

## The Beat of Time

*I'm the result of all the countries I've passed through,  
and all the encounters I've had.*

Josef Koudelka

We're both inside time and on its borders, becoming the enigmatic movement that constitutes it. Ivana Boris' photographs seem to call out to us. They usher us into a magnetic whirlwind within which each trace of the present is in motion. Faced with this, we cannot but be present.

We ask ourselves what experience might have led the artist to sublimate the material of these images. In this process, we discern a powerful potential for transformation. In *The Beat of Time*, a set of photographs taken in the forests of Kerala, in India, in France's Alpes Maritimes and on its coasts, we can almost perceive the element of nature, the swaying of trees: the artist's point of departure and deep attraction. It is as though nature itself had responded to Ivana Boris' creative impulse, transforming its elements into pure movement. We're in the presence of a conundrum. The eye settles on the light black-and-white traces, and the images come through while at the same time hiding right in front of our faces. We're confronted with an emerging process of creation. At the gates of infinity, we feel we're being pushed by a force that transcends us, and calls to us.

This delicate balance between immobility and dynamism, this revelation, incites us to modify our perception of things, and to go forward in the world with a more vigilant eye, aware that even the appearance of the immobile conceals the mystery of time and movement.

Receptiveness to Ivana Boris' work means giving up the idea of understanding, observing the world with a sense of wonder and adopting an attitude of hypnotic contemplation. Then, in this instant we're offered, the work suddenly opens up to the gesture that reveals the human being. The fragment of an image, captured in an analogue photograph whose materiality is sublimated in the negative, reveals the dynamic energy that connects the living to the cosmos.

From gesture to trace, there remains only a presence and an ephemeral memory. But we leave Ivana Boris' work with the intimate feeling that reality can be interpreted and imagined otherwise. We ascribe new value to our gestures, which, being invisible, attentive and of a density as concrete as the images themselves, lead us back to the archaic movement of the universe, and all of humanity.

*Francesca Carol Rolla*

Independent contemporary art curator

Excerpt from the text, *The Beat of Time*, 2016

Iconography, Iconographie, Iconografia

