

Maurizio Anzeri: *But it's not late, it's only dark*

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Chapter

Consumed within thread

By Alexander Norton

Thread is integral to the work on show in Chapter. I remember a talk by Maurizio Anzeri 4 years ago when photographs and stitch were first combined, and there appears to have been advancements on this idea. Using found imagery, facial features are smothered by the craft of thread, physically marked in a gentle action provoking life back into the photograph. These become sculpted into physical objects, creating a form of life lifted from the frame, looking at peoples' heads, their human qualities through the photographic process, but consumed with markings on a more physical level. Continuously trapped, with no invitation to escape. This experience does not feel negative; it feels like a creative progression on the already sleeping people that have become objects through their life living in a photograph. The static quality of the archived photograph becomes transformed into an empty sheet of paper to create history once again, starting from an elevated position.

It is not just people, but objects and spaces that form a detailed reflection on living. Spaces transformed into contraptions of a repetitive nature, relentless in their consistency. As a yearn for escape to nature through the imagery of the sea, blocked by the constructions we live under, the four walls we rely on to survive.

Everything is there to see, but we cannot see it. It is hovering between craft and the finding of images, as open ended as the sea's limits. As scale becomes taller, the thread consumes everything, reflected creating an incomprehensible task to escape from the physicality of things.

Although, the subjects depicted are not trapped, but merely entwined within the complexities of living, dying and existing, always, within a frame.