

Play + Time

Artist: Nicca Iovinella

The former Canapificio of Frattamaggiore, where for centuries hemp was woven and used for the ropes of the ships of the Kingdom of Naples; a former industrial citadel now called the "City of Children": this is the place that welcomes the installation-performance titled *Play*, a project in which the Neapolitan artist **Nicca Iovinella** approaches to the theme of the game, through which the well-known contemporary avant-gardes have overturned all the rules established by the art history, unexpectedly opposing something different.

Iovinella wears her recognizable white suit and walks through a long corridor, illuminated only by the natural light that filters through the large windows. Therefore the artist prepares herself to make a play in which she is the only participant, although she is split by the presence of a mirror. The reflected image is always the same, but changing. The time flows, slowly and relentlessly. The playful means chosen is the *Campana*, a simple but ancient game that, deprived of its traditional numeric route, is now like a crossroads with only two words inside the boxes, the easiest to pronounce, but that sometimes implicate the extreme difficulty of making a choice: Yes and No. Iovinella has in her hand the tool that will allow her to start the game, the stone that will be launched and that will decide the coveted answer, in this way, entrusted to fate.

The viewer feels reassured but, still unaware of the imminent verdict, relies on the awareness that he will know it shortly, as soon as the stone will be placed on one of the boxes. But when the stone is thrown something unexpected happens: in its slow floating, the inanimate instrument comes to life. The weight of the stone becomes the weight of a body, the artist's body. Iovinella is now suspended in the air and she is going to make a decision, directing its slow trajectory on Yes or No. Or even choosing to position herself on one of the lines drawn between the boxes, the enemy lines that would place the artist in a human and understandable limbo, in which you take refuge, often for fear of having to make a clean break.

Therefore, time seems to stop, suspended, as well as the spectators, waiting for a conclusion.

A little girl appears on the scene, diverting our attention. Now Iovinella has a playfellow, a pure soul, whose innocence may perhaps be the best weapon with which to end the game. There is, once again, a double key, dear to the artist: the complexity of the adult world that meets and clashes with the infant easiness to face life.

A video documents, fixing it in time, the whole performance. To know the ending, there is only a button to press: Play.

The unstoppable evolutionary process of the temporal and real dimension, that sometimes leads us into a fantastic timelessness space, is the protagonist of another work of Nicca Iovinella entitled *Time*.

The installation *Time* consists of photographic works placed in the space of the *white cube* and the their relationship with the light coming from the windows and the reflection in the mirrors that surround them. The subject of photographs, printed on plexiglass in black and white, illustrates some "shutters". Loopholes, transparency and light are the protagonists of the installation-performance. The panels are positioned in front of the windows in order to filter the light producing on the ground, and at various angles, the image of the shutters, and then of an interior. The reflection is projected and also invests the figure of the artist, in a white suit.

This is where the performance begins: with the passage of time, the reflection and the play of light change, the artist reflects herself and observes her image changing, noting the differences with the previous time. The mirror records the inevitable passing of time. The image and the shadows change quickly and the artist can not stop this process. But there is something, at a certain point, which slows the passage of hours. Human time, the perfect and punctual sun's moment is interrupted by the entry of a character who seems to be stolen from the ancient fables: a rabbit appears on the scene and, heedless of what is happening, runs around the room and accompanies the artist. The rabbit's entrance propels us into another time and in another reality where everything is slower: it is the time of the fairy tales. In unreal time the artist is immersed in dreams and desires in which the real time prevents us to abandon.

The reality, with its true passage of time, marks the passage of hours and our change. Here, in the real world, the artist sees her figure changing in the mirror. But basically it is always an individual time, and artificial because it is constructed by the artist herself who makes us to enter in her own world. Once again we read the work with a double key, scattered with symbols that take us back to the "emotional box", so dear to the artist that it becomes an instrument for the explanation of phenomena such as the passage of time and the projection of how we observe ourself in the mirror while the time flows. Then the rabbit, taking us back to a fairy-tale world, interrupts the narrative flow and allows us to start to dream into a slower time, in which everything flows quietly, like the grains of sand in an hourglass.

At the end of the video-performance, the artist disappears from our view. She is now accompanied by the rabbit, her companion and guide towards other worlds and other stories. The real documentation of the time is represented by the mirror, and by the shutters that materialize the emotional filter of time and light.

Strong correlations linking the two art projects each other but they have, however, their independent own life.