

THE 3-SECOND RULE OF THUMB
Curated by Kaspar Müller

CARLA ACCARDI
CICCIO
PETER FISCHLI
JACK GOLDSTEIN
BILL HAYDEN
EMIL MICHAEL KLEIN
BEATRICE MARCHI
KASPAR MULLER
SUSANNE PAESLER
CINZIA RUGGERI
ICHAEL STEVENSON
LILY VAN DER STOKKER
ANDREAS ZYBACH

DECEMBER 15, 2023 - FEBRUARY 2, 2024

Galleria Federico Vavassori is very happy to be able to bring together this group of outstanding, conceptually driven works from different generations.

The title originally refers to a rule that offers the possibility of calculating, and thus anticipating, a possible collision, a potential danger that lies ahead, from a yet still safe distance. This is usually the distance between two moving cars, taking into account the speed and braking distance. It's the tightest calculation to still avoid a possibly fatal encounter. On the other hand, one can roughly calculate how far away the thunderstorm is by counting how long it takes acoustically after the lightning strike until the sound of thunder arrives. Basically, it's about assessing a risk in order to be able to take it. Within there is always an emotional side involved.

This is, to extend the example with cars, useful, as objects in the mirror are often closer than they appear. The rule of thumb, as imprecise as it is, helps to calculate, to navigate, to (self-)control our reaction to our perception, in a pragmatic way. What's the use of pragmatism if not to allow curiosity after all? As we scroll on our phones, the thumb remains, regressed, an instance in a less proverbial way, and impulse-control is already half way. Desire thrives and frivolity isn't freedom. But sometimes maximum tension (and possibly truth) lies in between (the poles, several) and the question is how to preserve this voltage in the creative process and then, in a work of art. For this we tear ourselves apart at times. This is pretty free of irony.

"Mistakes need to be cleaned up, but that is not the primary engine of personal or collective intellectual progress. What really lies beneath our feet at each moment is not a usefulness, but an inaccessible netherworld that we can use because it is there. It is the Empire of the Capital X." - Graham Hermann

- Kaspar Müller

LIST OF WORKS

ROOM 1

MICHAEL STEVENSON

Telethon Swear Jar, 2021

Fabric, foam, rubber, plastic, paper, wood, metal
86 x 42 x 34 cm

CICCIO

Cul-de-sac, 2022-2023

Oil and plexiglass on panel
20 x 25 cm

CICCIO

Cul-de-sac, 2022-2023

Oil and plexiglass on panel
27.94 x 35.56 cm

CICCIO

Cul-de-sac, 2022-2023

Oil and plexiglass on panel
20,32 x 25,4 cm

CICCIO

Cul-de-sac, 2022-2023

Oil and plexiglass on panel
23 x 30,5 cm

CICCIO

Ciccio

Cul-de-sac, 2022-2023

Oil and plexiglass on panel
28 x 35 cm

CICCIO

Cul-de-sac, 2022-2023

Oil and plexiglass on panel
27.94 x 35.56 cm

ANDREAS ZYBACH

Untitled, 2023

(please stay 1 meter away)

(mantenere una distanza di un metro per favore)

Laser-print-paper

Dimension variable

BEATRICE MARCHI

Salame, 2023

Oil on panel
65 x 30 x 3 cm

LILY VAN DER STOKKER

Please, 1993

Acrylic on wall
104 x 160 cm

CARLA ACCARDI

Arancio, 1969

Acrylic on Sicofoil laid on primed canvas
55 x 70 cm

ROOM 2

JACK GOLDSTEIN

Untitled, 1987

Acrylic on canvas
213,3 x 213,3 x 15,8 cm

SUSANNE PAESLER

Untitled, 1993

Lacquer on MDF
2 parts: 38 x 38 x 38 cm

MICHELLE GRABNER

Untitled, 2019

Oil on bronze
Diameter: 8,25 cm

CINZIA RUGGERI

Delicate and sensitive, 2019

Silk and ostrich feathers on canvas
56 x 40 x 1,8 cm

EMIL MICHAEL KLEIN

Vermillion Cross, 2023

Oil on canvas
70 x 60 cm

ROOM 3

PETER FISCHLI

Untitled, 2023

Wood, coated, LED-light, electrical components,
cable

236 x 70 x 16 cm

KASPAR MÜLLER

Untitled (Mandala), 2020

UV cured ink and Sennelier oil pastel on canvas

210 x 160 x 3 cm

BILL HAYDEN

Coast, 2023

Ink on paper

38.5 x 28 cm (unframed)

59.7 x 49.2 cm (framed)