





## Fabrizio Prevedello - Arte Fiera 2016, Bologna

Antonio Grulli

Fabrizio Prevedello is a sculptor in the wide sense that the term assumes today. Unlike many of his colleagues, however, he keeps a tight bond with what it meant to be a sculptor up until a few decades ago, and the works presented here provide a fine example. The first piece that strikes the eye upon entering the display area is a tall sculpture fashioned primarily of marble and concrete. Several blocks of different geometric shape resting on a wide base fitted one atop another create what appears to be some strange obelisk, a geometrical abstraction of a highly elongated mountain that resembles in certain ways the shapes of the utopian projects of the very first Modernist architects recently re-presented also by the likes of Herzog & de Meuron. The aspect of architectural *maquette* is, however, contradicted by the presence of metal loops through which guy wires might be slung for handling and transport.

The mountain element is not important only for the sculpture's shape, but also for its evocation of spiritual significance, which in my opinion is often present in Prevedello's work, albeit not prominently. Stopping by his new studio a few weeks ago, I was reminded of how Sottsass traced his love for a concept of "heaviness" back to his having been born in the mountains and moulded there for life. In these years of praise for lightness it was a nice surprise to read about the entirely mountain dweller's need to make things heavy and stable with ample, massive bases anchored to the ground with no risk of tipping over. Perhaps all this has something to do with the idea of balance, with the anchoring of one thing to something else that eliminates every risk of falling, just because it's so easy to fall in the mountains. All this becomes *forma mentis*; there's nothing like fear for creating *forma mentis*, and so every time Fabrizio produces a work, it's always well balanced, or else the requisite hooks and clips, some solid welding point that immediately becomes also a point of mental energy and psychological friction are provided.

But another, functional *forma mentis*, even if in contrast with the first, comes to Prevedello from the particularity of the mountains in which he's been living these recent years, mountains that are different from all the others we might imagine. Fabrizio has been living for many years now in the Apuan Alps, and they've become a fundamental part of his work, an inspiration, the one true subject of his various pieces, the stage for some of his performance art that take subsequent form in sculptures and videos, and they also serve as the catchment area for most of the materials he uses. Roving the Apuan peaks and foothills you can't help but notice all the rock material of various type piled here and there. Everywhere you go you encounter heaviness, weight that cannot even be quantified by the neophyte, but everywhere this massiveness is offset by the habits developed to counter it. Nothing is ever allowed to lie on the ground because nobody will ever be able to pick it up again. Everything's got to be kept ready to take flight, raise its head. We've always got to be able to move everything, and quickly as well. We've always got to be able to slide "hands" beneath the block in order to lift it up, or else use expedients like the wooden beams that raise also this sculpture up off the ground and help protect people's hands. That's another type of fear that often sneaks into Fabrizio's work, one that can be discerned also in the other works on display, albeit to a lesser degree.

These similarities with Sottsass and a full field of suggestions and passions typical of groups like the Memphis group also appear in the preference for an intentionally shrill, cacophonous, and showy combination of materials and forms that seem to be forcibly, artificially lumped together. Entirely absent from Prevedello's work is the Memphis designers' passion for color, which he shuns in favor of the chromatic and textural juxtapositions offered nearly exclusively by his materials. But the root, a zeal for everything that represents a return to Man's primordial dimension, is the same. Primordial, intended as the recovery of archetypal and ancient forms, myths, and methods, as the sharing of primal and primary ways of creating art that may be found in



**Fabrizio Prevedello**

**Accumulazione per scomparsa (124)** / Accumulation for disappearance, 2015

Reinforced concrete, Verde Serpentino and Marron Fossil marble, mollusk fossil, iron, rope, wood, chalk

219x140x120 cm

*A number of elements in reinforced concrete and marble are fitted one atop another. They are tied together with a rope and rest on two beams of wood. The entire composition is enclosed in two lines drawn in chalk on the floor.*



certain types of folk or naïf art and structures built by people without any type of professional skill or cultural awareness of art. Even when observing this sculpture from close-up, we see that each face of the polyhedron is composed of either a particular type of marble or rough concrete. Fossils, the metal loops mentioned earlier, the wood supporting beams, the chalk line drawn on the floor that delineates an elongated space, it's as if every component element had been scavenged from a pile of debris or a marble mill scrap yard and used as is, allowing even the polyhedron's shape to be dictated by pure chance, the recovery of one marble slab over another.

His trail takes us on a return to the roots and materiality of things, the origins of sculpting and Man's earliest ways of domesticating the space around him, giving it conceptual sense and making it less aggressive. This return to a simple and realistic basis for being humans and artists arises in a period in which many of our generation's artists have felt the need to wipe out the background noise and return to a more serious commitment to form, material, and artistic practice. It is also an implied criticism of the many provocative and excessively conceptual forms of much of today's art he shares with other the artists, critics, photographers and intellectuals who by working together and with him over the years have developed many projects independently or in museum and institutional contexts under the *Laboratorio* name.

Diligence as a position assumed by the artist, the desire to fill with dialogue and collective effort the "desert" left by institutions that should instead work as an aggregator, and an approach to working that attempts to start very nearly from scratch reflect in Prevedello a type of work that appears to have emerged from a post-apocalyptic or post-atomic dimension similar in certain ways to that of films like *Mad Max* or other disaster movies in which humanity is forced to begin reconstructing a new form of civilization from the rubble. The context in which these works move might be a meta-historical time in which archaic and primeval elements mingle with modern or futuristic details and aspects.

Many contemporary artists can be linked to this short-circuiting of the modern age, such as Oscar Tuazon, for example, whose works have been greeted with success in recent years and who has done much in the way of rehabilitating eccentric figures of the past whose work anticipated certain needs, like Scott Burton. By no mere coincidence, both artists moved freely between sculpture and practical objects of daily use just as Prevedello does. One such example is the sculpture/table that Fabrizio made for the occasion as an integral part of the show that both art dealer and guests have no qualms about using. In this *the day-after* mental dimension, it is inevitable that a vaguely military nuance emerges from certain details of his work, from the materials, which must be resistant, inexpensive, easy to procure and use, and from the need to fulfill certain human needs, such as those served by tables, benches, platforms, a pavilion



to sleep under, or a roof, or a bridge that affords passage over a stream or the use of a lake. Unlike these constants that may also be found in many parts of the world however, in Prevedello's case one cannot help but think of poetics similar to those of the great Italian sculptors of past decades, foremost of whom I mean Giuseppe Uncini with his sensitivity for materials and how often these elements were created to be hung from a wall, in this way establishing the two-dimensional relationship with space typical of painting or a crushed, flattened sculpture transformed into a slender slab. This is perhaps required by practical reasons: floors cannot support the weights that walls can, but it then becomes poetic tension and opens another possibility of form to be explored, such as in the works hung from walls in this show. A metal grate supports what might be a wobbly, beat-up catalogue of marble pieces. The same wall holds blocks of color on which a small wooden formwork had been positioned into which liquid concrete was injected, some of which also happened to drip onto the wall. After the concrete hardened, the wooden formwork was eliminated, in this way leaving a sculpture provided with four protuberances that support four small marble fragments.

As in nearly all Fabrizio's work, harder elements of greater resistance destined to last in time are continuously juxtaposed with transient, fragile elements, which in certain cases must be re-created every time the work is installed or replaced in the future, and this can be seen in this piece as well. This also occurs in the other two wall-mounted works composed of metal geometrical structures that stand out against a special type of light blue/gray paper usually used for advertising signs and are flanked by neon tube lights and living plants in glass jars. The vegetable kingdom is represented in the room's final sculpture: a bundle of bamboo poles to which a neon tube is attached descends down the wall before nearly reaching the floor without touching it. The upper part is clasped and held together by a metal ring by which it is also hooked to the wall, while in the lower part the bundle of poles is kept open and split by a metal structure that also supports a slab of marble.

The show comes to an end in the corridor leading to a second room in which on a wall papered with gray cardboard three sculptures are hung that consist of a marble base, a central part with various elongated parallelepipeds in glazed ceramic rise to serve as three precarious support feet, and an upper lump of plaster soaked in spent engine oil that is dark in color for this reason. It was a pleasure to talk about these three sculptures with Fabrizio and listen to his explanation of what had brought him to this point, reasons I have decided to refrain from disclosing. The way he kept on seeing flowers in what I began to see as torches was also illuminating.



**Fabrizio Prevedello**

**S.T. (145)** / Untitled, 2015  
reinforced concrete, Nero Marquina  
marble, Verde Guatemala marble, Rosso  
Levanto marble, oil  
16x13x21 cm  
(archive photo)

**Fabrizio Prevedello**

**S.T. (148) / Untitled, 2015**

Iron, paint, Bardiglio marble, White Corchia marble, White Cervaiolo marble, Cipollino marble, Giallo Reale marble, Rosso Levanto marble, and two other types of marble I don't know  
237x147x15 cm

*A metal structure composed of new and recycled iron supports and displays fragments of marble slabs recovered from the scrap outside various marble mills.*









**Fabrizio Prevedello**

**S.T. (153)** / Untitled, 2011/16

Iron, zinc, Blue Back paper, glass, water, plants  
133x163x44 cm

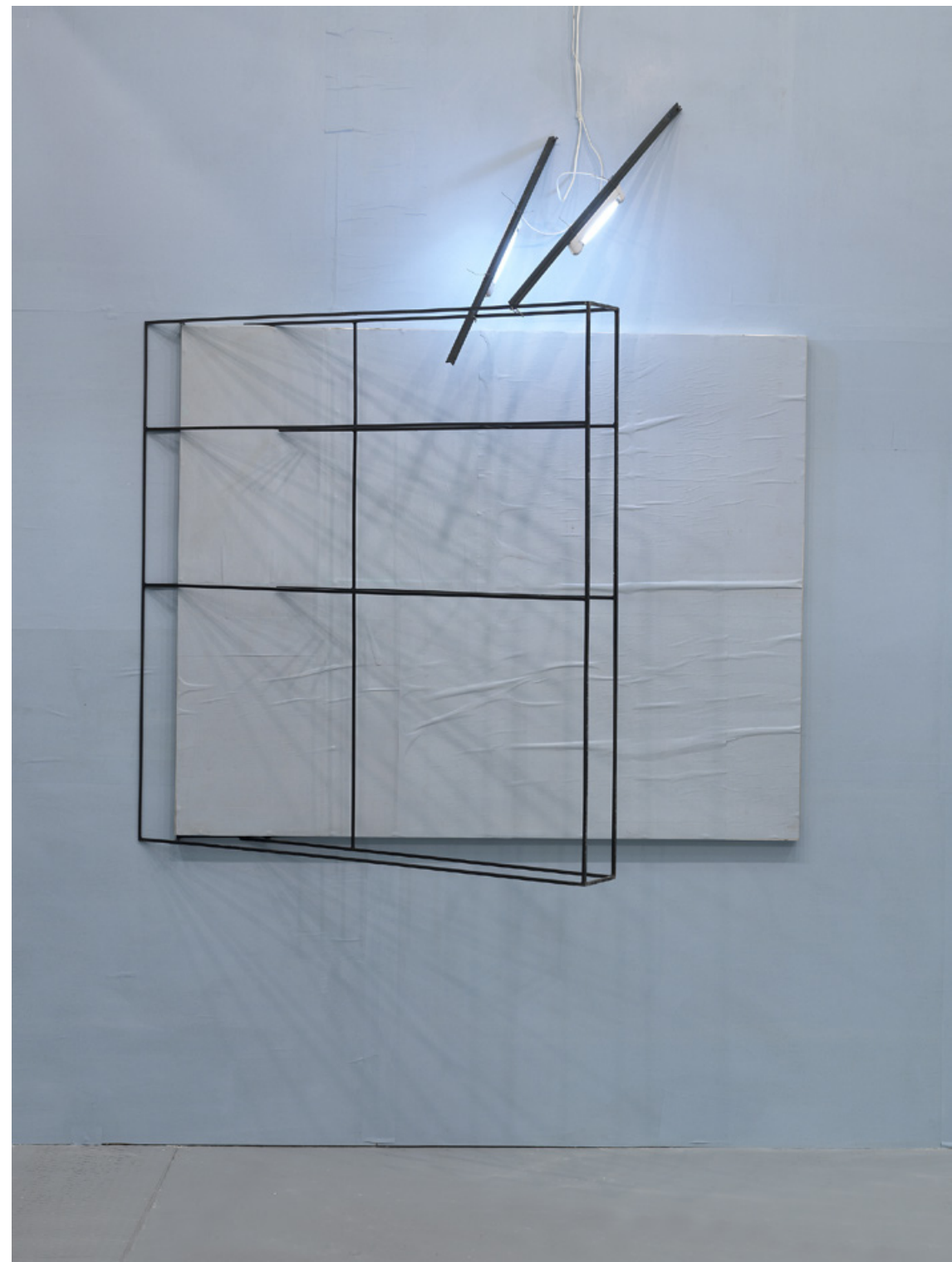


*A metal frame hung to the wall has been papered with advertising paper glued on backwards. From this frame, a metal structure juts forward holding a few glass jars containing water and plants.*

**Fabrizio Prevedello**

**S.T. (51)** / Untitled, 2011

Iron, aluminum, Blue Back paper, zinc, neon tube  
191x170x72 cm



*An aluminum frame hung to the wall has been papered with advertising paper glued on backwards. From this frame, a metal structure juts forward. Two neon tubes fastened precariously illuminate the space between the two elements.*







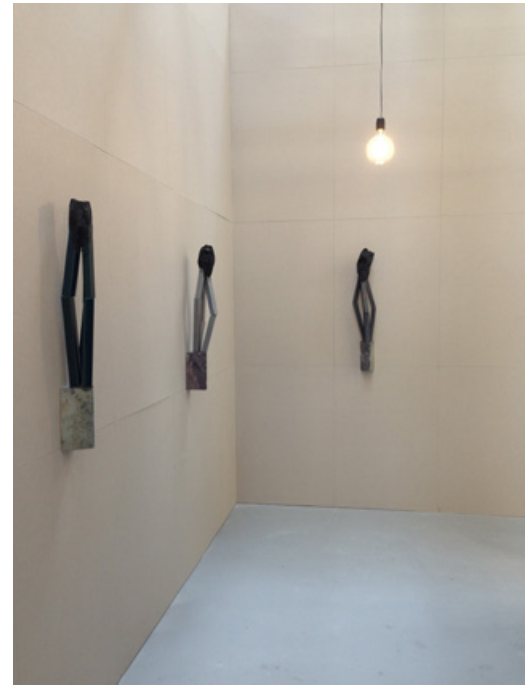


**Fabrizio Prevedello**

**S.T. (151)** / Untitled, 2015

bamboo, leather, iron, wood, Verde Alpi marble, neon tube  
351x185x145 cm

*Hung from the top of the wall, a bundle of bamboo poles and a neon tube descend to open outward conically, forming a hut over a fragment of a slab of green marble which is also hung from the wall.*









**Fabrizio Prevedello**

**Fiore (85, 7°) / Flower, 2012/16**

Rosso Levanto marble and Verde Alpi marble, ceramic (dark gray), plaster, spent engine oil, putty for glass  
75x15x14 cm

*A number of sculptures I call flowers are hung in a corridor on a wall with gray wallpaper and lit up by two spherical lightbulbs hung from the ceiling.*

*The lower part is a shelf in marble from which three long ceramic parallelepipeds project vertically, widen outwards, and then come together at the top in a glob of plaster soaked in spent engine oil.*



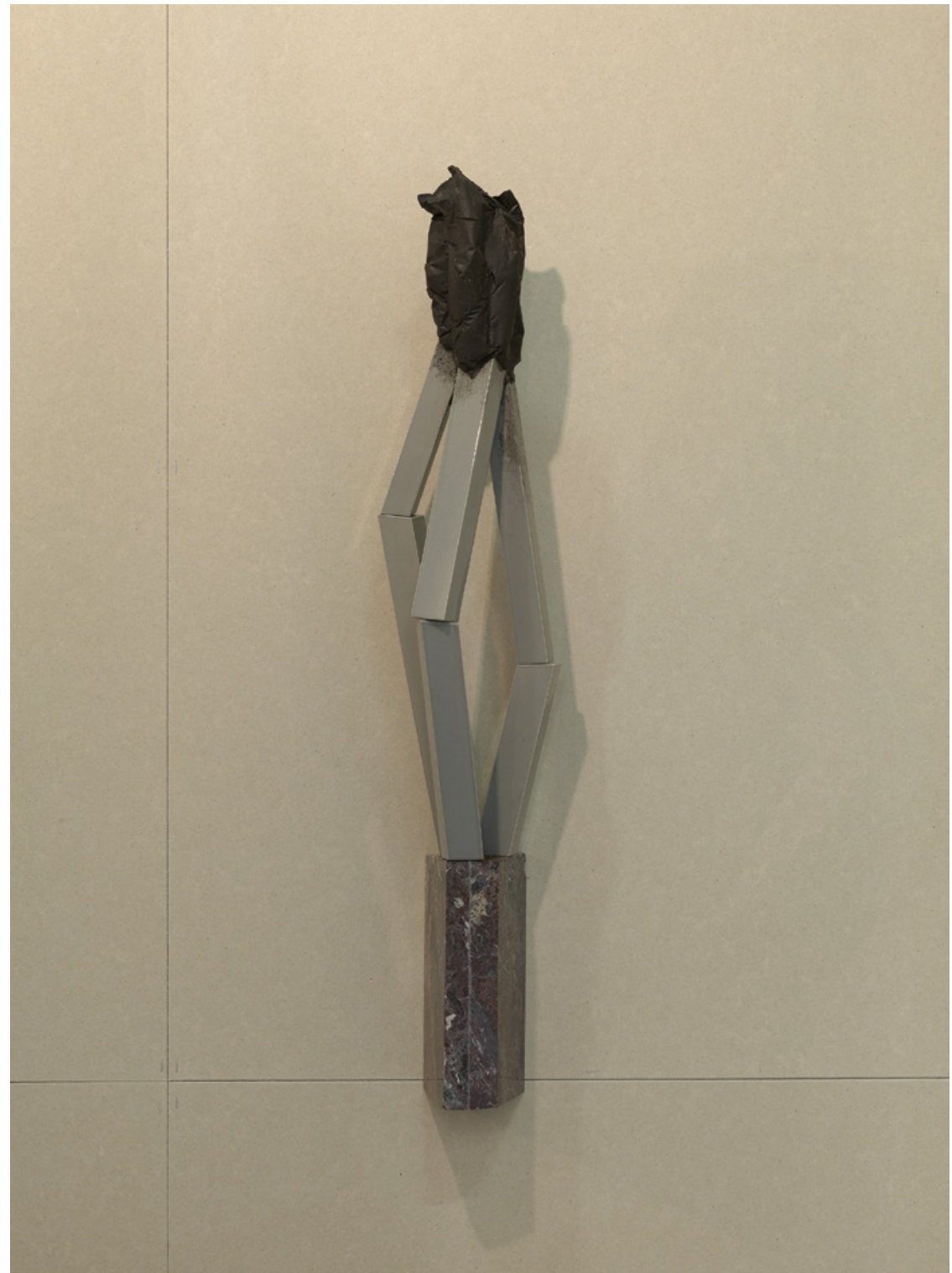


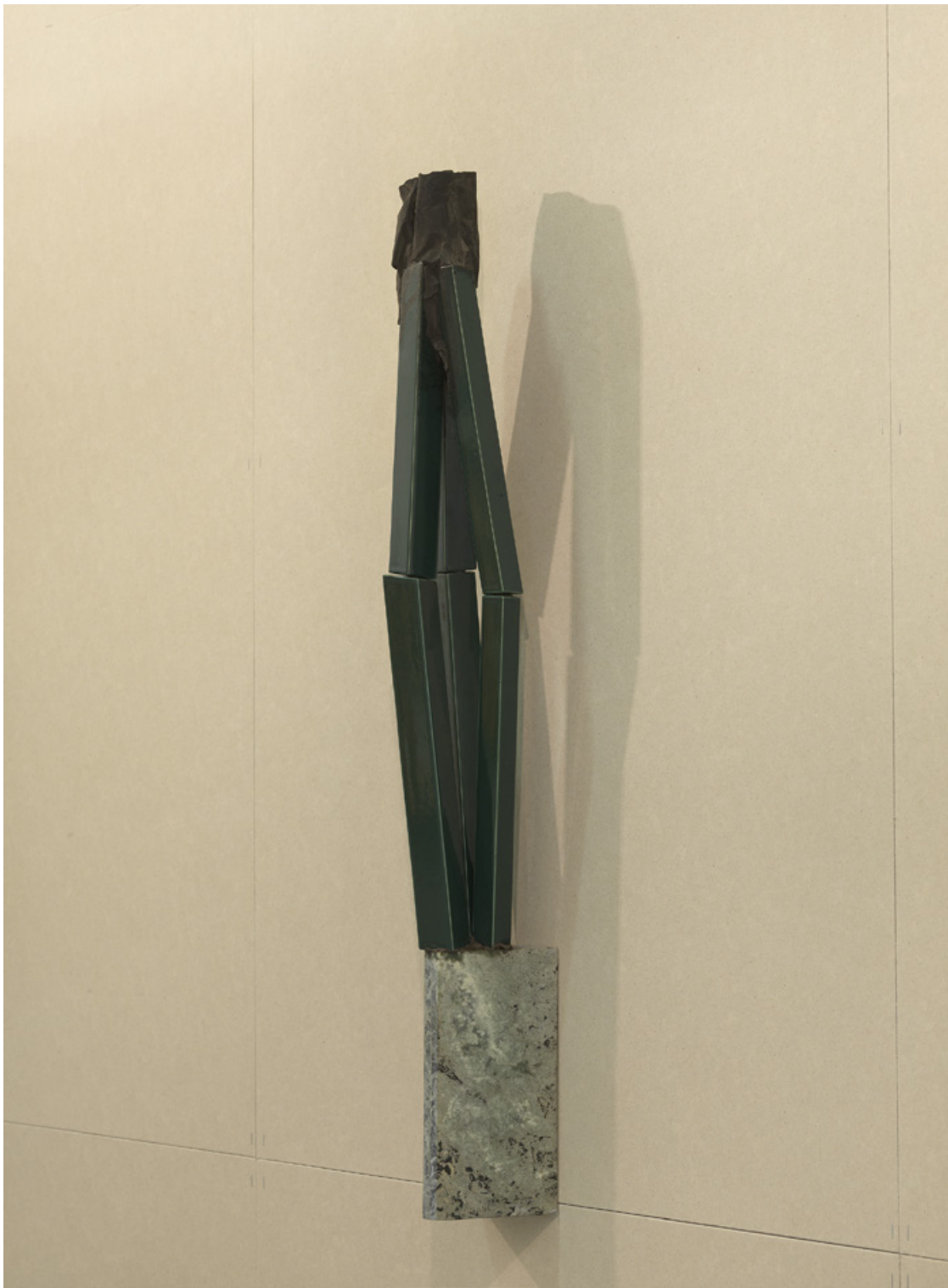


**Fabrizio Prevedello**

**Fiore (85, 4°)** / Flower, 2012/16

Rosso Levanto marble, ceramic (gray), plaster, spent engine  
oil, putty for glass  
77x16x18 cm

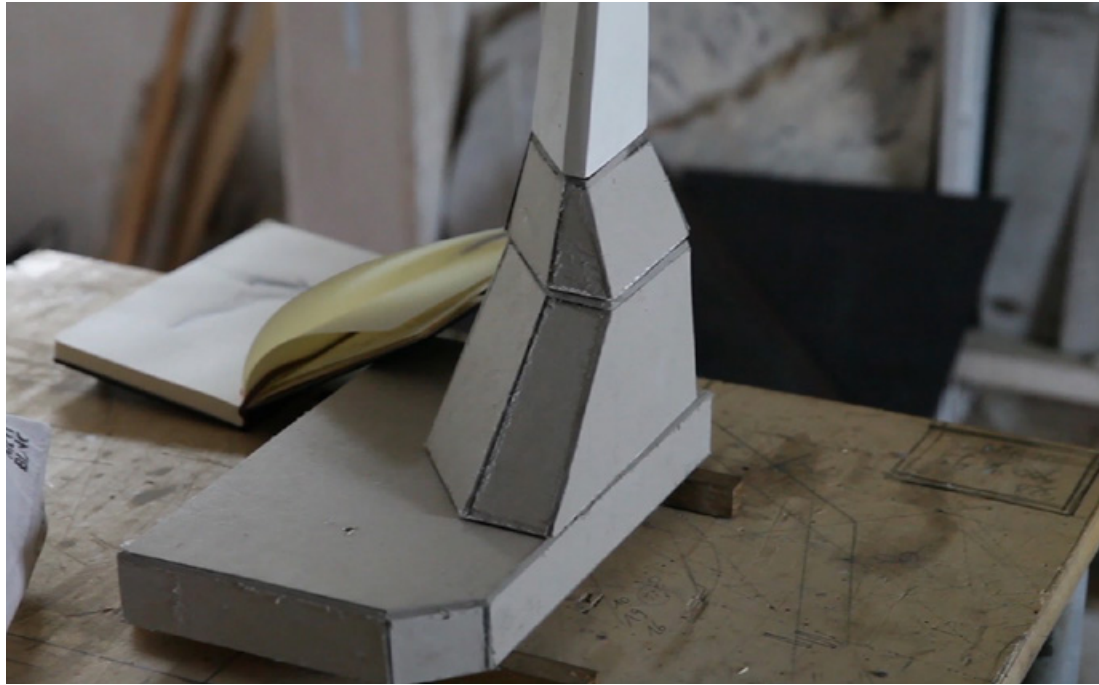




**Fabrizio Prevedello**

**Fiore (85, 3°) / Flower, 2012/16**

Verde Alpi marble, ceramic (green), plaster, spent engine oil,  
putty for glass  
79x11,5x11 cm



**INSTUDIO. Fabrizio Prevedello, 2015**

HD video, color, sound, 8 min.

courtesy: in-studio.net

INSTUDIO is a new online-based platform devoted to an analytical inquiry of the artist workplace, understood as both a material and an immaterial scenario, as a place of theory and practice. Produced thanks to the collaboration of the artists involved, INSTUDIO wants to archive multiple experiences of different ways of living and thinking the studio within the Italian contemporary art scene.

[www.in-studio.net](http://www.in-studio.net)





**Fabrizio Prevedello** (Padova, 1972)

1995-2002 Lived and worked in Berlin, Germany

Since 2002 Lives and works in Versilia (LU), Italy

## Shows

2016

“Piccolo compendio d’istruzioni di Pittura vol. II”, Galleria Bianconi, Milano

2015

“In your dreams I am a landscape / Nei tuoi sogni sono un paesaggio”, curated by Linda Rigotti and Daniele Pezzi, Ateliersi, Bologna

“Bisogno di ispirazione/Need for inspiration”, personal show curated by Mun ange, Crissolo (CN)

“Passi Erratici/Erratic footsteps”, Museo Nazionale della Montagna, curated by Stefano Riba, Torino

“2° visionado de portafolios”, OTR. espacio de arte, Madrid (E)

“Erste Episode: Dachboden Scheidswaldstrasse 5”, personal show, moz\_a, Mobiles Zentrum für ästhetische Avantgarde, Frankfurt a. M., (DE)

“Bestie, arbusti e artifici / Animals, shrubs and artifices”, curated by Veronica Mazzucco, Laboratorio Arka, Vicenza

2014

“Luce/Light”, Centro Arte Moderna e Contemporanea, personal show curated by Francesca Cattoi, La Spezia

”Prière de toucher 3”, MARS, Milano

“Blueshift”, Localedue, curated by Gabriele Tosi, Bologna

“I baffi del bambino/The Child’s Moustache”, Lucie Fontaine, curated by Luca Bertolo, Milano

“Il collasso dell’entropia/The Collapse of entropy”, Museo d’Arte Contemporanea, curated by Alberto Zanchetta, Lissone (MB)

BG3 Biennale Giovani, Accademia di Belle Arti, curated by Renato Barilli, Guido Bartorelli, Guido Molinari, Bologna

2013

“Apologia”, Civil Marble Museum, curated by Federica Forti, Carrara (MS)

“Costellazione #2”, Cardelli e Fontana Gallery, Sarzana (SP)

“Alessandra Andrini, Luca Bertolo, Chiara Camoni, Fabrizio Prevedello”, Casabianca, Zola Predosa, (BO)

2012

“sistema fisico/physical system”, MDT Studio, Prato

“13° Premio Cairo Prize”, nominated by Ludovico Pratesi, Museo della Permanente, (MI)

“Verde”, personal show curated by Ilaria Mariotti, Cardelli e Fontana Gallery, Sarzana (SP)

“Storytellers”, Superfluo Project, curated by Caterina Benvegnù, Padova

“Artisti in residenza” under the auspices of the “Laboratorio” Project hosted by Luigi Presicce, MACRO, Roma

“Costellazione”, Cardelli e Fontana Gallery, Sarzana (SP)

2011

“Meriggio a Carignano”, curated by Ludovico Pratesi, Carignano (LU)

“Sei gradi di separazione/Six degrees of Separation”, curated by Ilaria Mariotti, S. Croce sull’Arno (PI)

“Grisaille”, Margini Gallery, Massa

“Azimut”, curated by Alice Ginaldi, Sospirolo (BL)

“Per arrivare qui, il sentiero davanti alla scuola”, Novella Guerra Gallery, curated by DART, Imola (BO)

“Fa un po freddo ma non preoccuparti/It’s a little cold, but don’t worry” Brown space project, personal show curated by Luigi Presicce, Milano

2010

“Mentre ti aspetto/While I wait for you”, branch of BNL bank in Via Brera, personal show curated by Cristina G. Artese, Milano

“Letargo/Lethargy”, with Adriano Nasuti Wood, MAGra Museum, Granara (PR)

“Rendere parole alle parole/Rendering words with words”, personal show curated by Luigi Cerutti, Cardelli e Fontana Gallery, Sarzana (SP)

“Less concreteness”, with Sara Enrico, MARS, Milano

2009

“S.t.” Nicola Ricci Gallery, Carrara (MS)

“L’inverno esiste, prove ed esempi/ Winter exists: proof and examples” with Luca Bertolo, MARS, Milano Artist Run Space, Milano

2007

“Look@me!”, Kunstquartier 2007, Berlin, Germany

“<1”, MAGra Museum, Granara (PR)

“La Scienza e la memoria/Science and Memory ”, curated by Chiara Camoni, State Archives of Naples, Napoli

## Workshops, residences, special projects

2015

“Cervino, Passi erratici”, residence, curated by Stefano Riba, Breuil-Cervinia (CN)

2013

“Tempo Zulu” curated by Francesco Carone, Gregorio Galli, Bernardo Giorgi, Christian Posani, Siena

“A Guilmi non piove mai/It never rains in Guilmi”, residence, Guilmi Art Project, curated by Lucia Giardino and Federico Bacci, Guilmi (CH)

“Database-Carrara”, residence, curated by Federica Forti, Carrara (MS)





2012

“Made in Filandia”, residence, Filanda di Pieve in Presciano, (AR)

“Laboratorio” with Luigi Presicce, residence, MACRO, Roma

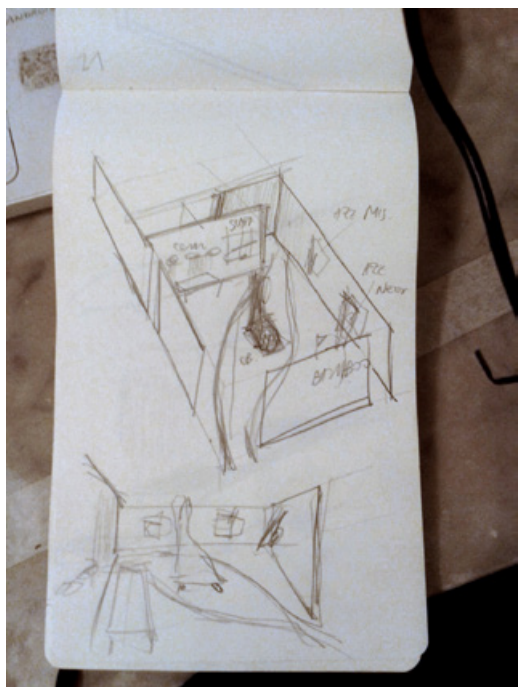
2011

“Dolomiti contemporanee/Contemporary Dolomites”, residence, curated by Gianluca D’inca Levis and Alice Ginaldi, Sospirolo (BL)

2010

“Solid Void”, with Giovanni Morbin and Gian Antonio Gilli, curated by Diogene, Torino





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