

A L B E R T O  
P E O L A**Eva Frapiccini*****Museo Caneira | la fisica del possibile***

curated by Elisa Tosoni

*Dreams' Time Capsule*: Installation in Piazza Maria Teresa, open from Thursday 03.11 until Saturday 05.11 between 6 pm and 2 am and Sunday 06.11 between 9 am and 6 pm.

*Museo Caneira | la fisica del possibile*: Extended opening hours until midnight on Saturday 05.11, part of Contemporary Arts Night. The exhibition at the gallery will be open until Saturday 12.11 (Mon – Sat 3.30 pm to 7.30 pm; mornings by appointment only).

***Dreams' Time Capsule***

During *Artissima 18* (3 - 6 November 2011), Eva Frapiccini's first solo exhibition at Galleria Alberto Peola - *Museo Caneira | la fisica del possibile* – will be extending its physical boundaries by temporarily occupying the green area in Piazza Maria Teresa, Turin.

With her mobile laboratory *Dreams' Time Capsule*, Frapiccini offers to the city a temporary station where the public can listen to dreams as well as entrust their own in the form of a recording. It kick-starts its activities in Turin, to then appear in a number of squares and courtyards in different cities across Europe, and beyond. A long trip unfolding through different legs, lasting for just over one year, it will allow for the creation of an audio archive of dreams, which will be sealed in 2012 and re-opened by the artist together with a team of researchers only ten years later, in 2022. A performative work drawing its inspiration from dreams as traces of a collective imagery, *Dreams' Time Capsule* requires the participation and engagement of its visitors, whose testimonies of passage and oneiric experiences it will hold. It is an experiment to construct a cross-section of society and trace the evolution of dream states and of the memory of collective imagery.

The mobile structure hosting *Dreams' Time Capsule* has been developed by the artist in collaboration with architect Marco Canevacci of Plastique Fantastique. A studio founded in 1999 in Berlin, Plastique Fantastique experiments with the performative possibilities offered by urban environments through light temporary synthetic structures that intrude landscape, generating new hybrid realms and allowing for an osmotic blurring between public and private spheres.

The synthetic bubble especially designed for *Dreams' Time Capsule*, with its inner chamber and the soundscape it encloses, will take the public into an extraordinary spatial dimension, outside the urban context. A dimension characterized by deep feelings of lightness and intimacy, setting the perfect atmosphere for the visitor's individual recording of his/her own oneiric testimonies.

*Dreams' Time Capsule* is an installation under the patronage of Comune di Torino.



Renderings by Marco Canevacci / Plastique Fantastique  
project for *Dreams' Time Capsule*  
2011

## **Museo Caneira | la fisica del possibile**

For the entire duration of *Museo Caneira | la fisica del possibile* (*Museum Caneira | the physics of the possible*), the gallery is transformed into a museum dedicated to the scientist Aleksander Prus Caneira, born in Barcelona in 1928 and who disappeared under mysterious circumstances from Turin in 1991.

The foyer of the gallery becomes the front desk of the museum, providing information - both in print and digital form - on its foundation, strongly advocated by the Caneira family. To present his research on space-time tunnels, the invisible and the relationship with the Jungian unconscious, the rooms accommodate a variety of objects: a series of letters, diaries, notes and scientific journals, and a collection of unique locket holding photographs or drawings of what the physicist defined *doors to the unconscious*. The objects and the finds displayed in the exhibition represent the few items rescued from an arson that, in 1992, almost entirely destroyed the scientist's studio. Furthermore, the research and life of the scientist intertwine in a short documentary constructed through archival images, scenes of his everyday life and testimonies from his collaborators and students.



Eva Frapiccini  
from the series *Portals*, 2011 Obj. Nr.01 – Barcelona, Plaça Sant Felip Neri, 1932  
courtesy: the artist and Galleria Alberto Peola, Turin

A physicist specialized in quantum and cosmic theories, an anthropologist and essayist and the founder and editor of the science journal *Source*, Aleksander Prus Caneira – a rather tormented genius figure – studied between Zurich and Princeton and contributed to the research of his famous professors, namely Wolfgang Pauli, Eugene Wigner and John Archibald Wheeler. He was a friend and collaborator of the physicist Hugh Everett III, and of the Jungian psychologist Marie-Louise Von Franz. He also held a lengthy mail correspondence with the writer Jorge Luis Borges.

Caneira taught at Princeton, as well as Zurich and Turin, where – between 1965 and 1976 -- he was active as a researcher in the teams of the Cosmic Physics Centre and CNR. His theories on the doors of the unconscious and on suspended portals – largely despised by the international scientific community – caused him to gradually distance himself from academia, until his final resignation from teaching in 1976. Since the death of his father in 1953, Caneira had been widening the scope of his studies on the invisible, trying not only to find answers to questions typical of quantum and cosmic physics, but also to locate a nexus between space-time and dreams, archetypes, and with the passage from life to death through the anthropological and his own field research. By originally applying a series of concepts to such phenomena -- for example Jung – Pauli's synchronicity, Everett III's theory of parallel worlds, and Wheeler's geometrodynamics -- under the pseudonym Alek Arencia, in 1987 he published the successful essay *Una vita nell'aldilà*.

Frapiccini strongly criticizes not only the logic behind the production of history, inserting a character who has been “forgotten”, but aims also at discussing the validity of sources, our way of relating to our cultural History, and what could be truly considered *auctoritas* – as in *Stanza*, 2010.

(Texts by Elisa Tosoni)