

T30 IN GALLERIA

13.12.2019

After the conclusion of the exhibition T30 curated by Lóránd Hegyi at Palazzo Saluzzo, Paolo Grassino's works will continue to breathe inside the spaces of *davidepaludetto | artecontemporanea gallery*, next to other works that have marked the creative path of the artist from Turin. The large and articulated personal exhibition that was presented in the courtyard and in the historical rooms of Palazzo Saluzzo Paesana, collects part of the artistic research of the artist Paolo Grassino who, through his works, investigates reflections that are sometimes poetic and sometimes linked to the most pressing current events in a complex and dystopian path where the traces of a possible future are already detectable in our daily lives.

The various techniques and the use of materials are multiple, sometimes they are deliberately contrasting but they are always closely related to the themes that address the single works. Large aluminum castings, such as "Analgesia" and "Cardiaco", open a collection of the most significant works of the artist where the relationship between nature and man clashes and merges into perennial contradictions. "Ciò che resta", a large skull made as a dense embroidery, using flexible plastic tubes for electrical systems, here however, there is no electricity or light and the large skull remains abandoned in the center of the room as an empty shell with no real use.

"Serie Zero", three silvery figures in cast aluminum, suggests a necessary and urgent reconciliation to the rhythms of nature. The union between man and tree reminds us of ancestral desires that have come down to us with a reinterpreted vision of Greek-Roman mythology. The works "Travasi" bring us back down to earth in the complex and fast exasperation of the continuous and indiscriminate connectivity, the abundant and abused information is induced and man becomes an indifferent body to be filled.

In this exhibition, the city of Turin is the main character: the atmosphere, the colors, the transformation, the indifference, the dedication to work and the uncertain future destination that are experienced in the last 30 years, enter powerfully into the genesis of Paolo Grassino's research that, through his works, creates an ideal bridge between the poverist and post-conceptual experimentations of the '70s and also with autonomous figures such as Sergio Ragalzi and the most current research of the latest generations of artists.

The reflections on sculpture as a privileged means of witnessing the contradictory times and the socio-political drifts we live, have led Paolo Grassino to search in tradition and creativity, which are free from preferences between figuration and abstraction, highly suggestive, dramatic, disconcerting and surprising plastic figures. Everything appears as a scene seen from afar, a tangible, sensual and immediate or rather alienated hallucination. These figures, though never seen before, emerge powerfully, as known, familiar and concrete realities, as physically present and materially possible improbabilities.

The immobility, the emphasized state of waiting and, above all, the strange devotion shown by the figures, who view their fate with apathy and stoicism and who accept their fate without offering any resistance, without voicing any protest, and without expressing any pain or suffering, is presented with dignity and complicity. This ruthless and objective harshness creates an atmosphere of abandonment and exclusion.

And it is this objective and impersonal indifference that transfers an archetypal character to the work, something anachronistic and highly topical, something bravely radical and resistant. Radicalism is based on this indifferent and impersonal objective. "I don't tell my own stories, but I share the inevitable and irreversible realities of improbabilities. These images of radically boundless improbability generate the astonishing coherence of such dark and bewildering narratives." In spite of the drama, in spite of the surrealism, in spite of the reverie that is sometimes perceived as macabre or sometimes as sensual and erotic, sometimes as frightening, or even as savage and brutal - there is an all-pervasive aura of poetic lightness. The radicalism of the improbabilities' imagery requires no external legitimacy: its inescapable reality is perfectly capable of legitimation.

Excerpt from the text by Lorand Hegyi