

Amilcar de Castro -

Transparencias - Rodrigo de Castro - Curator - March / 2016

Material: steel

Movements: the cut and the fold.

Like this, with simple movements executed on the steel plate, the artist created an unusual way of thinking and doing sculpture. Nothing is added or withdrawn from the material. And the plate, still and indifferent to the world, appears in space in 3rd dimension leaving behind the flat steel to transform itself into sculpture. The cut defines the structure, but it is the fold that creates the piece and opens the empty spaces that will be filled by the light. Amilcar dominated the steel with wisdom and sensibility creating throughout his trajectory a vigorous, intense work and also beyond time. Beyond time does not mean that it is misunderstood, but beyond time because as time goes by, it reveals the force of history. Amilcar de Castro is one of those who will remain forever in the History of Art. Always thinking about other possibilities, Amilcar explored several materials: wood, granite, marble, stainless steel and glass. And the material inflexible to fold made him think of the cut and displacement sculptures. The cuts create the lines of the structure of the work and, instead of the fold, the displacement of the blocks opens the space for the light. A very especial chapter is about the sculptures in glass. The "glass columns," as he called them. The artist's process of creating always began with the drawing. And the importance of the line in his work is striking. And this goes way back, from the time he studied with Guignard (Alberto da Veiga Guignard - 1896 - 1962), when he developed the talent he had for drawing and which never left him again. The sculptures had a production process, where studies were drawn on paperboard, cut and folded so that it was possible to be seen in space. These drawings were done based on the flat surface, without the perspective of the depth, and the cut and the folding of the paper shaped the piece under study. The "glass columns", made of glass slides embedded in a wooden base, were born from a different making process. The artist had no way of visualizing the work through a flat drawing and that was not his focus. What he was looking for was the harmony of the lines drawn at the base of the sculpture. He drew the sliding lines of the blades on the base. And the quality of the drawing dictated the making or not making of the piece. The drawings are themselves splendid. The very particular geometry of the artist, "found" lines "hidden" among a universe of circumferences. Chosen with the strong trace on paper. Harmony and strength, rhythm and sensitivity, balance and creativity. Drawings of Amilcar. When the piece is ready, the glass slides embedded in the base, we lose the origin of the work.

The drawings are no longer there. And what we see is amazing. Subtle transparencies draw with light lines and depths that change with the direction of the eye. The wood base is strong and uneven. Joining and holding transparencies that seem to float. The vigorous creativity of Amilcar de Castro, the cutting and bending of steel to the transparencies of glass, is by no means randomly placed in time. On the contrary, Amilcar created a language and with it developed his art throughout life. And he used to say that "life and art are one and the same. One does not exist without the other..."