

E	rica
M	ela
M	agagnato

Gusci

*Shells*









## Gusci

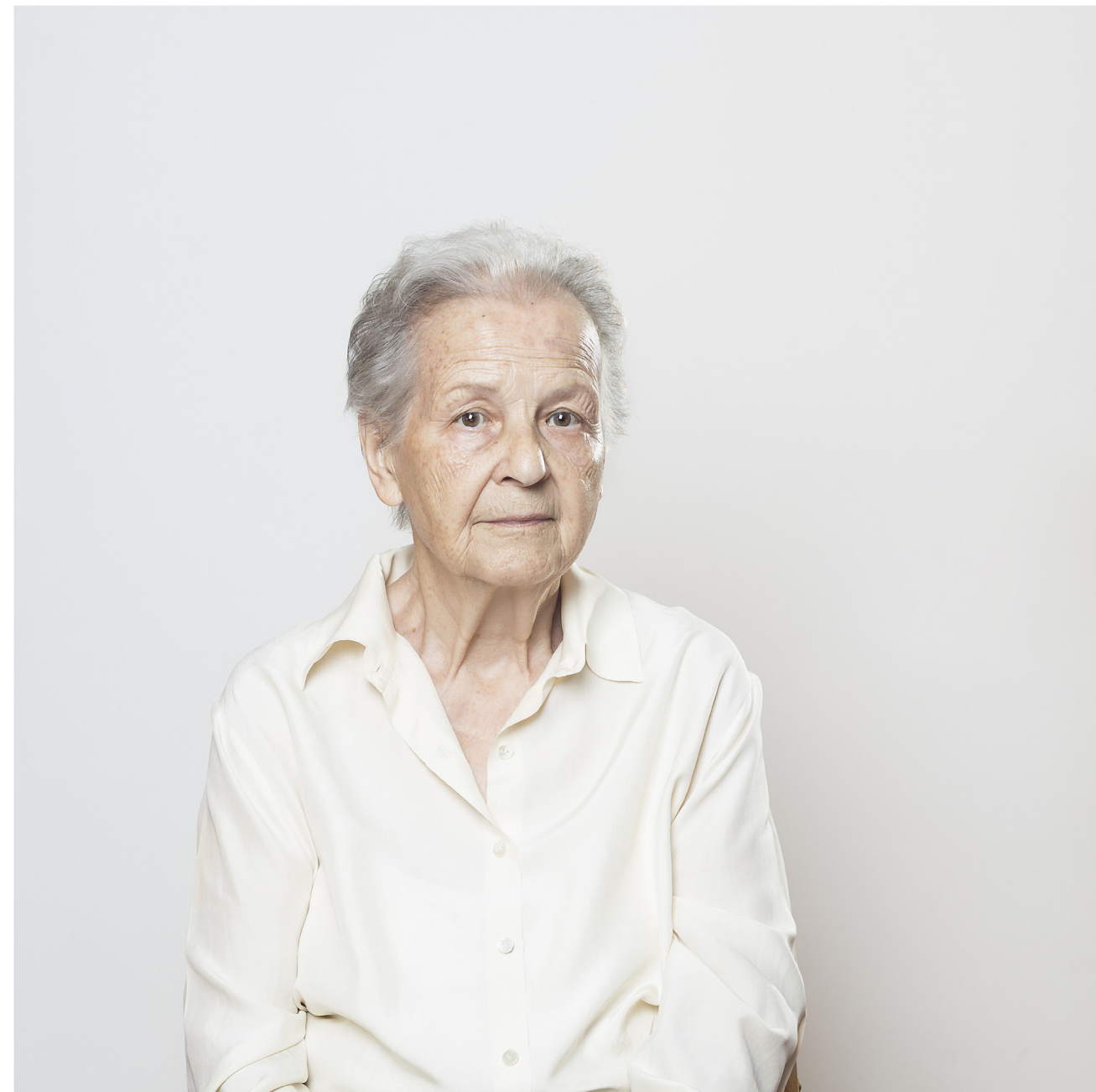
Digital photography, 2014



The body is the shell that illustrates our soul's fractures.

The physical appearance is able to represent only a part of the internal movements but our traumas and fractures can reflect the influence of the world surrounding us, furthermore they can condition the way we live. Compared to an inanimate body, it's much more difficult to grasp the "rupture" in a human being.

Small signs, spots, changes; the face express, by modifying itself through time, the emotional weight of the past and the present, just like a book of memories written in a different language, in which the eye represents the most profound and enigmatic subject.





# Reflusso

*Reflux*



## Reflusso

Digital photography, 2014

1. m. [variant flowing back, comes directly from the Latin. refluēre “Scroll back”].  
letter. or ant. Reflux: streams and reflux of the sea (Galileo).

2. In pathophysiology, the abnormal passage, in a retrograde way, of the content liquid or semi-liquid of a hollow organ to another (eg., of bile into the stomach);  
r. gastroesophageal, gastric contents into the esophagus, in physiological significance (mostly momentary, in the phase following the meal and during sleep, spec. in case of excessive gastric repletion), and pathological (by injury or dysfunction of the distal esophagus) in which contingency you can establish esophageal injury of varying severity (reflux disease).





2.



3.



4.





5.



6.

7.



9.



8.



10.



1. Stanchezza dell'Anima	<i>Soul's Weariness</i>	6. Stanchezza del Pube	<i>Pubis' Weariness</i>
2. Stanchezza del Paradigma	<i>Paradigm's Weariness</i>	7. Stanchezza dell'ambizione	<i>Ambition's Weariness</i>
3. Stanchezza della Dignità	<i>Dignity's Weariness</i>	8. Stanchezza dell'Onestà	<i>Honesty's Weariness</i>
4. Stanchezza del Volto	<i>Face's Weariness</i>	9. Stanchezza dell'Abito	<i>Mind's Weariness</i>
5. Stanchezza della Protezione	<i>Protection's Weariness</i>	10. Stanchezza dello Sguardo	<i>Perceptive Weariness</i>



E se tutto questo è senza senso io voglio guarire  
dalla fame di qualcosa che non posso trovare  
e dalla vergogna di non trovarlo.

*And if that is all meaningless, I want to be cured  
of a craving for something I cannot find  
and of the shame of never finding it.*

*T.S. Eliot, The cocktail party*









E se tutto questo è senza senso io voglio guarire  
dalla fame di qualcosa che non posso trovare  
e dalla vergogna di non trovarlo.

Digital photography and performance, 2013

There’s no such thing as one truthful image in reality, nor one single solution of an event; my point of view is, in my opinion, subject and key in a photographer journey but first and foremost a path of mental evolution.

Every man posses a magnifying glass with which he can observe every stage of his life, as well as others; this represents the essential foundation from which depends his vision of the world, based on his life experience, on his ideas cumulated and matured throughout the years as well as those left behind, on all the encounters he may or may not have made on his journey, on the time he lives and the space he occupies. Even if the human being was omniscient and ubiquitous he wouldn’t be able to grasp The Truth, the ultimate sense, even in a single crystallized moment. That’s the tragedy of being a “spectator of the world”, freely quoting Nietzsche: nothing is the truth that appears in front of our eyes, for the “True Truth” is necessarily behind the world, hidden and elusive.

The Truth is one of the most explored and consumed axioms, like the concept of life and death; From the moment of its birth the human race seeks in vain an explanation for universal processes that are way beyond his possibilities of knowledge and conscience.

Hence the research: to discover through the illusion the only knowledgable truth, that is the truth of the illusion itself.

Five naked figures are positioned in the centre of a neutral space, blocked in an hypothetical moment, standing still and white; there are five stations around them, each one as a transparent panel on which are printed the expressions of the actors performing on scene. The project takes the shape of an installation in order to offer an interactive relation to the visitor, to choose his own point of view and the idea of the totality of a detail, a character and the group. The view of the general scene changes greatly from each point of view; the five characters are in different visual perspectives and those are places in which our vision is completely subverted and the personal mental journey weavers between evolution and involution, through a dialectic process that takes the viewer to new phases of thought and openness. The work has multiple interpretations, without favouring or diminishing one over another.

The bodies are free from social conventions and appearances, emptied from character or circumstance expression. The nude is felt to be vital and not invasive, neutral in its most simple form. A unique starting point for a “human vision, by the human” free of preconceptions. We look at those “life paintings” thanks to an illusive “traditional artistic language” which subconsciously makes the ‘reading’ of the work easier, but not more banal. Research as metaphor of life itself; fickle, faceted and not reducible to a single dogmatic Truth. The result is not raw or vulgar, but refined, targeted and light.

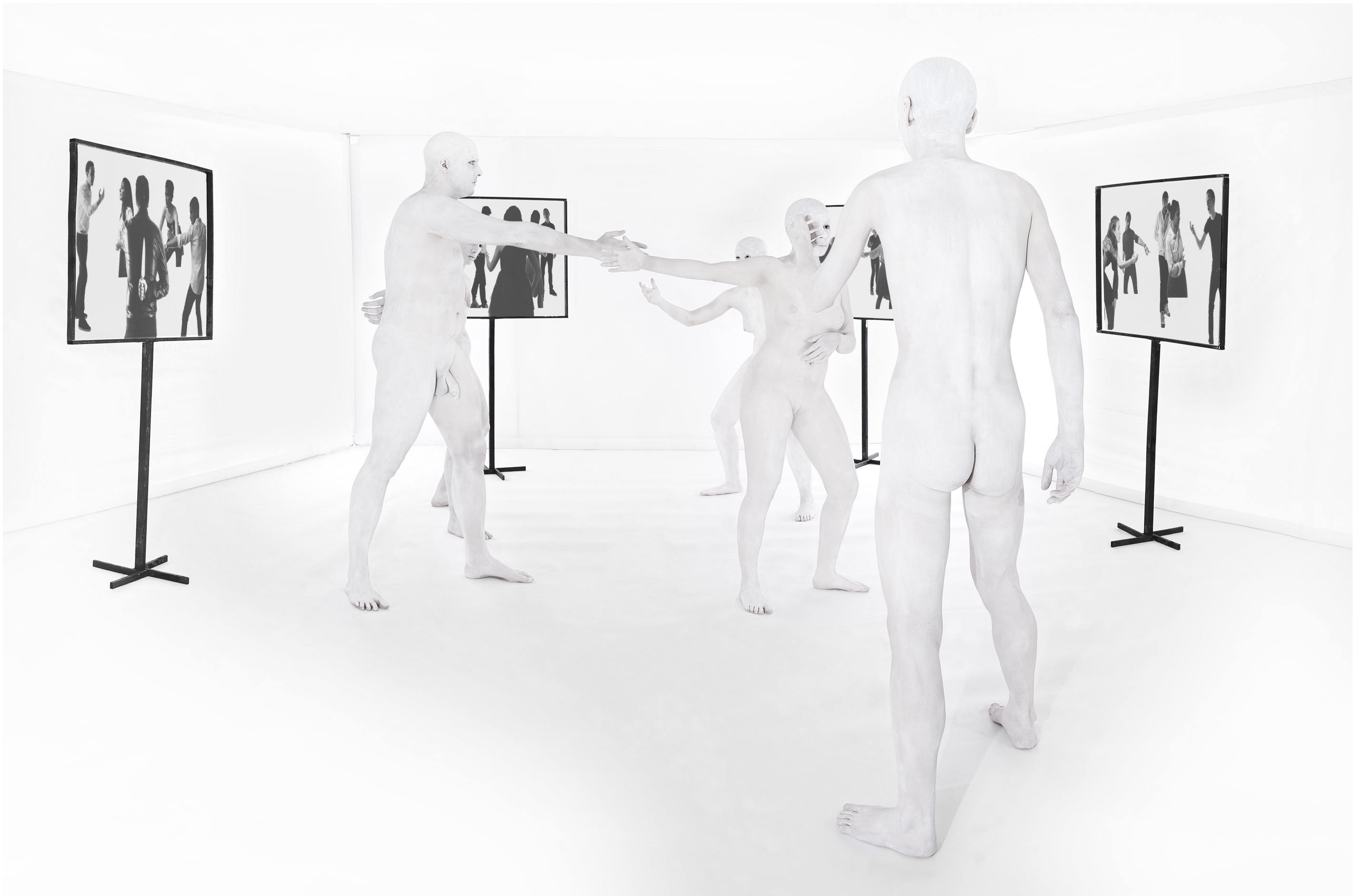
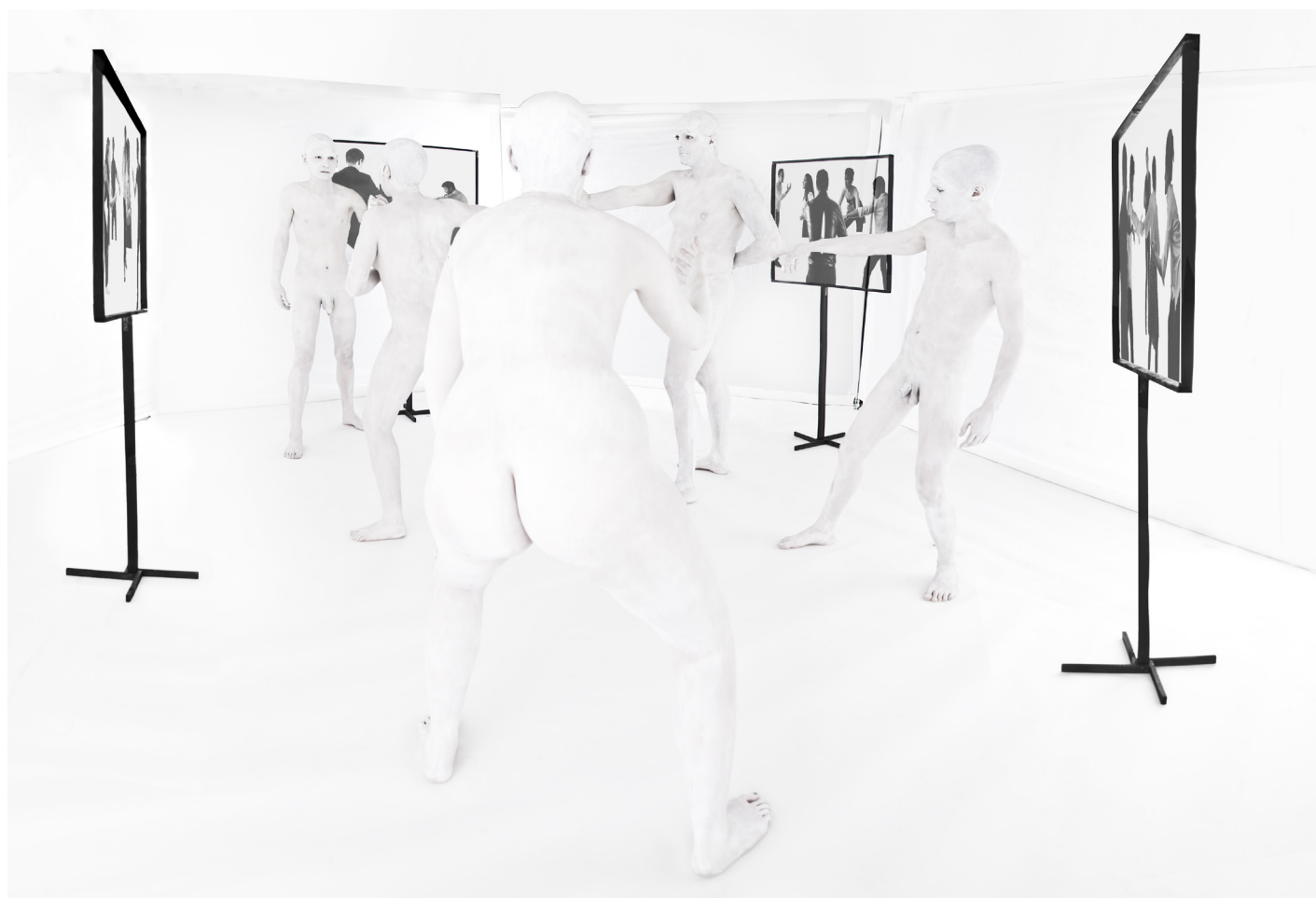
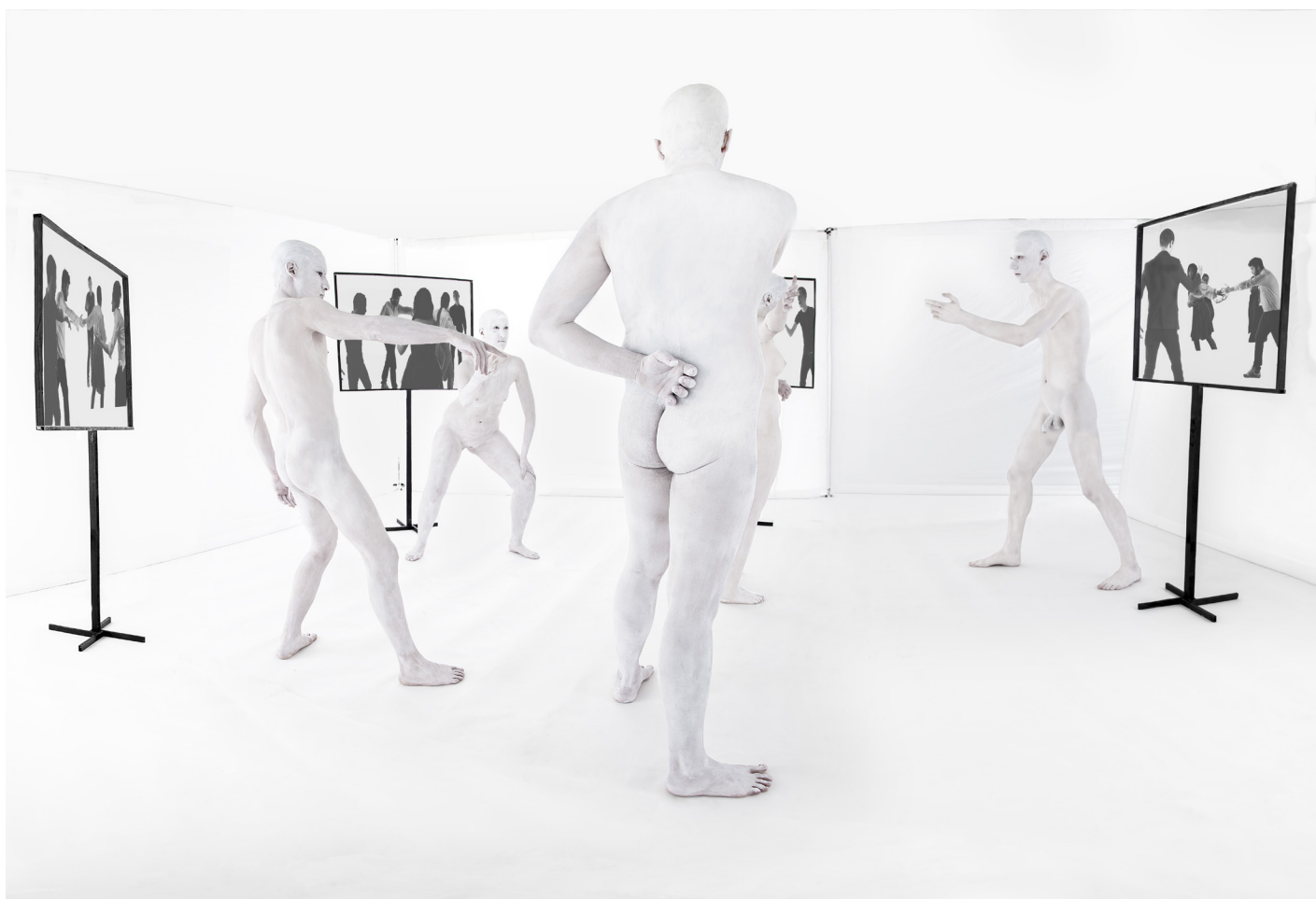
The points of view take the scene, offered on a “stage for the eyes”.













O.































O.

Digital photography, 30x30cm - 1.5x1.5 mt, 2015

In O. you tend to see the direct or symbolic realization of instincts or repressed, removed desires, a repressive organization of psychic life, in which an artificial representation replaces the vital one, that reflects in its symbols an unresolved conflict.

The fixation, stuck on something, reduces the dynamism thypical of Life and change our relationship with the objects that surround us; they appear deformed, with a deformed use. Even the perception of ourselves, our idea or interior representation, becomes a new alienated image of Ourselves.

The difficulty is 'returning to one's senses', in a path that alternates intense emptying, a light of apparent lucidity, to blacks holes, compression of matter that oppresses the physical senses; a street where the Obsession alters the meaning of the True, making it difficult to understand what is really 'light' and what 'dark'.

It's a path in the imaginary linked to a constant disturbance, the daily presence of small 'pet peeve' reminding Something unresolved.

Although they're immersed in a muffled dimension, Objects are concrete, unusable but terribly real and material; their sharp, pointed character increases. As if it were placed a lens that makes it visually obvious the 'index of difficulty' linked to the use of the Object itself. Even simple materials are hard to understand for a tormented person.

The form is submitted to the message, while remaining extremely recognizable. 'The inner form' of those who live this heavy emotionalism undergoes the same process; it becomes distorted and defiled, remaining clear in form but unstable and difficult to use.

Finding balance and naturalness between I - Thought - Real, you can remove the 'nail on the head' without getting injured and eliminate all the plugs that you were.

# La Scatola degli Incubi

*The Nightmare Box*

Video installation, 210x140x100cm, 2012



Three analogical televisions, one narrator, three old films.

The spectator decides what film he wants to examine in depth, almost like a metaphorical doorway, listening with headphones and living singularly a part of the story.

The installation is a channel that can open intimate and diverse considerations;

"La scatola degli incubi" becomes a metaphor of thought itself, of the crisis and imbalance, of death as such and of death as rebirth and transformation.

We are taken to a dive in the interior, in the doubt and in the personal frailty; no answer is provided. Instead the greatest of all questions remains. Why?



# Passaggi

*Passages*

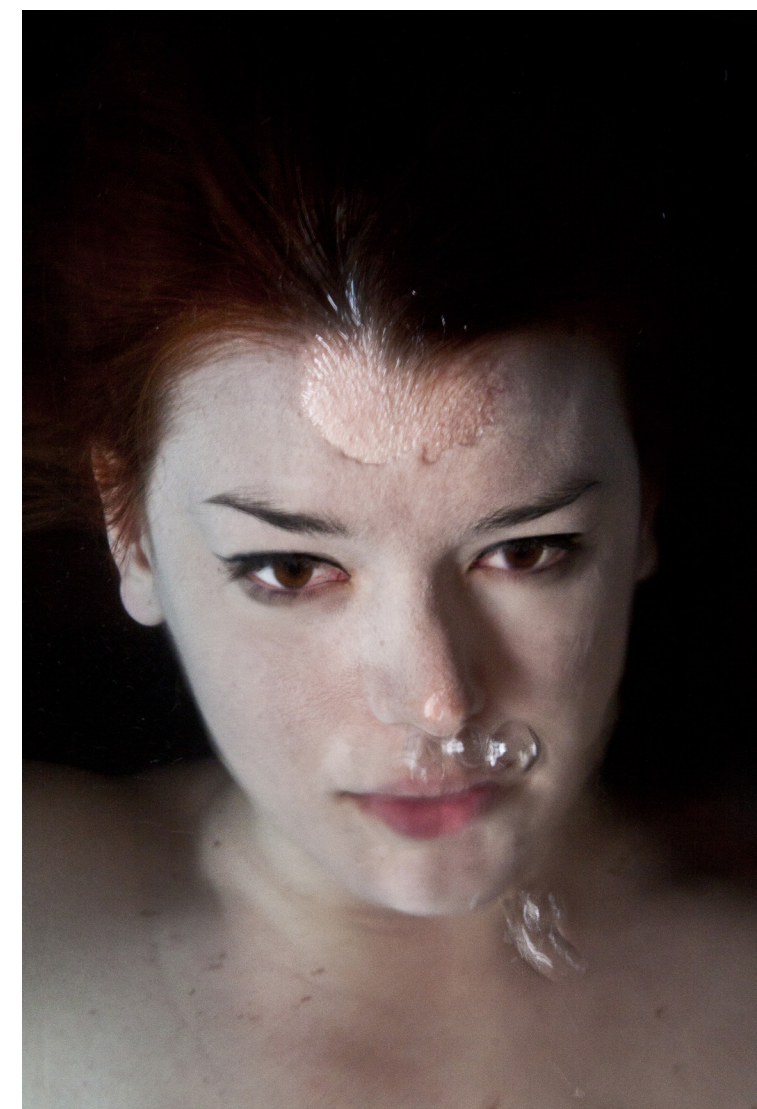
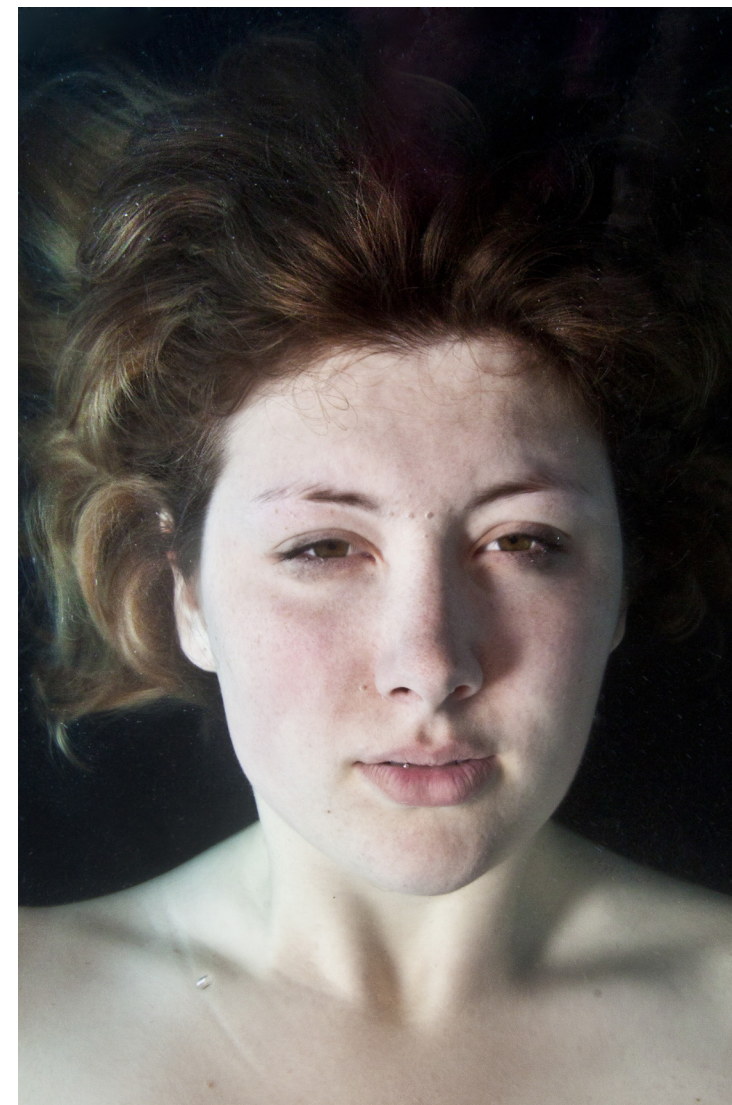
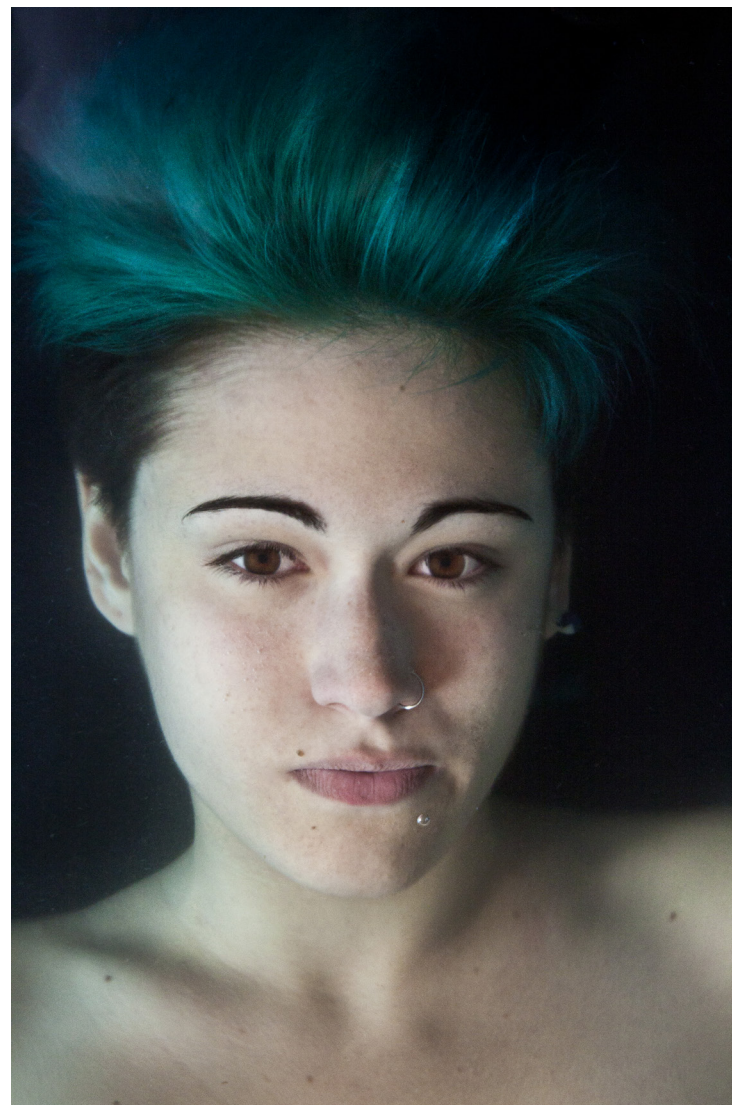
Digital and analogic photography, 150 x 60 cm, 2012



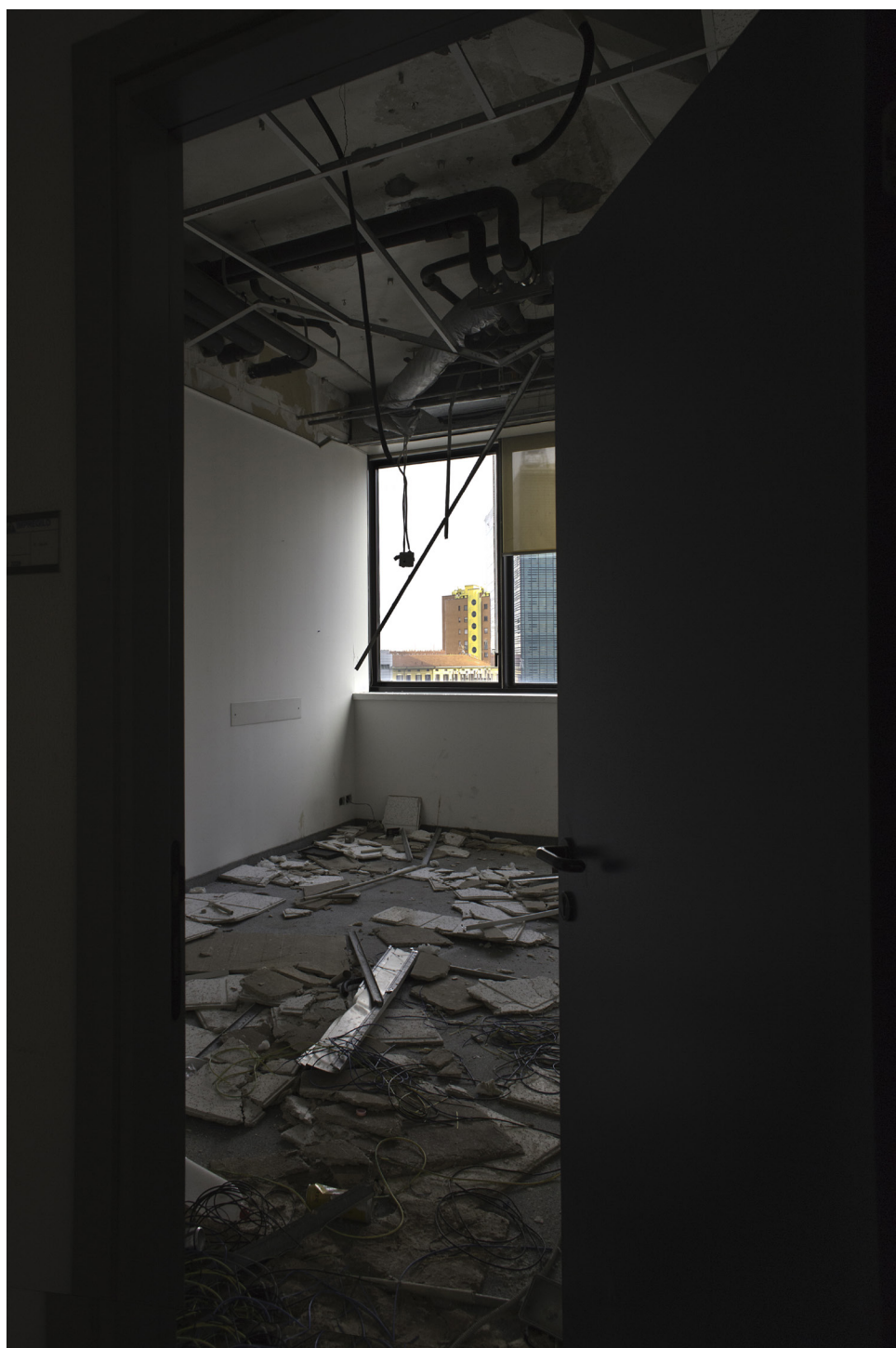


Fingiamo la morte  
per conoscerla un poco

*Dressin' death*  
Digital photography, 2012







## Aldo dice 26x1

Digital photography, 2014

Text of the telegram released by CLNAI (National Committee in Liberation High Italy) in April 1945 indicating the day [26] and time [1 am] in which to begin the insurrection of the partisans in Turin in the war in liberation from Nazi occupation.





