The themes and words of his writing return, both in graphic–pictorial works and in mathematical elaborations, in a meeting of assonances, going back and forth and rich in other arts of his time. However, Saffaro's attention always revolved around "being" as presence, in relation to "space", "time", "chance" and "infinite"; to which, objects of theoretical and graphic elaborations, he will devote a guiding commitment throughout his life. The attraction to the universe, both "physical" and "metaphysical", was constantly aimed at understanding the incomprehensible, discerning and exploring other, unknown and mysterious dimensions; however, the "enigmatic" and the "unknown" of which Saffaro talked, tended "toward a horizon" to which he always referred, "the immensity of which we do not know" and of the "limits of our knowledge". For the artist, the "metaphysics of the world" could, in fact, only be expressed "with two terms: man and regularity". Already in the 1950s, a very young Saffaro, announced that "in all ways" he would pursue "the appearance of things to reach their root" to expose "the substance of existence in incorruptible spheres adorned with divine qualities".

Indeed, in La nuova metafisica, the painter explores the earthly aspects of human language and its meaning by scientifically structuring the essay on terms, rules and definitions; he states that: "Art and measure were the privileged places in which Lucio Saffaro's meditations (Trieste 1929–Bologna 1998) started. A constant and peculiar combination that led him to such a rigorous work, between the internal structures of science and art, and that permitted him to combine the distinction problem between the two disciplinary dichotomies. Rigently, the consistency of his investigative process, where the artist, while using classical instruments and languages, was able to contradict them from the inside, creating new, entirely original optical theories and alphabets, was visible. Saffaro considered science with the poet's eye and faced the tools with the means of the metaphysical construction. However, being entangled in the didactic chains of purely interdisciplinary proceedings. In fact, the seriousness of his inquiry led him to a heuristic territory where writing, painting and scientific thought were formulated by a single reflection, structured not by disagreements but by coherent and recurring parallelisms.

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as existential aphorisms, theories and prophetic judgments, in a world made of numbers and alphabets, where the artist’s geometries construct impossible scenarios.

Saffaro’s multiple and transverse search deployed, in fact, always under the aegis of pursuit, as in a sort of eternal and quiet journey towards the discovery of a continually new but already known landscape the horizon of which, for the artist, would be consciously placed without interruption, in infinity. In this sense, even the “drawing”, taken as a set of signs, the specificity of which gets lost in the sum, becomes for the painter a reason for exploration, an occasion for further knowledge, in the awareness of the complexity of this dispute, always in the name of the relationship between “art” and “measure”. His “new metaphysics”, therefore, is to become more a “metaphysical idealism”, devoid of any magical, psychological notation, and instead full of a profoundly Italian, Renaissance classicism.

In Zero della meditazione contradditoria, the “metaphysical problem” returns, opening a close front with the question of image as an entity announcing the “formalism of metaphysical ceremonies”. However, Saffaro’s melancholic wandering always appears to be a tiring search for the “most beautiful of all images”131, this is also revealed by his First Prince in his Dialoghi della Sapere, a perceiving with awareness of never reaching the truth. A journey beyond the limits of the horizon is that image that is never completed, even if it is viewed twice as a dream that resembles itself»132. Saffaro is looking for an “I” not yet well-defined, aware, however, that we must proceed, not in space but in “time”, better still, in “infinite”. In the third, untitled...
sion of representation. It is certainly a way to re-
sume a discourse, in truth never really interrupted, which concerns the construction of a “space” of a physical dimension and, at the same time, met
aphysics, in which man can relate to plural “man-
ifestations of thought”\footnote{Lucio Saffaro, Piani ruotanti. Tractatus Logicus Prospecticus, 1966; black Indian ink on ochre cardboard, 18x23 cm. © Coll. Saffaro Foundation, Bologna.}

Saffaro’s meditation moves in this script to a her
ermeneutic analysis of the degrees of sign and color, going beyond the manual intentions, to approa-

ch an essay in which density, frequency, and di-
mension change into conceptual metaphors of thought–form. In fact, for the artist, painting has always been a tedious, but at the same time extra-
ordinary, expression as it could “instill in a mo-
ment complex cognitive investigations”, opening to another dimension for him, really “resistant to theory”\footnote{Giuseppina Vismara, "L’antro segreto custode dei misteri dell’es-
perienza contemporanea," Scritto inedito, in questo numero di XY, p. 61.}

For Saffaro it was about harmonizing two immensities in one, color and design, since design and drawing are, rightly, not a painting yet. One of his great dreams was to continue the Re-
naisance studies of Alberti, Piero della Francesca and Serlio, with that ambitious and fascinating enter
tprise, one might even say utopian, to want to 

measure and fill the Universe with a simple line. Analyzing the paintings of Piero, the artist, with his poetic and apocalyptic way of writing, comes to de
cree their absolute modernity, not for the presence of perspective, but, incredibly, for its absence. In this way, Saffaro arrives to theo

ma della pittura, analizzando, in modo puntuale, la questione più ampia della rappresentazione. È cer-
tamente un modo per riprendere un discorso, mai per la verità realmente interrotto, che riguarda la co-
struzione di uno “spazio”, di una dimensione fisica e, al contempo, metafisica, in cui l’uomo possa rap-
portarsi alle plurali “manifestazioni del pensiero”\footnote{Lucio Saffaro, Piani ruotanti. Tractatus Logicus Prospecticus, 1966; black Indian ink on ochre cardboard, 18x23 cm. © Coll. Saffaro Foundation, Bologna.}

La meditazione di Saffaro si spinge in questo scritto ad un’analisi emmenceutica dei gradi del segno e del colore, oltrepassando gli intenti manualistici, per approdare ad un saggio in cui densità, frequenza e dimensione mutano in metafore concettuali del-
là forma–pensiero. Di fatto, per l’artista la pittura è sempre stata un’espressione faticosa, ma, al con-
tempo, straordinaria, in quanto poteva “far intui-
re in un attimo indagini conoscitive complesse”, aprendo ad un’altra dimensione, per lui, davvero “resistente alla teoria”\footnote{Giuseppina Vismara, "L’antro segreto custode dei misteri dell’es-
perienza contemporanea," Scritto inedito, in questo numero di XY, p. 61.}

Per Saffaro si trattava di armonizzare due immensità in una, il colore e la pro-

genialità, in quanto il progetto e il disegno, a ragione, non sono ancora pittura. Uno dei suoi grandi segni era proseguito gli studi rinascimentali di Alberti, Piero della Francesca e Serlio, con quell’impresa ambiziosa ed affascinan-
te, si potrebbe anche dire utopica, di voler misu-
rare e riempire l’Universo con una semplice linea. Analizzando i dipinti di Piero, l’artista, sempre con la sua scrittura poetica ed apocalittica, giunge a decretare l’assoluta modernità, non per la pre-

senza della prospettiva, ma, incredibilmente, per la

era una presenza di pensiero e desiderio del pensiero e ad “un inseguimento che si risolve” sempre “in una prospettiva di tristezza”\footnote{Giuseppe Vismara, "L’antro segreto custode dei misteri dell’es-
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sua completa assenza. In tal modo, Saffaro arriva a teorizzare l’astrazione, come se volesse indicare la via della pittura astratta quale compromesso ne-
cessario tra ragione ed espressione. Dichiarando la priorità «dell’evocazione di un event prospettico mediante una pura risonanza di valori formali»\footnote{Giuseppe Vismara, "L’antro segreto custode dei misteri dell’es-
perienza contemporanea," Scritto inedito, in questo numero di XY, p. 61.}

L’artista, così, spossa il ragionamento interno alla pittura su un piano totalmente concettuale: la natu-