

Opening: Sunday 13 April 2025, 11 am – 5 pm

Until 27 July 2025

Wednesday to Sunday, 10 am – 1 pm | 3 pm – 6.30 pm

Vue d'ensemble: *immaginari in dialogo (parte II)*

This is the title of the exhibition that unfolds in the various rooms of the gallery complementing the monographic space where Giulio Paolini presents *Il modello in persona* (2020), a work created for his solo show at the Castello di Rivoli that same year. As an exhibition project, *Vue d'ensemble* establishes a connection between the various solo exhibitions held at the Turin and Torre Pellice venues. Rather than adhering to a fixed timeframe, it embraces the poetics of the artists who have accompanied us over the years – just as we have accompanied them. The first part of *Vue d'ensemble* took place in October 2023. The exhibition that will open on 13 April will feature works by Giovanni Anselmo, Giuseppe Penone, Gilberto Zorio – Daniel Buren, Tony Cragg, Thomas Schütte – Richard Long, Mario Merz, Marisa Merz. The solo show of Gianni Caravaggio *e mentre il fiume scorre* (*and while the river flows*), recently inaugurated at the Tucci Russo Chambres d'Art venue in Turin, joins the itinerary presented at Torre Pellice, as do the previous ones of Gilberto Zorio, Alfredo Pirri, Thomas Schütte, Giuseppe Penone, Daniel Buren, Christiane Löhr and Richard Long, to mention just a few of the exhibitions that have taken place in the last few years in the two venues.

In October the gallery will celebrate its 50th anniversary. To mark the occasion we are planning a solo exhibition by Tony Cragg, who first exhibited with us in 1984, along with *Vue d'ensemble (parte III)*.

The exhibition programme as a whole is intended as an instrument to focus on a past and future history, expressing the desire to preserve and renew images, memories, emotions and meanings: our shared history.

Lisa Tucci Russo

Giulio Paolini *Il modello in persona, 2020*

Resting on two easels placed opposite each other and slightly staggered are a photographic view of the artist's studio, and a plexiglas sheet, respectively. Furthermore, the latter easel generates a *vis-à-vis* with the one located at the centre of the photograph.¹ Between the two real easels, standing on a transparent base doubling the one that is visible in the photograph is a plaster cast of Vincenzo Gemito's *Narcissus* (1885) holding a globe in its right hand. Narcissus is seen here in the role of the model "itself", posing for the presumed painting, which is still unknown, represented by the plexiglas sheet on the easel before the cast.

At the centre of this *mise-en-scène* is the representation as such: the very moment when a work is about to take shape. The artist's studio, the place *par excellence* where a work can come into being, transposed within the exhibition space brings these two places together: indeed, for Paolini the studio as well as the exhibition space are dedicated to announcing and hosting the manifestation of a representation. An event that by virtue of its nature is based on illusion, as is recalled by the theatricality of the *mise-en-scène* that through the photograph and the *vis-à-vis* of the easels joins the ambiguity of the spatial planes, the reflection, and the *trompe l'œil* in a game of optical tricks.

The mythological figure of Narcissus, known for his beauty and his tragic destiny, along with the globe, which symbolizes the ideal Everything, represent not just the model "itself" – a complete corporeal presence – but also the personification of that ideality, of that original and lost model that the artist pursues in his work via echoes and mirages of all kinds.

Maddalena Disch, *Il modello in persona, 2020*, Fondazione Giulio e Anna Paolini

¹ Propped up on the easel in the artist's studio is the engraving *William Hogarth Painting the Comic Muse* (1764), in which the author is intent on representing the Comic Muse, while at the foot of the easel is a copy of the treatise on beauty by Hogarth himself.