

PRESS RELEASE

MAURIZIO MOCHETTI: TIME CAPSULE

Curated by **Lorenzo Bruni**

Opening Saturday, 22 October 2022, 17:00 – 21:00

22 October 2022 – 05 February 2023

Galleria Enrico Astuni is pleased to present the solo exhibition *Maurizio Mochetti: Time Capsule*, curated by Lorenzo Bruni, on show from 22 October 2022 to 05 February 2023.

Scatola del tempo [Time Capsule], Maurizio Mochetti's site-specific exhibition conceived for Galleria Enrico Astuni, is a single large installation whose **starting point is the dialogue between ten works created over the last ten years**, from 2012 to 2022. This interaction is further expanded, modified and underscored by the presence of a number of Mochetti's historical works from other decades, selected because they are particularly in tune with the current debate on art and philosophy and recent scientific research. Among the most recent works on show are *Bang – da una dimensione all'altra* (2016), *È tutta un'altra storia (vasi laser)* (2014), *Puzza nera* and *Puzza rossa* (2016). These coexist with other past works such as *Calotte - oggetto polimerico* (1966), *Bachem Natter con specchio* (1977), *Rimbalzi all'interno di una sfera* (1989) and *e Freccia laser su cristallo* (1991).

At the start of Maurizio Mochetti's conversation with curator Lorenzo Bruni for the exhibition catalogue, he pinpoints the reason for the coexistence of recent and historical works. *'All my works are like a single work. Each one is a building block within the idea that governs all of my work. ... Why? Because each one contains a reflection on space, time and light and the relationship between them and the viewer, even though each time they are presented with different connections between them. Because they are always interventions that respond to a specific context. ... Every interpretation the viewer makes is both true and false; the real one is in the synthesis of all the interpretations. ... My work has become increasingly specific since the 1960s, constantly evolving in parallel with society and its desire for knowledge. ... When I create an exhibition like this one in Bologna, juxtaposing work from different years, I create friction, tension, contradiction and irony, since formally, they seem to be interventions apparently very remote from each other. Let's remember, however, that the medium is the means and not the message.'* This, then, is the reason why Mochetti has chosen to transform the entire gallery into a time capsule where we can reflect on how we currently conceive the passage of time and its measurement, the concept of archive, history and memory. Questions that for him are interwoven with the constant search – in the post-internet era of social media, touch screens and hyperconnectivity – for a new conception of **the direct experience of reality**.

Although the works on show adopt heterogeneous elements such as lasers, arrows, model cars and

ancient vases, they are linked by the desire to visualise the possibility of overcoming the limits with which we normally perceive and conceive reality that surrounds us. To this end, Mochetti **subverts the established relationship between cause and effect** we rely on to habitually conceptualise the existence of objects and events. As Lorenzo Bruni points out in the introduction to the catalogue: *‘There is a subtle difference but also a notable correspondence with the 1969 work Scatola del tempo [Time Capsule]. In the present case it is the gallery’s volumetric space that becomes a time capsule in which all the works can potentially activate a confrontation through the viewer’s decision to dedicate time to them, but also vice versa. A condition achieved through the materialisation of the idea rather than the dematerialisation of the object and artwork, which also reminds us that there can be no idea without potential, measurable and verifiable experience.’* The result is to conceive the artwork not as an image but as the means to produce an image. As Mochetti reiterates in this regard: *‘The artwork is the idea, the project, whereas technology is a tool that allows me to get progressively closer to the idea: in this sense an artwork is perfectible.’*