

An intimate encounter, but at the same time a gathering moment, the one Toby Christian invites us to.

Different suggestions and many shapes are proposed. Each comes with a specific history and meaning.

Small white sculptures made of marble, eternal and timeless material, are placed in space as if they were remnants of past time, elements of the present or projections of the future.

Some recall primitive traces or modernist motifs, others reproduce the form of everyday technological devices, and then again indecipherable objects, material prototypes of something that perhaps does not yet exist.

Each object has its own space of action, placed inside old wooden voting booths that almost act as cases intended for showing and preserving.

Every work is meant to be approached individually as if to suggest a secret match, destined to bring out and open up personal interpretations.

All booths can be intended as treasure chests, because of the sanctity and silence of the moment they imply, however, they are not uncorrupted, but worn-out and steeped in history.

Small pencil notations, scribbles, drawings made on their surface tell us of past traces that become relevant again, assisting and completing the sense of the sculpture placed on them.

In this way, every work, apparently cold, as totally smooth and extremely essential, becomes a living element, belonging to as many experiences as there are signs of the time surrounding them, and, above all, to as many there are present or even hypothetical future visitors.

The sensation is that of being inside a small archive created by the artist, a collection of relics and finds in which different temporalities intertwine, so to suggest that time is not necessarily linear, but a subjective construction.