

## UNIQUE DUPLEX

by Alberto Crespi

Warning is the first must of the figure sculpture, and frequently of the portrait as well, as we can verify in the history. In other words, the icon takes shape through the relationship between the human being and its throwing, immersed in an hypothesis of perfection (taking into account the positive or the negative aspects). Most of the statues, in the jungle that has featured the history of the Western sculpture, can be found in the places of the sacred and underline a kind of icon that, on the one hand, seems to appear unaltered along the years but, on the other hand is pervaded by continuous shivering changes.

Let's think, for example, about the subject of the "Pietà" along the course of the years, passing from the Middle Ages to the Renaissance and from the Baroque period to the Neoclassicism, and so on. A work has been done, with a special interest on the language and every period has transmitted the results to the other, as we can see, since nowadays. Moreover, every period has known how to make love the icon that its own level of culture has created since the icon has been able to establish a dialogue, not only with its own time but also, in a diagonal way, with the next period, extending itself to a vaster time, thanks to the unavoidable constants of the language that are present in its evolution.

Let's take, as an example, San Bartolomeo's icon or statue. This icon enables an easy approach of lecture because it is placed in an area, that seems typical of these days (while, actually, the statue goes back to three thousand and five hundred years ago), where languages- that of painting and that of sculpture- mix together. Moreover, in this case, we have to take into account the semantics between the positive-negative aspects, here expressed in the sequence, that is, the lifting of the slab against the normal grave position and the angular displacement of the two valves, that accelerates the act of comparison, triggering immediately the reflection procedure seen in the meditation plane, the values of the warning hereby expressed.

The work becomes a far-off existential document but transmitted along the years since nowadays, it is known by everyone and, consequently, respected as if it belonged to a common past we have to be witnesses; a fact that, through all composition elements hereby expressed, comes up in the present. The saintliness aureole extrapolates San Bartolomeo's bloody story in order to come closer to us, to talk with the past and the present, to respect that man who everyday carries the Passion and suggests the need of talking, that man who associates all doubts and loves questions. All these aspects are allowed in the emerging planes of the figure and are included in the deep ones, are printed in the X-ray of the limbs, are reflected in the synopie of the ribs, in the burnt cavity of the entrails as well as in the truth expressed by the lips and in a look that seems to be crowned not only by spines, but also by flames.

The sculptor's maturity talents have enabled him to create his work outside any kind of formalism or surface pictorialism (which becomes the cradle for many constellations of carismatic symbols like eternity) in order to guide us, with a certain synthesis, to the core of the problem, that is, giving everyone the "measure" of being man- and saint- in our daily life. Thousands of saints' stories, from those going back to ancient times up to those of nowadays, confirm the possibility of gaining this saintliness on earth, that is, the respect for oneself and for the fellow man as God's abode. These stories present us those saints that we have maybe seen or met, in the flesh, a flesh being the witness of the daily Passion.