

Unexpected relations between geometry and states of mind

The first thing which naturally comes to mind in the relation between geometry and an image is perspective, in other words that ensemble of proposals and mathematical procedures of descriptive geometry, which allow the elaboration of the image of a picture or an object on a surface, thus obtaining a bi-dimensional image that perfectly corresponds to the one we hold in the direct three-dimensional vision of reality.

However, this not exactly what I mean to discuss today, and I would rather focus on something connected to the less mathematically pondered level of states of mind and possible empathies.

On this subject, one has to admit that the geometry of feelings is a fascinating oxymoron indeed. To reduce that always uncertain and variable sensation which relentlessly transforms our lives into points, lines, surfaces, dihedral angles, or vectorial spaces algebraically calculable by infallible equations, would be much more helpful than any form of therapy. If that were not the case, and it is not, we can still safely imagine the oxymoron in question as the object of a reversed aspiration, in which geometry abandons mathematical certainties in favour of the uncertainties of states of mind.

In Delphine Valli's studio, my gaze has thus met the crooked orthogonal metal geometries, with lines which were formed between the images of small juxtaposed photographs without any coherence in its contents whatsoever, and it seemed as if a switch was turned on, which in turn opened an access of sense, moving those metal lines from an abstract surface to the one of material reality.

An unexpected continuity between the iron-like inflexibility and the fragility of the lines formed by natural and artificial horizons present in the photos, brought me to reconsider this geometric nexus as a far from commonplace phenomenology; on the contrary I saw it as an attempt to give coherence to our worldly endeavours and our states of mind, the opposite being of course true as well.

The empty three-dimensional spaces and the surfaces' frameworks have thus become places and screens imbued with the possibility of occurrences, interruptions of the continuity of reality in favour of the imaginable kind.

The same process applies to the photographs that are sudden and

random shots devoid of a documentary and illustrative function, which in the absence of an unequivocal significance force us to an imaginative exercise of attribution of meaning that can only be unique and different for every one of us.

In the austere offices of the Abbatescianni law firm, located in one of the most picturesque Roman palazzi, Palazzo Taverna, hosting the first incursion of art in spaces destined to a different use, you will therefore be forced to chase the neutral and coloured lines, to trace back their continuity and the possible connections of meanings as in a treasure hunt, whose prize consists in the imaginative journey you have just experienced. And if you are won over by this whole process, the result will be ecstatic, just as the title of Delphine Valli's exhibit indicates, in the etymological meaning of the word, deriving from the Greek ἐκστατικός, "that which is on the exterior of our senses", and from the unambiguous practicality induced by the latter in our daily relation with reality. A condition which you would not imagine being a consequence of, or being associated to geometry.

Art does this today, it does not limit itself to enmesh the senses by conquering a sensitive, aesthetic dimension; on the contrary, unlike in past times, it positions itself as an inescapable way to learn the ways of the world, becoming identifiable in the moment of sharing, undoubtedly rendering the expected unexpected.

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