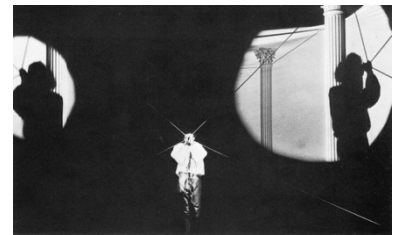


Sets and costumes for *Pentesilea / Kleist. Sei frammenti*, from the work of Heinrich von Kleist, by Carlo Quartucci, 1981

Dramaturgic reflections by Enrico Filippini, stage improvisations by Carlo Quartucci, music by Vittorio Gelmetti, produced by La Zattera di Babele.

Performances: Florence, Rassegna Internazionale Teatri Stabili, Teatro Niccolini, April 1981.

“Paolini places two plaster columns in front of a backdrop on which the same columns are painted. At the centre of the stage is a figure (which will again be used in *Platea*) holding one hand up to its eyes as if it were a telescope, while at the same time squeezing four elastic cords that start from the four corners of the proscenium. This is what Paolini and Quartucci call the ‘figure of the observer’, which also appeared in other works by the artist, namely, *Liber Veritatis* (1979) and *Hortus Clausus* (1981). The eye is the vertex of the visual pyramid. The spectators feel that they are being observed (in 1963 Paolini was toying with the idea of making the public the subject of an exhibition). The movement of the glance is a flow that runs in two directions: one both watches and is watched, and the point of view can be reversed, similar to *Giovane che guarda Lorenzo Lotto* (1967). A visual cone is concretely established and all of us are possessed by this virtual volume. Beginning with and since his first work, *Disegno geometrico* (1960), Paolini has opened up a virtual space” (L. Cherubini, in *Sipario. Balla, De Chirico, Savinio, Picasso, Paolini, Cucchi*, exhibition catalogue, Rivoli, Castello di Rivoli Museo d’Arte Contemporanea [Milan: Edizioni Charta, 1997], p. 261, revised translation).



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