



„Überwindung der Diktaturen – Dichter, Künstler und Schriftsteller in der Begegnung.“

***Work Description Bucharest
Silvestro Lodi (1947)***

My work, my life.

My creative effort aims at classifying all those things that make up the visual store and the existential memory of the world. I am fascinated by the work of people, their "finger-prints" left unconsciously during their work; I am magnetised just as much by the blacksmith and carpenter's work-benches as I am by the bureaucrat's writing-desk; I am fascinated by their procedures, and by the "metrics" they have dedicated to their own functions. Their numbers, their letters and their gestures mark my compositions with a taxonomical frame; they are para-tactical seals that make the syntax of the work vibrate – visual or chromatic flashes, but also intriguing questions and secret formulae of a cabalistic mathematics. They are traces of actions that have been, and that in my work regenerate in the negative of the idea-model template. I do not set any limits on the use of the techniques that I regard as necessary to give shape to my ideas. Everything belongs to me, from painting to watercolours, from oil painting to photography, even to installations. The techniques are always mixed: assembly of objects, often cut out of wood or cardboard with laser techniques from electronic files or freehand, copper supports oxidised by acids, or canvas and cardboard and, finally, acrylic or oil painting. Often digital photography plays a part, suitably camouflaged, "with an old look" I would say, both in the form of collage but also direct printing on various supports. Three-dimensional elements play in the water-colours, strings that hang like visual filters between the eye and the picture on paper, expressly prepared by a paper-manufacturer. And the three-dimensionality, which in the installation or in the collage arises from the volumes of the objects, is obtained here by the tonal play of the lights and the shadows, with the pictorial scanning of the plains and of the levels. And, finally, the clothes hangers from which hang silhouettes of improbable tailoring, fascinating objectual etymologies of the world that surrounds us, the result of a process both of ideation and of observation which has led me to rearrange concepts and memories of past things and times, to rebuild here the phantasmatic bodies of the objects exposed: archives of the memory, faces and symbols of human horror, accumulative sequences of geography and history, simulacra of political entropies; the whole entrusted to dissimulative silhouettes in cardboard, hanging in the air, balanced on mobile hooks, grouped together like clothes in a wide-open wardrobe or on exhibition in a particular kind of wunderkammer, which again can gather together, and look after, the multiple signs of past and present horrors. The work is framed in a systematic encyclopaedic project, with which for eight years I have dedicated my time to making an inventory of, and depicting the shape of the things in the category of an enormous "still life" or, better, of "a reality in pose", reproduced also by connotative fragments, according to the specular logic of fractals; a reality from time to time de-structured and re-structured on the basis of a clear formal rigour, made up of natural elements and functional objects, of affection and of seduction. The omnivorous power of the ostentatious objects, which are the last threshold of reification of the subject, like alarming signs of gradual estrangement, which is increasingly typical of the prevailing

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standardization of our systems of life. Yet, it is also a criticism of the drifting of the daily existence - whether it be a real or virtual sub species – accepted as a sterile ideology which prevents us from facing an “unforgettable” history of Europe and, at the same time, with the utopian force of the imaginative thought of art which, each time, succeeds in freeing the deep energy of the human existence and of the world.

Silvestro Lodi
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