



LES YEUX QUI LOUCHENT

EAP02

Les yeux qui louchent is the second issue of an editorial venture started by Alberta Pane, in collaboration with Multiplo, moving from the traditional catalog to a more eclectic format. The book, published as part of the namesake exhibition held in Venice gallery from September 30th to December 23rd, 2017, is an insight into the exhibition's genesis: fragments of texts and images give the reader a more complex panorama on the relationship between artists, curators, gallerist, and on how this relationship affects a cross-eyed lecture of the artworks.

LES YEUX QUI LOUCHENT

Edizioni Alberta Pane 2
Les yeux qui louchent

Works by
Igor Eškinja
Fritz Panzer
Manuela Sedmach
Michele Spanghero
João Vilhena

Text by
Daniele Capra

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for the artworks and texts.

Image on cover and page 48
Il manuale del fotografo,
John Hedgecoe, Mondadori, 1978
– macro of a scratched page

Images on pages 01–32
taken from the archives
of Daniele Capra.

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JUL 5

Dear Alberta, How are you and family? How is the gallery? You found really a very nice place. Please tell me if you want to show some works of mine in September at the group show. And, if so, do you prefer sculptures or paintings or both? I'll stay all the Summertime in my studio. I can do something special for this show, maybe. I still remember when we sit together in Campo Santa Margherita having a glass of wine and I feel deeply lucky. All the best for you and family.

Yours, Fritz

JUL 25

Dear Daniele, thank you for your mail. I know Alberta's gallery, I think sculptures are a good opposition to João's drawings. I've thought about what kind of work could be in this place. Something like the milk boxes I showed in Vienna, maybe. But I am waiting for your concept.

With regards, F

JUL 27

Dear Fritz, happy to hear from you. I believed that Alberta advised you about the show. The exhibition will feature with 4 or 5 artists: you, João, Igor Eškinja, Michele Spanghero

and Manuela Sedmach. I discussed with Alberta, and we'd like to have a show about the idea of strabismus an artist needs to look at reality and at his own creation at the same time. The artist's condition it's sort of keeping the foot in both camps, with a fragmented gaze.

Both Alberta and me think that your sculptures based on the use of metal wire are perfect because they are based on real figures but they are kind of three-dimensional drawings. In August I planned to go to Documenta with my girlfriend by car. Alberta told me you live in Vienna that is on the way. Since it will be nice to arrange a visit to your studio, if you're free the 6th or 7th August we can meet and spend some hours together, so we can discuss further about your works and the show in Venice. What do you think?

All the best, Daniele

JUL 28


Dear Daniele, thank you for your mail. The 6th or 7th August is perfect: I'll be in Vienna. It gives me a great pleasure. My address:

Fritz Panzer Studio, G***gasse 38/1, 1160 Wien.
Parking is easy in that part of the city.


See you in Vienna, F



↑ Raffaello, *Ritratto di Fedra Inghirami*
1514-1516 circa. Olio su tavola, 90×62 cm,
Galleria Palatina, Firenze.



Dear Daniele, I'm aware that this is a group exhibition. I really was trying to "fit" in the topic, but to be honest I would have preferred to have more time. I would like to show you other drawings (the most recent ones) that might be very good in this new subject. I summarize the story of this new series: last September I was distracted by the sound of a trumpet coming from a window facing my studio. I noticed a charming lady who had very naturist habits. I decided then, after a few days, to photograph it with a 200 mm lens. Before I started, I gave her a waving sign as I wanted her to be aware of my shooting. She replied with the same sign. I photographed it for about two weeks. She posed for me often very little dressed or naked.



We had an erotic relationship based on voyeurism/ exhibitionism. Later I began a series of drawings in which I try to account for the energy and the stakes of the encounter. The aim is not to reproduce the photographic images by drawing but to build fictions based on instinct and imagination. What do you think?

Best regards, J

AUG 1

Ciao Manuela, ecco l'idea su cui ragionare per la mostra. Il tema mi pare vicino alla tua ricerca: la tua pittura ruba alla realtà, ma addirittura manco più la guarda...
Fammi sapere cosa ne pensi!

Buona giornata, D

AUG 4

Ho visto le foto della galleria, che mi pare davvero molto bella. Mi piace il lavoro degli artisti che avete scelto, oltre ovviamente a Michele. In particolare quello con le strutture delle sagome che quasi si disintegrano. Poi ho visto che è la galleria di riferimento di Michelangelo Penso che conosco da tanto, anche se ci siamo persi di vista negli ultimi anni. Insomma sono felice, per me va bene. Ci incontreremo per raggugli, magari anche con Alberta.

Un abbraccio, Manuela

Dear João, I've just realized that I read only the previous message and not all the mails. WTF! I'm very sorry for this... 🙄 The story is amazing and it's perfect for the show because your works developed as an interaction of yours with the reality. Voyeurism and exhibitionism practices deals with "l'autre inconnue", as our body is not enough. The gaze of the other people is the gaze of ours just mirrored, and vice versa I'm so curious. So please send me some pictures of the series.

Kind regards, D



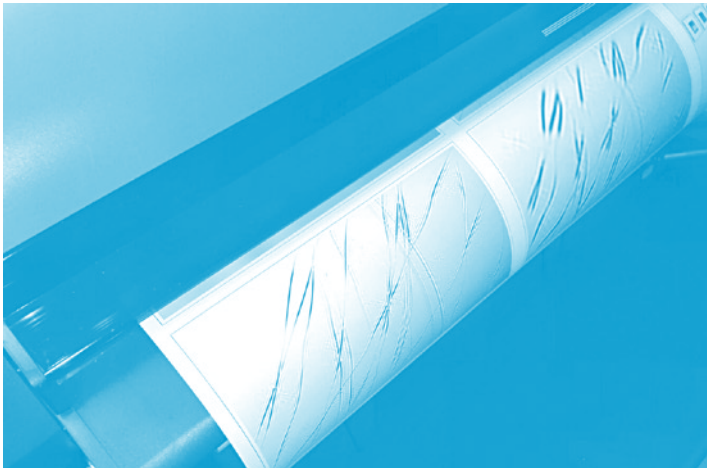
Ciao Daniele, ti ho mandato del materiale con Wettransfer perché c'è un video che pesa un po'. Le cose che ti mando sono abbastanza diverse e spero che non ti creino confusione. Il tipo di lavoro che ti ho mandato spazia da lavori finiti e presentati in pubblico fino a disegni/schizzi che sono solo idee di opere possibili.

La prima cosa è una serie di fotografie *Golden Fingers of Louvre*, scattate all'uscita del Louvre di Parigi. Si tratta di scatti fotografici che mostrano le impronte dei visitatori sulla porta di uscita del museo. Ogni giorno ci sono migliaia di persone che, dopo aver visitato il museo, per poter uscire devono passare per la porta di vetro spingendola con la mano. Io ho fotografato questo gesto inconscio e banale con l'idea che i visitatori, dopo aver passato tanto tempo al Louvre, qualsiasi cosa tocchino diventa un dipinto, diventa arte. La serie è fatta da 8-10 foto di piccolo formato: 40 x 30 cm, 50 x 50 cm e 60 x 90 cm la più grande. Poi ti ho mandato un video che ha fatto parte di una mostra presentata a Rijeka, *The Return of the Same*, composta da due lavori video che facevano parte di un'installazione spaziale ed ambientale. Il video è stato girato in un museo storico a Rijeka, inaugurato nel 1968, che fino a oggi non ha cambiato niente: sia nei documenti che nell'allestimento è identico a cinquant'anni fa. La cosa che potrebbe essere interessante nel contesto della nostra mostra è che io ho illuminato lo spazio del museo (che è immerso nel buio) con le notizie della televisione.

Lo scorrere delle immagini in TV generava una luce irregolare, sporadica, illuminando alle volte uno schermo vuoto. Quindi ho adoperato le notizie trasmesse dalla TV, le ho tolte dalla dimensione informativa e praticamente le ho impiegate come mezzo di illuminazione. Se pensi che potrebbe essere interessante io pensavo di sviluppare altri video per la mostra... Questo è solamente un esempio.

La terza cosa sono i disegni che in realtà sono al livello di appunti e senza una direzione precisa, ma sono letteralmente in relazione col titolo. Possiamo sentirci quando dai una occhiata. E poi ci sono anche i lavori fotografici con la prospettiva che possono andare bene per questo concept. Fammi sentire cosa ne pensi e tanti saluti,

Igor



AUG 21

Ciao Alberta e Daniele, vi scrivo per fare un aggiornamento dopo aver sentito oggi Alberta via messaggio e Daniele al telefono. Video *Translucide*: lo ho rifatto completamente per avere una versione adatta alla proiezione full HD 1080p, anche la traccia audio è stata rifatta completamente. Il risultato sarà estremamente simile a quello del 2009, ma di alcuni dettagli sono stati migliorati. Si pensava di proiettare il video su una superficie traslucida (vetro o plexiglass?) appoggiata a terra e sostenuta da una struttura a cornice. Daniele ha detto che si informa da un suo artigiano. L'idea è di esporre nel corridoio d'ingresso anche una sequenza di video still. Dimensioni delle stampe 30 × 16.9 cm oppure 40 × 22.5 cm. Quale formato vi pare più adatto? Le stampe vanno incorniciate con cornice bianca e vetro sabbato (per dare effetto sfocato traslucido).

Daniele preferisce esporre 3 immagini, secondo me invece, per dare conto dell'evoluzione dell'immagine nel tempo, servono almeno 4 o 5 still. Vi allego una selezione. Ditemi cosa ne pensate. Grazie.

Ciao, Michele

AUG 22

Ciao a tutti e due, Sono contenta che venga mostrato il video di Michele *Translucide*. Trovo anche bella l'idea di mostrare i video still. Penso che 5 rendano più l'idea della trasformazione dell'immagine. Forse più piccoli sono più eleganti? Non so, lascio a voi la decisione... Penso che l'installazione del dispositivo per il video sia molto importante, perché deve essere molto precisa, quasi come una scultura, altrimenti si rischia di perderne l'effetto. Fammi sapere Michele, se vuoi possiamo anche sentirci. Grazie, siete troppo bravi!

Un caro saluto dal Beaujolais, A

AUG 23

Ciao Alberta, anche io sono d'accordo per la versione più piccola, 30 × 17 cm. Il video è una nuova "produzione" perché sono cocciuto ho voluto rifarlo in full HD per adeguarlo ai nuovi standard di qualità video, ma la differenza è davvero quasi impercettibile. La sequenza di stills invece la devo realizzare appositamente per la mostra perché non l'avevo mai stampata. Da quanto discusso con Daniele la scultura non è più prevista in quanto sembrava poco pertinente con la tematica. Sentiamoci pure al telefono domani nel pomeriggio.

Un caro saluto, Michele

SEP 6

Ciao, è stato un bell'incontro a Trieste con te e Alberta. Ecco qua le dida: A = *Abitare*, D = *Dove*
EB = *Esilio Bianco*, H = *Heimlich*, PaB = *Passare al Bosco*
TaC = *Tornare a Casa*. La tecnica è uguale per tutti, acrilico su tela; Le dimensioni e l'anno sono nel titolo del file.

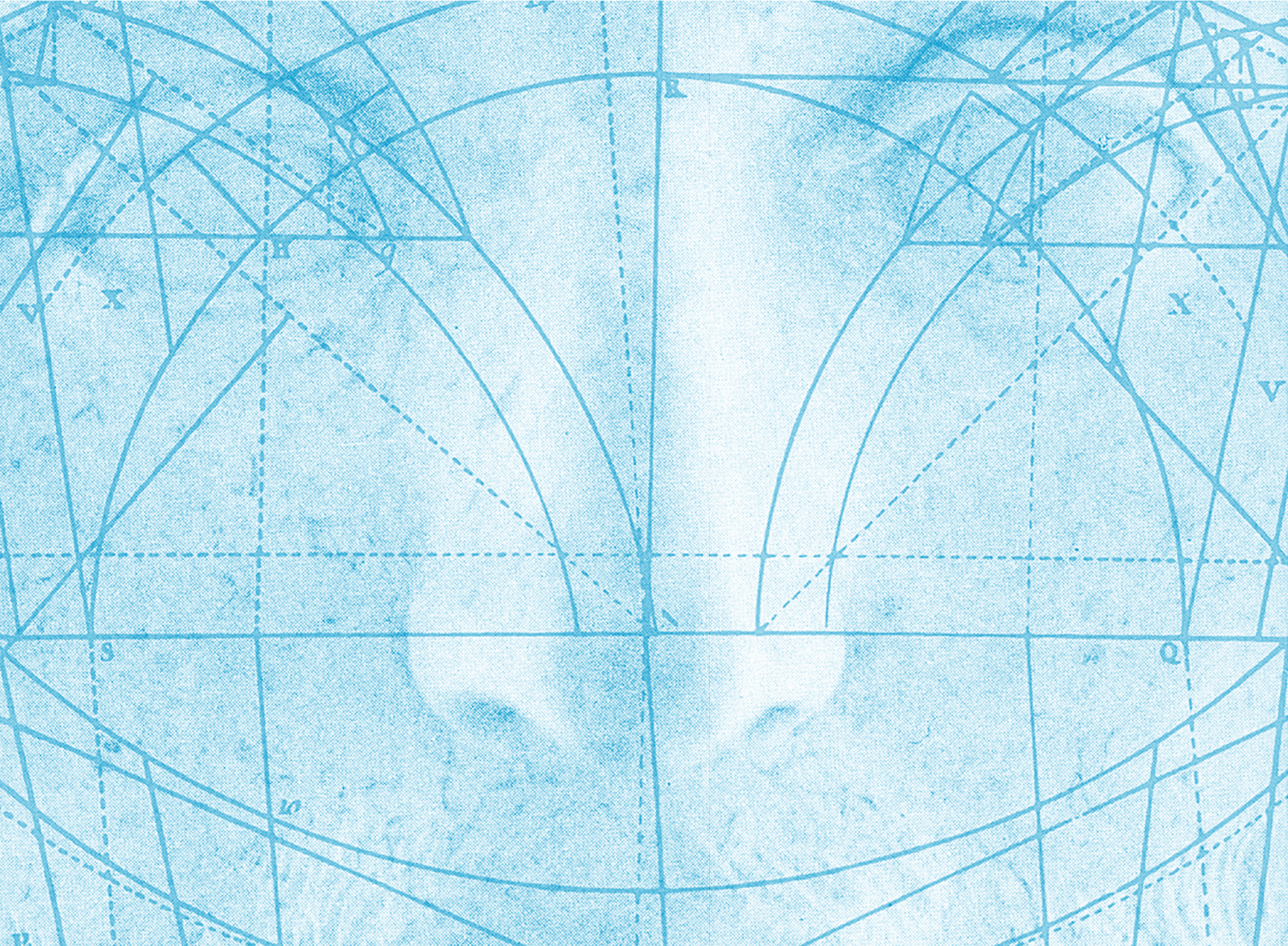
Baci, Manuela

SEP 6

Grazie cara! È stato un bell'incontro e Alberta è una cara persona. Sarà un piacere lavorare insieme. Ora mando una mail coi vostri contatti. A presto, 😊 D

Ciao a tutte, ci ho pensato un po' su e penso che sarebbe opportuno avere lavori di dimensioni differenti, in modo di poter giocare su un allestimento che solleciti differenti strategie di lettura visiva. Le opere più piccole richiedono una visione più vicina, quasi intima, mentre quelle grandi sono delle finestre su un mondo da guardare da distante. Oltre al grande lavoro fatto per la mostra, io sceglierei i due lavori che abbiamo visto all'Isit, di dimensioni inferiori. Che ne pensate? Immagino in mostra il grande e uno dei due, mentre tre forse sono troppi. Fatemi sapere, anche valutando trasporto, magazzini, ecc.

Buona giornata, D



Exotropia is a form of strabismus (eye misalignment) in which one or both of the eyes turn outward. It is the opposite of crossed eyes, or esotropia. Exotropia may occur from time to time (intermittent exotropia) or may be constant, and is found in every age group.¹

DESIRABLE STRABISMUS

Daniele Capra

Reality is the condition in which we are immersed and in which we develop our existence in a subjective form thanks to the use of our senses and cerebral structures that allow us to order and elaborate experiences. As Kant wrote, “the consciousness of my own existence is at the same time an immediate consciousness of the existence of other things outside me”:² the consciousness of existing therefore implies not just a boundary that defines me, but also the presence of something to know beyond me, on the outside. It is thus that we ourselves – by a continuous negotiation with other individuals – forge the interpretive instruments through which we perceive reality and the mental representations that map it.³

Every artistic practice based on reality – that is, that treats it as a subject to be delved into in its countless implications – requires the artist to have a sort of “double vision”. However, it mustn’t be specularly two-faced, like that of Giano, but must move forward on different trajectories. Indeed, if an eye must be turned towards that which is in front of it (that is, oriented forwards toward what is in his view), the other instead must look beyond – behind, below, above, elsewhere – and divergently, so as to take in an unordinary view of the world. The artist is therefore asked to make himself voluntarily and necessarily

cross-eyed, in any case allowing him to sidestep the prefigured dictates of the orthogonality of sight. So he must visually – and even more so mentally – be outside his comfort zone, conscious that this condition must be transmitted to his works. Only thus is, his work more than just a description, empty caption or appendix, but an awkward element of tension that aims to delve into and make manifest the innermost reasons that comprise and animate reality.

The awareness that art aims to give the observer a critical reading of the world is fundamental if we don’t see the work of the artist as that of a mere producer of products with aesthetic properties, but rather as an intellectual practice that has a social utility in the Marxist sense. In the awkwardness of his own intellectual condition, visually and linguistically conveyed to the observer, a process of attention is thus activated, and that makes the *cross-eyed* artist an unorthodox sentry, gifted with geometric power – power of vision and of thought.

[33] 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*.

[36] 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.

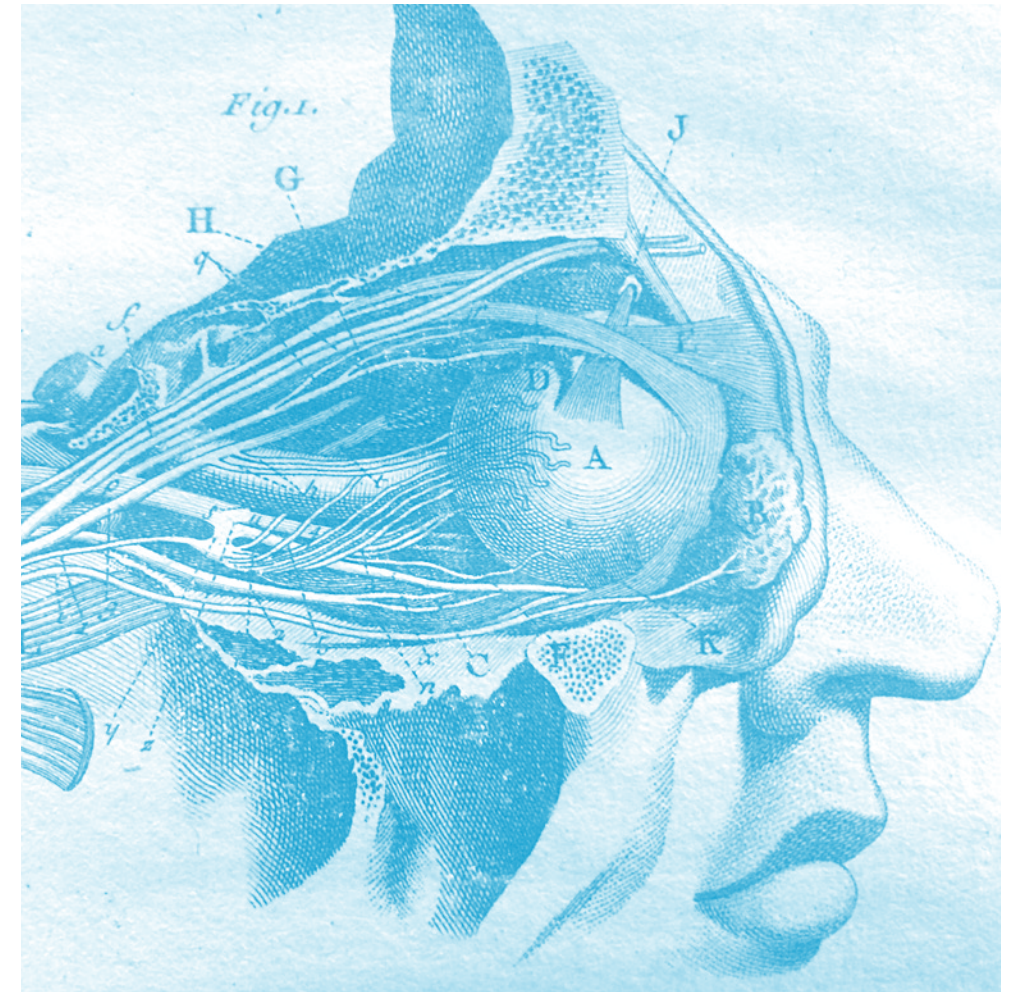
[37] Thanks to the use of thin lines of iron, with which the corners and sharp edges of the object are outlined, the artist brings the volumetry back into a single visual plane, compressing fiercely its camouflaged potential and putting the viewer in a condition of perceptive ambiguity.

Manuela Sedmach’s works on canvas are the result of a minimalist pictorial exercise whose objective

[38] is to render visual landscapes in an undulating
[40] and profoundly intimate form, combining realistic
[41] 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.

[42] With the *Translucide* series that stems from a
[43] reflection by Gilles Deleuze, Michele Spanghero analyses
[44] the way in which an image manifests itself to us in the
[45] 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.

[46] João Vilhena's research is characterized by
[47] 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.



Igor Eškinja

Born 1975 in Rijeka. Graduated in Painting from Accademia di Belle Art in Venice. He has been exhibiting in various venues since 2000; for example: Manifesta 7, Rovereto (2008); 28 Grafični Biennale, Ljubljana (2009); *Dirt*, Wellcome foundation, London (2011), *Rearview Mirror*, Power plant, Toronto (2011); *Inhabitants of generic places*, Kunstforum, Vienna, Museum of Contemporary Art-Zagreb (2011), *Swept Away*, Museum of Art and Design, New York (2012); 2nd Ural Industrial Biennale, Ekaterinburg, (2012); *8 ways to overcome space and time*, Muzej savremene umetnosti, Belgrade, (2013). As for his solo exhibitions, we can account: *The Day After*, Federico Luger gallery, Milan (2011); *Interieur Captivant*, MAC/VAL museum, Vitry sur Siene (2012); *Quixote*, MUWA, Graz (2014). For his artistic research he received several awards. Lives and works in Rijeka.

Fritz Panzer

Born 1945 in Judenburg, he lives and works in Vienna. The artist practice of Fritz Panzer is based on the concept of creating sharp sculptures that were replicas of objects at real size. The artist uses metal wire to draw the silhouette of the item and compress three-dimensions elements in a flat image. His works deal both with memory and recognition of the reality. In the last years he had solo shows at Galerie Krobath, Berlin (D), Galerie Alberta Pane, Paris (F), Kunsthau Muers, Müzzzuschlag (A). He took part at groups shows in renowned museums as in 2015 *Du Dessin dans l'espace*, MAM Museum of Modern and Contemporary Art, Saint-Étienne Métropole (F), *Drawing Now*, Albertina Museum, Vienna (A), *Künstler und Dichter* curated by Ugo Rondinone, Secession, Vienna (A); in 2012 *Neon, Who's afraid of red, yellow and blue*, La Maison Rouge - Fondation Antoine de Galbert, Paris (F) and *Neon, La materia luminosa dell'arte*, MACRO, Rome (I). In 2014 he was awarded with Preis Der Stadt Wien.

Manuela Sedmach

Born 1953 in Trieste, where she lives and works. All her research is based on painting of evocative monochromatic images made mixing three colours in the canvas: black, white and Sienna. The works of Manuela Sedmach are characterized by several minimal variations on the same subject, and look apparently open and unfinished. They are grouped in cycles that last for years as *Preparare un Posto*, *Absolutamente Niente*, *Meridiano Zero*, *Sopra il Mare Sotto il Cielo*, *Esilio Bianco*, *Heimlich*. The last cycles are *Deserto Liquido* and *Passare al Bosco*, based on Ernst Jünger's *The Forest Passage*. She exhibited at Galleria Continua, San Gimignano (I) and Le Moulin (F); SMAK, Gent (B); Tim Van Laere Gallery, Antwerp (B); Museo Revoltella, Trieste (I); Galerie Renate Schröder, Colonia (D); Galerie Jacqueline Arets, Knokke (B), Studio G/7, Bologna (I); GAMUD, Udine (I); Galleria Plurima, Udine (I); Galleria Torbandena, Trieste (I); Dina Carola, Napoli (I); Galleria Spazio5, Trieste (I); Colonos, Villacaccia di Lestizza (I).

WORKS

Michele Spanghero

Born 1979 in Gorizia, Italy. Lives in Monfalcone, Italy. His artistic activity ranges between the fields of music and sound art to photographic research focusing on the relation between space and perception, recording subtle sound variations and marginal geometries to solicit the spectator's awareness.

He has exhibited his works in various international venues such as Darb 1718 Center (Cairo, Egypt), Museum of Modern Art (Istanbul, Turkey), MAGASIN Centre National d'Art Contemporain (Grenoble, France), Ars Electronica festival (Linz, Austria), Stroom Foundation (The Hague, The Netherlands), Festival Tina-B (Prague, Czech Republic), Vžigalica Galerija (Ljubljana, Slovenia), Mestna Galerija (Nova Gorica, Slovenia), Academy of Fine Arts (Cincinnati, USA), School of the Art Institute (Chicago, USA), Italian Embassy (Brussels, Belgium), Mart Museum (Rovereto, Italy), National Gallery of Umbria (Perugia, Italy), Galleria Civica (Modena, Italy), Bevilacqua La Masa Foundation (Venice, Italy), Palazzo Te (Mantua, Italy), Temple of Hadrian (Rome, Italy), 16th Art Quadriennale (Rome, Italy) as well as in art galleries such as Galerie Mazzoli in Berlin.

Spanghero received the mention as "Best Young Italian Artist for 2016" according to *Artribune* magazine and was awarded the Premio In Sesto international public art award (2015), the Blumm Prize in Brussels (2013) and the Premio Icona (2012).

João Vilhena

Born in Portugal, João Vilhena lives and works in France. Graduated from Villa Arson, he practices drawing and painting from a neo-conceptual position. He has recently shown his work in *Disparition*, with Romina De Novellis, at the Galerie Alberta Pane in Paris (2017). In 2016 he took part in *Une partie de campagne*, weekend d'art contemporain à Chassagne-Montrachet, with Galerie Alberta Pane. The year before that, Vilhena's work was on show in *Les fragments de l'amour*, at CAC la Traverse Centre d'Art Contemporain, in Alfortville, in France. Moreover, he had three exhibitions in Paris: *La main qui dessinait toute seule* (invited by G.Porte) at the Galerie Magda Danysz, *Recto/verso* (invited by C.Guibert) at the Fondation Vuitton and *Érothéisme, le dessin sacré* at the Galerie Alberta Pane, where he was on show also in 2014 with *3 days in Paris*.

In 2013 he exhibited in Paris *23 rue de la Boétie*. In 2012 he was on show in *Plutôt comme un soupçon que comme une certitude* at the Saffir Galerie Nomade, in Marseille, and in *TOUT doit disparaître* (curated by Vincent Mesaros), at the Atelier des Vertus in Paris. In 2011 he exhibited *Deux lunes à l'autre* at the Galerie Alberta Pane and *ICI NICE* (curated by Stéphanie Marin) in Nice, in France. In 2010 she was on show at the Saffir Galerie Nomade in Marseille in *Il n'y a pas de mot comme équivalent* and in *Blow-Up*, with Eleonora Aguiari and Igor Eskinja, at the Parisian Galerie Alberta Pane.

Igor
Eškinja

[33] I.

Golden Fingers of Louvre, 2017.
Archival print on aluminium, 50×50 cm.

[34] II.

Golden Fingers of Louvre, 2017.
Archival print on aluminium, 50×50 cm.

[35] III.

Golden Fingers of Louvre, 2017.
Archival print on aluminium, 50×50 cm.

Fritz
Panzer

[36] I.

Jalousie, 2016,
Oil on canvas, 92×74 cm.

[37] II.

Cadeau, 2006.
Metal Wire, 18×26×11 cm.

[37] III.

Untitled, 2016.
Metal wire, 14×26×7 cm.

Manuela
Sedmach

[38]* I.

Passare al Bosco, 2016.
Acrylic on canvas, 100×190 cm.

[40]* II.

Heimlich, 2014.
Acrylic on canvas, 75×90 cm.

[41]* III.

Deserto Liquido, 2017.
Acrylic on canvas, 140×280 cm.

* All works courtesy of
Galleria Continua, San Gimignano,
Beijing, Les Moulins, Habana.

Michele Spanghero

[42] I.

Translucide (0024), 2009-2017.
Inkjet print on paper, translucent glass,
wood frame, 19 x 32 cm.

[43] II.

Translucide (0148), 2009-2017.
Inkjet print on paper, translucent glass,
wood frame, 19 x 32 cm.

[44] III.

Translucide (0480), 2009-2017.
Inkjet print on paper, translucent glass,
wood frame, 19 x 32 cm.

[45] IV.

Translucide (1920), 2009-2017.
Inkjet print on paper, translucent glass,
wood frame, 19 x 32 cm.

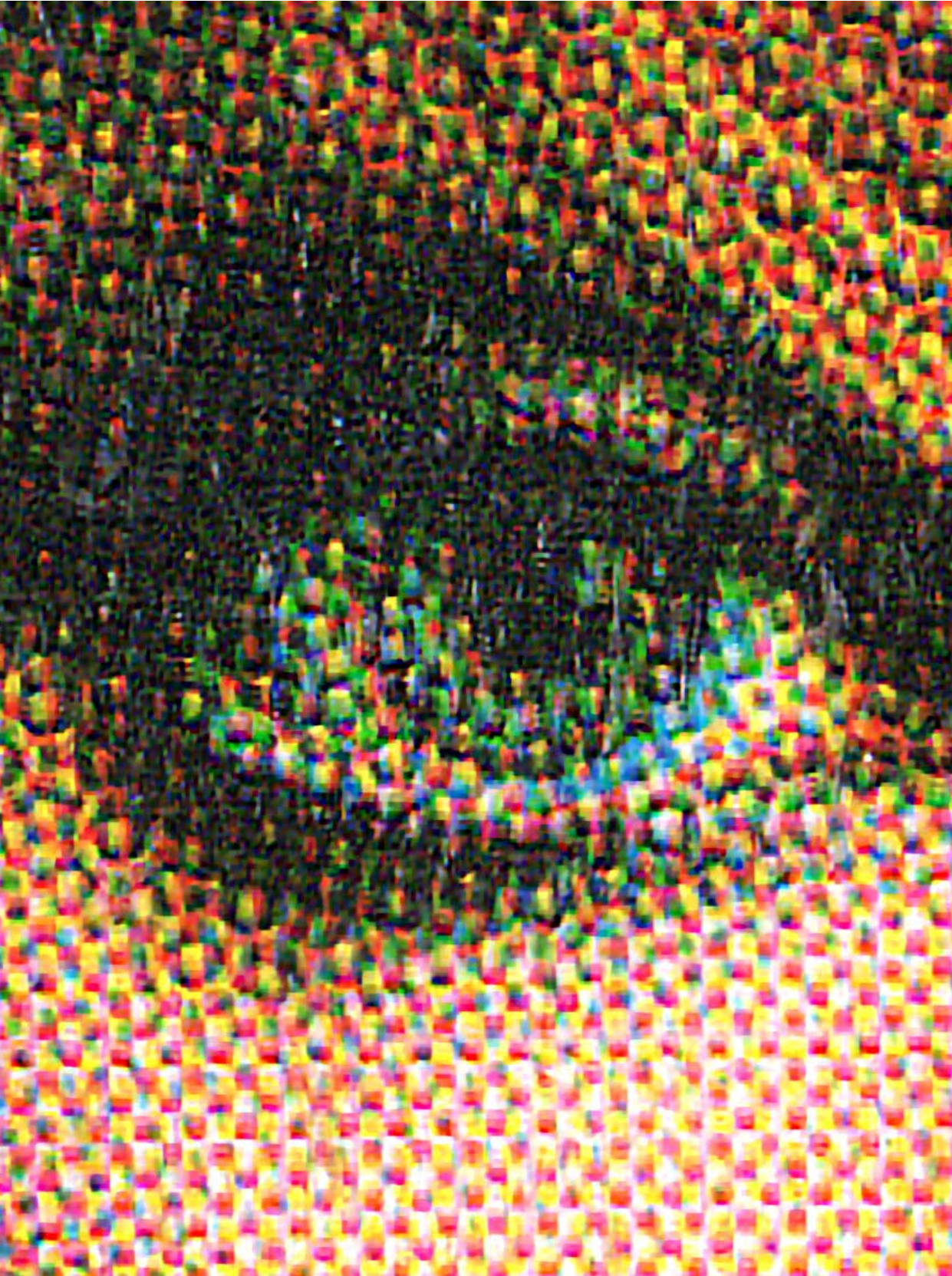
João Vilhena

[46] I.

L'amour des corps, 2017.
Lead on paper, 140×100 cm.

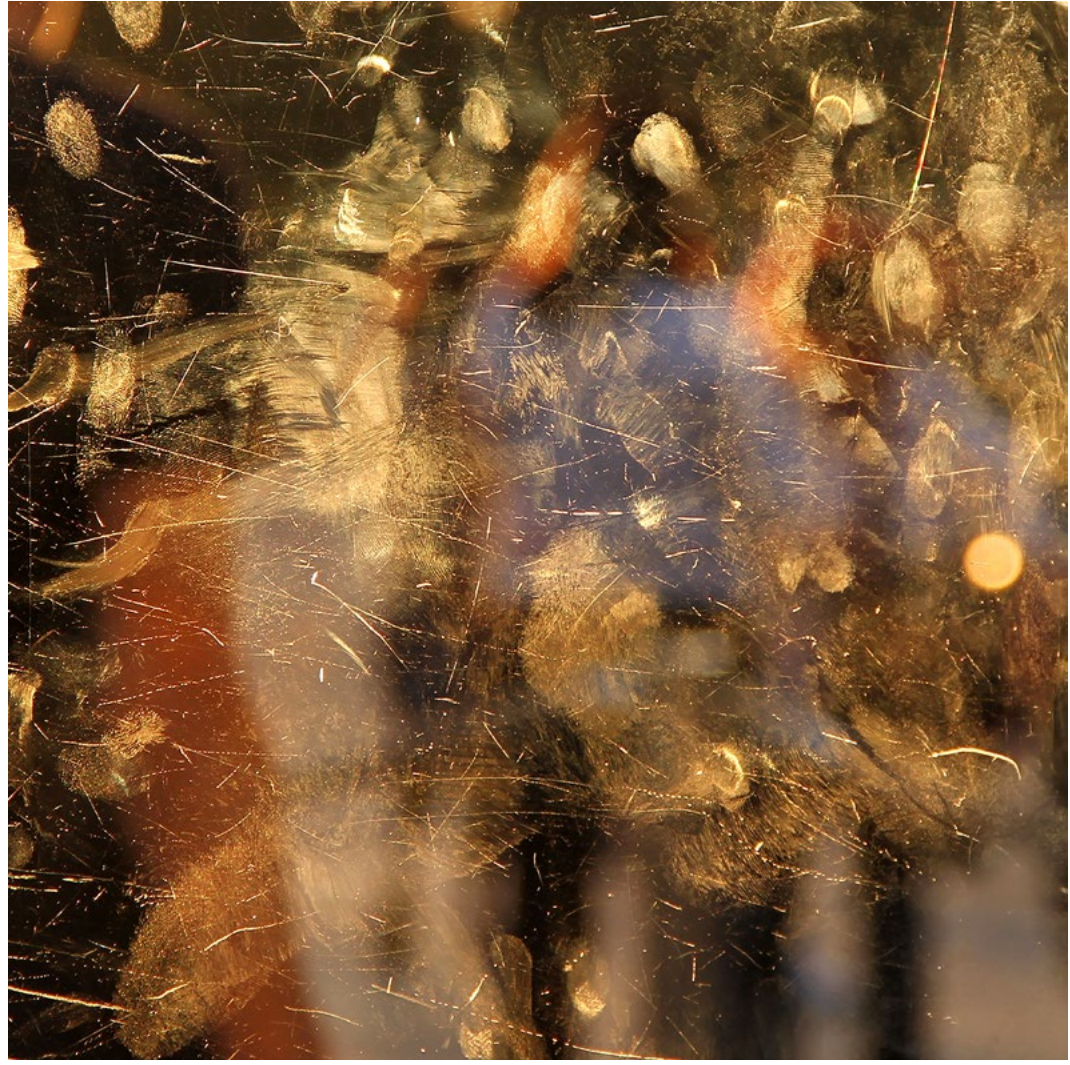
[47] II.

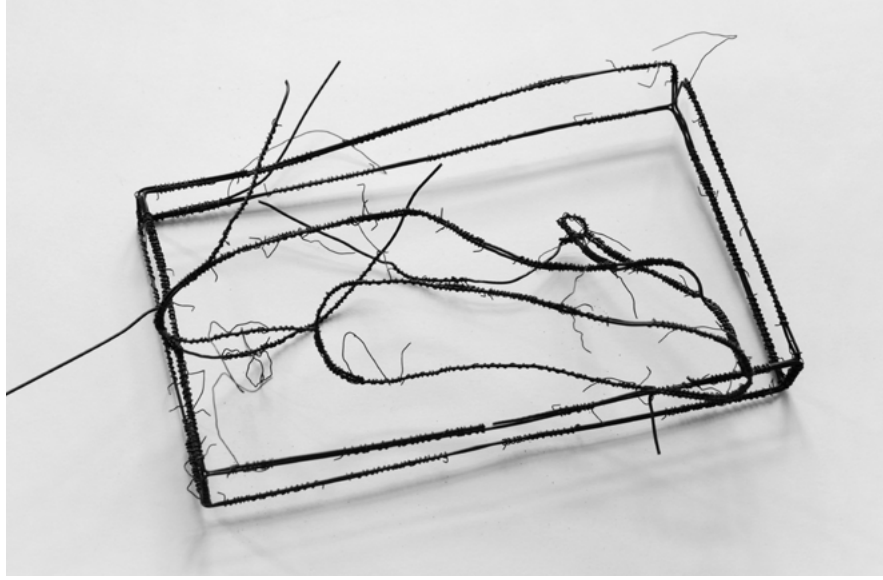
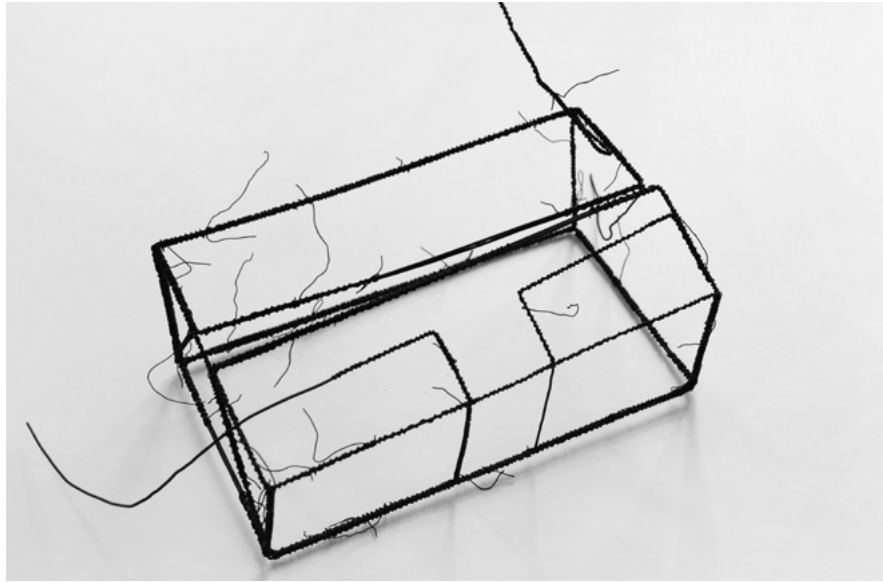
L'amour des corps, 2017.
Lead on paper, 140×100 cm.



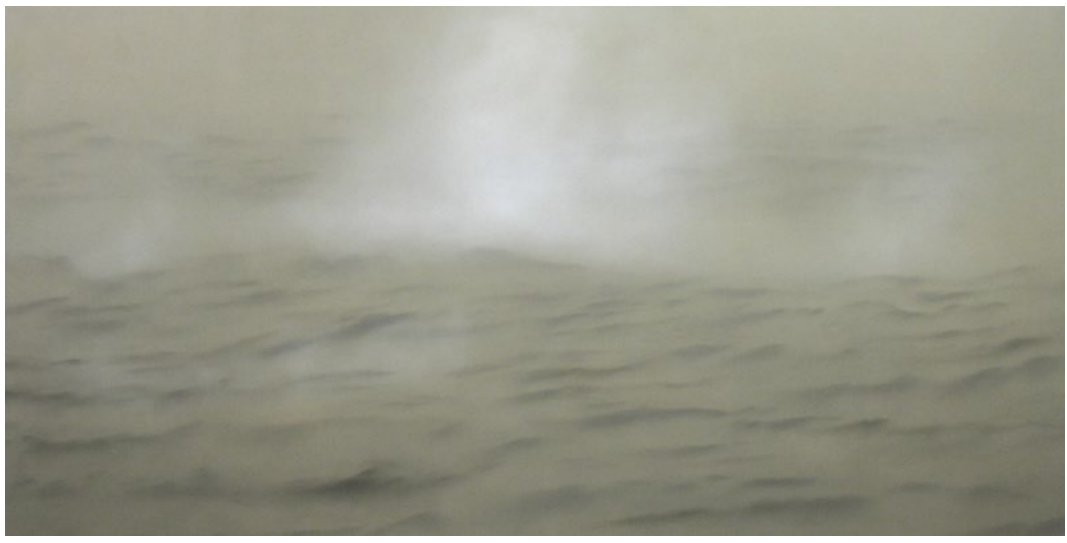
LES YEUX QUI LOUCHENT

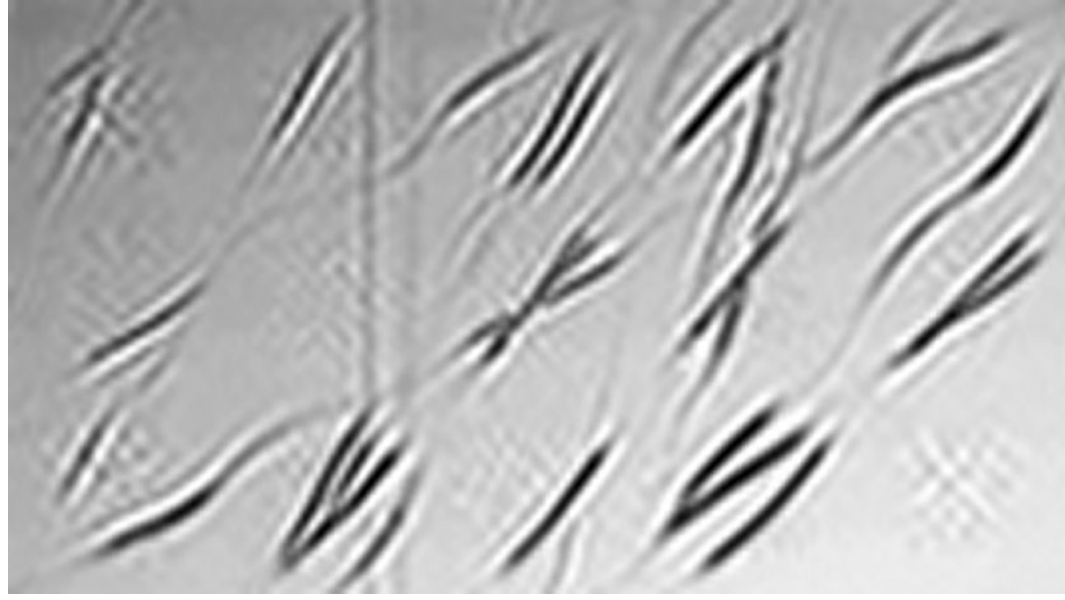
















[47]



[46]



