

Opening : Saturday 8th May 2004, ore 18,30
Until 26th September 2004
Thursdays to Sundays – 10:30/12:30 – 16/19

GIULIO PAOLINI “QUI ED ORA”

Giulio Paolini was born in Genua in 1940. He's currently living in Turin.
His first exhibition dates back to 1964 and was located in La Salita Gallery, in Rome.
Among the Italian and international museums he displayed his works of art in, it is to be mentioned his solo exhibitions in Städtisches Museum , in Mönchengladbach of 1977, l'ARC, Musée D'Art Moderne de la Ville de Paris in 1978, the Stedelijk Museum of Amsterdam in 1980, the Nouveau Musée of Villeurbanne-Lyon, the Vancouver Art Gallery and Musée d'Art Contemporain of Montreal in 1985, the Staatsgalerie of Stuttgart in 1986, Capodimonte's museum, Naples, in 1988, the Bonner Kunstverein in 1992, the Landesmuseum of Graz in 1998, the Gallery of Modern and Contemporary Art of Turin in 1999, his late exhibition in Prada Foundation in Milan in 2003, and the future exhibitions in Rovereto's MART and Winterthur's Kunstmuseum in 2004.

Paolini's art determined an impressive change in the Sixties' art conception, foreshadowing, between 1960 and 1965, Minimalism, Arte Povera as well as Conceptual Art .

Standing as the main character of an international scenario, Giulio Paolini introduced new languages, hence artistically creating effects that are still evident today..

Out of the problem-oriented areas he surfed in, he deeply analysed the author's "exiting" from the painting, separation between support and image, between image and visualisation , the argumentation of a glance, the artist's loss of influence, the observer's view-point, the de-construction of painting and sculpting devices, the art interpreted as a linguistic game.

Peter Weibel, in "Giulio Paolini – Da Oggi a Ieri" Ed. Cantz 1998

Regarding the next exhibition at Galleria Tucci Russo, the artist states:

"The works exhibited, some of them here on display for the very first time, are all quite new, as they date back to 2004.

It couldn't be different, as a matter of fact, due to my constant attitude to think that an exhibition per se is a work (mother of all works), the formal and actual act , the author signs every time in a given moment in time and place.

In some cases, however, the current date (Interno/giorno, Interno/notte, Le chiavi del Museo, 2004) is preceded by the previous year's date (Requiem, 2003-2004) or even years belonging to a remote past – by now, we could say, to the last century – (Sotto le tele, 1986-2004, La casa brucia, 1987-2004, Alius et Idem e Omissis, 1997-2004, Genesi II/I-9, 1998-2004).

They are recurring themes, tackled in the past, but always eager to "get a hearing", revisited and renewed here and now, in today's light.

Thus a work of art lives on, if it is unceasingly reincarnated, reappearing from time to time, to the eyes of those,(author – spectator,) who "see" its hidden side, its pure contours, the image that once was and therefore will be."

Giulio Paolini