

## Missed Timing, Pilot

Carlotta Amanzi is a painter, she creates images. What do the images want?

Images certainly “happen” here. What goes on in her studio over days, weeks and months is the very complex process she orchestrates. In essence, a transformation occurs: the “what” becomes the “how”. In the German language there are two different words to indicate two nuances of the meaning of “memory”: *Gedachtnis*, which indicates an archive of images and thoughts stored from one’s own experience; and *Erinnerung*, which indicates the act of remembering, of bringing thoughts and images back to mind. The generating idea comes from Amanzi’s experience, and in her incessant work in terms of overlying and erasing it turns into the process of evocation itself, thus becoming an independent form, made by signs and colours which eventually detach themselves from the primary image.

This abyss cannot be filled by language and it’s a complex individual who changes meaning at the same time and space as the observer: the images become a place. And this place is like a chasm we get drawn to, we find ourselves inside its very own flesh, where we get lost in the nonsense of living.

Carlotta Amanzi's paintings therefore have a magical attitude, they possess the uncanny personality of images, but, by losing the object of representation, they become active subjects which open up to dialogue, to everyone's memory - *Dad, how far are we?* - They are perceptible things which ask us to help them understand who they were in order for us to make sense of ourselves and get back to the question: who are we?

No deduction, no univocal answer is therefore possible; rather, to quote Wittgenstein, a *family resemblance* of a metaphorical origin may resonate with everyone, and while we might not know “what”, we certainly perceive “how” we are.

Michele Cotelli