



VII° BIENNALE MOSCA VII° MOSCOW BIENNALE

CHIARA DYNYS - LOOK AFAR

Chiara Dynys' exhibition at the Moscow Biennale is divided in two main installations, *Please don't cry* and *Look Afar*, both realized in 2016, but entirely rethought for this important occasion. The element through which the artist has given a new sense to her recent artworks is the light, that connects the artworks themselves to the exposition spaces of the Arkhangelskoye.

Please don't cry, in the lower exposition space, a sort of elegant crypt, is drownd in the half-light. The light is driven by a series of glass spheres placed on high supporting columns; a lightbeam, departing from the columns towards the spheres reaches the ceiling, enlightening it with luminous halos. Each sphere contains shining golden fragments, and this sense of beauty contrasts with the message that the artist is intended to provide to the audience. The golden profiles contained in the spheres, represent the shape of countries recently or currently involved in conflicts either international either civil wars. These silhouettes, are projected, beyond the spheres, on the ceiling with the exact shape as imaginary clouds. Hidden behind a beauty, that goes beyond the mere concept of visual perception, Chiara Dynys reminds us all the contradictions that forms our reality.

On the upper floor, architecturally more complex, *Look Afar* displaces a different kind of intensity to the space: the light is fluid and moving, giving a dynamic character to the installation. The light was captured and recorded in a video realized by the artist during the Northern Light mystic phenomenon: coloured transforming lights shapes the space, its morphology, and the installation itself. The installation is composed by a series of colored pictures, leaning on basis designed by the artist. The pictures, capture some moments of the trip of Chiara Dynys in the Swedish part of Lapland to record the Northern Light. The audience experiences the energy of this natural phenomenon through the power of the images of the artist. Moreover, the frames enhance the dynamic character of the artwork with their neo- baroque curves. The frames are made of methacrylate, giving a voluntary sense of artificial, contrasting with the natural origin of the light of the images.

Chiara Dynys, then, counterposes the negative dialectic of the war to the positive one of nature, where everything that is destroyed makes room for something new to be created, maybe hoping to be something for human beings

Giorgio Verzotti

