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Working within an expanded field of sculpture my practice negotiates relationships between subject, object, time and event. This research challenges the idea of a specific form and a paradigmatic structure for sculpture as the work tends towards the formless. What I am exploring is the fluidity of the boundaries between inside and outside and their mutual influence.

The starting point is an investigation of the creative process through experimentation with the material. Through discovering the intrinsic properties of materials, I explore the ever-changing nature of life and its relation to language. I am interested in active, unpredictable materials, which are in continuous transformation and affected by changes in the environment. For this purpose I used water and ink. One of my last works is a video shot in real time, which shows a very slow transfer of ink into water by using a transparent spherical glass container filled with ink immersed into water.

Ink and water have become central to my practice. In my work, ink represents the energy of matter, sheer color in a liquid state and is directly connected with language and writing. Because of its fluid state, as material, it contains the possibility of a certain slippage in meaning, which interests me in relation to the notion of language.

Water is intimately connected with life and death, and although in visual terms, meets the eye in innumerable diverse shapes and forms, it seems to possess some consistent qualities. For example the light and the colors available in its surroundings always wholly influence and affect the appearance of water, which consequently, continuously changes.

Water has also a mesmeric quality, which is particularly interesting in relation to sensory perception and the creation of meaning. Gazing upon water and the sound of water has been noted to engender a 'reflective mode' of engagement rather than the 'objectifying' mode proper of visual perception that encourage rational distance. (See Jay 1993, Levin 1993). I am interested in exploring the implications of a non-objectifying relationship with the surroundings and in using 'a reflective mode' to engage with the work of art.

In my work, I explore these possibilities through 'visual actions' that have the nature of 'events' and that contain an implicit sense of time.

Using materials such as sea salt and ice, I work on the transmutability and extraordinary ability of water to metamorphose rapidly into substances with oppositional qualities: the highly visible, concrete solidity of ice, and the fleeting dematerialization of steam. This development enhances the transitory and provisional nature of my work. Questions arise about how to engage the viewer with the creative process and in this sense, all that is left behind becomes important; it is the traces, which reveal parts of the journey.

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