

Même pas peur

Exhibition until 20/10/2018
Wednesday - Saturday, 3 - 7 pm
or by appointment

Via Tortona 4, Milano
contact@martinasimeti.com
martinasimeti.com

Ornament is crime. Until it isn't. Martina Simeti opens the strongroom of her new exhibition space, a former silversmith's laboratory, to present a selection of ornaments that includes pieces by Sylvie Auvray, Friedrich Becker, Ligia Dias, Aboubakar Fofana, Shilpa Gupta, GianCarlo Montebello, Viola Piseni, Bernhard Schobinger, Francesco Simeti, Grazia Varisco and Betony Vernon.

This is an invitation to a blind date without formal certainties, where the conceptual, the sensorial and the technical meet in an enquiry on the links between body ornaments and art, not to strive for a common, shared definition. Rather, they invite examination of the differing perspectives from which these realms come together in ever more diverse contexts, and speculation about the evolution of categories and the borders of art.

Unique examples, multiples - limited or not in number - of primary or secondary output, these pieces are always engaged in a bold and uninhibited dialogue between mind, eye and body.

1. GianCarlo Montebello, Autoritratto, Plexiglas, AP, 2018.

2. Aboubakar Fofana, Sautoirs, Handspun Cotton and Silk, 2018, Unique Pieces.

3. Bernhard Schobinger, Little hand, Porcellane, Gold, Corall, Tahiti pearl, String, 2018, Unique Piece.

4. Friedrich Becker, Brooch, Stainless Steel, Corundum, 1988.

5. Francesco Simeti, Shackles, Bronze, Ceramic, 2018, Unique Pieces.

6. Sylvie Auvray, Untitled, Silver, Bronze, Semi-precious stones, Enamel, 2018, Unique Pieces.

7. Ligia Dias, CESAR, Resin, Gold Leaf, 2018, Edition of 5.

8. Grazia Varisco, Ventilato, Super Mirror Steel, 2014, Edition of 15.

9. Shilpa Gupta, Don't steal my happiness, Wood, Diamonds, Gold, Velvet, Satin, 2007, Edition of 3.

10. Betony Vernon, Finger Ring, Petting Ring, Shag Bague, Sterling Silver (925), 1999.

11. Viola Piseni, TI AMO TANTO, Adhesive tape, Plexiglas, 2018, Edition of 50.

Display by: Thomas Krähenbühl

