

3C CENTRO PECCI PRATO

Fabrizio Prevedello / Luogo



CENTRO PER L'ARTE
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LUIGI PECCI

FONDAZIONE PER LE
ARTI CONTEMPORANEE
IN TOSCANA

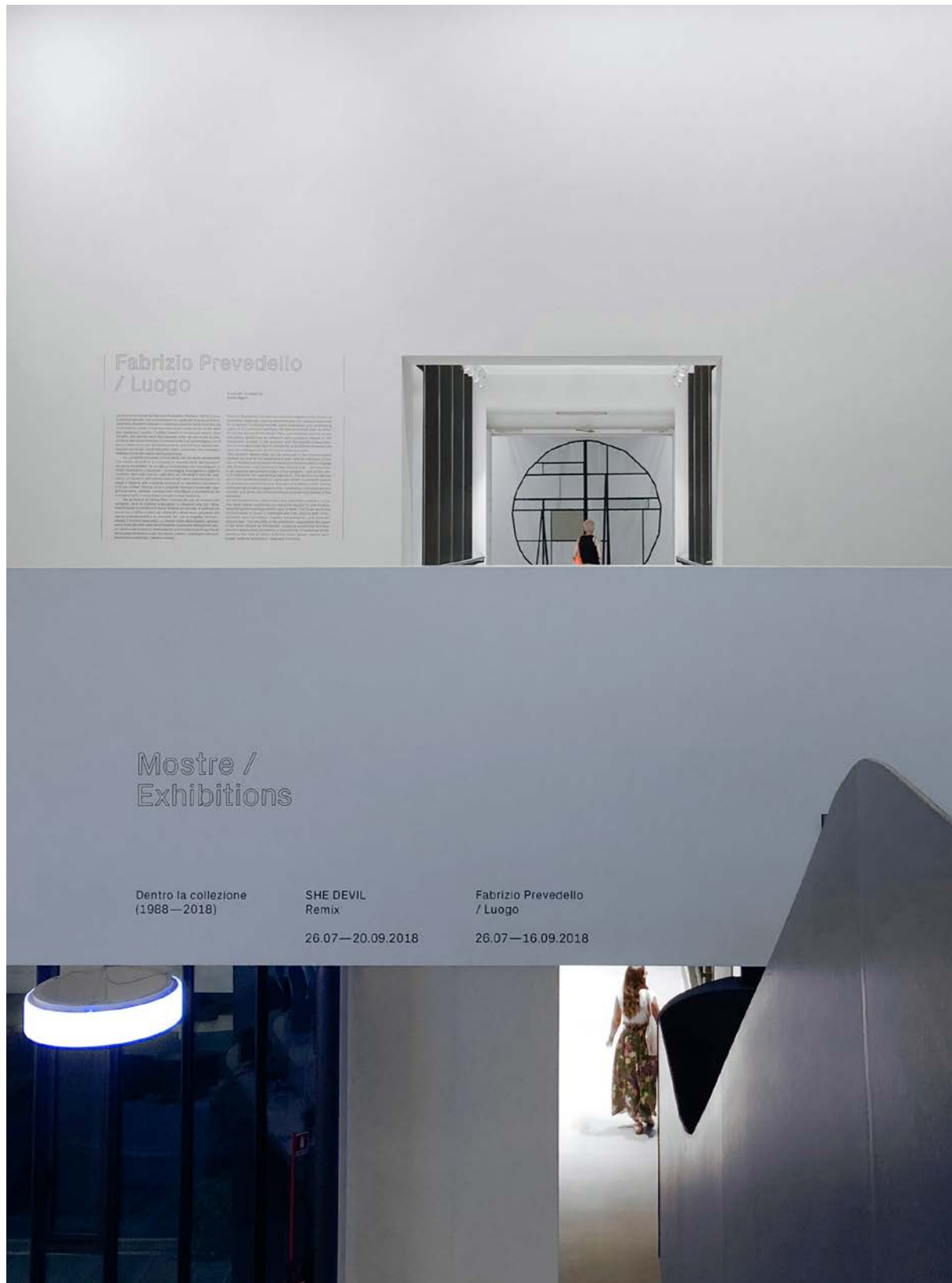
Fabrizio Prevedello

Luogo / Place

Fabrizio Prevedello's sculptural research stands out for its mix of industrial materials, natural elements and the canonic materials of sculpture, including marble, used extensively and alternating many of its numerous varieties¹. The artist was born in Padua and, after a period spent in Berlin, in 2002 he settled in a small town in Versilia, on the slopes of the Apuan Alps, and adopted it as his home. Everything about how he interacts with sculpture relates to the mountains, to work in the quarries, and the specific characteristics of this particular region situated between Liguria and Tuscany, marked by a dichotomy between the natural landscape and its pervasive anthropization.

The constant tension that can be detected in the environmental context (as well as the employment and cultural contexts) of this part of the Apennines leads Prevedello on the one hand to engage with landscape in an immersive and visceral way – the mountain is an ongoing subject and object of his research – and on the other it influences his operational approach, the result of which is internal complexity attributable to the

¹ Over the years Prevedello has used a wide variety of materials, including reinforced concrete, iron beams, glass sheets, stone, wood and plants, gypsum and ceramics. Marble is certainly one of the artist's materials of choice, however he makes spurious use of it often involving a combination and clash with other elements in order to highlight qualities that are not intuitively associable with its use, such as transparency, lightness and ductility.



full range of his production. The artist's sculptures are in fact sedimentations of signs and matter in constant search of expressive equilibrium and theoretical synthesis. Their formal and material plurality suggests links, references, conceptual short circuits, and gives rise to the maximum evocative potential of the elements.

For the exhibition at Centro Pecci Prevedello has created a narrative route where sculptures are placed in relation to one another, amplifying the meanings within each of them. The three recent works are differentiated in terms of materials and size, playing with monumentality and sacredness, fragility, inconsistency, and minimum intervention: they are signs and inclusions within the museum space that slowly unveil their narrative potential. The very title of the exhibition, suggestive like many of the titles chosen by Prevedello, evokes a suspended and evanescent space-time dimension, a multiplicity of meanings attributable to the idea of place, between urban space, natural landscape, material dimension, ideal and historical.

Visitors are greeted at the entrance to the room by a sort of diaphragm, an imposing iron and glass sculpture entitled **Rosone** [Rose Window] (2017). The work is made up of metal profiles reused from another sculpture and glass of different types and colours. As often occurs in Prevedello's works, the materials are waste products, objects the artists has recovered from a variety of locations and given new functionality and value. The structure and design of *Rose Window* were determined by the dimensions of the individual pieces of glass and by their position within the metal perimeter. The sculpture, in terms of both its shape and intentionally its title, is reminiscent of the decorated windows found on the façades of religious buildings. What Prevedello shows us is therefore a modern rose window with no drawings or decorations, but one that with its geometric simplicity evokes the same type of symbolic function linked to an architectural element now customary in our iconographic imagination. Prevedello's *Rose Window* is in fact also an opening, a portal to another dimension – to the *Luogo* [Place] in the exhibition

title – which constitutes a metaphor; no longer or not only through a religious dimension, but in any case a “threshold” that leads to another environment rich in meaning, the sacredness of which is associated with values that are always different and can be attributed individually, referring to both religion, art history, culture or contemporary society.

After the rose window, on the wall behind it, there is a series of wall sculptures conceived as vertical signs that trace a straight line starting on the floor and reaching the ceiling of the museum. These are various slabs of leftover marble – from ordinary Bardiglio marble, to green marble from Piedmont and noble white marble – with a variety of textures and colours, but positioned on the wall seamlessly, all with the same inclination. Only once the viewer approaches the sculptures and observes them with greater attention do they realize that the slabs of marble conceal behind them geometric gypsum shapes, a juxtaposition of rhomboid modules that directly allude to Costantin Brancusi's *Endless Column*. Here Prevedello appropriates a famous form of modernist art to more forcefully summarise the search for a primal and essential force capable of embodying the tension and energy of matter in an ascending and potentially endless movement. Once again the sculpture feeds on tension in the mixture of materials – gypsum and marble, both typically used in sculpture but having different values and functionalities – and in the different ways they have been processed, from sheets that have not been manipulated, exhibited by the artist to highlight their simplicity, to the structure underlying them, instead the result of meticulous construction work. Even the title, only apparently ironic, of the sculptures – **Ragazzo! Bisogna Disegnare!**² – focuses attention on the design and its geometry, the constitutive language of sculpture itself. Here the design transcends the specific form of the objects and creates a line, a vector that is potentially infinite and in the

² The title of the series is a phrase the sculptor from Carrara, Remo Pietra, repeated over and over to the artist during their collaboration in a sculpture workshop in Berlin. Prevedello recalls how Pietra looked a great deal like Costantin Brancusi.



making, similar at metaphorical level to the circular structure of the rose window, whose circle, once again a line with no beginning and no end, symbolizes continuous movement.

While the *Rose Window* takes up space with its grandiosity (a majesty made up however of transparency and fragility), the “Brancusians” are initially hidden from view, repeating a compositional method typical of Prevedello, namely to position his sculptures in the space so that they never entirely fit into a view of the whole ensemble. The hidden meaning of his works and the significant relationship established between them is only revealed thorough prolonged observation and a glance capable of creating dialogue between elements that are apparently distant from one another, structural tensions, linguistic aporia and the formal equilibriums found in the sculptures themselves.

At the end of the exhibition route another element is visible, which due to its position on the ground contrasts sharply with the ascending movements found in the previous works. The work is called ***Sceso da una cava sul monte dentro lo zaino (pensando a Carlo Scarpa che pensava a Costantin Brancusi)*** [Brought down from a quarry on the mountain inside a backpack (with Carlo Scarpa in mind who had in mind Costantin Brancusi)] (2017), a water surface within which a large piece of white marble is positioned. Prevedello tells how he took the marble from an old quarry in the Apuan Alps during an inspection for one of his inclusions³ and how he then carried it down the valley on his back. The shape of the rock is determined by the very structure of the mountain

³ The *Innesti* [Inclusions] are a series of sculptural projects on which Prevedello has worked since 2010 which see the artist position pieces of marble previously processed within grooves traced on the walls of abandoned quarries in the Apuan Alps or Venetian Dolomites, according to a pre-established form that is always repeated. These are real inclusions, insertions of elements that are contiguous but of different natures, which metaphorically create dialogue between many time and landscape dimensions. The action, which occurs in isolation, is a fundamental part of the work and is documented in a video, highlighting the importance that the performance and process aspects of sculpture assume in the artist's work.

and by the extraction work carried out by quarrymen; cut marks are visible on it. The artist has positioned it in the exhibition space on an artificial mirror of water, without altering it in any way. It represents a simple removal and repositioning action, almost a ready-made operation, through which the artist attributes evocative potential to a natural element, a genuine metonymic function to represent the mountain and the environment together. The marble removed from the quarry, in its unusual position, assumes a sort of timelessness, the water surrounding it acts as a primitive and transient element contrasting with the solidity and permanence of the stone and at the same time even becoming an instrument of protection: the mirror of water in fact isolates the sculpture and highlights it, places it in a prominent position directing the viewer's gaze to it and at the same time separates it from the surrounding elements.

The sculptures presented at Centro Pecci by Fabrizio Prevedello are plastic shapes relating to the sculptural tradition and even rejecting it, which with their geometry and colours echo architecture and its structural elements but at the same time are enhanced by additional elements and suggestions. These objects are formally and conceptually made up of opposites and contrasts – solids and voids in the forms, the weight and lightness of the materials, the fact that they are both transitory and durable at the same time – thereby offering the viewer a layering of signs, metaphorical images capable of generating a multitude of possible narratives.

Elena Magini



















Rosone (186) / Rose window (186)

2017
iron, rubber, glass
cm 311x284x200

I built a rose window with metal bars (left over from a previous sculpture) and different types (smooth, frosted, window pane) of scrap glass. The shapes of the divisions of space inside was dictated by the shapes of the scrap glass. The sculpture is supported by brackets that keep it raised slightly above the ground in vertical position.



Sceso da una cava sul monte dentro lo zaino (pensando a Carlo Scarpa che pensava a Costantin Brancusi) (194) / Descending from a mountain quarry inside a backpack (thinking of Carlo Scarpa thinking of Costantin Brancusi) (194)

2017
marble, iron, water
cm 38,5x117x197

A piece of marble picked up in an abandoned quarry in the Apuan Alps and carried off in a backpack. Its shape comes from both the structure of the mountain and the mining performed by the quarryman. Without altering it one bit, I placed it on a tray filled to the brim with water.



Ragazzo! Bisogna disegnare! (207 - 209 - 206 - 241 - 239 - 204)

Start drawing, kid! (207 - 209 - 206 - 241 - 239 - 204)

2017-2018

plaster, marbles

cm 103,5 x 16,5 x 11,5 - 33 x 8,7 x 6 - 76 x 13 x 8,5 - 43,5 x 12,5 x 8 - 52 x 12 x 8 - 70 x 15 x 8,5

“Start drawing, kid!” were the words Remo Pietra (sculptor from Carrara, *name as omen*) never stopped repeating as we worked in studios in Berlin. He and Brancusi were like two peas in a pod.

Fabrizio Prevedello (Padova, Italy, 1972)

dal 1995 al 2002 lived and worked in Berlin, Germany
dal 2002 lives and works in Versilia (Lu), Italy

Workshops, residences, special projects

- 2016 *Hidden View*, residence curated by Nadia Ismail e Britt Naumann, Offenbach am Main (DE)
- 2015 *Cervino. Passi erratici*, residence curated by Stefano Riba, Breuil-Cervinia (Cn)
- 2013 *Tempo Zulu*, a cura di Francesco Carone, Gregorio Galli, Bernardo Giorgi, Christian Posani, Siena
 A Guilmi non piove mai, Guilmi Art Project, residence curated by Lucia Giardino e Federico Bacci, Guilmi (Ch)
 Database-Carrara, residence curated by Federica Forti, Carrara (Ms)
- 2012 *Madeinfilandia*, residence, Filanda di Preve a Presciano (Ar)
 Laboratorio, con Luigi Presicce, residence, MACRO, Roma
- 2011 *Dolomiti contemporanee*, residence curated by Gianluca D’Incà Levis and Alice Ginaldi, Sospirolo (Bl)
- 2010 *Solid Void*, workshop with Giovanni Morbin and Gian Antonio Gilli, curated by Diogene, Torino

Main exhibitions

- 2018 *Luogo*, Centro per l’arte contemporanea Luigi Pecci, solo show curated by Elena Magini, Prato
 La stanza del padre, XV Festival Internazionale delle Arti dal vivo Forlì, curated by Davide Ferri, Forlì
- 2017 *Interno*, personale, Cardelli & Fontana, Sarzana (Sp)
 Chronos, Palazzo Barbò, Torre Pallavicina (Bg), curated by Angela Madesani
- 2016 *Hidden View*, Amt für Kultur und Sportmanagement, curated by Nadia Ismail, Offenbach am Main (DE)
 Intervallo di confidenza, Galleria Comunale d’Arte Contemporanea di Monfalcone, curated by Daniele Capra, Monfalcone (Go)
- 2015 *Bisogno di ispirazione*, solo show curated by Mun ange, Crissolo (Cn)
 Passi Erratici, Museo Nazionale della Montagna, curated by Stefano Riba, Torino
 “2° visionado de portafolios”, O’TR. espacio de arte, Madrid (E)
 Erste Episode: Dachboden Scheidswaldstrasse 5, solo show, moz_a, Mobiles Zentrum für ästhetische Avantgarde, Frankfurt a. M., (DE)
- 2014 *Luce*, CAMEC - Centro Arte Moderna e Contemporanea, solo show curated by Francesca Cattoi, La Spezia
 BG3 Biennale Giovani, Accademia di Belle Arti, curated by Renato Barilli, Guido Bartorelli, Guido Molinari, Bologna
 I baffi del bambino, Lucie Fontaine, curated by Luca Bertolo, Milano
 Il collasso dell’entropia, MAC, curated by Alberto Zanchetta, Lissone (Mb)
 Blueshift, Localedue, curated by Gabriele Tosi, Bologna
- 2013 *Apologia*, Museo Civico del Marmo, curated by Federica Forti, Carrara (Ms)
 Casabianca, with Alessandra Andrini, Luca Bertolo and Chiara Camoni, Zola Predosa (Bo)
- 2012 *Sistema fisico*, Studio MDT, Prato
 Verde, Cardelli & Fontana, solo show curated by Ilaria Mariotti, Sarzana (Sp)
- 2011 *Meriggio a Carignano*, curated by Ludovico Pratesi, Villa al Console, Carignano (Lu)
 Sei gradi di separazione, curated by Ilaria Mariotti, Centro Espositivo Villa Pacchiani, S. Croce sull’Arno (Pi)
 Grisaille, Margini Arte Contemporanea, Massa
 Fa un po’ freddo ma non preoccuparti, Brown Space Project, solo show curated by Luigi Presicce, Milano



- 2010 *Rendere parole alle parole*, Cardelli & Fontana, solo show curated by Luigi Cerutti, Sarzana (Sp)
 Letargo, con Adriano Nasuti Wood, Museo MAGra, Granara (Pr)
 Less concreteness, con Sara Enrico, MARS / Milano Artist Run Space, Milano
- 2009 *L’inverno esiste, prove ed esempi*, con Luca Bertolo, MARS/Milano Artist Run Space, Milano
- 2007 *Look@me!*, Kunstquartier 2007, Berlin (DE)
 La Scienza e la memoria, curated by Chiara Camoni, Archivio Storico Comunale di Napoli, Napoli

Foto di OKNO studio e Camilla Maria Santini

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