
STATEMENT EXTENDED VERSION ROSANA SIMONASSI

During the first years in which I was dedicated on visual arts, I've been working in photographic and audio-visual projects that conceptually imply the portraying of non alienated dynamics. Registering extensions of wild vegetation from different regions and countries, I try to make a deep inquiry about human nature through the observation of landscapes. In landscapes and their modulations I found the ideal ambit to evocate those dynamics. Even when, after continuous observation, I have come to notice that this spaces of non alienation are each day harder to come about. Expressly working with plastic, and thus theoretical dissolution of bodies, I try to interrupt the tranquillising process of identification with everything real, to which a way to understand time is unavoidably adhered.

Out of this sort of research, first came a photographic series: Afueras, that can be roughly translated as Outsides, but also means Outskirts. The images in this series come from long stays in the middle of wild landscapes and places found in the central (Pampa) and northeastern (Litoral) regions of the argentine territory. Images of those empty places that are open to countless possibilities right before they change. Since the end of 2003 I've been working in the 2 nd chapter of Afueras in which I worked with the yuyos. Yuyos is our rural slang word for weeds. These yuyos grow without being planted. They have no tradition, no history. They just lie there expanding in every direction without plan or agenda. I think of them as the expression of the absence of men and their culture. And so I take pictures of these great extensions of wild vegetation -yuyales- in desolated plains, almost exclusively by night.

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What happens in these images, the way I see them, is nothing but time: Just the continuous duration of the yuyos. What appears in them is the silence these extensions contain and inevitably leave behind. Unlike crops, yuyos have always been there, unproductive and away from any historical or territorial delimitation. They carry their own structure, as unnameable as non alienated.

With this series I resume and synthesize all the previous ones. It's presentation is altered to express the sense I find in the great extensions I photograph. The images are shown as an installation of simultaneous slide projections with no screen to hold them or copy paper to reproduce them. They contain their own form and structures; they exist for as long as their projection lasts.