

Claudio Cravero, *Allineamenti*, Trinitatiskirche, Colonia, (D) Maschietto Editore, Firenze, 2005

By personally intervening with actions carried out in the space, Lia Pantani and Giovanni Surace try to reconstruct and restore intimate relationships of stories and the very protagonists from whom they borrowed them. The simplicity of materials used, such as plaster and water, becomes the necessary medium to express their personal poetic world represented by form and words. In *Ti amo* (2003, Museo Valdese of Rorà, Turin), the artists, through the means of hydraulic engineering, they reenact an act of love on a wall which constantly requires care, provided by Waldensian shepherd and meant as homage to scratches on photographic plates of the ancient conductor of the Rorà quarries. In the exhibition *Allineamenti*, set up in the spaces of the Protestant church Trinitatiskirche in Cologne, Pantani-Surace present *HO-UR*, a project that utilizes the same hydraulic principles as in *Ti amo*. The work is divided in two installations, respectively in the syllables "HO" and "UR", which observers perceptually read as a single word (HOUR). Its subdivision is an invitation to reflect on the temporal scansion of the whole day and that, in this case, only the silent wooden organ, recalling the extension of the notes, is able to restore the relationship. In the choral and spirituality of the place, the two lunettes, autonomous but indissoluble just like some elements of nature (H₂O is the chemical symbol of water), form the word ORA, a single part understood as the twenty-fourth of a day. Water, vaporising and renewing itself on the surface, becomes the element that not only keeps the two installations alive, but marks the boundary between the private space, guardian of a truth of the work that can only belong to the two artists, and that public deputy to the exhibition. If for Bergson, "time is not a 'fact' but an 'act' of the subject's spiritual life" being between Pantani-Surace's "HO" and "UR", it suspends that moment of reality inviting us to arrest, to listening and marking a new time, the interior one.