

Sculptures by Amilcar de Castro

By Ferreira Gullar (04/22/1961)

Amilcar de Castro is part of the group of neo-concrete artists and, as such, he undertakes an experience that has its origin in the *concretist* aesthetic, which he goes deeper into. From that stage of inquiries and studies, Amilcar retained some general and positive characteristics: divested, for defined structures, for direct expression. On the other hand, he rejected the quantitative notion of form, which is translated into serial constructions and in the composition of elements added to one another. And if he rejected it, it was because this analytical way of looking at the structure leads to a - contradictorily intellectualist and optical language: given the external way the form is conceived, the artist has to resort to visual effects to lend it vitality. Amilcar descends to an earlier conception of form to surprise it in its birth place and capture its delivery. With seemingly simple elements - a rectangular plate - he can reveal a dramatic experience of form, that conflict of a strength that wants to be born and to establish itself in the comfort of our perception, and of the force that, at the same time that calls for it, rejects it. A gesture that provokes the explosion then stifles it. Amilcar's sculptures want to explode and the explosion is latent in the virtual movement of the plaque that wants to unfold and shrink, of the surface that, with a living force rises from the ground and immobilizes itself on the eve of a new movement never precipitated. Their forms are monumental without being rhetorical, they are heavy without possessing mass, they are dramatic without taking advantage of any conventional figuration of drama.