



G. Paolini, *Giochi d'acqua. Disegni e note 1983-1985*, Rome: Galleria Pieroni, 1985.

Booklet with eleven texts – five from the portfolio *Les fausses confidences* (1983) – whose titles reprise those of the works exhibited in the solo show at Galleria Pieroni on which occasion the book was published.

BALTHAZAR AT THE MIRROR

“However great an artist may be, he can never be greater than a marquis”. We owe this touching, highly dignified truth to Oscar Wilde, prince of writing.

Translation by David Smith. A different English translation was published in *Markus Lüpertz, Giulio Paolini: figure, colonne, finestre*, exh. cat., Rivoli: Castello di Rivoli, 1986, p. 110.

THE THING ITSELF

It's worth saying right away: the artist doesn't know objects, doesn't see them.

Yet never before have so many objects crowded the everyday scene, saturating our field of vision...

So who is the artist, does he or doesn't he want to explain himself? Or, if you like, where are (where has he hidden) all these objects?

The artist is someone who roams the void, without being able to give up describing it. His “object” is the transparent membrane, the impalpable sheath of this “void” in which he finds himself.

The object of his glance is his own, whose object is another glance.

So objects do not exist because things exist, indeed *the* thing. What thing? The thing itself!

Translation by Paul Blanchard published in *Contemplator enim*, Florence: Hopefulmonster Editore 1991, in the enclosure with English text.

VALENTINA OF THE ROSES

For some time now I've wanted to draw a rose.

Abandoning yourself to an objective may mean at least two things, which are furthermore apparently contrary: if by “objective” we mean something yet to be reached, that lies beyond, or rather the proper, transparent balance that lets itself be seen right here, on this side...

The dilemma has persisted for almost four centuries, since the day (the night – the marvel occurred thanks to a “golden twilight”) when Borges succeeded in making *A Yellow Rose* appear before the eyes of Giambattista Marino, shortly before they were closed forever.

Translation by David Smith. A different English translation was published in *Markus Lüpertz, Giulio Paolini: figure, colonne, finestre*, exh. cat., Rivoli: Castello di Rivoli, 1986, p. 111.

A PORTRAIT (A.M. IN THE GARDEN)

That rose is now here, on my table, but I know that once again I won't be able to draw it, to photograph it... in a word, to represent it.

Breathing it is all.

Translation by Lesley Fagan published in *Markus Lüpertz, Giulio Paolini: figure, colonne, finestre*, exh. cat., Rivoli: Castello di Rivoli, 1986, p. 111.

IDA AND ALESSANDRA

Staying still, after getting to an easily reachable place, in order to think about where to go shortly afterwards. For example, bravely considering retracing your steps or going on determinedly (still anticlockwise) towards the point of departure.

Translation by David Smith. A different English translation was published in *Markus Lüpertz, Giulio Paolini: figure, colonne, finestre*, exh. cat., Rivoli: Castello di Rivoli, 1986, p. 111.

TRIUMPH OF REPRESENTATION

It's now the work that imagines its creator. What reveals itself to the eye is therefore a moment prior to any possible definition, beyond which all definitions will become possible.

The interval that separates us from the image is the eternity which is consumed in waiting for the beginning.

The vision is entrusted to nine male figures: the *not yet* (or the *no longer*) that they celebrate is the quintessence of inexpressiveness and detachment. They are dressed as *valets de chambre*, their presence is all the more anonymous and discreet.

The artist is far away, admiring the silence of the constellations.

Note for interpreting the project as a transparent vision of my earliest work (1) and my most recent one (2) not yet completed.

- (1) *Disegno geometrico* [*Geometric Drawing*], 1960. The intersection points of the lines essential to the determination of a surface – the two diagonals and the perimeter – are nine: the four vertices, the four median points of each side, the centre of the rectangle.
- (2) *Trionfo della rappresentazione* [*Triumph of Representation*], 1985, where the nine original points of the first work are understood here as the nine places occupied by characters in the act of showing all possible signs gathered or evoked in these pages.

Revised version of earlier English translations published in *Artforum* (New York), Vol. XXII, No. 4, December 1983, p. 43; *Markus Lüpertz, Giulio Paolini: figure, colonne, finestre*, exh. cat., Rivoli: Castello di Rivoli, 1986, p. 111; C. Christov-Bakargiev, *Arte Povera*, London: Phaidon Press Limited, 1999, p. 258.

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