

GIACOMO RAVAGLI OPEN VEIN

PARIS | 8 SEPTEMBER – 3 DECEMBER



Open Vein, a solo show by Giacomo Ravagli sees the Italian artist set a trained eye on stone's inner nature revealing its delicate pattern in a series of new sculptural works for Carpenters Workshop Gallery.

Every edge of the sculptural objects is fractured in many ways, yet retains the oneness that imbued by balanced geometry. The foundation of Ravagli's carving practice resides on four principles - light, continuum, intensity and solitude. Light uncovers the stone's insides, continuum denotes the prolonged, detailed process of creation, intensity conveys devotion, solitude enhances intuition and mastery.

Shaping organic matter brings out the violence that is inevitable when nature is confronted by human intention to modify its default essence. The process of creation draws the artist into the battle for control with the stone.

"Growing up surrounded by the mountains, I spent a lot of years in the village covered with snow in winter. Quarries visible on the surface of the mountains remind me of snow and ice. Sometimes I can mistake one for the other. Yet, they are not ice formations that cuddle the stone, but thousands of years old manifestations of human violence and greed. Humanity's destructive potential reflects our self-centred perception of our place in the world.

Solitude also describes Ravagli's meditative state in the working process adjoins the automatism of carving and problem-solving. This is when the artist makes most out of little, paying attention to every vein before cutting it open.

GIACOMO RAVAGLI

Meduse

2022

Travertine, Titanium

90 × 118 × 40 cm

35 3/8 × 46 1/2 × 15 3/4 in

Edition of 8 + 4 AP

Giacomo Ravagli started carving stone when he was 18, gaining an apprenticeship in Pietrasanta, an Italian town famed for its marble production ever since the Renaissance.

As evidenced by his Meduse table, Ravagli learnt to shape the stone with proportioned cuts, reducing extraneous material and optimising its natural characteristics.





GIACOMO RAVAGLI

Nose

2022

Travertine, Titanium

92 × 156 × 65 CM

36 1/4 × 61 3/8 × 25 5/8 IN

Edition of 8 + 4 AP

In addition to the fractured shape and textured finish of his Nose table, Ravagli uses the natural weight of his chosen material to create its dramatically poised composition.

The thin shard of travertine that forms this table top appears finely balanced on its single leg, yet it maintains integrity on account of its internal gravitas.





GIACOMO RAVAGLI

Tolu Bommalatam

2022

Breccia, Metal, Mica, Light Fittings

165 x 44 x 30.5 cm

65 x 17 3/8 x 12 1/8 in

Edition of 8 + 4 AP

Giacomo Ravagli's Open Vein collection comprises light sculptures that express the beauty of hand-carved stone.

The stone base of Ravagli's Tolu Bommalatam is sculpted into radical angles. Setting a contract with the stone, he creates rules upon how he will reduce its natural form into an angular final shape, which is as focussed on negative space as much as positive.

The artist always works outdoors, using the Italian sun as his primary tool. The intense light helps him see the textures of the stone's surface, and he uses the stark shadows to visualise sightlines and perspectives.





GIACOMO RAVAGLI

Headstand

2022

Basalt, Metal, Mica, Light Fittings

198 × 36.5 × 37.5 cm

78 × 14 3/8 × 14 3/4 in

Edition of 8 + 4 AP

The Headstand light sculpture stands almost two metres tall, balanced between the gravitas of its stone base and the dramatic verticality of its accompanying lampshade.

Its lampshade is constructed from microscopically thin layers of an Indian stone, mica, arranged within a metal frame. Chipped flakes of mica, of varied dimensions and colours, are combined on a heat press to form a flexible sheet which can be cut and shaped.

The natural grain and chromaticism of the mica is illuminated as the light passes through it, revealing random crystalline patterns.





GIACOMO RAVAGLI

Bzzzzzz

2022

Travertine, Metal, Mica, Light Fittings

50 × 49 × 33.5

19 3/4 × 19 1/4 × 13 1/4

Edition of 8 + 4 AP

Ravagli's relationship with stone is a battle for control. The unyielding material resists his every move, and he pitches his will against the stone's, seeking to ultimately dominate it.

Painfully aware of the negative space left in Italian mountainsides due to ever increasing rates of mining, Ravagli understands his own practice of carving, of reducing blocks of stone even further, as similarly violent.

The artist sharply carves the travertine base of Bzzzzzz into an unnatural, singular form, which is mirrored in the overhead lampshade. Ravagli permanently alters his material, scarring the stone with his forceful cutting techniques.



GIACOMO RAVAGLI

Stationary points

2021

Travertino, Titanium

64.8 × 56.5 × 57.4 cm

25 1/2 × 22 1/4 × 22 5/8 in

Edition of 8 + 4 AP

Ravagli understands that the tight angles and hard edges of his Stationary Points table make it difficult for the viewer to initially perceive it, as there will always be some facet hidden from sight.

The artwork fractures reality, complicating perspective and necessitating a 360-degree inspection to understand its full nature.

As with anything that is not fully understood, room is left for a little mystery, seducing the viewer and appealing to something other than their immediate senses.





GIACOMO RAVAGLI

Toro
2022
Metal, Mica, Light Fittings
70.5 × 41.5 × 31 CM
27 3/4 × 16 3/8 × 12 1/4 IN
Edition of 20 + 4 AP

Open Vein stands in contrast to Ravagli's previous collection, Barometro. Whereas the artist demonstrated complete control over his materials in Barometro, Open Vein introduces elements of chance into the creative process, as Ravagli learns to relax his processes.

This is seen in the mica elements of Applique Toro, where the random crystalline patterns revealed in the translucent stone sheets of the light sculpture cannot be regulated or standardised. These designs are emblematic of Ravagli's approach to this new collection; as much as you try to control it, nature is always unpredictable.



GIACOMO RAVAGLI

Torero

2022

Metal, Mica, Light Fittings

60 × 36.5 × 29.5 CM

23 5/8 × 14 3/8 × 11 5/8 IN

Edition of 20 + 4 AP

Ravagli first encountered mica in India, where he previously lived, and was fascinated by its functional versatility.

Light has always been a major component of the artist's practice, as it activates his other materials. Although contained within the geometric frame of the sculpture, the mica sheets of Applique Torero are fractured by the sculpture's internal illumination, and radiate out beyond their metal boundaries. The stone's interior history and secrets are revealed, giving new life to the material which has been forcefully removed from its natural environment.



GIACOMO RAVAGLI

Vulgata VI

2019

Plaster, Mica, Iron, Light Fittings

170 × 52 × 52 CM

66 7/8 × 20 1/2 × 20 1/2 IN

Edition of 8 + 4 AP

After dealing exclusively with marble in his early collections, Ravagli chose to confront other, more pliable, materials for his own mental sanity. Plaster, as seen in the base of Vulgata VI (Drake), was often used as a secondary material by historic sculptors and so seemed a natural choice for Ravagli to continue to develop his practice.

The near transparent mica sheets of the lampshade add to the artwork's white nature, as if bleached by the sun.

The artist has always been motivated by a need to create, which he describes as both a calling and a responsibility. He understands his own power to liberate a deeper meaning from his materials, and bring his subject somewhere new.





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