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Essay for the catalog at Galleria Graziella Mariottini. Arezo, Italy, 1993.

It is not the fact that photography is being used that could make it appear as a flaw, or if not, as a limitation, but it makes it appear instead as a sort of specificity: that is the (non) focus, but this is true only if you accept the result as it comes. Bertin gets really close to the subject, in doing so, he eliminates the details. I can imagine his eye looking through the lens and the struggle imposed upon his pupil. It is necessary to correct the camera? Impossible, it is all about focusing the out of focus. Meanwhile the object is hiding its overwhelming symbolic and emotional presence behind the tones of of an almost abstract decoration: object of desire. Colours.