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Equilibrio – Linda Karshan

Art, Architecture and Sacred Geometry in Conversation

Richard Davey

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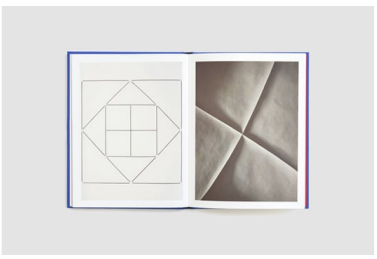
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- Brings together 25 years of drawing by internationally acclaimed artist Linda Karshan with Renaissance architecture and sacred geometry, alongside a photographic documentary of Venice and San Giorgio Maggiore
- Explores geometry in the context of art, architecture, design and early typography and reveals the innate human nature of geometry

Equilibrio: Linda Karshan, Art, Architecture and Sacred Geometry in Conversation brings together 25 years of drawing by internationally acclaimed artist Linda Karshan with Renaissance architecture and sacred geometry, alongside a photographic documentary of Venice and San Giorgio Maggiore, one of the world's oldest monasteries. For more than four decades, Karshan has developed a unique drawing practise based on rhythm, repetition and the disciplined movement of the body. Although rooted in simple, repeated gestures, her works reveal complex relationships between line, proportion and space that resonate with architectural thinking and centuries-old geometric principles. Placing Karshan's drawings in dialog with Renaissance architecture and the enduring language of sacred geometry, this richly illustrated book offers a fresh perspective on the universal structures that connect art, design and the built environment. Beautifully produced and intellectually engaging, ***Equilibrio*** is an essential publication for readers interested in contemporary drawing, architecture, design and the enduring legacy of Renaissance ideas in contemporary visual culture.
Text in English and Italian.

Richard Davey is a writer on contemporary art and artists, occasionally curating exhibitions to develop and explore ideas. Richard has a PhD in Theology from Nottingham University looking at Sensibilities of Faith in a group of contemporary British artists. In 2000 he curated an exhibition of Stations of the Cross in 12 Churches in Suffolk. He has written many catalog essays for contemporary British painters and for around 10 years was contemporary art critic for the *Church Times*. Since getting his PhD he has begun investigating a 'grammar of art', seeing how the use of color, line, space, pattern etc by artists might allow us to gain fresh insights into being in the world. He is especially interested in the relationship between embodiment, materiality and looking in responding to and making art. He has written monographs on Tess Jaray for Ridinghouse, and has worked with the Royal Academy of Arts, writing an essay for the Anselm Kiefer catalog and the catalog essay and wall texts for the Summer Exhibition in 2015, 2016, 2017. He has written books on Anthony Whishaw, John Newling and James Hugonin, and is currently writing monographs on Ed Moses and Stephen Chambers. He is a senior visiting research fellow in the School of Art and Design, Nottingham Trent University.







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