

DREAMING BEAUTIES

The concept of beauty is a highly ramified one in the human mind. The search for a perfect aesthetic, for a form that can gratify our senses or confound our perceptions, is an integral part of everyone's experience. Going beyond any classical plasticity or pre-established canon, the concept of beauty is mutable, like a continually evolving organism that incessantly cannibalizes its own physiology to arrive at a surpassing of itself. Beauty challenges form within an unorganized movement that feeds desire with its tensions. This perpetual motion is not exclusively driven by proportion and harmony, but by a multitude of dissimilar and disparate manifestations that elude rational grasp. Man has always tried to arrive at beauty by reifying it through analysis of reality and the forms that surround him and by giving them a concrete aesthetic within artistic practice. And yet reality by itself cannot describe beauty. It takes beauty into consideration and wonders about its nature, but comes down to a mere measuring, a scientific attitude where beauty becomes something measured and to be measured. To arrive at a new experience, different from the derived and minimal one of analysis of the real and from the dimension of logic, it is necessary through force of circumstance to think of beauty in association with a component of dream.

So *Dreaming Beauties* represents a genuine irruption into the aesthetic sensibility that goes beyond reality to launch itself into a dimension of dream where new forms and new meanings arise. Following the sensory route offered by Sofia Cacciapaglia, Ludovica Gioscia, Marta Sforini and Veronica Smirnoff we come to an oneiric and four-dimensional vision of the concept of beauty, at last free from any mechanism of balance. The lack of homogeneity in the styles and techniques of the four artists contributes to the reprogramming of any physical and conceptual expression, to the point of complete perceptual bewilderment. In the works on show in the exhibition familiar and roundish forms veer towards impossible trajectories, decoration and ornament take on a dimension of their own, the awareness of the incomplete produces a perturbing enigma and finally the past is united with the future to engineer a timeless design where beauty too reflects its own nature. In this there is a recreation of the chimerical marvel of the Leviathan, the biblical creature that the philosopher Thomas Hobbes symbolically equated with the concept of the state as a great body whose limbs are given concrete expression by individual citizens. Thus the concept of beauty becomes an enormous pulsating creature that plays havoc with the human mind and at the same time beguiles it with its ferocious vigour. The independent members of this majestic prodigy of the nature are formed by multiple savage visions that the artists in the exhibition offer to the viewer, in all their devastating imaginative power.

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