

## **Energy, distance, change**

Giada Ripa travels through the different regions of the world in order to understand the changes that are revolutionising it and her own role in these changes, as both human being and artist. The study trips she has undertaken have led her to places that are very different to one another, yet bound together by a strong common thread, which an omnivorous and determined curiosity has been able to tighten and knot.

Tracing a course back to the sources of energy that nourish the world in its turbulent and not always logical development, Giada Ripa prompts us to see the distance between those who create and draw from this energy and the places it flows through; but she does so from her view, which captures a complex and burning theme of current relevance, with no trace or exposure of ideology, nor reflection of nostalgia, but simply the rationality of a direct, primary testimony. Yet this is a view that is not unrelated to the female character; indeed it seems to support the tradition of self-reprehension, familiar to us from the work of Artemisia Gentileschi, Frida Kahlo and Cindy Sherman, yet manifests itself in an independent and original form. In her works, Giada Ripa places the woman at the centre of her reflection, yet the confrontation with faraway places that are often hostile and alien expresses very different meanings to a reflection on gender. Placing her own figure, inevitably that of a woman, at the heart of the images means, above all, a rethink of the view of the subject, it means investigating universal value which the testimony of the individual, immersed in the changes engulfing the world, assumes: for her, change in the world is a change of view, yet also, paradoxically, the opposite is true, so for Giada the change of view determines the change in the relationship of the individual with the world. In the wild and remote regions of the Central American rainforest, in the boundless and inhospitable lands of Central Asia, where men have played their grand games, from British colonialism to the Cold War, lie places that are vital for our existence, yet our view struggles to capture the real truth. It is captured, instead, by the view of an artist, strong enough to have travelled alone, endlessly, far from home. It is captured by a view that is so candid and innocent that it gives a sensation of inadequacy in the face of the overwhelming extraneousness; a view which ponders distance, the changes of the world and our very selves.

**Ereditareilpaesaggio is an interdisciplinary research and trusteeship group focussing on themes relating to landscape, to planning and to their interpretation, conservation and transmission to the future. In its research, it makes use of contributions from specialists, consisting of networks of collaborators and academics associated with the theme in question, in order to tackle its complexity.**