

Francesco Joao
Untitled, 2024
Pigment on Nepalese handmade plant fiber paper from the studio of Antonio Dias (1977), polycarbonate, hardware.
h. 100 ø 25.5 cm

Francesco Botticini
Scena di esorcismo, 1465-1470
Tempera on wood
20.5 x 32 cm

FLOOR -1

Jens Froeberg
Edge, 2022-2024
Oil on canvas
35 x 50 cm

Samuel Haitz
Dreams about people who move like you, 2024
C-print mounted on aluminum, framed
29.7 x 42 cm

Lorenzo De Bellis
Untitled, 2024
Electroplated cardboard boxes
31.5 x 22.5 x 8.5 cm each

Lucia Di Luciano
Discontinuità ritmica 8, 1965
Ink on Schoeller cardboard
39.5 x 39.5 cm

South Tyrolean Master
Santa Maria Maddalena in trono, 1220-230
Pine wood (Pinus Cembra) with traces of polychromy
54 x 26.5 x 18 cm

Francesco Joao
Untitled, 2023
Gouache, vinyl, acrylic on raw canvas
30 x 45 cm

Jens Froeberg
Still life, 2022-2024
Oil on canvas
28.5 x 20.5 cm

OFFICE

Anna Clegg
Interior 14, 2024
Oil on canvas
50 x 40 cm

Francesco De Bernardi
A reminder, 2024
Ink, watercolour and pencil on paper
25 x 100 cm

Special thanks to 10 A.M. Art & Longari Arte Milano.
TRIANGOLO

Hidden Structures

Brabant Atelier
Francesco Botticini
Anna Clegg
Lorenzo De Bellis
Francesco De Bernardi
Lucia Di Luciano
Jens Froeberg
Samuel Haitz
Francesco Joao
South Tyrolean Master

ON VIEW

21st November – 21st December, 2024

OPENING

16th November, 2024

Triangolo
via Stella, 14
26100 Cremona (CR)

Karl Ove Knausgård has a fondness for the baroque. In the second volume of the magnum opus that is his autobiography, the Norwegian writer, an epigone of Proust, notes: "...and when the mobility that art cultivated became immobile, this was what should be avoided and to which one should turn his back" (1). If mobility is an essential condition for art not to fossilize, then the idea of a hypothetical structure understood as a constraint could announce its dissolution. And what if it were the prerequisite for a rebirth instead?

In the exhibition "Hidden Structures", Triangolo gathers the perspective of a group of artists who, knowingly or not, and through various mediums, engage in reflections on such theme. What are the structural limits of a work of art? To what extent is the artist aware of their existence?

We have been taught the precept that, precisely where the composition of a painting seems dictated by free will, in reality, pyramids and circles support the framework, bestowing harmony. A technical but not immediately visible trick, yet still a cage that would constrain the painter to move within poorly tolerated barriers. If then, from the serenity of the Renaissance we delve into the neuroses of the Baroque, where, quoting Descartes, the judgments of men are based "on some passions that have previously conquered or seduced their will" (2), the lesson to be learned is that the upside-down world of the 17th century gives birth to dynamic compositions, where everything moves, rises, falls, and crowds together (3). The man of the 1600s is captivated by the new to the point of numbness and every direction explodes. But this is art at the service of a non-transcendent structure, the ideological one, because the sociopolitical order is untouched (4).

There are, therefore, structures that the artist, as an individual tied to a specific era, has at their disposal and which at the same time, indicate the boundaries of creative decision-making. By observing the exhibited works, the attitude towards them seems to suggest a constant tension between instances of escapism and acceptance, even instrumental. Declared or not, invisible or manifest, whether geometric, mental, or ideological, structures have always existed. The organization of space, body, and time, in every historical phase, is nothing other than the symbolic representation of the disposition and function of all the creative forces present within the fabric of that specific culture

It is the artists who, tied to a determined moment in which they grow and develop, progressively modify and surpass the order from which they spring, thus preparing the ground for the next generation. From this bond to the fundamental symbolic forms of their time, even genius cannot free itself more than what, in its own work, it is capable of contravening already established constants.

Thus, the "mobility" exalted by Knausgård configures itself as the ability to inject vital lymph into what appears stagnant and out of tune with the present, creating new limits, and therefore structures, that replace those that are now inadequate and stagnant, pushing the fence a little further away. "Every limit is a beginning as well as an ending" (5) George Eliot wrote, today as centuries ago.

Let the example of the painter and sculptor of the 15th century exhibited here serve, who, in the figures of the possessed and the thieves, outsiders like that of the artist himself, seem to don the role of those who have dared to challenge the rigid theological framework and its insurmountable margins, ridiculing, for a moment and at great cost, a sclerotic world.

(Carlo Prada)

1. Karl Ove Knausgård, *My Struggle*, Volume Two, 2009, p. 432, ed. Narratori Feltrinelli
2. R. Descartes, *Treatise on the Passions of the Soul*, 1649, p. 48
3. J. A. Maravall, *Culture of the Baroque*, 1975, p. 300, ed. Il Mulino
4. See note 3, p. 376
5. G. Eliot, *Middlemarch*, 1871, p. 1009, ed. Garzanti (2021)

LIST OF WORKS

GROUND FLOOR

Brabant Atelier

Il buono e il cattivo ladrone, 1480-1490

Walnut wood in high relief with traces of polychromy

h. 56 and 58 cm

Francesco De Bernardi

A note, 2024

Wood, white matt enamel, light bulb, nails, brass buttons, iron wire

ø 30 cm

Francesco De Bernardi

Dedico questa sfera a Fleur Jaeggy, 2024

Wood, nails, plastic-coated iron wire, wooden shoe lasts, pencil drawings on paper, ink drawing on paper, copying paper

ø 30 cm

Francesco De Bernardi

Got to do it pretty soon, 2024

Wood, nails, felt, brass buttons, found wire

ø 30 cm

Anna Clegg

Musician, 2024

Oil on canvas

35 x 30 cm

Samuel Haitz

Dreams about people who move like you (close-up), 2024

C-print mounted on aluminum, framed

29.7 x 42 cm