

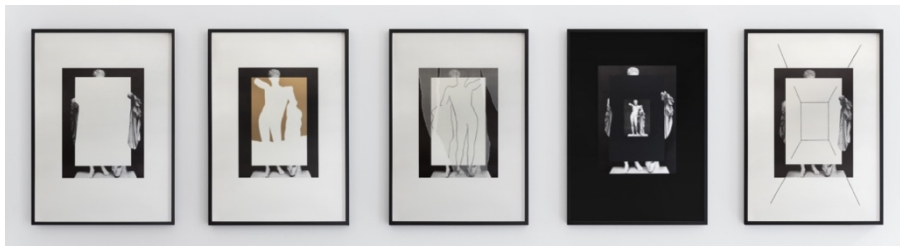
Ritratto dell'artista come modello [Portrait of the Artist as a Model], 1980

Portfolio of five lithographs

70 x 50 cm each

Edition of 100 in Arabic numerals plus 30 in Roman numerals

Ugo Ferranti, Rome / Yvon Lambert, Paris



The five lithographs feature the photographic reproduction of the *Hermes* (350-330 BC) by Praxiteles, almost completely hidden by a white rectangle or by another image – in most cases duplications of the sculpture itself – that the protagonist holds in front of him.

As a symbol of fulfilment, the classical sculpture evokes the model that the author pursues endlessly. At the same time, in an exchange of roles, the figure intent on observing is a stand-in for the author himself. In the artist's own words: "Two faces in one, the artist *is* his model: by dint of chasing after it, of pursuing an ideal model, the artist ends up assuming its likeness".¹

¹ G. Paolini in conversation with M. Disch (2004), in M. Disch, *Giulio Paolini. Catalogo ragionato 1960-1999* (Milan: Skira editore, 2008), vol. 1, cat. no. 433, p. 444.

Bibliographical references

Impressions graphiques. L'opera grafica 1967-1992 di Giulio Paolini (Turin: Marco Noire Editore, 1992), cat. no. 37.

Entry by Bettina Della Casa