

GALLERIA VALENTINA BONOMO

GIULIO PAOLINI

“Fuori tempo”



December 2nd 2022 - February 15th 2023
Via del portico d'Ottavia 13, Roma

PRESS RELEASE

Galleria Valentina Bonomo is delighted to announce the opening, at Via del Portico d'Ottavia 13, of our first exhibition devoted to the work of **Giulio Paolini** (born in Genoa, 1940). “**Fuori tempo**” will be inaugurated on 2nd December, from 3pm to 9pm, and will remain open to the public until 15th February 2023.

Giulio Paolini – who on this occasion is presenting works created specifically for the gallery – had a full six solo exhibitions at the Galleria Marilena Bonomo in Bari during the 1970s and 1980s, to which some of the works in this latest show make reference.

The show's title, “**Fuori tempo**” (meaning “out of time”), evokes Painting as a presence that comes and goes, moving from one work to the next, leaving traces and invoking many different eras. The palette, the easel, the stretcher, the frame and the plaster cast – the whole inventory of tools that occupy an artist's studio – are joined by figures including the Esquiline Venus, Antoine Watteau, Édouard Manet and Giorgio de Chirico.

Visitors to the exhibition are welcomed in by **Fuori tempo (III)**, in which a magnifying glass, lying on top of a staggered pair of palettes, seems to be searching for an ideal focal point, as it were a viewfinder. With this image of the palettes and a reference to two beloved painters from the past – Manet and de Chirico – Paolini pays homage to Painting itself. The reference to a temporal dimension beyond the present, alluded to in the work's title and underlined by the presence of a de Chirico-esque clock face, pays homage to the “timelessness” of painting, in which neither the chronological march of time nor the pinpointing of an “exact moment” have any relevance.

On the opposite side of the corridor, a plaster cast of Venus seems to be turning her back to us and moving away in search of something new on the other side of the wall. “**Ex novo**,” says the artist, “seems, in this way, to be announcing something we cannot yet see: the ‘garment’ that this Venus wears is a sky that accommodates the pieces of a fragmented sphere, representing the planet we find ourselves on.”

At the centre of the gallery we find **La Musa dipinta** [The Painted Muse], with the figure of Antiope, taken from a painting by Watteau, playing the part of the muse. The palette on which she seems to be lying once belonged to Manet. An easel holds the frame for this collage, with sheets of paper and the painter's tools falling to the ground around it.

Finally, two large collages dialogue with one another from their positions on facing walls: **La pittura abbandonata** [Painting Abandoned] and **La memoria ritrovata** [Newfound Memory] both allude to an installation made in 1985 (also entitled *La pittura abbandonata*), and to moments “out of time” because they hark back to Paolini's past exhibitions at the Galleria Bonomo in Bari. Other smaller collages complete the exhibition.

The exhibition as a whole is riddled with jumps backwards and forwards in time and space, incursions into different moments in the history of art, and paths crossing – but without ever losing sight of the central reflection on the idea of Painting.

VIA DEL PORTICO D'OTTAVIA 13 ROMA
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BIOGRAFIA

Giulio Paolini was born in Genoa on 5th November 1940. In 1942 his father's professional commitments took the family to Bergamo, and in 1952 they moved, definitively, to Turin. Paolini trained as a graphic designer and developed an interest in art, frequenting exhibitions and galleries. His own early experiments led, in 1960, to *Disegno geometrico* – a full-blown statement of intent to which he has continually returned and made reference over the years.

He soon began making friends in the art world, and his career took off in 1964 with a first solo exhibition at the Galleria La Salita in Rome. In the second half of the 1960s the conceptual underpinnings of his work were firmly established, as was its pronounced autonomy in a period of great ferment. Germano Celant, to whom he was introduced by Carla Lonzi, wrote the catalogue text for Paolini's 1967 solo exhibition at the Galleria del Leone in Venice, and Paolini became associated with the nascent Arte Povera scene, with Celant inviting him to participate in a series of major exhibitions from 1967 to 1971.

Paolini has always affirmed that his roots sink deep into the history of art, and his work has remained determinedly within its confines, probing and querying the actors and participatory elements involved in the artistic experience: the artist, the viewer, the gaze and the representational space. Evolving out of his analytical inquiries of the 1960s, the focus of his practice has increasingly shifted towards installations and exhibitions characterised by greater formal complexity, and from 2000 onwards these have above all foregrounded the act of exhibiting per se, and the artist's studio. From the outset, his work has frequently been accompanied by notes and essays, and his writings have featured in a considerable number of books.

He has been part of the international art scene since the early 1970s, and has held exhibitions in galleries and museums worldwide. Major retrospectives of his work have been organised by Palazzo della Pilotta in Parma (1976), the Stedelijk Museum in Amsterdam (1980), the Nouveau Musée in Villeurbanne (1984), the Staatsgalerie in Stuttgart (1986), the Galleria Nazionale d'Arte Moderna in Rome (1988), the Neue Galerie am Landesmuseum Joanneum in Graz (1998), the Fondazione Prada in Milan (2003), the Kunstmuseum in Winterthur (2005), the MACRO Museo d'Arte Contemporanea in Rome (2013), the Whitechapel Gallery in London (2014) and the Fondazione Carriero in Milan (2018). Recent exhibitions devoted to his work include "Le Chef-d'oeuvre inconnu" at the Castello di Rivoli Museo d'Arte Contemporanea (2020) and "Quando è il presente?" at the Museo Novecento in Florence (2022). He has been invited many times to show his work at Documenta in Kassel (1972, 1977, 1982, 1992), and at the Venice Biennale (1970, 1976, 1978, 1980, 1984, 1986, 1993, 1995, 1997, 2013).

In 2022 Paolini was awarded the Praemium Imperiale for Painting, the world's most prestigious international art prize.

for further information:

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gallery opening times:

Tuesday - Saturday 3pm-7pm, or by appointment