

Una sospecha remota  
(A remote suspicion)

A long tradition that is anchored in the very origins of the photographic medium has taught us that a photograph is a visual description of a place or an event. That is, we are used to understand the photographic image as something that must provide information, and therefore it must be clear, and even useful. The images that compose this exhibition, however, are not. And that's what makes them interesting. Ana Lucía Negri places us in a scope where images do not offer, at least at first glance, more than ambiguity. And it is therefore our responsibility, as spectators, to begin to provide them of meaning; make them credible counts of something. The problem is that that something is what escapes us here.

When a phenomenon appears to us as strange or inexplicable - as an enigma - we are actually faced with the absence of an adequate explanation. In these cases, the solution is to invent a stage in which those 'strange' facts could be completely explicable. We generate hypotheses, we invent a new world in which coherence is re-established. This is how Charles Sanders Peirce, the father of semiotics, described the logic of scientific discovery and that is what we are called by the images of Ana Lucía Negri: to invent a world in which they will be filled with meaning and will stop being enigmatic.

But this set of possible worlds is complex, not only because it requires the imagination to deal with each image, but because it forces us to seek a coherence that makes various images intelligible to each other. It is something that is announced by the assembly, which suggests a set of combinations and that urges us to solve the puzzle of each photograph and to link each solution with the others. It is an exercise of trial and error in which each image is an indication that sometimes reaffirms and sometimes refutes the hypotheses we are constructing about the others.

In face of perplexity, it may be useful to consider that these images that seem so daily (quotidian) and, perhaps, trivial, announce an order in a certain metaphysical sense: a possible universe beyond the sensible. Likewise, as images of dreams or glimpses of the sense of death, what they tell us may be no more than a remote suspicion of coherence.

\*translated version from Carlo Trivelli's original text in spanish.