

The selfie, that has become the new motto of the Italian language -The Zingarelli is the proof of this- is a fashion phenomenon that accompanies adults and children, heads of government and first ladies, composed prelates and rock stars, double-breasted bankers and movie stars, during the day. The risk for people who, denying, don't practice this action, is to becoming "the dissociated", "the misfit", "the deviant" (compared to the trends and to the new social relations).

The selfie, inflamed in the practice, obsessive and compulsive for the consumption, is taken as symbol of the moment, as a litmus paper of an over communicative society, always in movement, that tries to reach renewed both expressive and linguistic formulas -still simple and fun-. It's a part of a globalizing ritual that involves everyone and everytime, both private and intimate, and it becomes an evidence, a testimony, a membership, a certification: I exist.

The self-timer directs its attention to anyone and anywhere, a pressing that confuses so much that it's impossible clearly distinguish who is the prey and who is the predator.

Ago Panini, director, musician, writer and advertiser - He wrote the novel "L'Erba Cattiva" (Indiana Publisher) - retorts to this dictat, choosing the same field, that is the field of the communication, the energy of a project that is both listening and reflection, research and knowledge. With the photographic work "Backies", he looks at the man and at the other side of the moon, that is in opposition to the smiling, smart, friendly and routine world. If the face is the media weapon of the selfie, the white page on which the mosaic is made up with a non-verbal and alluring, entertaining, theatrical language, the backie documents people who, from behind, look the world in front of their eyes; people assimilated in the space, who find, in the act of seeing, an attempt to highlight, as relevance, their relationship with the world.

In the pictures of Ago Panini there is an invitation for the viewer to make up a story, to have a confrontation with the protagonist and with the things on the horizon. As in front of the art work "Monaco davanti al mare" (1810) by Caspar David Friedrich, a person is called to identify himself in the picture, to know the person in the painting and to feel the emotion of the moment, the abyss of the sea and sky foggy, to live in empathy with things are near us; so, in front of the pictures, you enter into the image, contemplate the reality and you approach to an expression of the world.

The position of the subject, from behind, in solitude, involves the observer, who become co-star and traveler and it put people into the same meditation. The author makes a connection between the real spectator, the photographed subject and the landscape.

It's a short circuit between the reality of the picture and what emerges from the inquiring eyes. The thirty-eight photographs taken by Ago Panini in the world all exhort us to stop for a moment and accept this little challenge - listening to our presence - in silence. Wait a few seconds that the world comes to us and catch it in a moment of suspension, as a game, with lightness, irony and imagination.