

A CUT BREATH.

text by Didier Semin,

The spirit of seriousness and majestic aspirations are no more great art than the high-sounding phrases and ideas do not make literature. A simple piece of steel placed in the middle of nowhere - that the people of the kind of town Herring, Denmark, forgive me - which Manzoni has recorded backwards, the words «world pedestal» remains in our memories more than the thousands of monuments to peace in the future, built around the Progress, which is now irrelevant accidents on the surface of a planet once and for all imaginary based by a genius creator.

It may be that after all the quality of an artist as always, the difference between his view and that which is usually focused on things that look different is tender, ironic, light, serious or melancholy (it may indeed be all at once). Not that the artists seek in principle to see things differently: it is the inability to see how everyone is their luck and their misfortune.

The American architect and utopian Buckminster Fuller liked to tell that his vocation was born with a disability: blind as a mole.

It was built as a child, a little house far more solid than tinkering with his comrades, for this reason alone, never having seen a model, it had to develop its own groping constructive principles. Some forty years later, he would invent the geodesic dome.

Amanda Riffo seems to be similarly affected by a sort of gentle pathology of the eye, which makes it consistently see in an object, not what he is, but it could be seen from another angle. Everything that shows the gallery Schirman & de Beaucé, is sealed and the improbable sight of bias.

The ball can not, for example, beheaded like a common soft-boiled egg and yet still swollen after the thread: it does not seem unreasonable to see a discreet tribute to two great pranksters of universal history of the Art, Brueghel and precisely, Manzoni «socleur» of the world.

Brueghel was often amused to put a good picture about these phrases that they say improperly «imaged» and its Flemish Proverbs, world famous in their time, humorously illustrate the phrases as «the world to the upside down «(Manzoni has he remembered?), or» fall between two stools»: the unfortunate character that we see actually sitting in the ashes of two chairs gives us to perceive sound like much, all that separates the world of words in the world of images. Manzoni has imagined him as the breath of life, the Latin anima, could be after all the contents of a balloon. It has swollen a lot, he has sold - or given - as Breaths artist. Amanda Riffo in fact amount to a farce Manzoni Brueghel, and imagines a breath. It is to be like the famous chicken in front of his knife - hypnotized, it's silly, improbable and magical.

In the vocabulary of rhetoric, the improbable has a name: oxymoron (antithetical phrase that combines two contradictory terms of meaning, it is not simple, in the world of rhetoric). The match spun glass, the booth of the invisible man (who is the image of the invitation to the inaugural exhibition of the new gallery Schirman & De Beaucé, in the Marais), the specifications and the circular parachute crystal are in the proper sense of oxymorons, which combine beautifully qualities, moods incompatible

It would be wrong to see just a schoolboy fantasies, or rather, wrong to assume that these are schoolboy fantasies of no avail.

The parachute broken at the gallery floor like a giant porcelain floor or frost is just like life itself, this shrinking shrinking in proportion to the use made of it, the long fall that ends on more often (do not lose hope) by end badly.

In 1967, Antonioni had shown the way that we know that putting the tile that represents the modern photographic enlargement. Blow Up, with his corpse hidden in the bushes, accessible only under the enlarger. Ten years later, in 1977, Charles and Ray Eames zooming backwards and forwards on a picnic in New York with Powers of Ten, exploring through films, not the scene of a crime, but the two abysses infinity (a world in a worm, living carefree in the galaxy) which was already talking Pascal. In 1982, Brian de Palma film Blow Out, Blow Up reinterpretation of the world of sounds. What to do in 2008? Plus much, if not, as suggested ironically Amanda Riffo, visit the website of Google Earth and zoom in Maryon Park - the name of the park where Antonioni's Blow Up was shot - to see if by chance an Contemporary British Artsit there would be no secret, for sale to the Saatchi Collection, a corpse. This is apparently not the case, made the screenshots attest, but do not doubt it will come.

Not the least virtue of Riffo Amanda as opposed to regularly outbidding the contemporary art world an exercise in understatement and ellipsis beautiful malicious -

Esther De Beaucé and Caroline Schirman have every reason to praise it inaugurates its new gallery with a homage to Antonioni's Blow Up: another might have proposed to reinterpret the last shots of Zabriskie Point...

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