

We do not know very much of the future
Except that from generation to generation
The same things happen again and again.
Men learn little from others' experience.
But in the life of one man, never
The same time returns. Sever
The cord, shed the scale. Only
The fool, fixed in his folly, may think
He can turn the wheel on which he turns.

Murder in the Cathedral, T. S. Eliot

In his works Søren Lose mainly uses the photographic medium, not to emphasize the representation of reality, but to indicate the need for interpretation: true knowledge is based on the screening of different perspectives, from a formal, but, above all, intellectual point of view.

The artist restores or arbitrarily highlights some elements of History, proposed as a collective narrative, so that our individual and contemporary sensitivity can renew it and transform it into a tool of knowledge.

In this sense, the cathedrals in *Gothic Deconstruction* series are much more than brick buildings and pointed arches, in addition to their artistic and architectural, religious and theological value, they are the unanimous tribute to the community that built them, the monument to the ingenuity of those who designed them, to the munificence of the patrons, to the work of the masons and craftsmen, to the constancy of the believers who prayed inside them.

Gothic Deconstruction is based on late 19th Century photographs of the Gothic cathedrals of Milan, Cologne and Rouen from the collections of the Royal Library in Copenhagen. In the series cut-outs are arranged in multiple overlapping layers and various fluids such as varnish, pastel, paint and coffee stains are applied to enhance the imperfections of the original images. Moreover, the simple but radical gesture of overturning the images refers to the large format cameras with which the original photographs were taken, in which the image literally appears upside down, almost transforming the familiar into something uncanny.

The reflection on the monument and its meaning deepens further in the series *Monuments*, in which the artist presents a collection of images of public monuments photographed during his travels in cities such as Lisbon, Beijing, Berlin and Copenhagen among others. The monuments are digitally isolated on a white background, juxtaposed in narrative analogies that do not respect the original context, scale and style: the irony with which you look at public history, lowering it to a private story, manifests itself in small visual tales about social and political criticism, thus suggested by mocking subtitles like *Hard Times*, *Fuck History* or *Troubled Men*.

Similarly, *Erections* is a collection of images associated by the phallic pretentiousness of the vestiges from the most diverse civilizations, a further invitation to dwell upon history and suggest renewed interpretations.

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