

THE HAPTIC EYE

Curated by **Mark Gisbourne**

Opening on Wednesday 14 October 2020

from 2 p.m. to 8.30 p.m.

Lugano, Piazza Cioccaro 7

Milan, Via Gorani 8

The **Galleria Allegra Ravizza** in collaboration with the Diehl Gallery is pleased to announce the show “**The Haptic Eye**” curated by Mark Gisbourne, a physical exhibition of an undertaking presented virtually at both the Art-Circle platform and the London art fair, Frieze 2020. A double exhibition that both the Lugano and Milan galleries will open on 14 October 2020, “The Haptic Eye” is a group show by the artists:

Charles Chamot

Birgit Dieker

Ritzi & Peter Jacobi

Klarà Birò Jecza

Jolanta Owidzka

Günter Weseler

Magda (Vitalyos) Ziman

The show’s aim is to deepen and amplify the research into the visual and tactile perception that we feel in front of forms, colours, and materials that allow us to understand how aesthetic experiences derive from a profound link between the eye, our brain, and our body.

With the Avant-gardes of the 1950s the study of new materials became of central importance because this was necessary for what was the great ideological and conceptual change in contemporary art, from industrial materials to engines and artificial light, which before had not been part of artistic use but which now erupted into works of art. Every material, thanks to its diversity, possesses specific potentials that we perceive on the basis of our sensations and experiences. The very research into light became a methodical automatism about materials. Fabrics, wool, natural hair, as a result of their intrinsic characteristics, react differently to light, modifying and transforming themselves.

From the 1950s onwards, fibres abandoned their link to craftsmanship to enter rightfully into the world of art in various guises. They acquired three-dimensionality, allowing the work of art to enrich itself with a series of sensorial qualities that before would have been impossible to perceive.

Smoothness, elasticity, softness are only represented in the fabrics and weaves of art history, such as in Cosimo Tura, Titian, and Tiepolo where, almost like a Platonic idea, they become real in their exactness through the representation/idea of colour and our emotional memory.

Fabrics, fibres, and cords allow these artists to create new structures with knotting, twisting, interweaving, wrapping, folding, anchoring, and intertwining. They have explored the qualities of the fabrics in order to develop works that can be two- or three-dimensional, flat or volumetric, of any size or dimension, non-objective or figurative.

These artists at times deal with the challenge of the message or meaning of a work of art that is accompanied by the study of materials and that is utilised to create an indissoluble union with the material itself. Such works undermine traditional ideas by showing how the development of an artist linked to technical evolution and the discovery of new materials continuously evolves despite the fact that the fabrics have their roots deeply in a millennial history.



Have a Cup of Tea, n. 108/1975 n. 8, Günter Weseler, 1975,
English porcelain mug, one breathing object in rabbit fur, 25x15 cm



Edge of Darkness, Ritzi Jacobi, 2013,
sisal, cotton, 230x286x8 cm