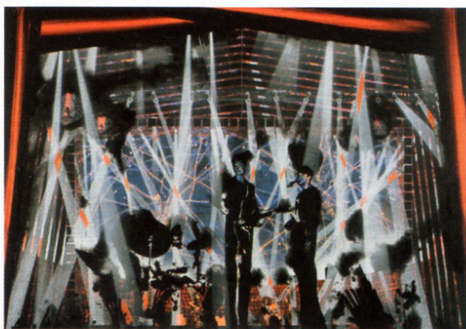


REVIEWS

VISIONS

MONICA DE CARDENAS - MILAN



BARNABY FURNAS, *Concert (Spacement 3)*, 2011. Water dispersed pigment, color pencil, Saral transfer paper and acrylic on linen, 116 x 147 cm. Courtesy Monica De Cardenas, Milan / Zuoz (CH).

As part of an exhibition program that is consistently international in scope, the Milanese art space Monica De Cardenas now hosts a painting survey that disregards formal aesthetic classifications in order to explore the boundaries between the descriptive image and pure abstraction. In “Visions,” the hermeneutic possibility of vision functions an ideal “middle ground” between figuration and more instinctual approaches. Exploring this idea through the work of five celebrated painters, “Visions” offers a new and unexpected *raison*

d'être for contemporary painting.

The exhibition opens with Jules de Balincourt, whose work depicts scenes of American life with a critical yet utopian filter. In Balincourt’s visions, everyday images become hybrid icons of a world suspended between reality and dreams, and where the formal qualities of line and color are blurred by allusive content. Similarly, Tomory Dodge’s pictorial mimesis is only slightly hinted at in all his works in the show such as *Hospital* and *Untitled* (both 2011). Using a unique language, the antique imagery of Ryan Mosley invites the viewer to appreciate the carnivalesque value of the mask — exotic and surreal. Meanwhile, Barnaby Furnas stimulates the retina with hallucinatory experimental watercolors; the technique becomes a *pharmakon* without which it would not be possible to interpret the essence of the grotesque and the beautiful. But what happens when the contours of the represented figure is lost entirely in a play of polarities like the action of a chaotic dance? Welcome to the world of Ali Banisadr.

Margherita Artoni

ALI BANISADR, *The Shrine (detail)*, 2011. Oil on panel, 92 x 77 cm. Courtesy Monica De Cardenas, Milan / Zuoz (CH).

