



Annalucia

... AN INDEFINITE ELSEWHERE (D. Del Moro 2007)

by Daniela Del Moro

“If something remains in us that is similar to an imprint or a painting, how can the perception of this imprint be the memory of something else and not only of oneself?”

1. Aristotele

Removal and nostalgia are human conditions par excellence. And on this mental mechanism many have been, in the last twenty years or so, the strategies of art, of that art that relieves from life without relieving from living.

For example, analyzing the concept of memory, many aesthetic researches have had the thread of memory as the main theme: memory – and I don't remember (much more personal and intimate) – sometimes exercised to exorcise the profound and tragic loss of itself, but also memory as conservation and preservation of past knowledge and experience.

The process of “preservation” runs under the skin of contemporary art and constitutes the basis of a research thought for those who “preserve” in order to continue, for those who, from nostalgia for a “feeling”, experience art by creating works that have the style and flavor of the diary and the diary have the power to open up a

dimension of emptiness, the diary have the strength to attack the comedy of relationships between people, the diary have the lucidity of revealing the imposition of the everyday. Annaluigia Boeretto, for over ten years, has pinned phrases, signs or perfumes on the blank pages of her personal diary: made of papers, canvases, ink, sand, glass, air, every breath of her mind becomes a story and testimony of a life path. A path that speaks of itself touching the path of other existences, removing the “end” of every “thing” in the stasis of a thought: and his work become footprints, traces, footprints that are leftovers and relics, but above all the testimony of the present in the present ... Plato and Aristotle would have called them the moments of the preservation of sensations and reminiscences.

Annaluigia Boeretto tells the story of an artistic journey that derives from the iconic textual sign. It is not “ex-

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traneous" to certain formulations of the informal and appropriates technical skill on inks and resins, fueling sensations and reminiscences in a refined dualism of presence and absence.

His art becomes, far from the conventionality of the lexical reference or the arbitrariness of the sign, the "sacred" place of memory in the collective of memory: from the conscious to the unconscious or as Filiberto Menna wrote "art is the dolphin march continues between night and day, between dream and wakefulness, between conventionality and determination: that is, the logic of contradiction... ". And on the logic of contradiction the logic of the contrast that Boeretto operates when he "removes" color by adding ink, or when he "engraves" his sign code "drawing" the sand... his memory is called Rauschehenberg, Bob Indiana, Lichtenstein who started from the alphabet and advertising typography for their inventions which were then astonishing and full of charm; from Venetian culture, the artist follows the same path starting from "Bodoni and proposing the matter "and color, the voids and solids, the whites and blacks of his personal" typography ": the tiny Bodonian elegance becomes giants, or they regenerate in overlapping shapes as if the page were the world or simply the blue of the sea that accompanies it as a child.

A sea that returns in the movement of the chromatic composition, like the subdued noise of the water when it invades the city or the scent of the wet earth that you read in the forms and "signs" of a non-existent topography, every emotion absorbed by the artist animates all his works that are substantiated in the "making" of memory and in the fragments of memory, where the image takes "shape": from large papers, to exciting installations, there is no human presence but the unconscious reveals a constant presence in the legacy of the his imprint. At the origin of everything a great thirst for knowledge and a depth of mind in the story of emotionally engaging images: dreamlike representations as for "*Peter Pan*" or "*Hermes*", temporal suspensions as in "*Message received*" or in the "*Mandala*" project , traces of memories as in "*Snow White*" or in the "*Little*

orchestra" project, which link the iconic sign to the verbal sign of the "message", transforming the natural order into a symbolic order.

And the contaminations enhance both the written word and the refined iconography: here is the "book-object", the book of art of ancient memory that brings all emotions back into the field, which recalls, reformulates and again "suggests" "other" interpretations. Books that are for La Boeretto a dense place for meditation, where the obsolete fantasy of the deepest consciousness is restored, which gives meaning and symbolically connects every emotion. There are "books" in which the artist does poetry justice by moving the blank page (indifferent by nature to the spatial dimension of poetry), changing its material, kneading and coloring it to the point of involving it with the lyric of a hinted or exaggerated text , where even the different "fragments" do not make up the unity of the vision, but "understand" it by flying over the historical and calligraphic hint because in its "powerful" and "mysterious" art, where the force seems to come from illuminated manuscripts, the his creative act is the act of the "miniaturist": however, he runs into the bribe of memory. So we can proceed in the "present" through artistic tools that transversely touch other lands and other times, to go beyond the meaning of the visible and the everyday, to try to tap into the truest "sense" of things and events.

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