INTERVIEW TO ELEONORA ROARO

Today we'll talk about **Eleonora Roaro**, born in 1989, a young promise of the artistic scene of Varese, Italy, who works between Milan and Angera (located on the river of the Lake Lago Maggiore in Varese); she uses the core media and techniques of the cinematic world (and not only from there), it's poetry, she's an artist that come back with an interesting how-to-do to the power of that kind of tools.

1) The theory of loop and it's use are at the center of your poetry. What's it's meaning and how do you use it in your work?

The loop is not a limit, it's a narrative and creative tool. This phrase from Lev Manovich it's from the 2001 book "The language of new media" capsulizes in a good way the concept of the pre-cinema time not having exhausted all the spectrum of their use, and above all that they haven't been surpassed because they were obsolete. So, even if something like a Zoetrope hallows a limited number of moving images, this loop is open to the production of the virtual text and it has a strong potential.

I talked about the Zoetrope because this particular pre-cinema tool has made me think about the concept of loop that I wanted to express, and it was the medium used by me in my first work, that's all. I chose to use this tool too, because I thought about the Greek meaning of the word Zoetrope, "Wheel of life". So I chose to create a minimal narration that talks about the word in the most generic way possible. The loop is linked to technology, but it's linked to biology and the circle of life too; it regulates everything: people's life and their daily routine (always the same), the biological rhythm and, because of that, the representable and the represented actions, it's limits, and it's power.

In my work the use of this kind of tools , and because of that of the loop, it's linked too to my opposition to the hi tech special effects that today are very viable. Generally they're void of a real meaning, so they will get old very fast. It's not a coincidence that a film like "2001: A Space Odyssey" is immortal, because it works with metaphors and it doesn't want only to shock.

2) Let's talk about the role of space in your art and how you conceive the space dimension in your work.

In my work space is, above all, more or less the same of the cinematic world and the same of the world of measures and the rite of vision: the white screen (where everything could happen), the dark in the theatre, and obviously the projection. All these elements, that define the dimension of the view, thanks to the dark take the viewer in a no-place, a mental space, hallowing is imagination to flow. In a very similar way to the cinema show, I ask to the viewer to have a role in the rite, to be there in that moment, in the virtual space that has been created. Like in the cinema, experience is what I build and what I ask to the viewer, using the tools and the mechanisms that are required. Citing Samuel Taylor Coleridge about the concept of "Suspension of disbelief", and in a subtle way Metz in "The Imaginary Signifier: Psychoanalysis and the Cinema", during the multisensory experience the viewer suppresses his own mental faculties to have delight in a fantasy work, focusing only on the action, and in a way "entering inside it". Then we have all the theories linked to the sphere of experience as a tool to consume our own inner pulses, and the already cited suspension of disbelief, and it's link to the level of empathy and suspension.

3) What's the role of sound in your work? What's its meaning and space, how do you use it?

I explore sound in its totality, it's a fundamental of my work, very malleable and open to different kind of use. We have the inner rhythm of the concept of the loop, dumb but at the same time conceivable: if we think about it, every work has a rhythm similar to the one of a sequence of the data scans of an array circle in informatics. Then, we have the salvage of a musical tool like the turntable, and the use of something "ancient" like the vinyl, that today has a new life. So the sound, and the music, is considered even in its pop form.

Climbing the mountain to the most superficial and knowledgeable sides, rhythm manifests itself as sound/a sequence of sounds. In "E non ti raggiungevo mai" for example every step is a sound, in the circle of the work their sequence will always repeat itself. The repletion of these sounds is, we can say, meditative and it immerge the viewer (and the work itself) in a Zen atmosphere , we can say hypnotic, that creates an inner emptying. The movement up and down in the stairs, linked to the sound sequence, it's like a ritual dance, citing the Zen metaphor we used previously. In this work I clearly reference Edward Muybridge (and so the Chronophotography, something that many times is in my drafts and that is a fundamental reference) and "**Nude Descending a Staircase No.2**" of Marcel Duchamp, two artists that in a different but complementary way worked relaying very much on the image.

4) About what you explained to us, let's talk about your "view" as an artist about the media/tools that you use in your work and about the mechanism of fruition of the post-modern viewer. What's the role of the media today and how do people approach them?

The virtual/experience dimension is a double edge sword, because on a side the virtually championed by the new media and by the most recent tools creates possibilities that where unthinkable in the past, on the other side the constant spectacle is life today and the way we live the new media have created a social dumbing where to discern the virtual from the real is more difficult; this is destabilizing, and now, as a consequence of our time, the viewer is very lazy and he doesn't take the right time for the fruition of a work of art. Now things are this way in everything, not only in the world of art, it's a direct consequence of the weight of informatics today and the evolution of technology in our life. I don't want to demonize the new technologies, but we should push a new education to the media, so people could have a bigger understanding of the technologies we use in our daily life.

My work use the salvage of ancient tools for this reason too, because media like the Zoetrope push you, we can say, to take your time to think about the work you are experiencing and to create an experience that, although the infinite loop of images, has its own sense and demands a certain attention. Furthermore, a fundamental of my works is that this kind of tools force the viewer to live a real experience, to create the ethereal dimension of hic et nunc, because if not the effect of my work would lose significance in meaning and experience, wouldn't communicate what was born to communicate, would have no meaning.

5) How is one of your work created? Do you have a modus operandi?

Often my works are created from an image I think of, or that I observe. I noted it down on my notebook, and I revisit it another time. Sometimes the point of origin is a title, a story, an idea. My works are characterized from a very long gestation, and the idea change during the creation. The title is created in the beginning, or in the end when the idea has its final form. We have the development of the idea , the choosing of the title, and the very important iconographic search, and obviously the choosing of the tools that will be used.

In my most recent work "Dove lei non è" I focused on stereoscopy and on the theme of the tridimensional reality and the realization of a 3d video inside an installation made of a pvc box and a pedestal; from the box, via two holes, we can see the video with arose that during the wait gets ill and dies. Here the ambiguity between the mourning for love and the mourning for death evoke absence. The work wants to talk to the viewer about absence with symbols and objects that evoke presence using the narration; the narrative element is the only one that can evoke the other and that can avoid is disappearing, distancing its death , real or imaginary that is. This time I used the writing of one of the most important semiology's researchers in history, and a great scholar in photography, Roland Barthes, who after the death of his mother wrote a diary that in the Italian edition is called "Dove lei non è" ("Where she isn't")

Before his death he wrote the famous essay "La chambre claire : note sur la photographie". From this text we can understand why photography is "what has been" and at the same time why it can be evoked only in in fragments and not in its totality. This deceptive nature is the same of the stereoscopy, that at the beginning was used in pornography because of its illusory 3d view of the image. With the factual applications of these studies is the viewer that creates a total image using the principles of the view, with that peculiar artifice as a point of origin. This is the same base of the modern applications of the virtual reality, nothing more than the intermix between the studies in stereoscopy and the modern digital technologies and the field of modern engines .

6) Choose and artist, a film, a book, an album that influenced you and that influences your work now.

Yves Klein, whom I dedicated to my work "Ogni cielo è una trappola blu", for the ethereal art, the idea of void and infinite.

Leos Carax for his work about the world of cinema, Holy motors (2012) and his beautiful conflicted love stories like Boy meets girls, Rosso sangue e Gli amanti del Pont – Neuf.

Literature is very present in my work, starting often from words or metaphors. I would say Borges with his narrative mazes and the returning structures of his work. T.S Elliot for a shared point of view.

Songs of Leonard Cohen of 1967 because in those lyrics there is everything(and it's the vinyl that I use in "Gli addii non sono mai addii")

7) Thank you for your time, say hello to our readers!

Well… if you have read to the end, thank you for your infinite patience ☺ ciao!