Rome
from 9 of April to 11 of July
Palazzo delle Esposizioni

The Palazzo delle Esposizioni presents the installation of Giulio Paolini entitled The one and the others. The enigma of the hour, specifically designed for this occasion and ideal relationship with the exhibition of Giorgio de Chirico. Among the foremost artists of contemporary art, Giulio Paolini (Genoa 1940) made his debut in the early sixties and was among the protagonists of Arte Povera. Always conceived as a work of art that evokes a dizzying view a potentially infinite number of other visions and embrace a dilated time, extended to all art, past and future.

Starting from the geometric design of 1960, his first known work: a painting in which they appear only the geometric squaring anticipation of every possible image, Giulio Paolini pursues the idea that every work of art draws on a unique, enigmatic model. A thought, his, which finds correspondence in the anti-modern conception of the great metaphysical.

Enigma, wait, no, melancholy, perspective, are the major issues on which Giulio Paolini says his affinity with Giorgio de Chirico. This is witnessed by some of his historical works, such as that presented in the exhibition "urban field" in Como in 1969, which bears the phrase Et.quid.amabo.nisi.quod.aenigma.est? (And what I love if not the enigma?), The one who signs a portrait of Giorgio De Chirico in 1911.

The exhibition at Palazzo delle Esposizioni is a single large installation conceived as a kind of cosmogony in which are scattered traces and fragments of bodies and nebulas that inhabit the universe, arranged in a space roughly ordered as the face of a clock, enigmatic emblem of a circular time, and along the axis of an X, the unknown symbol, but also a trace of that first squaring geometric who continues to oversee the breathtaking views of the author.

This core runs at the center of the space, in the great environment of the room 9, while on the wall of a successive series of images fading. There appear the figures of some characters in

size, they seem intent on observing something through a wide frame that soon appears as a doorway. These figures "seem, at the same time, we also observe that we are watching them in our turn," writes the author in the text accompanying the work, whispered in the exhibition and readable.

Text in which leaks out, as in his other reflections, the impatience with the amplification of the social role of the artist. "A work to be authentic," says elsewhere, "should forget its author." And is an author other than itself, which leaves oversee the range of images that follow one another in projection. The different ways, in fact, declines in which the perimeter of the frame or the threshold, the emblematic figures of the idea of variation, flow from dall'Autoritratto nude Giorgio de Chirico, 1942.