

Concept on Sculpture

At a first glance, the main quality of a sculptor seems to be his magical power to assign to turn the knowledge of an object into stone, based on subject and the knowledge of visible, by studying the invisible.

This dialectic, applied to stone for millennia, confers it the power to transfer philosophical ideas and also the image of lost or invented worlds into tangible reality.

The motionless statue, imperturbable in time, which adds new artistic dimensions by "the time kissing," metaphysically sends us phenomena, fixed in form, which often cannot be perceived by our senses, but by intelligence and pure reasoning.

The specificity of sculpture is the volume, whether it is a *rond-bosse*, or it is removed from the background. Given the opportunity of the artist to create not only two-dimensional reflections, as in a mirror, but even concrete form of the objects, the sculpture has often been proclaimed "more realistic" than painting, and in this respect, with each generation, questions returned: "to what extent is it necessary to accurately represent the visible world and which is the relation between reality and the work of art?"

Even when representing the actual image of a character concretely set, the work of art cannot be reduced to the particularities of a given individual (artist's model who posed), but wide-opens the door to generalizations, urging the viewer to meditation.

Styling in fine arts is a mean to emphasize certain features of the image, blurring others, in favor of a unitary manner on which depend all the details and thus, directing the viewer's attention on the message we want to convey.

In this regard, we understand better the words of Constantin Brancusi: "simplicity is not the goal in art, but it comes to simplicity even unwillingly, as we approach the real meaning of things."

Sculpture requires a complex shape composed of a multitude of plans, suggestive details, capable to express by their whole, anew spiritual content that is the artist's message.

Ephemeral, color, belong aquarellist moment, not sculptor.

In this way, the work becomes something magnificent, impalpable, in smooth rhythms, in mobile density, acquiring infinite variants, claiming other dimensions of sense and understanding than traditional ones.