

“*Teoria ingenua degli insieme*” (Naïve Set Theory)

P420 ARTE CONTEMPORANEA

Via Azzo Gardino 9

January 30–March 26

Inaugurating the gallery’s space, “*Teoria ingenua degli insieme*” (Naïve Set Theory) was curated by Cecilia Canziani and Davide Ferri and comprises two overlapping exhibitions, with a total of twenty-three works, some from the long career of Paolo Icaro, in dialogue with others by three younger artists: Bettina Buck, Marie Lund, and David Schutter.

Icaro’s *Cardo e Decumano*, 2010, made of modular elements in tarnished steel, seems to sew the space together, extending the viewer’s glance from the first to the second room. The piece’s geometric forms highlight the compelling presence of all the works, together becoming like notes played by an orchestra.

Each artist deals with the object as a body onto which forces are exerted, creating rhythms of spatial measurement, underscoring their works’ physicality, and declaring either presence or absence. Buck’s *A Marble Object*, 2015, a sculpture in the titular stone resting on a fragile cardboard base, uses the force of gravity as an element of both equilibrium and transitory precariousness. Lund’s *Stills*, 2015, portrays a curtain that, marked by wear over time and the fading caused by light, comes to life by being flattened in a natural, somewhat trompe l’oeil–like painting. Schutter’s *GNAA PC D b*, 2015, an oil on linen, is a painting inspired by the great masters, the apparent monochrome of which in fact hides stratified brushstrokes obsessively retracing form. The curators explain that they aim to “indicate trajectories between works and poetics on the basis of a correspondence that . . . has a common root in the intention.” The body becomes the measure but also the limit of the work, repeatedly establishing its presence.

Translated from Italian by Marguerite Shore.



View of “*Teoria ingenua degli insieme*” (Naïve Set Theory), 2016

— *Marta Silvi*