

LE VITE
Via Privata Don Bartolomeo Grazioli 45, 20161 Milan
Opening hours: Thu-Sat 3-6pm
mail@levite.it

Marco Conoci
Oltre al volto
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Identity, in today's world, is a precious commodity. It forms itself at the edges of a body, indicating the signs that reflect an attitude and one's place in the world. Whatever might be the compromise or desire we find necessary, this identity is born under the influence of a prevailing mercantile morality - whose pervasive purposes have leveled out the characteristics in humans following a productive will that normalizes and assimilates the specificities that individuals are carriers of. Identities are now constantly asserted, in order to allow a continuous expropriation of them and for this reason, they are exclusively limited to the conscious dimension. The face is presented to guarantee this - its immutable physiognomy and its recognizable features reassure that we are indeed ourselves, drawing the boundaries of an irreconcilable difference between oneself and the rest of reality which appears extraneous and inaccessible. However, this conscious identity is only a partial representation of the individual, as it is formed by chance and out of necessity, displaying a false entity that excludes its most intimate and true essence. Behind the face, the contradictory forces of pathos travel variably and inexpressively. Even if we wanted to express them, they would be distorted by inadequate communication, being reduced to purely commercial functions. Under the great influence of productivity, we have therefore been brought to identifying ourselves exclusively in this type of calculated awareness. A gap, a boundary that is drastically detached from itself and from the world. Breaking the domination of conscious identity means to open an unexpected perspective, as well as the possibility of acknowledging that beyond this false border, there are no differences between the individual and the world. Finally perceiving that the miscommunication which separates these two is an illusion. This contemplative practice would allow us to embrace a deeper reality. By remaining in oneself, within the gaze that the eyes embody in one's own face and by recognizing this self in what is foreign, it is possible to pronounce one's being to the point of losing control of conscious action to then surrender these appropriative relations. The only type of individual who believes they can be the master of their own self, also deludes themselves into thinking they can be the master of someone or of something else. To do this it is necessary to subtract the components of functionality to a sensible extent and vacate those spaces where the inexpressible can emerge, avoiding the same forms of mediation which inevitably fall into the trap of productivity. The operation of subtraction, as a result reassures that a specific nature is regained allowing those qualities to finally be released, in relation to the particular minority that a given physiognomy represents, in addition to the signs it indicates.

The reaction shot is a frame that captures one or more spectators during an event or a show. It is generally used in video to film the movement of the participants while the object in this activity is performing. It momentarily removes the transmitter of meanings, to focus instead on those who would naturally be excluded, brought to an even status. Bringing this technique into photography allows the object to be eliminated all together. This object of tension becomes lost as the the framed subject appears in suspension as it

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emerges with its specific physiognomy among the multitude, while interacting with nothing. As an instant of preliminary tension, it does not truly surpass any preconception yet. Its individuality is still closed in itself, divided by every other element that surrounds it. The amplification of the constituent elements of the image, color exposure and structure, is produced through aggressive digital manipulation causing a literal disintegration of the subject's definition. A subtraction of everything that is intermediate and applied in excess, brings the constituent elements to the point in which even the slightest increase would make the image disappear, becoming completely black or white. The physiognomy of the subject disappears and the boundaries between subject and background are almost completely neutralized. Nonetheless, the digital dimension is still a false plane and it is necessary to eliminate the subject at the coinciding moment in which its image emerges from the surroundings. At the final stage of subtraction, the image remains at the mercy of the light with the use of contact printing on unfixed, photosensitive paper. Only a few seconds of exposure would be enough to make the subject completely disappear, turning the image into nothing which in its intensity leads to a determined victory in regards to representation. In this way, the subjects are elevated to the status of a landscape. They will appear empty, becoming nothing. A protective layer is put in place to maintain the possibility of engaging with this process, while also denying a spectacularization of it. The subject that was aware of itself until that moment, vanishes into nothing and finally takes its place in the nothingness that everything in the world is part of. The privilege of poetry is to unravel the identity which creates meaning by reaching an intensity and for this occasion I was determined to pursue this activity being one of the most unproductive of all. And so, every type of role can be mocked in the practice of losing one's own name, in the sweet neck of young girls. Pretending to become the sun without knowing it can be true. Poetry does not provide definitions. It describes an illogical background, it is the exultation of the inorganic in contrast to the horrors in life. Just like the sun. That is how we can discover ourselves in the appearance of another or maybe in a vase of lilies arranged on the table, when the weather outside is beautiful and we are cooking fish for Sunday lunch. At such a distance from ourselves, we can finally be free and present in everything.