

SANTIAGO DE PAOLI

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SEPTEMBRE 2013

SANTIAGO DE PAOLI

NIGHTFALL

November 7, 2018 - January 19, 2019

Mendes Wood DM, Brussels, Belgium

Curated by Erika Verzutti, Fernanda Brenner and Milovan Farronato

Press release:

In the XV and XVI centuries, Dutch and Flemish painters created a symbolic hyperrealist painting genre known as Vanitas. Inspired by the opening lines of the Book of Ecclesiastes in the Bible: 'Vanity of vanities, said the Preacher, vanity of vanities, all is vanity', those paintings depict still-lives, luxury objects, skulls and flowers aiming to raise awareness of the shortness and fragility of life and the vanity (in the sense of worthlessness) of worldly pleasures and ambitions. The ambivalent presence of these paintings – the moral approach is shadowed by the skillfully painted compositions, as if the artists could overcome death by giving permanence to the ephemeral – recall painting's primordial role as recording devices of a certain time and luxury-goods that last centuries. The polished and seductive atmosphere of these images reminds us of our own bodies' finitude while offering sparkling promises of a lustful existence.

Marlene Dumas said: 'Painting doesn't freeze time. It circulates and recycles time like a wheel that turns, those who were first might well be last. Painting is a very slow art. It doesn't travel with the speed of light. That's why dead painters shine so bright.' Why do we insist on painting in a fast-paced world flooded with disposable snapshots and digital imagery that confusingly express our time's inexorable finitude, while promising escape and immortality (one can notice that simply by shifting the pages from the cover news to the science section of any newspaper, where symptoms of global warming and endless economic and political crisis meet planetary colonization start-ups and new anti-ageing techniques and life-extending drugs)? 'The job of the artist is always to deepen the mystery,' the British painter Francis Bacon once said. So, here is a possible answer: we insist on paintings because they hold mystery. These mysterious objects, which supposedly outlive us have always acted as humanity's 'guarantors.' Paintings can as well baffle conventions and reinforce cultural paradigms and - besides its much-heralded death claims - it has been on a noted upswing in the past decade and remains an unquestionable reference point for art historians and critics.

Nowadays, the question of which artistic medium one takes up has become a critical issue. In this exhibition, we plan to investigate the reasons why very little has changed since the 1600s regarding painting's allure, social status (and market value) and mysterious power by assembling together the work of several artists, hailing from many different backgrounds and different times, who insist on painting.

We will depart from Vanitas and medieval Danse Macabre imagery in its aim to recognize frivolity and mortality as subject matter to highlight the riveting and obscure aspects of this infamous media. Focusing more on the perception of these genres rather than their actual iconography, the exhibition intends to be, in fact, a gloomy experience as visitors weave their way through the heady and metaphysical atmosphere of the Nightfall. What is on view is the result of a pursuit for unrivaled, bewitching, heretical, cryptic, unorthodox, ulterior – or nearly impossible – forms of expression.



Santiago de Paoli

Exhibition view: Nightfall, Mendes Wood DM, Brussels, 2018-2019



Santiago de Paoli

Cuadro con luz interior, 2017, ceramic, candle, oil paint, 24 x 24 x 2 cm

SANTIAGO DE PAOLI

UNA HISTORIA DE LA IMAGINACIÓN EN LA ARGENTINA. VISIONES DE LA PAMPA, EL LITORAL Y EL ALTIPLANO DESDE EL SIGLO XIX A LA ACTUALIDAD.

April 6 - October 27, 2019

MAMBA

Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina

Press release (spanish version):

Una historia de la imaginación en la Argentina es un viaje a través del tiempo y el territorio. Como si se tratara de pequeños ríos que se ramifican y cruzan anchas regiones, la exposición recorre diversos motivos visuales que surgen en nuestro suelo y son, aún hoy, reelaborados a partir de un repertorio de formas, repeticiones y actualizaciones. La exposición incluye más de 250 obras de arte, desde el siglo XVIII hasta la actualidad, provenientes de tres geografías distintas: la Pampa, el Litoral y el Noroeste argentinos. Sobre cada una de estas geografías se asientan tres ejes: la naturaleza, el cuerpo femenino y la violencia.

El recorrido por la fantasía pampeana comienza con sus nocturnos; el misterio y sus formas imaginarias bañan la vastedad oscura del territorio. Durante el día, las sombras del ombú se esclarecen y su figura deviene monumento metafísico que rompe el vacío. La inmensidad sublime finalmente muta en un enorme cementerio, entre los huesos y la sangre de batallas y mataderos. En el litoral también domina la incidencia bélica, pero combinada con seres y relatos fantásticos que surgen de la mezcla de lo zoomorfo, lo fitomorfo, lo antropomorfo y lo topográfico. En el noroeste, la línea ya no representa un horizonte claro, sino que juega con el trazo, el color y la materia que deja la montaña en la retina. La línea se vuelve dibujo sintético sobre superficies duras y blandas, como una nueva encarnación de los mitos precolombinos y los relatos coloniales, que reaparecen como marcas de agua o estelas geológicas. Desde el altiplano, la figura de la mujer baja transformada en piedra, como virgen de la montaña, para luego volver a la Pampa húmeda, donde hará referencia a la figura de la cautiva y sus reelaboraciones contemporáneas.



Santiago de Paoli

Entre botellas y frutas, campo y cielo, 2016, oil on burlap, 50 x 40 cm

Exhibition view: Una historia de la imaginación en Argentina, MAMBA, Buenos Aires 2019



Santiago de Paoli

Día y noche, 2014, oil on canvas

Exhibition view: Una historia de la imaginación en Argentina, MAMBA, Buenos Aires 2019



Santiago de Paoli

Exhibition view: Una historia de la imaginación en Argentina, MAMBA, Buenos Aires 2019

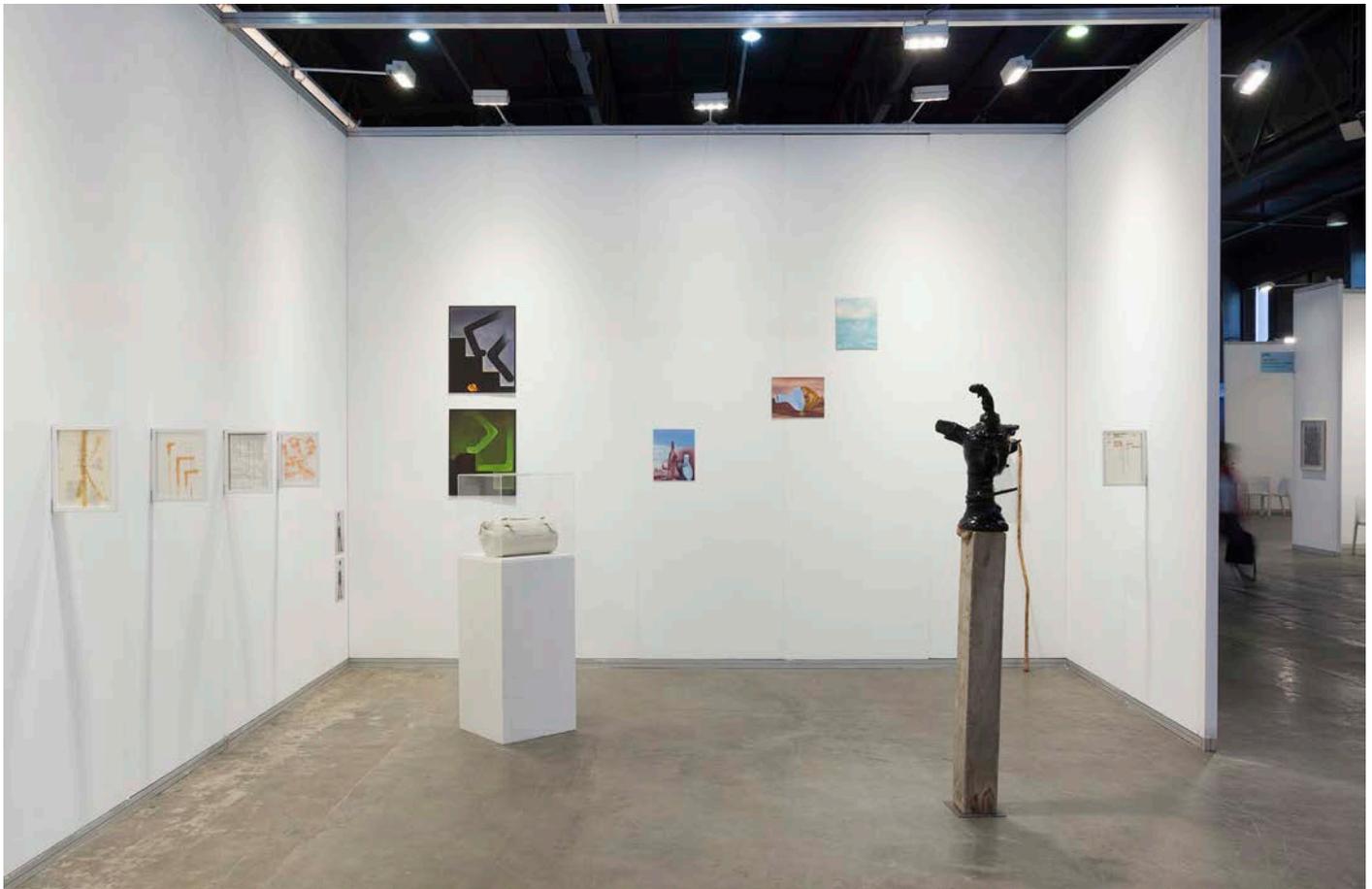
SANTIAGO DE PAOLI

arteBA

Contemporary Art Fair, Buenos Aires, Argentina

April 11-14, 2019

Galerie Jocelyn Wolff booth
(with works by Diego Bianchi, Santiago de Paoli, Franz Erhard Walther)



Santiago de Paoli

Installation view of Galerie Jocelyn Wolff booth at arteBA, Contemporary Art Fair, Buenos Aires, 2019



Santiago de Paoli

First steps, 2019, oil on felt fabric, leaf, 60 x 45 cm

Santiago de Paoli

First steps, 2019, oil on felt fabric, 60 x 46 cm



Santiago de Paoli

Sky with clouds, 2019, oil on board, 35,5 x 28 cm



Santiago de Paoli

Landscape, 2019, oil on board, 28 x 35,5 cm



Santiago de Paoli

Sky blue, 2019, oil on board, 35,5 x 28 cm



Santiago de Paoli

Installation view of Galerie Jocelyn Wolff booth at arteBA, Contemporary Art Fair, Buenos Aires, 2019



Santiago de Paoli

First steps, 2019, oil on wood, 52,5 x 54,5 cm

SANTIAGO DE PAOLI

THE MAGNETIC FIELDS

May 5 - July 19, 2019

Gió Marconi, Milan, Italy

Curated by Cecilia Alemani

Press release:

In 1919 André Breton and Paul Soupault conducted one of the first legendary automatic writing experiments: for whole days and sleepless nights Breton and Soupault wrote texts together, following free associations and random verbal combinations, trying to break free from the control of reason. These free thoughts were collected in the book *The Magnetic Fields*, which appeared in 1920, a few years before the official birth of Surrealism, consecrated by the 1924 manifesto. *The Magnetic Fields* can be considered the first literary work based on automatic writing. It contains an uninterrupted flow of texts steeped in images which flow from the unconscious: dreams, hallucinations and deep desires, far from the utilitarian logic of common language, espouse instead a rich and generative narrative of new links with reality.

Now, one hundred years later, *The Magnetic Fields* exhibition takes its inspiration from this essential surrealist text in order to create a dialogue between different generations of artists who use the representation of the body and its metamorphoses as vehicles for reflecting on issues such as identity and desire.

By comparing the work of historic artists such as Man Ray with those of various heirs of surrealist sensibility, such as Enrico Baj, Richard Hamilton and Louise Nevelson, *The Magnetic Fields* exhibition also introduces the work of various young artists who practise a form of Neo-Surrealism, combining a renewed interest in figuration with darker tendencies or, alternatively, with a joyful sense of wonder and amazement.

Through a closely woven intergenerational dialogue, the exhibition records the forces of attraction and repulsion that interconnect the works of various contemporary and modern artists across the years, linking major figures of the twentieth century with promising young international artists. In this way the exhibition also acts as an intellectual biography of Galleria Marconi, grafting onto the historical legacy of Studio Marconi and Gió Marconi's tireless search for new talent.

Curated by Cecilia Alemani, the exhibition focuses on the representation of the body – especially the female body – in order to analyse and contrast different notions of sexuality and self-definition. With its array of fetishes and totems, *The Magnetic Fields* presents a range of fantastical anatomies, in which the body is represented in a constant stream of transformation: dispossessed, dematerialised and recomposed. Installed as a chamber of wonders – or a camera oscura, to mention one of the over twenty important works by Man Ray on display – *The Magnetic Fields* alternates faces and portraits, anthropomorphic objects and bodies without organs, talismans and mutant dummies.

The exhibition opens with a sequence of photographs in which Man Ray portrayed the mannequins that adorned the entrance to the 1938 International Surrealism Exhibition in Paris. A series of works by Louise Nevelson, Man Ray, Virginia Overton and Julia Phillips returns to and amplifies the disturbing atmospheres of Surrealism, combining everyday objects and mysterious metaphysical revelations. In the main room, transformed into a boudoir, a succession of historical works and new discoveries present a small chamber psychodrama in which the interior diagrams of Kerstin Brätsch are juxtaposed with Enrico Baj's bric-a-brac ladies or Nevelson's stelaes. On the other hand, younger artists Hannah Levy, Elaine Cameron-Weir and Julia Phillips compose prostheses for new post-human bodies and other orthopaedic deities, distant relatives of the puppets from the beginning of the century, or the medical instruments that fascinated both Man Ray and Richard Hamilton. The paintings of Gina Beavers, Santiago De Paoli, Emily Mae Smith and Summer Wheat adopt vernacular languages from Pop Art to Outsider Art, portraying fragments of anatomies pulsating with desires, whereas Genesis Belanger's soft sculptures update Man Ray's objects of affection in a continuous game of references between past and future under the influence of new forms of attraction between opposites. *The Magnetic Fields* is the second show curated by Cecilia Alemani for Galleria Gió Marconi. The *Solaris* exhibition in 2009 was the Milanese public's first introduction to the works of Rosa Barba, Kerstin Brätsch, Haris Epaminonda and David Maljković, and to the videos and sculptures of Ryan Trecartin and Lizzie Fitch.

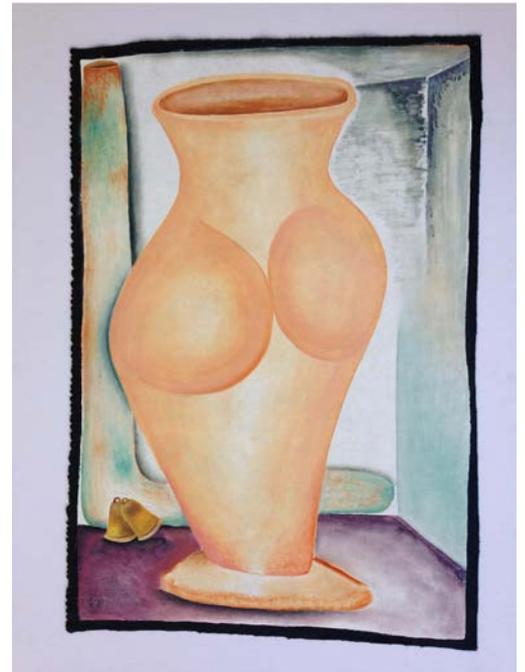


Santiago de Paoli

Exhibition view, The Magnetic Field, Gio' Marconi, Milan, 2019

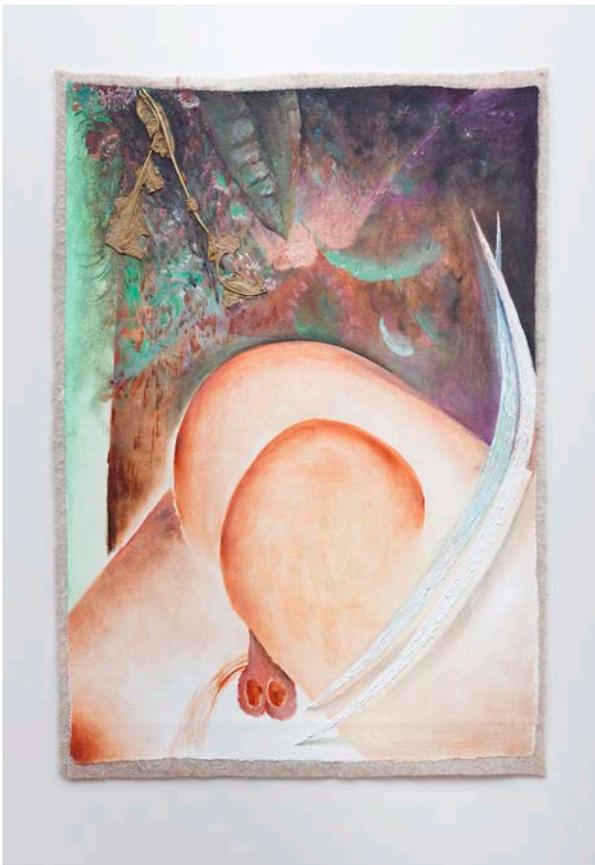
Santiago de Paoli

Fond de pot avec chaussette, 2018, oil on felt fabric
59 x 41 cm



Santiago de Paoli

Open heart, 2017, oil on felt fabric, 34 x 32,5 cm



Santiago de Paoli

Dos lunas, 2017, oil on felt fabric, 49 x 41 cm

SANTIAGO DE PAOLI

PEINTURES ET HOTLINE

September 1 - October 14, 2018

Galerie Jocelyn Wolff, Paris, France

Communiqué de presse:

texte écrit par Chris Sharp

Santiago de Paoli n' a pas le profil du peintre classique. C'est un peintre singulièrement étrange et surprenant. Il peint des lunes, des bougies, des lampes, des postérieurs humains, des organes génitaux, des fleurs, des coeurs, des chaussettes (chaussettes? oui, des chaussettes), des paysages et d'autres sujets relativement banals. Jusqu'ici assez basique, au moins sur papier, et peut-être pas si étrange. Mais ça devient étrange, tellement étrange, surtout au moment où vous commencez à regarder les peintures.

Qu'est-ce qu'elles racontent? Mais avant d'essayer de répondre à cela, peut-être devrions-nous nous demander comment elles sont? Comme dans toute grande peinture, le comment (et sur quoi) elle est peinte raconte déjà beaucoup sur ce qu'elle est.

De Paoli peint sur des supports remarquablement insolites tels que le feutre, les textiles recyclés, le bois (souvent lui-même recyclé) et, plus récemment, le plâtre. Il le fait en suivant un but qui ne diffère pas de la raison et de la manière dont il aborde son sujet: contourner le sérieux de la peinture. En effet, ses tableaux, susceptibles de combiner des lunes ou des vases avec des organes génitaux, évoquent le sens de l'humour et l'innocence étrange des enfants. Sans être contaminé par la substance corrosive et auto-complaisante de l'ironie (picturale), son humour cru et désarmant contrarie délibérément la sophistication - ou du moins ce que nous (dans le monde de l'art) prenons généralement pour sophistiqué. Pourtant le travail de Paoli, est bel et bien sophistiqué.

Son univers iconographique de référence comprend tout, de la peinture de la Renaissance italienne au surréalisme de Giorgio de Chirico, en passant par la simplicité thématique et l'obsession de Giorgio Morandi, ainsi que l'inquiétante étrangeté de Philip Guston - on serait même tenté de penser à la naïveté d'un, disons, Alfredo Volpi, ou d'un livre pour enfants. En d'autres termes, ses peintures sont intemporelles. La qualité de leur contemporanéité réside à la fois dans l'impulsion crue, incompréhensible qui préside à leur création et dans le contexte sociopolitique qui l'entoure. Ne vous trompez pas: ces peintures sont politiques. Elles sont politiques dans leur refus délibéré de se conformer aux attentes concernant «le politique» dans le contexte d'où De Paoli est originaire (Buenos Aires et plus généralement

l'Amérique latine). Cette tension politique est agréablement aggravée par l'usage non moins délibérée de l'ambiguïté, une attitude que ni son pays ni le moment historique actuel n'apprécie beaucoup. En ce sens, son travail est un retour non militant à l'essence de la peinture. Ne considérant jamais pour acquise la nature profonde de la peinture, il ne cesse de s'interroger sur ce qu'elle est en évitant toute tentative de la rendre politiquement utile en raison de l'étrangeté et de l'ambiguïté de son sujet. Cela va sans dire qu'il s'agirait d'une attitude dangereuse, n'importe où, mais surtout en Amérique latine, où l'on s'attend presque toujours à ce que l'art communique sans équivoque une idéologie politique spécifique. N'ayant aucun statut de symptôme ou d'allégorie, ces peintures demandent gentiment à être perçues comme le sont les choses en elles-mêmes - des choses qui n'ont rien à voir avec la rhétorique du monde de l'art,

mais qui ont beaucoup à faire avec la peinture.

SANTIAGO DE PAOLI

PEINTURES ET HOTLINE

September 1 - October 14, 2018

Galerie Jocelyn Wolff, Paris, France

Presse release:

text by Chris Sharp

Santiago de Paoli is not your usual painter. He is a singularly strange and surprising painter. He makes paintings of moons, candles, lamps, human posteriors, genitalia, flowers, hearts, socks (socks? yes socks), landscapes, and other relatively banal subject matter. So far pretty basic, at least on paper, and maybe not so strange. But it gets strange, so much stranger— especially the moment you start looking at

the paintings. For what are they? But before trying to answer that, maybe we should ask how are they?

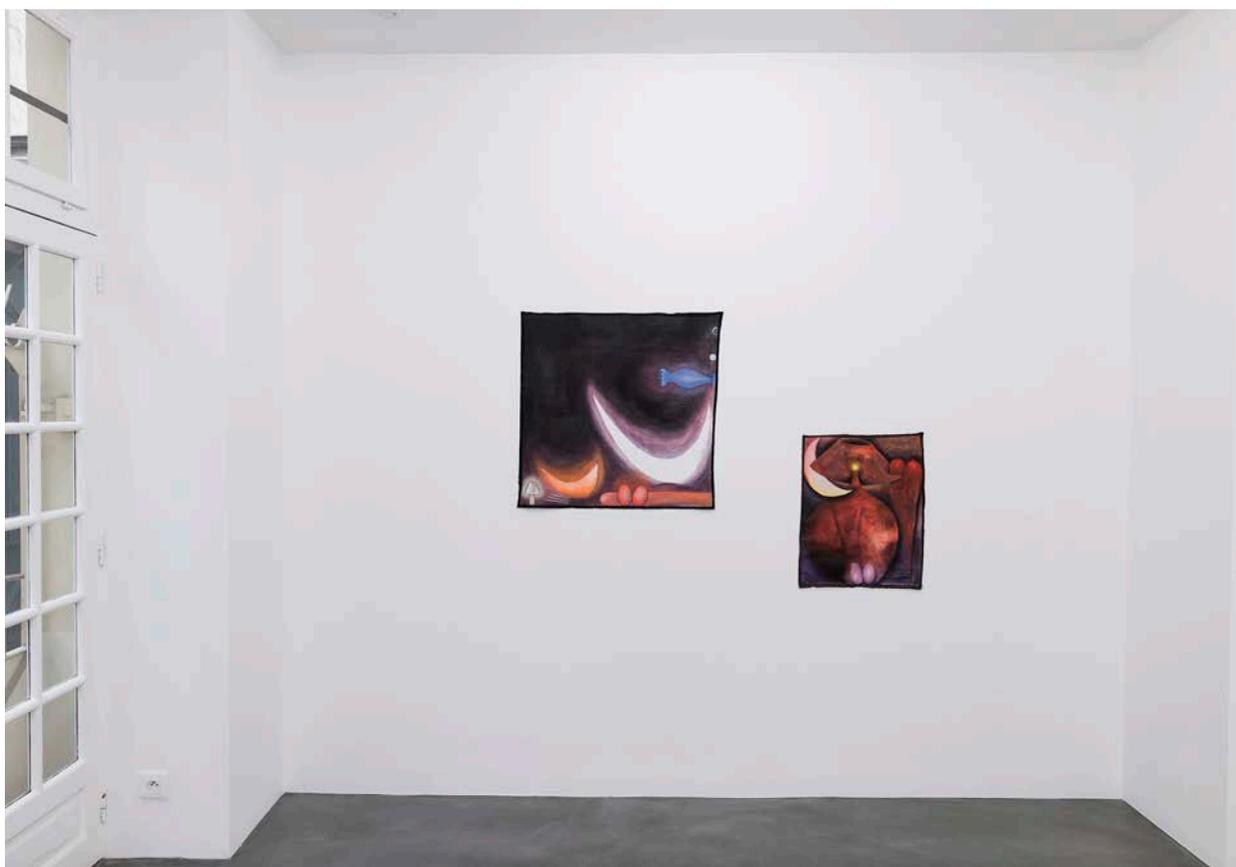
Like any great painting, how and what they are painted on is big part of what they are. de Paoli paints on singularly unusual supports which include felt, recycled textiles, as well as wood (often also recycled), and more recently, plaster. He does so for a reason that is not dissimilar to why and how he arrives at his subject matter: in order to obviate the high seriousness of painting. Indeed, his pictures, which are liable to combine moons or vases with genitalia, are evocative of the sense of humor, and weird innocence, of children. Unsullied by the corrosive and self-congratulatory stuff of (painterly) irony, his odd and disarming humor deliberately thwarts sophistication— or at least what we (in the art world) generally take sophistication to be. For de Paoli's work is quite sophisticated.

His iconographic frame of reference includes everything from Italian renaissance painting to the surrealism of Giorgio de Chirico to the thematic simplicity and obsessiveness of Giorgio Morandi as well as the antic weirdness of Philip Guston,— one is even tempted to think of the bewitching naivety of, say, Alfredo Volpi, not to mention children's books. In other words, these paintings are not a little timeless.

The quality of their contemporaneity lies both within the raw, unassimilable, impulse of their creation and their immediate socio-political context. Make no mistake about it: these paintings are political. They are political in their deliberate refusal to conform to expectations regarding "the political" in the context from which de Paoli hails (Buenos Aires, and more generally Latin America). This politic is agreeably

aggravated by a no less deliberate embrace of ambiguity— a mode which neither his region nor our current historical moment is very fond of. In this sense, his work is a non-militant return to the essence of painting. Never taking for granted the nature of painting, what he does continually interrogates what a painting is while staving off any attempt to render it politically expedient by virtue of the weirdness and

ambiguity of his subject matter. This is, needless to say, a dangerous position, anywhere, but especially in Latin America— where art is almost always expected to unequivocally communicate a specific political ideology. Demurring any status of symptom or allegory, they gently ask to be seen as things in themselves— things whose art has nothing to do with communication, but everything to do with painting.



Santiago de Paoli

Exhibition views: peintures et Hotline, Galerie Jocelyn Wolff, Paris, 2018



Santiago de Paoli

(top): Country Sock, 2017, oil on felt fabric, 40 x 57 cm

(bottom): Cuadro con luz interior, 2017, ceramic, candle, oil paint, 24 x 24 x 2 cm

Exhibition views: peintures et Hotline, Galerie Jocelyn Wolff, Paris, 2018



Santiago de Paoli

Luna sola, 2018, oil on felt fabric, plaster, 107 x 40 cm

Exhibition view: peintures et Hotline, Galerie Jocelyn Wolff, Paris, 2018



Santiago de Paoli

(left): Flower, 2018, oil on wood, 32 x 18 cm

(right): Hora sola, 2017, oil and mushroom on wood, 35 x 20 cm

Exhibition views: peintures et Hotline, Galerie Jocelyn Wolff, Paris, 2018



Santiago de Paoli
Mixed feelings, 2018, oil on felt fabric, 32 x 18 cm

Exhibition view: peintures et Hotline, Galerie Jocelyn Wolff, Paris, 2018

SANTIAGO DE PAOLI

ART BASEL CITIES WEEK: BUENOS AIRES

September 6 - 12, 2018, Buenos Aires, Argentina

Art Basel Cities Week has touched down in Buenos Aires. Under the artistic direction of Cecilia Alemani, the week's highlights included the citywide exhibition „Hopscotch (Rayuela)“, with both newly commissioned and existing works by 18 Argentine and international artists; a dynamic program of Buenos Aires Gallery Weekend; studio visits, exhibitions, performances, special events hosted by our Cultural Partners; and an array of artist presentations and panels part of the ongoing Talks Program.

‘Hopscotch (Rayuela)’ is a journey through Buenos Aires as seen through the eyes of 18 international and Argentine artists. This public exhibition borrows its name and concept from the experimental 1963 novel by Argentine writer Julio Cortázar and from the timeless children’s street game popular in many cultures. Like the nonlinear sequence of the book and game, the exhibition hopscotches through the city, offering numerous possible paths through three neighborhoods. The selected artists have realized artworks in close dialog with their venues, shaping a multilayered experience that connects visual art, urban spaces, and the city’s histories in unexpected ways. From site-specific sculptures and experiential installations to live performances and participatory actions, ‘Hopscotch (Rayuela)’ proposes new types of civic and social engagement, weaving individuals and collectivities into innovative modes of coexistence.



Santiago de Paoli

Free Time, 2018, plaster, milk and pigment, 20-25 elements, each approximately 35 x 45 cm (details of elements)

Installation view: Museo de la Carcova, (Art Basel Cities Week), Buenos Aires, 2018



Santiago de Paoli

Free Time, 2018, plaster, milk and pigment, 20-25 elements, each approximately 35 x 45 cm (details of elements)

Installation views: Museo de la Carcova, (Art Basel Cities Week), Buenos Aires, 2018

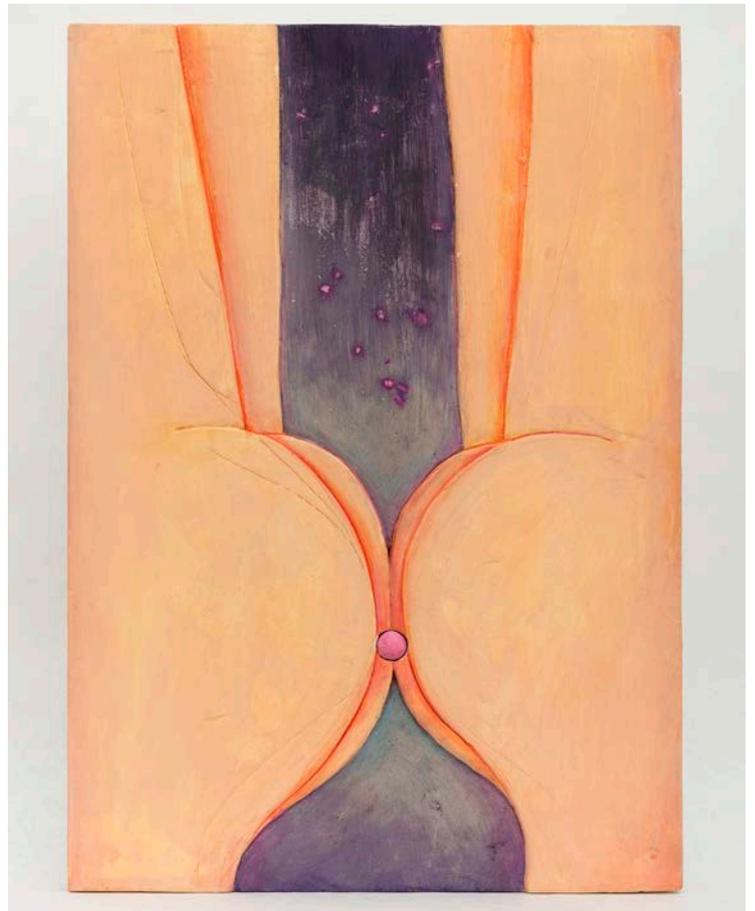


Santiago de Paoli
Tiempo libre, 2018, plaster, milk and pigment, 47 x 38 x 4 cm



Santiago de Paoli
Tiempo libre, 2018, plaster, milk and pigment, 47.5 x
35 x 3.5 cm

Santiago de Paoli
Tiempo libre, 2018, plaster, milk and pigment





Santiago de Paoli
Tiempo libre, 2018, plaster, milk and pigment, 44 x 33 x 4 cm

SANTIAGO DE PAOLI

SYMBOLISM

October 27 - December 2, 2017

Cooper Cole Gallery, Toronto, Canada (group show)

curated by Chris Sharp

Presse release:

COOPER COLE is pleased to present Symbolisms, a group exhibition curated by Chris Sharp. Symbolisms is a group exhibition which brings together a group of artists who are working in a pictorial mode strongly reminiscent of historical Symbolism. A cross between a movement and a tendency, Symbolism dominated fin-de-siècle European painting and literature. At once the off-spring of gothicism

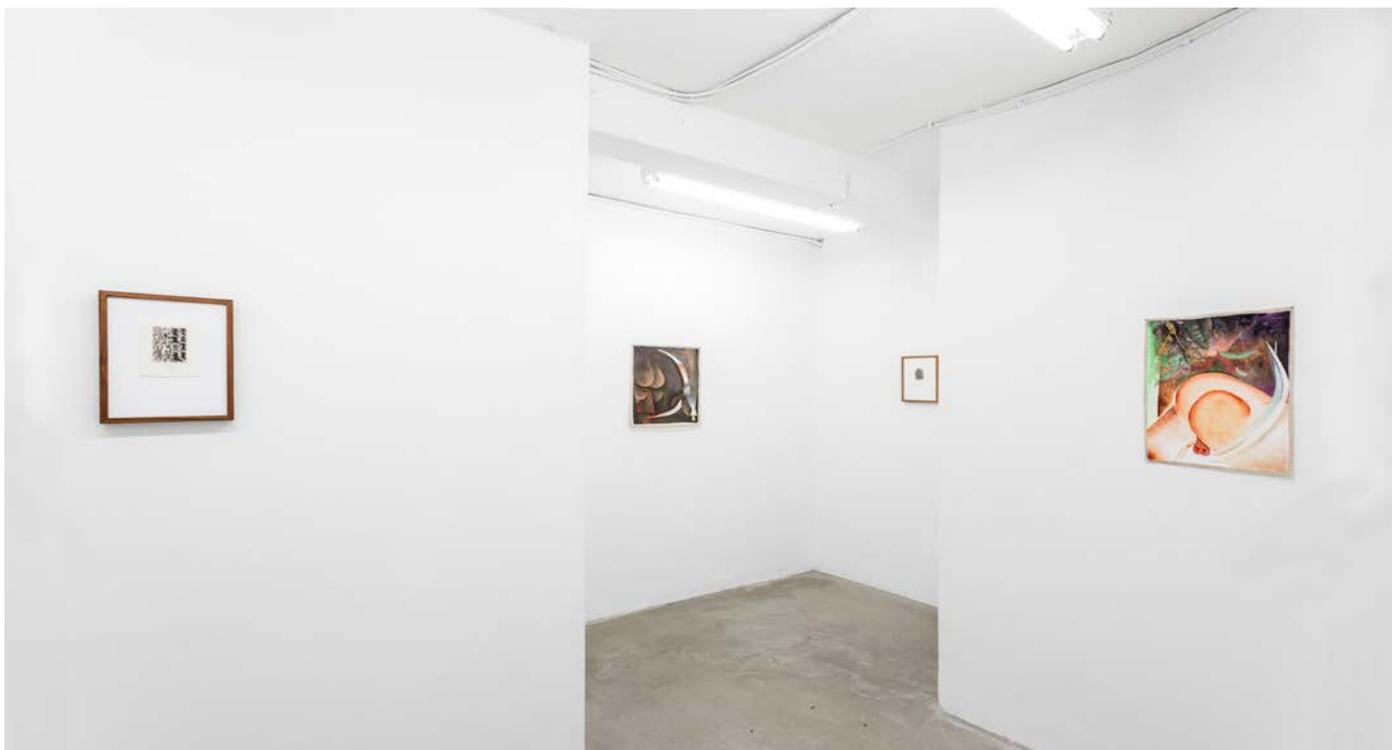
and romanticism and a reaction against naturalism and realism, Symbolism (in painting) was known for its otherworldly, mystical, evocative and idealized forms. Rejecting urbanization and materialism, symbolists withdrew, akin to J.K. Huysmans' *Des Esseintes*, into an interior universe of their own making. In many ways, it was a turning away from the world. Although not apparently political, Symbolism, which was willfully retrograde, could nevertheless be seen as spurning many tendencies at the end of the 19th century, from entrenched notions of progress to the technological evolution of the late industrial revolution. It also occurred at the same time as one of the most significant moments of institutionalized racism of the 19th century: The Dreyfus Affair. This being the case, parallels between our moment and the end of the 19th century abound: from anxieties around (technological) progress (smart phones, etc) to radical, deindividualized

standardization (social media), to institutionalized racism (Brexit, Trump, etc). This does not exhaustively explain a resurgence of symbolist imagery and methods primarily in contemporary painting, but it does help us understand, not to mention historically situate, why a similar turning away from the world toward categorically fantastical, otherworldly, or even mystical forms and imagery might drive certain

aspects of contemporary artistic production.

This exhibition is called Symbolisms— plural— because the participating artists approach these questions as well the production of their imagery from a variety of different angles and specific influences. The US, LA-based artist Tom Allen's hallucinatory flower paintings are clearly indebted to the Art Nouveau and gothic components of Symbolism while Canadian, LA-based Rachelle Sawatsky's no less colorful imagery evinces the more expressionistic legacy of Edvard Munch and James Ensor. The influence of Odilon Redon can be seen in the playful and graphic paintings of the German, Berlin-based Isabelle Fein as much as the etchings of Colombian, Me-dillin-based José Antonio Suárez Londoño. Texas born, New York-based Michael Berryhill's bright, quasi-abstract, seemingly phosphorescent paintings are strongly influenced by the Nabis, in particular, Pierre Bonnard and even Paul Sérusier, and are perhaps best viewed through the lens of Mallarmé's oft-cited description of his poetry: "To depict not the thing but the effect it produces." As much could be said about the fluid, loosely painted, and evocative pictures of the Austrian, Vienna-based Katharina Hoeglinger, while the Argentine, Buenos Aires-based Santiago de Paoli's strange, fragmented depictions of the human body err toward surrealism's direct debt to Symbolism. The bright, exuberant ceramics of the US, New York-based Bruce M. Sherman seem to come to us by way of similar transitional figure, but this time Paul Klee. All that said, these artists can hardly be reduced to their alleged referents.

Ultimately, in the very spirit of Symbolism itself, they should and can only be perceived as the authors of their own personal and idiosyncratic languages which must be learned in order to be appreciated.



Santiago de Paoli

(first room, on the right): Dos lunas, 2017, oil on felt fabric, 49 x 41 cm

(second room, on the center): Luna con luz, 2017, oil n felt fabric, 52 x 45 cm

Exhibition view: SYMBOLISM, Cooper Cole Gallery, Toronto, 2017

SANTIAGO DE PAOLI

JOSÉ ANTONIO SUÁREZ LONDONO AND SANTIAGO DE PAOLI, LULU, MEXICO CITY

August 16 - September 16, 2017

Lulu Gallery, Mexico City, Mexico (group show)

Press release:

Lulu is proud to present a two-person exhibition of two South American artists: the Medellín-based, Colombian José Antonio Suárez Londoño, who will present a selection of framed etchings and the Buenos Aires-based, Argentine Santiago de Paoli, who will present a selection of new paintings. Known for his entrancing, meticulous, small-scale drawings, José Antonio Suárez Londoño also makes postcard-sized etchings. The imagery found therein includes everything from flora and fauna to two-headed human beings to geometrical configurations to a Robert Walser-sized script itself as well as references to literature and music.

At times reminiscent of classical, scientific illustrations, it can also bring to mind Leonardo de Vinci's notebooks in addition to other, more elusive arcana. Timeless, bewitching, and strange, these works testify to the rigorous cultivation of a highly distilled, idiosyncratic graphic language whose intimate scale merits and richly rewards close viewing. Although markedly simpler, the paintings of Santiago de Paoli are no less weird. Working on unusual supports, which include felt, slates of wood, and knitted wool, de Paoli's most recent body of work alternates between, and sometimes conflates, the depiction of lunar crescents and non-gendered human posteriors (yes, asses and moons).

Reductive to the point of seeming naïve, his densely layered paintings are fashioned with a dark and loamy palette, offset by luminous peaches and violets, pale blues and milky whites, which brings to mind the Sienna-inflected hues of central Italy.

The stark linear quality of his imagery is not without a touch of European surrealism, while the tendency toward unconventional supports evokes the ad hoc ingenuity of the outsider artist. In both cases, each artist combines a refreshingly personal approach to subject matter with a strikingly refined sense of craft. What they make is at once the byproduct of and continuous with the elaboration of their own unique pictorial universes and ways of perceiving the world.



Santiago de Paoli,
Mirá esta pintura, 2017, 95 x 45 cm, unique
oil on felt fabric

Exhibition view: José Antonio Suárez Londoño and Santiago de Paoli, Lulu, Mexico City, Mexico, 2017



Santiago de Paoli

Exhibition views: José Antonio Suárez Londoño and Santiago de Paoli, Lulu, Mexico City, Mexico, 2017

GALERIE JOCELYN WOLFF



Santiago de Paoli,
Luna sola, 2017, 49 x 58 cm, unique
oil on wood

Exhibition view: José Antonio Suárez Londoño and Santiago de Paoli, Lulu, Mexico City, Mexico, 2017



Santiago de Paoli,
C.V., 2017, 54 x 44 cm, unique
oil on felt fabric

Exhibition view: José Antonio Suárez Londoño and Santiago de Paoli, Lulu, Mexico City, Mexico, 2017



Santiago de Paoli,
Luna sola, 2017, 35 x 19 cm, unique
oil on wood

Exhibition view: José Antonio Suárez Londoño and Santiago de Paoli, Lulu, Mexico City, Mexico, 2017

SANTIAGO DE PAOLI

ENTRE NOSOTROS Y EL OBJETO

April 9 - June 11, 2016

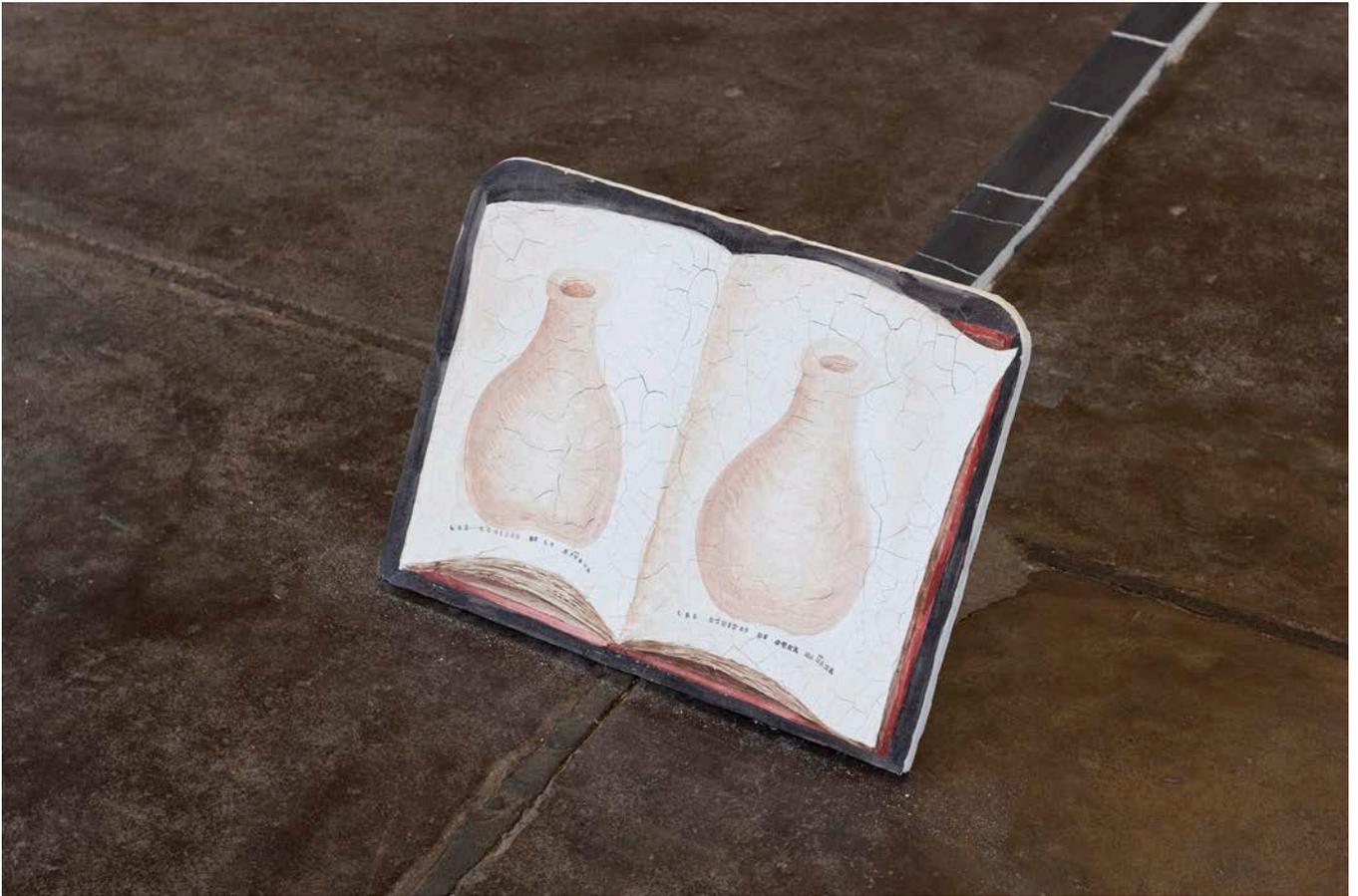
Móvil, Buenos Aires, Argentina (solo show)

Spanish press release:

Combinando objetos encontrados, pinturas y esculturas de manufactura clásica, un tono metafísico y el interés en la representación gráfica del pensamiento, la exhibición *Entre nosotros y el objeto* de Santiago De Paoli nos ubica dentro de un mapa tan conceptual como surreal. Hecho de vínculos y de fragmentos, en él se hacen presentes mente y cuerpo. Variaciones de escala y de materialidades y la manera en que juegan los planos que conforman la sala -la muestra existe casi por completo al nivel de nuestros pies y elevar la vista implica casi siempre mirar o imaginar algo más allá, fuera del espacio concreto o de lo terrenal-, terminan de componer un paisaje que oscila entre la tensión y la serenidad, lo salvaje y lo romántico, cierto primitivismo y la sofisticación de lo poético, la vitalidad y la atadura al paso del tiempo y al deterioro.

La producción de objetos -incluida la de sus pinturas y la de sus textos- funciona para De Paoli como la posibilidad de aferrarse a pensamientos e imágenes fugaces que asocia de manera no ortodoxa y por ende provocan a la percepción y a la lógica. Por otro lado, implica un vínculo con elementos naturales y orgánicos, y un trabajo físico y manual que pone hincapié en el oficio. Estos aspectos vuelven al tiempo y a la transformación conceptos significativos en su práctica. Le otorgan también una cualidad pre-moderna que de manera indirecta se vuelve un cuestionamiento a la sociedad de consumo e industrial.

Detenidas en la permanencia de obras frágiles, austeras y de apariencia arcaica, esas imágenes que De Paoli captura y construye quedaron en la exhibición vinculadas por una especie de sistema nervioso de bifurcaciones y terminaciones que enfatiza el interés del artista en la asociación libre y el pensamiento no lineal. Varias de las piezas traen a la sala el clima del *vanitas* y del *bodegón*: sus referencias a lo doméstico e íntimo, al paisaje, el arte, el cuerpo, lo natural, a la relación del hombre con su entorno, con lo que lo nutre, lo apresa o lo transforma, se vuelven imagen de lo fugaz, de la belleza, del placer, del paso del tiempo, del dolor, de la ausencia. Completan el panorama obras que dislocan nociones de tiempo y espacio, vinculan contundentemente este imaginario con el aquí y ahora y evocan la posibilidad de la evasión, de un infinito, de un tiempo interno y circular. A partir de esta unión entre lo concreto y lo que puede suceder en un plano mental, entre el hacer y el pensar, De Paoli va apagando en el espectador el pensamiento racional y preciso -el sentido común-, para sumergirlo en una cosmogonía que hace hincapié en el pensamiento desde lo paradójico, desde la intuición y desde la sensibilidad.



Santiago de Paoli,

Exhibition view: Entre nosotros y el objeto, Movil, Buenos Aires, Argentina, 2016



Santiago de Paoli,

Exhibition views: Entre nosotros y el objeto, Movil, Buenos Aires, Argentina, 2016

GALERIE JOCELYN WOLFF



Santiago de Paoli
Entre nosotros y el objeto, 2016, 50 x 50 cm, unique

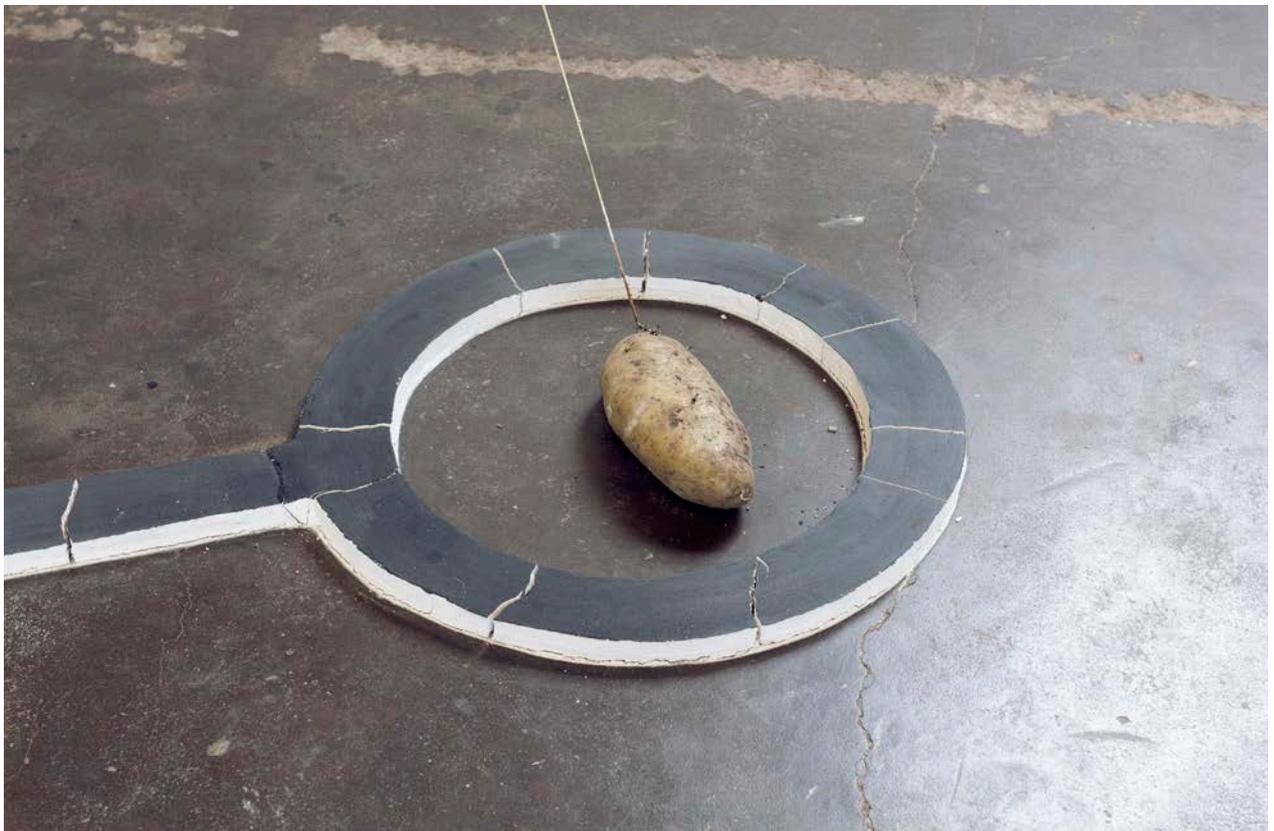
Exhibition views: Entre nosotros y el objeto, Movil, Buenos Aires, Argentina, 2016



Santiago de Paoli

Exhibition views: Entre nosotros y el objeto, Movil, Buenos Aires, Argentina, 2016

GALERIE JOCELYN WOLFF





Santiago de Paoli

(left and right pages) exhibition views: Entre nosotros y el objeto, Movil, Buenos Aires, Argentina, 2016



Santiago de Paoli
Include out, 2016, 53 x65 cm, unique
oil on felt fabric

Exhibition view: Entre nosotros y el objeto, Movil, Buenos Aires, Argentina, 2016



Santiago de Paoli

Entre nosotros y el objeto, 2016, series of drawings, ink and mixed media on paper, dimensions variable

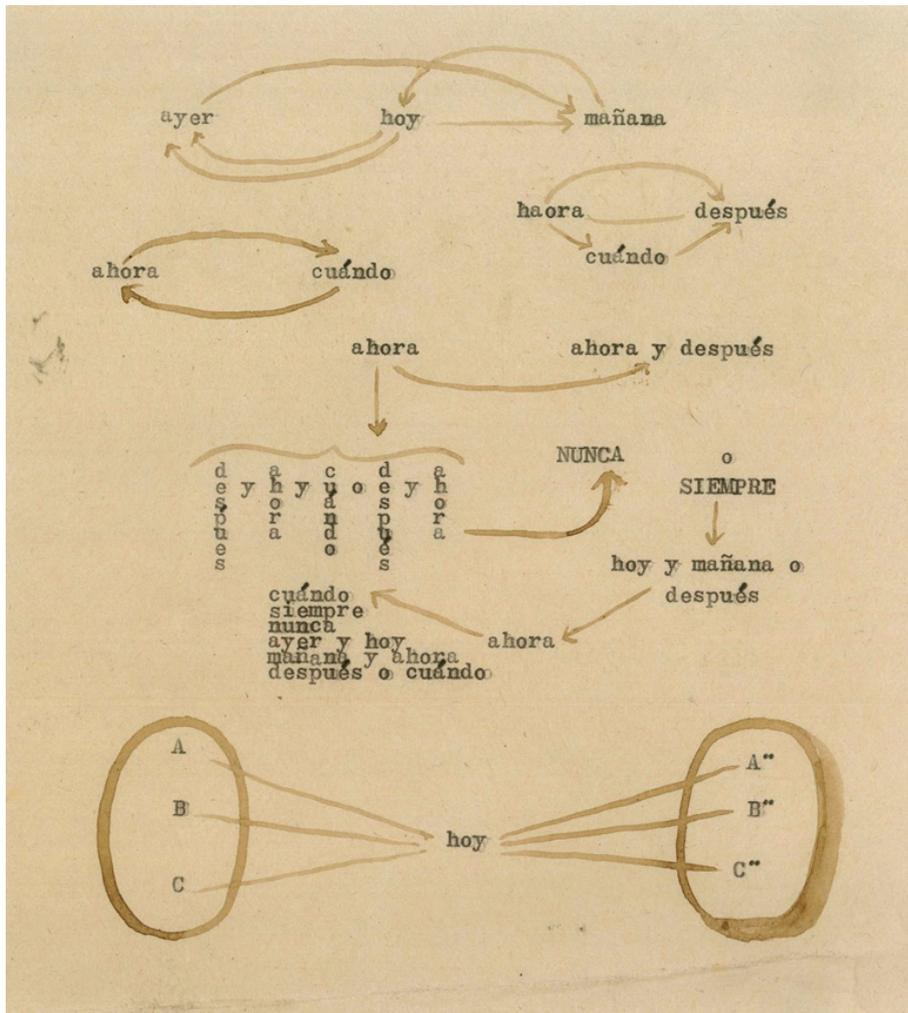
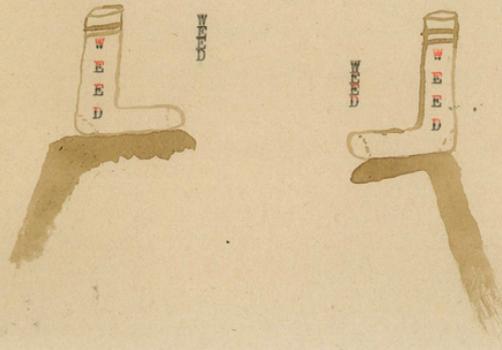
una escultura de acá hasta allá

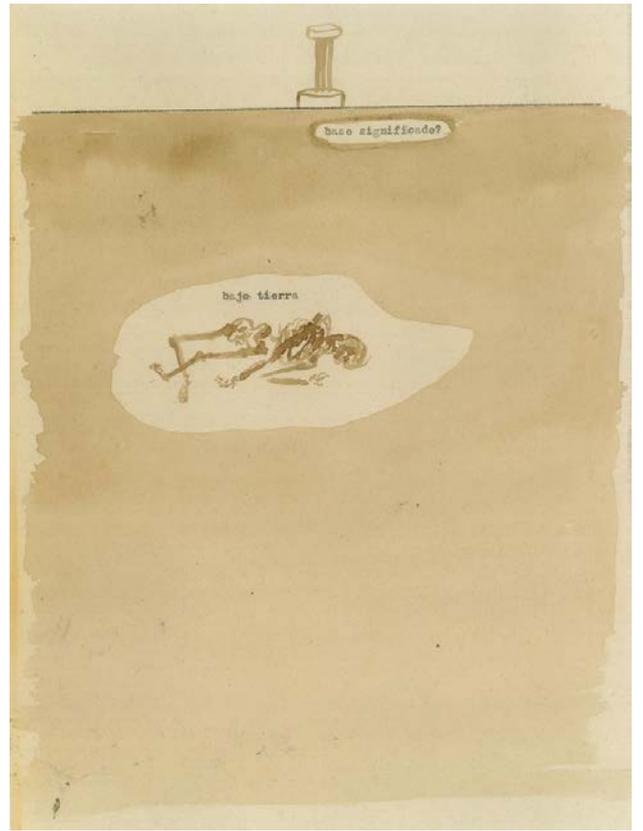
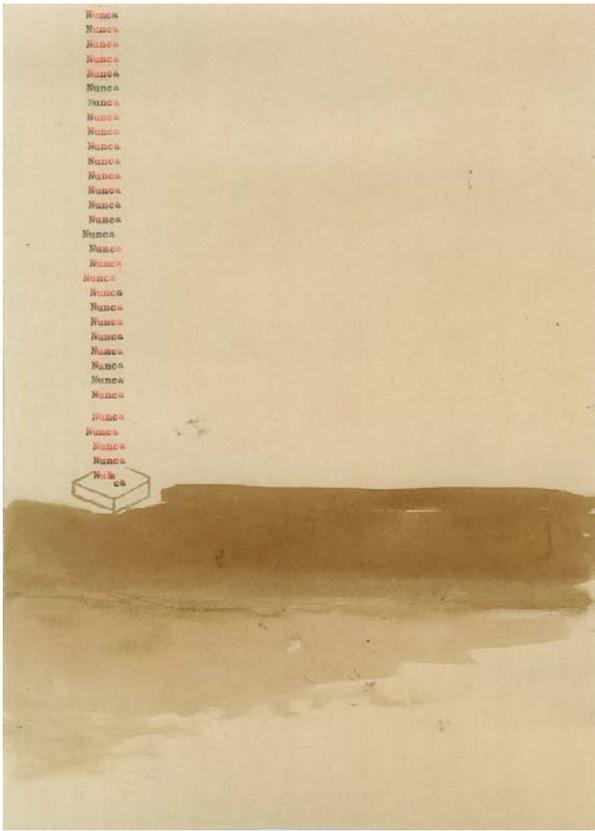


la obra se dispone desde un punto cualquiera hacia un punto cualquiera

Y

unas medias





SANTIAGO DE PAOLI

PLANETA SALVAJE

2016

Maria Casado Home Gallery, MCHG, Buenos Aires, Argentina (group show)

Spanish press release:

Planeta Salvaje

No siempre es fácil distinguir entre el estado de naturaleza y el estado de cultura. Lo ambiguo habita en todo. Es un asunto peludo. El ser humano más sabio luce como un mono frente a la tensión de los opuestos, que es más bella y superior en todo, como una montaña de tierra acumulada al azar. Estas ideas se desprenden de fragmentos de Heráclito, recuperados entre los embates de la historia.

La vida y la muerte se revelan en tensión, polos imantados, no como conceptos científicos o naturales sino políticos. Si la vida se define frente a su posibilidad de ser matada, existe un poder que decide sobre ella. Administrar los impulsos vitales es una forma de dominación.

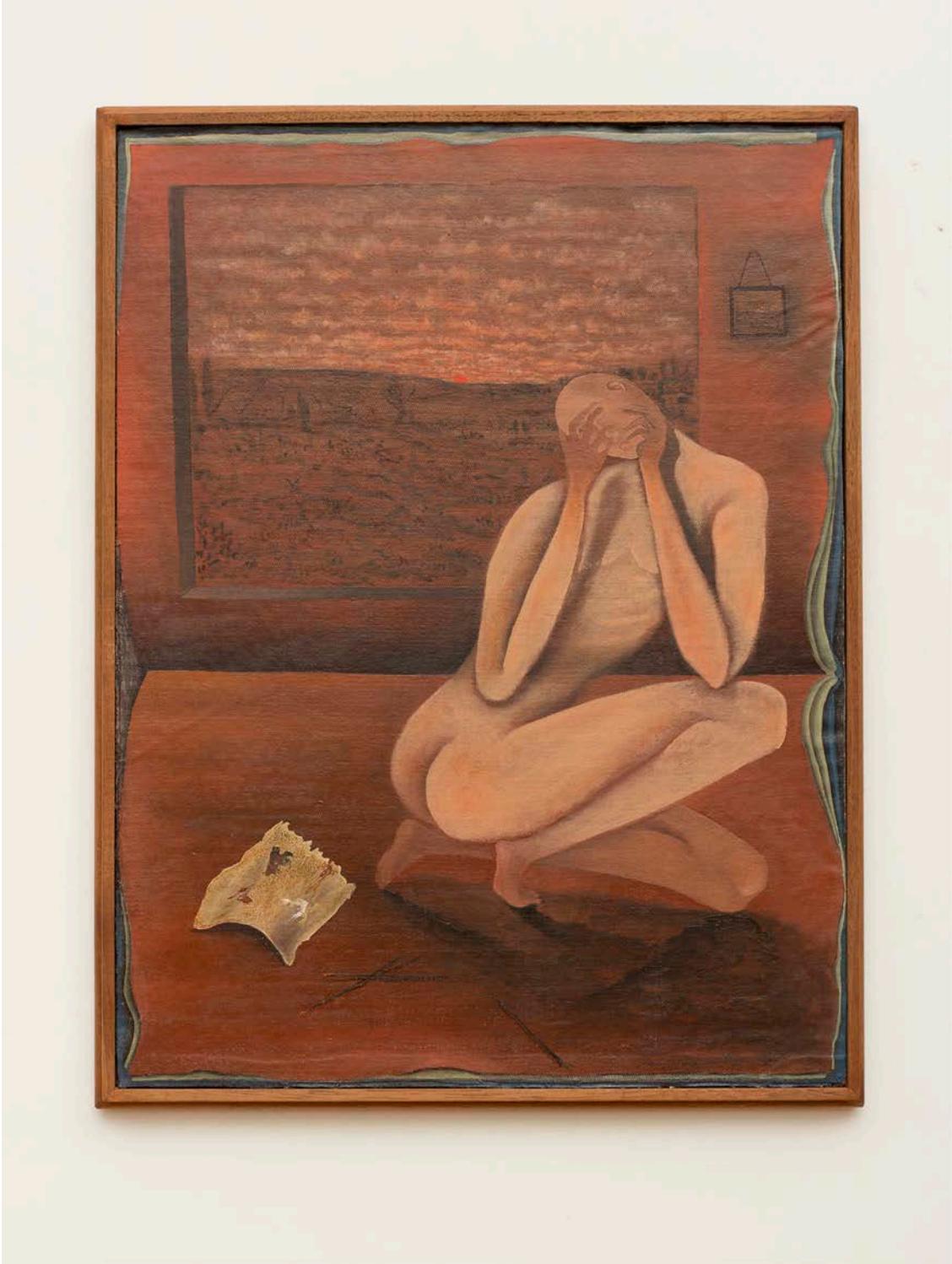
Algo de lo que vemos nos transporta al origen y a un espacio futuro, un mundo invisible que vendrá después. Ese mundo invisible parece separado de nosotros como por un vidrio, opaco de nuestro lado y transparente del lado invisible. Pero el futuro ya existe. Estamos en el futuro. Y lo que vaticinaban los libros está pasando ahora mismo.

Desde un punto de vista afectivo y lingüístico, no existe un humano despojado de su humanidad. Esa insolvencia es la línea de fuga de un sistema y la posibilidad del surgimiento de una subjetividad. Pero todo sistema tiene sus fallas. En un intento por responder al problema de dónde termina la naturaleza y dónde comienza la cultura estudiamos al humano recién nacido, en sus primeros días, en sus primeras horas. Sus movimientos, su contacto con los objetos, las sonrisas reflejas. ¿Cuáles son los límites de la humanidad?

Según Aristóteles no podemos pensar sin imágenes. Algunos animales pueden comprender algunos signos, pero los símbolos son interpretados sólo por humanos. Ningún hombre tiene autoridad natural sobre los demás y ya que la naturaleza no produce ningún derecho, quedan las convenciones como base de toda autoridad. Cuando pensamos en opciones y en leyes es porque estamos sólo frente a las disponibles.

El hombre nace libre y, sin embargo, por todas partes se encuentra encadenado. Aunque se crea amo de otros, no deja de ser tan esclavo como ellos. Nuestro tiempo muestra las formas de control de manera positiva y eso las hace más efectivas que en cualquier otra época. Bajo el paisaje de una aparente libertad, cada cual se explota a sí mismo. La optimización personal es una forma de autoexplotación total. Y no hay compensación posible para quien renuncia a todo. Esa renuncia es incompatible con la naturaleza del hombre. A la naturaleza le encanta ocultarse, pero ¿cómo ocultarse frente aquello que jamás desaparece?





Santiago de Paoli

(also previous page) exhibition views: Planeta Salvaje, MCHG, Buenos Aires, Argentina, 2016

**GALE
ERIE
JOEELYN
WOLFF**