



The End of the Affair

Salvatori
+ Michael Anastassiades

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Collection of three Volcanoes

Photographed by Helene Binet

SALVATORI
DAL 1946

The End of the Affair

Vesuvio: 40.8224° N, 14.4289° E

Vulcano: 38.3946° N, 14.9706° E

Stromboli: 38.7925° N, 15.2149° E

Italy's volcanism derives from its proximity to the boundary between the Eurasian and African tectonic plates. Vesuvio, Vulcano and Stromboli are all defined as active volcanoes. While Vesuvio is the only such on mainland Europe, the island of Stromboli claims the distinction of being the world's most vigorous, having erupted almost constantly for the past 2000 years.

The comparatively sleepy Vulcano last let rip in 1890, yet the Fossa crater on its north eastern edge still belches enough smoke to give the entire island an enveloping sulphurous smell. Michael Anastassiades's models of the three volcanoes are made from Basaltina, a lavic stone from Viterbo in central Italy, that is likewise a product of the country's geological position (as are the earthquakes of recent months and all their very sad consequences).

Michael's volcanoes were inspired by Japanese *suseki* or 'water rocks', stones that are treasured for their resemblance to miniaturised landscapes. Artefacts of this sort were first imported from China in the 6th century, but since then a specific Japanese tradition has emerged. Preferring more muted colours and less dramatic forms than their Chinese counterparts, the Japanese rock enthusiasts derived an intricate system of classification and qualitative hierarchy. *Suseki* are celebrated for having been found not made, but a degree of artifice is inherent in the process of harvesting them from their surroundings.

Michael's pieces are constructed from start to finish, yet are close in type and spirit to 'distant mountain stones', rocks that represent the view of a peak in the landscape.

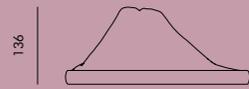
In both the Japanese and the Chinese schools, there is an indissoluble relationship between the actual rocks and their two-dimensional representation in prints, paintings and drawings. The stones are both object and image. This duality is made clear in their presentation, be it in conjunction with a bonsai tree, in a surround of water or raked sand, or on a wooden stand. Responding to this tradition, Michael has set his volcanoes on platforms of black Marquina marble (a stone from the Basque Country) that extend just beyond the edge of the solid lava. Pictured for this catalogue atop unfinished slabs of marble, the volcanoes appear to be in an approximation of the formal settings that are constructed by *suseki* enthusiasts. Once photographed, the conjunction between the three distinct stones and their various forms and finishes becomes form of collage.

As evidence of violent encounters between the earth's tectonic plates, volcanoes make ready metaphors for various geopolitical crises. Determining the outlines of the models according to data derived from three-dimensional digital maps, Michael exaggerated each of their heights twofold. The volcanoes are not as they are, but rather as they appear from their respective bases. While bulking up statistics in order to bring them in line with perception is a dangerous practice in relations to politics, in the context making of decorative models it's obviously not such a problem. That said, the proportions of the 'The End of the Affair' could be seen as an allegory of 'fake news'.

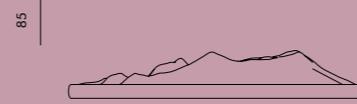
Emily King

Edition of 13 pieces
All volcanoes in Basaltina with base in Nero Marquina

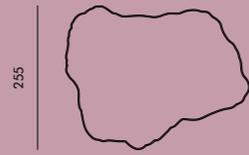
Stromboli



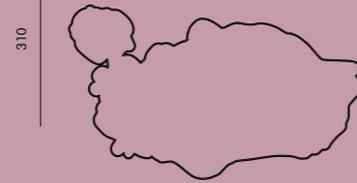
Vulcano



325



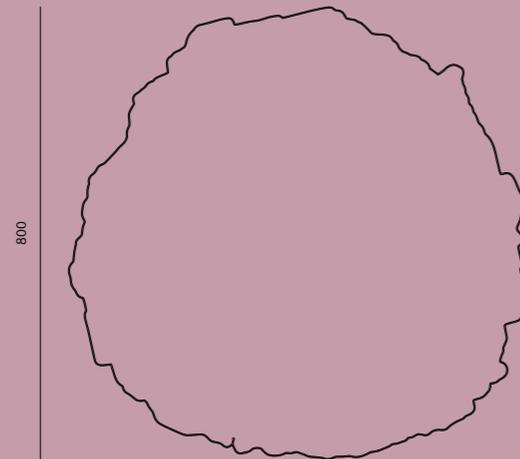
520



Vesuvio



810

















Love Me Love Me Not and The End of the Affair were made possible through
the collaboration of Salvatori and Michael Anastassiades.

