



FEDERICO ROLLA

The primitive mirror

My task in the field of sculpture is born in the search for a language of the elemental, shying away from all sophistication. Oscillating between the mechanical and the reflective, this work develops in a continuum of exercises where the determination of instinct, the clumsiness of thought and the revelation of contemplation converge.

In practice my labor consists in combining a series of rudimentary elements in a direct way, with an austere yet dynamic technical support. I move in a field of action in which resources are scarce, concrete and always at hand. Set in front of a handful of rods, time and time again I give myself to the task of manufacturing a group of simple polygon shaped modules. These modules, in turn, will be assembled together through a series of variations, repetitions or combinations that I propose almost intuitively. It is in that instance when that which can be considered the accident in the creation process comes into action. The crack through which chance peaks out as the executor of an autonomous unfolding of the piece of work.

Without delay, the algorithm of a primitive language of time and space will ensue: the archetypical discourse of transcendental aesthetics.

In the midst of the subtle debate between the inevitable urgencies and reflections of all manual work, the piece in progress becomes a mirror with which to interact. Beyond the superficial image, there will be gestures and gaps, echoes and shadows of forms that even in an illusiory way belong to our own form, to our own corporality.

Ergonomic fossils of a sensitivity stamped in the arcana of the maternal womb. Between the given and the found, matter acquires a state in whose presence the strings of my own existence resonate, and in those who in it find reflections of their own self regard