

man philosopher he proceeds by aphorisms, so he adopts an idea of broken and exploded space, subjected to many twists and tensions that refer to a space that is not typological but psychological, which tends to escape from every orbit encircled by the frame. The work becomes a rout of battle and contrasts, far removed from any hope of harmony and quiet.

The artist becomes the hero who allows himself to use unequal weapons, to produce castings of images that penetrate the cracks of the world. This authorisation is undertaken with a moral substance, not merely as an act of his own free will, as the artist knows he possesses a deterrent and a store of visions that he intends to place at the disposal of the social body. Hence the violence, and not only in the sign, necessary to shift the inertia of the social body from the horizontal, static plane of rational convention to the inclined and dynamic plane of visionariness and of spiritual visibility.

Fragmentariness is the symptom of a mentality that does not want to oppose one order to another, does not want to create a symmetry between necrophilic social convention and the death of a new form, even though it is an artistic one. On the contrary, it is the sign of an open linguistic universe, continuously enriched by permanent conflicts, the conflicts of neo-humanist sensitivity that wants to restore to imagery its central role.

In Brus's art, imagery passes through all cultures and does not stop when it comes up against the removals brought about by western culture; indeed, in the awareness of its own minority it finds solidarity in other cultures that are deemed minor, or have been forced into a minor role by the logocentric pride of European culture.

In the end, the language of art is the only one able to formulate visual words that can overcome every ethnic, social and religious difference, as it puts it-

self into a condition that enables it to embody every possibility and every impossibility. The modes are those of a language that accepts every contamination and no longer believes in the high and low plains of culture, that wants to bridge every gap. To do this it adopts the style of the gap, the shattering of the sign, the alteration of elegance and of courtesy, it accepts the strong accent of an expression that wants to make itself felt in all its afflictions.

Emphasising means carrying out a healthy operation of infantile regression, which consists of placing oneself in the centre of the world, in a context that hypocritically seems to celebrate instead the collective myth of ourselves. The strength lies in not placing a monumental and monolithic self there, that is an adult one, but altered by centrifugal tensions that are able to shift it beyond the realms of reason towards territories inhabited by terror and nostalgia.

This nostalgia, bordering on the suspicion of a possible wholeness, is a founding element of the moral substance of Brus, who has never pushed his rage in the direction of nihilism, but always towards re-foundation, though accomplished through the models of creative language.

His mania has been to attempt a humanisation of society by opposing the reasonableness of art, the style of emphasising how to be and exist, to the rationality of a civilisation that is unwilling to hear other "reasons" and ready instead to die under the blows of its own reason.