

day cake. This scene repeats itself five times in the five communicating rooms, through four doorways in which the same image is replicated in five identical paintings. The paintings are far-removed from Stingel's more abstract and conceptual works, which explore the meaning of painting, and instead contemplate the identity of the artist himself.

—Laura Garbarino

MILAN

Seeing the Invisible

RICCARDO CRESPI

One might easily expect an exhibition whose theme is invisibility to consist of a blank space. This collective at Riccardo Crespi has succeeded in reproducing every possible interpretation of vision. Shin Il Kim, who also co-curated the exhibition, presented a striking installation: a small chamber in which one finds one's self enveloped in a perpetually-changing, multi-colored light emerging from a slit in the wall. Opposite is the 'invisible' side of the work: a television with the screen turned to the wall of which one can perceive only the lights' reflection. The Norwegian artist Kristina Braein's installations were more fluorescent than luminous. Her works, which were minimal both in terms of size and materials shed light on parts of the gallery that would normally remain invisible. Herman Chong's contribution was more ironic: the same stack of postcards he once presented as works of art for an exhibition were used by the gallerist as a doorstep instead. Recognizing that this act of contempt added value to the works' history, Chong re-presented them because, in his own

words, "the everyday is a malleable element that is open to alternatives."

Jan Mancuska's violent *800 Ways to Describe A Chair* is the silhouette of a chair formed by 800 rifle shots on a wall. Similarly, it was perhaps from rifle-wielding pursuers that the near-invisible characters in Turkish artist Nasan Tur's video hide. For one can barely make out the characters in the video: in the woody setting, they are shadows in the brush. Sancho Silva and John Hawke evade the space of the white cube, invading the city with temporary structures. Their contribution consisted of a pyramid structure overlooked by a giant hand comprised of helium balloons — an allusion to Adam Smith's theories on the rules of the free market. But just as the economy evades containment, so the helium hand escaped the pyramid's grip, and in so doing transformed the work into the invisible piece par excellence.

—Samuele Menin

TURIN

Gabriel Kuri

GALLERIA FRANCO NOERO

Everyday Holiday, realized by Gabriel Kuri and Liam Gillick and presented at Grenoble's Magasin in 1996, consisted of the creation of a very particular calendar made by a blown-up page of an almanac which reproduced holidays and important dates from all over the world. Objects from processions and sacred or pagan rituals completed the installation. Kuri addresses the issues of time and the unreliability of the data that make up our life through a philosophical attitude and a simple approach. For this solo show in Turin, Kuri presents three single works and three sculp-