

# PAOLO GIOLI

## ANTHOLOGICAL/ANALOGUE

Films and photographic works (1969-2019)

**opening: 5 March, 5 pm**  
free entrance by reservation

**Museo Castromediano, Lecce**

5 March – 9 May 2021

**NATURE BODY FACE MEDIUM**

**Palazzo Tupputi, Bisceglie**

6 March – 9 May 2021

**JUST SCREENS**

**Three Shadows Photography Art Centre, Beijing (China)**

26 June – 29 August 2021

*curated by*

**Bruno Di Marino + Rosario Scarpato**

*organized by*

**Antonio Musci + Daniela Di Niso**

*a project by*

**Cineclub Canudo**

## Paolo Gioli Anthological/Analogue

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Supported by the Directorate-General for Contemporary Creativity of the Italian Ministry of Cultural Heritage and Activities and Tourism under the Italian Council program (VIII edition, 2020) to promote Italian contemporary art abroad, **“Paolo Gioli: Anthological/Analogue”** is a major exhibition organized by Cineclub Canudo. Curated by Bruno Di Marino and Rosario Scarpato and organized by Antonio Musci and Daniela Di Niso, the project consists of three exhibitions, two in Italy and one in China, together with a series of side events on the artist’s practice (1969-2019). Most of the artworks are supplied by Paolo Vampa Gioli’s main collector. Published by Silvana Editoriale, the catalogue contains essays in three languages by several international art critics and scholars.

After the lockdown due to Covid 19, Puglia’s most ancient archeological **museum Castromediano in Lecce**, will re-open its doors to the public on March 5, 2021, at 5 pm, just on the occasion of the inauguration of the exhibition that will stay on until May 9. Divided into four sections, *Nature Body Face Medium*, it will showcase more than 100 works, mainly large polaroids, some films and portfolios of lithographic prints.

The second leg of the show will open on March 6, 5pm at **Palazzo Tupputi in Bisceglie** and will last until May 9. **Just Screens** displays paintings (silk-screen on canvas) painted by Gioli during the 70’s. They will establish a sort of dialogue with both the Renaissance venue and the frescoes of the palace.

Finally, with more than 150 outstanding works the show will move to China at the prestigious **Three Shadows Photography Art Centre in Beijing** from June 26 to August 29, 2021.

Painter, photographer, film-maker, **Paolo Gioli** (1942), is one the most innovative Italian artists of the last decades. Above all, for his ability to experiment with equal skillness in different fields, also by altering his devices, removing parts of or even eliminating them. His experimental films as well as his paintings and photographs are in the collection of several prime public institutions such as the Art Institute of Chicago, the Museum of Modern Art in New York, the Centre Georges Pompidou and the MEP (Musée Européen de la Photographie) in Paris, the Galleria Nazionale d’Arte Moderna and the Istituto Nazionale per la Grafica in Rome. Lately his photographs have entered even in the Collezione Arte Contemporanea of the Vatican Museum. A diversified production, spreading over more than fifty years which, although very diversified, remains consistent. His aesthetic is connected to the origin of the two medium that means to the works of the pioneers of the XIX century when photography was still developing and the cinema was yet to be invented. A very early stage, therefore, where the artist is able to facilitate a dialogue between fixed and moving image with surprising and stimulating results. And it is to highlight that deeply unsophisticated nature, an archaeologist of media, that the adjective “analogue” has been added to the title of the show.

In a direct connection with Museo Castromediano's of Lecce permanent archaeological collection, the exhibit is divided into four sections *Nature Body Face Medium* to highlight a confrontation between the pieces of the collection the museum is hosting with the contemporary art. In fact, its new philosophy states 'the antique is contemporary'. To be nicely adapted to the architectural structure conceived by Franco Minissi, the exhibition has been set up following a non-linear itinerary. Therefore, Gioli's bodies, chests and torsos with his still lifes (flowers, leaves), his decomposed and recomposed faces, his thoughts towards the pioneers (homage to XIX century's masters such as Marey, Cameron, Eakins and the lithographs from his film frames) creates a constant dialogue with the Museo Castromediano.

In the XVI century's halls of Palazzo Tupputi, the show "**Just screens**" showcases a series of acrylic and silk-screen paintings made by Gioli during the 70's. As an alchemical exchange of themes and processes, these works are derived from frames of his films (*Traumatografo* or *Immagini disturbate da un intenso parassita*) and/or from his photographic works (pinhole or strip photographs). An almost complete survey of Gioli films will also be screened in the two venues. All his films, with very few exceptions, were made in analogue, using film-stock. The most experimental ones, like *Film stenopeico* or *Filmfinish* were made with a camera deprived of its essential components or with no camera at all (animation, *found-footage*, pinhole shootings, elaborations from photos, *stop-motion*, mattes, etc).

**Paolo Gioli** was born in Sarzano (Rovigo) on 12 October 1942. In 1960, Gioli settled for a few years in Venice, where he attended the Scuola Libera del Nudo, part of the Academy of Fine Arts. In 1967, he travelled to New York, where he remained one year. He received a study grant from the John Cabot Foundation of Boston and met with art dealers Leo Castelli and Martha Jackson. In America, he also discovered the "New American Cinema." In 1968, he returned to Italy upon the expiration of his visa (which was not renewed due to the US Immigration Office's stricter regulations following the assassinations of Martin Luther King Jr. and Bob Kennedy). In 1970, he moved to Rome, where he got in touch with Cooperativa Cinema Indipendente.

It was between Rome and his home near Venice that he produced his first films, which he developed himself, using a camera as his laboratory, following in the footsteps of the Lumières. In 1976, he moved to Milan, where, in addition to making films, he also deepened his interest for photography. Notably, Gioli found the Polaroid to be a surprisingly flexible means with which he could carry out his research in photography. Moreover, by transferring the film onto support other than the original, such as onto paper or canvas, Gioli elevated the Polaroid to the level of the fine arts. In the early eighties Gioli began to get significant recognition for his activities in photography: with a solo show at the Istituto Nazionale per la Grafica di Roma (1981), at the Centre Pompidou in Paris (1983), at the *Rencontres Internationales de la Photographie* in Arles – a city where he was invited to exhibit several times, including a solo exhibition at Arles' Réattu Museum (1987). His work was featured on the cover of the *Association of International Photography Art Dealers' AIPAD* fair's catalogue. In 2006,

Rarovideo published a two-set DVD with a selection of fourteen of his films. That same year, Gioli's films were showcased for the first time in *Views from the Avant-Garde*, the New York Film Festival's specialized program for experimental film, where Gioli would consistently present his work in subsequent years. That following year, Gioli was invited as an *artist on focus* to the 44th Hong Kong International Film Festival, where he was since then invited each year to present his latest work. In 2008, a selection of his films were presented at the Ontario Cinémathèque in Toronto. He subsequently participated in the Toronto International Film Festival's avant-garde section, *Wavelength*. In June 2009, the Pesaro Film Festival paid a tribute to Gioli with a complete retrospective of his films, as did the Cinémathèque Française in Paris the following year. In December 2009, the Centro Sperimentale di Cinematografia (CSC) in Rome published a monograph on his work as a filmmaker. In the summer of 2014, the American art magazine *Artforum* featured a major article on him. In 2015, a second DVD was released with his complete works, again, published by Rarovideo with two editions: one for the European market and another for the American one. That same year, Gioli participated in the 56th International Art Exhibition of the Venice Biennale, where he presented a selection of his works at the Italian Pavilion. After a series of solo exhibitions at various museums and art galleries, in 2020, a team of professors from the Sorbonne III headed by Philippe Dubois and Antonio Somaini published a volume in French on Gioli's complete works entitled, *Paolo Gioli. Impressions sauvages*, edited by Les Presses du Réel. Gioli's films are distributed by Centro Sperimentale di Cinematografia in Rome and by LightCone in Paris. For his artworks, Gioli is represented by Galleria del Cembalo in Rome.

Gioli currently lives and works in Lendinara ([www.paologioli.it](http://www.paologioli.it)).

Between March 5 and May 9 all events will be in live streaming on the social channels of **Cineclub Canudo**, **Museo Castromediano** and **Palazzo Tupputi**.

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