

A black and white photograph of two nude figures in a crouching, overlapping pose against a black background. The figures are positioned centrally, with their bodies curved and limbs tucked under them. The lighting highlights the contours of their skin, creating a sense of depth and texture. The overall mood is intimate and contemplative.

Io è l'altro

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Dario Binetti

IO È L'ALTRO – THE SOUND TOUR

A Dance of Love between the Body and the Mind

This new photographic work by the Italian artist Dario Binetti represents the evolution of his artistic vein which began in 2006 and has as a theme the categories of thought as they evolve in a dialectical way. The sensitive image, programmed, studied, created with creative techniques, does not have the purpose of visual and figuristic concreteness of the particular moment of phenomenal observation, nor does it express the particular sensation to the vision of the object, but space and time are symbolic expressions of thought itself, which starts from an observational reason, on which to project the complex and inner structure of the “I”.

For this the artist expresses himself in black and white; he does not want the polychrome image to focus more attention on the senses than on the ontological message. Not a synaesthesia but a spell of the artist's fantastic imagination, which brings out the correspondence not with perceptive reality but with that of thought. This apparent contrast of his symbolism with that of Rimbaud brings him particularly close to the poet, as well as to the contrasts and provocations of Baudelaire, so that the apparent stillness of the image captures even more deeply the inner conflict.

At the basis of his work there is the idealistic philosophical principle, according to which the reality of the sensible and visible world necessarily corresponds to a reality of the invisible world, in which man takes part through his dualism, of reality and spirit, of visible and invisible. As an interpreter of reality, the photographer Binetti is here called to re-elaborate, in a photographic key and through tools that go beyond the visual criterion, the romantic conception of poetry, with the aim of giving life to a symbolic photographic language, through a seductive combination of forms perpetuated by the world of dance and photographic constructions, combined with black and white printing. Like a new Charcot or Breuer, of Freudian memory, his art does not intend to bring to the surface unconscious events that really happened: it is enough that they are thought or even imagined, to produce the expressive

effects and emerge in consciousness.

Single or associative moments of the “I” should not be interpreted as in the dream or as various latent contents of the Freudian type, the symbols created by Binetti are the consequence not so much of an inner analysis as of its manifestation and content of thought, grouping so the two aspects of psychology and sociology of communication. The value of the message has the value of universality since the ego is in its being the same for everyone. The Kantian noumenon of the ego becomes socializing because it is the same ego of everyone. The subjectivity of the moments, of the sensations, but not the essence of his being, as in the expression of the poet Baudelaire: “you are the same as me, you are my brother”, up to the Sartrean consideration for which “the stranger is more like you than a relative”.

To better understand Binetti’s work, we could didactically summarize it and divide it into three sections or evolutionary stages. We start from the dichotomy “I think and body”, but, although apparently coinciding with the *res cogitans* and the *res extensa* of Descartes, Binetti does not recognize the final possibility of the philosopher to make the two substances interact, but he believes the capacity of the ego thinking of modeling the body, the result of the same rationalization.

Language and thought are not part of the mechanical model of the body; this is the page, where man writes and manifests his thoughts. The message is presented in three sections with a fourth intermediate and each of them includes two types of images: of the ego and of the body.

First Section: *Io con se stesso* “The Ego with itself” (retracing in part the innate ideas of Descartes and, without contrast, the Hegelian idea itself). Unconscious phase, which escapes Freud’s act of repression, but which finds in the representation of the face the element capable of leading back to the ego, excluding the remaining corporeality.

Second Section: *Io in rapporto all’altro* “The Ego in relation to the other”.

- **Subsection:** The unknown of the other, in which the shapes of the body intertwine with those of another body (normally represented with darker tones, which tend to blend in with the background), to represent the migration of the form from other shapes towards the presence of a foreign thought, which interacts with the thinking ego.
- **Subsection:** The presence of the other, in which extraneous thought violently interacts with the thinking ego, conditioning its thought and form.

Third Section: *Io e la coscienza collettiva* “The Ego and the collective consciousness”, that is the image of thought, shaped by the collective consciousness.

The work, in continuous evolution, will also embrace the problems of the ego and the perception of the invisible sensitive, an inner journey on the perception of the presence of an experience. It can approach the Hegelian triad of thesis - antithesis - synthesis (idea, outside of itself, in itself and for itself), i.e., the becoming of the phenomenology of the spirit from consciousness to self-consciousness of the ego and being, even if, magical paradox, this hypothesis also comes close to Sartre’s thought, which underlines the importance of reflection as a critical work during life. Binetti embraces this Sartrean aspect regarding the differentiation between existential and empirical psychoanalysis, sharing the hypothesis that the abstract is prior to the concrete, and this is not an organization of abstract qualities. Each act has its own preontological understanding.

Binetti moves into a specific dimension of reference: “... The world of literature and philosophy provides me with ideas, the non-verbal arts help me symbolize, photography allows me to realize”.

“I am the other” reflects the transition from photographic realism to symbolism, implemented through the dance of the body. The photographed image expresses the duality I - Body in sections, where only faces are depicted (centrality of the Ego, where the anthropological aspect is hidden with respect to the figurative nature of thought) and in others depicted only bodies, the face is often obscured, it is eclipsed in honor of the figurative nature of the bodies, to avoid that the power of the gaze, its capacity

for introspection, would centralize in itself all the symbolic and anthropological importance that the image recalls. Therefore, the scene in these sections is represented only by bodies, because through the reality and the surface of a body one wants to go beyond, into a reality that is not. It is the body that leads us to the perspective of the invisible. These bodies are androgynous, and when they are not, female nudity identifies the emotional side of being. Not naked but nudity, an uncovered being who wants to lead back to a symbolic image and the search for authentic value.

It is the white body, which wants to lead to the darkness of the black part, which is emotionality and which hides, blending into the background. The dualism of two apparently antithetical bodies and the presence of faces and bodies simultaneously present, but belonging to subjects different, recalls the symbolism of the double. The images are a praise of the double, of the dark part that lives and belongs to us, a figurative cry that gives voice to the irruption of the unconscious, to the unknown of the other that is (in) us.

The visible is only a necessary bridge, to go beyond, towards what is not distinguished, but completes it, the body in the foreground is what illuminates the other, giving it light. Sometimes the intertwining of the two bodies is a game of love, of knowledge, still others a clash but always the result of an encounter, of an embrace. Furthermore, the perception of duplicity also leads to the representation of a third party, which is the Sartrean possibility in which duality can be represented from time to time; is the substantial versatility of the ego, the complexity of reality, the game between classification and seriation, the modifiable relationship between me and the group. It is Rimbaud's "Je est un autre".

We are faced with the concept of being, understood not in a static form, be it moral - ideological - political - social, but in fieri: from the unknown to the collective consciousness...and beyond.

What is certain is that the complexity of the artist Binetti's message requires semiotic commitment.

Selene Favuzzi

Io con se stesso

I with myself















































































Io in rapporto
all'altro

*I in relationship with
the other*













































Io e la coscienza
collettiva

*I and the collective
conscience*



































































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