

“Measuring the space” by Mimmo Roselli (OK Harris Gallery – NYC 2009)

“Measuring the space” begins the sixth series of site-specific sculpture-installation that I presented in the last years in different Museums and Galleries.

The others are, in order, “Round”, presented in Heidelberg, New York, Bergamo, Venezia, Lodz , Berndorf/Wien and Firenze, “Passaggi” (The Passages) in Nicosia, “Spazio Praticabile” (Practicable Space) in Prag and Firenze, “Il Filo” (The Thread) in Firenze and soon in Roma and Waiblingen/Stuttgart, and “Da Qui a Lì” (From Here to There) in Prag and Budapest.



“Chelsea Round”, Chelsea Art Museum,
NYC 2002



“Passaggi”, Artos Foundation,
Nicosia/Cyprus 2006



“Spazio Praticabile 2”, National
Archeological Museum,
Firenze 2007

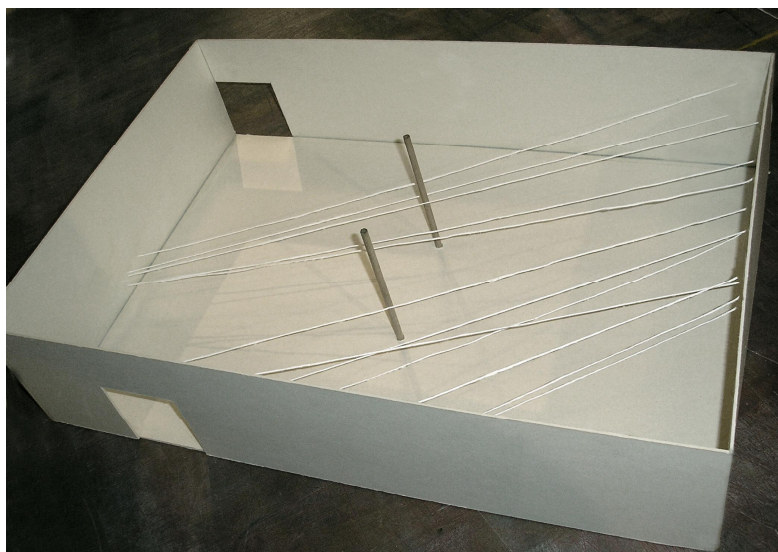


“Il Filo”, National Archeological Museum, Firenze 2007



“Da Qui a Lì”, Kiscelli Museum,
Budapest 2008

“Measuring the space”, as the others, shows lines tensed from a wall to another wall, directly from the wall the lines go out, directly into the wall go in, individuating a piece of something to show, what in the moment is important to let to see. In all cases is a piece of story dedicated to a space. Lines furrow the space in different shape, the lines representing the mark that every living being leaves in his own passage.



A model in scale 1:25 of “Measuring the space” in OK Harris

“Measuring the space” intend to give to a squared space an alternative dimension, a different way to measure the space and to organize that space for the visitors. My sculptures are spaces into spaces and the people are pushed to use the space as a new space.

The space, inside or outside space, is a co-protagonist of the work .

The “Round” or “Giro”, the first installation or ambient sculpture that I conceived, was born from the translation into space of a series of paintings by the same title. The need to move into the space, which is also a peculiarity of my paintings, arose to realize a more self-evident hat of concept of space and volume in my work .

Since some years I have dedicated my work analyzing the concept of the border: maximum reduction of the pictorial material (only using the glazing and layering technique), distinguished by lightness and transparency and at the same time by stratification and a great richness of details: layering upon layering of putting glazing color to reach something that is not a body of matter, but a transparency with thickness, with weight, very light, that take his own power by depth. The spaces, so built, are furrowed by signs, that cross like a walk in a vast landscape. So that there is no loss of history, no loss of variety, no loss of complexity, even if there is an apparent absence of things represented. This basic idea is linked to the “borderline” concept: everything that is on the border has the characteristic of being extremely unsettled. This situation has an enormous capacity, the power of changing.

The direction I see it heading is more and more to the necessity to catch an absolute need of silence, but not a passive silence, on the contrary very active and distinguished ; for this reason my work is a false minimal, because is rich of many little variations (the glazing ground) and of vibrating courses, traced not with light hand using brush or pencil, but using an edged blade that cut, but don't tear, and that make the trip indelible (the sign). All that because I want to reaffirm a kind of aesthetics of beauty, maybe not showy, not unbecoming, subtle and sensual, that comes from that silence necessary to be able to hear a possible dialogue between ethics and aesthetics.

Mimmo Roselli