



ART IN DERMATOLOGY

## DERMART IN ROME

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Color correspondence, lines and shapes interpretation, structural distribution of skin disorders and physiological alterations, requires specific training and mental approach by clinical dermatologists.

Painting details and visual art analogies may be of great help and allow the discover of unpredictable instruments in order to learn, teach and make diagnosis in skin disorders.

In addition, brain perception of skin lesion we look at, in our daily professional activity, is fundamental to make correct diagnosis. Neuroscience and fine art interpretation may reveal aspects of our visual function that can improve our diagnostic skill.

DERMART is an original method of approaching skin disorders and age-related modification through the comparison with fine arts. It is based on the interpretation of the skin like a canvas, which requires the same instruments and observational training that we dermatologists share with artists and art historians.

Skin is the first surface, the first uncut sheet of paper that is offered to human beings in order to reproduce the world and communicate with abstract symbols. But also the surface of a seismograph, the sensitive gel of a probe that permanently observes the organic and psychic inner workings.

Human skin is made up, like the surface of a planet, of lines, shadows, pigments, gradients and hues of colour, crests, furrows, dots and folds.

All these descriptive elements, that we dermatologists call "morphological", change significantly in relation to the area of skin under examination, to the genetic characteristics of the person who is in front of us, and, especially, when the skin is diseased or aged.

It is worth remembering here that the modern and technologically advanced methodologies of visual analysis (like, for example, digital epiluminescence) are based on a series of observational data collections that are essentially expressed through the analysis of colours, lines and shapes.

DERMART is an invitation to bring our attention back to the clinical examination of skin manifestations

by looking through the eyes of keen lovers of pictorial art and by re-examining a series of old and new 'artistic' morphological elements which invite us to understand and discover skin diseases and the psychology of the affected person.

I will briefly describe the ten editions of Dermart, underlining some aspects of the beautiful locations in the historical Rome (Trevi Fountain (Poli Palace), Protomoteca Room in Campidoglio, Appia antica Park site, Church of Saint Lorenzo in Miranda at the Roman Forum) in which I wanted to hold the meeting with the aim to offer the audience a special





scientific, artistic and spiritual experience. Lastly, I will mention the most intriguing topics we have been discussing about and the practical use in dermatology and, likely, in many other medical disciplines.

