



THE HAPTIC EYE

Part 1

Curated by Mark Gisbourne

Galleria Allegra Ravizza | Diehl Gallery | Art-Circle



GALLERIA
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THE HAPTIC EYE

Book II

Curated by Mark Gisbourne

A synergy of virtual and physical spaces:
two online events and two gallery exhibitions

ONLINE EVENT

From October 7th the digital edition of the London art fair FRIEZE 2020

FRIEZE LONDON 2020 | Online Edition | www.viewingroom.frieze.com
Vip days 7-8 October 2020 | Public days 9-16 October 2020

FRIEZE
LONDON

EXHIBITIONS AT THE GALLERIES

From October 14th a group show is presenting at the two venues of
Galleria Allegra Ravizza

THE HAPTIC EYE

Galleria Allegra Ravizza | Lugano - Piazza Cioccaro | Milano - via Gorani 8
Opening 14 October 2020 | from 12am to 8.30pm | www.allegraravizza.com



ONLINE EVENT

From September 18th the digital international platform **ARTCIRCLE**
presents the first part of the virtual exhibition THE EYES OF THE SKIN

THE HAPTIC EYE

Part 1 “THE EYES OF THE SKIN” | Curated by Mark Gisbourne
ArtCircle | 18 September - 30 December 2020 | www.art-circle.com



The Haptic Eye is conceived as a series of exhibitions of soft sculptures, objects, and variable materials that focus upon visual assimilations in the context of a multisensory and expanded field of artistic production. In the current post-quarantine context of social distancing and physical separation, it seems imperative to focus anew on those sensory experiences that have been diminished in the immediate pandemic situation. While the exhibitions both online and at the galleries are optically directed, attempts have been made to generate, what Gaston Bachelard referred to “**polyphony of the senses**” to **acknowledge that visual aesthetic experiences come from the fact that the eye collaborates with the body and the other senses in a state of continuous interaction.**

The Haptic Eye exhibitions take on a particular orientation shaped by visual sensory experiences, subtly shifting the emphasis encompassed by the metaphor of haptic vision. Hence they will focus on immediate sensory qualities that are common to the various works presented. Each presentation will shift the emphasis around ideas of malleability, soft materials configured, or uniquely manipulated into given shapes without the effects of rupture breaking or cracking. Also pliability, the use of materials that are flexible, easily bent, elastic, and often open to a variable presentation. The works may be foldable, stackable, or accumulative in presentation, have transportability, and they are easily conveyed from location to installation.

Mark Gisbourne



Scan the code to watch a short video with the narration of the curator Mark Gisbourne capturing the main works and all participating artists

GALLERIA
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RAVIZZA



THE HAPTIC EYE

Galleria Allegra Ravizza
Lugano | Milan
14 October- 18 December 2020

THE HAPTIC EYE

Curated by Mark Gisbourne

“**The Haptic Eye**”, curated by Mark Gisbourne, is a double exhibition that both the Lugano and Milan galleries will open on 14 October 2020. “The Haptic Eye” is a group show by the artists:

Charles Chamot, Birgit Dieker, Ritzi & Peter Jacobi, Klarà Birò Jecza, Jolanta Owidzka, Günter Weseler and Magda (Vitalyos) Ziman.

The show’s aim is to deepen and amplify the research into the visual and tactile perception that we feel in front of forms, colours, and materials that allow us to understand how aesthetic experiences derive from a profound link between the eye, our brain, and our body.

With the Avant-gardes of the 1950s the study of new materials became of central importance because this was necessary for what was the great ideological and conceptual change in contemporary art, from industrial materials to engines and artificial light, which before had not been part of artistic use but which now erupted into works of art. Every material, thanks to its diversity, possesses specific potentials that we perceive on the basis of our sensations and experiences. The very research into light became a methodical automatism about materials. Fabrics, wool, natural hair, as a result of their intrinsic characteristics, react differently to light, modifying and transforming themselves.

From the 1950s onwards, fibres abandoned their link to craftsmanship to enter rightfully into the world of art in various guises. They acquired three-dimensionality, allowing the work of art to enrich itself with a series of sensorial qualities that before would have been impossible to perceive.

Smoothness, elasticity, softness are only represented in the fabrics and weaves of art history, such as in Cosimo Tura, Titian, and Tiepolo where, almost like a Platonic idea, they become real

in their exactness through the representation/idea of colour and our emotional memory.

Fabrics, fibres, and cords allow these artists to create new structures with knotting, twisting, interweaving, wrapping, folding, anchoring, and intertwining. They have explored the qualities of the fabrics in order to develop works that can be two- or three-dimensional, flat or volumetric, of any size or dimension, non-objective or figurative.

These artists at times deal with the challenge of the message or meaning of a work of art that is accompanied by the study of materials and that is utilised to create an indissoluble union with the material itself. Such works undermine traditional ideas by showing how the development of an artist linked to technical evolution and the discovery of new materials continuously evolves despite the fact that the fabrics have their roots deeply in a millennial history.

ARTISTS

Charles Chamot was born in 1951 in Lima, Peru, and is an established American painter, designer, graphic artist, and gallerist. Chamot creates abstract and realistic works that reflect a passion for shape, color and social context and a fascination with art's reflection of relationship, experience and memory. He was primarily influenced by the 1970s and he processes art combining elements of conceptualism with other formal considerations, creating mysterious and experimental bodies of work. Expressive figurative painting began to regain importance for the first time since the decline of Abstract Expressionism.

Scores of his paintings, prints and tapestries are held in private and corporate collections worldwide.

Birgit Dieker was born in Gescher, Germany, in 1969; she now lives and works in Berlin. Strongly influenced by the turbulent changes of the 1980s, characterised by an increasing global capitalism, the birth of the mass media, and strong social and economic discrepancies, she makes

sculptural, potentially abject, works that challenge the way in which female identity has been imposed by the historically dominant patriarchy. By going beyond the traditional aesthetic linked to the female nude and the suppression of female desire by social convention, Dieker stratifies and cuts up used clothes in order to explore bodies that take on singular and fragmented forms. Her works ask to go beyond the objectivised body of women by becoming free in a new body, totally invented, in search of a self hidden under layers of personal experiences, stories and lives.

Peter (Ploiesti, 1935) and **Ritzi** (Bucharest, 1941) **Jacobi** met as textile and sculpture students respectively at the Art Academy in Bucharest, marrying in 1966. Until they went their own way in the 1980's, they collaborated on textiles while developing other separate practices. Their relief tapestries make new experimental and sculptural forms inspired by the Romanian traditions of finely woven blankets, flags and wall hangings and medieval religious embroidery. Anni Albers identified a particular tactility in textiles, arising from how what you see is a direct consequence of the material's make-up: the Jacobis heighten the effect, often adding contrast by integrating paper and adding to the surface texture by weaving in non-traditional elements such as woven boxes, thick cords, and pieces of wood.

Klarà Birò Jecza is a Romanian artist born in 1937. The themes of her tapestries are taken from the vegetable world of fruit and are born from the artist's preoccupation to overcome the pure decorativeness of the form, its purely ornamental function, and to give it added value through spiritual and sculptural implications. The colour range she uses is austere: black, white, earth colours, tenuous tones. This chromatic severity, which we could in fact describe as ascetic, communicates with the weaving technique to purposely give smoothness to the flat forms.

Her art becomes a physical expression of her state of mind, halfway between a rational constructivism and balanced aesthetic principles. The large tapestries by Klarà Birò Jecza testify to an attachment to the values of popular creation, preserving the natural colours of wool – a noticeable preference of the artist - and the evolution of the design towards a certain kind of geometry and strong stylisation.

Klarà Birò Jecza died on 10th October 2011.

Jolanta Owidzka was born in Radom, Poland, in 1927 and studied at the State Higher School of Fine Arts in Krakow, and then undertook further studies at the Warsaw college of art where she followed the weaving and textile course. Textiles remain the main area of the work by Owidzka. Her output includes knotted rugs characterised by an irregular design and by depth of colour, obtained through the use of many and different tonalities. The artist created her kilim rugs according to the rules of abstract painting, renouncing axial composition and laying out the marks of colour according to the grid of graphic division and enriching them with stripes of the same colour but of a different intensity. She mainly used sheep's wool, not only for her rugs and carpets, but also for her jacquard weaves, together with linen. The artist had her first solo show in July 1960 in Zachęta and this was considered a moment of change for the art of weaving in the panorama of contemporary Polish art. With Owidzka weaving went beyond the confines of artistic artisanship and became a genuine art of contemporaneity. As well as exhibiting in various Lausanne Biennales (Fiber Art), she took part in important international shows and events, among which the prestigious show Wall Hangings at the Museum of Modern Art, New York (1968–1969). In total the artist created more than fifty monumental weaves in the period 1964–2005 for public buildings – theatres, concert halls, hotels, banks, and offices. Jolanta Owidzka died in Warsaw on 25 March 2020.

Günter Weseler was born in Allenstein, Poland, on March 2nd, 1930. After obtaining the Diploma in Architecture, starting from 1958 he worked as a self-educated painter and sculptor and in 1960 he presented his first solo show at the Utermann Gallery in Dortmund (Germany). In 1964 he created the first Atemmusiken (music of breath), from here he began a series of works based on the phenomenon of the breath converted into music that will later lead to the creation of Atemobjekte (breathing objects) by studying the changing relationships between them, their position in space, place and situation. In the eighties his work is characterized by a greater attention to the spiritual element and draws on the rituals and figures of the Mandala, magic circles, ritual symbols of unity. Between 1989 and 1993 he was a guest as Professor at the Hochschule in Hamburg. The first Moosobjekt

(objects with moss) and Mirror-Objects in which the concrete and virtual element interact, date back to the 1990s.

The works of Günter Weseler are present in numerous museums and collections including: the Düsseldorf Museum of Art, the Bremen Kunsthalle, the Sydney Museum of Contemporary Art, the Atheneum Museum in Helsinki, the Bern Museum of Art and the Institute for International Relations in Stuttgart.

Magda Vitalyos Ziman of Hungarian origins, was born in 1942 in Romania. A teacher and artist, she is known for her tapestries and rugs. From 1990 onwards she was at the head of the textile department of the fine arts faculty of the Western University in Timisoara, and temporarily vice president of the faculty of design at the Tibiscus private University, giving life to a “school” of Romanian textile art. Besides the traditional techniques of tapestry weaving, she cultivated the creative processes and genres of modern textile art with great zeal and ability. Her works inquire into the use of materials, space, light, and colour through the use of highly personal organic abstract forms made from textiles. Ziman's fascination with such natural materials as wool, and the creation of two- or three-dimensional tapestry-objects makes them fully part of a new vision of soft sculpture. She died in 2003.



Scan the code to watch a short video capturing the works exhibited in the solo show “*Breathing Object*” at Galleria Allegra Ravizza, Lugano



Ritzi Jacobi
Edge of Darkness
 sisal, cotton
 230x286x8 cm
 2013



Charles Chamot
Horses
 wool
 185x175 cm
 1979



Magda (Vitalyos) Ziman

Sun

wool

120x65x5 cm

1989



Jolanta Owidzka

Interrupted Space II

polyamide, cotton

200x187 cm

1998



Günter Weseler

Der Spiegel des Narziss, n. 264

Old wooden baroque frame with golden decorations
one breathing object in faux fur

50x50 cm

2020



Günter Weseler

Arabisch, n. 263

ancient silk pillow with African
embroideries, one breathing object

45x45 cm

2019



Ritzi & Peter Jacobi
Small Vertical Relief
horsehair, goat hair
240x100x20 cm
1974-1975



Birgit Dieker
Beine
 clothes
 57x30x42 cm
 2011



Birgit Dieker
Holly
 clothes, cutrain, cabinet doors
 47,5x30x30 cm
 2010



Günter Weseler

Atemobjekt

fur, electromechanical control

45x25 cm

2014



Günter Weseler

Empty Leg, n. 262

old leather prothesis, one breathing object in faux fur

43x35x15 cm

2019



Birgit Dieker

Zwiebellook

clothes, map pins, photography, card

30x30 cm

2017



Klarà Birò Jecza

Sketch for Tapestry Object

gouache on paper

15x10,5 cm

1970s



Klarà Birò Jecza
Sketch for Tapestry Object
 gouache on paper
 17,5x12,5 cm
 1970s



Klarà Birò Jecza
Sketch for Tapestry Object
 gouache on paper
 19x13,5 cm
 1970s



Günter Weseler
End Station
feeder for birds, wood,
metal, breathing objects
55x45x30 cm
2019



Ritzi Jacobi
Sketch for Exotica Rossa
 pencil, charcoal on paper
 15,5x15 cm
 1973



Klarà Birò Jecza
Sketch for Tapestry Object
 print on paper
 67x49 cm
 1974



Klarà Birò Jecza
Sketch for Tapestry Object
 gouache on paper
 17x15 cm
 1970s



Klarà Birò Jecza
Sketch for Tapestry Object
 gouache and ink on paper
 26,5x18,5 cm
 1970s



Günter Weseler

Whatsoever you see around you..., n. 225
 frame in steel and wood, mirror with quote,
 electromechanical control in faux fur
 65x115 cm
 1998



Ritzi & Peter Jacobi

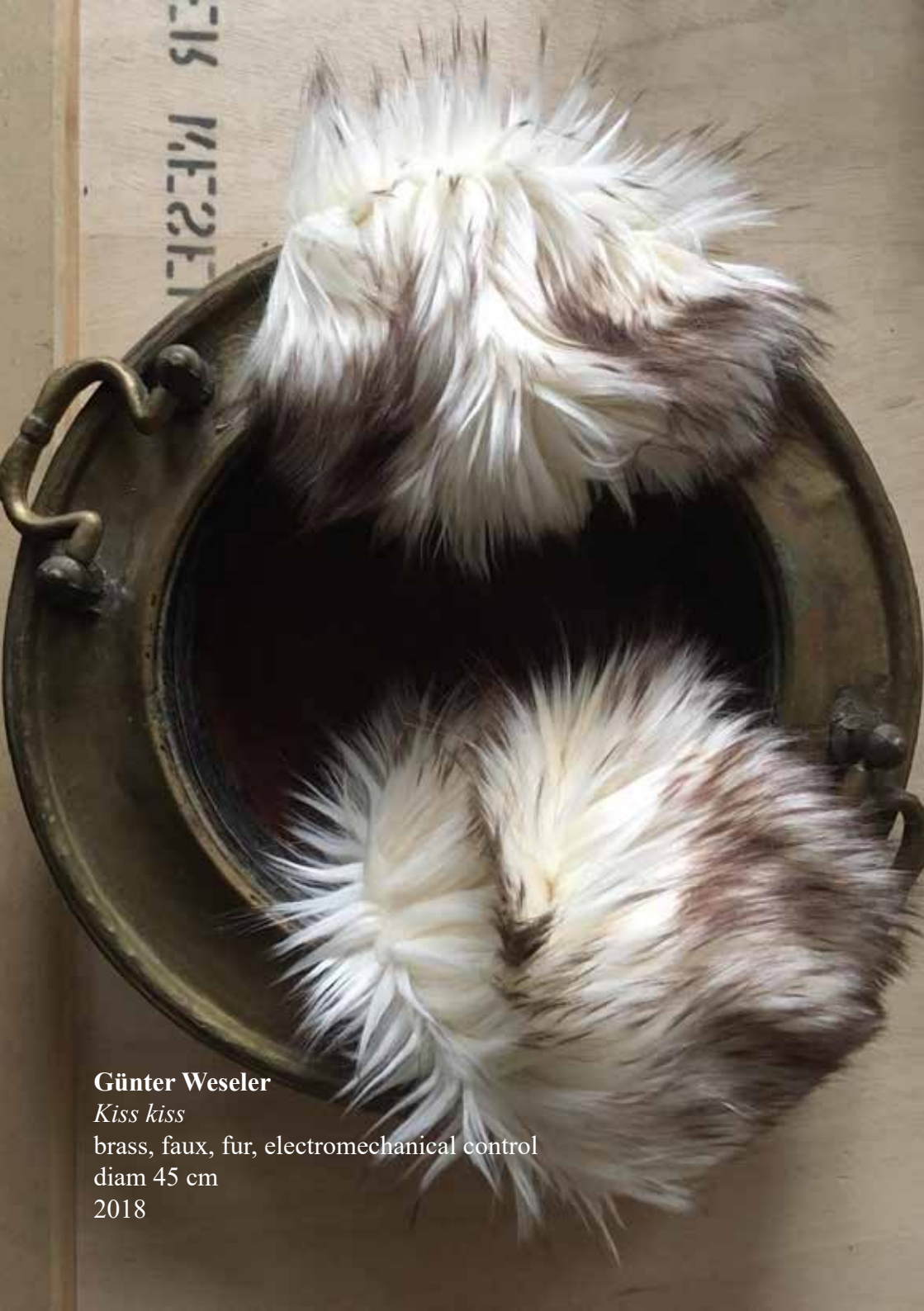
Oval Pillow
 goat hair, horsehair, sisal
 110x80x70 cm
 1971-72



Klarà Birò Jecza
Sketch for Tapestry Object
 pencil on paper
 21x14,5 cm
 1970s



Klarà Birò Jecza
Sketch for Tapestry Object
 gouache on paper
 23x33,5 cm
 1970s



Günter Weseler

Kiss kiss

brass, faux, fur, electromechanical control

diam 45 cm

2018



Magda (Vitalyos) Ziman

The Sea

wool

120x140x12 cm

1989



Günter Weseler

Have a Cup of Tea, n. 108

English porcelain mug, one breathing object in rabbit fur

25x15 cm

1975



Günter Weseler

Atemobjekt B24

fur, electromechanical control

55x55x20 cm

1968

ed. 9/30



Günter Weseler

Atemobjekt 51

sink, white-grey fur, electronic mechanism, cassette player

60x70x30 cm

1969



Günter Weseler

Atemobjekt 173, n. 20

real fur, stones from Reno and electronic mechanism

34x70x30 cm

1991



Günter Weseler

Atemobjekt 175, n.8

animal cage, fur, electronic mechanism

33x53x17,5 cm

1992

ed. 8/15



Günter Weseler

Atemobjekt B41

fur, electromechanical control

50x38 cm

1968



Galleria Allegra Ravizza
Piazza Cioccaro 7 | Lugano



Galleria Allegra Ravizza
Via Gorani 8 | Milan

THE HAPTIC EYE

Part 1

“THE EYES OF THE SKIN”

THE HAPTIC EYE

Part 1 “THE EYES OF THE SKIN”

The first exhibition puts the emphasis on touch and the body, soft sculpture works, or objects that have a sense of palpable tactility. Unlike soft sculpture in the expanded field as determined by late modernism in the seventies and eighties, in this instance the focus is placed on the phenomenal qualities of the works, evoking body-based ideas of the pelt, mantle, habitat, and in consequence, the increased capacities of sensory awareness are brought about by the innovative materials used by the artist.

Artists

Shaarbek Amankul

Birgit Dieker

Sheila Hicks

Ritzi & Peter Jacobi

Marie Claire Messouma Manlanbien

Aiko Tezuka

Günter Weseler

Magda (Vitalyos) Ziman

ArtCircle is an innovative art platform which organises museum-quality pop-up exhibitions worldwide with the aim of promoting Modern and Contemporary Art.

It focuses on the close collaboration of internationally renowned curators and art experts, with each bringing their distinctive vision to its programme and creating ‘one off’ exhibitions with a fresh dialogue.

The flexibility and mobility of ArtCircle’s model means it operates on shorter timelines than conventional galleries do, allowing it to stage exhibitions across a multitude of locations, ensuring a unique and enriching visitor experience.

ArtCircle is devoted to creating content of cultural value for a wide audience of art-lovers, as well as providing a tailored buying experience and range of services for the enthusiastic collector.



Günter Weseler

Baumstamm überwucherung

rabbit fur, electromechanical control, driftwood

200x45x35 cm

1973



Ritzi & Peter Jacobi

Red Textile Relief

cotton, coconut fibre, goat hair, sisal, naturally and chemically dyed

285x385x15 cm

1979



Birgit Dieker
Rosie
 sculpture of clothing
 184x60x60 cm
 2007



Magda (Vitalyos) Ziman
Structure
 wool
 160 x 100 cm
 1980

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