



PRESS RELEASE

Fondazione Carriero

presents

Giulio Paolini
Del bello ideale

curated by **Francesco Stocchi**
with scenography by Margherita Palli

press preview 24 October 2018
opening 25 October 2018

Friday, 26 October 2018 – Sunday, 10 February 2019
Open every day, free admission from 11 am to 6 pm (closed Monday)

“The work exists even before the intervention of the artist, who is the first to contemplate it.”
Giulio Paolini

From **26 October 2018** to **10 February 2019** the **Fondazione Carriero** presents **Giulio Paolini. Del bello ideale**, curated by **Francesco Stocchi**, an exhibition dedicated to one of the greatest representatives of conceptual art, with interventions by the stage designer **Margherita Palli**, organized in close collaboration with the artist.

Following the exhibition *Sol LeWitt. Between the Lines*, on exploring the American artist's relationship with architecture, the **Fondazione Carriero** continues its **investigation and exploration of conceptual art** by analyzing the work of Giulio Paolini, an unchallenged pioneer in our country. Through **an impressive selection of works**, chosen and installed with the Turin-based artist, **Del bello ideale** covers his entire career of fifty-seven years, displaying masterpieces such as *Senza titolo* (1961), *Monogramma* (1965), *AB 3* (1966), *Nécessaire* (1968), *Controfigura (critica del punto di vista)* (1981), some of his famous self-portraits, and **three new site-specific works**.

Paolini responded enthusiastically to the invitation of the Fondazione Carriero and has been personally involved in creating this exhibition while engaging in an introspective act, in a process of inner reading, and in some cases rereading, of his practice. This dialogue with the curator Francesco Stocchi has given life to a non-chronological itinerary based on themes that unfold in the venue and relate to the architecture. This allows visitors to pinpoint Paolini's poetics and simplify its comprehension. Through this act, the exhibition

“takes apart” Paolini’s work, dissecting it while adopting the same theoretical and formal approach the artist uses in his works and his way of dealing with art.

There are **three theme groups** that have been singled-out in the itinerary. They are presented individually, one for each level of the Fondazione, while maintaining a mutual and constant dialogue with each other. On the **ground floor** the installation revolves around the theme of the **Portrait and Self-portrait**, a veritable *topos* of Western art history and focus of the practice of Paolini, who since the 1960s was intimately engaged in analyzing this topic, refining it to the point of withdrawing his presence from his own works. The section on the **first floor** is titled **On the Surface** and develops his relationship with the theme of perspective in all its forms, from an exploration of lines to the symbology of horizons up to the use of mirroring, tautology, and repetition as tools for analyzing space and time. Finally, the **Rococo hall on the second floor** hosts **One of Two**, which presents a selection of works that explore the relationship between myth and classicism in Paolini’s artistic universe: emblems of an ideal beauty that, in polarizing gazes with its harmony, creates a seemingly unbridgeable distance between the work of art and the viewer.

Along this introspective journey on various levels Paolini becomes a sort of archeologist, a scholar who abandons the nostalgic dimension of looking at his (own) past to analyze it with newfound awareness, digging deep into the psyche and art history, up to uncovering the roots of his thoughts. A journey into the philosophical category of time, which highlights how his practice cannot be placed upon a diachronic evolutionary line, which advances gradually—from the past to the present to the future—but instead can be ascribed to a synchronic dimension, to a present continuous, made up of a constant variation on the theme starting with his first works. As if his art were, all in all, one single unfolding work.

As suggested by the exhibition title—**Del bello ideale**—Paolini’s practice strives for an “ideal” dimension, in a certain sense absolute or utopic, which can be perceived as cryptic and not easy to read for non-specialists. The stage designer **Margherita Palli** was invited to dialogue with the artist’s body of work and to create interventions that “stage” the themes of the exhibition and which, by drawing upon Paolini’s same sources and some works from his private collection, may offer visitors the opportunity to enter his world and take part in this introspective journey. In particular, Margherita Palli has dealt with the **theme of the portrait and self-portrait** on the ground floor—transforming a room of the Fondazione into a **Wunderkammer** inspired by the **studiolo of Federico da Montefeltro**—and with the **theme of perspective** on the first floor—recreating it, in a dreamlike form on a surface drawn entirely by hand, in the key principles of the **treatise on perspective** by the Flemish architect and artist **Hans Vredeman de Vries**, a pivotal text in Paolini’s practice.

Margherita Palli’s scenery interventions are in clear contrast with the rarefied rooms and white halls that host the artist’s work, visual counterpoints that underline Paolini’s constant interest in exhibition design and in the theatre in general, thus revealing the artist’s essence whose palette is art history and whose culture is deeply Italian.

Giulio Paolini. Del bello ideale is an integral part of the exhibition program initiated by the Fondazione Carriero with *imaginarii* (September 2015), followed by *FONTANA • LEONCILLO Forma della materia* (April 2016), *FASI LUNARI* (October 2016), *PASCALI SCIAMANO* (March 2017), and *SOL LEWITT. BETWEEN THE LINES* (November 2017–June 2018, co-curated with Rem Koolhaas), events curated by Francesco Stocchi, with a focus on a dialogue approach and constant research and experimentation.

The exhibition is made possible thanks to a close collaboration with Giulio Paolini and the Fondazione Giulio e Anna Paolini as well as loans from prestigious public institutions and important private collections.

The exhibition will be accompanied by a catalogue (Italian and English) published by König Books and edited by Francesco Stocchi. It will gather pictures of the works installed at the Fondazione Carriero, with contributions also by Giulio Paolini and Francesco Stocchi.

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PRACTICAL INFORMATION

Title: *Del bello ideale. Giulio Paolini*

Curated by: Francesco Stocchi

Period: 26 October 2018 – 10 February 2019

Venue: Fondazione Carriero
via Cino del Duca 4 – 20122 Milan

Days and hours: Tuesday to Sunday
11 am to 6 pm
free admission
closed Monday

Info: Fondazione Carriero
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Edited by: Francesco Stocchi

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Giulio Paolini

Giulio Paolini was born on November 5, 1940 in Genoa. He currently lives in Turin.

His practice focuses on themes that question the notion, manifestation, and vision of an artwork. From his early investigations of elements making up paintings, his attention then moved to the act of displaying, of considering an artwork as a catalogue of its own possibilities, just as with the figure of the artist and its loss of contact with the work itself, which it pre-exists and moves beyond.

Since his first participation in a group show (1961) and his first solo exhibition (1964) he has held numerous events in galleries and museums across the world. Among his survey shows we must mention the ones at the 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 GAM Galleria Civica d'Arte Moderna e Contemporanea in Turin (1999), the Fondazione Prada in Milan (2003), the Kunstmuseum in Winterthur (2005), the MACRO Museo d'Arte Contemporanea Rome (2013), the Whitechapel Gallery in London (2014). Some of his more recent important solo shows include those at the Museo Poldi Pezzoli in Milan (2016) and the Center for Italian Modern Art in New York (in dialogue with works by Giorgio de Chirico, 2016). He has participated in many exhibitions on Art Povera and was invited various times to Documenta in Kassel (1972, 1977, 1982, 1992) and the Venice Biennale (1970, 1976, 1978, 1980, 1984, 1986, 1993, 1995, 1997, 2013).

Starting in 1969 he has made stage and costume designs for the theatre, especially for his projects created with Carlo Quartucci in the 1980s and stage designs for two operas by Richard Wagner at the Teatro di San Carlo in Naples (directed by Federico Tiezzi, 2005, 2007).

A graphic designer by training, he has always fostered a special interest in publishing and the written page. Right from his debut, he accompanied his career as an artist with reflections gathered in books which he edited himself: from *Idem*, published in 1975 by Einaudi with a introduction by Italo Calvino, to the recent *Quattro passi. Nel museo senza muse* (Einaudi, Turin 2006), *Dall'Atlante al Vuoto in ordine alfabetico* (Electa, Milan 2010), and *L'autore che credeva di esistere* (Johan & Levi, Milan 2012).

Numerous publications have been dedicated to his career as an artist: from the first monograph by Germano Celant (Sonnabend Press, New York 1972) to the volume by Francesco Poli (Lindau, Turin 1990), up to the catalogue raisonné of his works from 1960 to 1999, edited by Maddalena Disch (Skira, Milan 2008).

Margherita Palli

A native of the Canton Ticino and stage designer, after studying in Switzerland and Italy she graduated in stage design from the Brera Academy in 1976. In the late 1970s, she began working with installations and the theatre with the sculptor Alik Cavaliere and the architect Gae Aulenti.

In 1984, she opened her own studio and began collaborating with many directors: Luca Ronconi, Franco Branciaroli, Liliana Cavani, Daniel Ezralow, Cesare Lievi, Mario Martone, Andrea Barzini, Mauro Avogadro, Valter Malosti, A. Sokurov, Leo Muscato, Carmelo Rifici. At the time she also became interested in exhibition design and collaborated with the architecture studio of Italo Rota. She was responsible for the installation of the exhibition *W. Women in Italian Design, Design Museum Nona* at the Triennale di Milano.

She has won many awards including the Premio UBU, the Premio Abbiati, the Premio Gassman, the Premio ETI gli Olimpici del Teatro, the Premio Associazione Nazionale dei Critici di Teatro, the Premio svizzero di teatro 2015.

In 2007, she entered the Guinness World Records with the largest wall of screens in the world.

Since 1991 she has been a teacher: she is Course Leader at the three-year program in Stage Design at the Nuova Accademia di Belle Arti Milano NABA and professor of stage design at the School of Architecture at the Università della Svizzera Italiana in Mendrisio. She also taught at the Università IUAV in Venice and at the Politecnico di Milano.

The Curator

Francesco Stocchi (Rome, 1975) is curator of Modern and Contemporary Art at the Museum Boijmans Van Beuningen in Rotterdam since 2012.

He has curated exhibitions in various parts of Europe and in the United States. He also curates the art program at the Fondazione Carriero (Milan) and the Memmo Foundation (Rome). Among his recent exhibitions, *Richard Serra – Drawings 2015-17*, *Pascali Sciamano e Giuseppe Gabellone*. His writings have been published and he holds lectures on a regular basis on art and visual culture.

Fondazione Carriero

The Fondazione Carriero opened to the public in 2015, thanks to the great passion of its founder for art and his desire to share this passion with the public. It is a non-profit institution that joins research activities to commissioning new works for solo, and group exhibitions.

With the creation of a free venue open to everyone, the Foundation aims to promote, enhance, and spread modern and contemporary art and culture, acting as a cultural center in collaboration with the most acclaimed and innovative contemporary artists while also drawing attention to new artists or those from the past who deserve to be reconsidered. From a perspective that joins rediscovery and experimentation, investigations into any form of intellectual expression are joined with commissioning new works.

Exhibitions will be accompanied by analysis (conferences and encounters with artists, curators, and critics, book presentations) and publications, with the goal of making this venue increasingly dynamic and alive.

Casa Parravicini is an extraordinary place, enveloped in an impressive historical context. It is an intimate and private residence-museum where the public may discover and learn about the world of contemporary art in all its expressions: from painting to photography, sculpture to performance.

Ennio Brion, President of the Foundation's Scientific Committee and with Carriero has taken part in establishing this project right from the start, underlines the grand tradition of Milan that animates this new cultural institution: "With the Foundation a passion and a private home find aperture towards the public and the city, following this great city's purity of spirit: we hope Milan, where today a feeling of rebirth can be felt, is able to grasp the energy from its best traditions in order to imagine and build its own future."

Casa Parravicini

The Fondazione Carriero is located on Via Cino del Duca 4, in the centrally located neighborhood of San Babila, inside Casa Parravicini, one of Milan's very few private buildings dating to the 1400s.

Commissioned by the Parravicini family, who lent its name to the palace, it is a gothic style residence that was entirely built in terracotta bricks, with a round-arch entrance resting on stone jambs and an archivolt decorated with geometric shapes. The façade, defined by the protruding outline of the fireplace and the spiral frames of the windows, stands out against the adjacent rococo style Palazzo Visconti di Modrone.

The interiors were restyled by Gae Aulenti in 1991, when Casa Parravicini served as the main offices for a private bank.

Today, the exhibition venue measures 500 square meters with seven rooms: three on the first floor, another three on the second, and a single spacious hall on the top level, which is located inside the adjacent Palazzo Visconti and has direct access to Casa Parravicini.

If the rooms on the first two floors are simple in style, embellished with an original coffered ceiling from the 1400s, the third floor is quite different from the previous rooms for its walls and ceilings decorated with frescoes from the early 1900s that imitate seventeenth-century motifs, according to the fashion in the late 1800s in aristocratic palazzos.

The Fondazione Carriero is a contemporary residence where the historical context of the location joins with the innovation of contemporary art.