

GAZZETTA DI PARMA

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Left in despair by Aeneas: Dido like Africa

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This female figure, her skin dark, ends up characterising the entire African continent and Aeneas the white conqueror (numerous and precise references to Mussolini and the colonial empire), even if in a dialectic of more complex metamorphoses and exchanges. The bodies contrast each other, often in their exposed nudity, also because of their age, he older, and because of their colour, a complex play of multiple reflections.

Tall, transparent walls. She plays with a tyre. The images - always of exceptional value - display fragility, she conjures the lost gaze of the resigned bleakness of African poverty, he the years gone by, many the decades the body remembers. Some of her poses are particularly beautiful, appearing almost like a sculpture in some of the takes, the body seemingly lengthened.

Disguises. And even sexuality is a cause of reflection, of changing identities. She will cover herself in white powder and kiss him, the lips red, who in the meantime had dyed his hair black: possible metamorphoses? There doesn't seem to be a psychological dimension more so a planetary one.