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## Galleria Riccardo Crespi presents **Seeing The Invisible** - Curated by Valeria Schulte-Fischedick and Shin il Kim

14 Dec 2006 to 14 Feb 2007

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### Web Links

### Artist Links

[John Hawke](#)

**Charif Benhelima (B) / Kristina Braein (N) / Heman Chong (SGP) / Michel de Broin (CAN) / Shin il Kim (ROK) / Lucas Lenglet (NL) / Jan Mancuska (CZ) / Conor McGrady (IRL) / Melvin Moti (NL) / Sancho Silva (P) and John Hawke, (USA) / Nasan Tur (D)**

The Galleria Riccardo Crespi continues its active search and promotion of young international artists, in its space of via Mellerio, 1 in Milan, with the group show *Seeing The Invisible* opening December the 14th.

*Seeing The Invisible* presents 12 international artists, most of which participated at the International Study Program at Kuensterhaus Bethanien of Berlin. The artists bring to light the ambiguity surrounding the concept of invisibility, at times metaphoric, reflecting simultaneously social themes, and our everyday surroundings.

The artists, some for the first time in Italy, propose their aesthetic experimentations with invisibility. The spectators are induced to confront themselves with the immaterial, with the idea, with the concept that anticipates the works in the mind of the artist, in order to investigate and reflect upon the multiple aspects that are considered art, as it has been defined and recognized by its own system. Throughout the sixties, the concept of invisibility was investigated in the works of artists such as Robert Morris, Hans Haacke, and Robert Barry, who used immaterial and invisible elements such as steam, wind and gas. Other elements such as gossip, indistinguishable noises, and sounds come to be considered essential components, eloquently pursued by the contemporary artist. Some works pretend to be something else; they are so visible that they become invisible, hiding and confusing themselves through camouflage and simulation, stimulating the role of the spectator, through a transformation of the art into an active investigation of rationality versus the imagination. Some artists choose a minimalist presentation, almost invisible, ironically pointing out the difference between what is defined an object d'art and what is an everyday object.