

Luiza Baldan – Some series

The advent of photography represented a milestone not only in terms of its implications for the role the artist and the nature of his work, but equally for having raised the problem of the image to another level: all of a sudden, to the same extent that images could be multiplied, they also risked becoming all *the same*. In other words, as soon as everything becomes *photographable*, how can one determine the preponderance of one image over another; what grants it meaning and relevance? Today, in view of this exponentially growing number, to the point, in some cases, of the picture not even being printed on paper (as was necessary in the past), this issue has become even more diffused.

Luiza Baldan's exhibition entitled "Some series" assumes such discussion insomuch as the image is entrenched and defined in the void between singularity and dissolution in this *galaxy of icons* of the contemporary world. On the one hand, the idea of a series announces equivalence and difference – similarity in that it proposes a line of thinking in a group of photos, whether grouped thematically or formally; and difference, upon verifying that this familiarity occurs by disparities of circumstances. In some cases, the artist opts for analogies to indicate a mode of viewing the photos, when, for instance, she establishes a correspondence between certain shots and abstract paintings. In others, the image is constructed on the border between memory and banality: she makes use of a repertoire incrustated in our memories – movie scenes, family photos, etc. – that surreptitiously challenges not only how effectively particular an image is (as it is found, in any case, immersed in various codes), but also to what extent each registration always exists with the risk of being erased, oscillating between an extended period of time and its immediate finitude foretold by the click. Such imprecision is reinforced by some of these scenes being resistant to the comfort of being deciphered in terms of a specific time and place. Formally rigorous and highlighting a purposeful illustrative indefiniteness, they are always *anti-poses*. In essence, as they develop, these works outline the possibility of building a sense of *narrative* no longer bound to that of *description*. A sequence, therefore, in which each image alternates its value between being self-affirmed or creating its meaning through the set it makes up. Photos that reciprocally create the legends of each other; a text as exchangeable and open as the points of view that register a scene.

Guilherme Bueno