

Air Movement /A Breath of Air

Whatever moves air is life

The sculpture installation is the creation of an air surface, where the tall wavering sticks depict the emptiness of air stirring, the tall vertical sticks close together look like a dense fragile row of lines mixed with a tangible waving shadow, anchored to wooden pine blocks that like the ground sustain the air. The wooden blocks are placed side by side along the length of the space found opposite the two entrances to the Art gallery. The movements used in placing the sticks is done slowly and silently, they shoot up into the air and then other sticks are delicately on top lengthways, where people passing by stir the air causing some of the suspended sticks to accidentally fall in a merely casual way. The complete installation of the sculpture is filmed and projected on the wall, facing the entrances, inside the Gallery which is accessible by moving along the natural open corridor created between the sculpture and the external Gallery wall. A living and fragile sculpture gives life to a space springing from the air. The projection films body gestures, blending with the shadows of the sticks suspended above the body as it creates the sculpture. The sound recorded is like the overlapping of musical notes on an “orchestral” score on the first day of “earth movement.”. The discouragement of the onlooker who sees images not coinciding with the sound. Two voices of emptiness conversing, the silence of the sculpture filming and the sound present on the first day of “earth movement.” This produces an internal fullness for the creation of space. Small telecameras, placed at footstep height, film people passing by daily and this is projected inside the Gallery rendering an account of the air movement. The filming attempts to collect the air rather than the footstep. Presence is felt by air and earth movement.

Paola Ricci © January 2011

OVERLOAD

Overload acts as a soundscape.

Recreating an external sound landscape directly reporting the aftermath of the earthquake, inside the MicroGalleria of the Academy of Fine Arts in Aquila. The term, “overload” indicates an overload situation placed with reference to the city bringing out how much and how little has been done. The proposed audio reproduction is an elaboration of recordings made for the most part along Corso Vittorio Emanuele in Aquila the day after the 2009 earthquake.

Listening to the traces of sound suggests a virtual acoustic environment step by step.

With reference to the sounds of a battle in space, typical in video games, you could say the OVERLOAD forces the visitor into facing a reality that, opposed to a virtual world, leaves no possibility to manage or control.

Matteo Ludovico © January 2011