

Orit Drori - Vienna. Schatten, Rosen, Schatten

AOCF58 - Galleria Bruno Lisi, Via Flaminia 58 - Rome

Curated by Diletta Borromeo

Inauguration April 5, 2018 - 6.30pm

From April 5 to May 4 2018

From Monday to Friday, 5pm - 7.30pm (closed on Saturdays and holidays)

With the patronage of **forum austriaco di cultura**^{rma}



Shadows, roses, shadows. Two dark and difficult periods, the world wars, lit by the flourishing of culture. Orit Drori's project, four years in the making with frequent travels to Vienna begun in 2010, is a great tribute to the era of the great Mitteleuropean intellectuals, but not only. It is a knowing how to abide, return and, above all, "*...meet the time as it seeks us*", a quote from Shakespeare chosen by Stefan Zweig, not at random, in the beginning of his book *The World of Yesterday*, in which, from the turn of the twentieth century up until World War II, nothing is safe any longer and the drama emerges after having been for a long time, to say it in Franz Werfel's words, "*...a buried tomb that nobody can locate any longer.*"

A nomadic soul, when she speaks of her way of working, Orit Drori emphasizes two points: «travel is important» and «photography is the instrument». The journey takes time and the artist defies the measure of time. During the authoring of this project, as of others, she lives, observes, reads, walks, shoots everything that captures her attention. In the Vienna of Sigmund Freud, Karl Kraus, Georg Trakl, Hugo von Hofmannsthal, Arthur Schnitzler, Zweig, Werfel and many others, Drori goes to meet the moment in which the place's secret reveals itself, suspended in time in the rooms of the Südbahnhotel frequented by writers or on the portal of Karl Marx-Hof's red Vienna, or unexpectedly, in the Augarten, the Flaktürme, an anti-aircraft Nazi defense tower. A hand resting on a dress. A blurred iconic face with closed eyes. A depiction of a young lady with a little dog suggests the posing for an eighteenth-century private portrait, with in the background a ruined concrete wall. The artist conveys the substance of life experienced, that emerges even through absence; she collects the echo of uncommon places and people, that are sometimes marginal, sometimes at the centre of events, in any case chosen throughout her journey through affinity and intensity. The shots' instant evocations compose a fragmented discourse, giving rise to enquiries and passions. In this capacity for immediacy there is perhaps some analogy with Peter Altenberg and with

what the young Hofmannsthal wrote about *My way of seeing*, his first collection of sketches: *"only artists and children see life as it is. They know what is in things. They hear the truth and the lies in conversations. They are the only ones capable of conceiving life as a whole. They give to things their right names and to words their contents"*.

Orit Drori's photography is a symbolic and investigative tool. A work in progress, counterpointed over time, it develops into a timeless image in which lies the very meaning of the essential installation conceived by the artist on this occasion, five "photographic portrayals" intended as the core project of a more extensive exhibition.

Diletta Borromeo

Orit Drori was born in Israel in Be'er Sheva, the largest city in the Negev desert. She has been living in Chiang Mai, Thailand, for several years. She studied photography in Rome, where she lived for many years and collaborated, from 1987 to 1993, with the Gruppo Editoriale La Repubblica-L'Espresso. Since 1993 she has been conducting an artistic/personal research in long trips to Myanmar, Europe, North Korea, Israel and Australia. In Rome in 1996 she created a video installation on the premises of the Bar del Fico (curated by Diletta Borromeo and Maria Rosa Sossai, with the technical support of Rai2), while in 2008, as part of the International Photography Festival, she presented the project "Burma. Between Us, Remember Me Always", curated by Enrica Scalfari at the Museo di Roma in Trastevere. In 2009 she won the FCCT Photo Contest. She has participated in numerous exhibitions in public and private spaces, in Italy and abroad, among which: Santa Maria dello Spasimo, Palermo (1997), Italian Institute of Culture, Prague (1999), Museum of Art and Archeology, Vasto (1999), Palazzo delle Esposizioni, Rome (2002), Upperground, Vienna (2003), "La Sapienza" University, Rome (2004), Beth Hamidrash Tiferet, Jerusalem (2005), Koi Gallery, Bangkok (2011), Photo Festival, Bangkok (2016).

A preview of Orit Drori's most recent work, undertaken in Australia and still in progress, will be presented from April 7 to May 3 2018 in the exhibition "A mute dialogue", at the Unicorn Roma Gallery, Rampa Mignanelli 10.

Translated from Italian by Nicholas A. Simmons

