



## This Week's Diary of Exhibitions to See

Painting, sculpture, drawing, installations, textile art, video and photography: 12 events in galleries, museums and foundations

SILVIA AIROLDI – October 22, 2022



This week's exhibition diary looks at contemporary art through various projects in various galleries, museums and foundations. It starts with an exhibition project that questions the meaning of the sacred in Italian art, through the works of some important protagonists of the 20th century to the most recent trends. Then, the appointments of this autumn, which has come into its own, reveal the point of view of two artists, one who continues her artistic research on the gaze and its complex relationships by drawing inspiration for her canvases from personal memories, the other who imagines a future environment capable of surviving the consequences of late capitalism by relying on more ancient and holistic methods, a celebration of the natural world. This month's proposals include the exhibition of an Italian artist capable of combining drawing with participatory practices and of realising particular educational models based on the idea of networks and created with the use of new media. Also on show is the work of another Brazilian contemporary art protagonist whose paintings' textures capture the gaze with their magnetism, while the colour conveys synaesthetic metaphors. The October 2022 exhibitions deal with themes of cultural and personal identity, as well as social consciousness, expressed in the collective of a 'young generation'. Or they delve into the research on the word, through the

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creative dimension of works created since the late 1960s by five important contemporary artists. Not to be forgotten, among the month's exhibition projects, is the one celebrating Pasolini. Finally, a double photographic rendezvous: an exhibition investigating photography as 'capital', from the point of view of its many practical uses and its function as information technology, and another dedicated to exploring the relationships between man, science, technology and the environment. With a view to striking the right balance between man and the planet he inhabits.

## **Rafa Silvaes. Tobogã Vesuvius, Milan**

Peres Projects exhibits Rafa Silvaes' solo exhibition. On display are seven recent oils by the Brazilian artist for which any attempt by the viewer to extract a clear meaning or search for an unambiguous meaning leads to further enigmas. The textures of Silvaes' paintings capture the eye by their magnetism, the straight shapes are counterbalanced by the curves, "creating a pinball for the eyes, which are unable to move away from the pictorial surface", writes Diego Mario Ribeiro in the text accompanying the exhibition. Thus, the surfaces reveal themselves to be vibrant while the colour asserts itself by rendering metaphors that engage all the senses. The titles of Silvaes' works, then, open up to multiple interpretations by adding irreverent, ironic and iconic layers to the works. In the Brazilian artist's works, masses and forms are defined by precise boundaries, a way of detaching figuration from a single meaning; the character of collage prevails, i.e. of elements involved in a formal dialogue but not merging. Silvaes gives movement to what is inanimate, a burning frying pan, a running tap, smoking pipes. At the same time, everyday objects, architectural elements, structural forms and omnipresent fluids are represented in his "imperialistic illusions, inhabiting landscapes without place. "From the moment the artefacts and architectural elements are decontextualised and freed from their context, they acquire action and dignity and become radical still lives," Ribeiro continues. Until 11 November.