

Carlo and Luciana from In Almost Every Picture no. 17

by Erik Kessels and Sergio Smerieri

Carlo and Luciana is a travel story: each one photographs the other and vice versa. Pairs of mirrored images complete each other in an alternating montage, like halves of a whole.

Carlo and Luciana give body to time, doing so through the mirror of the camera. The image thus fills time, and time welcomes it and punctuates its essence: portraying the one who portrays himself, who flees memory and its representation.

Photography is mirrored in photography, in an ironic metadiscourse. It is not the photographer who decides, not only because the picture is chosen and agreed upon, but because every amateur knows the rules of the game.

The photograph must first and foremost please the photographer.

In this game of mirrors lies the spectator, who between Carlo and Luciana materialises the flow of perceptible time. Does time define changes or do they rather induce them?

The 'eccentric normality' of their Montalian 'short and long journey' has to do with their history.

And the story is inhabited by bodies and landscapes, shown, exhibited in the stereotypical forms of poses, but sincere, because truth is what is not hidden. We were reminded by Heidegger that "it is the showing of the true as authentic unveiling". Time cannot but be made of successive elements of time. And here we have the archive and its discovery, time and its narrative obsession, the body and its course. Until the final error.

Simone Azzoni

Erik Kessels is a Dutch artist, designer and curator. He collects photographs he finds in flea markets, fairs and second-hand shops, re-contextualising them and publishing them with KesselsKramer Publishing. Among his most famous and important works are Useful Photography magazine and In Almost Every Picture.

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