

LUCA TREVISANI STATEMENT

The bases of my research has resulted in thinking about the relationship between different elements in a group and how they connect with each other.

The little sculptures that I create are notably humanized and able to blend in with their environment.

Their existence has been designed according to precise functions: flux which reminds us of a biological one, reduced and frozen so that this way we can better perceive their fragile organization. To figure out the links which occur between the various parts involves the construction of a network of journeys.

In my works the forms and the functions work together with associations and comparisons with the human body, they are cristalized into a series of beings and objects.

I'm not interested in art which is made up of representative models, but whose forms are derived from the rigidity of their connective forces, which limits their structure and their freedom. I use a multiplicity of voices to work with my interest regarding groups, by this I mean thinking about sculpture in a generic sense, like a reoccurring suggestion which permeates through all my work, whether it is a photograph or a video, can be seen in some way as having three dimensions.

When I conceive an object it is always placed somewhere, given a specific size, and has to follow its own system of rules and regulations. The object doesn't have a formalized shape, it is a visualization of an abstract figure, and also of mechanical relationships.

I work with simple materials to obtain concise objects, ambiguous in nature, free of any baggage. I look to create sculpture based on physical dynamics, which grow to include first of all the space surrounding it and then the spectator.

I regard my work as a type of light sculpture, as the materialisation of a thought, the realization of which involves different instruments, exposed to a totally designed environment, with a sensitive narrative which have never been viewed as a scene in a story.

I imagine my work as a series of Russian dolls with semi-transparent surfaces, the interpretation of which is done by an infinite amount of superimpositions.

I relate to the work of artists such as Absalon, story tellers whose work is based on producing details which were apparently inessential but highly expressive. The use of natural materials is a constant matrix in my creations because only thanks to using them is it possible for me to realize a particular way of seeing reality.

Michel Foucault defined heterotopia as a particular kind of place, which is governed by its own set of rules.

What he identified as behaviour normal in a motel I'm trying to explore within the confines of a white cube, seen as a metaphor to indentify a filtered reality, a threshold other than that which works simplistically.

I like the work of those who mix imagination with an analysis fortified by the real, and by doing this they provide tools for reinterpretation.

I think that research can easily resemble that which Gilles Deleuze saw in the Baroque, a repetition of pleats and concaves that the more they multiply the stronger they get. This is also the reason why I'm attracted to the work of Rem Koolhaas, important because he has created certain concepts, the efficiency of which is not to be

measured in their realization, but in their capacity to negotiate the limits of their construction.

I realize that my path consists of a continuous measuring of distances and interstices done by obsessive repetitions and actions which appear meaningless, and which also become a tool to view the world.

This action is a simplified model which makes its function obvious, at the same time it is an abstraction, a formal simplification, a synthesis as sophisticated as it is superfluous.