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SCULPTURE - INSTALLATIONS - PHOTOGRAPHY

100 gallons of water, 1 line and a bag of sand, 2010 - Mixed media

This work uses water, light, and cement, mixing together reflections, external and internal, creating an interactive experience. Light reflects into the space from various water themed works. Using projected moving image, surfaces are transformed into abstract narratives. '100 Gallons of water, 1 line and a bag of sand' greet the visitor. The eye is led down to a sensual bed of water illuminated by a projector, as the bags settle into the floor. (extract from *Articulating Change* review by GX Jacques)



Articulating Change, Stone Squid, Hastings



Untitled, 2010, C- Print, 40" by 30"

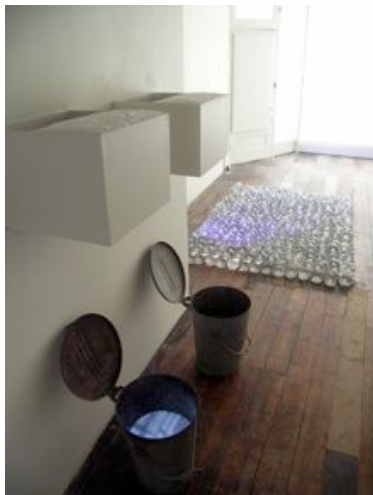
48 Hours, 2010 - Mixed media

'48 hours' is a sculptural work, the title refers to the process of making and '48 hours' is the physical time for the actual making the work. The piece has opacity, as plasticine creates a new grainy surface, transforming table into a shimmering landscape. (extract from *Articulating Change* review by GX Jacques)



Brine Buckets, 2010 - Video installation

Brine Buckets is a video installation where the videos *action one* & *two* are projected into two metal buckets. The projected surface retains the consistency of salty water and the dried out salt is displayed onto the two shelves above the buckets.



Honey, 2008 – Video

The video *Honey* is a 40 min long version of a twelve hours film, shot in real time from dawn to sunset. It shows an ever-growing amount of tiny little ants approaching and eating a map of the world. The map gradually disappears and the ants are left to wander randomly on a sheet of paper.



Milk Font, 2007- Video Installation

The work was born as a site-specific response to the Florence Trust Residency. It appropriated the iconography of the architecture at Florence Trust by filling the church font not with holy water, but with a rich, thick, velvety white liquid that evoked an eerie sense of timelessness. The work was consequently adapted for a gallery context and titled *Milk Vessel*, where the video was projected into an ice container.



Video Installation Views

One of Thousands, 2007 - Video and Sound Installation

The installation, composed of a video projection and a sound piece, was a site-specific response to the Florence Trust Residency. It utilised the organ of the church to explore the idea of disruption between moving image and sound.



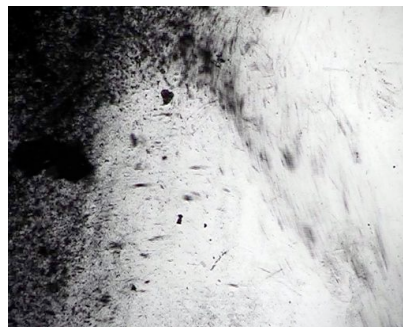
Video installation View



Sound Installation View

Muteness, 2007 – Video Installation

In the video *Muteness* the viewer witnesses a slow process of unbecoming, as the letters of the alphabet melt and disintegrate before one's eyes with the intervention of water. The ebbing away of the form and the resulting abstract image are compelling viewing. The tenuous relationship between chaos and order is evident here, as the work acknowledges our psyche's constant unraveling in today's world. (extract from Kathy Battista text)



Stills from the Video

Black Milk, 2007 - C-Print



Meltingme, 2005 – Time Based Installation

Time-based installation. Each day, frozen ink is cast into letters - the given material slowly being replaced with a trace of the communication with the negative of the letters that forms on the floor, pointing to what was once fleetingly there. (extract from Lisa Le Feuvre text)



Frozen ink on paper front view on the fifth day

Rubber mould and concrete



Installation View

Stillness, 2005 - Video Projection

The video explores the fluidity of the boundaries between the inside and the outside by using a transparent spherical glass container filled with ink, immersed into water. The work shows a very slow transfer of black ink into water. The image, which at times seems almost a still, is in continuous transformation. Gradually the object disappears into blackness leaving behind a reflection of the surroundings. The projection, shot in real time, lasts over an hour, is in a loop and is projected on sandblasted glass.



Stills from the video

Sea Container, 2005 - Sculpture

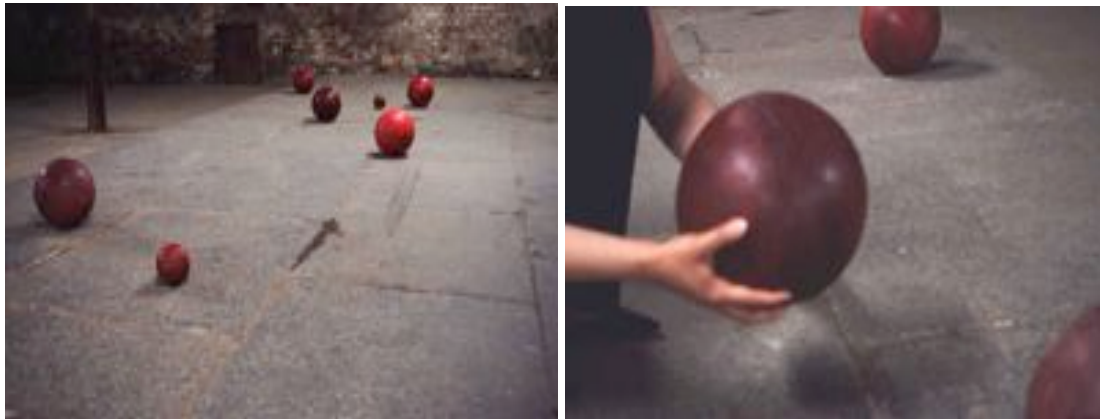
The work is the cast of the negative space of the container that has been used for the transfer of black ink into water shown in the video *Stillness*. The two pieces of work exist together as one installation and independently.



Sea salt with traces of ink

Water-filled balls, 2003 - Sculpture

The work was conceived as interactive. The most important aspect of these pieces is their capability to exist as autonomous forms, of having a physical presence that is Euclidean in their geometry, yet precipitates a desire to touch and hold. The subsequent discovery from the external appearance to the hidden interior changes the understanding of the work in a fundamental way.

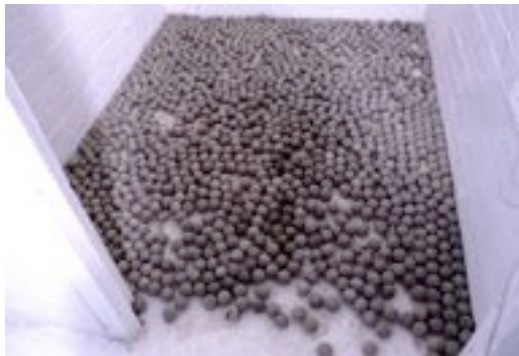


Water-filled wax balls, full view and details

Trinity Buoy Wharf Show, 2003

1 and Many Concrete balls, 2003 – Sculpture

The work was conceived as interactive and it was shown on different days in two different spaces. The former was a small and self-contained room where the spheres constituted almost a solid surface, while in the second room the spheres were scattered in such a way that the experience underfoot carried more a potential of hazard.



Concrete sphere in smaller and larger room



Concrete spheres detail