

COLLI

LUCA TREVISANI INSALATA DI FOSSILI 25.05 - 31.10.2024

I have long been fascinated by the Addaura caves and their enigmatic images. This complex of three natural caves, located on the northeastern slope of Mount Pellegrino in Palermo, contains rock engravings dating from the Late Epigravettian to the Mesolithic period. These engravings, created around fourteen thousand years ago, are the first known examples of representations of rituals, feasts, and human society. Whether they depict apotropaic rituals, erotic shamanism, or are simply historical anomalies, it matters little: they are a molecular mystery, a cartography of the desire to be human, a collective future to be remembered.

The images of Addaura, as ancient as Noah or as modern as Matisse-like plagiarisms, speak to our relationship with the environment and society. They force us to think on a different temporal scale, prompting us to reconsider our notions of the future and progress.

Since 1997, the caves have been closed to the public, so I decided to reproduce the engravings at full scale, like enormous postcards to be taken around, giving them legs and wings. I recreated them using cyanotype prints, an old pre-industrial photographic process developed through simple chemical reactions, because chemistry may be the only link between us and our ancestors. The Addaura caves present us with images that exist outside of history, devoid of any visual tradition to guide us. Without literature or clues, I chose to interrogate these ghosts by replicating them countless times.

Images of nature, political ideas formulated by designers, thinkers, architects, and artists are tattooed onto fossilized leaves. For years, I have been dedicated to printing political visions related to nature on dried leaves, but now this work takes on a new temporal dimension: imprinting these fantasies and scribbles onto leaves that are 320 million years old is a desperate cry, a subtle and perverse seductive trap. These fragments become part of a contemporary wunderkammer, a collection that showcases our perceptual ignorance. The temporal distance acts as

an inverted telescope, relativizing our present concerns and allowing us to understand ourselves beyond the limits of our daily context.

Fossil Salad is a publication born from the same idea of accumulation and material labor, of needing to chew over something to understand it, or perhaps to feel it, with both the mind and the senses. It is an atlas, a visual journey through a personal and arbitrary collection of artworks, events, situations, and gestures related to the fossil, not as an object, but as the surprise it generates upon discovery, as the disruption of conventions it embodies. Clusters of spasmodic, dystopian, and joyous stimuli. Like the Addaura caves, this fossil theory also disrupts our notion of spatiotemporal continuity, as reassuring as it is misleading. Fossil Salad does not narrate a geological story but presents a series of chronological accidents, temporal rifts, and bodies suspended in history. It is a collection of bold cultural gestures, an assemblage of interdisciplinary surprises, joyful, disobedient, and sometimes even rude intrusions; because art is not a natural and conciliatory space, but an open-air laboratory where alternative forms are invented and tested to contemplate our material and spiritual life. Fossil Salad is, in every respect, a programmatic manifesto, a declaration of Luca Trevisani's poetics in the guise of a tutorial, a recipe book, a set of instructions in the form of illustrations.

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