

**Luigi Viola**

## **1. THE UPSIDE-DOWN CITY**

The gesture of an artist is the same as the one of a child. It is immediate, direct and without compromises, able to flip over the point of view, to establish a *different glance beyond* the usual dynamics of seeing.

In this way, the Upside-Down city, located in Jack Jano's big installation, propose us to look without preconception, giving to the sense other possibilities, allowing new meanings.

Indeed, what is truly art if not an inquiry about meaning, an endless investigation about our own practice and the languages which lead to the discovery of the self and the world through the continuous ability to allude to the real which does not disappear completely in the visible?

For this reason, Jano's work is a practice of *the invisible*, an unexhausted movement of the thought through that mysterious centre from which radiates the image, illuminating the darkness of matter and giving it a shape, conveying the sense and the numerous relations that still suggest us a possible worldview.

The work of Jano, overturning the trivialization of everyday mechanism by which we tend to approach the reality and form our images while relying on reassuring rules, is rather an expression of an undisputed poetic freedom, established on a thought not adaptable nor relatable to preconceived patterns.

In this way, instead of satisfying, accepting a fate of mediocre flattening of meanings and self-annihilation in the world of commodities, it keeps on exposing strings and suggestions of a possible truth, sending us signals of sense.

Therefore, Jano's Upside-Down city is like a deeply mental experience, crossable by reason and the critical language, but not at all reducible to its exclusive domain, always generating *moreness* - new and unpredictable meanings - compelling us to think or better to "theorize" (*theorein* = to see), to "see", "glimpse" something that is, but that cannot be totally explicated. However, this is the ability, the force of art, its strength in producing true images.

The gesture of turning upside-down has great precedents in the art of 20<sup>th</sup> century, from Marcel Duchamp to the upside paintings by Georg Baselitz or to the installation *Device to Root Out Evil* by Dennis Oppenheim presented in 1997 at the Biennale di Venezia. The latter, built in galvanized steel, perforated metal and Venetian glass represents in the artist's intention an overturned country church and set balanced on the top of the bell tower, as if it was lifted by a formidable force and repositioned in the same place as a device, perhaps an amulet, to eradicate the evil forces.

Finally, it could be useful to remember the exhibition *Recto Verso* at Fondazione Prada in Milan in 2015-2016 which presented a selection of artists of different generations and trends, like Carla Accardi, Louis-Léopold Boilly, Gerard Byrne, Enrico Castellani, Sarah Charlesworth, Daniel Dezeuze, Lucio Fontana, Lynn Foulkes, Philippe Gronon, Roy Lichtenstein, Matts Leiderstam, Gastone Novelli, Giulio Paolini and Pierre Toby, who opposed to the convention of thinking about paintings as a false front (recto), to investigate instead on the meanings placed on the back (verso), upsetting on this way the traditional idea of painting.

Achille Bonito Oliva writes, regarding the work of Georg Baselitz, that the German artist “moves the value of the painting on its reverse. Overturning in this case does not mean simply manipulating the established order of the language, the syntax of the representation in a new formal order, the moralistic and political gesture of upsetting the work with the intention pathetically anarchist to switch it off. It is rather a metonymic alteration, firmly physical made by the artist who decides to use a technical skill, to overthrow not the picture but the act of painting. Baselitz considers the turning of a painting as a creative process ... in the end, the artist establishes a universe inhabited with images that create the suspicion of a habitability more widespread. The task of art is to expand and extend, focusing all of its energies around its goal.”<sup>1</sup>

Similarly, Jack Jano’s gesture has not simply the aim to produce an effect of “anarchist upset of the image”, it should not be interpreted as a provocative dimension of surprising or breaking down a certain visual convention, but rather from a perspective of a construction of a new order which is feasible. This is a prerogative that art preserves.

Jano’s Upside-Down City indicates a new way of seeing not only to the observer, who is invited to draw from the work the formation of new meanings, but also to the artist himself in relation to his own making, pushing him to cast into his creative process all the elements to generate meaning that his technical ability, his knowledge of materials and his intelligence permit him, and all with the goal of broadening the knowledge that the work embodies.

However, the city that Jano proposes us has nothing to do with the pattern with which we are accustomed to think about in the modern Western culture.

Jano's city is much more archaic, a city of soul, an archetype rooted in the always vivid and actual memory of the desert, whose experience shaped *The People of Israel (Am Israel)*. Almost always it has the shape of a circular camp, a caravanserai built in defence of men, animals and property, within which the night fire burns and bodies can rest.

A circular city of earth, wax, fire and metal that marks the space of social sharing and collective values, a place of culture and socializing around the symbols that best represent those values, till this day. Thus, the shape, mainly an arc, of buildings arranged as a protective belt for the inner/internal space, openly resembles the graves of great *Tzadikim*, the Righteous and of *Talmidéi Chachamim*, the Sages who placed the cultural and material foundation of Israel.

Indeed, in Proverbs (*Mishléi*), as interpreted in the terminology of the *Sefirot*, the *Tzadik* is the foundation (*Yesod*) of the world.

Jano's art, deeply innervated in Judaism, and especially in the *mizrachi* (eastern) tradition, teaches us that the work of the divine Creation stopped at the seventh day, but on the eighth day man’s work began and he received the task to continue it responsibly, so that every action we partake would have a meaning not purely functional or material, ordered by the criterion of necessity, while being rooted in a superior morality and in an idea of beauty that the same Creation itself embodies. A house to live in, a synagogue to pray, a fireplace on which to cook and heat, a grave to sanctify the memory of the good life that we have been given, all this is not only exteriority, world of appearance and pure materiality of existence but it is ascribable to a deeper order, to a spirituality

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<sup>1</sup> Achille Bonito Oliva, *Quella pittura a rovescio capace di creare un nuovo ordine*, La Repubblica 17.01.2005

that is the same which originate from the Tree of Life (*Etz Haim*) where everything can be integrated, where every mind, if it is true, could find a place.

Etz Haim indicates in Proverbs (11:30) “the fruit of righteousness” and again “but when what is desired comes”. And the expression is also used to indicate synagogues or *Yeshivot* (religious institutions that deals with studying mainly Torah and Talmud) that Jano represents among other buildings in the space of his circular city.

So those graves of righteous men that surround Jano's city represent the fruits given to us and even our realized desires, but at the same time they are roots as well, foundations firmly planted in the ground so we can keep on enjoying them.

For this, the artist suggests— through the turnover – another way of seeing and understanding the same reality, showing that the architecture of Israeli people is built as an underground root fated to germinate and produce new life, new knowledge, new visions.

A new earth covers those roots which will be innervated by them, as well as changing it with time.

Jano's art is Jewish par excellence, not only for the evident references to the culture and the Jewish religious and social tradition that we have mentioned briefly here, but mainly because it is an expression of ethics based on the Jewish conception of our relationship with reality, with regard to which we are called to an incontrovertible pledge, to give continuity and integrity to the work of Creation, valorising the value of the earth that has been given to us not in order to be its exclusive masters but its laborious guardians, with the duty of preserving it and deliver it improved to our children from generation to generation. (*L'dor vador*).

The desire to create, to “build” is read by the artist as a *mitzvah* (commandment) and a praise to Creation and this is the way Jano intended it, putting it at the centre of his action.

I find a remarkable interest in Jano's approach to recovered materials, like skeletons of rusted iron and stones with which he builds his own objects, giving them back the edge of life. I like the idea that we can create without waste, even giving a new value to materials and discarded objects, that cherish memories and suggestions, as an old bike that are not only out of use but also made even more unlikely for future use, after having weighed the wheels with large stones or having covered it's "skeleton" with feathers.

In the works of the Israeli artist, both in drawings and sculptures, architecture, as an expression of creation that builds rather than destroy, plays a central role and necessarily meets the idea of home and extensively that of a city, intended like a social construction, referring to ancestral traces: as we have already seen a construction can be the grave of a *tzadik* or a *chacham*, but also the one of a sheik, challenging some clichés of a hypothetical Arabian – Jewish opposition, it can be a shrine for pilgrimage or a house to live in and find night-time shelter or a fireplace on which to cook our food, a synagogue for prayer, a *yeshivà* or a *madrassa* (Koranic school) where to study, or simply a box for the *Tzedakah* (charity, but the term exactly means the social justice). It is always a point of strong symbolic condensation, of confluence and propagation of multiple meanings.

Moreover, the grave is never the mere end of existence but the emblematic place where life meets the eternity of being, thus an always vital place where the earthly vicissitude of man find its completeness, the same way a house represents both the warmth of family, food, safety and the principle of sharing existence with our fellow man.

The living archetype of an extraordinary mixture of historical events, of diverse cultural traditions, of symbols gradually grown on each other and the of the necessity of their coexistence evoked in

these works is certainly Jerusalem, where the artist lived for many years, a unique city and the image par excellence of the inextricable meeting of identities.

But the work that in many ways I think could be an example of Jack Jano's spirit is his choice twenty years ago to buy from Arab owners a uncultivated piece of land near Shlomi, in one of the most beautiful areas of the Upper Galilee for its evocative landscape, but back then populated only by weeds and snakes, in order to build day after day and year after year for 18 consecutive years the house for his family, changing it over the course of time according to his needs.

Also in this case Jano put into practice his ability to use pre-existing materials, reorganizing them into a new life form. Some of the used materials for instance came from Jerusalem, where he lived previously and they constitute a welding element between past and present in Jano's life. Other objects were found in the area itself unused. A real work in progress that still advances and sees at the heart of the operation the desire to shape an experience that activates a deep ethical and aesthetic thinking, in which art and life are composed and harmonized, they are a single unit.

Contemplating the possibility to shape a landscape, building with our own hands a house, the place of our life, living in it with our emotions, casting into it our hopes and expectations, loading it with experiences and gradually making it a place of existence and memory, this means precisely shaping an ethical and aesthetic experience, so that the landscape built by us can be considered at the end of the process as a complete manifestation of our existence, a project as we imagine it and a source of creativity.

The contemplation of a landscape is indeed inseparable from living inside it.

In our case the artist focused his gaze outside and within himself for inspiration, but every man can and must make a similar exercise.

In this way, the landscape leaves the pre-established background, the simplified exterior frame, which occasionally it seems to be trapped in, and becomes for all purposes a renewed opportunity to dwell in the complex and deep space of existence, where ethics and politics encounters art and life, the human and the divine.

As Pessoa writes, "It is in us that landscapes have landscape. So, if I imagine them I create them; if I create them they exist; if they exist I see them as I see others. Life is what we make of it. Travels are the travellers. What we see is not what we see, but what we are."<sup>2</sup>

So, a landscape exists only when it has its own memory and for that to happen you need a real cognitive act, one that is able to establish a relationship.

A landscape is never what simply appears at first sight, indeed most often it consists in that which does not appear and this is what art tries to capture in emphasizing the landscape: the interior echo of a place and its unsaid, from which emerge the original sound of things.

A landscape is also always a space of metamorphosis, of change, a condition for the soul, a time of our existence.

This means that in this work, where art and life meet in the fullness of experience, Jano assumed a specific moral responsibility by making possible his unique landscape, that landscape that he shaped for himself, for his family and friends and for anyone who wants to delve into the realm of creation.

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<sup>2</sup> Fernando Pessoa, *Il libro dell'inquietudine*, Feltrinelli, 2013

It is clear that a similar construction puts in action the complexity of the relationship between what is outside and inside us, short-circuiting meanings and values, which are tied to a place and its history as well as to the spirituality of the individual and that of the community which we are a part of, in short, it gives visible form to our inner landscape.

So, a landscape is always an invention and a discovery. It is never a pure sensory process, but a true spiritual and contemplative experience, a discovery in which the simple understanding of real is enhanced by a series of insights and an openness to new terms, sometimes unexpected. As Jack Jano suggests.

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## 2. LETTERS AND SIGNS: OTIYOT

A constitutive feature of Jano's work is the use of Hebrew writings in his art.

It is a feature that, in my opinion, has very little to do with the use that was made of letters and writings in contemporary art, from the avant-garde of the early twentieth century to the present. Here we are in the presence of a mystical language that finds its basis and greatest expression in Judaism.

Moreover, the artist himself emphasises that this feature relates to his poetic project of staying authentic and faithful to one's own culture, which in the case of Judaism reposes firmly on the symbolic and mystical value of the word.

From iron waste, piles of old dusty books, leftover materials, rusty sheets on which the signs of time and of wear are obvious, Jano invents *other* signs, piles of letters, of *otiyot*, precisely signs, creating a wonder that links directly to the language of Creation. In this way, he prays as he creates, extending and amplifying the divine act started with Alef Bet (Hebrew ABC's).

As says rabbi Yechiel Aryeh Munk quoting Rabbi Dovber Maggid of Mezeritch: "It is known in Kabbalist literature that letters of Alef-Bet were created first. Thereafter, by use of letters, the Holy One, Blessed is He, created all the worlds. This is the hidden meaning of the first phrase of the Torah "In the beginning God created Alef Tav, that is to say that God's first act was to create the letters from Alef to Tav".<sup>3</sup>

Quoting *Sefer Yetzirah* (Book of Creation), second in its importance only to the Talmud in regard to Hebrew cultural formation, Munk explains that the twenty-two sacred letters are "deep primordial spiritual forces" through which God enunciates his will in Creation.

Therefore, they remain charged of a transcendental energy that binds humanity to the actual reason of their eschatological becoming.

The letters, even for Jano, more than just simple signs to represent the sounds, are symbols (also numeric, able to create more chains of meaning as we know from *gematriah*), whose shape, pronunciation and specific placement in the Alef-Bet has a "different" value, so that the words that derive from them "begin each one of them to centre itself as a unique spiritual constellation, they are themselves holy, they are vessels that carry inside the light of Limitless (*Ein Sof*) One".

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<sup>3</sup> Yechiel Aryeh Munk, *The wisdom in the Hebrew Alphabet. The Sacred Letters as a Guide to Jewish Deed and Thought*, Brooklyn, N.Y., Mesorah Publications, 1983 -1995

The big sculpture/installation of *otiyot* built by Jano to be placed in Campo del Ghetto in Venice, precisely where the Venetian Jewish community is located, wants to be one of these vessels, wants to conduct us inside a constellation of words and signs that may approach us once again to the original wealth of the *symbol* of which little by little we are losing the experience in the increasingly desecrated and forgetful life of a contemporary man.

Indeed, the word *ot* (אָ letter), probably originated from the root word *'uwth* (in the sense of appearing), indicates a signal (literally or figuratively), as a flag, a lighthouse, a monument, a presage, a prodigy, a proof, etc., a trademark, a miracle, a sign or a symbol, even a symbol of God, an expression or a representation, something that acts as a visible and tangible definition of a fact and that attests to the divine presence.

To get a minimum understanding of the Hebrew letter meaning we must then refer mainly to the Jewish world view, the complexity of the Torah and the Scriptures, where we find a wide range of meanings the word *ot* scattered between *Bereshit* (*Genesis*) and *Shemot* (*Exodus*), in *Bemidbar* (*Numbers*) and *Devarim* (*Deuteronomy*), in *Tehillim* (*Psalms*), in *Shoftim* (*Judges*) and *Melachim* (*Kings*) and in *Neviim* (*Profpts*): *Y'hoshua* (*Joshua*), *Nehemia*, *Sh'muel* (*Samuel*), *Iob* (*Job*), *Yeshayahu* (*Isaiah*), *Yermiyahu* (*Jeremiah*), *Yehzqè'l* (*Ezekiel*). Jano's works with *otiyot* resonates this awareness that only those who are inside the Jewish spiritual dimension can fully approach and enjoy. *Otiyot* are the lights in the heavens, given us to distinguish day from night and that can serve as *signs* for seasons, days and years. *Ot* is the sign put on Cain, so that no one, finding him, could kill him. This is the sign of the covenant established between God and all the flesh that is on earth, it's the sign of the plagues of Egypt (*and my signs and wonders will be increased*), the one of blood (*And the blood will be a sign on the houses where you are*), the one of *brit milah* (covenant of circumcision) (*and it shall be a token of a covenant betwixt Me and you*) and of *Shabbat* (*for the Sabbath day is a sign between me and you through all your generations*).

The world was created through the vibration of the spoken word, divine *ruach* (*wind, breath, air, spirit*).

Scientists had discovered only recently that everything is vibrating in its essence and in medicine many diseases are now being diagnosed and treated with vibration. Sometimes we must look back to the beginning, the creation itself, to have the answers we need. The Sages of Israel indeed taught that before the appearing of the disease, healing had already been created.

In many ways, Jano's sculptures seem to reverberate the vibrations and echoes from the original basic letters, of *Otiyot Yesod* with which the world was created and through which God gave form to chaos and brought forth the existence from no-existence, as stated in *Sefer Yetzirah*.

Indeed, the world is composed from ten *Sefirot* (word connected with *sefer* [book], *sefar* [calculation] and *sippur* [story], that descend from the same root *s.f.r.*, while the basic meaning is rendered as *emanations*), but also, in a parallel symbolism, from the 22 letters/consonants of the Hebrew alphabet, so the letters and *Sefirot* together constitute “the thirty-two marvellous paths of Wisdom” (*Sefer Yetzirah* 1:1).

According to Scholem, this dual symbolism of *Sefirot* and letters creates a parallel between creation and revelation, but for Kabbalists these two ideas meld one into another: the creation is revelation and vice versa. Such a vision, implicit in the biblical tradition, helps us understand how the means of revelation (the letters) are the vehicle through which God created the world.

Even in the opinion of Rav Yitzchak Ginsburgh, president of Yeshivah Od Yosef Chai in the settlement of Yitzhar at the West Bank and leader of Kabbalistic organization Gal Einai the letters of a Jewish man are the letters of *Torah* and of *Tefillah* (prayer). The letters of the Torah “are the building blocks of the universe. Each one of the twenty-two Hebrew letters are a channel that

connects the Infinity with the finite. Each one of them corresponds to a state of spiritual light contraction and life force. The shape of each letter represents its individual way of transforming energy into matter ... every letter that emerges in the thought and in the word, comes from the intimate essence of the intelligence and the emotions of soul...".<sup>4</sup>

When letters of the Torah are combined into words they become *houses* which “receive the power to give life even to physical creatures”, and for this reason, “the inner life of every creature is its Hebrew name.” According to Ginsburgh the letters of Tefilah are “channels that go upward, to the limitless, that connect the soul to God” and ... “pronouncing the letters of Torah and Tefilah the Jewish man becomes a partner with God in the action of creation”.

While we are in exile, however, we pronounce words without understanding the actual creative power. As well as, in general, we become insensitive to the act of creation, to the steady stream of letters in every human being.

The exile we are talking about is “the exile of the Jewish soul, the apparent loss of Jewish identity” in modern time, which can be compared to a “spiritual exile”, where the soul is asleep while the interior eyes are closed to reality.

Indeed, we can, potentially, see “our signs” (*אותותינו ototaynu*), meaning both the signs that appear in the form of transcendence supernatural magnificence that during the exile remain hidden between the variety of nature’s forms, and the signs expressed in the form of Alef-Bet letters, letters of Torah and Tefilah.

It seems to me that what Jano’s work offer is to re-establish contact with the sanctity of letters in an era of Jewish soul exile and through the ability of "awakening" produced by art, to move towards a renewed commitment for *Tikkun Olam*, to the repair of the world.

The dusty and ancient appearance of books used by Jano, the rust that covers with a durable patina the iron from which he obtains with a double process, both positive and negative, his letters or quotes of Psalms and Scriptures makes the contact with the innate holiness of the letters and our lives to seem as if it was emerging from a past that in dialog with the present, and that is from an ability to symbolize that is far from contemporary practices.

Right here we grasp accurately the spiritual value and deep Jewishness and modernity of Jano’s art. And indeed, the art, by means of the artist that translates thoughts and emotions into works, into visible form, while favouring the union of levels of *chochmah* (wisdom and pure energy) and *binah* (intelligence and pure receptiveness) with *daat* (knowledge), can be an effective tool for spreading the divine *Shechinah* (literally from dwell, settle, the feminine aspect of god, irradiating the divinity that resides in us), can reawaken the sleeping soul, give spirit to our minds, elevate us into harmony and integrate our inner world with the outer, restore a sacred space in our experience.

Feeding our Jewish identity, we make possible not only a general project of *Tikkun Olam*, a universal project concerning the whole of humanity, but a return "home" for many Jewish exiled souls.

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### 3. SELF PORTRAITS: IDENTITIES AND MEMORY

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<sup>4</sup> Yitzhak Ginsburgh, *Living in Divine Space: Kabbalah and Meditation*, Linda Pinsky Publications, 2003

The insistence with which Jano made his self-portrait, in many replicas and variations, talks about identity and memory.

The theme is well innervated in the artist's work body that as a whole talks about the potent bond with his own past, present and future history, an individual history, of changes and adaptations, of conservation and shifts, which in the long run reflects emblematically the collective history, the one of a people who crossed many regions, of the earth and of the spirit.

Here we can see how the weight and the dramatic force of the identity theme arise in the obsession of the gesture with which Jano repeatedly offer to translate in vision, in perceptible and communicable forms the fragments and the lights of an image which is in fact impregnable and indecipherable in its fullness, an image whose substance dwells far beyond the reflections sent by the mirror, in territories and domains which nourish and mature the sense of existence of every person.

So, the artist wonders and at the same time challenges all of us regarding the resemblances and the different guises and names that we assume when we project to the world those original questions that support the search for truth and the radical sense of our experience.

That's why every portrait carries a different name: Jack, Jano, Zenu, etc., although all of them are attributable to the same source. Many names for one face, the one of the artist which embodies the irreducible complexity of different souls who live in him as in each one of us, a face that illuminates the deepest psychic matter of identity which was developed on a riverbed of traditions, memories and experiences that could hardly be reduced to categories of easy classification.

There is no doubt that Jano's *Mizrachi* (eastern) identity is expressed with force in his work, as a value that does not accept being anything other than what it actually is, an indisputable and inalienable truth, a cultural heritage that introduces a challenge to some categories of modernity, for example those that would like a dichotomy between East and West, between nonreligious and religious, and so on, as if in the end we must still strive to simplify and choose between one thing and another, without nuances or hybridizations, a concept used for Jano's work.

Indeed, he often reminds that he came to *Eretz Israel* from Morocco, and his work is without doubt impregnated with Moroccan Jewish cultural tradition. A very central subject for the artist is the comparison between his tradition and others, starting probably with the Ashkenazi tradition, interior to Judaism itself, which in Israel determined the essential character of the state, but with the Arabic tradition as well, and generally with all Western contemporary culture. How can they be experienced contextually, how can they be hybridised, coexist without one annulling and offending the other or consider itself offended by the other? Furthermore, how can we be absolutely contemporaries without betraying the native spirit and the wealth of our own history, is it possible to be nonreligious even if we pray?

The path taken by Jano shows us that this possibility not only exists, but it can bear fine fruit. It is because what really fertilize the actuality are our deepest roots and this makes the present time a favourable testing and experimentation ground for new, undiscovered meanings.

All that the artist creates is thus essentially the artistic consequence of two factors, *memory* and *cultural identity*, through which tradition and innovation are constantly confronted in the attempt to define the sense of present condition, projecting the current events to the future.

The assemblage of self-portraits presented at the venetian Exhibition in an installation which sees dozens of them combined on a big wall of bricks has a strong emotional impact on the viewer and assumes the tracts of a suggestive invitation to enter the spirit of the journey that was made by Jack

Jano. And certainly this is a journey and a challenge that go way beyond the inquiry just outlined, however important, about identity.

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This is a journey full of unknowns towards the realization of self-consciousness while challenging time, through what Alberto Boatto, referring to the artistic practice of the self-portrait, defined as a “prolonged and merciless investigation conducted in the deepest layers of our being”<sup>5</sup> and maybe more precisely it’s about what Letizia Gilardino, defined as an “insurance against the definitive disappearance, an exception to the silence of death.”<sup>6</sup>

It is clear indeed that, as Jean-Luc Nancy states, a self-portrait cannot be “only a photographic portrait, a printed signage” without touching “an intimacy that is brought to the surface”, always and in with any mean.

The self-portrait goes without fear to the origins of the Ego, bringing out to the surface all the fears and concerns related to the sense of our identity in order to re-elaborate the questions that rationally we cannot even formulate.

Only by overcoming our weaknesses we can explore our inner life, bring out the tale of our existence, confess our hearts and our states of mind, as said Frida Kahlo: “*Since my subjects have always been my sensations, my states of mind and the profound reactions that life has been producing in me, I have frequently objectified all this in figures of myself, which were the most sincere and real thing that I could do in order to express what I felt inside and outside of myself*”.<sup>7</sup>

Through the portraits Jano opens a highly significant window on the psychic architecture of his work or if we prefer on the self-analytical transversal practice that supports it, as I believe it is so for every real artist, allowing him to govern successfully many souls and identities, ours and other people’s, that meet and intertwine inside of us, elevating them to a sort of miraculous balance through the art work, which is by nature multiverse and open to the proliferation of sense.

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<sup>5</sup> Alberto Boatto, *Narciso infranto. L'autoritratto moderno da Goya a Warhol*, 2005

<sup>6</sup> Letizia Francesca Gilardino, *Catturare l'immagine nello specchio*, Università degli Studi di Torino, Academia.edu.

<sup>7</sup> Frida Kahlo, *Frida by Frida: Selection of Letters and Texts*, RM Verlag SL, 2006