

**Critical text**

**Pier Paolo Calzolari, Alberto Garutti, Piero Gilardi,  
Ilya Kabakov, Jan Van Oost, Andy Warhol,  
Ai Weiwei, Franz West.**

**Please, take a seat !**

25.02.2021- 31.03.2021

In collaboration with *Natalina Remotti*

Opening: 25.02.21, 5.30p.m - 8.00p.m.

Ah chair, stop being so chair! \*

The chair, such an everyday, domestic item, is the theme of the exhibition at C+N Canepaneri Gallery, Milan, from 25.02.2021 to 31.03.2021.

Art is the privileged method for transforming the article 'chair' from item/*objectum* to thing/cause, from mere phenomenal encumbrance to impulse for multiple reinvestments of the senses, affection and concept.

A sense that in Pier Paolo Calzolari's work 'Metronomo', 1976, is entrusted to the contrast between the flat and enigmatic two-dimensionality of monochrome and the three-dimensionality space-temporal data from the metronome-chair superimposition, to the conversation between organic (feathers) and inorganic matter, between the formation process of the elements and the rigidity of the substance.

Time in the Soviet house (*kommunalka*) was marked by a long stay and discussions in the communal kitchen with the trusty stool (*taburetka*), like the one included in 'Angel and Landscape' 2001, a work by Ilya Kabakov. An imaginary landscape accompanied by the suspended presence of an angel is placed under this stool, the base and trampoline for the fantastic trip of the man "who flew into space from his apartment", as in the most famous installation by the Russian-American conceptual artist.

The base of the 'Fairytale', 2007, project is 1001 wooden chairs from the Qing dynasty with which the Chinese artist Ai Weiwei intended to bring a glimpse of traditional Chinese life to the attention of Western spectators during Manifesta Kassel 12.

A chair as an instrument of death became the icon of the collective imagination and cause of common awareness in a society changing profoundly with increasing attention to human rights in the 'Electric chair' series by Andy Warhol, 1960/70.

The chairs lacquered in phosphorescent varnish in the series 'What happens in rooms when people leave?' by Alberto Garutti, 1993-2004, regain their artistic aura exactly when they're no longer visible. At the same time as they hide, they seek the eyes of the spectator and the artist, changing from common items of domestic furniture or secondary elements of an exhibition display. In Garutti's words, the work can only be imagined, patiently sought, with the awareness that it is only created in the meeting with the eyes of the observer.

On the other hand, for Franz West "the perception of art is represented through the pressure points that develop when it is sat on". So here are his multi-coloured sculptures in the form of chairs and divans that the spectator is invited to interact with in a continuous exchange between contemplation and use, and individual and collective spheres. The memory of the chairs in his mother's studio in Vienna becomes the opportunity for the creation of euphoric sculptures, full of playful, fluid aesthetics free of all rules.

In Papaveri Per Flower seat, 2003, by Piero Gilardi, an elegant musical armchair in shaped Plexiglas encloses a Carpet - Nature at its base. Art, technology and interactive design create a playful existence even in the ambit of the domestic working week not excluding, however, a subtle criticism of an increasingly artificial lifestyle.

Jan Van Oost wrote, "My work is a mental theatre that refers to secrets - a project, a conception of life. Autobiographical but without biography, innately Baroque, a set of human traces."

Traces of a theatre that become a chair, an actor (an elegant walking stick), and an actress (an icy pearl) in our exhibition.

To return to the sense of the quotation at the beginning, the artistic path suggested has as if deterritorialized the item chair, prisoner, again in the words of the poetess Patrizia Cavalli, "of too much matter, too much identity" exclusive "master of its own shape" to return it to the iridescent magic of art.

\*Patrizia Cavalli from "*L'io singolare proprio mio*", Einaudi, Turin, 1999