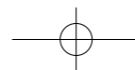
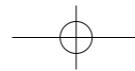
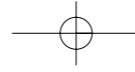


a r n a l d o r i c c i a r d i 2 0 0 5





*reduction – or „the delight of perception“*

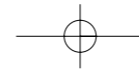
*this time deliberately no introductory explanation  
no „interpretation-help“ which would reduce the  
„fear of embarking on something new“, but also  
anticipate the formation of one's own dialog*

*arnaldo ricciardi march 05*

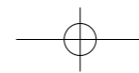
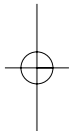
reduktionen – oder “die freude der wahrnehmung”

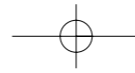
dazu diesmal bewusst keine einleitende erklärung  
keine “betrachtungs-hilfe”, die zwar eine mögliche  
schwellenangst verringern würde, aber gleichzeitig  
die entstehung des eigenen dialogs vorweg nimmt

arnaldo ricciardi märz 05

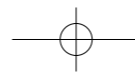
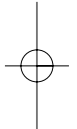
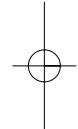


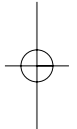
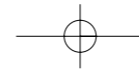
visita inaspettata 140x80 / 04



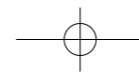


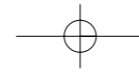
ocra con giallonero 1 80x80 / 05



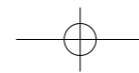
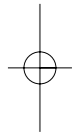
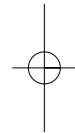


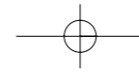
due tempi 120x60 / 04



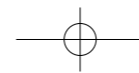
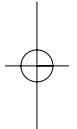


grigiobianco con rossoumbra 1 80x80 / 05

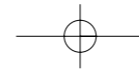




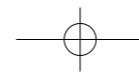
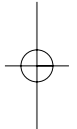
ocra con bianconero 3 70x70 / 04

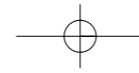




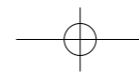
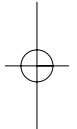
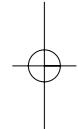


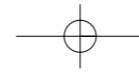
rossoumbra 2 70x70 / 04



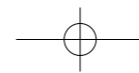
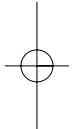


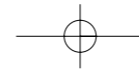
biancorosa con ocra 70x70 / 05



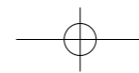
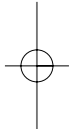
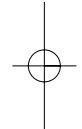


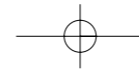
evasioni 70x70 / 05



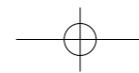
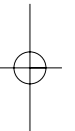
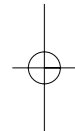


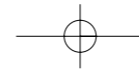
bianco e ocra con terradisiena 1 70x70 /05



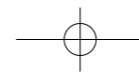
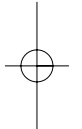
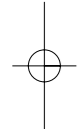


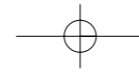
tazza grande 5 122x80 / 05



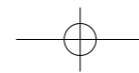
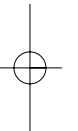


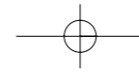
ocrarossoumbra 1 60x60 / 04



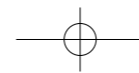
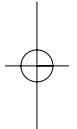


rosso bruciato 2 122x80 / 04

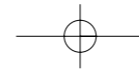




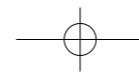
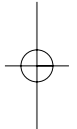
aranciombra 3 122x80 / 04

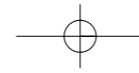




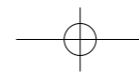
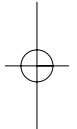
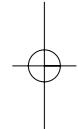


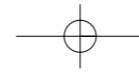
blue note 1 122x80 / 04



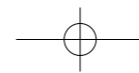
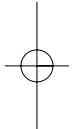


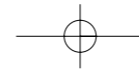
dialogo 22 90x90 / 05



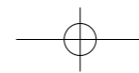
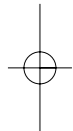
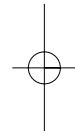


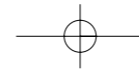
rosso con giallonero 3 80x80 / 05



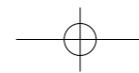
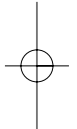
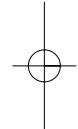


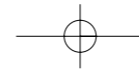
evasioni 7 - 1 60x50 / 03



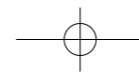
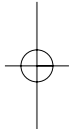


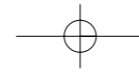
rossoocra con giallonero 1 70x70 / 05



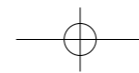


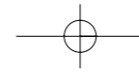
bianco con nero e terradisiena 1 70x70 / 05



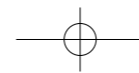
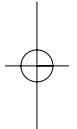


bianco con nero e terradisiena 3 70x70 / 05





recipienti 1 53x60 / 02





**Arnaldo Ricciardi** was born in Italy in 1954 and has lived in Switzerland since 1964. After finishing public school and attending a high school in Zürich, for a while he continued his training at the School of Art in Lugano. Apart from this school, contact with the painter Leo Maillet (1902–1990) was of great importance to the prospective artist's progress.

Maillet, having once been a student of Max Beckmann in Germany, was the father of a school friend. On visiting his studio Arnaldo had the opportunity to extend his understanding of painting, which is clearly noticeable when considering his mastery in dealing with the medium painting.

In the course of his further development the artist's point of view shifted increasingly from figure to colour. He created works which speak for themselves without referring to objects. Rarely, in the form of fragments emerging between the different coats of colour, were indications of drawing visible.

Ricciardi's style became more and more abstract over time. Today, he puts the main emphasis on colourfields – constructions "floating freely" and dominating the general impression of his work. Such colourfields can be built up differently but are usually intensely correlated. Some appear bouyant and transparent, others heavy and opaque. Carefully selected, matched tones make a strong impression on the observer. The characteristic tints arise during the painting process when colour compositions are changed again and again. The doctrine of colours, to which Arnaldo dedicated himself during his academic years, are now to his advantage when dealing with colour compositions.

Fundamental to Ricciardi's compositions is mainly the fact that he keeps away from customary classification within his paintings. There is neither a classic fore- nor background in his works.

Spaces, provided that any occur in his paintings, result from the interaction of different colours forming fields which indicate distances between the different colour levels giving his paintings excitement and the power of attraction.

Arnaldo Ricciardi's work is also appreciated outside Switzerland. His paintings have been exhibited at several international art fairs.

**Arnaldo Ricciardi** wurde 1954 in Italien geboren und lebt seit 1964 in der Schweiz.

Nachdem er die allgemeinbildende Schule absolviert hatte und nach einem kurzen Abstecher an einem Zürcher Gymnasium, setzte Ricciardi seine Ausbildung an der Kunstgewerbeschule Lugano fort.

Neben der Kunstgewerbeschule war in jener Zeit die Bekanntschaft mit dem Maler Leo Maillet (1902–1990) für die Förderung des angehenden Künstlers von ausschlaggebender Bedeutung. Maillet, der einstmals bei Max Beckmann in Deutschland studiert hatte, war der Vater eines Schulfreundes. Bei den Besuchen in dessen Atelier konnte Arnaldo sein Verständnis für die Malerei grundlegend erweitern. Diese frühe Förderung macht sich im souveränen Umgang mit dem Medium Malerei deutlich bemerkbar.

Im Laufe der weiteren Entwicklung verlagerte sich der Blickwinkel des Künstlers zunehmend von der Figur zur Farbe. Es entstanden Arbeiten die für sich selbst stehen und keiner Referenz zum Gegenständlichen mehr bedürfen. Selten erscheinen in Gestalt von Fragmenten, die zwischen den verschiedenen Farbschichten hervortreten, Verweise auf die Zeichnung.

Ricciardis Stil wurde im Laufe seiner künstlerischen Entwicklung zunehmend abstrakter. Im Zentrum stehen heute Farbfelder – entgrenzte, frei im Raum schwebende Gebilde – die den Gesamteindruck des künstlerischen Werkes dominieren.

Solche Farbfelder können ganz unterschiedlich aufgebaut sein. Sie stehen in der Regel miteinander in einer intensiven Wechselbeziehung. Manche dieser Farbfelder erscheinen schwebend und transparent, andere wiederum schwer und opak. Die abgetönten Farben, die bisweilen wie unter einem Schleier erscheinen, hinterlassen starke Impulse im Bewusstsein des Betrachters.

Ihre charakteristischen Tönungen entstehen in intensiven Auseinandersetzungen während des Malprozesses, in dessen Verlauf sich eine Komposition immer weiter verändert. Bei der Steuerung dieser Entwicklung kommt dem Künstler die Farblehre, der er sich während seiner Studienjahre gewidmet hat, zugute.

Wesentlich beim Aufbau der Werke von Arnaldo Ricciardi ist vor allem die Tatsache, dass der Künstler die klassische Hierarchisierung innerhalb des Bildes radikal aufhebt. Es gibt in seinen Werken weder einen klassischen Vorder- noch einen Hintergrund. Die verschiedenen Ebenen, aus denen das Bild aufgebaut ist, durchdringen sich. Dieser Aufbau, bei dem die unterschiedlichen Bildebenen miteinander verknüpft werden, ist kompositorisch konsequent durchdacht und folgt intuitiven Regeln.

Der Bildraum wird in den Arbeiten Ricciardis selbst zum Thema.

Räume, sofern sie in der Malerei von Ricciardi überhaupt vorkommen, ergeben sich als Folge des differenzierten Zusammenspiels von unterschiedlichen Farbfeldern als Zwischenräume oder Fugen, die unterschiedliche Abstände zwischen den verschiedenen Bildebenen suggerieren und so der Komposition Spannung und Anziehungskraft verleihen.

Arnaldo Ricciardis Arbeit wird auch außerhalb der Schweiz geschätzt. So waren seine Werke bereits auf mehreren internationalen Kunstmessen zu sehen.

Dr. Helmut Orpel, Art Profil 1/2005



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