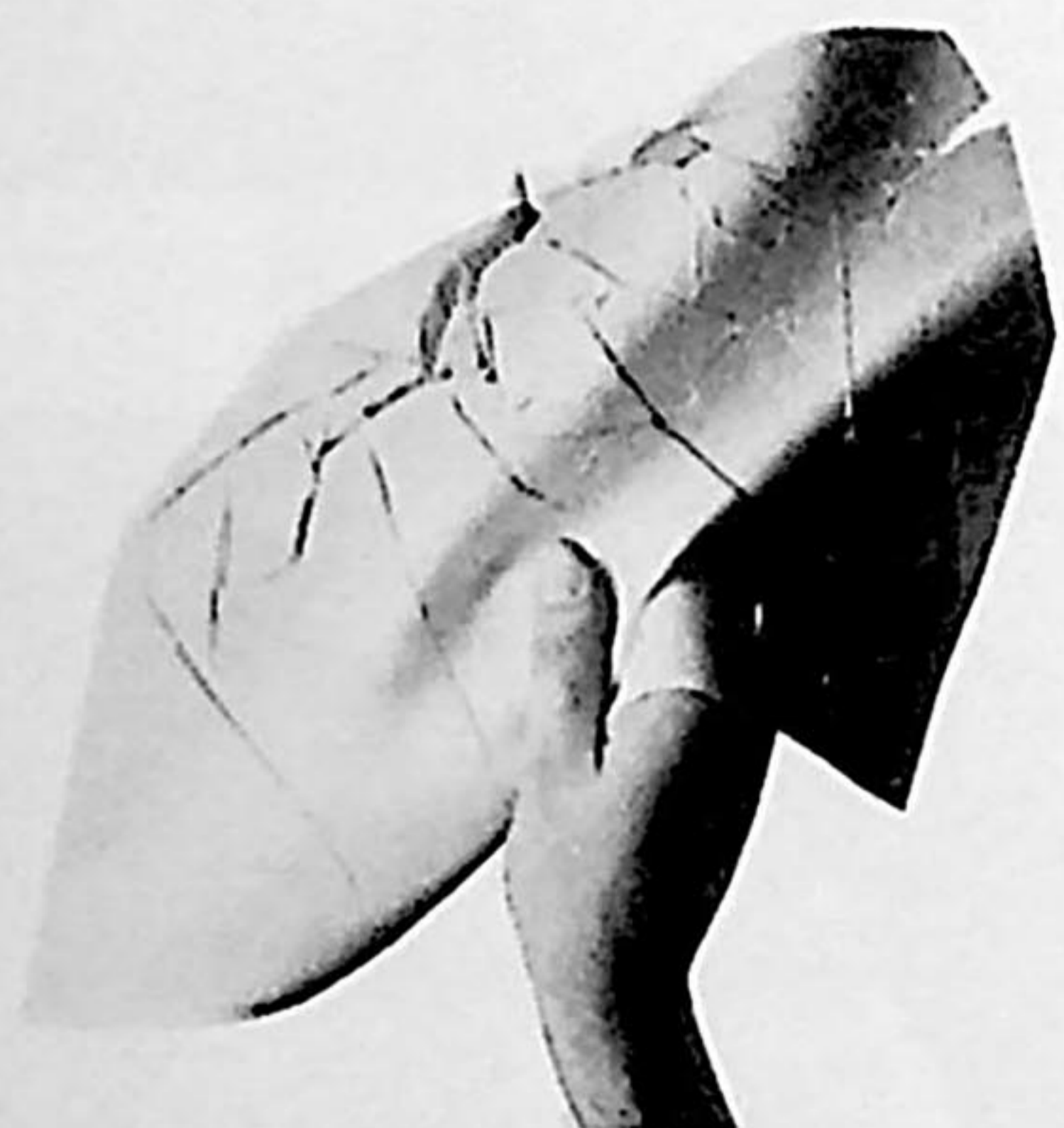


# GIULIO PAOLINI

## An interview with Luca Venturi

- LV** One of your most recent works is a book. Can you indicate the forms – and the motives – of your work since the beginning?
- GP** I have always been convinced that to make a painting means to try to read its secret reasons both to myself and to others before having finished it. The motives you ask me to indicate are indicated by themselves, as in a mirror reflecting without any explanations.
- LV** Your statements are synthetic and seem to be addressed to a vision of ethical and historical art more than to a personal vision. Is this a premeditated method or does it arise from your personality?
- GP** I think it is both things. It is my intentionality that premeditates instinctively and discovers in itself the desire to observe more than to propose.
- LV** Very reduced intervention, abstention, unfinished theory and contingency have been characteristic elements in art over the last few years. What was and is your position within it?
- GP** As I said before, it was and it is a certain innate and unintentional control in the use of a dictionary so rich that it invites you to read more than to bring you up to date.
- LV** What are the differences between your work in the sixties and your present work, when utopias and past hopes are losing ground?
- GP** I think I have never formulated or wanted to formulate utopias or hopes since the only hope, if it exists, is that of living without feeling the need for it.
- LV** What is your position with regard to your work? (Surely neither actor-performance nor artist-canvas, perhaps director?)
- GP** Spectator. I believe it is the most sincere – even if paradoxical – attitude of my vocation: I want to see an experience even before living it.
- LV** Are you interested in your work's lasting value and its meanings, or do you consider your operations as a mirror of situations determining their history in their change? And consequently, is there a separation between your works and the theory behind them?
- GP** I would say that theory is more the consequence of than the reason for a work. There is no separation since art as life cannot be repeated, hoping against hope to change itself.
- LV** What, then, is the mechanism generating your work?
- GP** My mechanism is the most traditional ever known. The statue is in front of me, ready, but hidden by a cloth covering it. Following the usual ceremonial, it is discovered at a certain moment: chance wills that I am on the stand with the authorities and have to watch its unveiling.
- LV** What are the intentions behind your most recent works?
- GP** I mainly intend to outline the alternative marks to the concrete presence of a work within its virtual space.
- LV** How do you spend your time apart from art?
- GP** With Anna, flowers, landscapes . . .
- LV** Is there any point in conducting a dialogue about your art, or is it a one-way statement?
- GP** You tell me that this interview will be published in the English magazine *Studio International*; let me therefore answer by recalling that perfect dialogue by Oscar Wilde entitled 'Intentions'.



Untitled 1974, collage on card



Untitled 1974, collage on card



Untitled 1974, collage on card



*Idem (IV)* 1974, installation at Annemarie Verna, Zurich, April 1975

