

Irit Tamari's series of photographs, *About Florence*, encompasses a sequence of transformations set in motion from the primary moment of photography. "The first stop" in the creative process is a photograph, as is its end point; between them stretch the path, the action, and the desire. Tamari photographed different sculptures from the Renaissance to the 19th century at the Gallery of the Academy of Florence, and created them anew. She substitutes the heavy stone mass with a lightweight photo paper, which becomes the raw material and surface for the image's following incarnation. In the age of Photoshop and computer software, the artist chooses to work by hand and touch the material directly: she cuts the photograph, bends it, and connects it by fastening (without using any adhesives) or pulling on threads, in the aim of reinstating it as a three-dimensional sculpture. The sliced and deconstructed hybrid object is confronted with itself, with the photo paper, and offers different perspectives from different angles. A head joins a leg, body parts stretch in and out, and gazes are crossed.

The hand crafted technique is significant in Tamari's creative process as an act that re-instills life and movement into the photograph. Tamari "sculpts" with the photograph, juxtaposing the image with the paper on which it was imprinted. The sculpture from the past changes shape and material, and is deconstructed and reassembled in an almost Cubist process. The final tier is the sculptural object's return to the medium of photography, while enlarging it and selecting one point of view. The small photographic sculpture seems to approach the scale of the original sculptures. The works go from sculpting to photography and from stone to paper. Changing size and shape, they link past and present, and point at the gap between the flat and the three-dimensional.

A piece comprised of photo paper cuttings is presented alongside the photographs, suspended from the ceiling like a screen. The image that appears on it is a yellowish fur that suggests warmth and softness. The fur is cut by a sharp rectangle on all sides but the bottom, which has been left frayed as a reminder of the absent body. The image gives the paper on which it was printed a touchable tactility, while the act of cutting imbues it with life and motion. The disembodied soft and lightweight fur contrasts with the stiffness and weight of the photographed sculptures. The work resembles an animal's pelt or a photographer's backdrop, except that here our focus is drawn to the background and not to the absent subject of the photograph.