

PAOLO CANEVARI

Campo

Opening: Thursday 11 June 1998, from 18:00pm

Closing: September 1998

Opening Times: From Monday to Friday, 16:00-20:00pm

New works wholly executed in rubber, one of Paolo Canevari's favourite materials, will be presented. Since his first solo exhibition in Rome at Studio Stefania Miscetti in 1991, he began working with poor materials, in particular with air chambers, which he used to formalise an idea of sculpture understood as a manipulation of materials and as a transformation of its very characteristics.

The works of Canevari live on an evocation and at the same time on an idea of *doing* that does not rediscover noble materials, but rather accentuates the decline and the caducity through the use of ephemeral materials and installation interventions aimed at a physical non-objectivity.

Canevari has carried forward his research by investigating and experimenting with various techniques: the drawing on glass in the installation of Viagarini in Milan; threads of paper, the nylon stockings and the giant drawing with biro pen at the Museo Pecci in Prato: the two animated short films produced by Blobcartoon of Marco Giusti for Rai3; the rubber thread and the cloth for *Lupa Roma* presented at the Attico di Fabio Sargentini in Rome; the tinfoil paper for the sculptures at the Galleria Gentili in Florence, designs and sculptures in rubber and papier-mache for the exhibition *Voto* in Studio Stefania Miscetti. Subsequently he presented a series of works which, through the use of comics and drawings, refer to a childish and primitive imagination (at the Museo Barracco, in 1995 within the show *Projected Artists*, and recently through projections of his works at *Capodanno 1998* in Piazza del Popolo) and two grand installations in 1997 in Los Angeles, in the gallery Shoshana Wayne. He has exhibited in various Italian and international museums (United States, France, Austria and Ireland).

The mental space is elastic, physical space is a little less so. Creating a "campo" ("field") is to define a border around something that was not there and which now is. This is an action that helps to reflect on that which is inside and that which is outside, the "inside" is the mental space, the "outside" is physical... but if you want... viceversa.

Paolo Canevari, 1998