

Greeting between forms and rarefactions

dialogue between two fragments of the work

characters:

voice (18th century dame)

gaze (atmosphere)

voice: I am obvious, manifest at your side, so fake, emerged from the casket where memories are kept... traces, embroideries that become signs in time and space. I am recovered from the tireless quest in a desire for memories, and like all quests here I am, gilded, in disarray, exaggerated, in the measure that possibilities become rarefactions, selections, traces... Like a precious casket, a dame conveying within her intentions all those possibilities that could emerge and manifest themselves like an embroidery slowly becoming canvas, gradually drenched in the colours of the world, in light, in events, but all within the selective sphere

gaze: You are part of me, it is to me that you came, borne on the selective breath, within the selective beat, in the desire for light. The great design of the immaterial has always been such, brimming with the evocative, with all that filters the imaginary—backdrop, location, happening, in tune with the global and cosmic currents. I wish to be a magnetic energy, a sky bristling with events, a bundle of molecules and pure intensity.

voice: A blend of meetings and events, of awareness and intensity, the work of art is a constant challenge, particularly to oneself but also to the gaze, the mind, the systems that order us—it is rebellion and fresh air. I am that part of you which testifies to a universality, first interior but then erotic and communicative. You are the cosmic dimension, the sensual and mental awareness.

gaze: The relation between breathing out and breathing, between seeing and recognising, such is our totality. The artwork makes possible a world within a world, it is the virus of a language, a multiplication of desire—the artwork is breathing.

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