

ALISA RESNIK – One Another

HERE THE NIGHT IS HUGE, says in large red letters to a painting of the 42 hours of the wolf of Sarkis. Intriguing oxymoron, which may sound like a promise or a threat.

One another could be the story of a single and late night between Berlin and St. Petersburg.

An endless night that does not know the light of dawn, which extends to the underpads of the world, where it is possible to use it and where it is Resnik.

Sometimes in the abandonment or the absence, sometimes defying or ignoring the camera, the protagonists seem to play a piece where stories are already mixed and police riddles. Then pass a succession of solitudes, marked faces, pale bodies, alone or intertwined, balancing on the edge of an abyss or frozen in a nightmare where the ninth door could be opened. Alisa Resnik photographs life and its reflection, fragility, grace, melancholy, loneliness.

From a world that exudes worry and anxiety, it restores an image where one feels empathy with people and places.

Places she likes, or she recreates playing darkness and darkness, the atmosphere of an old red-velvet neighborhood theater or atmospheres to the David Lynch. Bars and corridors of empty hotels, disused factories, houses that seem uninhabited despite the lighted windows, trees covered with snow or garlands, interrupt and punctuate the procession of portraits. His images, clear, go without the use of the blur, rare, to become strange and poetic visions.

The world of Alisa Resnik has been built between the East and West, between the walls of the Berlin Wall, and the work of Antoine D'Agata and Anders Petersen or masterclass with Giorgia Fiorio, with her encounter with classical painting in Italy.

The chromatic spectrum of Alisa Resnik is made of the colors of darkness, dark reds and greens that absorb the rare lights and recall the tragic tones of the Caravaggio.

The damned can be reminiscent of the descent into hell of D'Agata, his world of the night of the Lehmnitz cafe Anders Petersen in Hamburg, haunt of alcoholics, sailors and prostitutes, but, beyond references, the most important in the work of Alisa Resnik is this haunting photographic writing capable of translating a fusional and tender approach towards the people met and photographed.

Thus, One Another resembles the portrait of an eightfold closet that protects and reassures, rather than worrying. Finally, it looks like a family portrait, a family circle a little cursed, maybe, but where the links remain.