

Elena Arzuffi
(Bergamo, 1965)

Elena Arzuffi's work entrusts the possibility to outline intimate and reflective dimensions to drawing, through a simple and faintly hinted graphic stroke. In the light of a reinterpretation of the concept of video animation, the artist perfected a technique by which her light, hand-drawn images and colour photographs complete one another, in which the former are often produced on the basis of the latter on the basis of a procedure of partial tracing performed by placing sheets of transparency on top of them. The ensuing drawings are however approximate, and their incomplete figures provide the viewer's imagination with the task of filling in the missing parts. In the editing stage, Arzuffi further complicates the visual flow by inserting some of the original photographs: they are however faded and unclear, and appear only for a few moments on the screen, as if the sheet of tracing paper were still placed on top of them, or as if they were mnemonic traces, about to melt away from one moment to the next before our eyes. In Arzuffi's stories, which are highly fragmented to start with, the narrative slows down to the point of dilating our perception of time. This sensation is highlighted by the total absence of dialogues, substituted by melancholic melodies which provide the images with a new and enchanted rhythm. Designed as inner windows opened onto a world of fragility and nostalgia, these works draw inspiration from private lives, from ordinary rituals, from family experiences. Most of all, a certain sensitivity emerges with regard to adolescence like in the brief video in the collection, *Deadline* (2003) which in a limited number of shots, reconstructs the desire of a young woman to enter adult life.

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