

PAOLO GIOLI - WORKS OF ALCHEMY

The images of an explorer of vision between
photography, cinema and painting.

"What tricks me enormously is the exceptional capacity that photosensitive matter has in dramatically manipulating anything it may touch".

The artistic action of Paolo Gioli rises from the exceptional encounter of light and matter: the images of a researcher of the vision between photography, cinema and painting. A big exhibition about the work by Paolo Gioli will be open from September 24th to November 14th.

Here, in the hit between light and matter, the photographic and artistic action takes place. The Galleria del Cembalo dedicates a wide exhibition to this work, by means of about eighty pieces.

Explorer of the vision, Gioli came to photography and cinema after passing through painting when he was very young. In each field he found a personal path, which escapes from all kind of *categorization*.

The proposed exhibition fully gives light to all the aspects of his work and, after the one held in Palazzo delle Esposizioni in 1996, it can be considered the first show in Rome representing the three visual worlds: photography, cinema and painting.

Drawings from the sixties, tableau from the seventies, as well as the movies, facing here in the exhibition the series of photos - *Unknowns, Chests, Luminescents, Faces through* - Gioli's work is very much about the physicuity of human figure, suggesting from time to time visions that can be defined neoclassical, dadaist, pop, baroque, renaissance, and still maintaining an extraordinary coherence of approach and of tuning.

In the work of Paolo Gioli research often meets creation: as a result, we see a kind of photography which doesn't mean to reproduce reality, but in which technical attitude turned into knowledge leads to "being essential as a mental and esthetical protocol, used as an instrument to find the origin of photography and obtaining results otherwise unachievable", as Giuliano Sergio wrote.

Galleria del Cembalo

The **pinhole camera** used to catch images without a camera, as far as the extraordinary conception of the photo-finish, the unprecedented use of the beloved Polaroid - moist incunabulum of modern history - or the re-elaboration of “found” images, tells us about the absolute originality of process, alchemy never having an end in itself, posing the rigorous artist's discipline at the service of an almost absolute freedom of the creative action.

“The Polaroid - said Paolo Gioli - transfers as a fresco layer. The image, then detached from its reactant, from its negative, as skin from the flesh, looses its fixing glaze, which instead is absorbed by the fabric's weave or by the paper's thickness. I like this transfer on such noble and antique materials, a matter that is the triumph of the immediate consumption, of pornography and of the family memory. Between the detachment and the deposit on the new material, I can easily interfere a creative parasite”.

The exhibition comes together with the book **Paolo Gioli. Abuses. Il corpo delle immagini**, Peliti Associati editions.

“The use of the pinhole camera in photography as well as in cinema - is written in one of the texts in the book - the ability of transferring the highly sophisticated matter of Polaroid images on supports as silk, wood and paper by means of an engraving technique, has value not only in the history of the photographic technique, but opens new possibilities of expressive contaminations”.

Galleria del Cembalo

Paolo Gioli was born in Sarzano (Rovigo) October 12th 1942. Since 1960 he attends courses of **still life drawing** at the Beaux Arts Academy of Venice, pursuing his formation as a painter. In 1967 he flies to New York and obtains a grant from the John Cabot Foundation, coming in touch with the gallery manager Leo Castelli and Martha Jackson. In The USA he discovers the New American Cinema and starts to develop a deep interest for photography. At the deadline of his visa he is forced to go back home, for the new rules of the Immigration Office after Martin Luther King's and Bob Kennedy's assassinations. In 1970 he is in Rome where he hangs out with the Cooperative of Independent Cinema. At the Filmstudio Gioli will present his first films, produced between Rome and Rovigo, developing and printing the film all by himself, being inspired by the Lumière brothers. In the same period he produces the first photos, by means of the pinhole camera technique.

In 1976 he moves to Milan, where he spends his time on cinema and photography. In the Polaroid, particularly, Gioli will find a surprising mean to pull forward his research: since 1977 he is the first who tries the transfer of the emulsion on matters as paper, fabrics, silk and wood, widening the possibility of instantaneous photography and merging the codes and of photography techniques with the painting language.

In the 1980s Gioli receives important recognitions: the personal exhibitions at the National Graphic Institute of Rome (1981), at the Pompidou in Paris (1983), he is often invited at the Rencontres Internationales de la Photographie d'Arles, which dedicated to Gioli a special exhibition at the Réattu Museum (1987). In 1984 he receives the honour of the cover of the AIPAD catalogue, the International Photography Art Dealers Fair.

In 1990s some other international exhibitions: in Rome an anthological show at the Palazzo delle Esposizioni, in the same years he is often at the Galérie Michèle Chomette in Paris and at the Contemporary Photography Museum of Cinisello Balsamo. In more than forty years of activity he participated to all the main experimental cinema festival, as in New York, Toronto and Hong Kong. In 2006 a double cd is published by RaroVideo with a selection of 14 of his films.

In 2007 Gioli is invited as an artist on focus at HKIFF. In 2008 a new selction is presented at the Ontario Cinémathèque of Toronto. In june 2009 the festival in Pesaro dedicates to Gioli a complete review of his films. In the same year the Experimental Cinema Center of Rome publishes a monographic volume on his work as a film-maker.

In 2015 Paolo Gioli is one of the artists selected by Paolo Trione to be shown at the Italian Pavillon of the Biennale in Venice. Nowadays Paolo Gioli lives and works in Lendinara, close to Rovigo.