



Museo (Museum), 1970-73

Photo emulsion on canvas

62 x 95 cm

Signed, titled and dated on the verso: "Giulio Paolini / Museo ([the subtitle varies depending on the edition])" (above), "1970-73" (below)

1. "Settembre 1418": Private collection, Biella
2. "Aprile 1504": Private collection, Turin
3. "Ottobre 1636": Collection Sergio Bertola, Genoa
4. "Marzo 1807": Private collection
5. "Settembre 1890": Collection Alfred Richterich, Laufen
6. "Febbraio 1895": Collection Maurizio Calvesi, Rome
7. "Giugno 1917": Present location unknown
8. "Ottobre 1921": Private collection, Turin

Museo is conceived as a group of eight paintings, presented all together at the Galleria Notizie in Turin in 1975 and then divided up. The photo canvases reproduce places where famous artists from the past worked, and are signed on the verso by a date, which in each case refers the canvas to a specific time in the artist's activity as evoked by the subject of the image.

The places illustrated are associated with the dates as follows:

1. "Settembre 1418" [September 1418]: the convent of San Domenico in Fiesole, where Beato Angelico had been working;
2. "Aprile 1504" [April 1504]: the house where Raphael was born in Urbino;
3. "Ottobre 1636" [October 1636]: a reconstruction of the "small theatre" where Nicolas Poussin worked on his multiple-figure compositions;
4. "Marzo 1807" [March 1807]: Raphael's house and studio in the park at Villa Borghese in Rome, portrayed by Ingres in *Le casin de Raphaël*, painted in 1807;
5. "Settembre 1890" [September 1890]: the customs house at Porte de Vanves in Paris, where Le Douanier Rousseau worked as a customs officer;
6. "Febbraio 1895" [February 1895]: Cézanne's studio in Aix-en-Provence;
7. "Giugno 1917" [June 1917]: the Estense Castle in Ferrara, the city where Giorgio de Chirico worked for a short period of time;
8. "Ottobre 1921" [October 1921]: the prototype of an imaginary artist's studio, taken from the October 1921 issue of the magazine "Emporium".¹

"Eight moments and eight places, discovered along the way during a mysterious and irreversible journey. From Fiesole to Urbino, from Rome to Paris, Aix-en-Provence and Ferrara, the Muse pays a visit to Beato Angelico, Raphael, Poussin, Ingres, Rousseau, Cézanne and de Chirico: she disappears in Ancona inside a lifeless studio, built as a scenario and exhibited as a model in a 1921 exhibition of interiors".² "This is the journey of the Muse – and this is why I have chosen to call the work *Museo* – who travels across those places at specific times and in the end arrives in a place where no artist is ready to welcome her".³

The group of eight of paintings originates from a version on paper made in an edition of three in 1970-71, consisting of three photographs (“Settembre 1418”, “Febbraio 1895”, “Ottobre 1921”), and can also be found in a graphic edition (cf. *Impressions graphiques. L'opera grafica 1967-1992 di Giulio Paolini*, Marco Noire Editore, Turin 1992, cat. no. 9).

¹ The months indicated in the subtitles are arbitrary, while the years can in some cases be related to paintings previously cited by Paolini in other works.

² G. Paolini, *Idem*, Turin: Giulio Einaudi editore, 1975, p. 57.

³ The artist interviewed by A. Madesani, in *Rubare l'immagine. Gli artisti e la fotografia negli anni '70*, exh. cat., Milan: Spazio Labs and Edizioni Tega, 2000, p. 73.

Exhibition chronology and bibliography cf. M. Disch, *Giulio Paolini. Catalogo ragionato 1960-1999*, Milan: Skira editore, 2008, vol. 2, p. 937, cat. no. 253.

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