



GALLERIA STUDIO G7

GIULIA DALL'OLIO | PAOLA DE PIETRI

PER OGNI ESTATICO ISTANTE

curated by Irene Sofia Comi

Opening Friday 25 September from 5:00 pm to 8:30 pm  
26.09 - 21.11.2020

*Slow and fast. Fast and slow.*

*Slow and fast. Fast and slow.* Two conditions considered as opposed in time and space, but which also coexist in our daily experience.

On the one hand lies the natural time, with a slow and circular rhythm, so autonomous that it freezes in its perfection. A time that knows no time. On the other hand, artificial time stands out, as a rational superstructure, inherent in the social structure of the human being. A time that knows the technique, the progress, the construction.

And in this polarized fracture, the exhibition *Per ogni estatico istante* comes to life.

The fact of placing efficiency and speed before the slow and natural development of the world no longer seems to be the solution. Recent news has announced it to the whole society, in every way and in all directions. Back in 1848, the psychologist and physicist Gustav Theodor Fechner contested the rigid hierarchy weighting on individuals with great powers, placed at the top of a descending pyramid, made of men, animals and plants.

While observing why the effects of carbon dioxide (and animal decomposition) were necessary for the life of plants, Fechner stated with scientific rigor that plants feed on men (and animals).

In the wake of panpsychism, both artists, through their poetics, seek a *natural spontaneity*, both in their inner world and in the environment surrounding them. Whether it is the result of an artificial construction eroded over time, forgotten in somewhere without its identity, if not a countryside with a past *alive* - in Paola De Pietri - or the result of a lively green and luxuriant nature - in Giulia Dall'Olio - it makes little difference. What matters is the search for the unity which was forgotten over time, hidden behind invisible ideological barriers erected by education. But unity, called by philosophers *pneuma*, the vital breath that

gives life to everything, has never disappeared. It has only fallen asleep and it is visible in the transforming power of Nature.

In Fechner's work, entitled *Nanna or the soul-life of plants* we read: "Why shouldn't there be, besides the souls that walk, scream and eat, also those that silently bloom and spread odours?". Perhaps then, it is not in progress that we see evolution, but rather in the search for a dialogue with the past and, at the same time, for a different depth in the perceptions of one's being-in-the-world. The works of Dall'Olio and De Pietri tell us exactly that: a coexistence which considers Nature not as a natural *datum*, but as nature. Through their works, they respect its identity, they recognize its subjectivity. This is not a simple return to the past, rather the acknowledgement of and the coexistence with the memory of what we were in the past (De Pietri's photographs), and of what we could be (Dall'Olio's charcoal drawings). The topic, therefore, has nothing to do with nature per se, but with an extension of what we see through our being-in-the-world, implementing a psychic and physical synthesis between different and coexisting poles. *Slow, slow, fast, fast*. The modus operandi of the two artists' research unveil this need.

With perfect consistency, De Pietri shows a reality rooted in the past, she tells us of a wandering that knows no rush, but only instinct. She observes a layered view, settled over the years, capturing it in a snapshot. This is how the repetition of trees and farmhouses in the Italian countryside becomes a reminder, inviting us to look at the present with wise eyes, full of glimmers on a past that is always the same as itself, revealed by an instant *poiesis*.

With a romantic afflatus, Dall'Olio instead tells us of a sedimentation which takes place slowly, as a result of her experience and personal memory, which the artist compresses into an ideal space. A limitless daily research, created through a slow charcoal execution which is suddenly modified by an almost uncontrolled erasure, which leaves a clear and sharp mark on the dark surface.

After having focused on the topic of the return to the villages and the idea of rurality, which has been debated in recent months in several cultural contexts, the exhibition seems to point to a path: how slowly can we introject certain processes and relationships with the past, or with the importance of nature in our daily life? In this scenario, the works of Dall'Olio and De Pietri invite the viewer to *another* exercise for the time of gaze and gesture: from the concealment to the unveiling, through poetry. *Slow slow, fast, fast, for every ecstatic moment*.