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In a moment when our physiognomy is constantly captured by a large number of technical devices, where the excessive accumulation of recorded images seems no longer to establish a coherent repertoire or a real visual experience (beyond an imprecise mass of endless files), Patrizia D'Angello - like Narcissus in front of his attractive mirror - presents in her solo exhibition a broad set of paintings and photographs whose main theme is her self-representation.

In 'In the Swing of My Passions,' she returns to the procedure of her 'Olympia,' a direct reference to one of Édouard Manet's most emblematic works and to the stratagems of female representation in art, expanding her investigation here through the affective choice of some interlocutors, such as Diego Velázquez, Andy Warhol, Paula Rego, Cindy Sherman, Nan Goldin, and Shirin Neshat, artists and works with whom she proposes to establish a fruitful dialogue.

What unites this variety of discourses and worldviews, in short, is the constant presence of the artist's image in all the works exhibited, portrayed in the most different situations, from rhetorical scenes to everyday activities, and from an imagery that is very particular to her. In this process, such images cease to be Manet, Velázquez, or Sherman to become, finally, legitimate D'Angello.

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Several aspects can be mentioned when considering the poetic universe and the procedures that comprise this set of works. Firstly, it is an astonishing number of self-portraits, a pictorial genre that gained new life with the emergence of photography and, more recently, with the worldwide adhesion to social networks and the convenience of digital cameras. However, more than insinuating a strong narcissistic appeal, the artist uses and manipulates her own image to investigate and discuss the roles assumed and the behaviors conditioned to women in the context of art and historical and current societies, marking an important second aspect in the analysis of her visual-plastic production. In a broader sense, these are also works that insert themselves into the context of a reality mediated through the predominance of images, reinforcing the particularities existing in the way we relate to references from the

past and culture as a whole. These three dimensions are intimately related to the technical, compositional, and language choices perceptible in the artist's chosen media, be it oil painting, watercolor, pastel chalk, marker pen, or even photography, each imposing its specificities on the process of conceiving these re-presentations.

If from the Renaissance onwards artists took up the expedient of self-portraiture - at least consciously and more frequently - with the aim of emphasizing their social identity alongside that of their patrons and the images of saints, today, with the availability of technical means, the recording of one's own image has become a common and trivialized practice. In the age of digital photographs, video conferencing, social networks, and avatars, the image of the face reaffirms the need to construct a "self," explicitly expressing how we want to be seen and perceived, based on the constant desire to control this experience.

In these works, however, Patrizia D'Angello presents a multifaceted identity: she is Muslim and saint, goddess and prostitute, actress and housewife, dancer and playmate, woman and superwoman, profiles that resonate since her earliest childhood, when a movie on TV or a story narrated in a book already stimulated her to imagine herself in these varied roles. The child who wore her mother's clothes and objects grew up and incorporated this imagery into her artistic practice. Her paintings and photographs depict characters in certain contexts (here, neutral backgrounds are as ideologically saturated as the other represented scenes), reinforcing roles continuously and exhaustively played, but also explicitly demonstrating the multiplicity of the artist, her many and divergent facets, since the establishment of a relationship of subjective identification with a time, an image, any story constitutes the first step towards the development of her creative process.

It is also necessary to mention that historically many female artists dedicated themselves to the production of self-portraits, prevented by social conventions from resorting to the expedient of the live model or even attending the

Academies of Fine Arts. It remained for them, then, to resort to their own image reflected in the mirror as a strategy to circumvent the predominantly male system that insisted on placing them on the margins. Thus, there is a political dimension to the self-representation of female artists, which is not perceptible in the male versions of this practice.

However, by appropriating images of the feminine not only produced by women, Patrizia D'Angello resignifies these resources and the debate about the transformations that have occurred from the historical moments with which she dialogues. Is there any residue of the original controversy generated around Manet's Olympia in D'Angello's current version? At a time when female sexuality is apparently treated more freely, perhaps the artist's willingness to represent herself naked in her room, receiving flowers from her maid's hands from a supposed boyfriend, may still shock or cause some discomfort (we only assume the posture of not publicly expressing certain opinions). What is the true dimension of female liberation in today's world? If the representation of a burqa seems to confine the problem to a more specific context, it is necessary to reinforce that abortion, also remembered here, is an indication of the domination that women's bodies undergo culturally and socially even in the 21st century.

These works also exemplify what the American critic Douglas Crimp emphasized in his essay 'Pictures.' At the time, Crimp identified a new generation of artists who gained prominence from the second half of the 1970s, precisely because they presented an essential difference compared to the artists who preceded them. While in the previous decade the most radical research aimed to insert the body into a temporality close to reality, through concern with the temporal duration of an experience (reinforcing an idea of artistic "presence"), with the predominance of technical means and a common imagery, artists increasingly began to stage an image in their works, reintroducing a discursive content into their production. They thus no longer sought to present a "real" body and time, but rather referred to an imagistic reservoir, to an emphatically fictional character.

In this sense, D'Angello's work does not seek to be a mere citation of works and themes dear to other artists, but rather evidences the last act of a process, in which images and references are chosen, scenes are constructed, and actions are staged to be photographed. Subsequently, these images are manipulated, edited, reworked, to then become paintings, drawings, and photographs, preserving some vestige of their performative dimension - although, in themselves, these processes do not constitute real performances, in a broad sense, since the artist's intention lies in the embodiment of this action through another medium.

In painting, drawing, or digital manipulation, these images are deformed, gain materiality, sometimes reaching the limit of caricature. Colors, lights, brushstrokes, and gestures transform these narratives, scenes, and characters, without the pretense of enclosing or hiding under a layer of preciousness or technical virtuosity. In this, they gain strength, personality, or even light aggressiveness: they are poetic, enchanting, ironic, and provocative. In the saturation of a personality (more than in a properly personal style), perhaps we glimpse.

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