

Artist's Statement Paola Ricci

As written in the original text Arboreal wire (Paola Ricci art work in Ireland 2006), I worked on the line, as a sign, drawing, sculpture and thought. The line is not a drawing, as it may seem at first, but the definition of contour space. The line marks the boundary between significance and meaning, marks what the view does not always show, marks what is beyond the marked area. The line draws the territory that surrounds it. Thus the overlapping of different lines creates the mass marking the space you would see if there were no line.

In Greek philosophy:

The Greek meteorology seeks rather to describe the more uncertain movements of the air, in an attempt to explain the rarefaction of the bodies and the big difference between solid bodies, the material and what delicately approaches the blowing of the wind to the inexistent.

They seek with the imagination what is hidden in the world's naturalness, that is, how the presence of the latter is both characteristic and fleeting at the same time.

We know that for some pre-Socratics the soul corresponds necessarily to the experience of a body whose matter is so ethereal that its explanation can only be compared to the air.

The breath is the last thing to leave the body. For the Greeks, there was clearly a close relationship between the air, the void and the infinite, either because the soul was regarded as a particle

so ethereal that it evaporated at death, or simply because the air until the horizon represented

seeing as far as the eye could see These things are best understood if we think of art as still occupying the edges and that its utterances, because they lean towards the eccentric, supply clues to what is hidden.

The Occidental culture considers the world as a whole of objects, instead Chinese thought considers the world as a emanation of a vital breath, of an energy (qi) that develops on different plains of condensation, more or less visible: the rock is (qi) concentrated, the cloud is (qi) rarefied.

An artist whose soul is the mass of the sculpture

1 Knowledge passes through sensitive knowledge.

A first aspect on which knowledge is sensitive knowledge

The space is normally seen as full, but in the empty space we perceive the sensitive space.

2 The space is virtually empty, endless and grows in size.

Then Universes holding the space are created.

I have worked to let us hear the space as empty and the eye to see

a succession of dots and lines that float in the air, our sensitive

part individualizes and projects them in the air as projective space.

So our eye is like a point in space and everything that it intersects

becomes something that adds to creating other sensitive lines.

3 The sculpture becomes an opportunity to draw the air or the empty space.

The line marks the boundary between the different meanings,

marking what the view does not always see,

marks what is beyond the marked area.

The line becomes mass and it draws the territory by which it is surrounded.

Thus the overlap of different lines creates the mass that marks

the space that you see if the drawing of the line were there.

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