

PRESS RELEASE

Artists	Biasi, Lieber, Megert, Tevet
Title	<i>Tra il caso e la necessità</i>
Curated by	Gianluca Ranzi
Where	MAAB Gallery, via Nerino 3, 20123 Milano
Opening	Thursday March 28 th , 2019 12 – 6 pm
When	From March 28 th to May 17 th , 2019
Hours	From Monday to Friday 10.30 am – 6 pm

Comprising works by Alberto Biasi, Axel Lieber, Christian Megert and Nahum Tevet, the exhibition curated by Gianluca Ranzi focuses on the fascinating theme of chance, suggested by the title of the well-known book by the French biochemist Jacques Monod.

Art, cinema and literature are evidence of the existence of chance: they show how the bifurcations (of existence, opportunities or events) are continuous and often unforeseen.

The numerous possibilities that art presents give rise to different, often divergent, worlds that confute the idea of a single world held together by necessity. Monod argued that it is only a view of the whole picture that keeps chance and necessity together and can explain the evolution of humankind and hence its cultural processes. What the artists participating in this exhibition have in common is — despite the diversity of their respective practices and the variety of their output — an ambivalent attitude that demonstrates, on the one hand, the necessity of form (Axel Lieber), composition (Nahum Tevet), dynamism (Albert Biasi) and space (Christian Megert), but on the other inserts an antibody into their works. In a sense this is a derivative of chance and it shatters the order and necessity of their original formulation.

In the case of Alberto Biasi, the optic-perceptive dynamic of his works is enriched by an infinite multiplicity of cases and sub-cases. Thus it becomes more complicated and opens up to the variation not only of colour but also, and above all, of perception, so that, rather than exclusively the centre, there is an inexhaustible wealth of viewpoints, spatio-temporal perspectives, very ingenious technical inventions and subtle psychological devices: these are machines capable of promoting emotion that is both internal and external to the work.

For Nahum Tevet, the work reveals a memory that functions in fragments and is practically triggered off by the deconstruction of objects, with regard to both their meaning and their purpose. The interaction between form, colour and space is also a symptom of a mentality that is heir to the historical avant-garde movements but is not dominated by them, while here and there the colour and the *non-finito* serve to reduce the sense of an overall project and eliminate ideology through its continuous remodelling and readjustment.

Christian Megert uses light and reflection as a laser that segments, intersects and decomposes the picture space, expanding to the surrounding area and the spectator's perceptive dynamics. The mirror becomes the principal means for propagating the multiple identities and freely formulating new, continuous hypotheses for spatial modulation. In this way, complexly constructed elements create movements through the reflection and dynamic of the correspondences, also by means of dissonance.

Axel Lieber's installations and assemblages are an ironical and surreal journey around the world of everyday objects, which become riddles and puns, are miniaturized or enlarged, held in check or deconstructed. Suggesting an infinite number of possible worlds, anthropology, science, humour and imagination coexist in his works, continuously challenging logic and also constituting an irresistible pleasure for the intelligence.