

Seeing the invisible**at Riccardo Crespi Gallery, Milano****Charif Benhelima (B) / Kristina Braein (N) / Heman Chong (SGP) / Michel de Broin (CAN) / Shin il Kim (ROK) / Lucas Lenglet (NL) / Jan Mancuska (CZ) / Conor McGrady (USA) / Melvin Moti (NL) / Sancho Silva (P) and John Hawke, USA / Nasan Tur (D)**

The erased, the void, the missing, the unmarked or the left-out, transparency, infinity or even nothingness, as well as the idea of emptiness in Zen Buddhism, are notions that come into mind when thinking about *Invisibility*. It seems that the term almost always brings up issues of immateriality. Thus, it embraces a whole area in philosophy and perception theory, which has emerged in curatorial and critical thinking lately.

Transferred into the art-context, the term *invisibility* is at the same time obviously a contradiction in itself: Always only recognizable through its counterpart visibility it seems that nothing can *invisible*, except for sheer thoughts and concepts...

Already in the 1960s, invisibility was reflected upon in articles, exhibitions and art works, by artists such as Robert Morris, Hans Haacke or Robert Barry, who used immaterial and invisible materials like steam, wind or gas. Today other immaterial concepts such as gossip or rumours are being considered in the discussion about invisibility.

The 12 international artists chosen for this show address invisibility quite differently, sometimes metaphorically, but always in optical ways they approach the ambiguous *invisible*, reflecting on our everyday surroundings, and often hinging on political issues. In the sense of "hiding", the invisible here can even border on camouflage or illusions thereby rediscovering and redefining the classical notion of the *trompe-l'oeil*.

Seeing the invisible tests the limits and borders not only of the visible but of art itself, enriching our perception.

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