

# Introduction to “Knot\_net”

The exhibition is displayed in three buildings: the Castello and the Ex-Essiccatoi Bozzoli in San Vito al Tagliamento; the Fondazione Furlan in Pordenone.

It gathers the works of some international artists focused on its theme.

The theme is a structure, a “representative model”, derived from the Graph Theory which studies the abstract nets (graphs) by using geometrical, mathematical and informatic knowledges. The word “node” –I will use “knot” – means a nucleus, the minimal definible unity. The word “net” is the chaotic or rational ensemble of this nodes and their links (“edges” in Graph Theory).

Knot and net aren’t a couple of opposites because they are both integrated in the same collective device. The difference is only scalar: the knot is contained in the net and the net could be contained in a bigger net.

In other words, the graphs are a model to describe and to contain the relations between the nodes: the point is the nucleus and the lines are the links.

Nowadays there are so many processes or systems that we can relate to this abstract and reticular structure: the most famous is probably Internet, the global net organized in nodes and nets. Everywhere we find nets: in human relations, in the mathematics, in the economy, in the media communication, in the genetic, as the neural system, or in the nature, with spider webs and other instinctual shapes.

The knots and the nets are used for the material (goods, money, etc...) and unmaterial transports (bytes, waves, energy, etc...). They are a structure able to be ductile, wide and capillary because they’re organized in many channels of exchanging-linking and many stations of accumulating-sorting.

Selecting this structure for a theme of an exhibition is an attempt to avoid the classical antithetical planning of the exhibitions, in which the historical, geographical or biological opposites are introduced to justify every kind of choice.

This exhibition is basically heuristic: it finds a structure and it compares with the artworks to see what this comparison-link can activate.

There’s no ideological criteria, no formal excellency in selecting the works, but just the adhesions between the works and the theme, stimulus criteria, a research for an expressive intelligence that can reveal something about the arts, the experience and the perceptions of the nets in which we are included.

**Knot\_net** is divided in four sections that gather the works according to structural and conceptual criteria:

- **Systems (Luc Mattenberger, son:DA, Vera Fedrigo & Franco Del Zotto)** – machines and devices with an apparent useful purpose, systems of transformation of resources that work and link different functional nets to get a result;

- **Tissues (Puni, Simone Racheli, Liquidcat, Diane Scheunemann, Maria Elisabetta Novello, Colleen Alborough)** – artworks that reevaluating primitives and non-technological values of “knot” and “net” as the meaning context of clothes (sewn, hunt, sailing), or the aspect and working of organic tissues
- **Circuits (Maria e Natalja Petschatnikov, Carlo Gloria, Cédric Hoareau, Mauro Ciani, Carina Randløv)** net closed-system in which there is a flow of energies that activated the distribution of electric energy or, generally, of physical waves.
- **Screens** – curated by **Roberto Del Grande** - (**Kristleifur Björnsson, Stefano Cagol, Marco Campanini, Gianluca Codeghini, Walter Criscuoli, Rocco Dubbini, Joan Fontcuberta, Anja Puntari, Jason Salavon, Mario Sillani Djerrahian, Franco Vaccari, Usefull Photography #2**) – Photographic processes obtained by the interaction of the net and by using digital and analogical elaboration of images.

**Denis Viva**