

Extract of TEXT on ROMANA LONDI

Photochromic Paintings

‘...The paintings of Romana Londi describe an individual caught up in a luminous disorientation: by resorting to a technology used for sunglasses, she presents a world cut off from his natural rhythms, in perpetual Jetlag (to cite the title of one of her series)....’

Nicolas Bourriaud (Art Critic and Writer) Planet B: Climate Change and The New Sublime

“Romana Londi’s recent series of paintings has involved the development of a unique light-sensitive paint medium (photochromic) that allows the works to embody ongoing environmental change. They are consequently defined by their existence in space and through time. For Londi, “a picture is not simply a dead surface, but can move through external influences and become a performance itself. This process is difficult if not impossible to portray in formal terms, but that is precisely why it is so appealing.” The artist, who keeps a studio in London but who has recently completed a residency in Case Wabi, Oaxaca, Mexico, describes herself as a painter who is nonetheless inspired by other forms of expression. Painting, she says, is like alchemy: a sensual experience in which there is an incredibly close relationship between one’s own thoughts and the material outer world.....”

Alexander Estorick (Writer – Art Critic)

The colour changing paintings, continue to channel the artist’s unapologetic interest in the dynamics of painting in conversation with higher forces at stake, and in this case sunlight: the invisible and all powerful primary condition for life on earth.

This multimedia series of paintings further elude the formal constraints of representation and speculation, becoming sentient beings instead, fundamentally shape-shifters, whose patterns are performed by the UV light. In sync to their geographical location, season, and time of day, the artists reflects that these paintings are as nomadic as “the schizophrenic mode that characteristic of our era and the hybrid, sexualised, nomadic subject we have become”^I. Thus, consciously defying fixed identity, politics and narratives, the works usurp process-based linearity and play instead with ‘vibrating temporalities’ where, quoting Donna Haraway, “situated worldings are ongoing”

Tara Londi Boland (Writer and Art Critic)