

## THE GEOMETRY OF PLACES

*Curated by Emanuela Romano for A PICK GALLERY*

*The Geometries of Places* brings together the work of Michael Conrads, Riccardo Dapino and James Scott Brooks in a dialogue about how places can be interpreted, reduced, transformed and reconstructed through geometry. Though their approaches differ, all three artists use geometric structures as tools to rethink landscape, space and language.

For German painter **Michael Conrads**, geometry is the hidden framework of the image. His paintings deconstruct landscapes into structured systems of lines, planes and grids. Through overlapping shapes and shifting perspectives, he creates compositions that oscillate between abstraction and figuration. The result is a visual labyrinth in which architectural fragments, horizons and spatial tensions emerge and dissolve. Conrads does not depict places as they appear; instead, he seeks to capture their underlying structure — their internal rhythm and essence.

Italian artist **Riccardo Dapino** approaches geometry from a different perspective. Working with materials such as stone and paper, he draws natural elements enlarged to the point of near abstraction. Leaves, branches and organic textures lose their immediate recognisability and become powerful graphic presences. These forms are confined by the geometric limits of the support itself — the edge of the stone or sheet defines a boundary that interrupts what would otherwise extend infinitely. In Dapino's work, geometry acts as a frame that contains and focuses nature, transforming fragments into concentrated visual experiences.

British artist **James Scott Brooks** adopts a conceptual and systematic method. He translates the names of cities and places into geometric forms. Each letter determines a structural element: the number of letters defines the number of sides of a polygon, while alphabetical positions generate proportional divisions within each side. The result is a series of precise, flat geometric figures — abstract maps that encode language into shape. Through this process, Brooks creates a new visual alphabet, offering an alternative way of reading geography and questioning how meaning is constructed.

Despite their different practices, the three artists share a common intention: to reveal that every place is not only physical, but also structured through perception, language and memory. Geometry becomes a universal tool — a way to distil, translate and reinterpret space.

Presented at Pep Llabres in Palma de Mallorca as part of the exchange between TAG Torino Art Galleries and Palma Contemporani, the exhibition reflects on the idea of place as a system of relationships, forms and invisible structures waiting to be discovered

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