THE GEOMETRY OF PLACES

Curated by Emanuela Romano

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

Pep Llabrés Art Contemporani
Carrer de Sant Jaume 17, Palma de Mallorca, Spain
Until 31.07.26

Short Bio

James Brooks (Exeter, United Kingdom, 1974)
He completed his Master in Fine Arts at the Chelsea College of Art in 2004. He lives and works in London.
His artistic practice focuses primarily on drawing and painting, investigating the relationships between image, archive, and perception. Through a visual language that oscillates between abstraction and representation, his work explores processes of visual translation, seriality, and memory, adopting a conceptual approach that engages both with art history and the contemporary context.
He has exhibited in numerous institutions and galleries in the United Kingdom and internationally, including Tate Britain and the British Museum in London; Galerie Thaddaeus Ropac and Galerie Laurent Mueller in Paris; Trinity Contemporary in New York; Bomuldsfabriken Kunsthall in Norway; as well as various galleries in Italy and Asia. Among his most significant exhibition projects are Paperland (A PICK GALLERY, Turin), Measurements (Port 25, Mannheim), and Painters + Collection (Nakata Museum, Japan).

Michael Conrads (Grevenbroich, Germany, 1977)
He lives and works between Germany and Mexico.
His work is structured around geometric forms—rhombuses, triangles, parallelograms, and isometric grids—combined into complex compositions that generate abstract pictorial spaces characterized by a constant tension between form, color, and depth. His chromatic research integrates diverse references, ranging from Mexican folklore to the modernist architecture of Luis Barragán, as well as the historical avant-gardes of Yves Klein and Piet Mondrian. Through layered perspectives and materials, his practice establishes a dialogue between construction and destruction, tradition and innovation, transcending the boundaries between modernism and postmodernism.
His works have been exhibited, among other venues, at the Museum of Contemporary Art Sapporo, Kunsthaus Hamburg, the Contemporary Gallery Brussels, and in numerous exhibition projects in Mexico.

Riccardo Dapino (Turin, Italy, 1982)
He graduated in Painting and obtained qualification to teach Drawing and Art History at the Accademia Albertina di Belle Arti in Turin.
His artistic practice focuses on drawing and printmaking, developing a research-based approach that engages with memory, materiality, and image, often in relation to architectural space and the exhibition context.
Among his most significant exhibitions and activities are: in 2025, his participation in the widespread art exhibition Germinale and his selection for the Premio Combat in the graphics/drawing section; in 2024, the exhibition Riccardo Dapino – Piero Gilardi at the studio Archizone Architettura Circolare – Palazzo Michelerio (Asti), his participation in the group show Paperland at A PICK GALLERY (Turin), and in the Cremona Art Fair; in 2023, the group exhibition Megamix at A PICK GALLERY, his selection for the masterclass From Drawing to Installation with Omar Galliani at the Fondazione Zeffirelli (Florence), and the solo exhibition D'inesauribile Segreto, curated by A PICK GALLERY at Leading Law Notai e Avvocati (Milan).