

With *Bring mich zurück* Davide Rivalta (Bologna 1974) has populated the Friedhof am Hörnli of Riehen, the largest cemetery in Switzerland, with the animal presences that have been the focus of his artistic endeavors from the start of his career.

Animals in the form of sculptures in different materials, metals – above all bronze, but also steel and aluminium - and resin. Each work is the portrait of a precise individual photographed by the artist in zoos, breeding farms and stables, in Europe and America, all witnessed in a state of captivity, with no exceptions. Rivalta's operation is like a way of setting each of them free through art: *Bring mich zurück to the state of nature from which I came*. Nevertheless, what we have is merely their image, which has passed through the hands of the artist, attempting to put any ordinary stillness back into motion. Which is no small feat in today's world dominated by immobilism.

Now, like temporary infiltrators, they occupy the places that man, the *homo sapiens* from which they are distinguished, has constructed for himself, for his own species and certainly not for them, mutually diverse in turn. Here at Riehen, the great cemetery, the place of memory of those who have passed away and are no longer with us.

Also the buffalo, the lions, the wolves, the cheetah, the horse, the eagle, the rhinoceros, the bear are memory, sculptural enactments in the material and materic concreteness of their respective artifacts, of individuals that are in an elsewhere from which they seem to have been momentarily removed, as if by magic, the magic of art.

Signs, sculptures, amidst signs, tombs, shades among shades for what they each evoke, come face to face with the living human being and his constructions, without fully belonging, in truth, without taking part: *Bring mich zurück*.

Pier Luigi Tazzi  
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