

TUCCI RUSSO
STUDIO PER L'ARTE CONTEMPORANEA

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Wednesday > Sunday: 10.30 am -1 pm / 3-7 pm

Giulio Paolini
In esilio

Opening: Sunday 18th May, 11 am – 5 pm
Until 28th September 2014

The exhibition devised by Giulio Paolini for Tucci Russo Studio per l'Arte Contemporanea presents four new works and a series of recent ones on paper.

In the first room, on the left wall, *Detto (non) fatto [Said (not) done]* (2010-14) is developed in an irregular grid of gilded frames (some with passe-partout empty, others with sheets of drawing paper) superimposed on a series of squares drawn on the wall. This "picture gallery" explores the possibility of objectivising, within the limits of a spatial framework, a dimension extraneous to any completed fixing, and questions the eventuality as well as the legitimacy of giving visual concreteness to a work of art.

On the opposite wall, *Come è / Come se [How it is/As if]* (2014) is comprised of nine framed elements set together to form a large picture which as a whole suggests the drawing of a room (an artist's studio) with a collage of photographic fragments of a painting scattered on the table. The interpretative key lies in the title, which alludes to the two dimensions brought into play: on the one hand the authentic one of fragments which represent the original life-size painting ("how it is") and on the other hand the hypothetical dimension of a work still unknown, *in fieri* on the worktable ("as if" the lacerated traces announced a picture in a state of becoming).

In the work entitled *Askja* (2014), set up on a base, a fragment of black volcanic stone lies on some staggered, superimposed surfaces: a slab of dark Plexiglas, a blackened sheet with an undecipherable drawing, the photographic reproduction of a night sky. In their impenetrability these surfaces seem to constitute an echo of the mysterious and mute mineral presence. The area of Iceland referred to in the title is the place where the stone fragment comes from.

The second room houses the installation *In esilio [In exile]* (2012-14) which gives the exhibition its title. In the centre of the space there is a great structure in iron tubing based on multiplication of the squaring of the artist's first work, *Disegno geometrico [Geometrical Drawing]* (1960); it is intended as materialization of that virtual container of innumerable pictures. Halfway up the structure, a gilded frame "dressed" in ceremonial garb – the figure of the artist – gives a glimpse of a series of drawings and studies while a succession of dissolving images is projected on the wall. In metaphorical key the artist set apart in the symbolic "cage" imagines a hypothetical inventory of possible pictures, without beginning or end. He depicts himself – as in all his recent productions – exiled in his chosen refuge: in his own studio with his eye turned towards the constellations of his iconographic universe. Once more as always, his visions are oriented in accordance with the guidelines of his first work, the abovementioned *Geometrical Drawing*, point of eternal return in his poetics as well as the conceptual paradigm of his artistic research.

The work *In esilio* is accompanied by original plates from the homonymous chapter in the book *L'autore che credeva di esistere [The Author Who Thought He existed]*, published by Paolini in 2012 (Johan & Levi, Milan).