

# FORMAE MENTIS

Lisa Perini

Simona Raimondi

Lisa Binato

**Civic Library  
of Verona**

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What we can do when reality turns out to be too difficult to explain is to intuit.

Intuition is a phenomenon that occurs when a feeling of foreboding becomes apparent and convinces us of seemingly immediate truths. Often it is precisely in this way that, as a mechanism part of our mind-body system, we decline our actions, being guided by an instinct that is the same instinct that we invite you to let prevail by observing the works exhibited here.

To fully approach and enjoy the works on show, it is perhaps necessary to step back in time, to that moment in childhood when we used to approach the world without thoughts or prejudices. Those days when thoughts hovered freely in the ether and one was not afraid to dream, to jump on the back of a kite and take flight to the most distant and hidden places of the mind. That brief, fleeting, and at the same time eternal period when imagination was reality, and

reality was simple. The simplicity with which we would start talking to anyone new who came into the classroom or was playing in the park, when no distinction was made between mine and yours: it was all ours as long as we could play together. Everything seemed simple. We would now like you to look at the exhibits with the same eyes, without wondering who, how, what, why.

For the moment, don't try to answer why the figures, colors or techniques. Enjoy it. Enjoy the emotions it stirs in you and the memories it stirs. Listen to yourself. This is art. The ability to bring to the surface what you thought, perhaps even with difficulty, you had tucked away in some corner of you. The ability to make you smell a scent, hum a tune, visualize as soon as you close your eyes that scene you expe-

rienced so many years ago and thought you had forgotten. After all, those works are also you. Or you are also the works on display. Part of you is in there, part of them is in you: man, woman or non-binary person that you are.



Women painting women, from their personal and singular point of view. Women who talk about women, friendship, love, self, others, life lived and life imagined. Women with a communicative power that can break through all sorts of

walls, women with an expressive need that overcomes all barriers.

Now that your thinking is pure, now that you are inside the work and the work is inside you we can talk about who,



what, how and why, going beyond the aesthetic vision and reflecting on what figurativism can convey beyond form, physical dimension, color combinations, leading our thinking toward an abstraction of sensations and perceptions. Essential in fact is not to dwell on the superficiality of formal understanding or the subject of the work, essential is to try to understand the need they, the artists, have to represent, express and give voice to that unexplored world they have inside. Eyes, lips, bodies, faces, forms. Memories, aspirations, loves. Women, women and more women. Real women and ideal women.

An evolution that is also

found, albeit declined with different techniques and styles, in Lisa Binato's almost serial production of portraits. A gallery of people who populate a positively methodical everyday life, the basis of a creation that feeds on the emotions felt for

the other, generating shades of color that come to life on paper. People who somehow left their mark on the artist, in moments of both joy and crisis. A word we too often associate with negative connotations, but "crisis" in its etymological root means decision, it is that difficult choice that we do not know how to make, that sends us into confusion, that clouds

our minds and eyes. Most of the time we end up suppressing crises, not giving them an outlet, letting them subside, letting them flow, like feathers in the wind at the mercy of the currents. And instead, the artists in the exhibition, face and grapple with their crises, and turn them into matter, into so-



something visible, tangible, bring them out and let them scream, find their space, without suffocating them. Matter as material is Lisa Binato's use of painting, full brushstrokes that stand out in thickness and size.

Materiality is also a distinctive trait of Lisa Perini, in whose works acrylic leaks out creating a sculptural dimension in the canvas, also thanks to the use of elements of everyday life collected in her days. A use of color that suggests the presence of a synaesthetic mind, characterized by an intersection and contamination of the senses, stimulating new cognitive pathways and perceptions on different sensory planes. Red is definitely the artist's stylistic signature, a ubiquitous studio element in her works. Every color she uses has a sensory reference. The colors, as well as her person, are not static, but reveal the potential hidden in something that is never the same, that somehow embraces diversity: the human being, in its most proper and literal sense of the term. For diversity resides not only outside of us, but also resides within us. There are people who





silently enter our everyday life, changing it, changing us. There are life events, people who radically change us or suddenly disappear: hence, the use of the color white for Lisa Perini, which was almost nonexistent before she experienced her first bereavement.

Lisa Perini, Simona Raimondi and Lisa Binato represent this mutability of the self, this changing over time.

Learning to recognize and appreciate diversity, letting encounter take the place of mistrust, will make those who think differently from us, those who have a different forma mentis from ours, become a valuable ally to fully experience the continuous surprise that is life.

