

MATTEO CREMONESI
TEXTS AND INTERVIEWS - Eng

Interview by Giangiacomo Cirila for PHROOM MAGAZINE

“Perhaps the immobility of the things that surround us is forced upon them by our conviction that they are themselves, and not anything else, and by the immobility of our conceptions of them.”

Marcel Proust

Giangiacomo Cirila: Your practice has a monolithic character, looking at the titles of your works you see a list of objects, the subject of your inquiry is the everyday object, something that is usually overlooked, not relevant and common...

Matteo Cremonesi: Yes, in many ways my work can be understood as a collection of normal objects. In my works there is never much to see, the images I realize do not immortalize any event, they do not stop any act, they do not participate in any story, they only show interest and attention to what we constantly see. A careful observation of things which are quotidian, constantly present, nearby, already known.

GC: How do you choose the subjects of your work?

MC: I work with subjects I find or meet on my way, something which strikes me. There is not a real search, but rather an attention and some meetings .. I prefer working on something which I have the opportunity to familiarize myself with, to go often to know the parts by heart. In order to deepen this knowledge, I usually make some drawings before photographing, before I start working on something, I spend some time simply looking at it.

GC: Your subjects seem similar, they have some characteristics that recur, a particular formal tendency...

MC: What I find interesting in an object is its ability to embody a general and objective identity of aesthetics in the contemporary culture. Aesthetic indifference, the taste for anonymity and seriality, the “mobility” of the objects that we can find in different environments are characteristics that are interesting to me and they concern both the field of private, intimate experiences, than the techno-capitalist universalization which, following the processes of globalization, has uniformed and disciplined the aesthetic experiences, imposing the need for a reasoning on the problem of ethical and political subjectivity in the contemporary culture.

GC: Do you remember what has led you to look at this type of subject?

MC: Simply their normality. Their extreme tiredness. The way in which they become bearers of an increasingly universal aesthetic “dress”. Recognizable.

GC: There is no narrative in your photographic series, though the presence of the observation time appears to be dominant. The time expands, it extends image after image, a repetition that penetrates the observational intervals. On many occasions you referred to a “use” of boredom, can you tell me something about this relationship with time and its connection with observation?

MC: I’m not interested in a relationship with the narration in which I think there is something “stupid” that oppresses the images and the experience of these, bringing them to a function from which I want to be released. Boredom is a form of stalemate by which I can free myself from this possibility. The boredom I talk about is a daily practice everyone has experienced. Any activity that becomes so boring to give us back another perception of time. The forms, the arguments, the impressions are repeatedly resembling more and more to lose meaning. From this fall of every kind of narrative, from this disappointment – exclusion of every event, begins an observational process which finds its fulcrum in the simple ascertainment and the recording of reality and in this impossibility of word, of telling, a form of breathing.

GC: This talk about boredom seems to indicate an existential reflection...

MC: Absolutely, boredom is the most familiar experience for me, the boredom of anything, any activity, any encounter. This almost decadent experience has always accompanied me. I do many things, but any activity or purpose that at the beginning is dominated by a profound enthusiasm which makes me believe that I have finally found something extraordinary which my happiness can depend on, the next day is already ill, spoiled ... it’s boring. Facing every new instance I say to myself that I’m starting something completely different and then ... this disappointment which affects me has ended up by describing me.

GC: In your photographic series you are witnessing of an exertion circuit that often brings the subject to an exhaustion feeling, the look repeatedly focused on a part of the surface creates a sort of suspension, a kind of break.

MC: What I’m interested in is trying to cause some sort of exhaustion of the spectator’s eyesight. The continuous, repeated request of attention to something very simple and well-known, I think, can create in the observer a sort of silence or break to start another listening to the surrounding.

GC: In your works, there is almost never the chance to see the subject in its entirety. Each part, every defect, shadow or trace of the surface is carefully registered. In this paradox of the gaze, that shows and at the same time hides, there is a sense of oscillation between the erotic and the emphasized clinic of the sustained repetition of the various parts.

MC: I am very interested in how the image is removed and isolated from its initial referrer following the simple act of selection. The leap that is imposed by inserting something in the visual frame and excluding something else makes the attention to a subject almost secret, intimate. A small piece of image taken away.

GC: A time request?

MC: Yes, a kind of suspension

GC: Your last photographic work seems to wait for a sort of disappearance, the objective nature of the subject is as invested by a promise. In some of your series, such as "Sculpture / Printer – Office", you tend to lose the subject by blurring, while in "Normal", although recognizable, the subject is hit by a dark light that pushes it to the background, as if the subject, at least, was navigating to a disappearance.

MC: I wanted to photograph the shapes. Push the shot up to its limit to record the impression of the subject a moment before losing it. It's something that has to do with vision, its staying in memory. This desire is affected by the influence of Morandi's works, a certain possibility of not defining precisely the subject as it has already been known. At the same time I want to work on very specific objects, very precise circumstances.

GC: In your work, neutral, flat colors prevail, color is like not present, what relationship do you have with it?

MC: I think I've always been interested in finding a variety of grades in the same tone rather than looking for the relationship between two colors. I suppose we should talk about how light is investing and moving on a surface by revealing it. Searching the right light, the right time of the day, the right way to feel the subject is something that took me lots of time. Rather than revealing something about the subject, it is about opening it to the sensation, bringing its interlocutor into the listening of the form. That is why there is a need to try different recordings at different times and with different goals, in order to let the subject to reveal itself over time, taking its time.

GC: In the "NORMAL" series, there is something nocturnal, almost as if the entire visual experience comes from the shadow. That bit of light surrounds the subject, describing its presence in an adhesion to the same background.

MC: It's actually a night job. Described in a contributing shadow, better suited to losing forms, guarding a secret perception of things, than to propose a subject.

GC: The nocturnal feature of these images makes me think of your complex relationship with the night because of the insomnia, do you think that this has influenced your way of perceiving the surrounding?

MC: Undoubtedly yes. Insomnia is a significant experience, partly "tragic" partly "curious". Something that influences and directs the knowledge you have of things. Insomnia keeps you away from everything by excluding you from a wholly active participation in the world. Usually you go to bed at night and the next morning you wake up and begin your day. Sleep is a time-territory where the individual rebuilds, pauses. In this space it is subtracted and

reconciled to the world. Insomnia implies a lack of suspense, at 6, 8 o'clock in the morning you are exactly the same way as you were at 11 o'clock in the evening, there is no difference. There is only an infinite night dominated by gray and blue tones, in which reality is shown for what it is. The shapes, the surfaces, are far from the daylight's actions. Everything is captured by a immobility shaded just by time. A knowledge of things without noise, narratives, begins. The reasons and the sense that during the day perceive the perception of things fall down, leaving only the shapes and their shadow. The always imperfect silence becomes full, it is felt physically as in a friction, time assumes another dimension, stretching slowly. Every single minute concretizes itself in a physical, sculptural, immobile, tangible reality. Nothing goes forward. It stays for hours there, held by a listening of the world when we are in the perception of being completely alone in front of a emptied universe.

GC: A biographic aspect...

MC: I believe every work should be also a confession.

GC: How did you develop your language?

MC: For attempts, trying to find out little by little, giving me time.

GC: When you are in front of a subject, do you already have an idea of how the work will be finished?

MC: I have a whole picture of what I want to do, but during the work, image, experience change shape and the work might evolve unexpectedly.

GC: So do you start with a general idea that you define by working on it?

MC: Yes, exactly, doing an experience.

GC: And yet there is something extremely ordered in your work...

MC: There is an attempt to put some order into the chaos of the impression. It is a sensible reasoning on this. Much of the order you are referring to I believe is also given by the subject.

GC: Why do you want to check this out?

MC: I guess it's a way to orient yourself. Images are created during a relationship with the subject itself. Impressions are radicalized without even noticing it. This observation time,

this being with things without acting is very important. When I take the camera, the memory of these meetings, of these impressions emerges, but in order to become a work is not enough, the images need to be “ordered”, otherwise they would not be anything.

GC: What do you do in front of the subject? How do you behave?

MC: I prefer to leave space to the interaction. Let these meetings with the subject to suggest me the most appropriate behavior. It is in effect a relationship. I think the pictures I want to realize need to have something in common each other. Checking this aspect is difficult, photography has a kind of ease, the images change constantly and to do the job you need to be abandoned to these possibilities as much as to the control over them, you need your instinct to understand what way to face every single aspect, every single possibility. It's something that happens by continuing working. If I let myself to be suggested does not mean that I have no idea of what I want to get, it's just that at the beginning I do not know how to get it. The technique can help you out just till a certain point.

GC: What are you looking for?

MC: I hope to represent the hidden nature of the object I am watching, its listening, its meeting, what we might call its impression, rather than making a “portrait” in the literal sense of the word. It makes no sense to produce an image that does not have a similarity but an image that is just similar does not interest me. You have to make sure that the subject is transformed into the image of something familiar, recognizable, without producing an illustration, it's a real issue. What I'm interested in is working on the impression that the experience and the meeting with a subject produces. There is a subtle but fundamental difference between “communication” and “expression”.

GC: Don't you risk to mislay the subject this way?

MC: I think it's fair to risk, I lose many pictures, all the time. When you probe the language I think is inevitable. Otherwise, you become an academic, repeating what you know without having any experience of it.

GC: In your images you see a way of looking that we could call “contemplative”.

MC: The meeting with the object requires the organization of a “breathing”, of a way of looking away to get around it, get it experience, listen to it ... until it's recorded. I think you need to invent particular attention when operating.

GC: Why do you develop a work in series and you don't just think about a single image?

MC: The object that is present in the space begins a condition. You have it among other elements, it changes them or describes them again, it implies in front of our body with a

weight, a shape. It forms a kind of tension along its surface, it asks for a relationship. It describes its being there, it starts its "being". The experience I have of a subject is summed up in a kind of movement of the body and the gaze around it, resulting in gestures, traits, moments of image emerging in a movement, overlapping with others. A relationship is established, a rhythm that asks more images to be explained.

GC: Do you reproduce a movement?

MC: Yes, a movement of the attention rather than a physical movement. I like to think it is a kind of dance of the gaze from which the work borns. However, it is always the point of view of a body.

GC: Do you think you are photographing an emotional condition?

MC: Perhaps it is more correct to say that I work around a perceptual condition or even about its feelings and the resulting behavior.

GC: You are speaking about a meeting...

MC: I believe that the impulse to work does not arise from observation, nor from a presumed other "special" sensitivity, but from a meeting. The encounter between the author and the subject, whether we are in front of a mountain, an empty cup, or a body, does not change. I believe the success of the work depends on this approach, approaching means to abandon the conventions of the gaze, the reason, in order to measure yourself with the impressions, with your intelligence. Of course finding a right distance beginning from the experience. I believe every successful work reveals this kind of collaboration, in fact a work never concerns the subject but its participation. The subject participates living the observers to look at it, revealing himself over time to the gaze.

GC: In a way it is partly about developing a cognitive mode.

MC: Exactly, researching and studying through different experiences and observations a way of looking, pushing it to the expression.

GC: You've recently flanked a lot of video work on your photographic projects, these jobs that do not deviate by attitude from your photographic work can be described as a "dwell". In their immobility remember a meditative practice. What has led you to expand your work and adopt this language?

MC: I've always imagined to make videos, over the years I've measured myself with this ability many times without any satisfaction. Only recently, thanks to the help of some friends, I have been able to do some partly satisfactory works. The necessity of these works comes from the need to reflect more radically around the "time of vision" to think of

an experience around the immobility of things, their boredom, and the exhaustion of the visual process. The never-ending look of the recording process is embodied in a physical body in front of which to shift the attention by accessing something to which the photographic image – whose use is physically different – hardly allows access to. This is a growing need in relation to a reflection on the use of the image.

GC: What are you working on now?

MC: At the moment, I'm working with Federico Barbon and the curator Giovanna Manzotti to create a photographic book on the Sculpture / Printer_Office series. I have always looked at a photographic book as a very important moment for my work. Imagining of realizing a book I preferred to wait for what I thought was a suitable project and able to tell my practice in the best way. At the same time I am working on an audiovisual project together with the musician Flavio Scutti.

GC: How do you see your work in a long term, will the value of your search be still current?

MC: The elements you have to measure with in a speech like that one faced by my work are many. It's hard to imagine the end of a path like this, many things are uncertain, and many can change after an experience or an encounter with something different from what they were just before looking at. However, I believe there is the development of a way of observing that is so different from the contingency that I feel about some subjects certainly linked to this particular historical moment. Part of the ability of this work I believe that is materialized in a form of attention that can always replicate on different subjects, so always starting new conversations. I believe that what I experience, the encounter and the sensible observation of forms of an environment or object can always be better investigated.

To answer your question briefly, I hope I can continue to look at this work on the observation, finding the courage when needed to question it.

Text writing by Giovanna Manzotti for the book "SCULPTURE / PRINTER OFFICE – Matteo Cremonesi", edit by Yes Im Writing a Book.

"The image is always inhabited by a profound rhythm, which shapes its internal architecture making its vital organs pulse. The rhythm of the image is the time of vision." 1

Letting the images dialogue in a slow and quiet flow. Doing it, thinking it is the most natural attitude when it comes to giving a voice to a photographic series, like the one unfolding in these pages. The quietness of the details persisting on the same object and the pulse of their alternation on the retina – drifting apart from the surface or moving closer to it – have, indeed, opened the gaze (and consequently the text) towards a direction that could not avoid considering this precise metric dimension.

The following text is like a note, which joins the pictures by queuing up to them. It is an attempt to verbally return what the gaze – and its predisposition to seeing – managed to grasp from the entirety of the surrounding phenomena. It's a piece that translates and quietly re-counting a kind of sensibility as faithful as possible to Matteo Cremonesi's meticulous and terse *modus operandi* in revealing the nature of his images. He is the one who looks for subjects and chooses them. He is the one who decides what kind of space-time relationship he will establish with them, on which details he will focus on and how to organize them in a layout. He is the one who decides what is to be included and what is to be excluded, with the idea that the experience of choosing will return the secret part of this encounter.

Starting from an initial approach to landscape photography, the phases of selection, observation, registration, repetition, differentiation and composition are the procedural steps, which deeply inform his thought and his artistic practice 2. However, they are, however, very intimate moments as well. In fact – with different shades – one can perceive a constant tension in them, which oscillates between the erotic and the sensual. It is a strong relation originating from the proximity and the construction of a relationship of coexistence with the object/subject of the photographs. Cremonesi's personal research is also affected by a level of attention that constantly aims both at the care of the form and its

aestheticism, and at the contemplative attitude of the gaze that pushes toward the definition of detail. These behaviours are typical of Japanese culture and of its ability to be careful, and at the same time rich and profound.

Trying to read each photographic section as a visual appearance close to the form of thought that the haiku (the poem by images par excellence) holds in few and immediate words, means to glimpse in every single image a microcosm where the consequentiality of close-ups – always the same, but always different – becomes itself a rhythmic image.

By using a serial logic production, *Sculpture/ Printer_Office* is part of an on-going photographic series that Cremonesi dedicates to objects belonging to our daily contemporary habitat 3.

The subject of the last series, realized between 2016 and 2017, is a Ricoh printer, photographed by the artist for six months consecutively in a simple and common working place – in this case an office – connoted by a rather impersonal aesthetics, widespread since the mid-Nineties. The object, whose surface is treated as a sensitive skin, shows itself in its nakedness (exposure as nakedness, Jean-Luc Nancy would say), revealing and hiding, at the same time, parts of its body. The subject is completed in a cycle of forty-

three shots, which contribute only partially to achieve an optic definition able to embrace it in its formal entirety 4.

Starting from a rational observation, Cremonesi's eye focuses on the object's details: it re-veals crevices, corners, profiles and lines. It glides on the sinuous curves, it stops on the dust in the interstices, and then, –once again,– his work of digging into the image begins digging. What is found is a kind of seduction that proceeds in an essentially silent, rhythmic walk, a relation that ends when the artist loses the connection with the object. As the twenty-one year old protagonist of *L'anulare*, a mysterious novel by the Japanese writer Yoko Ogawa, Cremonesi has developed conscientiousness toward the work, while following a rigorous and severe methodology: "He has learned to penetrate the meaning of objects" 5 .

The persistence and the habit of describing and declaring repeatedly, until boredom, the formal and aesthetic characteristics of the same object, predispose our senses to sharpen abilities in listening to the space and the surrounding situations. This attitude, reiterated by the artist for a long period, leads to the manifestation of a moment of interruption, a pause that seems to find in the poetry of the hovering vision its most natural and human motivation. This is not a point of suspension and standstill, but a silence step in which there is always intrinsic a form of movement: it's the essential lapse for breathing, for the eye's rest, for changing the sequence. One can find it both in the spatial organization inside the images and in the pauses between them, here replayed by the presence of white pages. The bright colour of the subjects – traceable in all the photographic series *Sculptures* – also has its own formal and aesthetic specificity, which cleans and suspends the vision, while educating the eyes and opening the surface to contemplation and the encounter.

Cremonesi's approach to the object does not diverge a lot from what Giorgio Morandi condensed in his *Nature morte* (Still Life), although he lacks the canonical sense of composition that the tireless painter and printmaker was always seeking. However, the approach to the composition is present here, even though it is not to be intended as an organization and arrangement of elements in a space. It is, instead, an ability to reach a distilled and balanced synthesis, articulated by the rhythmic succession – and thus compositional – of the single object sections. In Cremonesi's formal crops, the close-ups assume an architectural dimension, where the frontal and fixed approach staggers the true dimension of the object and the relationship scale with the elements that are not included in its visual horizon. The object's bond with the background comes to light and emerges on the surface, highlighted by the act of closing on the internal and external architecture of the subject, by using the of blurring, patinas and faint colour tones, which allow the artist to obtain an impression that resembles memory. The poetic nature intrinsic to the object thus seems to appear with a kind of sensitivity that is similar to that established by Franco Vaccaric in his closer things: a pitcher, a coffee or tea pot, a glass. How could we forget the tureen,

that small bowl left by the former owners of his house, photographed for ten consecutive years (from 1983 to 1993), first with bright lighting, and then gradually darker, rotating it and moving it closer or further away from the camera – in the persistence of a genuine gaze that makes each gesture and action full of existential awareness.

"To actively analyze daily life means returning to work patiently. It means coming back to a critical time and to a meditative capability, which today are necessary and useful to structure a new participative habitat, a new – and perhaps essential – overview of the aesthetics society." 6 In art, as in life.

1. F. Ferrari, *L'insieme vuoto. Per una pragmatica dell'immagine* (Monza: Johan & Levi, 2013), p. 63 (translated by the author).
2. "Working on landscape, I learned to focus on the details, repeating them, creating a lay out, hiding them. This was a way to deal with an appearance otherwise too vast to encompass.. an attempt to reduce that kind of distance between that surfaces of things usually establishes with the observer." From an interview to the artist (2016).
3. From 2012 onwards, the artist has realized some photographic series where the main and unique subjects were a bin, a mirror, a camera, a washer, a printer and a photocopier.
4. "The repetition and the accumulation of the subjects are a way to postpone/delay the seductive relationship with the image, an insistence I use to weaken and deplete their impression." From an interview to the artist (2015).
5. Y. Ogawa, *L'anulare*, 2007 (Milan: Adelphi, 2007), p. 29 (translated by the author).
6. A. Tolve, *Ubiquità. Arte e critica d'arte nell'epoca del policentrismo planetario* (Macerata: Quodlibet, 2012), p. 22. (translated by the author).

Interview by Mattia Cappelletti for the book "PANORAMA" by Diorama editions.

Diorama: The subject of your eye seems to be a daily 'third landscape', made of normally neglected objects, yet united by some characteristics which are hardly to define... which ones?

Matteo Cremonesi: What drives me towards a subject is its ability to embody a 'bureaucratic' character, that is, to be simultaneously a sort subject / object for itself and for its function. In my work there is nothing. Or rather, there is what we constantly see without looking. I think my practice can recount itself as a placid observation and recording of what is constantly close, usual, overtly insignificant, 'democratic'.

D: What do you mean by 'sort' subject?

MC: I mean categories of subjects which have essential properties in common and differ in non essential properties.

D: What do you think of the relation between the 'democratic character' of these objects and their circulation in a globalized environment? Is this, I would say geopolitical aspect part of your work?

MC : I would say it's fundamental aspect of my reflection. I believe that this, beyond any criticalities, is a very interesting moment. Regardless of where you are, whether in Edinburgh, Milan, Tokyo, or Dubai, the domestic environment, the workplaces, the objects of this everyday life tend to look more and more alike, if not to be exactly the same. You often hear about nihilistic self-representative architecture, but this relation becomes even more intimate and determinant when investing everyday objects. This standardization process of formal structures implies or states a similarity of experiences, educations, languages, implicitly of the production of signs.

D: The Japanese sense of *sabi* which a Westerner connects both mistakenly and automatically with an 'anonymous' character seems to be historically tied hand in glove with the success of the most iconic Western design. Today, after the post-modern design of the 80s, we have returned to the simplicity of the BIC pen with the success of the iPhone: a monolith with a political agenda. How do aesthetics relate with the sociopolitical dimension in your work?

MC: My work reflects on the formal aspects of the contemporary habitat trying to find a poetical way for them to relate with it. The standardization processes, the inclusive attitude of the markets, their productions, the aesthetic values proposed by them, are constant issues of my practice and observation. An argument not devoid of emotion of what surrounds us, and the way this talks about us and changes us.

D: What is your relationship with your subjects? Do you study them for a long time, do you spend time with them before posing them, or do you use photography as a tool to exhaust them, consume them?

MC: I think of my work as an observation that begins with noticing something before deciding to pay attention to it. To become familiar with the subject I need to review it many times and in different moments, to attend it until I know it by heart. This living together can last weeks or months and in most cases it does not lead to the creation of anything, it dies, unable to recover from the laziness of a gaze that exempts me from initiating a gesture. Only what survives this moody dance becomes a subject. I investigate the surface through the shot and the pagination. I recognize my practice of attention in this relation among surface, framing and layout. Through the serial photographic account I try to report every track, every detail, every rhetorical character of the form. I stop to look at the parts, selecting those portions of the surface, the 'skin', which retain a tension, in tune with my impression of it. I try to understand the formal potential, the boredom, trying to free the subject from its primary function in order to render an impression of 'sort'.

D: Is yours a functional use of photography as a medium, or is there a will to be part of a tradition?

MC : Yes, I think one can speak of a functional use of the photographic medium. However, some formal features of my work can easily find a point of adherence in a certain photographic tradition (for example the Düsseldorf school). Recently I'm often watching the work of Franco Vimercati in which I think I can trace several formal and biographical similarities.

D: Can you tell me about your fascination for the Middle East and about your travels?

MC: The Middle East has always exerted a powerful influence on my imagination. A fascination that I had the opportunity to mitigate through some journeys. Crossings from which I learned the ability to hold a point of view that would put the mark on an essential representative value in its synthetic, vital, peaceful practice, away from words.

D: It seems that Milan is gradually gaining self-awareness and with this also a bit of pride in relation to its specific nature, a very recent phenomenon though: until a few years ago this was not the case. Do you feel this too? Could you describe what you think this specificity is?

MC :Yes, I agree, several changes have taken place in recent years, there has been a sort of 'ferment'. I personally believe that the gradual disappearance of an economic support from the more structured realities and of the resulting securities that this involved, has encouraged individual initiatives and independent realities to which, next to what has survived the economic crisis, it seems has been given the task of reorganizing the dialogue with the city itself. This 'movement' is not, however, lacking in complexity, and we have to see whether it will be capable of encouraging quality or, instead simply organize ignes fatui.

Text written by Simone Frangi on the occasion of the personal exhibition "A++".
Jarach Gallery, Venezia.

Whispered matters

By Simone Frangi

"La nuit craque de tous les côtés. On la croyait éternelle.

On aurait dû dormir. [...]

Tout est déjà passé. Tout est déjà passé de l'autre côté, déversé dans le gouffre où les jours s'entassent lorsqu'ils ont été vidés[...]

et ma vie qui traîne le long des années et de mon âge sans y entrer jamais"

Marguerite Duras, 'La vie tranquille'

What ages proceeds in indifference, between the sound regime of the event and the silent status of transformation. What grows comes forward in a challenging condition of apparent stasis. What is consumed seems tasteless, vacillating between two extremes and in a vacuum equilibrium state, suspended between full deprivation and paroxysmal exaltation.

Matteo Cremonesi's recent serial work is rooted in this particular territory of essential and unperceived transitions, trying to conciliate between insensitivity to subcutaneous change and pressure for results. Recording the "minimum", hard to thematize since it never appears to be erratic .

Ossifying fluid. Intentionalizing what is of the same order of breathing, which doesn't announce anything new, just keeping alive what it animates, constantly altering its status with the aim of preserving it unchanged.

There is nothing to see, very little, almost nothing at all. Or, better said, there is what we always see without watching.

In the austerity of these sparse and inexpressive surfaces rests a principle of inactivity, a will to come to friction with the routine speed of gaze. And a request for extreme precision.

The Sculpture project tries to create a space for a hiatus within the photographic shot. An archival space, where the usual can find a place. Since only a poor object, taken with its banal angularity and roundness, in its mediocre and harmless features, can generate a pause where vision is prohibited.

Extreme close ups and mystifications of the image get the attention on details that have been already democratized, processed, dismissed.

Such an ultimate, petrifying, synthetic inactivity attracts a kind of gaze which is persistent, long-lasting: contemplation.

Cremonesi moves in a bureaucratic photographic environment, marked by the fixity of objects and of their mechanisms. So near and present to border disappearance.

Inorganic technological items - marked by the wear and tear of the post-human dream and by the inclemency of planned obsolescence - are positioned under the eye as biological residues. An unspectacular plot immersed in a certain silence, domain of the deaf repetition of the mundane.

In this framework, photography insists on assessing a persistent desire of common objects to "be there". Looking insistently at what is already known by heart: giving back a low voice to objects that

had been reduced to silence. Actually, to things. A thing, the name of anonymity and of an unperceived efficacy.

Sculpture is an operation inverse to suffocation propelled by a tropism towards abstraction, by a frontal, directly bare approach and by poetics of placement. Two strategies: stimulating the process of visual imprinting that the common object activates arbitrarily, in its terrible slowness and languishing on waiting for a change of status or outcome of a process.

An operation that prefers description as the middle term between gaining and losing weight of things. In this withdraw from growing, from wearing out, from working, things have access to plasticity, to the capability of receiving or giving shape. To that particular moment of systematic exposure, of absolute expectation, of indefiniteness.

There is no remedy against boredom and its stagnation. One day, though, no one will ever get bored again and we'll find out how dense that pause from events was.

Simone Frangi