

Art and love madness. The virtual exhibition curated by Piotr Uklanski

By **Ludovico Pratesi** - December 4, 2020

Piotr Uklanski accepted Massimo De Carlo's invitation and became the curator of the online exhibition dedicated to love affairs, interpreted by artists through portraits.

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How They Met Themselves. Folie à deux, curated by Piotr Uklanski. Exhibition view at Massimo De Carlo VSpace, 2020

The madness of love is a much-treated theme between art, cinema and literature, but perhaps it is the first time that it has risen to the role of the protagonist of an interesting exhibition visible until December 17 in the [VSpace](#), the virtual space of the Massimo De Carlo gallery.

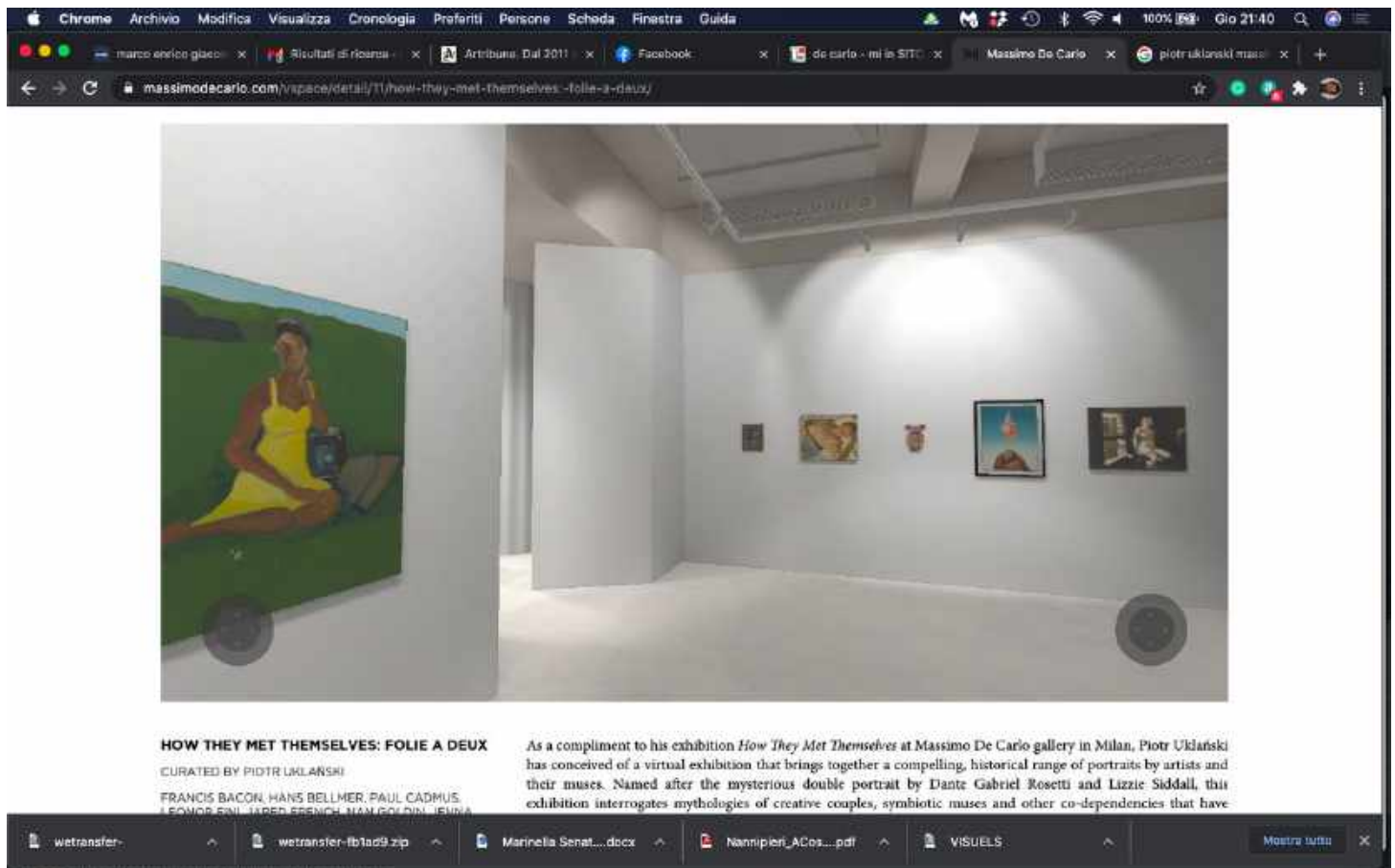
In these weeks of forced closure, the gallery owner asked some of his artists to curate a virtual exhibition, and **Piotr Uklanski** accepted the challenge with great intelligence, planning a collective dedicated to the theme of couples in the history of modern art, from the Pre-Raphaelites to our days.

THE EXHIBITION CURATED BY PIOTR UKLANSKI



How They Met Themselves: Folie à deux brings together the works of nineteen artists, and builds on the 1864 drawing of the same name by **Dante Gabriel Rossetti**, which portrays the artist and his model Lizzie Siddall and introduces the theme of the exhibition relating to couples creative.

" *Whether in the bedroom or in the study, putting aside the armor of patriarchy forces us to look again at the biographical facts and the intertwined artistic and cultural contributions of each individual and a couple,* " emphasizes Uklanski, who proposes the comparison between the works of **Man Ray** (*Solarized Portrait of Lee Miller*, circa 1929) and **Lee Miller** (*Man Ray Shaving*, 1929 circa) on the territory of photography but also of the tumultuous relationship between **Frida Kahlo** and her husband **Diego Rivera** (*Diego and Frida 1929-1944 (I) or Double Portrait of Diego and I*, 1944).



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ART AND LOVE RELATIONS

With a masterful choice of "impossible" works Uklanski has decided to tell the complex, and often contradictory, relationships between human beings through a narrative linked to the theme of the painted or photographed **portrait**, where the level of emotional tension, as in the case

Lover (1981), a secret portrait of his muse Helga by **Andrew Wyeth** or in **Nan Goldin** 's intense photograph of his girlfriend Siobhan Lidell, *Siobhan nude at the A-House, Provincetown* (1990). Not to mention **Francis Bacon** 's masterpiece *Two Studies for a Portrait of George Dyer* (1968), or astonished faces, similar to the ancient portraits of the Fayyum, protagonists of **Leonor Fini**'s work *Autoportrait avec Kot et Sergio* (1955).

THE INVOLVEMENT OF UKLANSKI

Last but not least, Uklanski's direct involvement in the exhibition should be noted, first with his reclining portrait painted by a young **Elizabeth Peyton** (*Piotr* , 1996) and then, in an even more irreverent way, through his new painting *Untitled (Alison)* , (2020), which depicts the lower back of his wife Alison Gingeras next to the fetishist painting by Félix Vallotton *Etude de fesse* (1884). "*Folie à deux is inspired by the complexities and psychological intensities that animated the couples gathered in the exhibition who wanted to immortalize their intense bond on canvas, paper or film as part of their artistic practice*", Concludes the curator of this review, an excellent example of an exhibition writing that has found in the virtual mode an effective and precise realization expedient.

- *Ludovico Pratesi*

<https://www.massimodecarlo.com/vspace/login/11/how-they-met-themselves:-folie-a-deux/>

RELATED DATA

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