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Riccardo Previdi  
"Fraktur," exhibition view, De Vleeshal,  
Middelburg, 2009

ART / EXHIBITION

## AN ITALIAN INVASION <sup>8</sup>

In the southwest corner of the Netherlands sits the small city of Middelburg, and in the center of the city, the de-facto former town hall, stands De Vleeshal. A Kunsthalle of sorts, the exhibition space realizes the initiatives of the Middelburg Foundation for Visual Arts (or SBKM). Little did this pint size provincial capital know that in 2008, when the SBKM hired curator Lorenzo Benedetti as its director, the city was in for some Italianization. In his short tenure, Benedetti has presented the works of young Italian artists including Dario D'Aronco and Riccardo Previdi, and for De Vleeshal's current exhibition (open from April 17 to June 13), Francesco Arena. Clearly a champion of Arena's politically tinged work, Benedetti recently curated him into a group show at Kunsthalle Mulhouse, "Les sculptures meurent aussi" (The Sculptures Also Die), alongside Ida Ekblad, Michael Dean and Oscar Tuazon, among others. In his most recent work, Arena dissected the narrative of a the tragic and mysterious 1969 death of the Italian anarchist Giuseppe Pinelli, who fell to his death from the fourth story of a Milan police station while under interrogation. Poetically literal to the point of arbitrariness, Arena's work is often concerned with numbers: heights, distances, dimensions. A ladder measures the height of Pinelli's fall in *19,45 metri di metallo sotto*

*forma di scala (la caduta di Pinelli)* (2009), and in *92 centimetri su oggetti (la ringhiera di Pinelli)* (2009), utilitarian objects mark the height of the railing from which he fell. The numbers act as a near futile commemoration, obsessively recounting an event gone principally unobserved. But the numbers at De Vleeshal don't lie: this Italian invasion has neither colonial nor anarchistic intentions, only curatorial.

LEAH WHITMAN-SALKIN

[www.vleeshal.nl](http://www.vleeshal.nl)  
[www.francescoarena.com](http://www.francescoarena.com)

PUBLISHING

## FANTOM <sup>9</sup>

Capturing what the editors allude to as the fleeting, ghostly, apparitional nature of images, *Fantom* is a magazine in eulogy and celebratory critique of the photographic. The editors—writer and curator Cay Sophie Rabinowitz and photographer and photo editor Selva Barni—have situated their magazine, which is based both in New York and Milan, as a platform for photographers, assisting them in expression through outlets other than the lens. The eye-catching spreads are constructed via defined sections: "Eye to Eye," dedicated to conversations between photographers; "Eye of the Beholder," where gallerists analyze the work of their artists; or "By Appointment Only," in which curator Francesco Zanot reveals the private collections of international collectors. This structure allows for a fluidity and clarity within the magazine's editorial outlook while creating an almost modular, readymade format in which the unexpected can be counted on. This nascent transatlantic publication, now editing its fourth issue due out in the spring months of 2010, frames a disjointed medium in its glossy, nearly ad-free pages, finding little continuity but plenty of visual fodder.

LEAH WHITMAN-SALKIN

[www.fantomeditions.com](http://www.fantomeditions.com)

ART

## LUPU BORGONOVO <sup>10</sup>

Most Italian artists active today have studied at Accademia di Brera in Milan, a place soaked in history that is home to the magnificent Pinacoteca featuring masterpieces by Mantegna, Bellini, Caravaggio, Piero della Francesca, Raffaello and many others. In the

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