

Cheryl Goldsleger: Designi e Dipinti, Palazzo Casali, Cortona, Italy

It was Kafka who posited as radically aporetic the relationship between the pure formalization of an enunciating proposition and the limits of "signification" to which such a proposition refers: in substance, between logical-analytical description and comprehension. The clarity and unequivocalty of the sign is in opposition to the ambiguity and plurality of the meaning or - ultimately - its obscurity.

Josef Albers' *Structural Constellations*, his *Biconjugates*, propose the Kafkean heteronomies into the graphic field: Euclidean solids are disjointed, disconnected, deconstructed, exhibiting the certainty of appearance as their only certainty. And it seems to us that Albers is a non negligible reference to understand the spaces, the *Intersections*, the *Interior Constructions*, the *Substructures* of Cheryl Goldsleger. But there are still other figures to which her structures refer.

Not by chance the author of the *Prisons* - Piranesi - is the one who best succeeds in incarnating the place where "rationalism seems to discover its own irrationality". And it is a Piranesi made abstract and deromanticized that seems to re-emerge among Goldsleger's staircases, spacial stratifications and shadow-light chiasmi. Here the rationalized and conventionalized behavior of axonometries, sections, and perspectives builds "impossible architectures".

Graphic and bichromatic palimpsests where various visual contrivances, different axonometric projections - using transparency - cohabit with juxtaposing and superimposing of architectural iconographies: from vaulted structures to amphitheatres, to architruved systems.

For these reasons the individual view is totally diffracted and the "subject" continuously dis-located.

Perspective, an emblematic *medium* for space intelligibility, born of the necessity for the eye and the body to orient themselves in the space-time continuum, becomes here an obstacle to unified perception, to the subject-object relationship. Only the same anonymous contemporary chair is reiterated among the heteronomous graphic "*machinae*": metaphor for a human presence - as Goldsleger states - or rather a sign in itself for an absence, for an impossibility to "rest", to reside? In fact the problem is the duration, within a discontinuous, broken process of different times, both operational and receptive, like those in the works of this exhibition.

Even in her more recent works, although leaving the pluri - verse we have just indicated, Goldsleger still exhibits deserted steplayed centripetal systems, caught from above and diagonally referring to further spacial stratifications, allegories of an "elsewhere" and a "more" that architecture can only reveal to hide.

Marco Scotini