

CLAUDIO PARMIGGIANI

15 April – 21 May 2016

Force and tension are words that come into mind when seeing the third solo exhibition of **Claudio Parmiggiani** at the gallery. Tirelessly, the Italian artist creates new spaces. The works of Parmiggiani refer to the dividing line and fragile communication between the intimate and the exterior, between the inside world and the “open outside”. In this exhibition, the artist touches upon the infinite and the gaping openness, the interiority, burned or broken windows and time that passes by inexorably.

A recurrent element is the window that, beyond its architectural function, enables a distancing of the outside spectacle as well as an opening into the world. It creates a border between the intimate and the exterior, between the shadow and the light, between the near and the far.

The window is also a direct reference to the act of painting. One thinks of *De pictura* by humanist Leon Battista Alberti published in Florence in 1435.

If in certain works the visitor becomes spectator of a disaster, in others his eyes are captured in the nothingness. The works on glass, from the “black mirror” series, are also windows but here opening on the infinitely wide.

Claudio Parmiggiani is one of the major contemporary artists in Italy. Born in 1943, Parmiggiani concentrates his practice mainly on themes as memory, absence, silence and the spiritual. He expresses himself through strong images, realised with basic materials, even almost « immaterial » as soot and smoke.

An abundant literature exists on his work, of which a fascinating essay of Georges Didi-Huberman in which the French philosopher raises numerous questions that Parmiggiani highlights with his work.

His international exhibitions are too numerous to be listed. In 2015 his work has been shown in the Italian Pavillion at the Venice Biennale and at the Villa Medici in Rome, where he realised a breathtaking ceiling.

Solo exhibitions have recently shown his work at Bortolami Gallery in New York (USA), at Simon Lee Gallery in London (United Kingdom) and Hong Kong (China), at the Palazzo del Governatore in Parma (Italy). Attracted by atypical exhibition venues, the artist has as well unveiled more confidential works at the Chiesa San Fedele in Milan and at the Oratorio di San Lupo in Bergamo (Italy), at the Collège des Bernardins, Paris and the Frac Corse (France), at the Brigittines Chapel, Brussels.

His work is part of the collections of the Centre Pompidou, Paris (France), the Stedelijk Museum Amsterdam (The Netherlands), the Museum of Modern Art of Tel Aviv (Israel), the Museo de Bellas Artes of Havana (Cuba), the National Gallery of Iceland (Iceland), the Mamco of Geneva (Switzerland), the Fondation Cartier (France) and the Fondation François Pinault (Italy).