

The Sensitive corporality space

When you walk into the rooms of a Space –time continuum at first the empty spaces are seen through the definition of an approximate metric measure and then our eye begins to look, to focus and to discover the infinite points of focused space where the mind links them with each other. So the corners, sides, heights, widths, and lengths of the rooms become sensitive lines that of the body of the eyes joins mentally and realizes lines in the air that make it as concrete as the body's dimension, at eye level the horizon of the room begins and the central space is the highest concentration of empty air that we wish to fill mentally with the sensitive lines. We touch the air within the vacuum space containing virtual lines drawn by our eyes to then be seen. In this exhibition I would find out the reaction of the human nature when the people will come in this transformed space, and I would give an opportunity at people to feel themselves through the view of this space detailed. We live in a period of life that the people have lost or have forgotten that the surrounding space them it changes the feeling of human nature. The Sensitive corporality space borns inside an empty space made of white wall, large measurements and without window or of opening view, because it could interrupted the long line of pins. In this art work it is also important the time it will be necessary to put the pins on the walls. All this time is the time of the transformation as comprehension that the human nature learns to grow up and feel the surrounding space. Then I will draw the lines with steel wire that it connect all the points of the carrying structure, and in the mid-air there will be put a shape down on the steel wire. This shape will be made of soft white paper with a steel wire structure. It will be very slight material as if I could draw the air and will cast a shadow on the floor, the shadow of mid-air.

Implementation and installation details:

Along all four walls of the room you will score at eye height, slightly above the gateway door, a light pencil line that will serve as a track on which the pins will be placed close together.

From the points the carrying structure of the room, above the row of pins, start the steel wires of 0.8 mm equipped with an internal thread eyelets and hooks attached to the wall pressure using a swivel.

It is more relevant that in the installation the space between the steel wires and ceiling it will be about 2 meters. Under the embrace of these wires will be put in the middle of this space a shape three-dimensional element trapezoidal made of wire and covered with tissue paper. In this installation is very important the lighting. Must be present in all room in several places.

The light will be preferably directed from the top down, because the shadows in this work are very important. The space will take up this sensitive aspect if its surface is large enough so that people will walk into this room to be able to feel the emptiness and fullness, light, shadows, and the center dealt by suspended object and the walls.

Cartesio tells us:

“The first was never to accept anything for true which I did not clearly know to be such; that is to say, carefully to avoid precipitancy and prejudice, and to comprise nothing more in my judgment than what was presented to my mind so clearly and distinctly as to exclude all ground of doubt”

René Descartes.

Descartes

René Descartes, the originator of Cartesian doubt, automatically put all beliefs, ideas, thoughts, and matter in doubt. He showed that his grounds, or reasoning, for any knowledge could just as well be false. Sensory experience, the primary mode of knowledge, is often erroneous and therefore must be doubted. For instance, what one is seeing may very well be a hallucination. There is nothing that proves it cannot be.

In short, if there is any way a belief can be disproved, then its grounds are insufficient.

From this, Descartes proposed two arguments, the dream and the demon.

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