
STATEMENT EXTENDED VERSION ROSANA SIMONASSI

What followed was a meditation about photography as such and I think it was then that I finally found my subject matter: The female corpse as both a synthesis for and a way of reflecting about photography, its everyday uses and its fixation with death.

I put together "Reconstrucción", an undertaking along which I staged self-portraits that reprised the death scenes of women for which photographic records and visual documentation exist in the public domain. Anonymous women that became noteworthy after the attention drawn by the reports and the images of their corpses.

Taking the logic of files and dossiers as a starting point, I reproduce, as self portraits, the original record of those death scenes on a 1:1 scale over a short-lived medium. I seek to evoke the sordid detachment of their initial publication. Working at the same time as photographer, victim and genealogist, I choose for their reconstruction images that dwell on the brink of nudity, beauty and doubt.

I create integral installations aimed at emulating both the inaccessible taboos of death and the spoliation of its records and publications. The acts of violence, the unspeakable aspects of death, the uncanny nature of corpses and the ways in which society processes each and all of them come materially into the image. I take mass media, and their morbid fascination with horror in an attempt to render it opaque. Thus, a shadow of suspicion and incrimination is also cast on the ethics of those who look at the crimes committed by others.

STATEMENT
EXTENDED VERSION
ROSANA SIMONASSI

These latest works also play with the contrast between the hostility of those original depictions and the careful planning involved in my later reconstructions. Ultimately, my own inclusion in these pictures relies upon yet another contradiction of sorts; that which involves the obvious narcissism of self-portraits and the absurdity of doing it under impossible circumstances.