

## **Training the eye, Federica Sala**

This year's edition of 1+1+1 continues under the emblem of dialogue between the three authors, called once again to share the space but above all to consider the macro thought on what it means to create today. In fact, there is a tendency to always look towards the new. We often hear the question: "Are you working on something new?". What if for once the new is not the centre of our attention? Instead, why not the old? Or the day-to-day? What if we realised that what was lacking was our ability to observe things (both near and far)? To understand them after observation and then to arrive at their acceptance? What if we were to practice the difficult art of simplicity, and hidden within was a form of happiness?

On tiptoe, without a clear desire to become a manifesto, the exhibition took shape thanks to three contributions, by making a similar point that emphasises our relationship with the surrounding world and its inhabitants (humans, animals and plants), but also with its natural elements, such as water and light.

Reading the texts by the three authors, one cannot fail to notice recurring terms and how they outline, with the tip of a pencil, the strongly silent message of the exhibition that can perhaps be enclosed in a few words, whose meaning become the protagonist: Present, Lightness, Relationship, Movement.

As if they were animated characters, these elements of our daily life become the fulcrum of the three works. It is no coincidence that the significant statement made by Jan de Vylder and Inge Vinck bears the title only. simply. happy. Three words, one message. Their architectural practice therefore becomes an instrument of visual education, and of thought, in which the visitor is invited to exercise their ability to observe, not to ridicule rather to appreciate what already exists and already contains all the beauty we need.

With its symmetrical repetition in space, the installation opens up a world of infinite details, the discovery of which is an invitation to embrace a change: of perception, of life. It is no coincidence that the value of simplicity is traced with a pencil drawing, within whose lightness lies all the power of the message.

In a completely different way yet at the same time with many similarities, the work of the botanist artists Caretto/Spagna demonstrates a new possibility of creating a relationship with the surrounding world, starting from our gaze, and from exercising our ability to look beyond, a skill which today often lays dormant. Their work brings the importance of water to the forefront, creating a closed chain rendering visible the connection between the outside and the inside. By channeling rainwater to feed a deliberately transparent closed circuit, the authors reveal the flows that are ever present yet hidden within our daily life. And they do this with the precise desire to make us understand the importance of the submerged as a basic factor of growth. The project, not surprisingly called *fflux\_radici di luce* (roots of light), introduces us to the Chinese plant, *Discorea batatos*, known by anthroposophists as the "root of light" for its natural properties and its vigorous growth. This will be the plant - in whose roots its exceptional strength is contained - to bring back the connection between the inside and the outside symbolising a life cycle of which we are a very small cog. Learning to look beyond the surface, to imagine the earth that creates a hill, to respect what cannot be seen.

Claudia Losi's double intervention, gathered under the title *Eppure si manifesta la relazione*, includes themes of growth, lightness and interactions. The work continues from one of her historical embroidery pieces in which she summarises the importance of lichens: their primordial natural community, but above all how they are a symbol of movement and growth, ever present yet so slow that they become imperceptible to an impatient eye. In addition to the embroidery, there are small transparent curtains, almost like shells of fog, which guarantee a partial intimacy and at the same time keep us in contact with the outside. Milky-white shelters in which to stay, not to leave, and in which we give importance to the shadows, the mists, the imperceptible movements.

The three authors delicately show us (without imposition) a path that merges the hidden, the underground, the everyday and the importance not so much of creation as of the gaze.

An exhibition therefore that speaks of care and attention and of another way of living in the world.