

**Text by Gabi Scardi**

Talia Keinan's work is composed of a set of meticulous drawings, objects, sounds, video projections and luminous elements, for the most part combined in immersive installations.

Her images and her sound landscapes appear minimal and fragmentary, but detailed. In many cases they refer to the present moment in our history, everyday and familiar in their content, but enigmatic in the way they reveal themselves intermittently, aleatory in their inexplicable appearance and disappearance.

They emerge from the darkness like *tableaux vivants*, or they traverse it, leaving empty space behind them: micro-occurrences, mobile and metamorphic presences, ineffable, as transitory as sensations, but as irrefutable as real experiences. A butterfly, a female figure, a car passing on a country road: everything can represent an epiphany. Magic, in the world we live in, needs to be seized wherever you can find it.

Their appearance out of the dark evokes the mechanisms of the memory that, unfathomable but inalienable, lies inside us in dense layers; that resurfaces from the depths of the mind in an uncontrolled and sometimes inexplicable way, bringing back to our awareness fragments of the past in the form of sudden flashes, unexpected references, images and signs that spurn any too obvious sequentiality. Like everything that is linked to memory, these images are fragile, evanescent: they dissolve just when they are on the point of being grasped and, once they have vanished, their absence can seem as pregnant as their presence. But they are always ready to return, in an endless cycle that highlights the idea of becoming, of continuity, of interconnection and possibility.

Talia Keinan's expressive urgency turns into minute and precise line in her drawings. One of the modes of which the artist is most fond is that of the video installation projected onto drawings on the wall. Thus the line unravels into an unfolding story, the work grows immersive and becomes visual and acoustic landscape; a landscape in which the perception of the boundaries between real and imagined dimension, waking life and dream is ever more fluid. Besides, what Keinan loves about the night are the last minutes before dawn, about light the possibility of it disappearing, giving way to darkness, about dark its alternation with light. Matter is nomadic, as are thoughts and emotional states, and everything resonates with its opposite.

The relationships that Keinan establishes between different things are not of a narrative character, but associative. When she sets about formulating her images, the artist does not start from an intent to

inform, but obeys a creative force that stems from independent suggestions, from emotional memories that rise from the depths of the mind.

The theme of listening, of attention and the passing of time and of the settling of images is the subjective filter through which the events are experienced.

Thus Talia Keinan's work speaks of happening, rather than of planning. But it also speaks of the possibility of escaping the peremptoriness of daily existence, perceived as too unequivocal.

At the exhibition, a series of drawings in graphite and collages, a sculpture and a video are presented on the first floor of the gallery.

On the two lower levels, darkened for the purpose, a large wall painting is illuminated by the subtle sparkle of a series of luminous flames projected onto the wall, and the profile of a mountain stands out on another wall, rising two storeys in height; on its peak inexplicable events unfold, just as there is no explanation for the nearby presence of a back stain that moves backwards and forwards on the floor or of a record player filled with dark water whose arm is made from the small branch of a tree.

In this way the space is turned into an active place of processes, an immersive, independent microcosm, endowed with a sense of unity, with an internal movement of its own, with a rhythm that affects the walls, the floors, everything.