

## Caroms

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The swishing sound of balls sliding quickly over a billiard table, diffused throughout the exposition space, is constituted as a sort of incongruous "base" for the artist's sculptural and photographic works; fruit of a work of cleansing, amplification and reverberation, the audio does not hold any environment noises, it is just the intermittent and sonorous rebound of the balls, setting the scene of an infinite game, a game which seems to unfold automatically, in the absence of players and even of a real stake.

The fruitful relationship established in recent years between photography and sculpture has come to be configured as a constant in Daniela De Lorenzo's work, to the point that the two poles now live in a continuous play of references and secret correspondences. Work on the image rather than its simple capture, the artist's photographic practice coherently poses, at its very origin, the fold: the first photos, dedicated to the artist's own sculptures in felt, in fact spring from a duplication within the image that does not simply give the subject back to the viewer but it, deconstructing it.

The result of double exposures or inverted superimpositions of a negative, the photos do not propose to *portray* the sculptures but to offer them a second chance for existence. A similar genesis is also at the origin of successive works like *Incanto* (Enchantment), *Risonanza* (Resonance), etc., which show, through the continuous interior oscillation of an expression, the reconducting of a face into the ambit of its possibility.

In the recent self-portraits of the series *Distrazione* (Distraction) or *Intervallo* (Interval), on the other hand, the work that gives rise to the image, incorporated in the phase of *shooting*, renders any duplication, superimposition or inversion of the base image superfluous. The attempt enacted by the artist- to dilate the instantaneous to a point of no return-is that of giving consistency to the *meanwhile*, to the invisibility of the *between*, to a future that never arrives (that never ceases to finish and never finishes beginning), that seems to *modulate* the image more than  *mold* it.

Here, consistent with the movement of time in its flow, De Lorenzo *envelops* the connotations

of her own face which, rotating into itself, becomes a sort of phantom head that makes the icon evaporate, revealing/reveiling a face in its making/unmaking. Portraits that are in a certain sense "missing," which retrocede into themselves in order to show their own occurrence, Daniela De Lorenzo's current self portraits photograph not that which is (was), but that which *is to come* into presence, and thus seek to give a face to a vision more than to show faces.

While her earlier work of *image construction*, nullifying any difference between making and taking (1), brought the photo closer to the sculpture, the current *dilation of the instantaneous*,

re-conducting the genesis of the image to within a single shot (and a unique negative), brings the photo back to a more consonant practice of capturing "invisible" aspects of reality.

These are two different but only apparently contradictory perspectives: analogously to the artist's first photographic prints which, through a multiplication of the folds that constitute their subject, produced a backwards voyage into the sculpture, making it retrocede all the way to its not-yet, while the current attempts to introduce duration into the instantaneous transform the photo into a paradoxical imprint of the possible which counter-effectuates, *après coup*, the very stability of the visible. Inside a dense network of references woven together by the artist, the variation from a point of view in fact ends up consolidating the relationship that links the two poles of her work. Also in this exhibition, the real movement of *Harmonica*, the large work in felt that turns slowly on its axis, seems more to alternate with than to contradict the *immobile or virtual* movement of photography. The same can be said for the regime of gazes -until now one-way- which governed their relationships: while before it was the photo that looked at the sculpture, today, flipping the preceding perspective, it seems that the sculpture looks at the photo, conceding it a further chance for existence.

The sound base that sustains the exhibition, with its infinite caroms, thus reveals that in Daniela De Lorenzo's work, everything tends to be duplicated and complicated in order to come back to life at least two times.

(1) *According to Szarkowski, the difference between photo and other expressive forms passes through the distinction between making and taking (one makes a painting but takes a photo); making implies synthesis, taking implies selection.*

(Translation by Theresa Davis)