of proceeding" for the artist, and its form becomes an archetype of the glance, a fulcrum around which the act of seeing concentrates. Mutable and almost anthropomorphic, for Salvadori the tripod also becomes a basic element in his investigation of the relationship between the work and the viewer, making the latter conscious of his or her own experience. In the work in the collection, this "seeing oneself see" becomes both unique and multiple. Set at different heights, the twenty-seven elements that make up the piece are, in fact, related to the number and the different points of view of the students who participated at the Cantiere Remo Salvadori in San Quirico d'Orcia, near Siena – a research project during which the artist created this version of the work.

The search for dialogue informs the very structure of the artist's works, as in the case of *Verticale* (*Vertical*), 2000-2005, where an iron ring encircles a sheet of copper. Almost inverting their usual characteristics, the materials become the protagonists of a situation of perfect equilibrium, within which the iron acquires lightness and the copper solidity. (MB)