

Isabella Ducrot

1931, Naples

Isabella Ducrot's artistic approach is extremely sensitive; the initial moment in the creation process of the works is tactile. Ducrot uses textiles and paper both as an artistic medium and as an artistic thread. The raw material, from which her fascination originally emanates, and its characteristics determine the motif for which it becomes an immanent carrier. The same applies to the technique with which the motif is created. Ducrot does not violate the colour of the textile or paper with her chromatic scheme; instead, she allows the material to become part of the images. In doing so, she drains the fabric of its historic content, its origins, to treat it like pure matter. She brings out the most hidden elements like structure and the relationship between colour and light.

The artist's chosen subjects are landscapes, circles, lovers, vases and teapots. Repetition is the subject and primary theme in many of Ducrot's artworks. In the East, repetitive elements are an end in itself, the centre of emotion. In the West, they are declared to be 'decoration', which is something always somewhat subordinate, framing an event or theme. In Ducrot's work, the repetitive element becomes the object of representation, the protagonist of the image. The rhythm of life, the heartbeat, is expressed by repetitive elements, which are, not coincidentally, also musical elements. This is a celebration of virtual infinity.

