

3935 Projekte  
**Giulio Paolini**

*Di ritorno*

September 8 – October 21, 2017

Opening reception September 8 from 6pm on

mehdi chouakri

The title of the exhibition — *Di ritorno* (Returned) — hints at Giulio Paolini's first exhibition in Berlin in 1982 (as a guest of the DAAD at the Neuer Berliner Kunstverein). Now back to Berlin, after a great number of prestigious one-man exhibitions with international galleries and museums, as the Staatsgalerie Stuttgart, the Institute of Contemporary Art Nagoya, the Kunstmuseum Winterthur, the Museum für Kunst und Kulturgeschichte Münster, the Whitechapel Gallery, London, the Center for Italian Modern Art, New York, and others (accompanied and documented by mostly major catalogs).

It is with extreme pleasure that we announce the upcoming Paolini exhibition at our gallery (September 8 to October 21, 2017), especially designed for the occasion by the artist. This show also marks the start of *3935 Projekte*, a series of different art events, jointly planned by Jochen Meyer and Mehdi Chouakri.

The exhibition basically consists of five works: two early pieces from 1965 and 1975 (both loans from private Berlin collections) plus three new works, which correspond to the two historical ones, created especially for the occasion.

Giulio Paolini (born 1940 in Genova), also a central figure of the Italian Arte Povera movement, anticipated from early 1960 on numerous artistic subjects which only years later should become major artistic issues internationally. Ever since the beginning of his artistic career Paolini's work keeps coming back to his central concern: a reflective mode of "seeing", addressing a broader, yet deeper and also historically anchored pictorial vision — calling up subjects like space, time, perspective or the culturally determined condition of author and recipient. Again and again and in an ever-changing fashion Paolini's art returns to its classical canon: juxtaposition, reversal or mirroring as means of revealing the underlying enigmatic structure of art. Always visually changing, this dialectical play keeps coming back: the negative does not necessarily result from the positive, backside does not necessarily need to have a frontside, the signified not even a significant...

By making art itself and the many forms of its reception the fundamental theme of his artistic concept, Paolini automatically positioned himself at the center of a dominating concern of contemporary art: art as its own primary subject matter, circumscribing its own immaterial existence, and yet always attempting to picture the invisible — art made from art, art made with art, art about art. By physically incorporating reproductions of historical artworks Paolini manages to reveal art's 'transporting' mechanisms, entering "into the being of art as such; because art not only constitutes itself by means of the artist. Its creation involves the producer as much as its recipient. Art without consensus is simply impossible. Paolini's 'art from art'/'art with art' works reveal the mechanism which carries the consensus, but at the same time also puts it in question. Uncompromising reflection is qualifying his work and educates the way of seeing: art about art." (Johannes Cladders)

**Galerie Mehdi Chouakri**

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