

**ICA MILANO  
ISTITUTO CONTEMPORANEO PER LE ARTI**

**In the context of  
RISORGIMENTO - MILAN VIRTUAL ART SUMMER  
A project by Massimo De Carlo**

**LA SIMMETRIA DELLA FRAGILITÀ / THE SYMMETRY OF  
FRAGILITY**

**A virtual exhibition project  
Curated by Alberto Salvadori and Luigi Fassi**

**With works by Maliheh Afnan, Miriam Cahn, Lisetta Carmi, Louis  
Fratino, Arjan Martins, Jennifer Packer, Andy Robert, Cathy  
Josefowitz e Portia Zvavahera.**

**Tuesday 23rd June - Sunday 5th July 2020  
Massimo De Carlo Virtual Space: [www.massimodecarlo.com/  
vspace](http://www.massimodecarlo.com/vspace)**

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Fondazione ICA Milano presents *La simmetria della fragilità / The symmetry of fragility*, a collective exhibition conceived and realized in occasion of Massimo De Carlo's Virtual Space, dedicated to one of the most interesting topics that emerged during the over 70 days of lockdown.

The show is part of the project Risorgimento - Milan Virtual Art Summer, promoted during the summer by Massimo De Carlo. The gallery invited five exhibition spaces of Milan to experiment the union between art and virtual reality through its VSpace. ICA Milano will be protagonist from Tuesday 23rd June to Sunday 5th July 2020 with the third exhibition proposal of VSpace.

*La simmetria della fragilità / The symmetry of fragility* is curated by Alberto Salvadori and Luigi Fassi and presents a selection of works by Maliheh Afnan, Miriam Cahn, Lisetta Carmi, Louis Fratino, Arjan Martins, Jennifer Packer, Andy Robert, Cathy Josefowitz and Portia Zvavahera

The virtual exhibition gathers together works realized by authors with different origins, cognitive encyclopaedias and generations, sharing an approach to the real characterised by values ascribable to the concept of "fragility".

Contemporary communication language evaluates fragility as a negative condition of inferiority, a defect of origin to be corrected, leading to social marginalization and condemnation to uselessness. Nevertheless, it is a common feeling, supported by art's reflections in all art forms and by medical and psychological researches – that fragility conceals values of sensitivity, delicacy, dignity and kindness. A prime quality of fragility is its ability to foster understanding of one another, opening up to the dimension of care and community, up to the intuition of the unspeakable and unseen that accompany us in life.

Within the curatorial text, curators Alberto Salvadori and Luigi Fassi write:

*"Fragility is a constantly instable balance but also an essential fact of every moment of human condition. This is why fragility is also a state of grace, element of formation and growth through experiences at any stage of life, founding condition for the adventure of interpersonal experiences. Fragility, in the words of Eugenio Borgna, is the destiny of each of us and is intertwined with the awareness of precariousness of human nature, in which everyone is a person as open to a relational dimension, made up of words, listening gestures and acceptance of others. The relationship between man and nature is enriched by images and words created by individuals to share their experience of the world".*

*"Words, that are in their essence as fragile as images, are in fact extremely powerful as they are carriers of unexpected, transcendent, luminous and dark meanings. To be able to listen one shall keep quiet, to be able to see one should listen. Not everything can be said, not everything can be expressed; a painting's silence allows us to listen without the illusion of being able to explain thoughts and emotions that we feel when we are in front of it. Silence and words, muted by their fragility, can reveal themselves as more powerful, more sound and more resistant than someone who speaks. Avoiding useless words in the quest for necessary ones, requires the space of silence and the search for another element – joy – that is suspended between fragility and the absolute. Joy doesn't live on the past nor on the future, it consists of a moment of delightful growth of the present, radically different from happiness".*

Bringing further the digital approach applied to Charles Atlas' exhibition and to the program of lectures Conessioni Inventive, held in collaboration with MAN of Nuoro, Fondazione ICA Milano takes another step towards the virtual experimentation, imagining new ways to share and promote contemporary arts through a remote interaction that becomes immersive thanks to the 3D technology.

## THE ARTISTS

**Maliheh Afnan (1935 Haifa, Palestine - 2016 London, UK).**

**Miriam Cahn (1949 Basel, Switzerland). Lives and works in Stampa, Switzerland.**

**Lisetta Carmi (1924 Genoa, Italy). Lives in Cisternino, Brindisi, Italy.**

**Louis Fratino (1993 Annapolis, USA). Lives and works in New York, USA.**

**Arjan Martins (1960 Rio de Janeiro, Brazil). Lives and works in Rio de Janeiro, Brasile.**

**Jennifer Packer (1984 Philadelphia, USA). Lives and works in New York, USA.**

**Andy Robert (1984 Les Cayes, Haiti). Lives and works in New York, USA.**

**Cathy Josefowitz (1956 New York, USA – 2014 Geneva, Switzerland).**

**Portia Zvavahera (1985 Harare, Zimbabwe). Lives and works in Harare, Zimbabwe.**

## THE CURATORS

**Alberto Salvadori (1969 Italy)**

He got a degree in Art History at the University of Pisa, where he also graduated in History of Modern and Contemporary Art of the European Countries. He was awarded scholarships at Sussex University and Reading University. In 2001 he attended the Master in Curatorial Studies at Accademia d'Arte di Brera in Milan. He has worked at Galleria d'Arte Moderna e Contemporanea in Torino and from 2003 to 2009 he has curated the catalogue of the collection of Galleria d'Arte Moderna Palazzo Pitti in Florence. Between 2009 and 2016 he has been director of Museo Marino Marini in Florence. Since 2017 he is curator of the Established Masters and Decades sections for MiArt, the modern and contemporary art fair of Milano. He is currently director of OAC, a project by Fondazione CR Firenze and since 2019 he is director of ICA Milano, a private not-for-profit foundation established by Salvadori himself, together with Bruno Bolfo, Giancarlo Bonollo, Enea Righi and Lorenzo Sassoli de Bianchi, who is currently president of the institution.

**Luigi Fassi (1977, Italy)**

Luigi Fassi is the artistic director of MAN-Contemporary Art Museum in Nuoro, Italy. From 2012 to 2017 he held a position as visual art curator of the Steirischer Herbst Festival in Graz, Austria where he curated several exhibitions and public art projects. From 2009 to 2012 he was the director of Ar/ge kunst Kunstverein in Bolzano, Italy, A Helena Rubinstein Curatorial Fellow at the Whitney Museum ISP (2008-09), he has organized exhibitions for venues including Malmö Konstmuseum, Sweden, FRAC Corsica, Francia; GAM Torino, Italy; Museo Marino Marini, Florence, Italy; Kunsthalle Helsinki, Finland; Fondazione Morra Greco, Napoli; Pori Art Museum, Finland; ISCP, New York City; Prague Biennale, Czech Republic. Author of extensive essays for Artforum, Flash Art, and Domus, Fassi is a regular contributor to Mousse Magazine and Camera Austria. From 2010 to 2017, Fassi organized the Present Future section at Artissima, Turin, Italy. In 2016 he has been a fellow of the Artis Research Trip Program in Tel Aviv and curator of the XVI Quadriennale in Rome, Italy. Currently he is a Committee Member of ART-O-RAMA International Art Fair in Marseille, France, and curator of at Investec Cape Town Art Fair in South Africa.

## ICA MILANO

Fondazione ICA Milano – Istituto Contemporaneo is a non-profit private foundation dedicated to contemporary arts and culture, research and experimentation, in which different personalities from the art world converge, including artists, collectors, art professionals and passionate. Directed by Alberto Salvadori, ICA is the first Institute for Contemporary Arts originating outside the Anglo-Saxon world, situated in the ex-industrial area of Via Orobica in Milan.

Their activities include a public offer where sharing and participation are the key words to understand their attitude. Exhibitions, art publishing, ceramics, cinema, performance, music, literature, seminars, didactic workshops and much other, will constitute a path revolving around interdisciplinarity and transmediality. Expression of a precise Milanese identity, historically putting into relation private initiatives with the institutional dimension, ICA finds inspiration in the give-back culture, namely give back to share.

### THE EXHIBITIONS

- **Apologia della storia – The Historian’s Craft**, curated by Alberto Salvadori and Luigi Fassi (25th January – 15th March 2019);
- **Hans Josephson**, curated by Alberto Salvadori and Galleria dell’Ariete. A documented story, curated by Caterina Toschi, first edition of Gallery Focus, the project exploring the story of Italian galleries from the Fifties to today (24th March – 2nd June 2019);
- **Equivalences – new work by Julian Stair; Towards New Canons**, ceramics and contemporary art in Great Britain, curated by Tommaso Corvi-Mora, featuring in Ceramics, with which ICA intends exploring the use of ceramics as artistic medium (21st June – 15th September 2019);
- **Books and Others**, the first edition of an event dedicated to art books and visual culture that will become an annual appointment (27-29 September 2019);
- **MASBEDO – Why Frontiers Change**, curated by Alberto Salvadori (12th October – 10th November 2019)
- **Simone Forti. Vicino al Cuore / Close to the Heart**, curated by Chiara Nuzzi and Alberto Salvadori and **When the Towel Drops, Vol. I | Italy** by the collective Radha May, curated by Claudia D’Alonzo (29th November 2019 – 2nd February 2020)
- **Arte Povera e “Multipli”**, Torino 1970 – 1975, curated by Elena Re (13th December 2019 – 2nd February 2020).
- **Charles Atlas. OMINOUS, GLAMOROUS, MOMENTOUS, RIDICULOUS**, curated by Alberto Salvadori (April 1st – 3rd May 2020)

## MASSIMO DE CARLO

### RISORGIMENTO - MILAN VIRTUAL ART SUMMER

With RISORGIMENTO Milan Virtual Art Summer the gallery Massimo De Carlo gathers together the most interesting contemporary art realities in Milan through an unusual and unexpected format. During the summer the new virtual space Massimo De Carlo VSpace hosts five Milanese spaces that have conceived and realized specific projects for such occasion. Realized through the use of contemporary technologies of three-dimensional design, Massimo De Carlo VSpace offers an immersive experience enjoyable through the web and the hardware Oculus. Because its digital nature, the VSpace is a flexible and dynamic identity: the perfect platform to be used and shared by different realities to experiment a new exhibition methodology for the system of contemporary art.

# Colophon

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Luisa Delle Piane

ICA Milano counts on the collaboration of various professionals: the lawyer Ivan Frioni for the legal advice, Damiana Leoni for the support in the external relations, Franco Broccardi for the tertiary sector.

## THE ARTWORKS

Andy Robert, *Greyhound II Grace*, 2019, oil, acrylic, watercolor, pencil, ink, charcoal and spray paint on linen, 244.5 x 183.5 x 5.7 cm. Courtesy the artist, Greene Naftali, New York, and Hannah Hoffman, Los Angeles.



Andy Robert, *Justin*, 2019, Oil and pencil on canvas, 101.6 x 91.4 cm. Courtesy the artist, Greene Naftali, New York, and Hannah Hoffman, Los Angeles.



Arjan Martins, *Untitled*, 2016, acrylic on canvas, dimensions variable. Courtesy the artist and A Gentil Carioca, Rio de Janeiro.



Cathy Josefowitz, *Cathy et Romain*, 1975 ca., oil on cardboard, 80 x 119 cm. Courtesy lesamisdecathyjosefowitz, Picture by Daniele de Lonti.



Cathy Josefowitz, *Portrait de Romain*, 1977, charcoal, pastel, and gouache on paper mounted on panel. Courtesy lesamisdecathyjosefowitz, Picture by Daniele de Lonti.



Jennifer Packer, *No Mind For Yearning*, 2015, oil on canvas, 164.5 x 114.5 cm. Courtesy Corvi-Mora, London.





Jennifer Packer, *Vision Impaired*, 2015, oil on canvas, 107.5 x 137 cm. Courtesy Corvi-Mora, London.



Lisetta Carmi, *I travestiti*, 1965-1970. Digital print, 2017. 40x30 cm (image 38x24,4 cm), edition of 6 + 1AP. Courtesy Lisetta Carmi / Martini & Ronchetti, Antoine Levi, Paris.



Louis Fratino, *10am*, 2019, oil on canvas, 22,8 x 30,5 cm. Private collection, Qatar. Courtesy Antoine Levi, Paris.



Louis Fratino, *Head*, 2018, chalk on paper, 30 x 23 cm. Private collection, London. Courtesy Antoine Levi, Paris.



Maliheh Afnan, *Suspended Sentence*, 1988, mixed media on paper, 20x19 cm. Courtesy the Estate and Lawrie Shabibi, Dubai.



Maliheh Afnan, *Wartorn*, 1979, mixed media on cardboard, 56x66 cm. Courtesy the Estate and Lawrie Shabibi, Dubai.



Maliheh Afnan, *The Calligrapher*, 1991, mixed media on paper, 40x33 cm. Courtesy the Estate, Lawrie Shabibi, Dubai, and Rose Issa Projects.



Miriam Cahn, *Herumliegen* 8+13.07.2009, oil on canvas, 90 x 195 cm. Courtesy the artist and Galerie Jocelyn Wolff, Paris.



Miriam Cahn, *Könnteichsein* 14.3+30.8.19, oil on wood, 51 x 39 cm. Courtesy the artist and Galerie Jocelyn Wolff, Paris.



Miriam Cahn, *Soldat* 18.04.2010, oil on canvas, 125 x 60 cm. Courtesy the artist and Galerie Jocelyn Wolff, Paris.



Portia Zvavahera, *Cover Me*, 2017, oil based printing ink and oil bar on canvas, 203 x 126 cm. Private Collection. Courtesy Stevenson, Cape Town and Johannesburg.

