

Relationships weaving

"I have followed an irrevocable mark, I have established a relation" (J. L. Borges)

Emilio Cavallini, world known fashion designer, has always cultivated his passion for art, while pursuing his fashion career. In other words for many years, his curiosity and interest in fine arts have nourished his creative energy.

From the seventies, Emilio Cavallini has tirelessly built a close relationship between art and fashion. By merging these two worlds he has been able to create innovative and original pieces of art.

Only a few years ago, in 2010, Emilio decides to dedicate himself solely to his art. In February 2011, at the Triennale Expo in Milan, Emilio shows his work to the public for the first time.

After his first exhibit, it becomes clear that Emilio Cavallini's artistic path follows important art movements of the second half of the 1900's, from the Optic Kinetic to Analytic Painting to the Generative Art. At the same time Emilio Cavallini's art is original.

Like the Optic Kinetic artists, Emilio, uses neutral geometric shapes (squares, circles, rectangles, dots, lines, ...). These shapes are organized through combinatorial principles, permutations, growth algorithms, to achieve an active image in visual connection with the viewer.

Like the Analytic artists he uses unconventional materials, instead of paint, he borrows elements from the fashion world: nylon yarns, printed fabrics, his own tights, yarn's reels etc. These materials are not produced by others, they are designed and produced by Emilio through the years. Therefore he uses materials that derive from his creative process and changes the context in which they are used.

Like the Generative artists he follows mathematical and geometrical algorithms to create complex 3 D structures.

The restlessness of the '1900s is the awareness of the instability of the world and the complexity of the cognitive and communicative process. Therefore the need to simplify, starting from elementary units, to explore the possible reciprocal relationships and gradually increasing the complexity of the structure.

As Laura Cherubini said, Emilio Cavallini's work is a "sort of catalog generated from a taxonomic obsession, almost like an encyclopedia of shapes, colors and tactile elements".

The artworks titled "infinito attuale" are a reconfiguration of the same elements through new reciprocal relationships.

In the "optical" artwork, instead, the instability of perception underlines the infinite possible configurations of reality and the importance of the eye in building images. The focus is turned away from the objects themselves to the complex relationship between them.

The superb use of black and white, builds a chromatic theme. The attention is drawn to the relationship between the shapes, between background and foreground, between negative and positive, between light and shade, between hollowness and fullness.

Yuri Primarosa says in Emilio's work "the void, between one thread and the other, is as important as the thread itself". In fact, many of his works make it clear that the fullness makes the void come into view and vice versa. One of the focus of Cavallini's research is precisely the construction of space: a space that vibrates and comes to life through the relationship between solid and void, in an incessant operational cross reference.

When talking about Emilio Cavallini, it's easy to find metaphors and analogies with fabrics, with the action of weaving. On different levels, the artist builds spaces weaving the thread and makes connections following a detailed plan. The simple one-dimensional element, the thread, starts and defines the connections and relationships that bring out spaces in two, three and even four-dimensional spaces. Especially

in the most recent artworks, the temporal dimension is inferred in the growth process of the structure and in the path progress.

In Emilio's artistic path, everything follows combinatorial principles, permutations, grown algorithms and the most recent mathematical-geometrical theories, as you can see from his artwork titles.

The artist uses precisely the mathematical "Complexity Theory", which shifts the focus on aspects of reality considered until then marginal and insignificant. The "disorder", the "non-equilibrium", "the chaos", the "instability" become a fundamental value, the key to understanding the limits, assumptions and function of our knowledge. Instability is no longer the denial of stability, the simple lack of something, of a solid foundation on which to rest our eyes and our minds. Instability becomes instead transforming potential. It is the opportunity to create new structures, new spaces new worlds, as the artwork named "Bifurcations" and "Catastrophic Bifurcations" remind us.

The concept of "Complexity" underlines the importance of the "relationship" instead of the "object" itself. It is a new awareness that everything we know, including ourselves, is an intermix of interactive relationships. Reality is based solely on this interactive relationship, on a back and forth game of mutual stability, played between the eye and the image, between the subject and the object, between the man and the world.

Cavallini builds his spaces by weaving relationships and drawing attention to establishing a link, to building a path. Only within this process, communication and knowledge exist.

The dummy is the only anthropomorphic element in the works of Cavallini, it emerges from a fractal space, from a dense network of relationships. Perhaps the dummy is born out of a network of complexity in a world in which he is an inseparable element.

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