

# VOID AND VOLUME, FROM THE STUDIO TO THE SOCIAL

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Back in 2007, ten years have passed and still can't believe how fast time is, I joined the art academy in Lima, Peru. I was young, only 17 years old, but full of energy, aspirations, and dreams. "This is what I'm going to do for the rest of my life," I told myself. I couldn't be more wrong, I'll get there eventually.

I didn't know at the moment what kind of format, media or form of art I was going to follow, however it only took me a year to realize that I needed to be in a deep physical contact with the material, whatever it was: carving the marble, cutting the wood, melting the metal, etc. or all of them at the same time, it really didn't matter. The possibilities were limitless.

I did it, for eight years -explore, confronting the scale, density, texture, color, space, composition, and isolation. I was controlling every single step of the progress of making art, being extremely obsessed with perfection. Talking less and less with people, just focusing on thinking, observed and executed, after all, that I just needed to press the reset button and repeat. Was a very lonely and experimental time in terms of my art practice, I had to learn how to deal with the challenges that every material and every space bring with itself. At the end of the day, I knew that I was going to become a sculptor and I wanted to be the best. The Spanish artist Eduardo Chillida was my biggest reference at the time, I wanted to transformed spaces, to synchronize my creativity with nature surrounding me, to inhabit the landscapes with my work as he did. That was my aim.

However, each time I was finding myself more trapped in a bubble, creating alone, even though I was getting better at it (at art, I guess). I finally seem to understand for myself the whole meaning of composition, what *void and volume* mean, what's that emptiness that highlights the edges and the borders of a group of sculptural pieces, whether figurative or abstract. That emptiness was what allowed my artworks to become alive, without that distance and that gap it is impossible to find a harmony between a group of art pieces. It is a playful game, try and error, moving here and moving there, further and closer.

I came to realize that there was no point in trying to find perfection, in creating alone, in being a control freak. Although I enjoyed it a lot, I felt like something was missing, a big part of it, that was not precisely the art I was unconsciously looking for. I think that I was trying to find was a relationship, in terms of the space between us humans that is what shapes our ways of experiencing art and life. It goes way further than just the fact of making something, it is more than just bringing an idea to life in a form of a sculpture and way more than getting compliments about your fine art skills.

For me, that missing puzzle was the Other. I wanted to be there in the open, outdoors and start "carving" relations instead of carving marble. This is what I called my expanded sculpture practice, from material to body. I believe mainly all the concepts surrounding the field of sculpture can be applied to human interactions in everyday life. When I'm in the process of developing a new project, a new situation, a new experience, I start thinking about our body as if we were sculptures in motion. I wanted to understand the dynamics, the rhythms of the city, the different

and various cultural glasses we all wear. I seek to better understand how closeness and togetherness works, how the void is filled or not filled in different social situations. For me, it is very much about the emptiness -as an unoccupied space with the potential to be or not to be something else, to become meaningful or not. Without any distance we are blind, but with too much distance we are deaf. I guess we all have to decide on our own if we want to be blind or deaf, to find our own level of self-present when we are out there doing our daily business. When there is sometimes no way to "escape" from the Other.

This is just the beginning of my journey, the development of a set of tactics to reflect on how human interaction works in different contexts and to decide what kind of artistic-cultural contribution I want to add to this society and the arts field. One that in my opinion needs more unpredictable, spontaneous, and creative encounters. I will try to carve situations together with the audience or the public, from the beginning to the very end, together with ordinary citizens that are as interested as I to make a difference in a creative way based on caring and empathy, or in something else. I truly believe this is what shapes our social composition - the void and the volume of our social interaction in the future.