

UNVEILED

Fugitive women, who seem to conceal a secret from the flat surface of the canvas; faces and bodies with ancient forms; sculptures at times rounded, at times fragmentary, which challenge the principles of stasis and equilibrium; the desire to breathe new life into old and cast-off materials...

There are many points of contact that unite the work of young Neapolitan sculptor **Vittorio Iavazzo** (born 1991) and Roman artist **Fabio Imperiale** (born 1981), but above all there is the intention of bending the given material to their will to probe the most profound aspects of human nature, in its complexity and ungraspability.

For both artists, paper in its various forms (postcards, newspapers and magazines) plays a fundamental role in shaping visions and volumes, and, wrenched from oblivion, is reused as an instrument of art, with ecological ends too.

Their figures thus blend the detritus of history and memory, shreds of daily life and moments of fragility, personal feelings and the collective fate of humanity. The organic wholeness of being, its totality, remains an unreachable and bottomless myth, just like the perfection and smoothness of the artist's hand; the women of Imperiale elude visual contact with the observer, while Iavazzo's surfaces become rough and rippled, suggesting a universe of underlying emotions that the artist's attentive eye strives to reveal.

Luisa Grigoletto

