

In the structure of this joint work, the main protagonists are the condition and the possibility for man in an antagonistic relationship with society itself.

A society understood as a conditioning, prevaricating element and inevitably with a great arrogance of power, a subtle, creeping power, ambiguously progressive, with the tinge of superficial satisfaction only.

Recovering from a series of Becheroni's sculptures the concept of cage, prison, the shutting in of man we wanted to find again this same image depriving it of its material logicality, substituting a support extremely fragile but symbolic.

In such a situation full of events, the protagonist becomes the work of Gretta who exploiting all her womanly problems, the problems of a woman conditioned and subdued (or of humanity itself), personifies the main concept of this great and violent adventure of modern man in search of his own identity and autonomy and naturally of his freedom.

Gretta and Becheroni

change and appropriation of an autonomous identity

for a definitive relation
where converse prevails over inverse
and inverse finds its placement

to repurpose the concept of autonomy
social autonomy
intellectual autonomy
autonomy of freedom
autonomy of condition

snatched iconography
in segments of irreality
sequences joined
by symbolic personage

color
full of temporal suggestions

the cage, the bar torn
rational modification
of time's irrationality
that occupies space

dedicated to it by the avalanche of events
measuring the reality
of irreversible events

to repeat the ancient game
of frontiers weakly marked
by mythical religious characters

to find again the lost pleasure
of small great men
armed only with their nails and thoughts
that upon earth draw
invisible but important signs
whose shadows play out their game and point to the future

Gretta and Becheroni