

Timeland

Photographs by Edoardo Hahn

Vivre, c'est passer d'un espace à un autre en essayant le plus possible de ne pas se cogner
G. Perec, *Espèces d'espaces*

I have known Edoardo for a long time but had not met him in years. I remembered him as a refined reader but did not even know much about his photographic research. Some time ago he called me and invited me to the presentation of his third photobook of the series *Quaderni Sessamesi*. I accepted the invitation and was faced with a world, many worlds.

An atlas of light, poetic, generous and ironic images. Worlds that represent situations of disorientation and at the same time re-orientation. Lines, traces, vanishing points and minimal transitions from one space to another, without getting too hurt.

"I photograph in order to think. Mine are images bordering on abstraction as if to erase any identification and evade materiality by trying to put words together to create an alternative visual vocabulary". A kind of space without landscape or landscape without space. Images that echo the words of Calvino's Palomar but also George Perec's accurate look at things. Images that make us fall into the detail of a leaf or into the vague and gloomy imprint of an orange laid on the snow or the grain of photographic paper where the detail of a tree is crumbled until it becomes a texture.

Since that rather fortuitous encounter I began - as sometimes happens after spending some time wondering about an artist's research - to see the world as a series of those pictures: a truck stop where a group of people are talking but the noise of the speeding trucks is so annoying that I cannot understand what they are saying to each other. But they are smiling and this makes me smile too. I also find myself observing the slight irony of the photographer who caught by surprise a dog with a furtive look intent on observing an empty plate from which he ate something, managing for a while to escape the eyes of his owners. Like Edoardo I can see the white rectangle left by a tree. And then flowers and clouds. Thanks to these images I find myself looking at the world through its details.

Papers and books on the floor of my studio now resemble more like colored rectangles projecting onto the window panes. But what intrigues me about all those images taken at different times and in different contexts is this odd ability to establish connections between the ordinary details of our lives and give them a formal yet emotional presence, something one could share with a smile without getting too hurt.

Spending time to look carefully at all those spaces and things I notice they provoke a kind of light curiosity, a quiet pensiveness, an intimate depth. I retrace the disjunctions, the unexpected vanishing points offered by some graphic sign, green, pink, white and it is a bit like sinking into a suspended visual situation, a magical realism that is cheerful but at the same time melancholic.

It may even seem trivial to say but it is clear that the point of observation and the *modus* of observation inevitably affect our perception and thus also the representation of the landscape being observed. And in these images what is observed are minimal interstices, only seemingly random contrasts, skewed geometries, often more empty spaces than full, more shadows than lights.

As with Calvino's Palomar or some accurate descriptions made by Perec, a represented landscape or object always imply the perspective of an observer and his consciousness. The tree like the

object emerge and speak to us only when we as observers look at the world *vis-à-vis* and we feel part of it while the world unfolds in front of us and calls and questions us.

Edoardo Hahn invites us then to practice a poetic vision through the visual and accurate organization of elements, details, nuances and geometries represented. And do it maybe in silence or smiling to a friend we have not met in a long time. Doing it with some background music or chatting with a person we are interested in. Doing it anyway without getting too hurt.

I would like to leave the conclusion right to Calvino who in a text published in 1986 identified two elements that are central to the narrative of the landscape but also to the description of things and that we can keep in mind while visiting the exhibition. The first element is the multiplication of viewpoints that makes possible to reproduce “a three-dimensional space”. The second factor is the expansion of space in time or even better the concept of temporality as its own and constitutive dimension.

An exercise in imagination to which you can add your own.

Enjoy your visit.

Lisa Parola