

PRESS RELEASE

Passages

From Pietro Canonica to Roberto Paolini

curated by Duccio Trombadori

Rome, Museo Pietro Canonica

September 21st | October 30th

Opening: September 20th at 6:00 p.m.

From September 21st to October 30th, the Pietro Canonica Museum hosts the exhibition titled **Passages. From Pietro Canonica to Roberto Paolini**, curated by **Duccio Trombadori** and promoted by the **GDA - Italian Association for the Arts and Roma Capitale, Assessorato alla Cultura Creatività e Promozione Artistica, Sovrintendenza Capitolina**.

The exhibition, under the scientific coordination of Carla Scicchitano and Paola Pluchino, aims to promote the permanent collection housed in the prestigious halls of the **Fortezzuola**, Canonica's residence until his death, and to place the artworks of the collection in dialogue with **Roberto Paolini's** ones: sculptures, studies on light and also part of the Arte Povera core of the *Maestro*, whose production was defined by Duccio Trombadori, in the catalog published by Maretti Editore as "*a research in higher ascesis*".

As result of a stringent comparative research, supported by philosophical theses on the retention of time promoted by many influential figures, from Jorge Luis Borges to Gilles Deleuze, the exhibition tends to consider art as a *passage* through which time, matter and finite form gather around the eras they inhabit, representing them.

The comparison between the works of Pietro Canonica and those of Roberto Paolini emphasizes the synonymy of the vision they had on their time and supports the idea of the artistic process as a resolution of creative frenzy, encouraging the knowledge of sculpture as an art form. Despite the intrinsic differences due to materials used, but also to different commissioners and venues, the two artists seem to refer to each other for that auratic result that distinguishes the solemnity of their artistic production.

Pietro Canonica, born in Piedmont and then based in Rome, intervenes through his sculptures, on the yoke of matter meant as a medium for the spirit. Roberto Paolini, who was born in Piedmont too and then moved to Emilia - almost a hundred years later- plays with the matter considering it as a vehicle of expression that he will abandon later on when the artwork will be finished.

A common thread that, departing from the exhibition halls on the ground floor, passes through the rich gypsum collection and leads to the halls on the upper floor, with minimum and intimate exhibition insertions. Here the public can admire one of the few examples of Italian private residences of an artist.

This exhibition is an opportunity to discover, re-evaluate and learn about the national artistic heritage, to reach a clear and historically defined vision of the period that it represents in a moment in which art serves as point of conjunction and of international exchange, yesterday as today.

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