A volume imposes it self in a precise space. The photographic point of view deducts third dimensionality. On the rectilinear surface, lines and textures transfigure into the potential of incidental geometrics. Mariana Tassinari provokes, probes, instigates the syntax. Betweens, junctions, edges and crooks form a particular alphabet in which the artist explores and articulates the possibilities of constructing a new plane, of reinventing codes and combinations between figure and background.

Aware that volume flattened in bidimensionality is a mere optical illusion in photography, the artist plays visual games with dimensions and space to create sculptural objects that poetically attempt to capture the spatial irretrievable tension in photographic instants. Between the image and its three dimensional volume rests the artist’s intriguing portrayal, which provokes astonishing and fruitful perceptions. *Tactile photos* [*Fototátil]* that make us cast another glimpse.

Barriers, disjunctions, opacities. What is obliterated by the artist, whether a natural landscape or one made by the act of men, then emerges as a sensual and enigmatic symbolic force. Poetic paradox: it is necessary to insert oneself in a landscape for it to become seen as an integrated whole, unequivocally amalgamating appearance and fables, feasibility and fiction. In the crossing of transverse glances, not every corner derives from a junction.

Eder Chiodetto