Private view speech

All of my colleagues, artists and mathematicians join me in thanking you, sincerely and warmly, for having offered us the privilege to be gathered tonight with our friends in this remarkable place, allowing us to show works of little common, and thus foster a subtle form of contact between a curious and open public, of all ages, and the varied universe of mathematics. The comments of a person visiting the exhibition yesterday marked me. « My grandson insisted on my coming. He is very talented, especially for drawing. He came here with his class, and he was dazzled. He talks all the time about this at home, and he wants to come back with his parents. " This child, his grandparents, his parents and myself, Mr. First Deputy, we thank you.

I will not comment at this moment on the very vast content of this exhibition, the 26th of our society. There are 32 exhibitors from 9 different nationalities and a hundred works of very mathematical themes, obviously or very hidden whose detailed in-depth explanation is temporally illusory. Six of the participants will present the mathematical content of their works at the Institut Henri Poincaré on March 20th. I will show some of them on March 20th from an other perspective. Perhaps I should also say a word about the meaning of the artistic movement.

Let me recall very briefly the origins of our society, our association whose acronym is ESMA.

ESMA is a daughter of ARPAM, an association which began in 1991 with the goal of creating a mathematical park. This would be a vast wooded and flowered domain in which would be implanted a dozen small architectural jewels, called follies, designed, drawn and decorated by mathematical artists. The goal was to introduce walkers to some important mathematical concepts and facts while enjoying the walk and the artistic works. An embryo of this project will be realized in Moscow.

Our Russian colleagues will present it at the Institut Henri Poincaré on March 20th, and will be able to present it next week here while projecting a small video.

ESMA is, in a way, an externalization of the aesthetic part of this project, supported at its origin by the most brilliant political and academic bodies.

[With the exception of Fomenko paying tribute to Dürer, the content of the works presented in this exhibition is not found in any of the classical painters. This is to say the richness of the universe of mathematical forms, the creative potential of mathematics. We are here at the edge of a new and huge field in its expanse of visual art.]

One day some of these works, some of which are masterpieces will have their place in museums, not only through their qualities associated with their wealth of mathematical, computer and aesthetic invention, but also because they are pioneering, expressions of fascinating possibilities of the reasoning and creation of the human spirit.

Already, the House of Mathematics, located a few steps from here in the extension of the Henri Poincaré Institute, scheduled for open in two years, will house a first room devoted to small mathematical sculptures which François Apéry will describer on the 22nd. Should not those responsible for furthering the arts and culture encourage these achievements which, used as tools for the formation of thought, accompany and symbolize the progress of intelligence, and honor humanity?