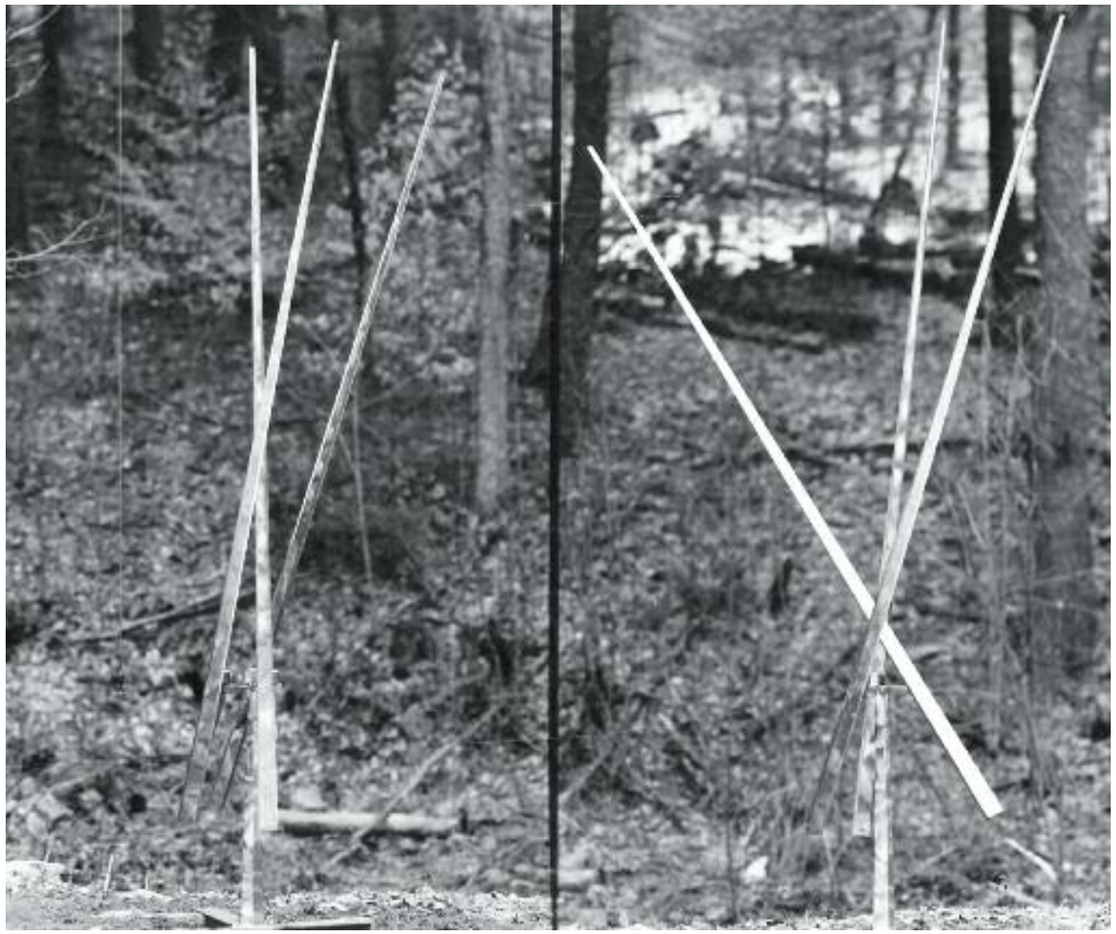
GEORGE RICKEY

South Bend 1907 – 2002 Saint Paul

Three Lines – Ten Feet

stainless steel
1995
370.5 x 330 cm
145 7/8 x 130 in.
with signature, dated and numbered '2/3'

Provenance
- Studio of the artist
- Galerie Thomas, Munich (acquired from the artist in the 1990s)



In *Three Lines – Ten Feet*, George Rickey executes a further concept of his kinetic sculpture, which in this instance can have very different aspects and effects of form thanks to the movement generated by natural influences and, above all, which can take on very different dimensions. Thus it is only through the movement of the 'lines' referred to in the title that the sculpture actually becomes spatial and three-dimensional.

The three steel lines can indeed also stand together so synchronously that they form a single line and, aside from their own physicality, do not define any further space. Depending on the angle at which the three lines diverge from their common mounting point, they indicate direction and spatial dimensions similar to a system of coordinates. At the same time, however, they are continuously in motion and, besides the direction, also denote movement per se. Thus, in a practical sense, it is a three-dimensional system of vectors that is constantly changing between the indication of spatial bodies and directions of motion. This temporal component makes the work a kind of 'vector sculpture' that implicates the fourth dimension.

George Rickey has thus succeeded in exploiting all the possibilities of kinetic space-time sculpture in a perfectly clearly and strictly reduced manner.