

Comment

Search



HOME NEWS ART MARKET COMMENT SPECIAL REPORTS FEATURES SHOWS & EVENTS SISTER PAPERS

ARCHIVE

JOBS

COMMENT > Comment Reviews Blogs

COMMENT

The Buck Stopped Here: 'Post-Art' and verbal pyrotechnics at the Italian Cultural Institute

by LOUISA BUCK | 31.03.2016



TOPICS

The Buck stopped here

Italian Cultural Institute

The panel: Marco Delogu, Eugenio Re Rebaudengo, Gregor Muir and Manuele Cerutti

- Print
- Email
- Facebook
- Twitter

Gregor Muir may be recently returned from the travails of a monsoon-drenched Hong Kong, but the ICA's supremo was firing on all verbal cylinders at the Italian Cultural Institute in London last

MORE ▼

night (30 March). Muir sang the praises of “Asian dematerialization and decentralization”, before declaring, “it’s discombobulating, I love it!” In the process he also coined the new term of “Post-Art,” which he declared to be the potential product of a global mid-twentieth century “where art will dissolve and meet other areas of production.”



The artist Manuele Cerutti and curator Eugenio Re Rebaudengo

The occasion for this animated outpouring was a panel discussion in the stately surroundings of the Italian Cultural Institute in Belgrave Square, which is currently housing an exhibition of the richly enigmatic paintings of Turin artist Manuele Cerutti. Fellow Torinese Eugenio Re Rebaudengo, founder of the online art platform Artuner, organised the show. And Signore Cerutti showed himself to be no slouch in the vocabulary department either, introducing the audience—or this member at least—to the term “Proprioception”, which is both the title of the show

and also describes the body's innate ability to perceive movement and sense its placement within space without having consciously to look. A quality that was apparently much explored by column-dwelling Syrian hermits of old, and will no doubt come in very handy when experiencing Muir's frenetic Post-Art sensory meltdown.

YOU MIGHT ALSO LIKE



Mind and body and piña coladas at the Delfina Foundation



The new London mayor Sadiq Khan woos the culture sector



Jeff Koons pops up in Vauxhall for opening of new show

SERVICES

Subscribe

Subscribe to our newsletter

CONTACT

Contact us

Advertise

ABOUT

Company

Sister Papers

SOCIAL

 Facebook

 Twitter

 Email



Comment

HOME NEWS ART MARKET COMMENT SPECIAL REPORTS FEATURES SHOWS & EVENTS SISTER PAPERS

ARCHIVE

JOBS

COMMENT > Comment Reviews Blogs

COMMENT

The Buck Stopped Here: Delacroix's disciples, Shrigley's satirical sketches and more in this week's London exhibition round-up

by LOUISA BUCK | 01.04.2016



Delacroix's Convulsionnaires of Tangier (1837-38) © The Minneapolis Institute of Arts

TOPICS

- The Buck stopped here
- Exhibitions
- National Gallery, London
- Barbican London
- Italian Cultural Institute
- Stephen Friedman Gallery

- Print
- Email
- Facebook
- Twitter

Delacroix and the Rise of Modern Art, National Gallery (until 22 May)

places and people are given separate portrayals, whether Rineke Dijkstra's clubbing Liverpool teenagers, Jim Dow's empty Peckham eel and pie shop or Bruce Gildea's huge, excruciatingly-detailed faces of battered Britishers who have seen much better days. This cavalcade culminates in Hans Eijkelboom's digital slideshow of the crowds in Birmingham's bullring, who now hail from all corners of the globe, but are grouped according to the details of their dress.



Installation view of *Proprioception*: Manuele Cerutti at the Italian Cultural Institute London. Courtesy of the artist and ARTUNER. Photo: Damian Griffiths

Manuele Cerutti: *Proprioception*, Italian Cultural Institute (until 12 May) and [online](#)

I learnt a new word at this show of strange, sombre, oil paintings by Turin-based Manuele Cerruti, his first in this country.

“Proprioception” apparently describes the body’s innate ability to perceive movement and to sense its spatial placement without having consciously to look. This intense, instinctive bodily experience of space underpins Cerruti’s paintings,

in which he often uses inanimate objects as substitutes for the human figure. In three large works a common stepladder balances precariously and in turn holds other objects—a rolled quilt, a book, a stick—in a fragile equilibrium that seems as charged with human behaviour as the two small self-portraits of the artist in which he uncomfortably balances a chair across his shoulders.

In a series of small canvases, and one work on board, keenly observed objects are isolated and carefully positioned in such a way that they lose their original function and form, and produce charged, suggestive relationships with each other. A pair of nails placed tip to tip, a duo of car sidelights laid on a stool, a strip of something unidentifiable and shiny propped against a wall, are all infused with a surreal strangeness that also owes much to Cerruti's lush but meticulous handling of the oil paint. The subtle subjectivity and sense of physical presence that emanates from these beguiling works confirms yet again that painting is still as alive and relevant as ever.

David Shrigley: Drawings and Paintings, Stephen Friedman Gallery (until 20 April)