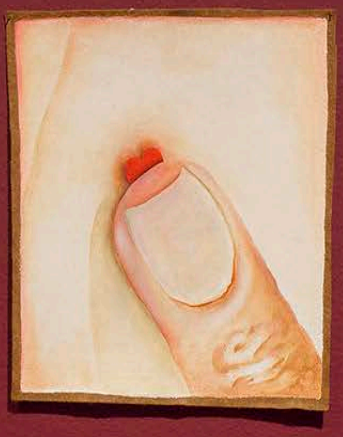
SANTIAGO DE PAOLI









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BIOGRAPHY

Santiago de Paoli was born in Buenos Aires, Argentina, he lives and works in Stamford, New-York USA.

Santiago de Paoli's painting might seem surprising to the viewer. At first glance, the artist appears to be representing a number of common themes and elements, such as moons, candles, lamps, socks, g-spots, nuts, flowers and skies with clouds. But his work requires being contemplated through a feeling of curiosity, allowing the visitor to discover a personal view. Despite the varied and sometimes unusual materials the artist adapts to create his compositions, the economy of means and personal choice of aesthetic formalisms ties the work together, with a disruptive sense of humour and a childlike innocence.

Santiago de Paoli's recent projects and solo exhibitions include *Riding Hot,* Galerie Jocelyn Wolff, Paris & Abraham & Wolff, Paris, 2026*, Lieber Nebelkopf, Die Blaue Brücke Is Open,* Meyer Riegger, Berlin, 2024*, Inside the Red Barn*, OSMOS Station, Stamford, New York, USA, 2022; *A leaf in the wind*, Galerie Jocelyn Wolff, Paris-Romainville, France, 2021; *Bebê Rasteja*, Mendes Wood, Sao Paulo, Brazil, 2019-2020; *Entre nosotros y el objeto*, Môvil, Buenos Aires, Argentina, 2016; *Pescado y Papas*, Wireless Ridge, Stanley, Falkland Islands, 2015; *The New Society*, Swan Coach House Gallery, Atlanta, USA, 2007. Amongst other group shows, his work has been presented at X Museum, Beijing, China, 2021; Museo de Arte Moderno de Buenos Aires, Argentina, 2019; Nouveau musée national de Monaco, Villa Paloma, Monaco, 2018; Musée d'art contemporain de la Haute-Vienne, Château de Rochechouart, France, 2018; Lulu Gallery, Mexico City, Mexico, 2017.

SANTIAGO DE PAOLI

RIDING HOT

Solo exhibition
10 September - 7 November 2026
Galerie Jocelyn Wolff

10 September - 10 October 2026
Abraham & Wolff

« I am an animal that has the face and shape of a human, but it is deceiving this façade. I paint the painting I want to paint, and then we see. » - Robespierre

Sensuality and physicality, Santiago de Paoli's pictures have both intensively, but nothing about it is intrusive, too much or pornographic. His figures - just recognizable as such - are painted in different shades of red and colors and skins, they suggest body openings and sexual characteristics, they are not Picasso-like cannibalistic intertwined, but physically relate to each other. Nothing is brutally declined, but nothing is left blurred in the approximate.

De Paoli, born in Buenos Aires in 1978, masters the fine balance between abstraction and formulation. A certain naivety also plays a role, it is touching in a way that is rarely expected or allowed in art. Painting is one that you can talk about in Santiago de Paoli's art and also be amazed, the other is the disarming openness of his pictures. They are vulnerable like a cracked shell. No, like one that has opened.

Text borrowed from MONOPOL Berlin April 2024. Translated from German to English by Google.

Source : Artist









SANTIAGO DE PAOLI

RIDING HOT

Solo exhibition
10 September - 7 November 2026
Galerie Jocelyn Wolff

10 September - 10 October 2026
Abraham & Wolff

Santiago de Paoli develops an experimental practice in which painting asks to be felt rather than analyzed. He creates fundamentally ambiguous images, where crescent moons, landscapes, bodies, domestic objects, and organic forms coexist without their presence ever being reducible to a narrative logic or an identifiable symbolism. Incorporating unexpected materials such as wood, copper, cork stoppers, candles, and even peanuts, his works disrupt conventional hierarchies between the noble and the ordinary, the precious and the trivial. They oscillate between an almost religious gravity and an innocent humor, between mystery and naivety, familiarity and incongruity.

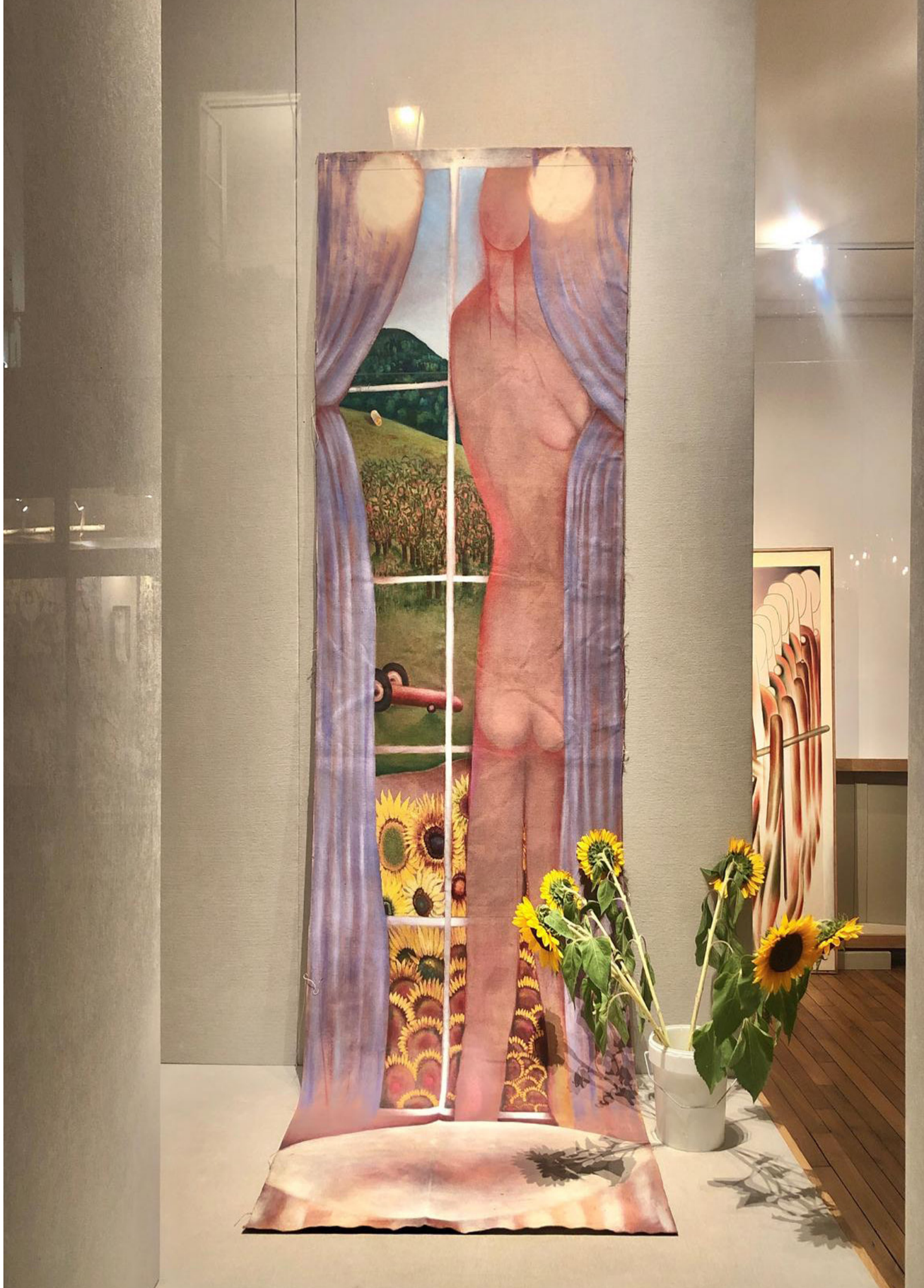
Since settling in Stamford, New York, where he leads a life largely removed from the demands of the outside world, Santiago de Paoli's work has taken on a new scale. The spaciousness of his studio has enabled him to engage with more ambitious formats and to establish a physical relationship with painting. The studio is no longer merely a site of production: its contents and configuration now find their way into the works themselves, blurring the boundaries between workspace and artwork.
Riding Hot brings together two large-scale works created in this context. Although distinct, they share the same title: Distant Call.

One of them is a diptych conceived specifically for Abraham & Wolff. It is structured around two doorframes positioned at either end, echoing the very layout of the artist's studio. From each opening emerges a procession of figures that resemble puppets more than human beings. They follow and overlap one another as if in a chronophotograph, where time and movement are broken down. Having reached the end of their trajectory, at the edge of each canvas, they meet and respond to one another through two characters who show each other their buttocks — a recurring motif in de Paoli's work. The composition unfolds in a single sweeping movement, as if these figures possessed the power to transgress the material limits of their support, with only the railings running across the foreground on either side keeping them within the frame.

The other Distant Call is not stretched on a frame. Its lower section rests directly inside the gallery display window — previously on the floor of the artist's studio —emphasizing its materiality. It depicts an almost abstract figure caught between a curtain and a large window. Beyond it lies a landscape composed of a sunflower field, a grove of strange trees, and rolling hills. At the foot of the painting stands a bouquet of real sunflowers, creating the impression that the painted flowers have materialized within the exhibition space, or conversely, that the sunflowers have entered the painting. The entire scene is organized around the tension between this exterior into which the gaze is drawn and the merely suggested interior, between the painted flower and the real flower, and the porous boundary between the inside and outside of the work itself.

While their shared title, Distant Call, lends itself to multiple interpretations, the two works nonetheless resist any definitive reading. They do not invite the viewer to solve a riddle but rather to inhabit an uncertainty that seems to emerge directly from a dream — like this tractor transformed into a penis and parked on a hillside.

Source : Press Release





SANTIAGO DE PAOLI

ONCE WITHIN A TIME

Group exhibition
June 27 - January 12, 2025
Biennale Site SANTA FE 12th International
Curated by Cecilia Alemani

Once Within a Time takes its title from the most recent Olm by Godfrey Reggio, the legendary experimental Olmmaker who has long resided in Santa Fe. Reggio's*Once Within a Time*(2022) intertwines fairytale atmospheres with apocalyptic landscapes, pursuing a form of storytelling that blends the fantastical and the mundane in a moving portrait of the existential condition. Inspired by the Olm's circular narratives, the 12th International places storytelling at its heart, exploring New Mexico's multilayered history through the lens of more than 90 participants.

Once Within a Time revolves around the stories of a vibrant collection of over twenty characters—both current and historical, real and imagined— with ties to the region. The diverse cast encompasses historical figures, mythical beings, local heroes, unassuming residents, reclusive artists, distinctive writers, and charismatic healers. The biographies of these people—incarnated in a collection of artifacts, documents, images, and objects—function as catalysts for over seventy local, national and international artists, who have been prompted to engage with these histories and personal narrations, probing the power of storytelling. Many of the featured artists will create new work that engages directly or indirectly with the experiences and lore of these figures, offering visitors a view into key milestones in the history of New Mexico and the cultural ecosystem of Santa Fe. These new commissions will be shown alongside contemporary and historical works from around the world, inspiring new narratives when viewed in dialogue with New Mexico's rich artistic and literary history.

Source : Press release





SANTIAGO DE PAOLI

LIEBER NEBELKOPF, DIE BLAUE BRÜCKE IS OPEN

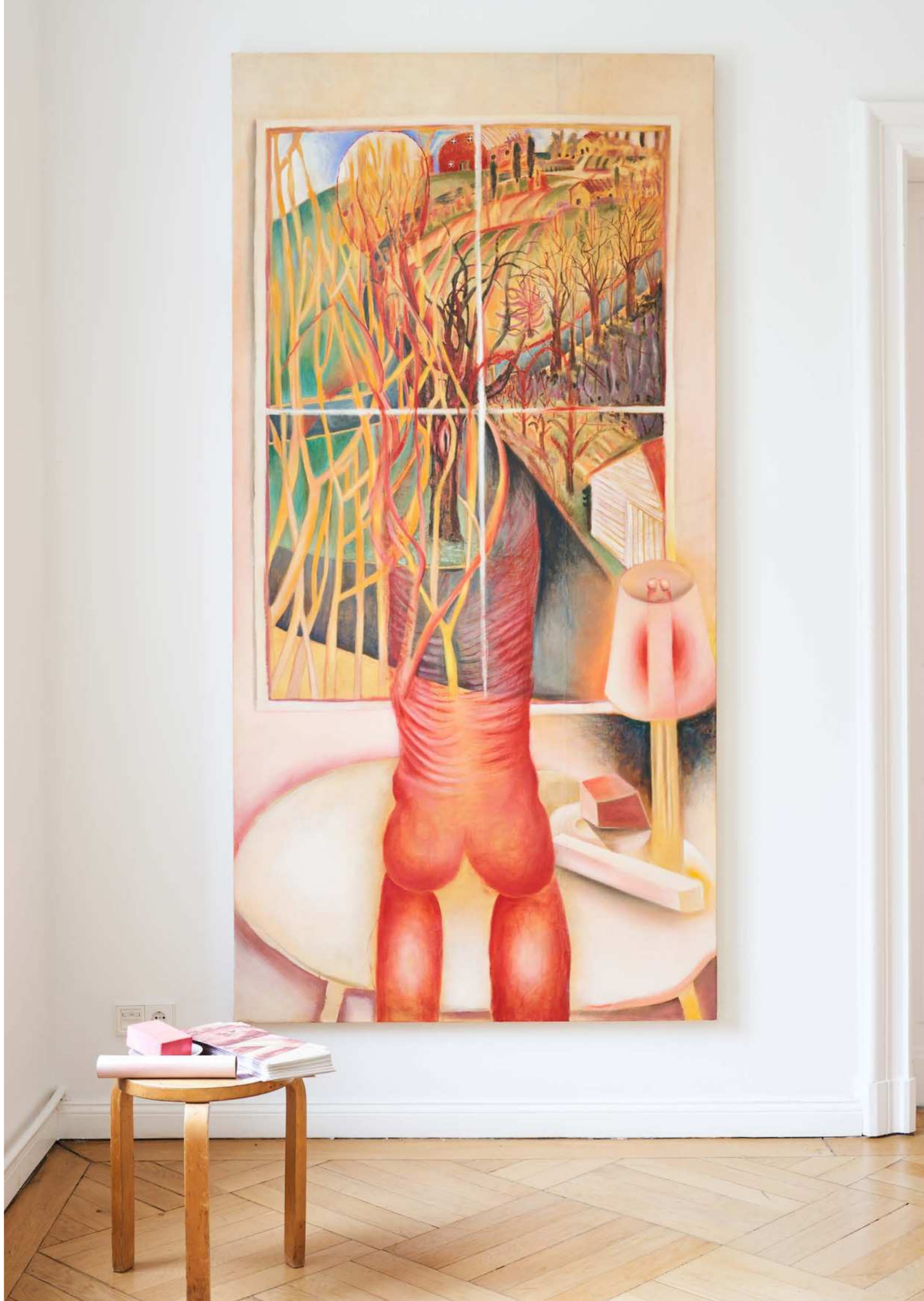
Solo exhibition
April 26 - June 15, 2024
Meyer Riegger, Berlin, Germany

Words, it seems, are hardly the best intermediaries when it comes to capturing Santiago de Paoli's paintings. A critic went so far as to describe them as "beasts" some time ago, noting that they "escape any readymade classification or description".1 Perhaps de Paoli's paintings are better grasped in terms of temperature and weight, states of aggregation and compositions of materials, than description in words – words evoking meanings that can only lead us away from the reality of the painting itself, as opposed to toward it. Towards a reality that wants to be felt.
It is, after all, a closeness that de Paoli's paintings demand. They arch, pulsate, rear up; they fever, stagger, bud and surge. They are erotic, intimate, warm – and yet they are never just one of these, but always already something else as well. They are metamorphoses. Unconventional formats and unusual materials (copper, felt, plaster, recycled textiles or wood) often lend them the look of sculptural objects in space.

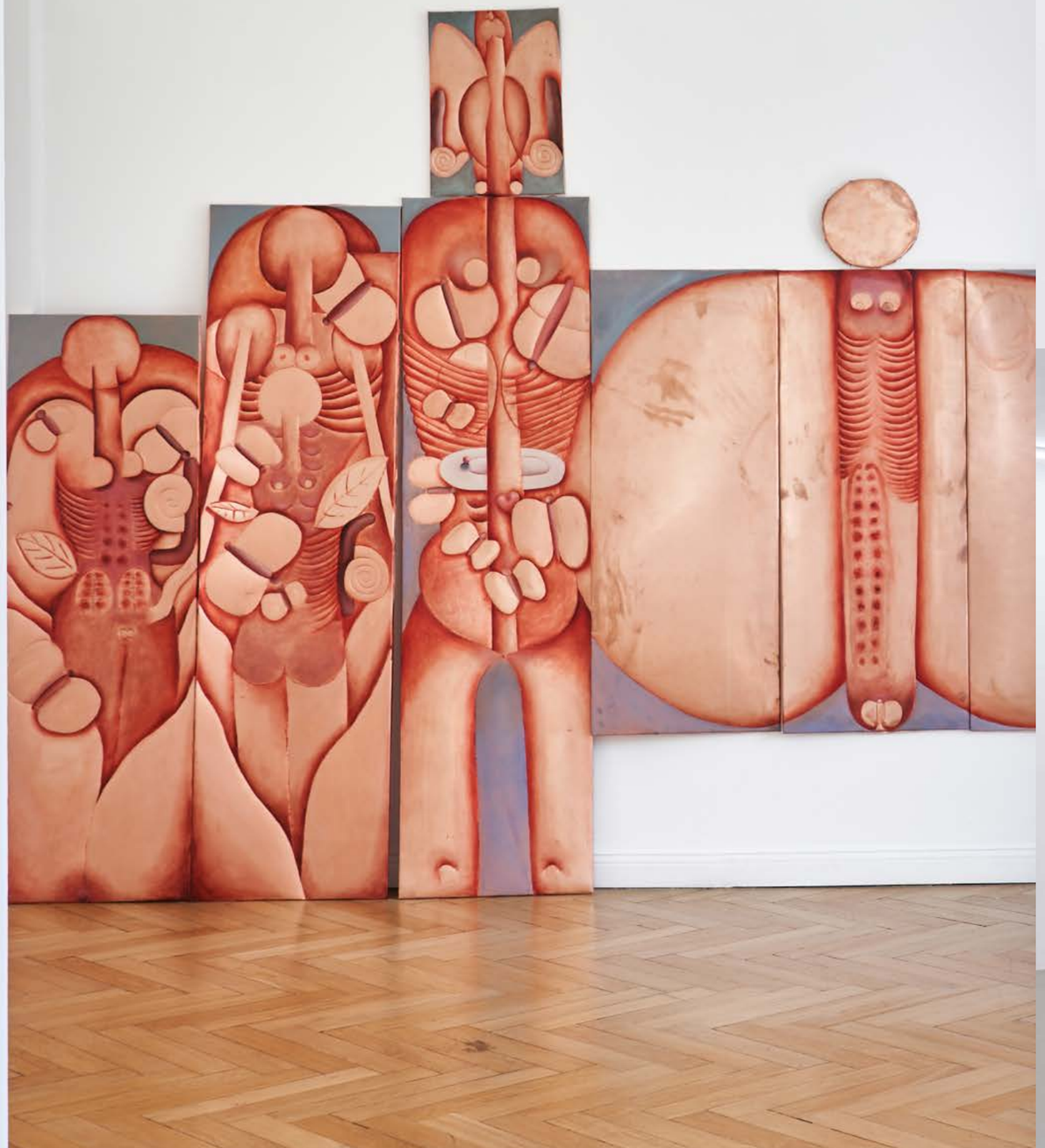
Take copper, for instance: the metal has been used as a painting support since the 16th century and evokes Christian iconography. And yet its materials carry no symbolic significance for de Paoli; his use of it comes down to other, more down-to- earth characteristics. Firstly, copper is easy for him to obtain. The artist has been based in Upstate New York for the past few years and can find the material at the local hardware store. Copper exudes warmth, reflects light, is inherently dynamic and changes colours. "The material responds in a way that is both magical and unexpected", says de Paoli.

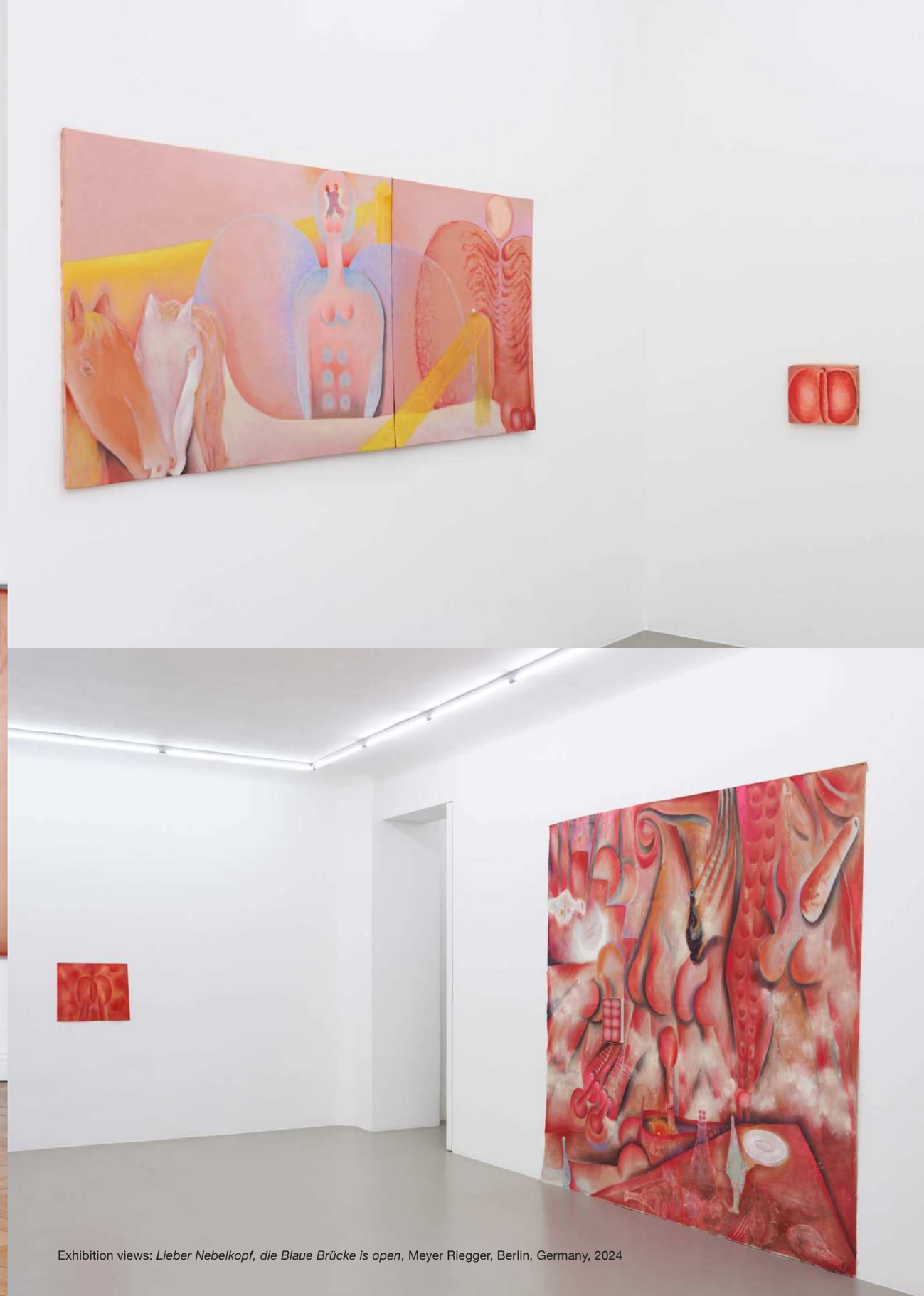
The shapes within his paintings encapsulate a myriad of potentials, occasionally actualizing, or materializing, as distinct forms. A recurring motif in de Paoli's paintings is the rounded buttock – so round, in fact, that it is inherently inclined to change into something else: it can morph into a vase, a genital, a halo, a hill or a muscle. Butterflies populate the picture plane, embodying the essence of natural metamorphosis. Their wings can take the guise of hip bones, lungs even. Meanwhile, the spiral, another element that appears again and again in de Paoli's pictures, becomes a snail, a phallus, a flower pistil. A phallic shape can be spotted in a butterfly, although it could just as easily function as a neck, a spine or part of a steering wheel; the roundness of a head transmogrifies into a breast, a testicle, a halo. Ribs ripple and gather like skin.

Source: Text by Alicja Schindler (excerpt)



Nebelkopf, oil on canvas, 2024





Exhibition views: *Lieber Nebelkopf, die Blaue Brücke is open*, Meyer Riegger, Berlin, Germany, 2024







Exhibition views: *Lieber Nebelkopf, die Blaue Brücke is open*, Meyer Riegger, Berlin, Germany, 2024

SANTIAGO DE PAOLI

PER FORM

Group exhibition
March 18 - May 7, 2023
BROWNIE Project, Shanghai, China

BROWNIE Project and Galerie Jocelyn Wolff is delighted to announce that the exhibition ‘Per-Form’ will open on March 18, 2023 at BROWNIE Project Gallery.

‘Per-Form’ is featuring 10 artists from Galerie Jocelyn Wolff and BROWNIE Project, with 25 pieces of artworks across different media and eras. From the 1960s historical artworks to recent ones, they collectively discuss when human is removed as the performer, how to reveal the performative nature of the artworks.

‘*It’s not that what is past cast its light on what is present, or what is present its light on what is past; rather, image is that wherein what has been comes together in a flash with the ‘now’ to form a constellation. In other words, image is dialectics at a standstill. For while the relation of the present to the past is a purely temporal, continuous one, the relation of what-has-been to the now is dialectical: is not progression but image, suddenly emergent. —Only dialectical images are genuine images (that is, not archaic); and the place where one encounters them is language.*’
Walter Benjamin (*Arcades Project*, 1927-1940)

[...] It is so site - and time - specific that what it’s signifying has become an ideal dialectical image, stays neutral but opened up to be interpreted from different perspectives.

Through its evolution, performance art has become a cross-disciplinary art practice, from body - and action - based artform to a medium and method-oriented practice. Regardless it’s about relations or participation, or objects and images, performance art constituted a discourse-based art movement.

‘Per-Form’ presents 10 artists. In forms, it might be a genuine documentation of a site-specific performance (Guo Yingguang, *The Bliss of Conformity*, 2016-2018), or a painting that involves human body, not only as a subject, but also as a creation instrument. (Miriam Cahn, *atombombe*, 04.02.1988, 1988), or a one act play consists of segments that inspired by theatrical mask (Prinz Gholam, *Ostia*, 2020-2021), or derailed from a ready-made object to criticise the consumerism and mass media (Diego Bianchi, *Antivandalic Box*, 2022). This is the origin of the title of this exhibition, to separate the word ‘perform’ to ‘per-form’ (each form). To extend the subjects of performance art from human to diverse media, enable them with performative nature, to alter the tension between performers to the static tension between different artworks or segments, telling the story independently without a live performance.

In this exhibition, we could see unconventional medium imitate the real ones with a reference of an ancient Rome board game (Fransisco Tropa, *Scripta*, 2019), double side paintings from avant-garde era (Franz Erhard Walther, *Werkzeinung* series, 1967-1970), deconstruction on consumerism and pop culture with fabric installation (Isa Melsheimer, *Blondie*, 2009), and a large installation that transforms the paddles into a broken arm (Gao Lei, *In Middle of the Broken Arm*, 2017). Meanwhile, Santiago de Paoli showcases his visual puns and metaphors with vibrant colour oil paintings on felt, Elodie Seguin applies geometric volumes and packaging (*Contrainte B*, 2021) to explore the purity of form and relations.

Source: Text by Paul Han (excerpt)

Exhibition views: *Per Form*, BROWNIE Project, Shanghai, China, 2023











SANTIAGO DE PAOLI

PARTICULARITIES

Group exhibition
September 5 - December 5, 2021
X Museum Gallery, Beijing, China

Curated by Chris Sharp

‘Particularities’ is a group exhibition about contemporary, small-scale painting. At a time of increasing scale, expansion and general hypertrophy, this exhibition trains its gaze on painting practices that do the exact opposite. Inevitably considering small-scale painting as an ethical and ecological position, it responds to and builds upon the work of approximately twenty international artists working in the medium of painting today. Subject matter and modes of painting may vary, one thing all of these artists definitely have in common is a tendency toward economy of scale. And although formal modesty is the filament that binds them together, they otherwise remain wholly themselves, radiating like so many irreducible parts of a provisional constellation of contemporary painting.

Source: Press release



Little Yellow Moon, 2020, in *Particularities*, exhibition view, X Museum Gallery, Beijing, China, 2021

SANTIAGO DE PAOLI

INSIDE THE RED BARN

Solo exhibition
July 22 - August 28, 2022
OSMOS Station, Stamford, New York, USA

For the first exhibition in his new home of Stamford, New York, Argentinian-born artist Santiago de Paoli will present recent works that bring together cultural memories from his hometown of Buenos Aires with new materials, motifs, and experiences of his rural residence in Upstate New York.

The centerpiece of the exhibition will be a multi-panel oil-on-copper painting that the artist describes as “an altarpiece for Stamford.” Comprised of nine vertical sections — each containing a tall upper and square lower panel — the polyptych borrows from the visual logic of Renaissance devotional paintings with their narratives dispersed across a central panel, wings, and predella. Here, each upper segment features a variation on the same repeating motif — a priapic shape of two round fields connected by a central ‘neck’ that ends at the bottom in two additional spherical forms. The overall composition paradoxically evokes both the suggestion of a phallic shape and the torso of a woman with her breasts exposed. The bottom panels, much like Renaissance predellas, present a continuous still-life scene of apples and plates on a suggested tabletop.

The smooth and reflective copper support, sourced by de Paoli from a local building supply store, is reminiscent of a 17th century painting the artist first saw in a Paris museum, and which has ever since fascinated de Paoli for both its luminosity and oddity.

In equal parts surrealist devotional painting, still life painting of upstate New York’s most iconic fruit, and material experiment, the monumental work is one of de Paoli’s most ambitious and masterful creations to date.

Several additional smaller paintings in this exhibition feature details from the artist’s immediate environment, such as *Red Window*, which refers to the artist’s studio with its crimson walls, carpet, doors, and windows, while *Blue Meadow* captures the view from his office. The fourth work, entitled *In the Field*, further expands the surrealist character typical of de Paoli’s earlier work: this small oil-on-copper painting, presents a close look at a piece of corn, which is rendered as a luminous relief, driven into the pure copper as outline and volume, while the surrounding night scene is painted and oddly mute. Together, these works represent a powerful evolution of and departure from de Paoli’s earlier works and can be understood as a celebration of the artist’s new surroundings in the Western Catskills, an area that for the Hudson River School painters and poets such as William Cullen Bryant was understood to be a “cathedral of nature” for which de Paoli created a spectacular altarpiece. OSMOS presents this in collaboration with Upstate Art Weekend.

Santiago de Paoli born in 1978 in Buenos Aires, lives and works in Stamford, New York. He earned a BFA from Atlanta College of Art after studying biology at the University of Buenos Aires. He has attended Skowhegan School of Painting and Sculpture and Programa de Artistas Di Tella in Argentina. Recent exhibitions include Galerie Jocelyn Wolff, Paris (2021), X Museum, Beijing (2021), Mendes Wood, São Paulo (2019-20), Museo La Cárcova, Buenos Aires (2019), and LULU, Mexico City (2017) among others.

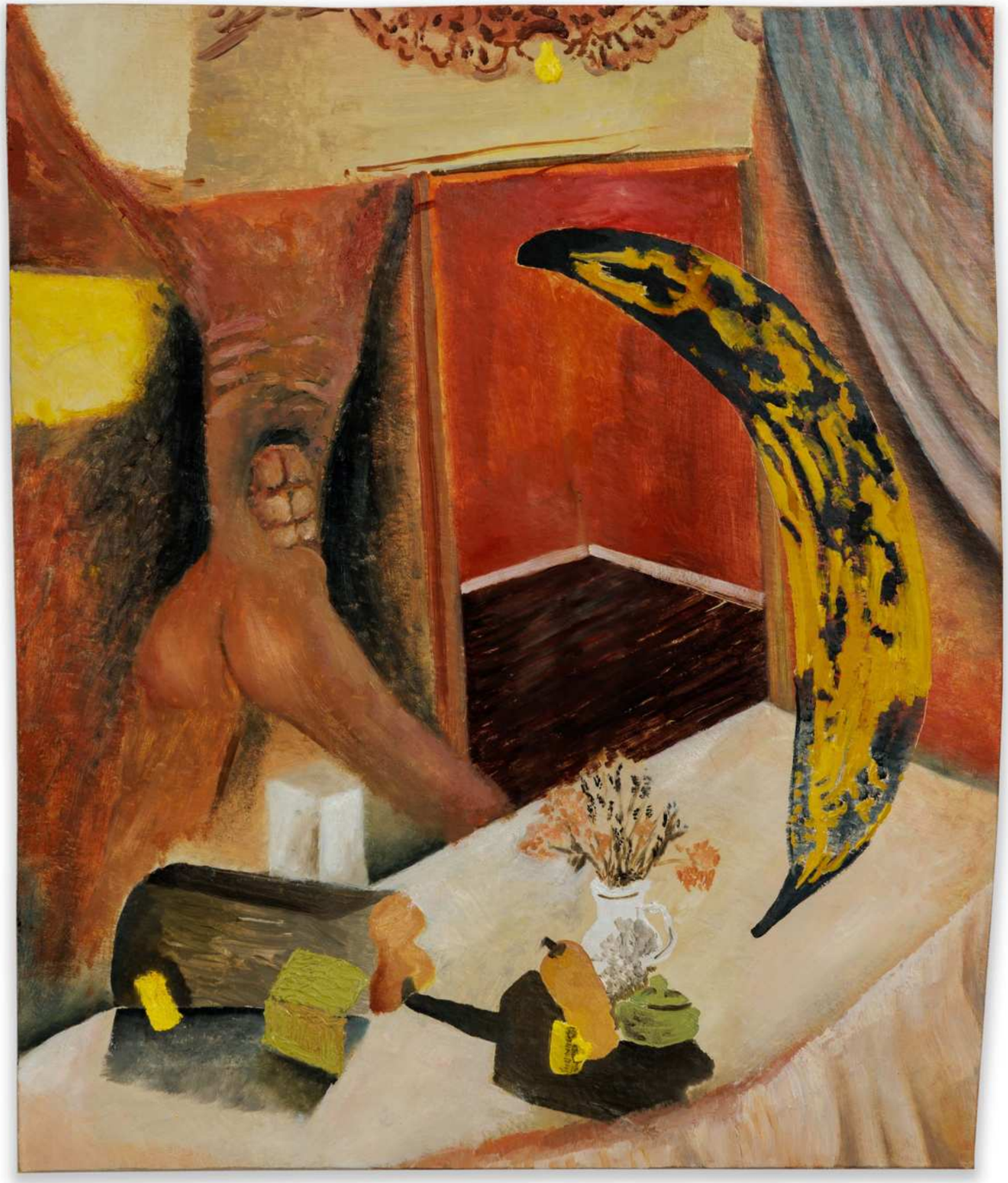
Source: Press release



In the Field, oil on copper, 2022. Ph. Alon Koppe



Inside the Red Barn, oil on copper, 2022, exhibition view, OSMOS Station, Stamford, New York, USA, 2022. Ph.Alon Koppel

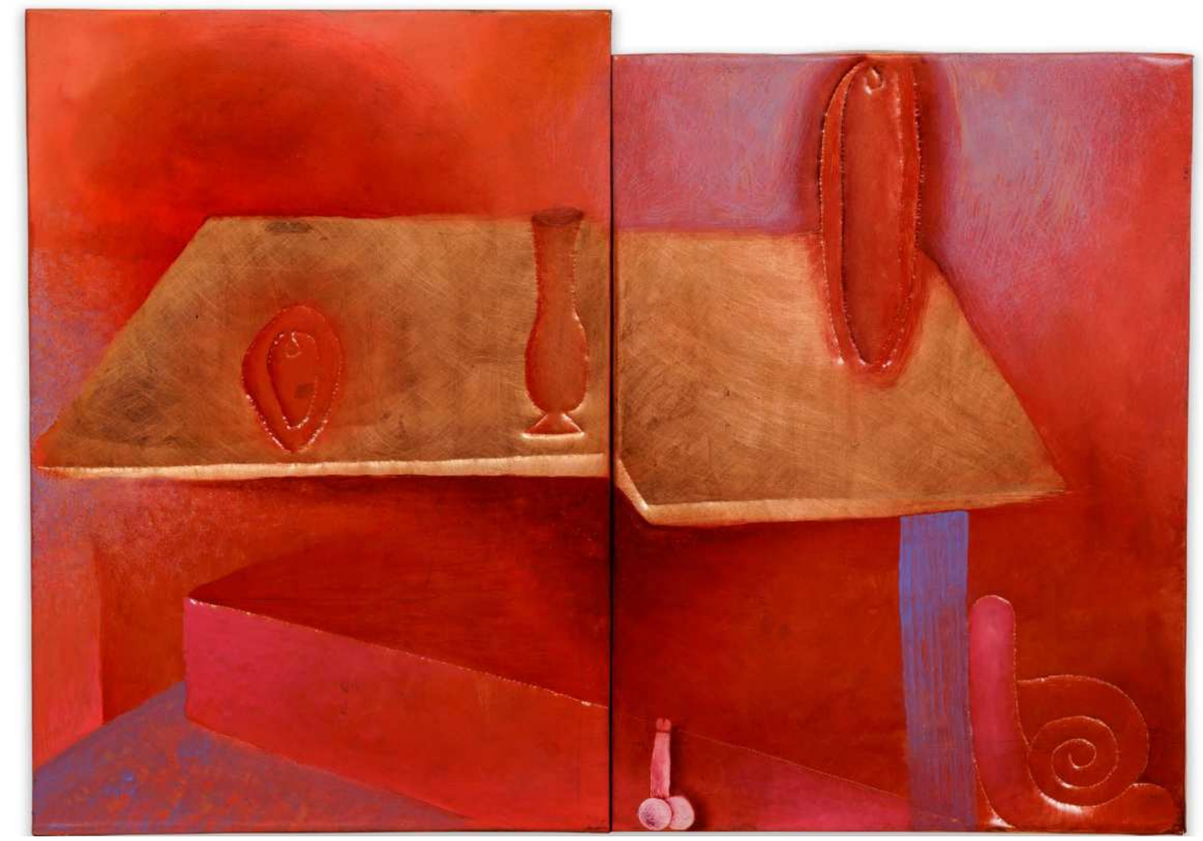


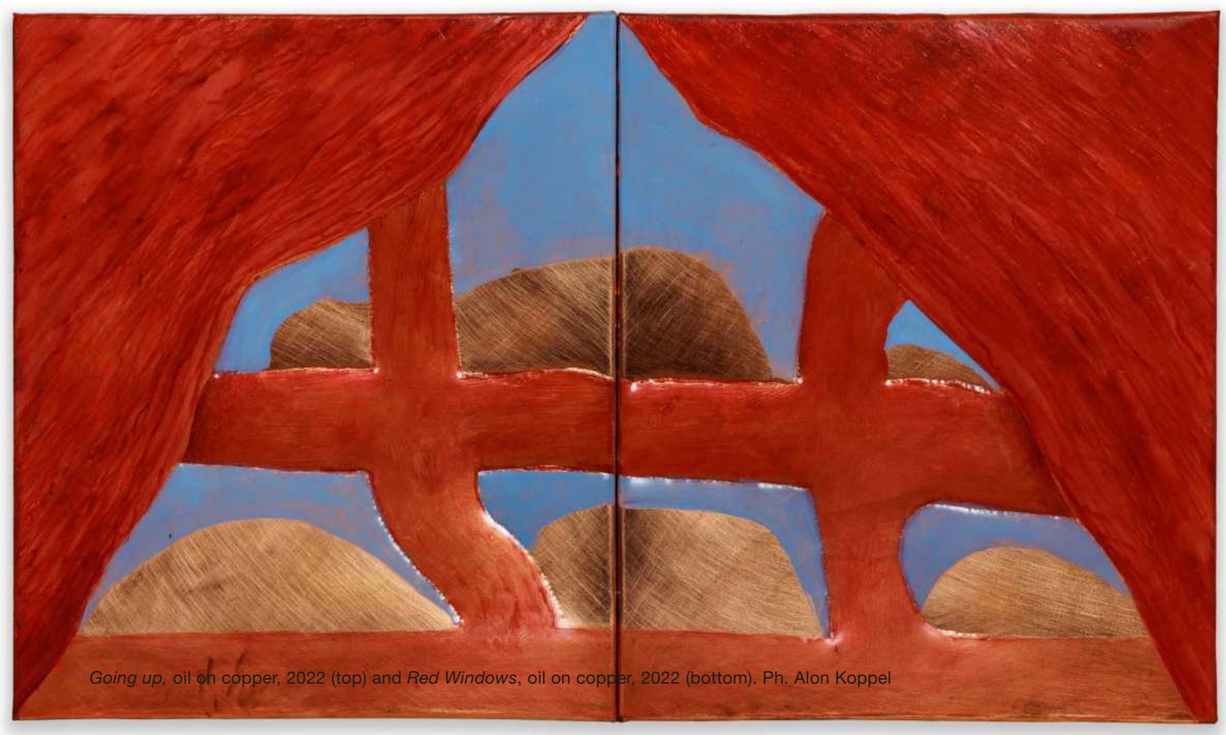
Coum In **oil on felt fabric, 2022. Ph. Alon Koppel**



Wardbird, oil on felt fabric, 2022. Ph. Alon Koppel







Going up, oil on copper, 2022 (top) and *Red Windows*, oil on copper, 2022 (bottom). Ph. Alon Koppel



Exhibition views: *Inside the Red Barn*, OSMOS Station, New York, USA, 2022. Ph. Alon Kappel

SANTIAGO DE PAOLI

A LEAF IN THE WIND

Solo exhibition
January 19 - March 6, 2020
Galerie Jocelyn Wolff, Romainville, France

“Santiago de Paoli eludes attempts at definition and classification as much as he is exterior to current fashions. The exhibition brings together some thirty works that have little in common other than a harmony of ochres, sepias, browns and greys. The most numerous, which are also the largest, are populated by male and female nudes. Postures, caresses, sexual intercourse: this would be erotic art were it not for the fact that the gestures are frozen and appear to produce no emotion in the constituents of these groups. Other paintings are constructions of separate, geometrical human anatomical elements that suggest an unexpected resurrection of Cubism.

Others take one step further into abstraction, towards pure symbolic forms which the titles fail to elucidate - *L’Appel, First meeting*. Santiago de Paoli’s subjects also sometimes include nature, clouds, flowers, a meadow seen through a window, inscribed in compositions constructed by circles or triangles. Seen together, these visual experiments are disconcerting because of their diversity, which the artist presents so clearly that it becomes the core issue of the exhibition. A little too much so, because when considered separately, these works often have the power to arrest and sustain the gaze, which isolates and seeks to penetrate them.”

Source: Text by Philippe Dagen (*Le Monde*)













Exhibition views: *A Leaf in the Wind*, Galerie Jocelyn Wolff, Romainville, France, 2020. Ph. Chloé Philipp



Morning Flowers, oil on wood, 2020



First Meeting, oil on felt fabric, 2020

SANTIAGO DE PAOLI

UNA HISTORIA DE LA IMAGINACIÓN EN LA ARGENTINA

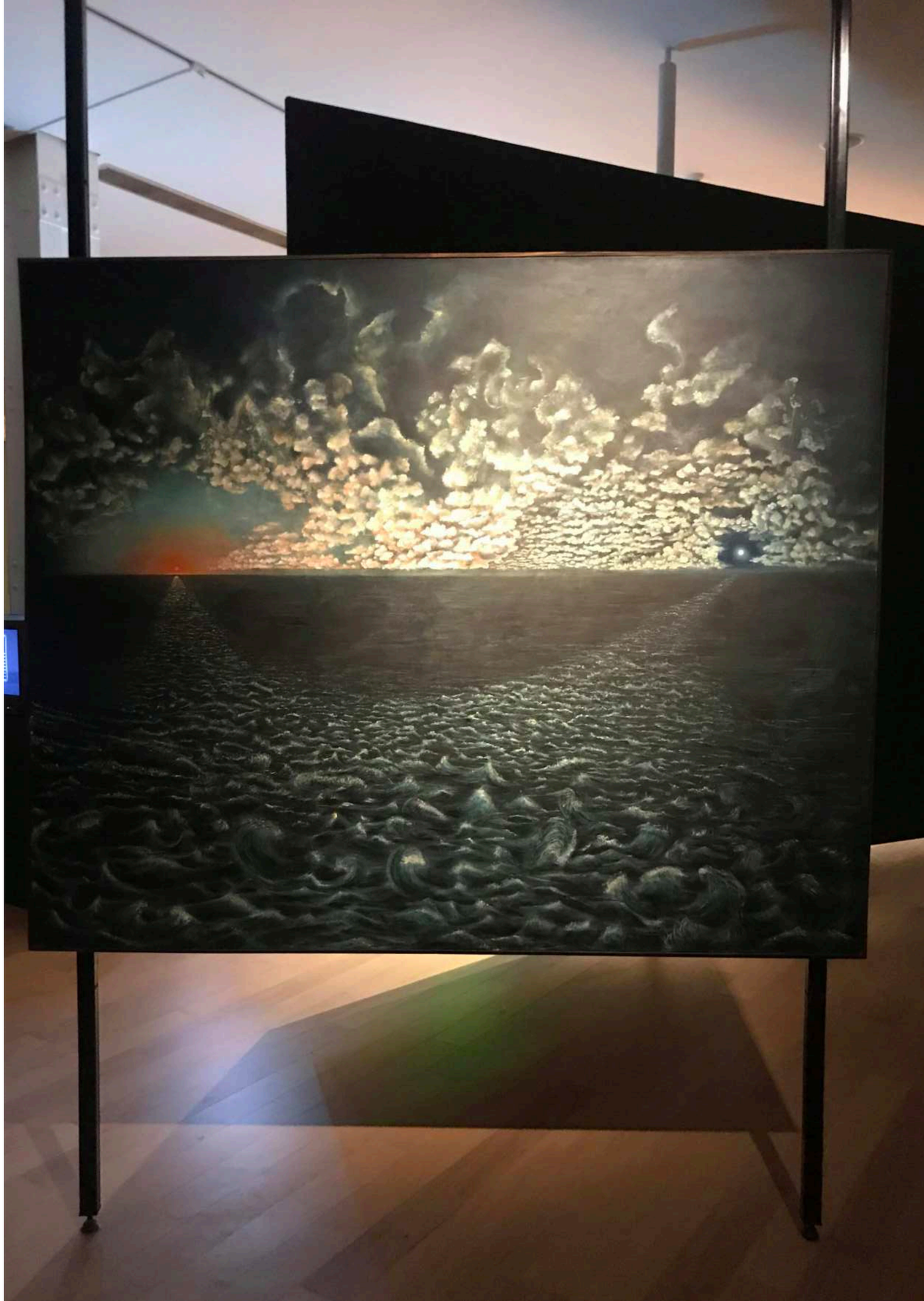
Group exhibition
April 6 - October 27, 2019
MAMBA, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina

A History of the Imagination in Argentina is a journey across land and time. Like rivers that branch out to cover extensive regions, the exhibition explores the different visual motifs engendered on Argentine soil that continue even today to be re-imagined in a variety of different forms, repetitions and new incarnations. The exhibition features over 250 artworks from the 18th Century to the present day inspired by three different geographical areas: the Pampas, the riverscape region known as the Littoral and the northeast of Argentina. Each of these landscapes is examined from three separate thematic perspectives: nature, the female body and violence.

In 1984, Eduardo Schiaffino – the first director of the Museo Nacional de Bellas Artes – argued that the beauty of the Pampas had been invented by poets: there was no way one could depict that immense void with a paintbrush. Eduardo Sívori, however, thought it necessary to pursue the barren image, to paint “an immense, incalculably large Pampas, a terrifying one.” A metaphysical debate sparked up between them: can a landscape be impossible to paint? If it was found and painted, what would the results be? Is it a mirror in which one sees an inverted reflection of oneself? Would it be to paint the mystery of the void and the creatures that live within it? Would it be like painting the dark side of the moon or the inside of a black hole? Can one think of the empty landscape as the perfect Big Bang through which one can occupy the territory with a new imagination? In spite of its biodiversity and indigenous populations, intellectuals of European ancestry saw the 19th century Pampas as a vacant theatre: an immense, apparently empty space to be conquered both politically and with the imagination.

The journey through Pampas fantasy begins with its nightscapes: the vast darkness of the territory is bathed in mystery and imaginary shapes. In the daylight, the shadowy profile of the Ombu tree brightens to become a metaphysical monument that punctuates the void. The sublime immensity then mutates into an enormous cemetery covered in bones and blood from battles and abattoirs. War is also a primary theme by the river in the Litoral, but there it is combined with fantastical creatures and stories containing a mixture of zoomorphs, phytomorphs, anthropomorphs and topography. In the northwest, the horizon is no longer a straight line but a play of brushstrokes, colour and material that imprint the mountains onto your retinas. Lines become drawings over hard and soft surfaces in new versions of pre-Columbian myths and colonial stories that reappear like watermarks or geological strata. Later, the Andean figure of the woman turned to stone, for instance with the Virgin of the Mountain, is transformed in the Pampas wetlands into the symbol of the captive woman and her contemporary reinterpretations.

Source: Press release



Exhibition view: *Una historia de la imaginación en la Argentina*, MAMBA, Bueno Aires, Argentina, 2019

SANTIAGO DE PAOLI

THE MAGNETIC FIELDS

Group exhibiton
May 5 - July 19, 2019
Gió Marconi, Milan, Italy

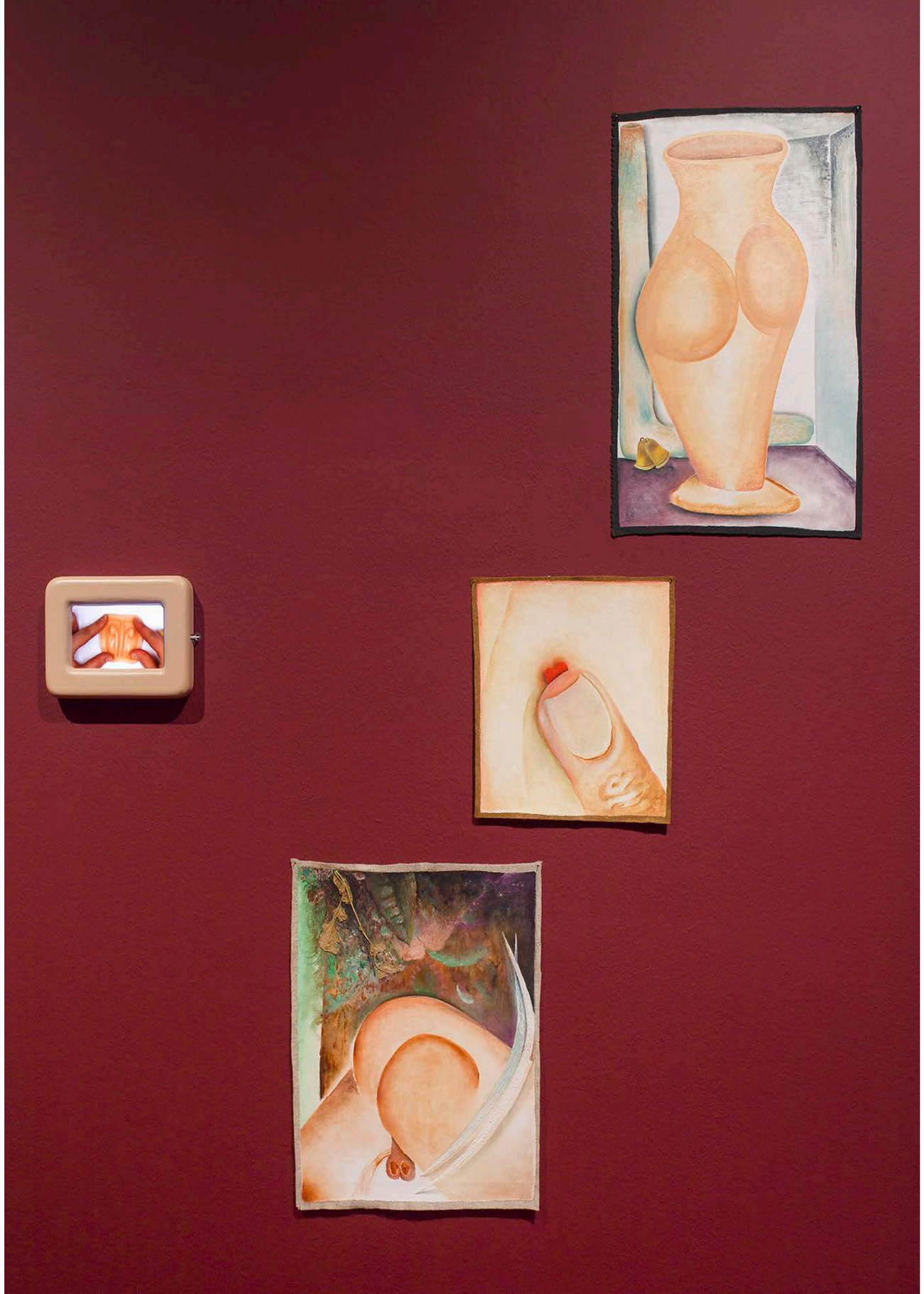
Curated by Cecilia Alemani

In 1919 André Breton and Paul Soupault conducted one of the first legendary automatic writing experiments: for whole days and sleepless nights Breton and Soupault wrote texts together, following free associations and random verbal combinations, trying to break free from the control of reason. These free thoughts were collected in the book *The Magnetic Fields*, which appeared in 1920, a few years before the official birth of Surrealism, consecrated by the 1924 manifesto. *The Magnetic Fields* can be considered the first literary work based on automatic writing. It contains an uninterrupted flow of texts steeped in images which flow from the unconscious: dreams, hallucinations and deep desires, far from the utilitarian logic of common language, espouse instead a rich and generative narrative of new links with reality.

[...] Now, one hundred years later, *The Magnetic Fields* exhibition takes its inspiration from this essential surrealist text in order to create a dialogue between different generations of artists who use the representation of the body and its metamorphoses as vehicles for reflecting on issues such as identity and desire.

The exhibition opens with a sequence of photographs in which Man Ray portrayed the mannequins that adorned the entrance to the 1938 International Surrealism Exhibition in Paris. A series of works by Louise Nevelson, Man Ray, Virginia Overton and Julia Phillips returns to and amplifies the disturbing atmospheres of Surrealism, combining everyday objects and mysterious metaphysical revelations. In the main room, transformed into a boudoir, a succession of historical works and new discoveries present a small chamber psychodrama in which the interior diagrams of Kerstin Brätsch are juxtaposed with Enrico Baj‘s bric-a-brac ladies or Nevelson’s stelae. On the other hand, younger artists Hannah Levy, Elaine Cameron-Weir and Julia Phillips compose prostheses for new post-human bodies and other orthopaedic deities, distant relatives of the puppets from the beginning of the century, or the medical instruments that fascinated both Man Ray and Richard Hamilton. The paintings of Gina Beavers, Santiago De Paoli, Emily Mae Smith and Summer Wheat adopt vernacular languages from Pop Art to Outsider Art, portraying fragments of anatomies pulsating with desires, whereas Genesis Belanger’s soft sculptures update Man Ray’s objects of affection in a continuous game of references between past and future under the influence of new forms of attraction between opposites. The Magnetic Fields is the second show curated by Cecilia Alemani for Galleria Gió Marconi. *The Solaris*
exhibition in 2009 was the Milanese public’s first introduction to the works of Rosa Barba, Kerstin Brätsch, Haris Epaminonda and David Maljković, and to the videos and sculptures of Ryan Trecartin and Lizzie Fitch.

Source: Press release (excerpt)



Exhibition view: *Magnetic Fields*, Gió Marconi, Milan, Italy, 2019

SANTIAGO DE PAOLI

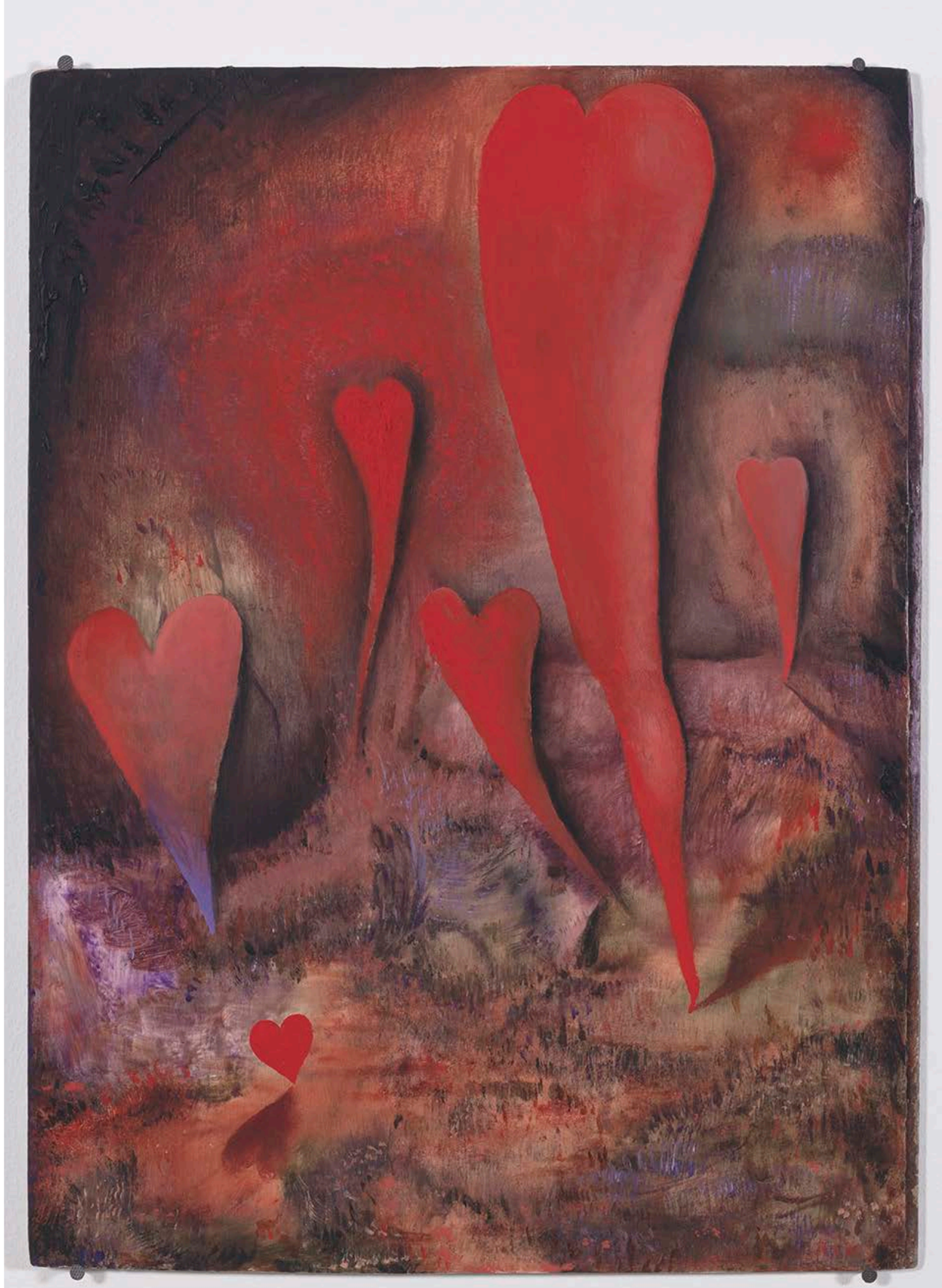
PEINTURES ET HOTLINE

Solo exhibition
September 1 - October 14, 2018
Galerie Jocelyn Wolff, Paris, France

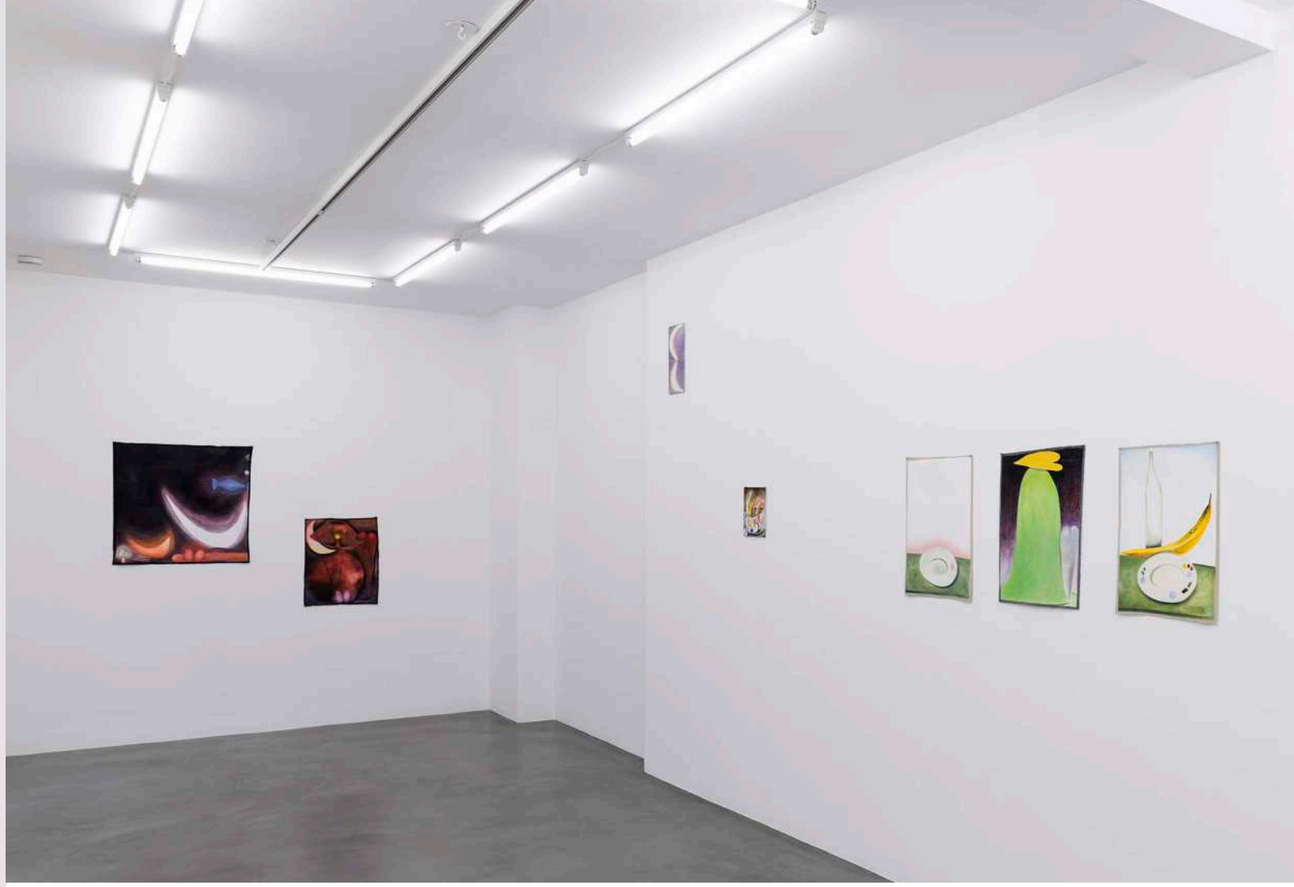
Santiago de Paoli is not your usual painter. He is a singularly strange and surprising painter. He makes paintings of moons, candles, lamps, human posteriors, genitalia, flowers, hearts, socks (socks? yes socks), landscapes, and other relatively banal subject matter. So far pretty basic, at least on paper, and maybe not so strange. But it gets strange, so much stranger– especially the moment you start looking at the paintings. For what are they? But before trying to answer that, maybe we should ask how are they? Like any great painting, how and what they are painted on is big part of what they are. de Paoli paints on singularly unusual supports which include felt, recycled textiles, as well as wood (often also recycled), and more recently, plaster. He does so for a reason that is not dissimilar to why and how he arrives at his subject matter: in order to obviate the high seriousness of painting. Indeed, his pictures, which are liable to combine moons or vases with genitalia, are evocative of the sense of humor, and weird innocence, of children. Unsullied by the corrosive and self-congratulatory stuff of (painterly) irony, his odd and disarming humor deliberately thwarts sophistication– or at least what we (in the art world) generally take sophistication to be. For de Paoli's work is quite sophisticated. His iconographic frame of reference includes everything from Italian renaissance painting to the surrealism of Giorgio de Chirico to the thematic simplicity and obsessiveness of Giorgio Morandi as well as the antic weirdness of Philip Guston,–one is even tempted to think of the bewitching naïvety of, say, Alfredo Volpi, not to mention children's books. In other words, these paintings are not a little timeless.

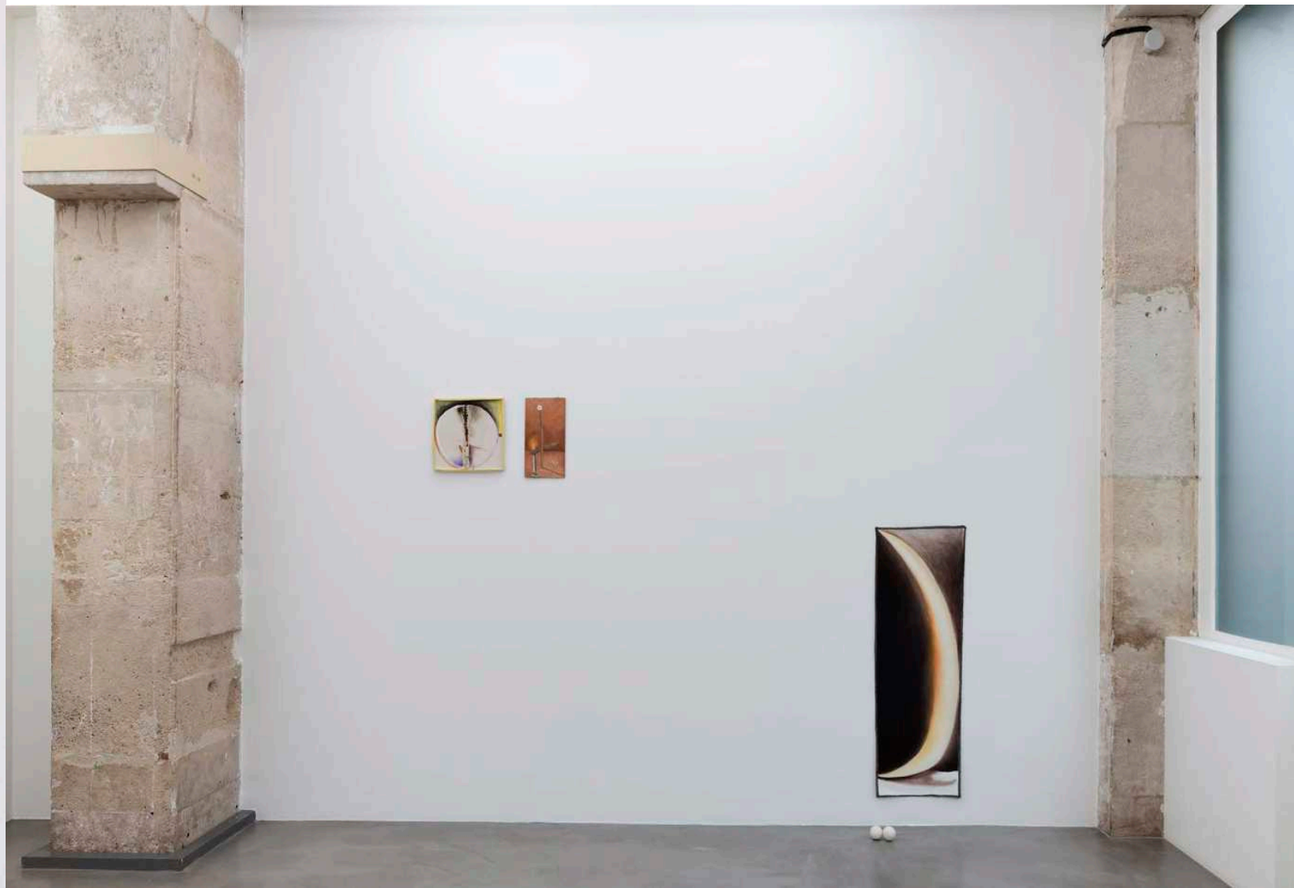
The quality of their contemporaneity lies both within the raw, unassimilable, impulse of their creation and their immediate socio-political context. Make no mistake about it: these paintings are political. They are political in their deliberate refusal to conform to expectations regarding "the political" in the context from which de Paoli hails (Buenos Aires, and more generally Latin America). This politic is agreeably aggravated by a no less deliberate embrace of ambiguity– a mode which neither his region nor our current historical moment is very fond of. In this sense, his work is a non-militant return to the essence of painting. Never taking for granted the nature of painting, what he does continually interrogates what a paintings is while staving off any attempt to render it politically expedient by virtue of the weirdness and ambiguity of his subject matter. This is, needless to say, a dangerous position, anywhere, but especially in Latin America– where art is almost always expected to unequivocally communicate a specific political ideology. Demurring any status of symptom or allegory, they gently ask to be seen as things in themselves– things whose art has nothing to do with communication, but everything to do with painting.

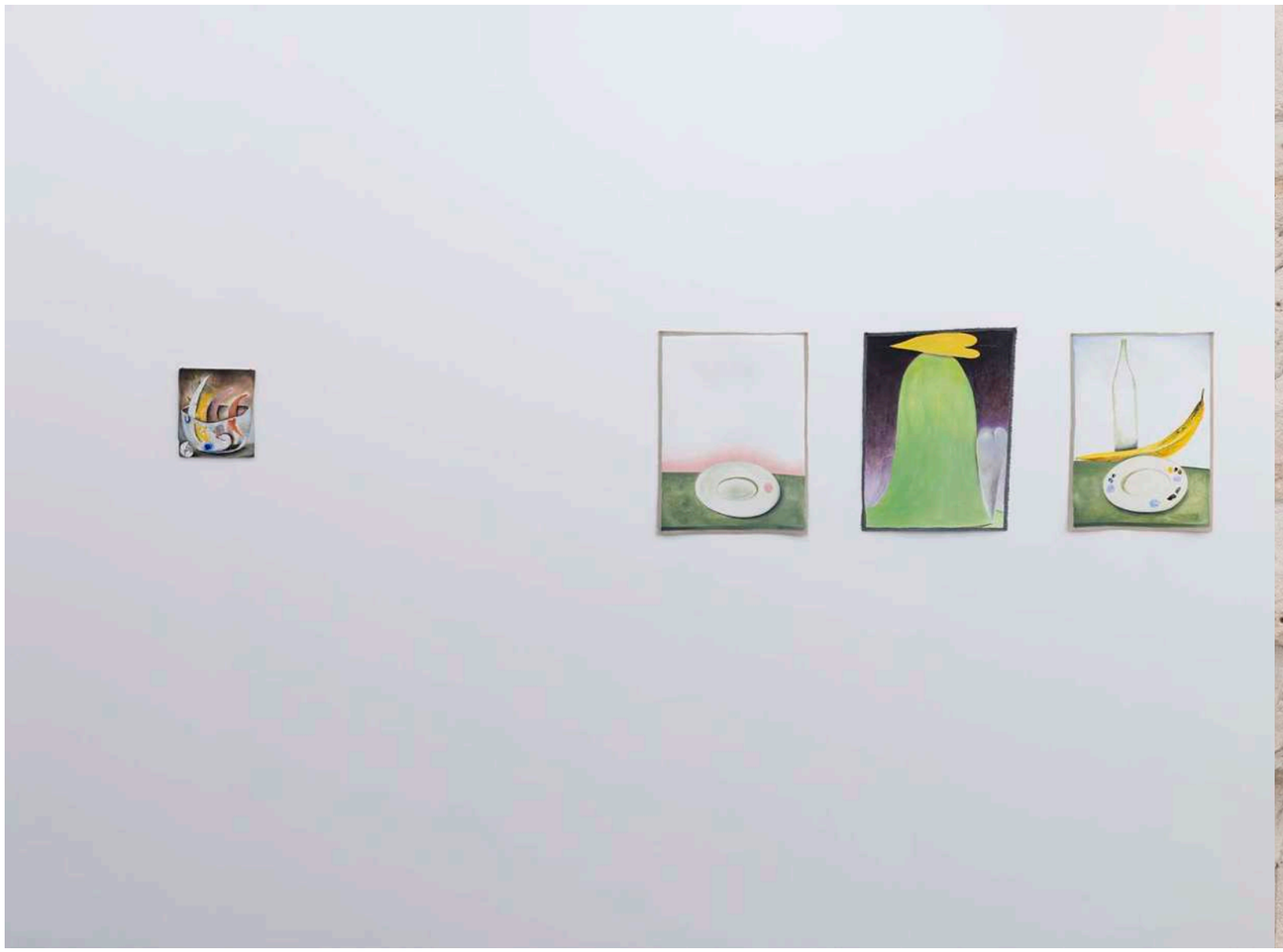
Source: Text by Chris Sharp













Exhibition views: *Peintures et Hotline*, Galerie Jocelyn Wolff, Paris, France, 2018. Ph. Françoise Dhoury

SANTIAGO DE PAOLI

ART BASEL CITIES WEEK: BUENOS AIRES

Group exhibition
September 6 - 12, 2018,
Museo de la Cárcova, Buenos Aires, Argentina

Art Basel Cities Week has touched down in Buenos Aires. Under the artistic direction of Cecilia Alemani, the week‘s highlights included the citywide exhibiton *Hopscotch (Rayuela*), with both newly commissioned and exhisting works by 18 Argentine and international artists; a dynamic program of Buenos Aires Gallery Weekend; studio visits, exhibitioins, performances, special events hosted by our Cultural Partners; and an array of artist presentations and panels part of the ongoing Talks Program.

Hopscotch (Rayuela) is a journey through Buenos Aires as seen through the eyes of 18 international and Argentine artists. This public exhibition borrows its name and concept from the experimental 1963 novel by Argentine writer Julio Cortázar and from the timeless children’s street game popular in many cultures. Like the nonlinear sequence of the book and game, the exhibition hopscotches through the city, offering numerous possible paths through three neighborhoods. The selected artists have realized artworks in close dialog with their venues, shaping a multilayered experience that connects visual art, urban spaces, and the city’s histories in unexpected ways. From site-specific sculptures and experiential installations to live performances and participatory actions, *Hopscotch (Rayuela)* proposes new types of civic and social engagement, weaving individuals and collectivities into innovative modes of coexistence.







Exhibition views: Art Basel Cities Week, Museo de la Carcova, Buenos Aires, Argentina, 2018

SANTIAGO DE PAOLI

JOSÉ ANTONIO SUÁREZ LONDONO AND SANTIAGO DE PAOLI

Duo exhibition
August 16 - September 16, 2017
Lulu Gallery, Mexico City, Mexico

Lulu is proud to present a two-person exhibition of two South American artists: the Medellín-based, Colombian José Antonio Suárez Londoño, who will present a selection of framed etchings and the Buenos Aires-based, Argentine Santiago de Paoli, who will present a selection of new paintings. Known for his entrancing, meticulous, small-scale drawings, José Antonio Suárez Londoño also makes postcard-sized etchings. The imagery found therein includes everything from flora and fauna to two-headed human beings to geometrical configurations to a Robert Walser-sized script itself as well as references to literature and music.

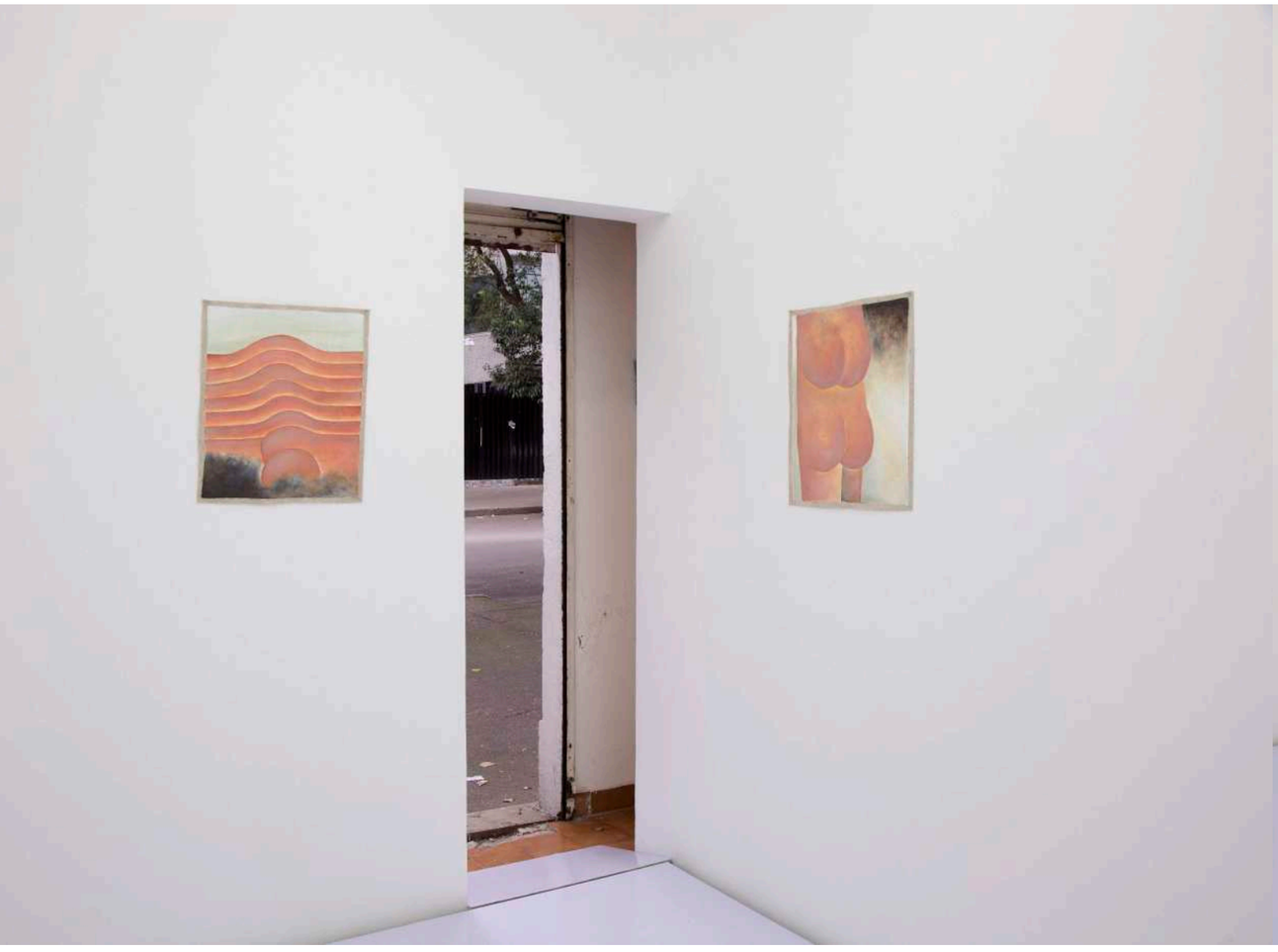
At times reminiscent of classical, scientific illustrations, it can also bring to mind Leonardo de Vinci's notebooks in addition to other, more elusive arcana. Timeless, bewitching, and strange, these works testify to the rigorous cultivation of a highly distilled, idiosyncratic graphic language whose intimate scale merits and richly rewards close viewing. Although markedly simpler, the paintings of Santiago de Paoli are no less weird. Working on unusual supports, which include felt, slates of wood, and knitted wool, de Paoli's most recent body of work alternates between, and sometimes conflates, the depiction of lunar crescents and non-gendered human posteriors (yes, asses and moons).

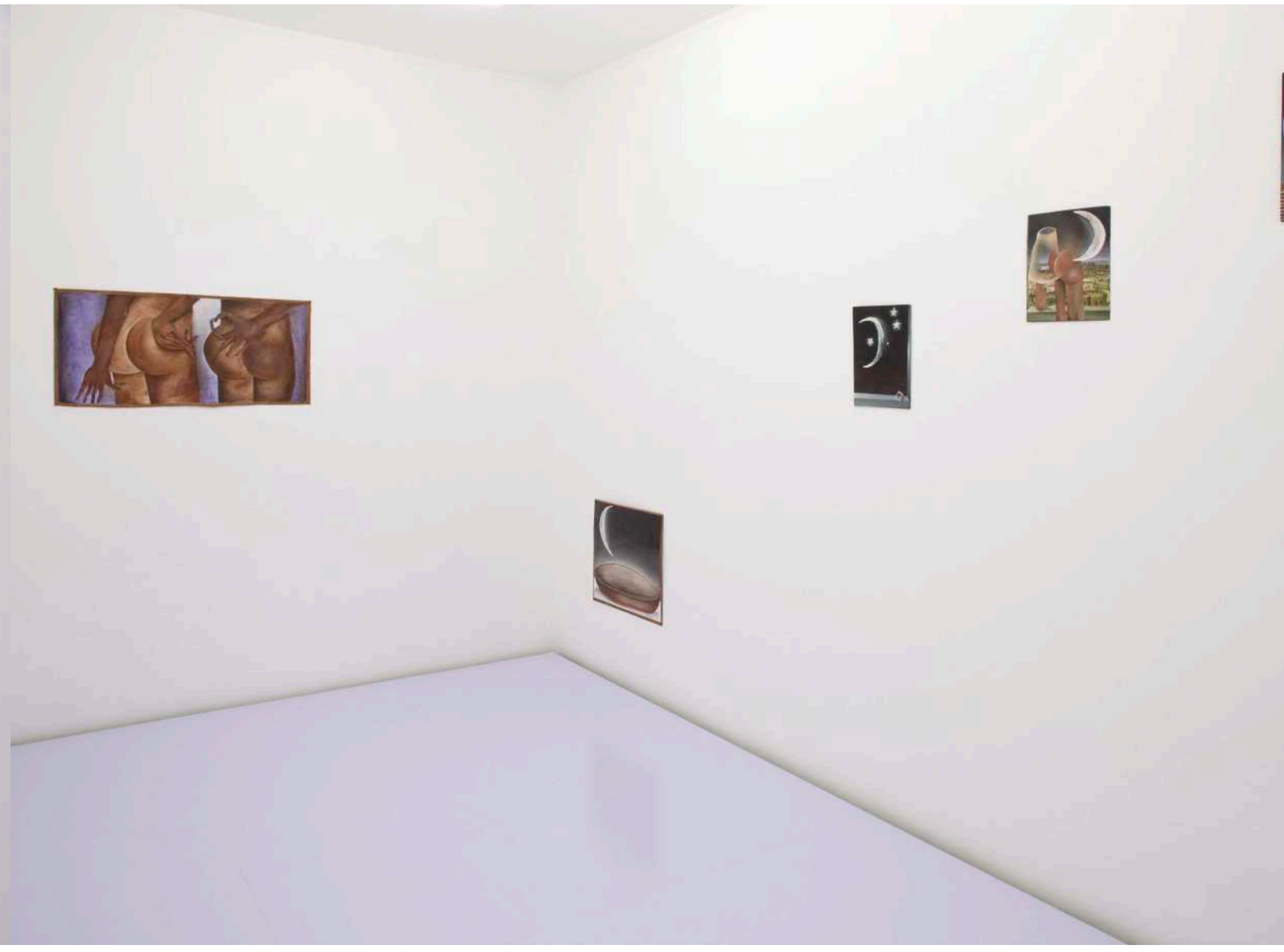
Reductive to the point of seeming naïve, his densely layered paintings are fashioned with a dark and loamy palette, offset by luminous peaches and violets, pale blues and milky whites, which brings to mind the Sienna-inflected hues of central Italy.

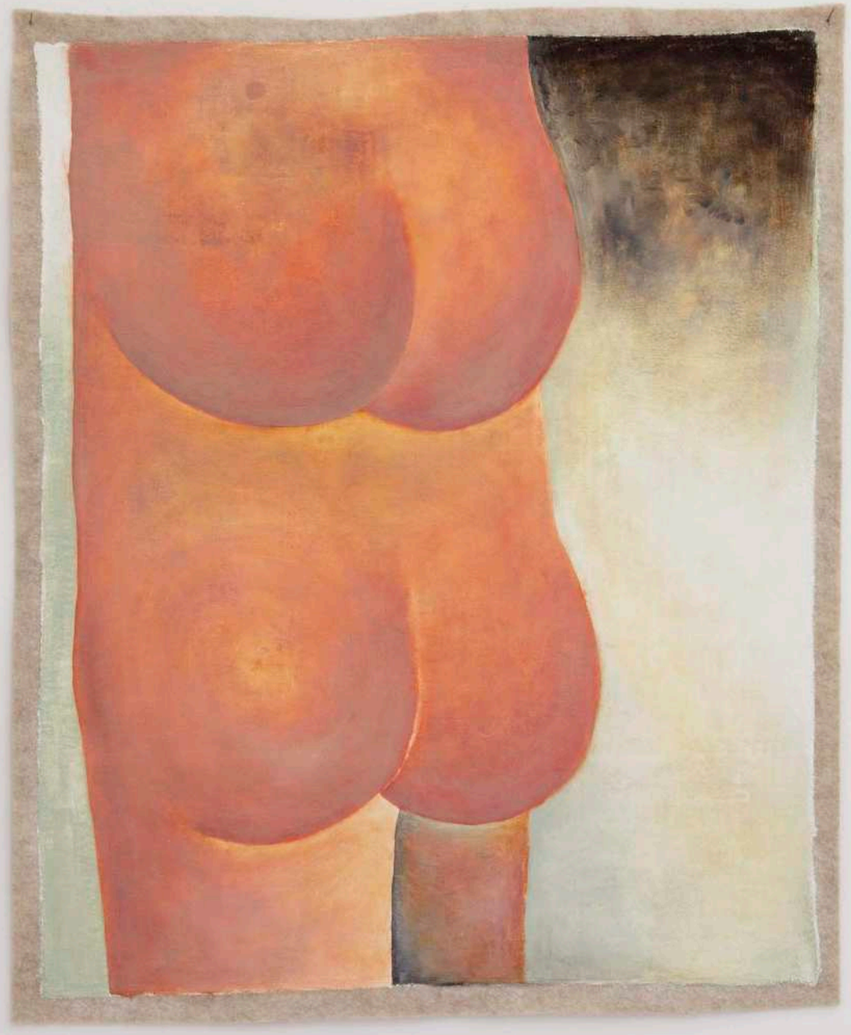
The stark linear quality of his imagery is not without a touch of European surrealism, while the tendency toward unconventional supports evokes the ad hoc ingenuity of the outsider artist. In both cases, each artist combines a refreshingly personal approach to subject matter with a strikingly refined sense of craft. What they make is at once the byproduct of and continuous with the elaboration of their own unique pictorial universes and ways of perceiving the world.

Source: Press release











Exhibition views: *José Antonio Suárez Londoño and Santiago de Paoli*, Lulu, Mexico City, Mexico, 2017

SANTIAGO DE PAOLI

ENTRE NOSOTROS Y EL OBJETO/BETWEEN US AND THE OBJECT

Solo exhibition
April 9 - June 11, 2016
Móvil, Buenos Aires, Argentina

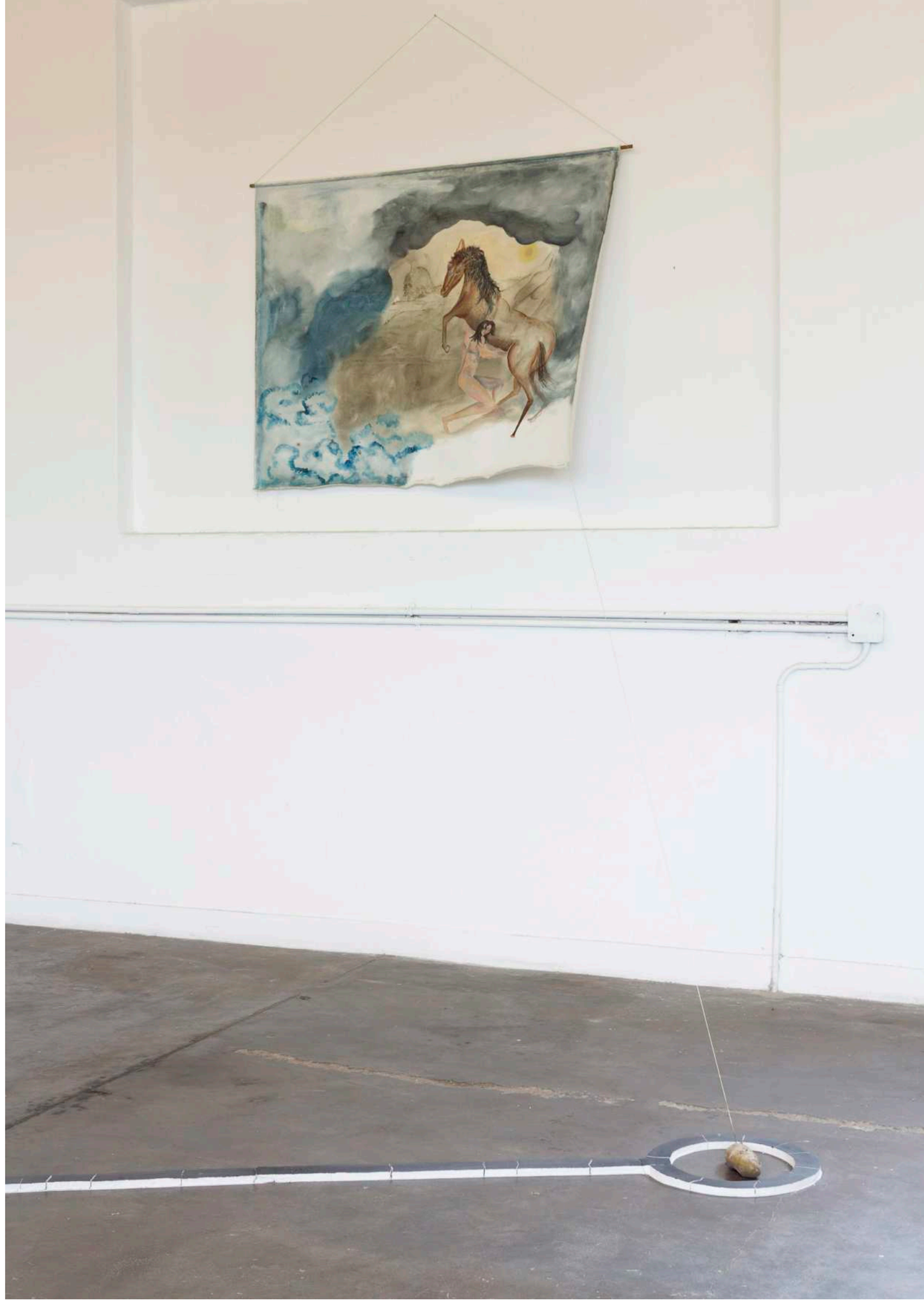
Combining found objects, classically manufactured paintings and sculptures, a metaphysical tone, and an interest in the graphic representation of thought, the exhibition *Between Us and the Object* by Santiago De Paoli places us within a map that is as conceptual as it is surreal. Made of links and fragments, mind and body are present in it. Variations in scale and materials and the way in which the planes that make up the room play - the exhibition exists almost entirely at the level of our feet and looking up almost always implies looking or imagining something beyond, outside the concrete space or the earthly -, they end up composing a landscape that oscillates between tension and serenity, the wild and the romantic, a certain primitivism and the sophistication of the poetic, vitality and the bond to the passage of time and deterioration.

The production of objects - including that of his paintings and that of his texts - works for De Paoli as the possibility of clinging to fleeting thoughts and images that he associates in an unorthodox way and therefore provoke perception and logic. On the other hand, it implies a link with natural and organic elements, and a physical and manual work that emphasizes the trade. These aspects make time and transformation significant concepts in his practice. They also give it a pre-modern quality that indirectly questions the consumer and industrial society.

Arrested in the permanence of fragile, austere and apparently archaic works, those images that De Paoli captures and constructs remain in the exhibition linked by a kind of nervous system of bifurcations and endings that emphasizes the artist's interest in free association and thought. not linear. Several of the pieces bring the atmosphere of vanitas to the roomand of the still life: its references to the domestic and intimate, to the landscape, art, the body, the natural, to the relationship of man with his environment, with what nourishes him, captures him or transforms him, become an image of the fleeting, of beauty, of pleasure, of the passage of time, of pain, of absence. The panorama is completed by works that dislocate notions of time and space, forcefully linking this imaginary with the here and now and evoking the possibility of evasion, of an infinity, of an internal and circular time. Starting from this union between the concrete and what can happen on a mental plane, between doing and thinking, De Paoli turns off rational and precise thinking - common sense - in the spectator, to submerge them in a cosmogony that makes emphasis on thinking from the paradoxical, from intuition and from sensitivity.

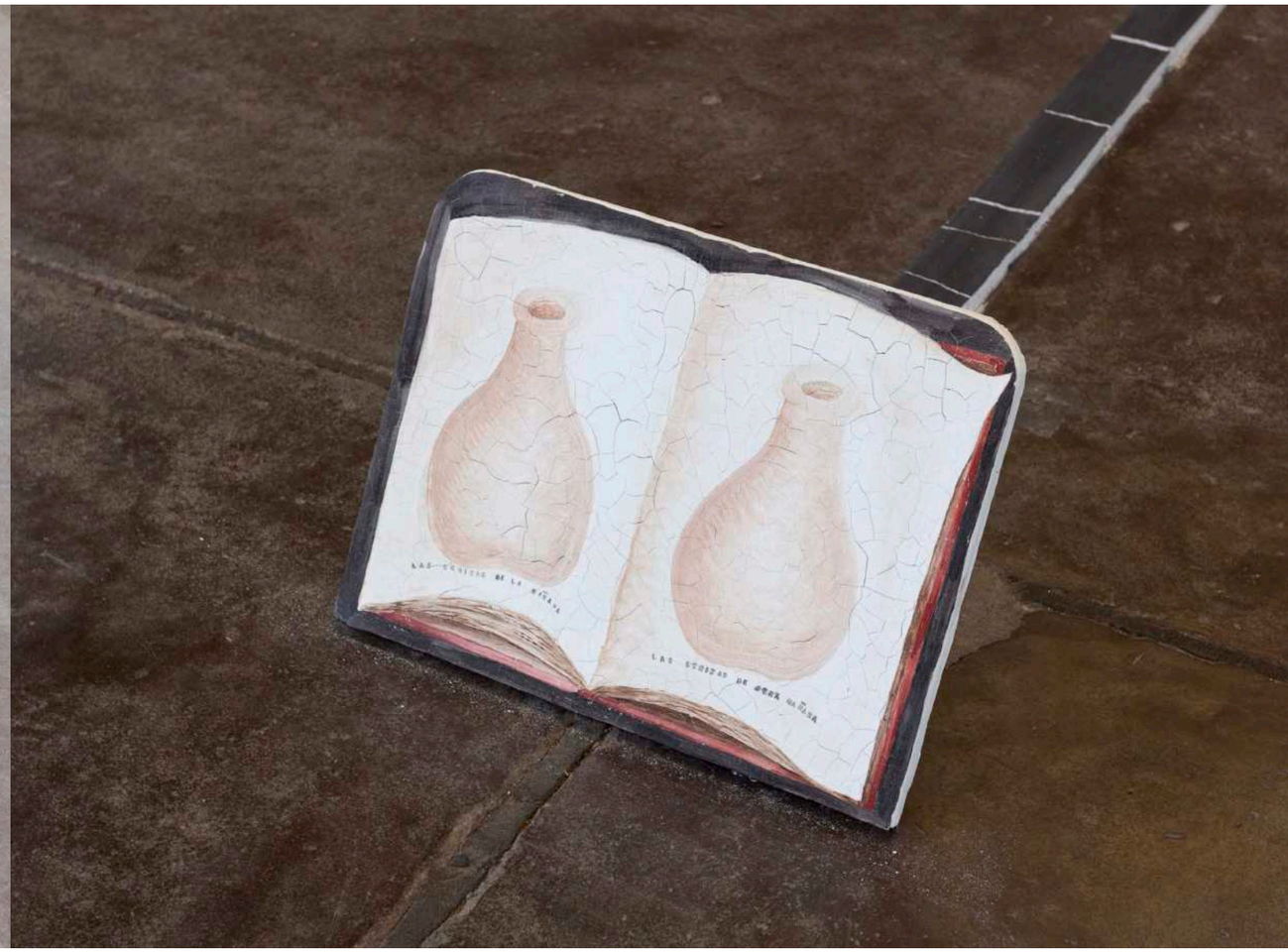
Source: Press release

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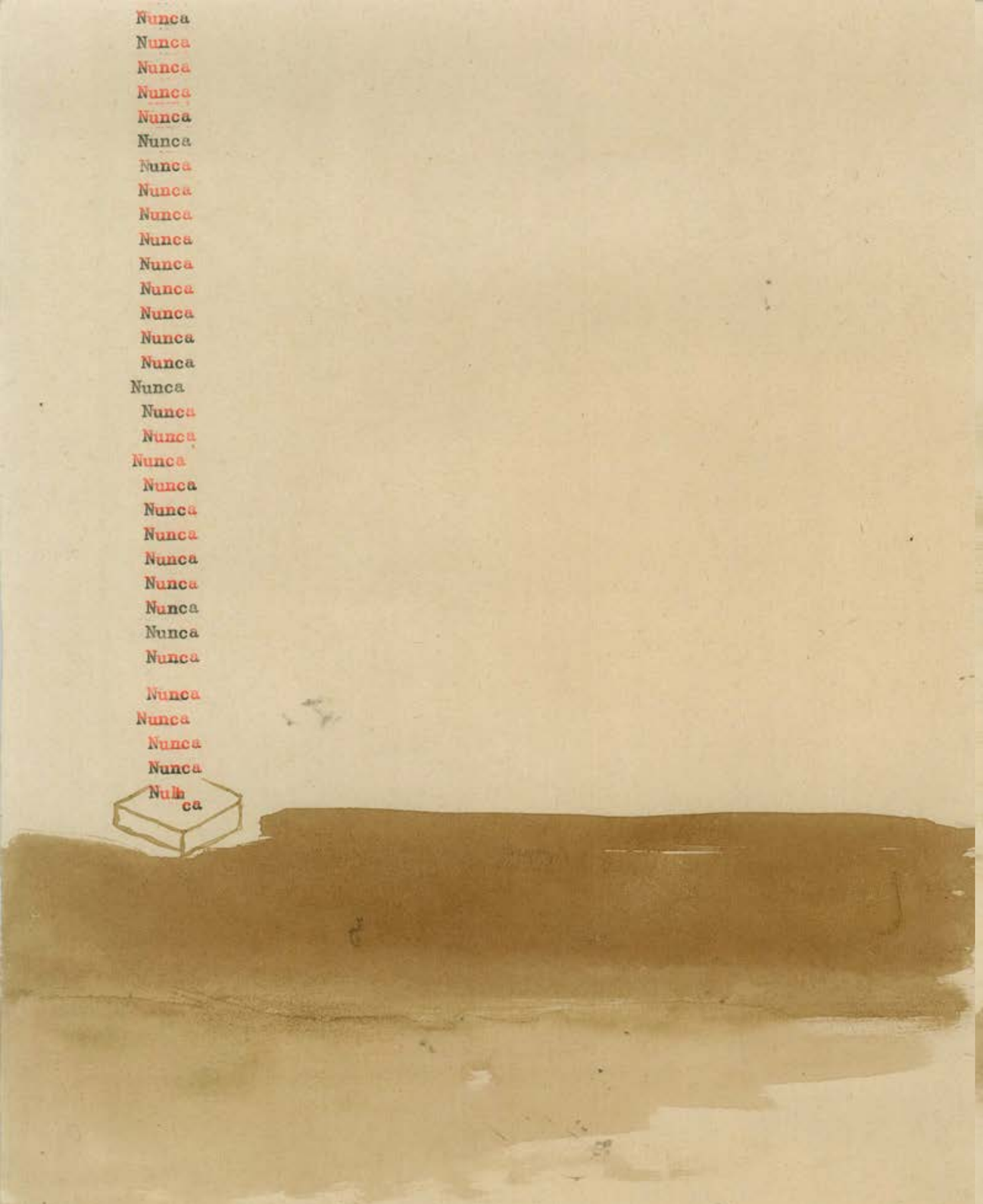








Exhibition views: *Entre nosotros y el objecto Between us and the objects,* Móvil, Buenos Aires, Argentina, 2016


Nunca
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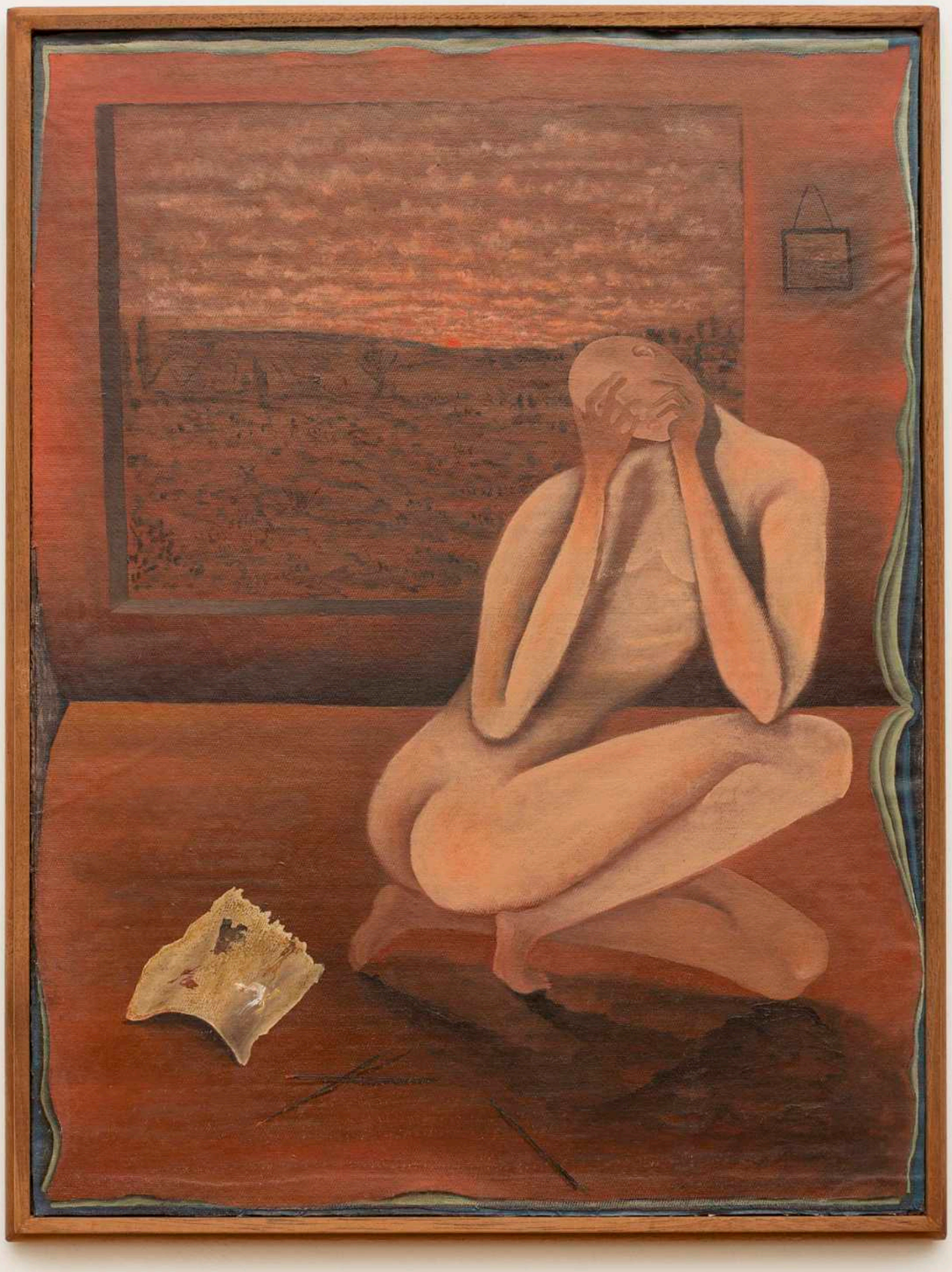
SANTIAGO DE PAOLI

PLANETA SALVAJE

2016
Group exhibition
Maria Casado Home Gallery, Buenos Aires, Argentina

It is not always easy to distinguish between the state of nature and the state of culture. The ambiguous lives in everything. It's a hairy business. The wisest human being looks like a monkey in the face of the tension of opposites, which is more beautiful and superior in everything, like a mountain of randomly accumulated dirt. These ideas emerge from fragments of Heraclitus, recovered from the ravages of history. Life and death are revealed in tension, magnetized poles, not as scientific or natural concepts but as political ones. If life is defined against its possibility of being killed, there is a power that decides about it. Managing vital impulses is a form of domination. Some of what we see transports us to the origin and to a future space, an invisible world that will come later. This invisible world seems separated from us as by glass, opaque from our side and transparent on the invisible side. But the future already exists. We are in the future. And what the books predicted is happening right now. From an affective and linguistic point of view, there is no such thing as a human stripped of his humanity. This insolvency is the line of flight of a system and the possibility of the emergence of a subjectivity. But every system has its flaws. In an attempt to answer the problem of where nature ends and where culture begins, we study the newborn human, in his first days, in his first hours. His movements, his contact with objects, his reflective smiles. What are the limits of humanity? According to Aristotle we cannot think without images. Some animals can understand some signs, but the symbols are interpreted only by humans. No man has natural authority over others and since nature does not produce any rights, conventions remain as the basis of all authority. When we think of options and laws it is because we are only faced with those available. Man is born free, and yet everywhere he is in chains. Although he believes himself to be the master of others, he is still as much a slave as they are. Our time shows the forms of control in a positive way and that makes them more effective than in any other time. Under the landscape of apparent freedom, each one exploits himself. Personal optimization is a form of total self-exploitation. And there is no possible compensation for those who give up everything. This renunciation is incompatible with the nature of man. Nature loves to hide, but how to hide from what never disappears?

Source: Text by Marina Mariasch



Exhibition view: *Planeta Salvaje*, MCHG, Buenos Aires, Argentina, 2016

SANTIAGO DE PAOLI

PESCADO Y PAPAS

2015
Solo exhibition
Wireless Ridge, Stanley, Falkland Islands







Informe viaje Islas Malvinas

En relación a mi obra, con éste viaje buscaba explorar posibles significados de mi práctica como artista, lejos, en un terreno desconocido, físicamente ubicado en un borde de la sociedad.

Como idea inicial, pensé en exponer pinturas al aire libre, con el paisaje de fondo, en un lugar remoto: sin horario, ni invitaciones. Luego, en el marco de la Beca de Viaje de la Fundación Oxenford, surgió la posibilidad de viajar a las Islas Malvinas para realizar la exposición.

Antes de viajar

Ya unos meses antes del viaje había empezado a pintar. También miraba películas y leía sobre la historia de las islas. El documental "Nuestras Islas Malvinas" de Raymundo Gleyzer lo vi por primera vez en el museo de Malvinas que está sobre Av. Libertador. Me interesaba conocer un lugar en el mundo a través de mi práctica como artista, buscando relaciones nuevas con unas islas a las que sólo había oído nombrar en el contexto de la guerra de 1982.

Una de las cosas que más me llamó la atención en el momento de leerlo, fue sobre el conglomerado británico Falkland Islands Holdings (FIH). Este grupo de inversionistas enfocado en la prestación de servicios y logística en las Malvinas, que maneja todo lo que es transporte de bienes materiales y alimentos, construcción, explotación de gas y petroleo, etc., es además dueño de MOMART, una empresa con base en Londres que presta servicios de transporte, almacenamiento y manejo de obras de arte a galerías, museos, artistas y coleccionistas del mundo.

Esta y otras extrañezas más, como ver fotos en internet de soldados argentinos jugando con pinguinos, o aprender que BACTEC, la empresa que tiene la licitación para desarmar las minas activas que todavia se encuentran en las islas, forma sus equipos de campo con gente de Zimbabwe, alimentaban mi imaginación en preparación para el viaje.

Pescado y Papas

Estuve siete días en Stanley, al norte en la isla del este. Durante los primeros días caminé por los alrededores del pueblo. Todo me resultaba extraño. Las primeras perso-nas de la isla que vi en el su-permercado eran una pareja de un hombre y una mujer de mediana edad con un niño. Afuera hacía mucho frio y en combinación con el viento y la constante lluvia/llovizna directo del mar, el clima se volvió el factor común de cualquier pensamiento que tuve en esa semana. Al tercer dia de estar en la isla el clima mejoró, y salí con los cuadros en la mochila a buscar un lugar donde instalar la exposición.



Pinturas sobre el paisaje, Wireless Ridge.





"...Me desperté y llovía mucho. Bajé al bar, y desayuné café con una tostada con manteca, dos pedazos de tomate, dos pedazos de tocino, dos salchichas, dos huevos y porotos horneados. Salí a caminar por Stanley, llovía un poco. A las 2 horas regresé al hotel y me iba a poner a leer cuando vi por la ventana de mi habitación que el viento había cambiado y el cielo se iba despejando. Me preparé y salí caminando para el lado de "Moody Brook". Ya había salido el sol y no había mucho viento. A la altura del campo de golf me crucé con un batallón de soldados ingleses que iban marchando hacia Stanley. Seguí caminando, crucé un puente, subí una lomada importante, y en la cima me desvié del camino hacia la derecha. Camine derecho hasta encontrar un lugar donde realizar la exposición que tenía pensado montar directamente sobre el paisaje. Preparé las obras, y ahí, en el campo de batalla de Wireless Ridge pasé el resto de la tarde, junto a "Pescado y Papas", mi primera exposición de pinturas en las Islas Malvinas..."

En un momento, a lo lejos vi un auto que se acercaba, se detuvo, y luego siguió su camino entre las montañas.

Sociales

La noche del sábado que llegué a Stanley, fui a bailar. En la calle hacía mucho frio y llovía; yo venía siguiendo a dos personas que entraron a un bar. Me metí adentro con ellos y pedí una cerveza en la barra. Cuando fui a tomar un trago, la botella se me resbaló de la mano y bolqué un charco en la barra. Al barman no le gustó, pero los dos chicos que estaban jugando dados y tomando jack & coke al lado mío, se rieron y me invitaron a jugar con ellos. Uno de ellos se llamaba John y el otro Jason, tenían 27 y 28 años, eran de las islas, y se dedicaban a la esquirla de oveja y la pesca de calamar. Esa noche habían salido a romper la noche, porque al día siguiente, a eso de las 6 de la mañana entraban a la cámara frigorífica del barco pesquero en el que trabajaban turnos de entre 10 y 12 horas corridas.

El bar se empezó a llenar de gente, y a nuestro grupo se unieron tres chicas también de las islas. Yo, que estaba totalmente confundido por la situación, me reía todo el tiempo. Estuvimos un rato ahí, y después cinco de nosotros (John se quedó) fuimos caminando a otro bar donde se podía bailar. Por la calle llovía y había frio y viento. Llegamos al otro lugar, y yo no lo podía creer... adentro de un bar, con todas las luces apagadas y música muy fuerte, un montón de gente bailaba y tomaba alcohol. Enseguida pedimos cervezas, y nos unimos al ritmo del lugar.

Todo pasó muy rápido; llegué al aeropuerto militar de las Malvinas a las 5 de la tarde del sábado, y a eso de las 11 esa misma noche me encontraba bailando y compartiendo el momento con un grupo de isleños. Este fue un momento máximo del viaje en cuanto a interacción social con gente del lugar.

Los últimos tres dias

Los últimos 3 días sali poco. Prefería quedarme en la habitación dibujando y leyendo, excepto al atardecer, cuando salía a caminar y el clima era tremendo, y el viento empapado me volaba al mar.

Mayormente, cuando me quedaba en la habitación realicé pequeños dibujos de cielos nublados con temática más bien climática. Sin duda la fuerza natural del clima me impactó a toda hora

También inspirado por el clima, tomé un video en el hotel donde me alojaba y realicé una película de aprox 8 min.



Dibujando en la habitación



Falkland breakfast, video still, 8 min

Desea lo justo

En Stanley nadie supo de "Pescado y Papas", excepto John y Jason a quienes algo había contado. Mi proyecto de exposición no cumplió ningún rol dentro de la sociedad local. Unos cuadros colgados de una piedra en un risco lejos de donde pasa la gente no significan nada.



Stanley

Exhibition views: *Pescado Y Papas*, Wireless Ridge, Stanley, Falkland Islands, 2015

SANTIAGO DE PAOLI

OMNIDIRECCIONAL

Group exhibition
May 7 - June 7, 2015
Centro Cultural Recoleta, Buenos Aires, Argentina

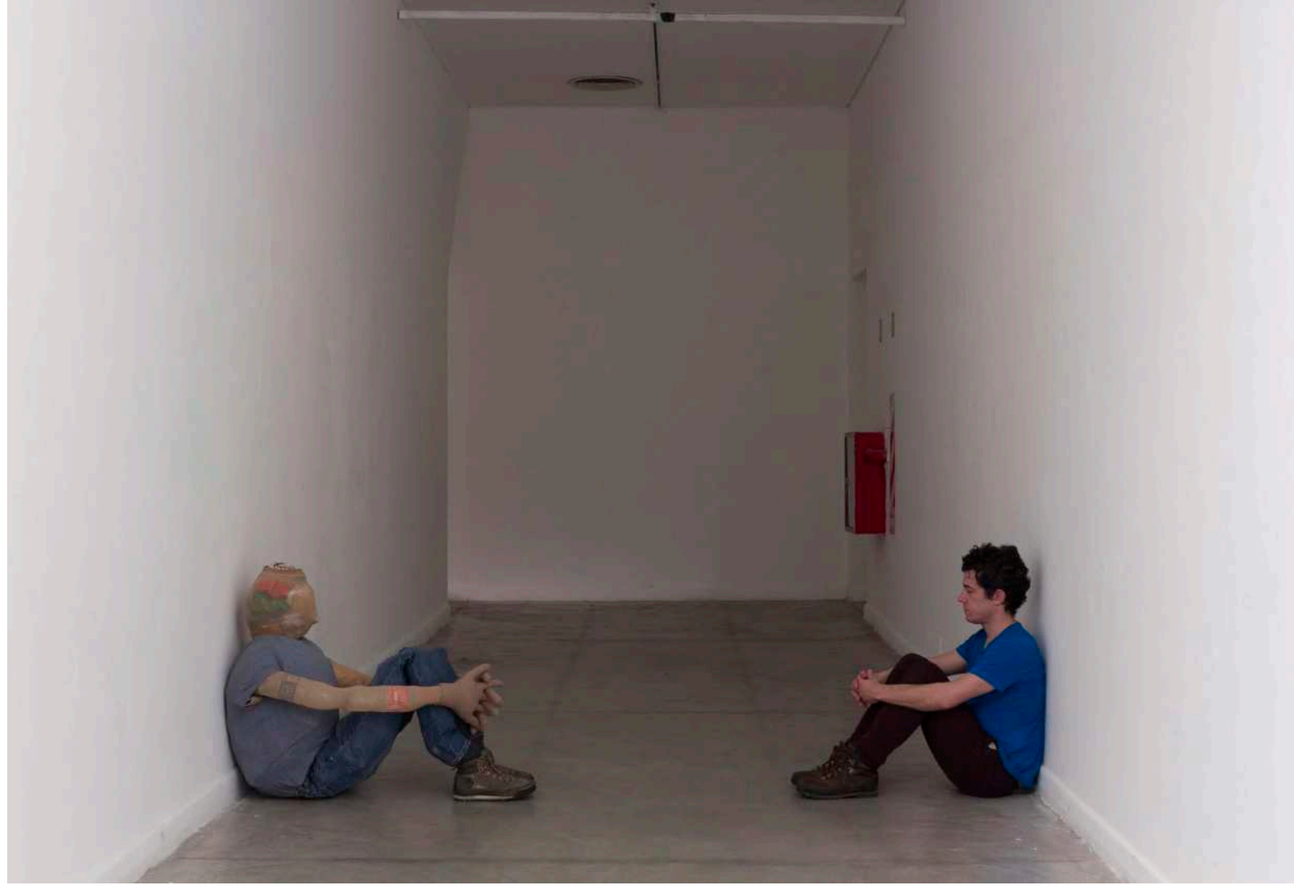
Curator: Mariano Mayer

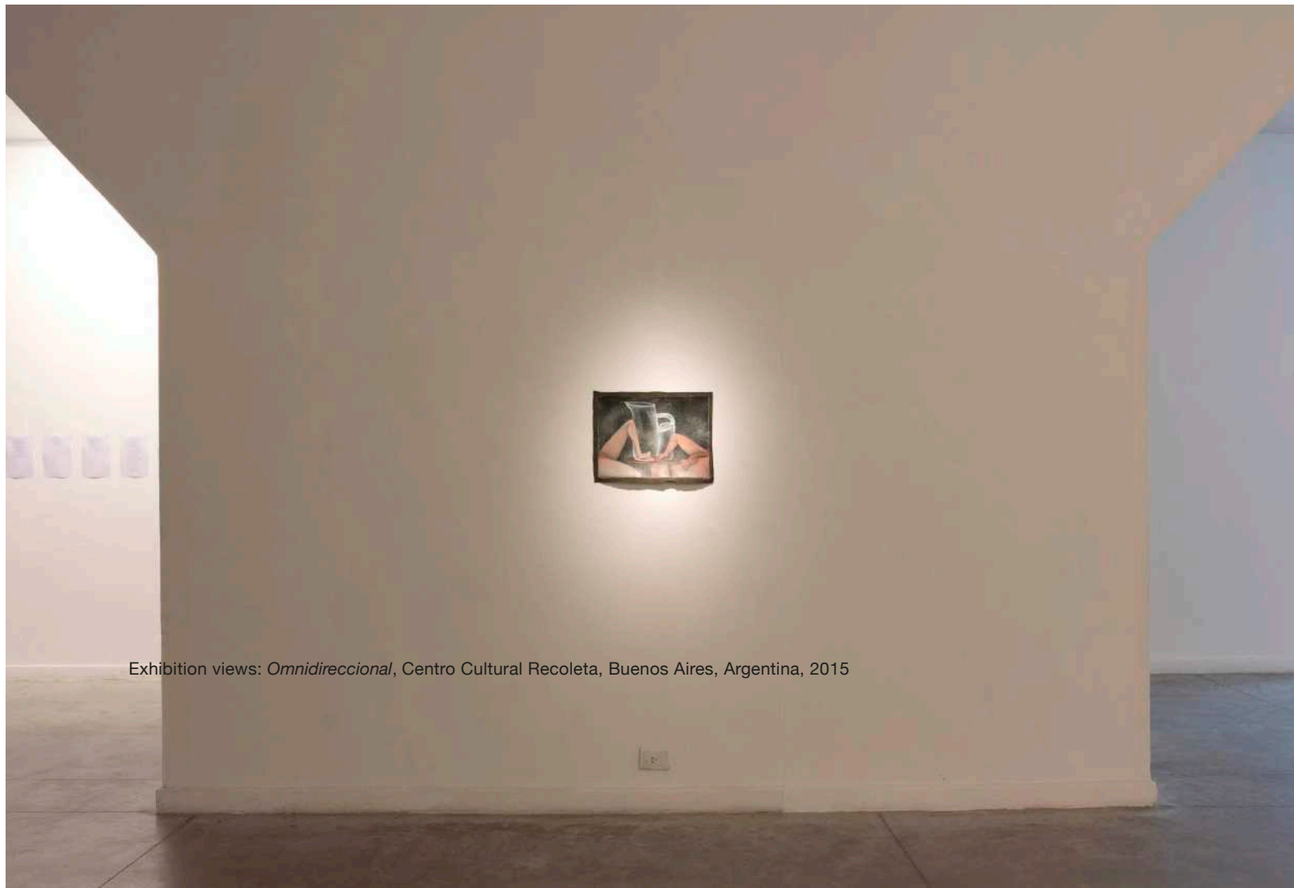
Dialogue as a form of knowledge, individual reflection, teleconferences and insistence understood before as a work model that as an obsession are some of the modalities that converge in the next exhibition. The works respond to this dynamic and approach Claire Denis' film *US Go Home* (1994) as if it were a kind of textual scenario, where the works have taken a position.

Understood as sculptural and gestural variations of the tensions and behaviors of the protagonists of the film, each work has been created with its back to the next, in a kind of exhibitive autism where the dialogues between the parts seem to have no place. Self-absorbed works that like the bodies of *US Go Home* respond to their own inventory of postures.

However, the sculptures, paintings, texts and objects of Sofia Bohtlingk, Santiago De Paoli, Luciana Lamothe and Juan Tessi are not subject to the dynamics of the film but have been imagined in a previous instance. Close to the usual methods and persistence of each artist, the works present in this exhibition are experiments of autonomy, still pieces that look back and invite us to follow them.

Source: Text by Mariano Mayer





Exhibition views: *Omnidireccional*, Centro Cultural Recoleta, Buenos Aires, Argentina, 2015

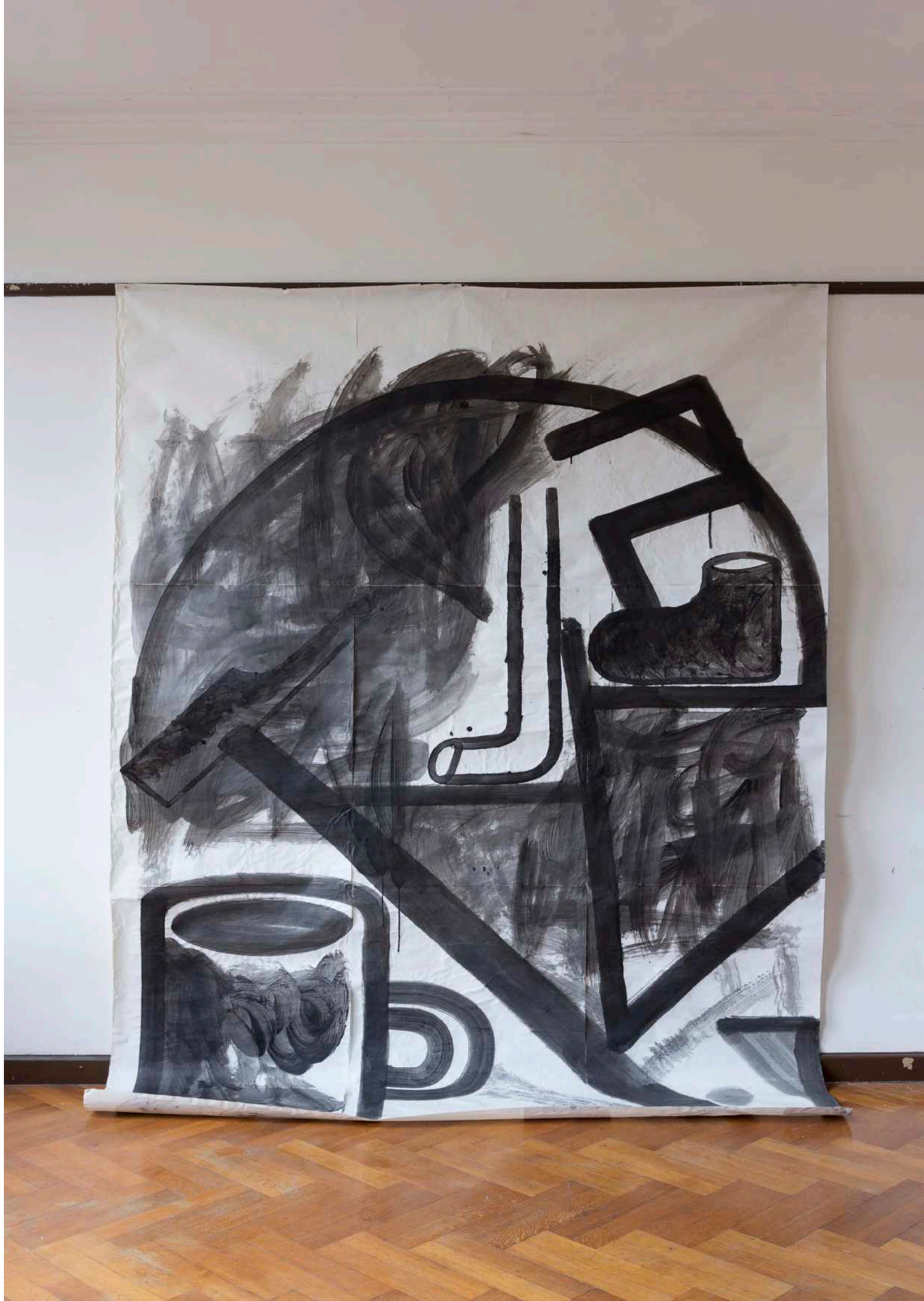
SANTIAGO DE PAOLI

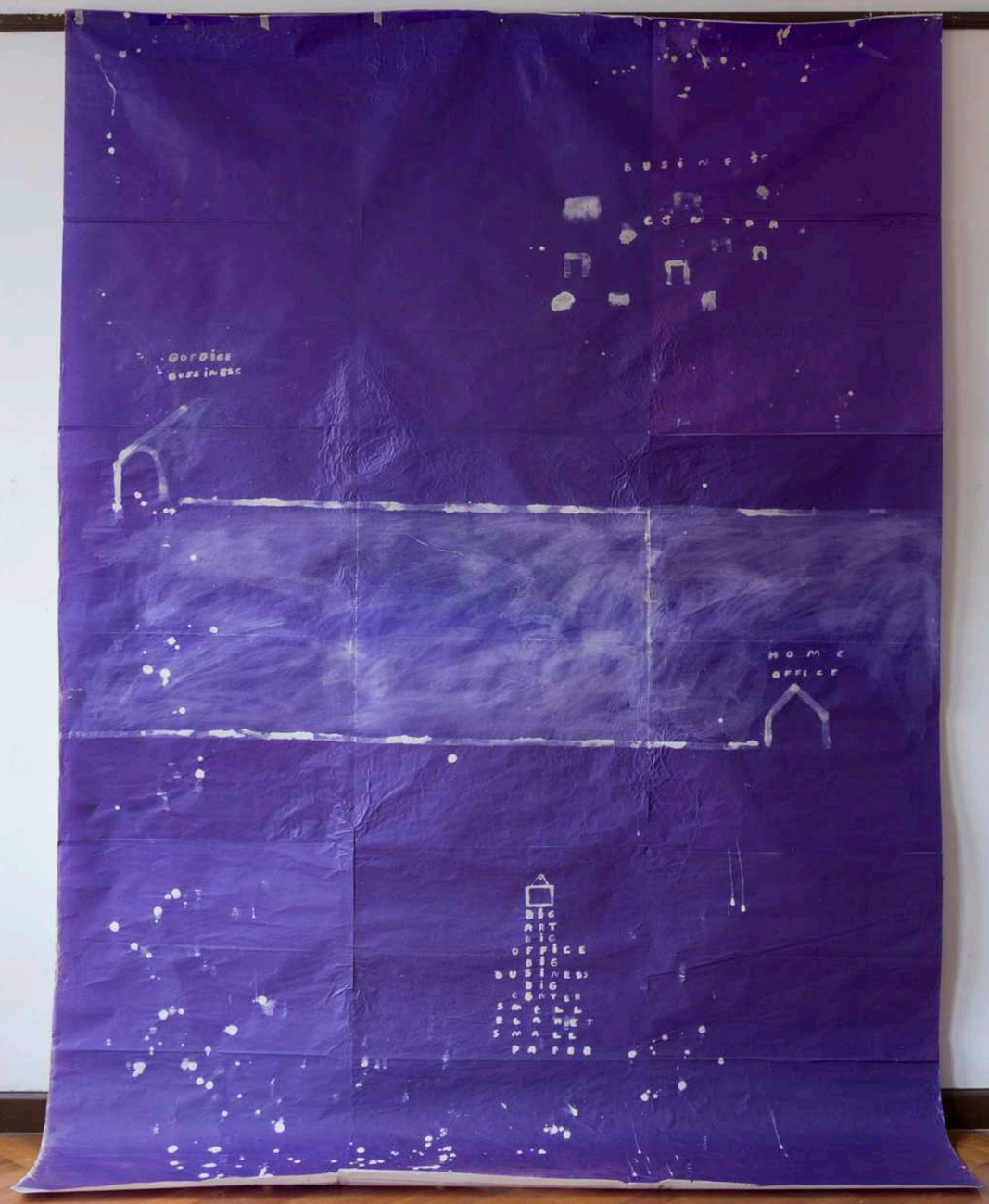
DESPERTAR DEL SUENO DE LAS PINTURAS HORRIBLES - AWAKENING FROM THE SLEEP OF HORRIBLE PAINTINGS

Solo exhibition
2012
Galerie Mite, Buenos Aires, Argentina

With eyes turned, the landscape is my brain and money a suppository. Veins look like moons and liver a dead slug. Between something and something of space, immersed in the middle of the center the cellular language electrifies the fashion of thinking from the back of the head, leaving aside the thinking hierarchy.
A very fat healer leaning against the wall, and a very skinny healer sitting opposite, drinking wine and talking on the exhibition. Then, we are in the exhibition of Santiago by Paoli, *Awakening from the sleep of horrible paintings*.

Source: Press realease







Exhibition views: *Despertar del SueÑo de las Pinturas Horribles*. Galerie Mite, Buenos Aires, Argentina, 2012.

GALERIE JOCELYN WOLFF
1 RUE DE PENTHIÈVRE
75008 PARIS
INFO@GALERIEWOLFF.COM
T + 33 1 42 03 05 65
WWW.GALERIEWOLFF.COM