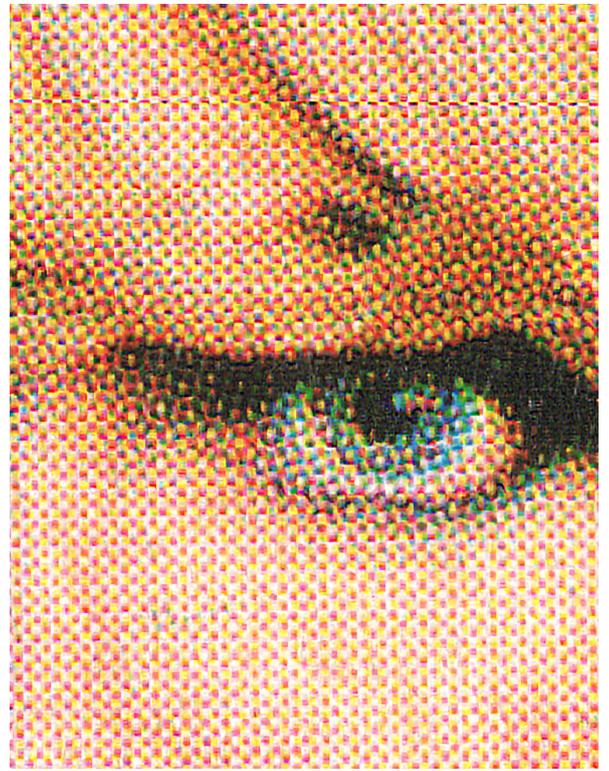


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# LES YEUX QUI LOUCHENT



Igor Eškinja  
Fritz Panzer  
Manuela Sedmach  
Michele Spanghero  
João Vilhena

Exhibition curated  
by Daniele Capra

Alberta Pane Gallery,  
Venezia

OPENING

Saturday  
30<sup>th</sup> September  
2PM → 9PM

EXHIBITION

30<sup>th</sup> September →  
23<sup>th</sup> December 2017

Alberta Pane Gallery is pleased to present the project *Les yeux qui louchent*, the second show in its Venetian space, featuring works by Igor Eškinja, Fritz Panzer, Manuela Sedmach, Michele Spanghero and João Vilhena. The exhibition, curated by Daniele Capra, showcases five artists, whose research is led by a strong attention to reality and, at the same time, by a crossed-eyed and divergent artistic practice. *Les yeux qui louchent* will be an opportunity for analyzing mapping strategies and different formal outcomes by means of about fifteen artworks that range from drawing (with graphite and metal wire), to painting, from photography to video. A bilingual publication with images of the artworks and texts by the curator will also be available.

Reality is the condition in which we are immerse and where we develop our existence in a subjective form, thanks to the use of our senses and of our brain structures that allow us to organize and process our experiences. Each artistic exercise founded on such basis, both as main subject of investigation and as initial element, requires the artist to take a dual outlook. If one eye has to be directed to what is in front of him, the other has instead to look somewhere else, in a divergent manner, in order to grasp an unordinary view.

The artist is therefore required to exercise a voluntary and necessary *strabismus*, in order to escape, in every possible way, to the dictates of the vision's orthogonality, unorthodoxy. Only in this way is his work not simply a description, caption or appendix, but an uncomfortable element of tension that makes the profound reasons that animate reality manifests.

In his research Igor Eškinja merges different visual planes, creating stratifications that lend themselves to multiple levels of reading. *The Golden Fingers of Louvre* series exposed overlaps the imaginative value of the French museum with the almost baroque pictorial detail of the imprints left by visitors. The marks of the hands are thus material elements that disorient the viewer, who is stimulated to direct his interpretation elsewhere, towards the visual abstraction or a possible *Institutional Critique*.

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Fritz Panzer's artworks are real *drawings* with real dimension of the represented subject made of metal wire, though they have a three-dimensional development. Thanks to the use of thin lines of iron, with which the corners and sharp edges of the object are outlined, the artist brings the volumetry back into a single visual plane, compressing fiercely its camouflaged potential and putting the viewer in a condition of perceptive ambiguity.

Manuela Sedmach's works on canvas are the result of a minimalist pictorial exercise whose objective is to render visual landscapes in an undulating and profoundly intimate form, combining realistic aspects and elements that are the fruit of elaboration. Characterised by a limited palette of colours and a soft and hazy rendering of details, her artworks tell us of submerged and imaginary worlds, about the mental universes in which the spaces are not submitted to the rigidity of prospective metric.

With the *Translucide* series that stems from a reflection by Gilles Deleuze, Michele Spanghero analyses the way in which an image manifests itself to us in the form of a revelation that needs a translucent support on which it can lay. In a video and some photographic images, the artist makes this process concrete slowing it down exorbitantly, transforming the image into an event and a dilated flow of blindingly obvious information.

João Vilhena's research is characterized by a conceptual use of drawing and painting. The series *L'amour des corps* arises by condensing, in the form of graphite drawing, the complex bond of visual nature featured by a woman with whom, fortuitously, the artist established a relationship of an exhibitionistic type. The images of her - aware of being seen - in the building in front of her window, are returned in poetic form, as snippets of an intense visual relationship, in which the spectator can take the place of the artist and get tangled up in a game of visual triangulations.

LES YEUX QUI LOUCHENT

Tuesday to Saturday 1030PM → 7PM

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