



Collezione privata (Private Collection), 1998

Gilded frames, plexiglas, pencil on wall

Number of frames (40 x 60 cm each) and overall dimensions vary with installation

Fondazione Giulio e Anna Paolini, Turin

“*Collezione privata* consists of a series of identical frames with nothing inside them (through the glass you can see the portion of the wall that corresponds to the dimensions of my first painting, *Disegno geometrico*, 1960), arranged at regular intervals and at different heights. Other rectangles are drawn in pencil directly onto the wall. These are all different as they correspond to the dimensions of each of the works of other authors that I have hitherto been able to collect (paintings, sculptures, drawings by Giorgio de Chirico, Lucio Fontana, Fausto Melotti, Wassily Kandinsky, Francis Picabia, Pinot Gallizio, Carla Accardi, Mario Merz, Aldo Mondino, Erik Dietmann, Bruno Munari, Mario Nigro, Piero Manzoni, Enrico Castellani, Cy Twombly, Yves Klein, Mario Schifano, Tano Festa, Sol LeWitt, Elaine Sturtevant, Gilbert & George, Luciano Fabro, Alighiero Boetti, Jasper Johns, Christian Boltanski, Robert Barry, Niele Toroni, Philippe Boutibonnes, François Perrodin, Corrado Levi, Serse Roma, Vincenzo Cabiani, Liliana Moro, Amedeo Martegani, Grazia Toderi, Antonio Catelani...). An inventory that is as scrupulous as it is useless, which sketches out an irregular, staggered mosaic in respect to the ordered and continuous cadence dictated by the sequence of frames”.¹

The number of gilded frames varies depending on the size of the room: the work can take up a whole room – as it did for the exhibition in Graz (66 frames, 26 drawn rectangles) and in Siena (45 frames, 21 rectangles) – or a single wall (Lugano, with 27 frames and 17 rectangles). The drawings can be arranged on one or more levels (in Graz there was only one row of them placed at the viewer’s eye height, while in Siena and Lugano the order was jumbled up) and can be switched around in a variable manner, depending on the specific exhibition space; their dimensions approximately correspond to those of the originals they represent.

In 2000 in Siena, as part of an exhibition dedicated to the theme of artists who are also collectors, Paolini presented this same work with a major variant: at the centre of the room, set on a plinth, a gilded frame exactly like the ones hanging on the wall contained a picture of the artist gazing at a self-portrait of Giorgio de Chirico wearing a seventeenth-century costume. In addition to being an explicit reference to the display theme, this element situated on this side of the wall, in real space, suggested a less abstract hypothesis in respect to the “pieces” of the mosaic unfolding on the wall.

The motif of the gilded frame pattern superimposed on a drawing of rectangles was first formulated in a work realized in 1996 for a fashion store in Turin (it no longer exists) and there have been further variants in works subsequent to *Collezione privata* (including *In ascolto (stanza dello spettatore)*, 1998-99, *Novero*, 1999 and *Senza fine*, 2006).

¹ G. Paolini, *Koh-I-Noor*, in *Giulio Paolini. Von heute bis gestern / Da oggi a ieri*, exh. cat., Graz/Ostfildern-Ruit, Neue Galerie am Landesmuseum Joanneum and Cantz Verlag, 1998, p. 173.

Exhibition chronology and bibliography cf. M. Disch, *Giulio Paolini. Catalogo ragionato 1960-1999*, Milan: Skira editore, 2008, vol. 2, p. 1024, cat. no. 804.

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