

ENGLISH

GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SÃO PAULO PARIS

The Substance of Silence

Diogo Gonçalves

There is a short moment in the day, in which colours begin to fade. Light ceases to belong to things and comes to inhabit the space between them. It is in this gap—when substance seems weaker and the hiatus acquires volume—which DIOGO GONÇALVES builds his work. His sculptures seek to listen to their environment. Between the minimal presence of a line of light and the vastness of the void surrounding it, a silent poem emerges, composed of intervals, hesitations, and apparitions. Light shifts from an instrument of visibility to a kind of language—a language which does not describe the world but creates the conditions for it to be felt.

If such poetry is able to occur only by usage of words and silences, the works, now gathered at GALLERIA CONTINUA — SÃO PAULO, are defined by the delicate tension between presence and absence. Each circuit made by these lamps of lights seems to carry the memory of various other possible forms, as if the artist were working less through addition than its loss. The gesture consists of subtracting, condensing, and drawing closer to the essential. It is not a matter of reducing the world, but of creating the conditions for its invisible layers to emerge. Each gleaming trace maintains the force of many others. The form which presents itself does not appear as a definitive statement, but as the provisional deployment of countless latent possibilities.

His practice reveals a rare trust in the emptiness. The negative space ceases to be merely what remains between objects and becomes a sensitive substance—a field of imagination and lived experience. The line of light makes perceptible what escapes the hurried gaze. The viewer is invited to inhabit a state of attention. Perhaps this is why Diogo aligns his work with poetry—not because they translate something into words, but because they share a common condition: that of insinuating rather than asserting or just saying. As the philosopher Maria Zambrano wrote, poetry seeks of elements unable to be clear and comprehensible spoken. The artist's sculptures, too, seem to be generated from this threshold—this borderland where substance becomes almost immaterial and the light, rather than dispelling the mystery, embodies a provisional presence.

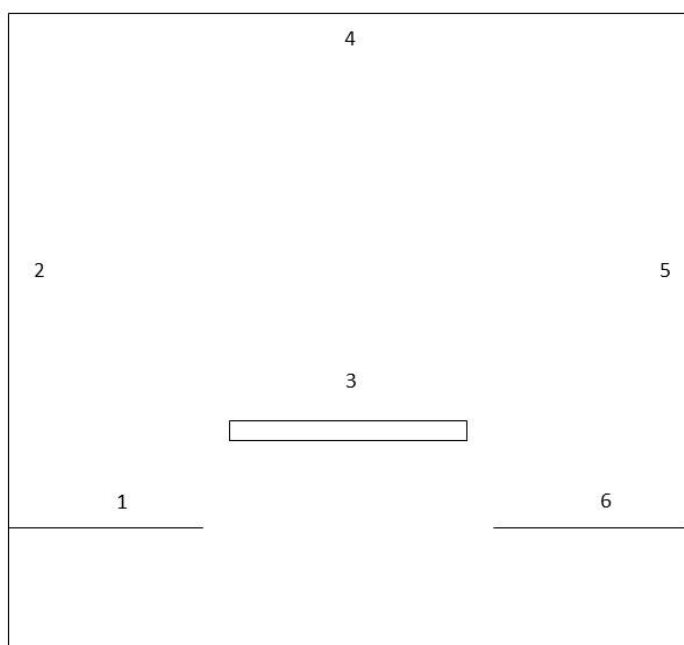
For the philosopher Gaston Bachelard, every poetic image heralds an emergence of language as well as a type of inhabiting the world. In DIOGO GONÇALVES's work—at large, this act of dwelling is

originated from the gesture. Even when his pieces take the form of video, installation, or 3D animation; the memory of the hand remains within them: pushing, collecting, and lifting the substance. Technology does not replace the sculptural experience; it becomes its day after. The artist establishes no hierarchy between physical and digital realms. Both constitute fields of research, surfaces upon which sculpture can manifest itself. What matters is not the medium, but the possibility of forging relations, tune boundaries, and spot what had previously remained underneath. This line of light—a recurring element in his practice—carries the simplicity of elemental gestures alongside the complexity of a thought which turn on through successive approaches.

There is a truth profoundly ethical in this scarcity of means. Rather than saturating the exhibition room and its walls, his light sculptures inviting to be listened: they reveal the density of the air, the almost imperceptible vibration of light, and the thickness of the intervals. Each piece seems to remind us of which space is not empty, but a field of forces, memories, and possibilities. Perhaps this is the rare originality of the silent poem of DIOGO GONÇALVES follows to create: not a poem written about light, but one written with it. It is a minimal language composed of appearances and suspensions, in which every enlightened line seems to affirm which the world still preserves invisible universes.

Ana Carolina Ralston

Curator



1. Origem de Breu
2. Queda em Silêncio
3. Desvio em Fundo
4. Silêncio em Vibração
5. Ressonância do Vazio
6. Emergir em Umbra