

Fabrizio Prevedello. The Enthusiasm of Ideas.

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The creative process behind Fabrizio Prevedello's work in the Brown Project Space is defined by the artist himself as a long practical exercise to think on a larger scale. He presents a prototype, an unfinished stage of a mysterious project, born from the enthusiasm for making a sheltered environment, protected as a refuge or a nest.

The excitement of this idea led to the realization of an artwork accessible as a sculpture, with the interplay between solid and void working as a continuous movement. The filled part, the structure, is actually a thin membrane that has the task of separating the inside from the outside world. The aim is to build a hollow space, which will enclose a protected core. The inside, the emptiness, becomes full and dense whilst the viewer experiences the work with his entrance in the sculptural space.

The boundary of this cell, created to give temporary protection between the inside and the outside, is fleeting. As a bivouac in fact the sculpture has a raised floor that keeps its internal space, its core, protected from the outside world. The shelter created by the sculpture is then placed in a neutral landscape, which longs to be pure and metaphor of the inner space.

What does Fabrizio want to separate himself from? He wants to create a place protected from anything unnecessary, from all that which "chokes the inner core from our thoughts and rituals", from all that which "expels them from the pure core, removing the balance that allows us to be present with awareness."

Fabrizio Prevedello thus transforms Brown Project Space into a theater where his sculptural mise en scène can take place.

Past the first hall, an empty and worrying auditorium, the spectator continues his course to the hidden stage in the second room. Here the fruition will actually take place, with a two phases path.

The entrance, the "unfreundlich" part, consists in an oversized step and a dark cutting structure. To get into the sculpture the viewer must in fact pass through an arch made by rough slabs of slate; the common blackboard that here becomes bleak and hostile. The plates are "stitched" directly to the iron skeleton of the sculpture, hence assembling a gate that requires both a mental and physical effort to those whom are interested in accessing.

Exceeded this wing set in stone, awkwardly the viewer can get to the "freundlich" part: the inner core of the whole structure, the second and last great ellipse of our journey. It's our stage: a rough floor of chestnut beams recovered from the sawmill waste, contained in two iron rails, and surrounded by invisible walls.

Entering the structure the visitor becomes a part of this sculptural environment. He's introduced simultaneously, for its unfinished condition, into an enclosed and open space. We find ourselves in a practicable segment of a straight line still to be drawn, just hatched. The end of the line is in fact hidden and shaded by a frosted glass, which stops our path and our vision.

The glass is one of the objects, which Fabrizio leaves to the viewer to interact with: they're filtered notes of a journey without a calculated destination, which stop us on this in-becoming course.

On that hidden stage that the sculpture has become, the visitor becomes from spectator the actor of his own internal representation. After the first two acts, the entry and the exploration, the viewer can invent his own script, discovering the objects and the subsequent unknown factors, raised in relation to other elements of the whole sculpture.

The hammock, adopted to characterize further the protective function of the sculpture, is a reference to an everyday and homely dimension, of rest and security.

The glass, in addition to the temporary function of overshadowing the infinity of the structure, is primarily the note for the construction of the walls. Conceived as a membrane, the walls have the function to divide the inside from the outside, without hiding it. Right now they can only be imagined and so they are left in a state of potentiality, represented by nude iron lines that built the entire skeleton.

The suspended marble fragment is the last and most meaningful note that we meet. Located at the end of our path it reminds us the departure point of the sculptor's work; it is the geographical map of our journey, it is the evocation of a landscape that we can imagine, it is the score of the composition that accompanies the scene.

Fabrizio Prevedello in fact leads us, as the director of this sculptural representation, through the bones and the articulations inside his work. We are experiencing from inside the sculptural dynamics that he has staged.

Nothing is concealed: Fabrizio enthusiastically shows us the inner core of his artistic practice, free from interferences and unnecessary adornments, to give us a shelter where one can reflect on what is truly essential.