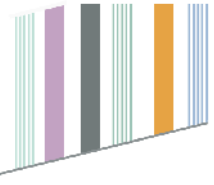


Galerie Mario Mazzoli



## Spazio Visivo

### Linie

Paolo Cavinato-Stefano Trevisi

5.1.-6.12. 2010

#### PRESS RELEASE



*“LINIE (‘LINES’) creates different directions, shapes, boundaries, crossings, insurmountable or navigable. The project plays with the ambivalence between the single and the multiple, between a microcosm made of tactile particles that are more immediate, palpable and concrete and a macrocosm that is remote, abstract and distant.”*

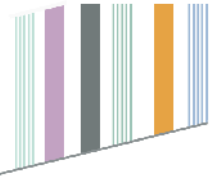
At the intersection of musical experimentation and spatial research, Gallery Mario Mazzoli inaugurates the exhibition *Linie* on Saturday, May 1, 2010. The project arose as a collaboration between a visual artist, Paolo Cavinato (1975) and a composer, Stefano Trevisi (1974), both of whose creative itineraries have been distinguished at the international level.

As a space for the contemporary arts par excellence, the objective of Gallery Mario Mazzoli is to connect the visual arts, with particular attention to multi-medial languages and the video arts, to acoustic and electronic musical research, thereby offering today’s collectors a viable alternative to the traditional and ever more obsolete concept of the work of art.

Motivated by the same exigency, Cavinato and Trevisi founded SPAZIO VISIVO (“VISUAL SPACE”), a “duo” project successfully tried and tested in previous exhibitions, with Paolo responsible for the visual aspect and Stefano, the acoustic.

After having traversed, recorded, filmed, imagined and represented Berlin utilizing various media, the two artists reconstruct it in an exhibition itinerary that is composed of an entrance-introduction and four room-

## Galerie Mario Mazzoli



environments: where the spatial and artistic research of Cavinato, who considers the environment as a place of representation and of action (visual, theatrical, perceptual, motorial, relational, emotional, psychological, sensorial), enters into a dialogue with the musical research of Trevisi, who is persistently focused on analyzing and experimenting with sound, based on and resulting from a system of energy in perennial conflict, between affirmation and negation, expansion and contraction, distortion and equilibrium, disturbance and calm.

ROOM 0, or l'INGRESSO (THE ENTRANCE) is composed of a series of photographs each portraying rooms scattered with objects, traces and hints of memory, rooms dense with energy, as the sound material also suggests.

ROOM 1, called the TEATRINI (LITTLE THEATERS), is composed of medium-sized three-dimensional box-objects embodying visions of architecture, of spaces and places that suggest a city. Here the sonic materials, emanating from autonomous sources hidden in the interior of each environment, create a complex multi-channel installation, composed of sounds with concrete roots and instrumental origin, from the environs of Berlin and from "historical" materials characterized by very contrasting morphologies, whose origins we can nevertheless still infer.

In ROOM 3, called ICONA (ICON), the rectangular surface presents a complex audio and visual dialogue that becomes a polyphony of heterogeneous voices in the two vertical walls. While on the wall to the right, particular sonic elements extrapolated from the previous room are diffused from about a hundred container-objects of various dimensions built from simple materials, on the wall to the left, an isolated sound mirror "painting" invites the public to reflect and question its role and its identity, thanks also to the hole at the center that opens into an optical corridor.

As though they were apparitions, various everyday objects and geometric solids, reconstructed in paper on a scale of 1:1, are reflected onto the black and shiny floor of ROOM 2, PHANTASMA (PHANTASM), which renders them "*...minimal, white, frozen, immobile, static, as if they were extrapolated from the mind*", explains Cavinato, and thus also hints at the sound installation.

In ROOM 4, called EVOLUZIONE (EVOLUTION), the movements of the sound, diffused by loudspeakers hidden in some of the prisms that invade the space, forming a double twisted helix, pervade the environment like sonic dust.

This is also the highest degree of abstraction of the image and of the sound which the complex itinerary of the exhibition of Paolo Cavinato and Stefano Trevisi appears to aim for. Because, as they seem to suggest to us, only after having reached the apex and total fragmentation of the work, is it possible to start again and, one more time, in a different way, create a new SPAZIO VISIVO.

*-Ilaria Bignotti-*