

GIUSEPPE PENONE

Images de pierre

**Opening Sunday 28th May 2017
11:00 – 16:00**

Until 5th November 2017

The image is what we perceive by means of sight and, by extension, is a mental representation evoked by memory or imagination.

This is the premise behind Giuseppe Penone's exhibition set up in three large rooms of the Tucci Russo gallery.

The first room contains the works that give the show its title, *Images de pierres*: five elements in marble which, placed next to each other, hark back to an anthropomorphic figure. These elements are the matrix of the lithographs which we find framed in the same room, works dating to 1993 when they were created and presented for the first time at the Centre Genevois de Gravure Contemporaine.

On the floor, the work *Tre pietre (Three Stones) 15/08/2006* in which the stone, also here the matrix of form, houses the noble elements of sculpture which ensure duration of the work over the years: stone itself, steel and bronze.

In the middle room there is a graphite frottage of the (skin) surface of the wall. The frottage renders visible that which the eye alone, without the aid of touch, could not have seen, unlike the case of the other work in the same room *Corpo di pietra – rami (Body of Stone – Branches)*, 2016. In the latter sculpture the artist reprises the veining of the marble by gouging the surface of the stone, and from the marble emerge branches in bronze that reach out into space. So in this room we have three levels of artist intervention: the frottage that allows us to perceive the surface, the gouging of the stone to highlight its veining, and the stone itself which becomes material of germination.

A leap in time takes us to Giuseppe Penone's first show at the Galleria Sperone in 1969: the artist had underscored the materials that constituted the substance of the gallery itself, setting a row of bricks next to the wall, a block of concrete on the floor and, at the window, *Bar of Air*, a hollow glass bar which therefore contained the air that passed between interior and exterior. These are some basic concepts that with time and with the use of materials more proper to sculpture have been developed and evolved to bring us to the works of today.

In the last room we come to the works *Mina (Mine)*, 1989, graphite on slate, in which the graphite becomes an element of light in the darkness of the material and the mines, and *Corpo di pietra – rete (Body of Stone – Grid)*, 2016, in which the metal grid traces the surface of the marble: in its movements due to heat and cold the iron "breathes" within the stone which will cohabit with its dilations..

Lastly, in the same room, the work *Ad occhi chiusi (With Eyes Closed)*, 2009. This is a triptych whose lateral elements, created by gluing acacia thorns to canvas, depict two closed eyelids. The thorns evoke the sensitivity of the skin, while the central marble panel becomes a mental image.

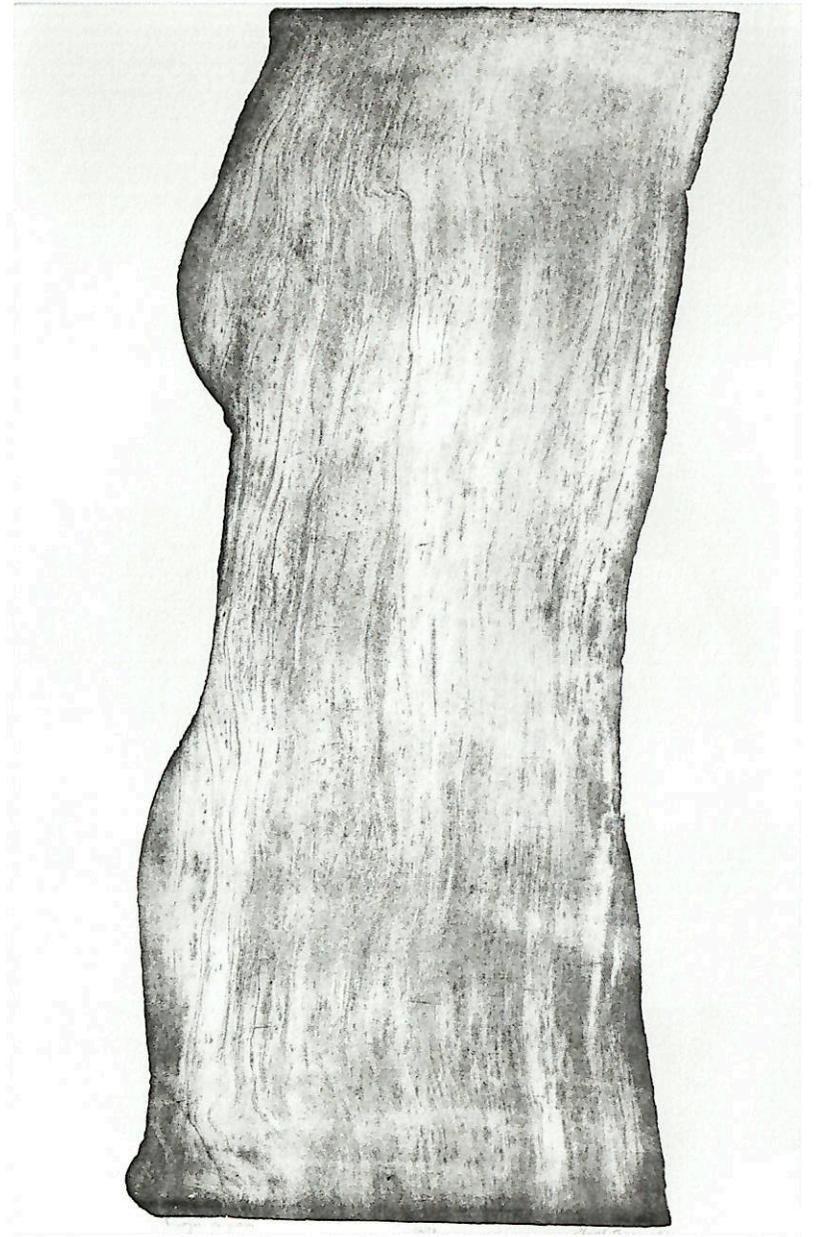
Giuseppe Penone was born in Garesio (Cuneo) in 1947. He lives and works in Turin.

Awarded the Praemium Imperiale for sculpture by the Japan Art Association in 2014, he has recently exhibited at prestigious Italian and foreign venues such as Palazzo della Civiltà Italiana, Rome (2017), Rijksmuseum, Amsterdam (2016), MART, Rovereto (2016), Musée Cantonal des Beaux-Arts, Lausanne (2016), Nasher Sculpture Center, Dallas (2015), Musée de Grenoble (2014), Forte di Belvedere and Giardino di Boboli, Florence (2014), Beirut Art Center (2014), Madison Square Park, New York (2013), Kunstmuseum Winterthur (2013), Château de Versailles (2013) and Whitechapel Gallery, London (2012).

GIUSEPPE PENONE

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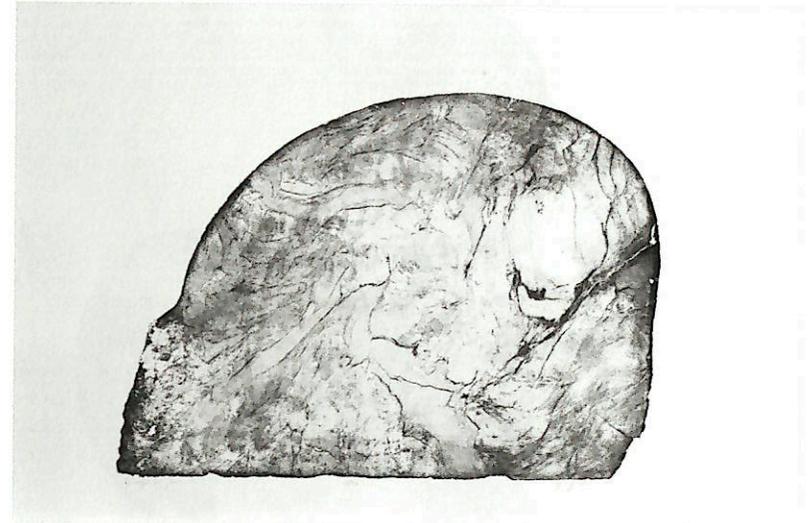


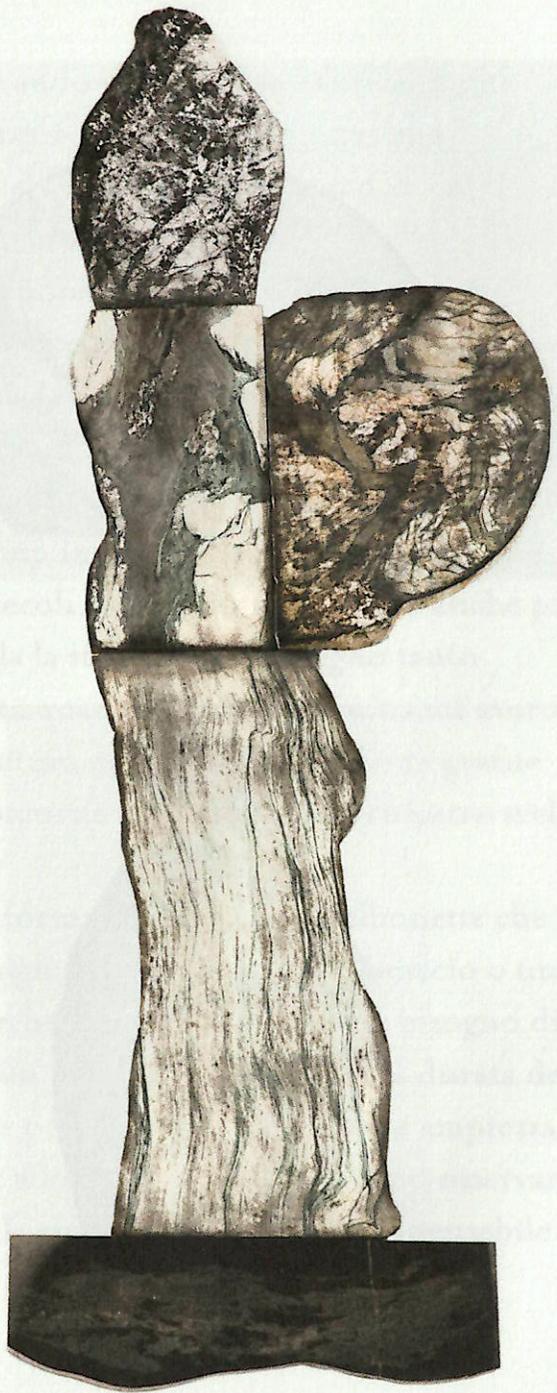
flusso continuo della Terra
che rimischia la materia,
le esistenze e cancella
le identità.

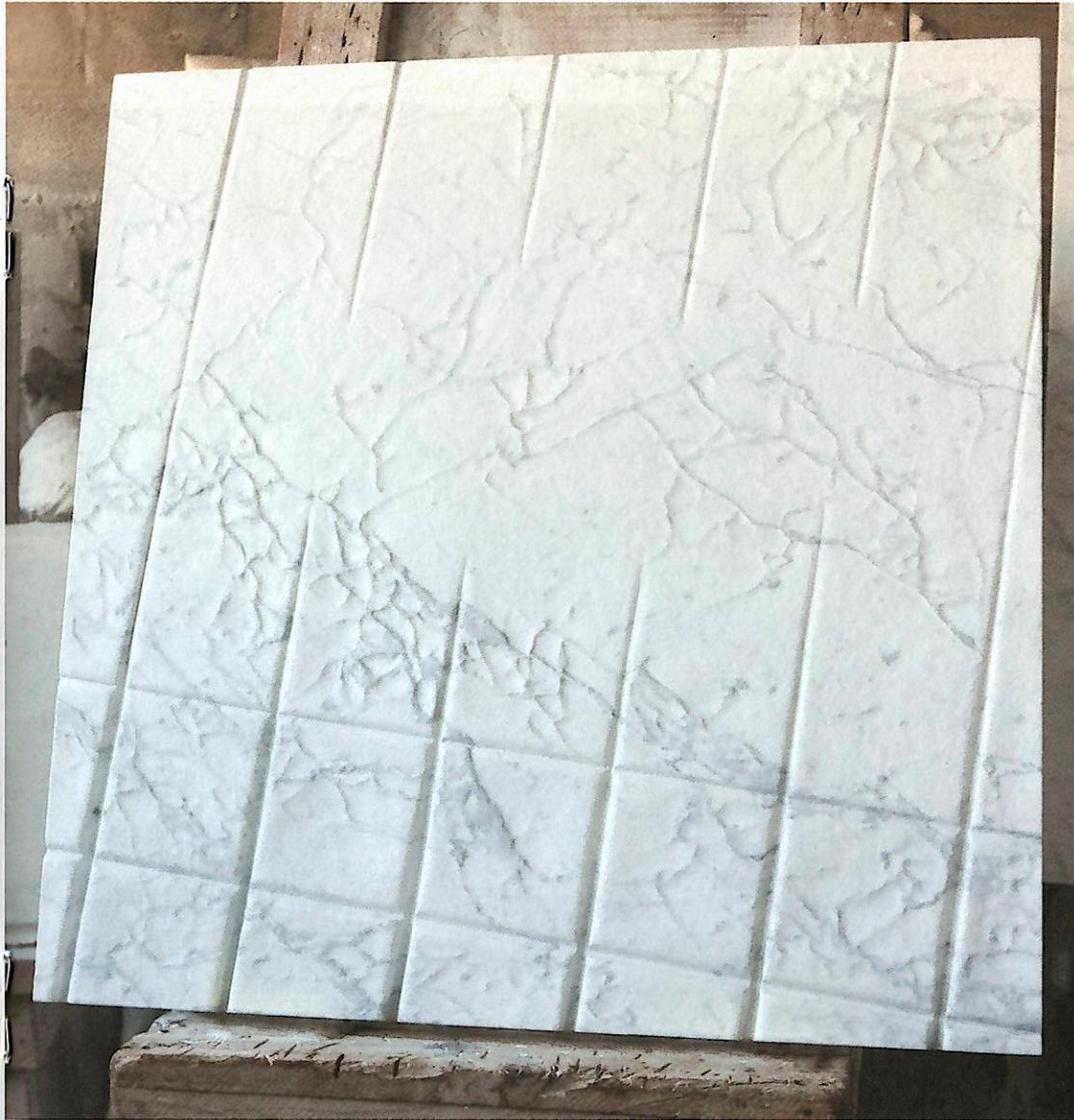
continuous flow of the earth
that remixes matter, existences,
and erases identities

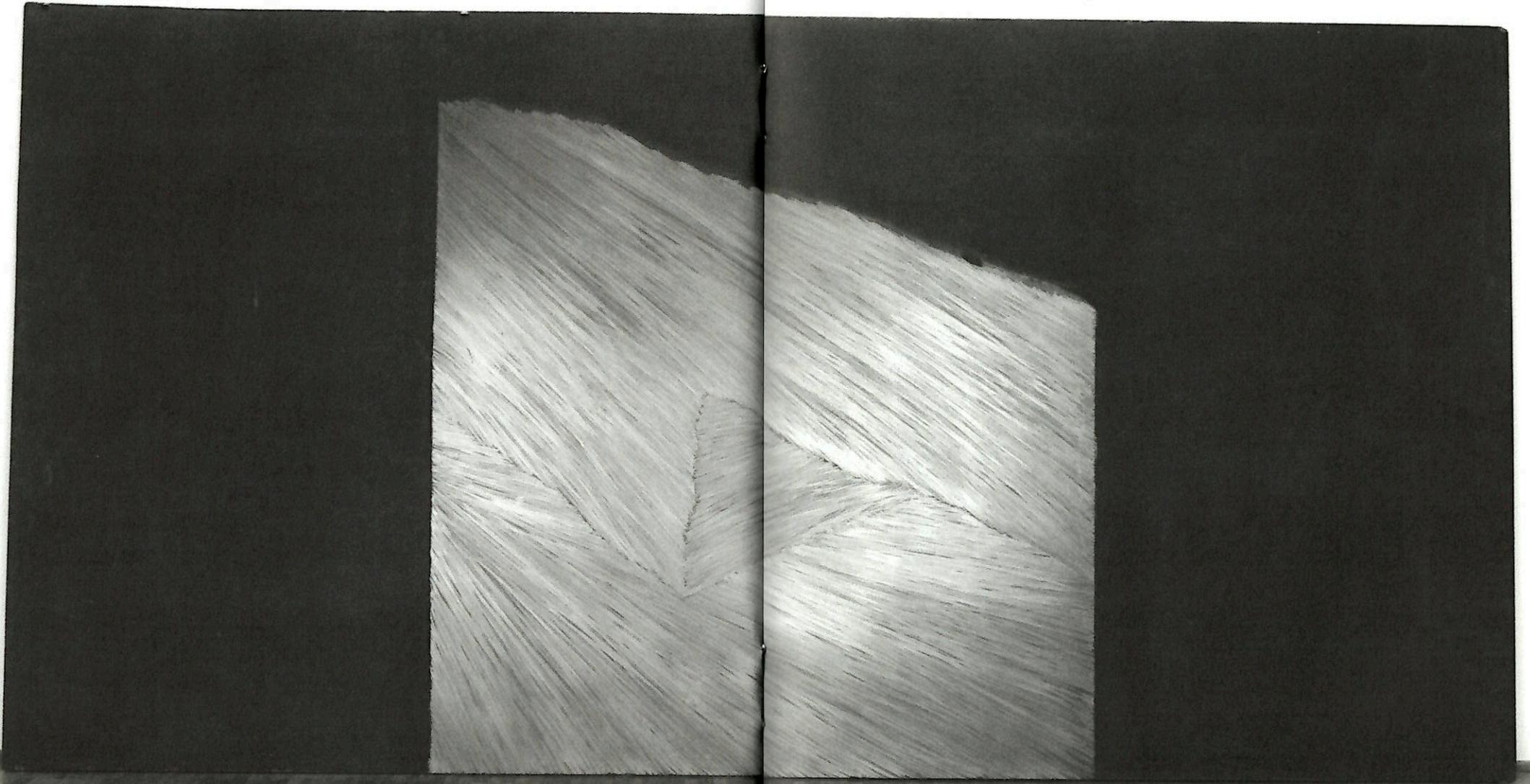
If in the world there is an ancient, a very ancient image, it has to be that of stones, which predate man to the moment when the world was formed. Giuseppe Penone has respect for stone and consideration for its texture, its veins, its undertows and ramifications which are the result of an age other than our own, greatly different inasmuch as what we calculate in years or decades is counted here at least in centuries if not millennia, and even more. He brings out its structure and pattern as precisely as frottage carried out on a wall reveals its texture, and as the brilliant pencil lead illuminates the darkness of slate, the ink unveils the stone. And if in a form a silhouette is outlined that might resemble a torso, an arm or a leg, it is because the human, always, needs to relate to a time so distant from the duration of his existence in order to accept its immense vastness. Thus, thanks to the sculptor, we can look at a drawing whose origin is unthinkable to us.

L.B.







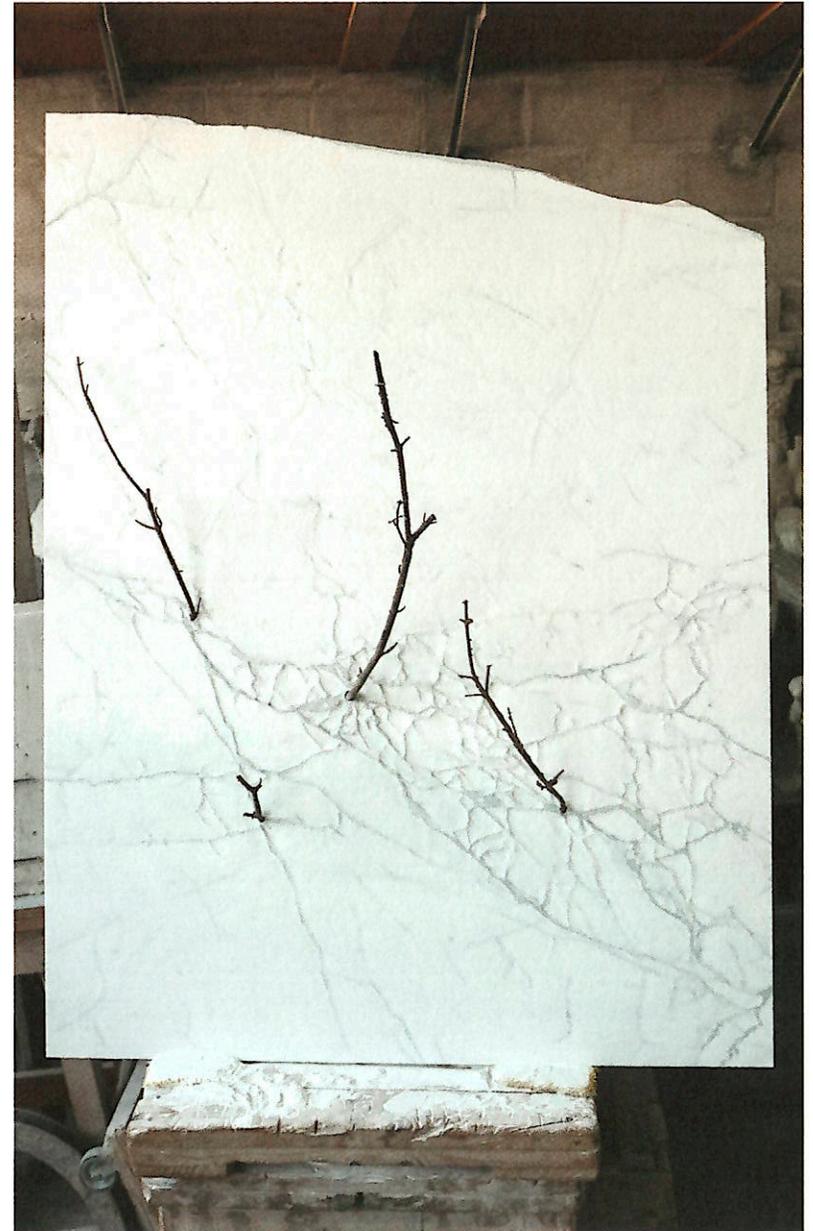


Dear Giuseppe,

Images de pierre

Entering the material, extracting buried images, deep and mysterious, creating landscapes, highlighting the skin of the marble and revealing its forms of the human body: these are the impassioned poetics with which you, with a slow unearthing, take possession of nature. In blending yourself with these universes your works are and belong to the same source: being a river, vegetal gestures, breathing the shadow, unrolling one's own skin, they are like a karstic river, appearing on the surface only to return to the bowels of the earth.

Tucci





Frottage del muro (Wall Rubbing), 1972
charcoal rubbing on wall

Images de pierres (Images of Stones), 1993
lithographic marbles

Corpo di pietra - rete (Body of Stone - Grid), 2016
marble, iron

Mina (Mine), 1989
graphite on black slate

Corpo di pietra - rami (Body of Stone - Branches), 2016
marble, bronze

Tre pietre 15/08/2006 (Three Stones 15/08/2006), 2006
stone, steel, bronze

Ad occhi chiusi (With Closed Eyes), 2009
canvas, acacia thorns, marble

5 lithographs

Images de pierres (Images of Stones), 1993
b/w lithograph from marble slab on paper
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This publication grew out of an idea by Giuseppe Penone
on the occasion of the exhibition:

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28th May – 5th November 2017

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All artwork © Giuseppe Penone

My deepest thanks to Giuseppe Penone.
The quality and themes of the exhibitions done together have
contributed to giving meaning and depth to my work.
Thanks also to Laurent Busine for the professionalism
and care dedicated to this publication.

A.T.R.