

Collezione [Collection], 1974

Portfolio of six lithoserigraphs

50 x 50 cm each

Edition of 80 in Arabic numerals plus 10 in Roman numerals

Jabik e Colophon, Milan

Each of the six lithographs is marked by an individual title – *Isfahan*, *Epidaurò*, *Rebus*, *Monitor*, *Antologia*, *Collezione* – and is completely different from the others. As a whole, however, the sequence determined by the artist reveals unexpected relations between each of them. The six prints have in common the fact that in each of them the theme is developed at the centre, at the core of the image, the “occurrence” that characterizes and defines it. *Isfahan* is a photomontage where the vanishing point of the image – a view of the courtyard of the Friday Mosque of Isfahan – is hidden by a smaller copy of the same image. In the artist’s own words: “In *Isfahan* the image of the eponymous mosque finds itself in its focal point. I have removed from the building its entrance portal, so that the frame of the facade includes and reveals its double”.¹ By way of the *mise en abîme* the work prefigures the central theme of the artist’s output around the mid-1970s: doubling or duplication, which leads the gaze to question not just itself but also the value of the image and the representation as such.

Epidaurò [Epidaurus] consists of the torn corners of the photograph of an exhibition space, arranged so as to generate an empty central area. That is to say, in the artist’s own words, in order to mark “the temporary limits of a virtual and changing space”, comparable to that of a stage, as suggested by the title that evokes the site of an ancient Greek theatre.

In *Rebus*, the word “Horizon”, which divides the image horizontally, is taken from the work by René Magritte titled *Le miroir vivant* (1928). The Paolinian paradox consists in the fact that the writing is arranged so that it divides a bird’s-eye view of the Great Wall of China, where no horizon can ever appear. Hence the title suggesting and underscoring the relationship, typical of the eponymous puzzle, between words and images.

Monitor features a clock and a magnetic tape, the latter contained inside the former. Both of them are characterized by the rotatory movement that is intrinsic to their respective function, a sort of functional and concentric tautology.

In *Antologia* [Anthology] the image of colour testing mixed directly by the artist is deprived of the four corners of the paper support; cut out and crumpled, these are placed at the centre of the image.





Collezione [Collection] consists of the square details of the reproductions of paintings by various artists, placed at random on the details of other paintings so as to form a sixty-four element grid. The individual images, deprived of their original identity, thus come back to life in the linear rhythmicity of the chequerboard structure.

¹ G. Paolini in conversation with I. Bernardi, 16 January 2013.



Bibliographical references

Impressions graphiques. L'opera grafica 1967-1992 di Giulio Paolini (Turin: Marco Noire Editore, 1992), cat. no. 13.

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