

C O L L E C T I B L E

VOL. 7

spring-summer
2018
UK £8
IT €10

The urge to escape
from selfhood and the
environment is in almost
everyone almost all the
time. ALDOUS HUXLEY

escape to be

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Vlatka Horvat ▲ End in Sight (04) ➤ End in Sight (07) 2017. Giclée print collage on Hahnemühle Photo Rag.
Courtesy the artist and Renata Fabbri Arte Contemporanea



Horvat's investigation into the landscape seems to culminate with a particular focus onto the line of the horizon, an element indicating both the finitude of the human being and its tension towards unlimited possibilities. At times, the horizon is even abstracted and dissociated from the reality of the landscape. The artist stretches it and distorts, alienates it from any actual spatial context to turn it into pure image... or action. The line embodies a movement of cutting, removing and shifting... the line defines the way in which the artist re-imagines a given figure. It is the space of tension and shift towards a new formulation, the tool to re-think the mode of conceiving and articulating the human subject. It is a vibrant space, a fertile ground incubating new potentialities for the image. Horvat's line is neither a scar nor a mutilation but instead a re-configuration. Most importantly it implies an element of visual deception and playfulness. Functioning as both a tangible and semiotic threshold, the line doesn't only allow forms of hybridization or apparent transfiguration: it marks the disappearance of the subject. The figure is hiding, or being hidden or, perhaps, insinuating a different way of being "present", excluding some of the factors that define its conventional representation so to bring forward other possibilities. A little bit like what happens when one of our senses is disabled: the remaining ones are suddenly amplified. And so it is for the human figure: its fragmentation might empower its own depiction and constitution as a subject. # An essay by **Bianca Baroni**