

Alberto Boatto, *Intervento*, in ‘Sculptures by Arnaldo Pomodoro’, photos by Ugo Mulas, a conversation with Francesco Leonetti, essays by Guido Ballo, Alberto Boatto, Gillo Dorfles, introduction by Sam Hunter, Gabriele Mazzotta, Milan, 1974, pp. 175-179

[...] In the necessarily schematic and reductive art-historical language of the biographer we might say that the elements of *informel* in Pomodoro’s work—which are as always an analogy of zero-degree organization of the world—came to feel the gravitational attraction of essences, structures, and myths of totality. The essences of structures to which I refer are to be individuated in those archetypes of sculpture and architecture that innately contain a sense of order and construction - the plane, the column and the sphere; and the myths are the major myths of our time, which is to say science and technology as they oscillate back and forth between the fantastic distortions of the realities they actually achieve and the equally fantastic anticipations they make of things to come: in short, science and science-fiction. In any case, we are never dealing with complete objectification when we are dealing with Pomodoro’s work since he always conserves the sense of a duality in which man, the subject, and existence itself stand opposed to essences and myths without ever reaching a resolution or even a temporary equilibrium. This, as I see it, is one of the specific legacies of *informel*. Just as essences remain in conflict with existence, the technological myths of science and science-fiction enter into conflict with the primary and natural level of the existence of the individual. The oscillations—which is to say the alternating predominance of the “higher” or the “lower” term, of the essences and myths as opposed to matter and existence—are always a manifestation of a dual conception of the world (and of sculpture as well.) This is what has allowed Pomodoro’s work to develop a series of analogies, symbols, and possible judgments that have a highly consonant relationship to a real situation in constant and contradictory development: the situation of the Western world and of the impulses and opposing forces that have been operating within it during a decade of passion whose current possibilities now seem to supercede and overthrow the suffocating conditions in which it first began. In the development of the work of Arnaldo Pomodoro, the self and existence have likewise discovered and gone on to transform their function: they become a force that corrodes and consumes essences and myths and that finally affirms a violent destruction of the emblems of order and those positive and unitarian visions of the world that are inevitably and necessarily false. This is the clear and unequivocal achievement of the *Truncated Column* of 1969. The decapitation of the column is an effective and mordant symbol, a valid realization of the decision to create a metaphor of the transformation of today’s world.

In Pomodoro’s work, one can concur that the self and the subjectivity of existence always find expression as a negation of the other term of the relationship, which is to say the world, and that this negation was first a question of corrosion and then later a question of destruction. This is the way in which Pomodoro connects his work to the question of value. The peremptory destructiveness of his decision and the firmness of his sense of values finally give issue to his new and no longer dualistic theme of energy and the positive, triumphant ostentation of energy—a theme, moreover, that has left all traces of *informel* behind it.