

**ESH Gallery**

presents

***Coordinates of the Imaginary***

ESH Gallery, on the occasion of Milan Art Week, presents *Coordinates of the Imaginary*. The exhibited works challenge traditional perception, transforming lines, angles, and perspectives into fluid narratives of space. An artistic investigation that explores, through ESH artists, how geometry can intersect with spatial perception, **inviting the viewer to reflect** on the shifting boundaries between form, space, and visual experience.

Contemporary art increasingly configures itself as a boundary territory, where traditional spatial coordinates are dissolved, reconstructed, reimagined. *Coordinates of the Imaginary* is situated in this fertile interstice, where geometry becomes language and perception transforms into cognitive experience.

The French philosopher Gaston Bachelard already spoke of "topophilia," or **space as an intimate and existential dimension**. In this exhibition, **geometry** is no longer a rigid structure, but a **mobile surface of mental projection**. The exhibited works challenge traditional perception, transforming lines, angles, and perspectives into fluid narratives of space. **The glass constructions of Ōki Izumi and the porcelain works of Yoichiro Kamei** can be placed in this context. The former, thanks to the reflective property of the material, become creators of this idea, while the lattices - through the process of accumulating a unit - become geometric structures with strong aesthetic value capable of determining space, density, and plays of light and shadow characteristic of Japanese aesthetics.

The investigations also lead us to the reflection of neuroscientist Vittorio Gallese who, theorizing the concept of "embodied simulation," suggests that **we perceive space not as passive observers, but as subjects who actively co-construct the experience**. **Giovanna Strada's** wall installations are proof of this: logical-geometric relationships, interaction of voids and solids that give life to "latent figures," where emptiness interacts with the work creating dynamic spatial situations.

The exhibition thus proposes a journey. Not a linear path, but a **cognitive drift** where **the viewer is invited to continuously redraw their own perceptual maps**. The crystallized flow of blue pigment on rigid ceramic constructs is the artistic cipher of **Simone Negri**, which in the exhibition stands at the antipodes with the sinuous figures of **Simcha Even-Chen**. The Israeli artist investigates the relationship between dimensional space and two-dimensional geometric surfaces, interested in undefined forms from which new abstract, organic, and free forms originate. Her works, despite being characterized by a complex geometric grid - the reference is to graph paper used in scientific contexts - seem suspended in air, almost without mass, and the black colour, obtained from the firing

process used in the Naked Raku technique, confers **the illusion of gravitational grip, referring to a continuous play of balances and tensions.** The same tensions that lead the viewer to become both trigger and solution of the works themselves through their gaze.

*In short, the geometries exhibited here do not describe, but propose. They do not represent, but generate.*



***Coordinates of the Imaginary***

**1 - 16 April 2025**

**Opening: Tuesday 1st April, h 18.30**

**2-16 April, h 11-19 b appointment (Sunday closed)**

**Extended opening Milano Art Week 4th April till 21.30**

**ESH Gallery**

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