

# P R O M E T E O G A L L E R Y ■

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## ***About ridges and bellies***

About six months ago, an evening I wrote something which is highly actual today and which I cannot fail to share now:

The light and the colour itself as an identified manifestation of it, in their micro visible activity they reach high points of vibrational activity, which characterize them and make them visible to the eye; graphically these points correspond to the wavetops. As in any graph in which the trend of a phenomenon is illustrated, we can distinguish in ridges and bellies, in waves and voids and concave and convex parts the history and statistics of a force in action. Ridges and bellies also participate in the anatomy of the animal form, of the body. Trying to free the human condition from statistics, I have reinvented these curves, parables, waves, free to move out of the Cartesian graphs of representation, to re-enter with full rights, in the world of ideas/causes from which everything comes, starting with the geometric and mathematical speculation, as Pythagoras and recent cutting-edge researchers teach us.

These drawings of movements in space become symbols of landscape, at times they become symbols of landscape, then fragments of baroque architecture, then return closer to the human anatomical dimension, they run and play and are immortalized as in a photograph a moment before being something else. But really they are something else and they exist in this form of paintings only when we look at them. In the same way a human life exists, every animal life, and becomes crest in the moment when it manifests itself (at the highest point of its manifestation to the others) and becomes belly when it comes back fertile womb of the causes: a sort of unknown reality but at the same time it manifests and it generates a unit-cosmos.

Today I add that writing and drawing always correspond as primary instances of the visible language.

In the graffiti palimpsest, the overwriting, engraved and painted on the walls of the caves of Paleolithic Europe, show us this process in progress, carried out over a long chain of generations. The idea of a body of watercolor works, titled *Palinsesto Paleolitico* (*Palaeolithic Palimpsest*) borns from the idea to generate images and symbols empty of a defined meaning, but full of the culture of time: impenetrable but not incomprehensible. *Alfabeti del cielo e della terra* (*Alfabeths of the sky and the earth*) is the driving force of the oil paintings. It is a *medium* to appreciate and re-evaluate the visible and the sound.

The coexistence of images and things, the gesture, the articulation of the hand, of the eye and the mind, allow us to borrow from the painting and the writing the coordinates to emerge an exhibition body.

Giuseppe Buzzotta