

To imagine is to make an image Imaginar es hacer una imagen

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This narrative is born from the need to explore the space of sleeping and resting as an escape and a fantasy. The images are an expression of the desire to get out of reality and the physical condition of the pure body to which the virus has returned us. At the beginning of the confinement, I had the feeling that my body was something that hurt me and that it could easily fall apart. I began to make these images and as an act of resistance to that violence that I was experiencing. I turned to photography as a possible space to invent a place with vestiges of what does not exist. Thus, as Bachelard (1965) mentions, “If I were asked to name the chief benefit of the house, I should say: the house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace.” (p.36).

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Fig. 1



Fig. 2

Figure 1. Photograph by Ana Lía Orézzoli. Untitled, from the series To imagine is to make an image, Lima, 2020
Figure 2. Photograph by Ana Lía Orézzoli. Untitled, from the series To imagine is to make an image, Lima, 2020



Figure 3. Photograph by Ana Lía Orézzoli. Untitled, from the series To imagine is to make an image, Lima, 2020

Every night the same routine: Remove the tiredness, dismantle the restfulness, the state of inaction, the system of staying. Little by little, I sink into the dark. I repeat the same words to myself: fantasy, search, stillness. I find refuge and relief from the days' anxiety. I go through places of other times, geography challenges me, I move my eyes from one place to another. I invent new shapes, new colors, and geometries. The earth is smaller; a body spits out the sun.

The sky is red, the birds have already left. A mountain rests on fatigue. Lights turn on, I count the seconds that never end. Something exists on the horizon, but boiling water with the scent of lavender comes out of my house. The roots have grown, and I try to bring them to their original place, to give them a drink, but the light does not let me. Precious circles fall from the sky.

Yesterday we got tested, and we'll get the results today. I hope everything goes well. I feel them on my belly, on my tongue; I want to taste them. I was going to a basement, but someone was chasing me, telling me to go find something and then there was no way out, and I wanted to escape and tried to find the exit, a window, something. I wanted to stroke it, and it bit me.

The word imagine comes from forming a mental figure. Imagining is a human quality, also myth and legend. To make an image is to imagine. To imagine is to lie. These images are a lie; they look like sketches, notes in the search. I trace paths, I undo them again. I use time, I create a space where everything exists or not. I fail in every attempt.

I have sort of abstract images. Then, in the beginning, the contact seemed secret. Next scene, all is bright. I don't know what happens, they don't know how to get back. I had the feeling that it was something real. I remember two photographs, in one there was a pink tree and in the other, I think a dead animal. It seems a bit strange to me. Also, now that I came back, I dreamed that I was writing these pages and no longer knew what else to write.

I ask myself questions: What does it mean? What does it mean to dream? Why am I asking myself this question? About the process, about the doubt? How do I do it? How do I make it mine? How do I speak? And who do I want to talk about? Why do I want to? How did my mother and grandmother make me sleep?.

I had a weird dream.

Then I woke up.



Fig. 4



Fig. 5

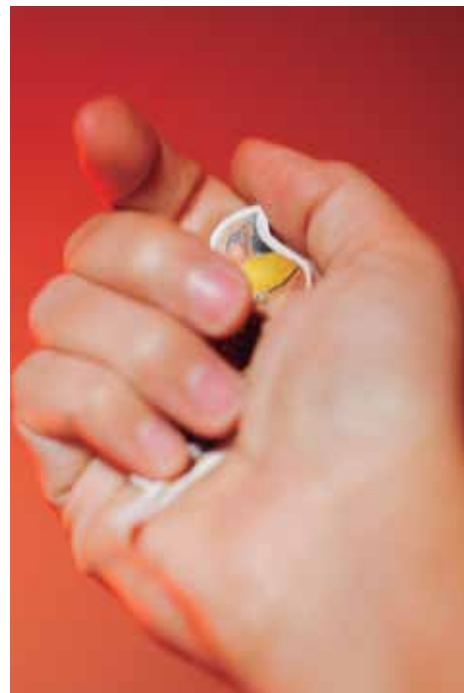


Fig. 6

Figure 4. Photograph by Ana Lía Orézzoli. Untitled, from the series To imagine is to make an image, Lima, 2020

Figure 5. Photograph by Ana Lía Orézzoli. Untitled, from the series To imagine is to make an image, Lima, 2020

Figure 6. Photograph by Ana Lía Orézzoli. Untitled, from the series To imagine is to make an image, Lima, 2020



Fig. 7



Fig. 8



Fig. 9

Figure 7. Photograph by Ana Lía Orézzoli. Untitled, from the series To imagine is to make an image, Lima, 2020
Figure 8. Photograph by Ana Lía Orézzoli. Untitled, from the series To imagine is to make an image, Lima, 2020
Figure 9. Photograph by Ana Lía Orézzoli. Untitled, from the series To imagine is to make an image, Lima, 2020



Figure 10. Photograph by Ana Lía Orézzoli. Untitled, from the series To imagine is to make an image, Lima, 2020

Bibliographic references

Bachelard, G. (1965). *La poética del espacio*. Fondo de Cultura Económica.

About the author

Ana Lía Orézzoli

She studied Communications at Universidad de Lima. In 2016 she completed her MFA in Photography at Studio Arts College International (SACI) in Florence, Italy. Her work has been exhibited in cities such as Florence, New York, Tel-Aviv, and Lima. In 2018 she self-published her first book, *A Kind of Longing*, as an edition of 70 handmade photobooks. She is a founding member of SCALENO, an international photographic collective established in 2015. Most recently, she was juried into “*When I becomes we, even illness becomes wellness*,” an online portfolio of images responding to the Covid-19 pandemic at Der Greif, and participated in the RIO 2020 program, organized by MANGO and L'Expressoir. Currently, she is part of the Masterclass 2019-2022 of the ISSP (Latvia) under the mentorship of Jason Fulford.

