

STATEMENT

My multidisciplinary artistic practice makes use of speculative processes and formal permutations, assuming or distorting different formats of production and reproduction that could be natural, artificial, actual or virtual; in order to address the infinite cycles of assimilation, dispersion and transformation of the cultural product. My work is marked by speeches, perhaps even haunted by the ghosts of previous states. By taking forms and shapes, following different pathways, mimicking movements, by shadowing and repeating gestures, I have established a rich and dense vocabulary of materials, symbols and references, associatively moving between a variety of historical registers. An art object as a mold of multiple approaches. Or, in other words still, the artistic process as an amalgamation, a synthesis of radically diverging scales, rhythms and sources into a (seemingly) congruent whole that is an art object.

Parata

Solo Show @ Las Palmas Project (Lisbon)
2019

In 1888, Georges Seurat painted one of his least admired artworks, yet one of the most mysterious in sentiment: *Parade de Cirque*. The painting depicts immobile figures outdoors under artificial lighting at the sideshow of the Circus Corvi. In the center of the scene, the dark figure of a trumpet player seems to somehow behold the key to the mystery of the painting yet, while inviting us in, he remains still and silent. As Roger Fry said: "[...] Seurat, one feels, saw it almost as one might suppose some visitant from another planet would have done. He saw it with this penetrating exactness of a gaze vacant of all direct understanding [...]"

A few years later Erik Satie composed the famous ballet *Parade*, featuring costumes and scenes by Pablo Picasso. Probably inspired by Seurat's painting, Satie conceives a ballet with no plot but the performances of a bunch of characters which present themselves, trying to invite the spectators to attend a show they will never see. Even today a parade is strictly linked to the idea of "telling something" by means of physical presence.

On the occasion of his solo show at Las Palmas Project, Paolo Brambilla presents his own take on the subject of parade. By combining works from various recent projects, Brambilla creates a scenario which, much like the painted curtain of some theatres, presents visual hints of something that is still to be shown. This threshold is guarded by a whimsical figure whose silently stands before all stories begin.

Press Release excerpt





Parata
Exhibition View @ Las Palmas Project.



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Mandragola

Paolo Brambilla and Agostino Bergamaschi
@ Galleria Massimodeluca (Venice)
2019

On the occasion of this show the two artists interpret the gallery's new venue as a stage where their works function as the scenery and actors of a drama receptive to contamination.

The mandrake (Mandragola) is a magical root that, since ancient times, has been considered as a creature between the vegetal and the animal reigns. According to different legends and traditions, the mandrake sprouts from the sperm or urine of a hanged man. The innocence of the dead man (which has been reported in different original sources) disappears in the transformation from myth to popular belief. For this reason the mandrake is believed to be very dangerous to uproot, due to its lamentable scream which is able to leave the picker mute, deranged and, in the end, bring him to death. This death-related creature could have been extracted from the soil only through certain rituals. [...] Its lethal scream and its curative properties place it in an ambivalent state between life and death, between the fearful and the fabulous, to become an image of reference joining together the opposing and, at the same time, parallel poetics of Bergamaschi and Brambilla, who both share an interest for the literary and visual tradition of the fantasy genre, while developing diametrically opposed aspects.

Press Release excerpt





Mandragola
Exhibition View @ Galleria Massimodeluca.



Mandragola

Exhibition View @ Galleria Massimodeluca.



Mandragola

Exhibition View @ Galleria Massimodeluca.

Fiordiluna

Solo Show @ Dimora Artica (Milan)
2019

In this project the artist explores the act of telling, between fiction and the real world, creating a metanarrative environment inspired by the forms of fantastic literature.

The cyclicity of cultural processes inspires the research of Paolo Brambilla. At Dimora Artica he examines the very act of telling, creating a metanarrative environment that is a story that speaks of other stories. Brambilla considers narrative as a dimension without space or time, whose history, therefore, never ends. However, it makes use of canons, rules and stigmas that prevent its order from being undermined and that act as a link between the reality of the world and the fiction of the story.

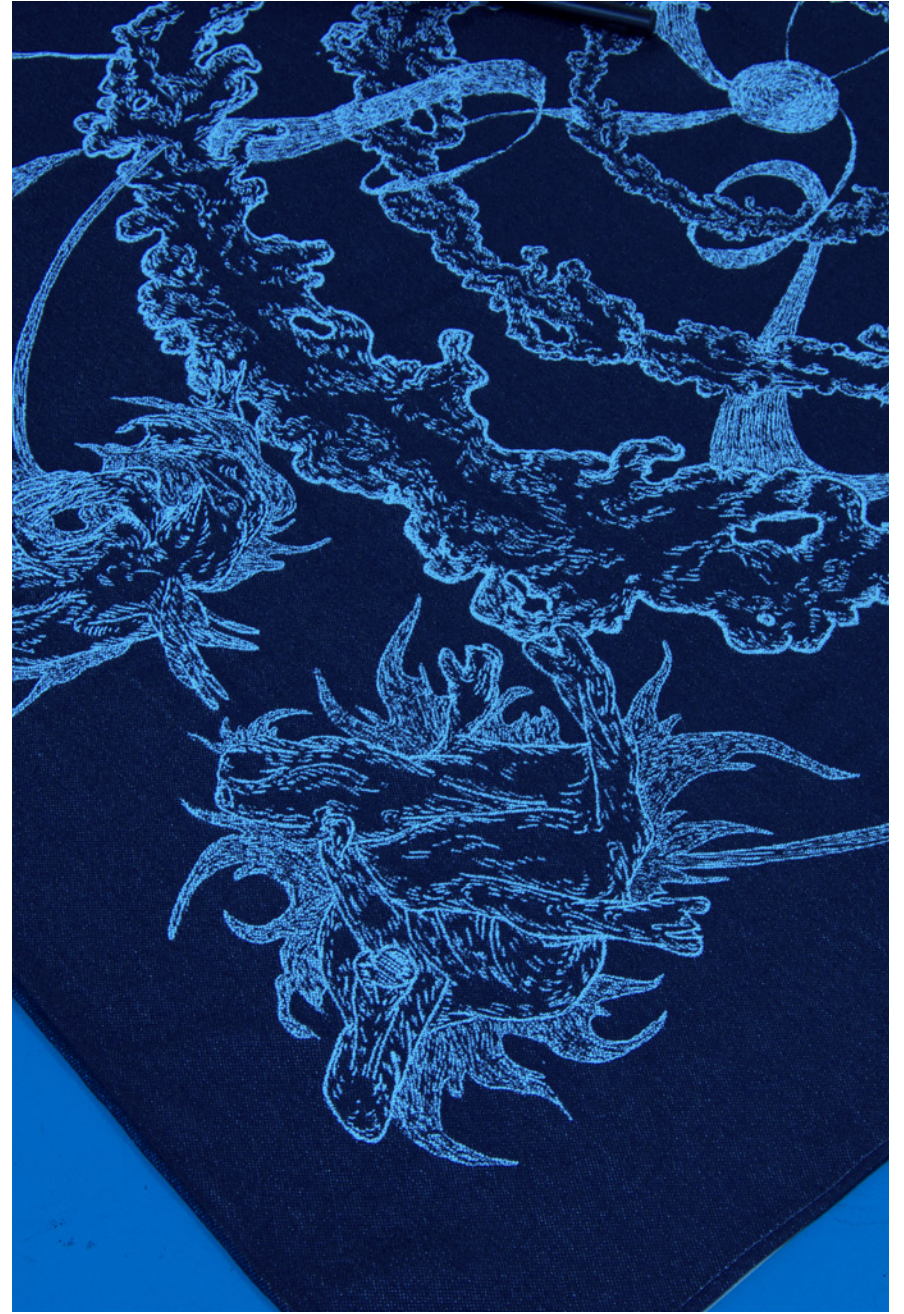
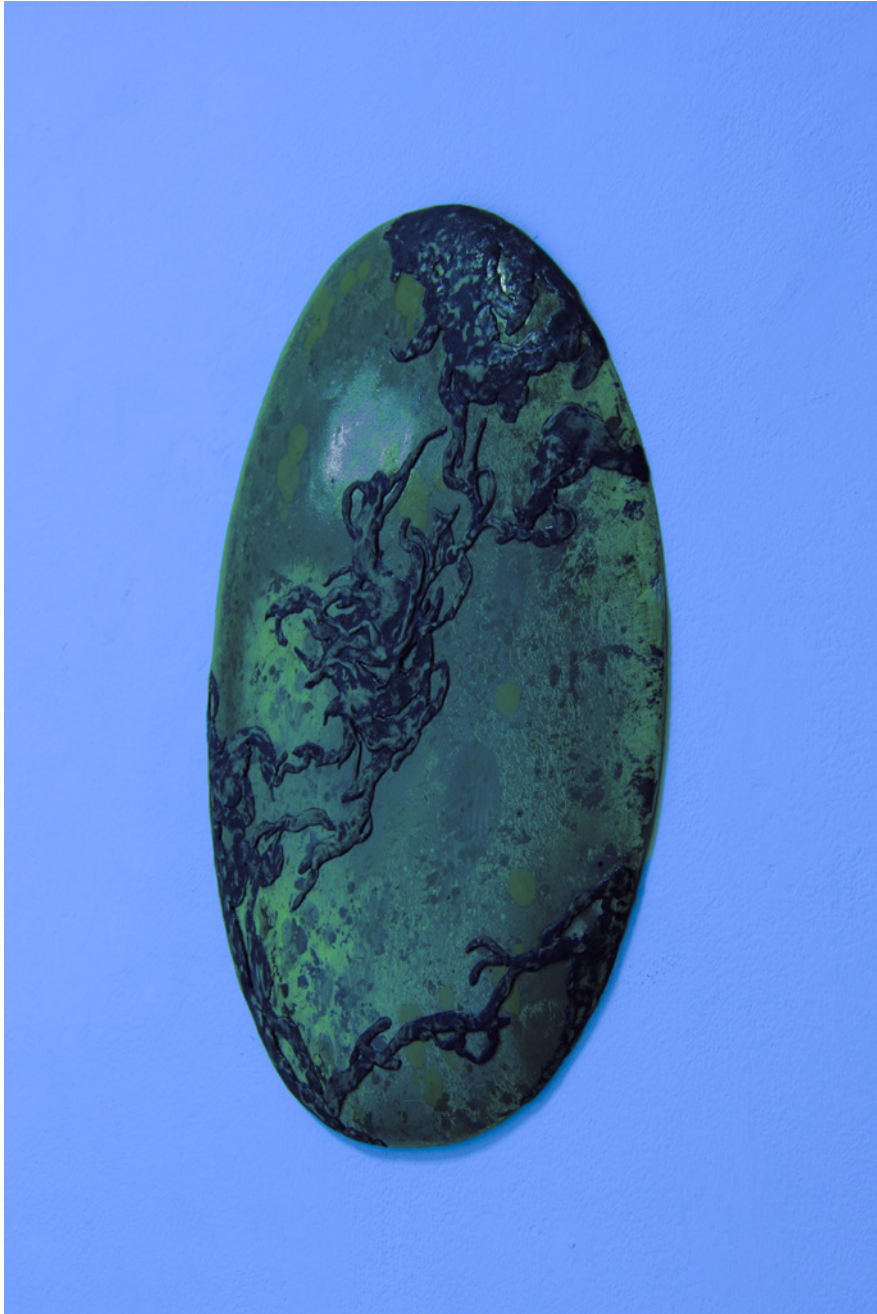
Reflecting on the modalities of writing proper to the speculative narrative, and in particular re-reading *The NeverEnding Story*, Michael Ende's fantastic novel published in 1979, Paolo Brambilla develops enigmatic fragments that, like magic symbols, connect imagination and reality, intertwining the timelessness of the fantastic dimension at the time of biological life. *Fiordiluna* is the name that Bastian, unconscious protagonist of the novel, gives to the Empress of Fantàsia to save her from Nothing, thus becoming aware of the creative power of her imagination. The Empress exists only thanks to the name given to her. Her body is an entity of ageless light, a phantasmata made by humans' creative imaginary.

Press Release excerpt





Fiordiluna
Exhibition View @ Dimora Artica





Fiordiluna
Exhibition View @ Dimora Artica

Placido

collective project @ Dimora Artica (Milan)
curated by Paolo Brambilla and Nicola Lorini

with: Caterina Cubelo, Valentina Furian, Edoardo Manzoni,
Diego Miguel Mirabella, Tragedy Thompson.

2019

Dimora Artica is pleased to present Placido, a collective project conceived on the occasion of the Milano Art Week that fits into the rarefied scenario set up by Paolo Brambilla for his solo exhibition Fiordiluna, broadening its idea of a metanarrative space. In this new collaborative project the individual stories come together in a collective commitment, aimed at the construction of a place and a time of activity and rest. An ephemeral condition, dramatic and at the same time intimate in which the public can be accepted. A "refreshment area" between a crystalline spring and a desperate suburban night club, made up of habitable, consumable and physically tangible elements where to fight and to fall in love, and in which to fall asleep in the end.

Press Release excerpt





Placido
Exhibition View @ Dimora Artica



Placido
Exhibition View @ Galleria Massimodeluca.



Placido
Exhibition View @ Galleria Massimodeluca.

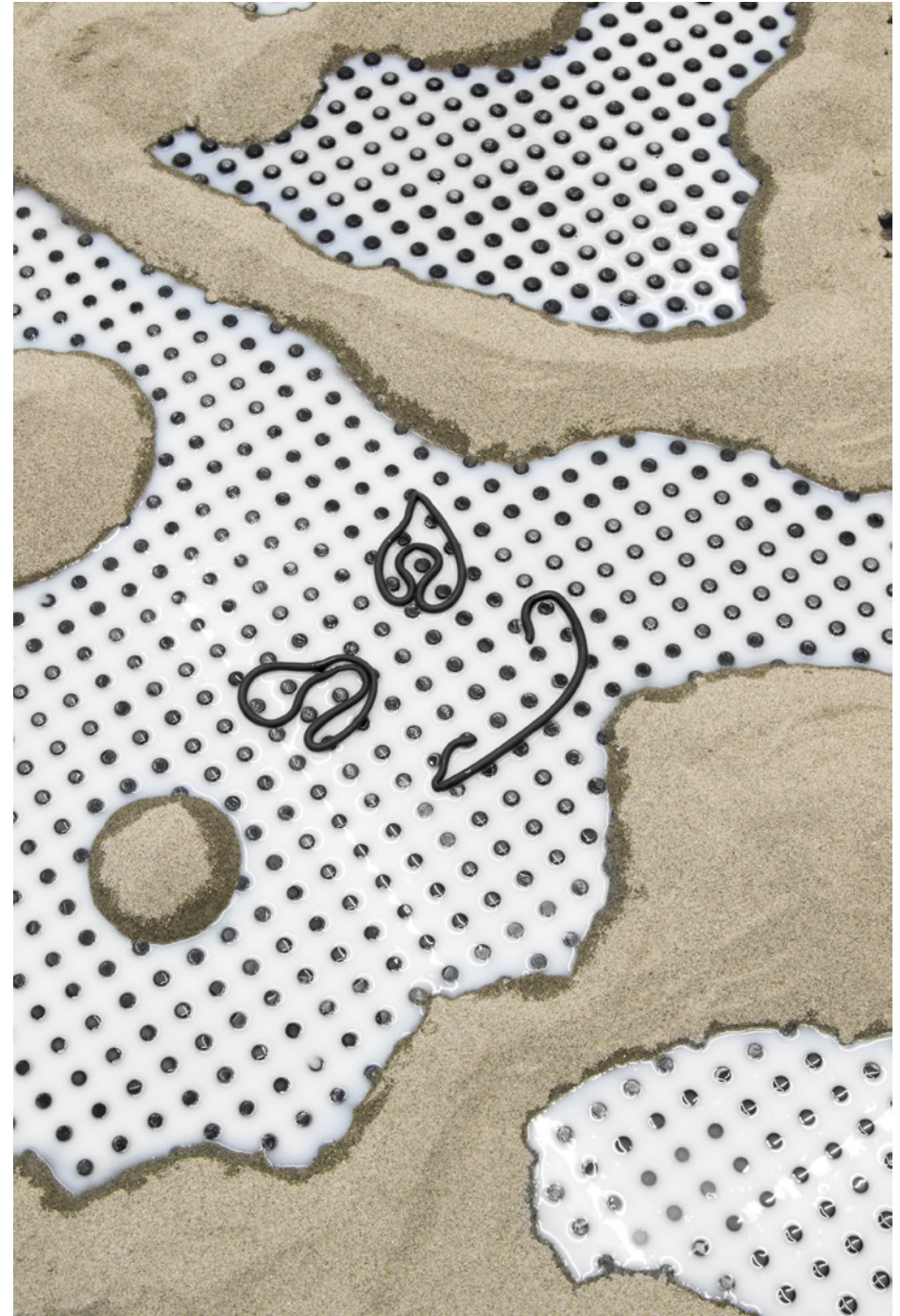


I wanna be where the people are

Solo Show @ GAFF (Milan)
2018

"Rummaging in the old trousers, faded chess. Dark stains on the pockets' hem after years and years of sweaty hands. A rectangle of sugar-stuck nuts crumbles in the plastic wrap. Eating too much, too much junk. Buying low-calories frozen food. I weigh myself naked in the morning, right after taking a shit. The bathroom scale says I lost a pound and a half. A Kinder Pingui for little Judy, her long face is all shimmering lamé fabric. Crunchy candy peanuts, sentimental portrait. On my lips and teeth, the rough texture of the first corner. Eyes shut and short breath. Five euros and five cents for the woman at the checkout: a grim matte color, undiluted, deep slate. Airport's prices choke you. With no competition everybody bums. Porn shelf, cellophane girls stunned from their tangible goods. In their churches – under a metal-sheet roof – Caribbean loudly proclaim the imminent end of the world in patchouli hills of foam. Stretched in a fiberglass tub, nailed flat on the bottom of the world. perry_como_because.mp3. Tingling scalp, the eyes-skin pinches. Because-You-are-miiiine."

Press Release





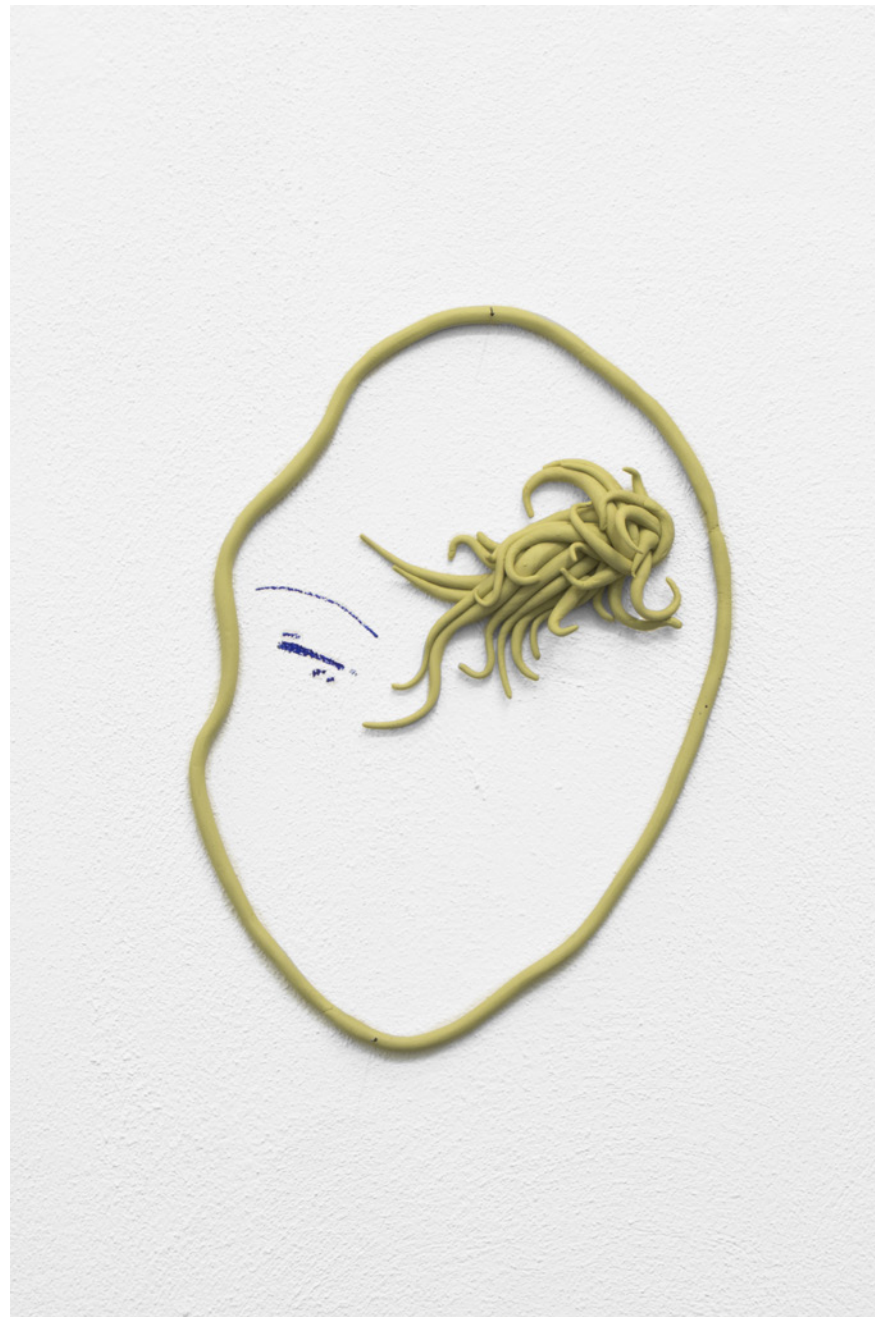
I wanna be where the people are
Exhibition View @ GAFF.



I wanna be where the people are
Exhibition View @ GAFF.



I wanna be where the people are
Detail



I wanna be where the people are
Detail



I wanna be where the people are
Exhibition View @ GAFF.



I wanna be where the people are
Detail

CAPRICCIO

Solo Show @ Museo Ettore Fico (Turin)

2017

text by Niekolaas Johannes Lekkerkerk

"On the occasion of his first solo exhibition at Museo Ettore Fico, Paolo Brambilla takes into consideration the stylistic category of "capriccio" – a thematic processing rich in transformations and free associations of moments seemingly untied to one another – in order to investigate how historically stratified images and information could be dispersed, aesthetically adapted and reapplied so that they can constitute new archipelagos and constellations of meanings. The exhibition Capriccio presents a total environment made of numerous types of objects ranging from modular furniture to amorphous sculptures and decorative structures, analyzing the conceptual integration between the time and space of fiction and the methods of aesthetic and artistic production."

Excerpt from Press Release

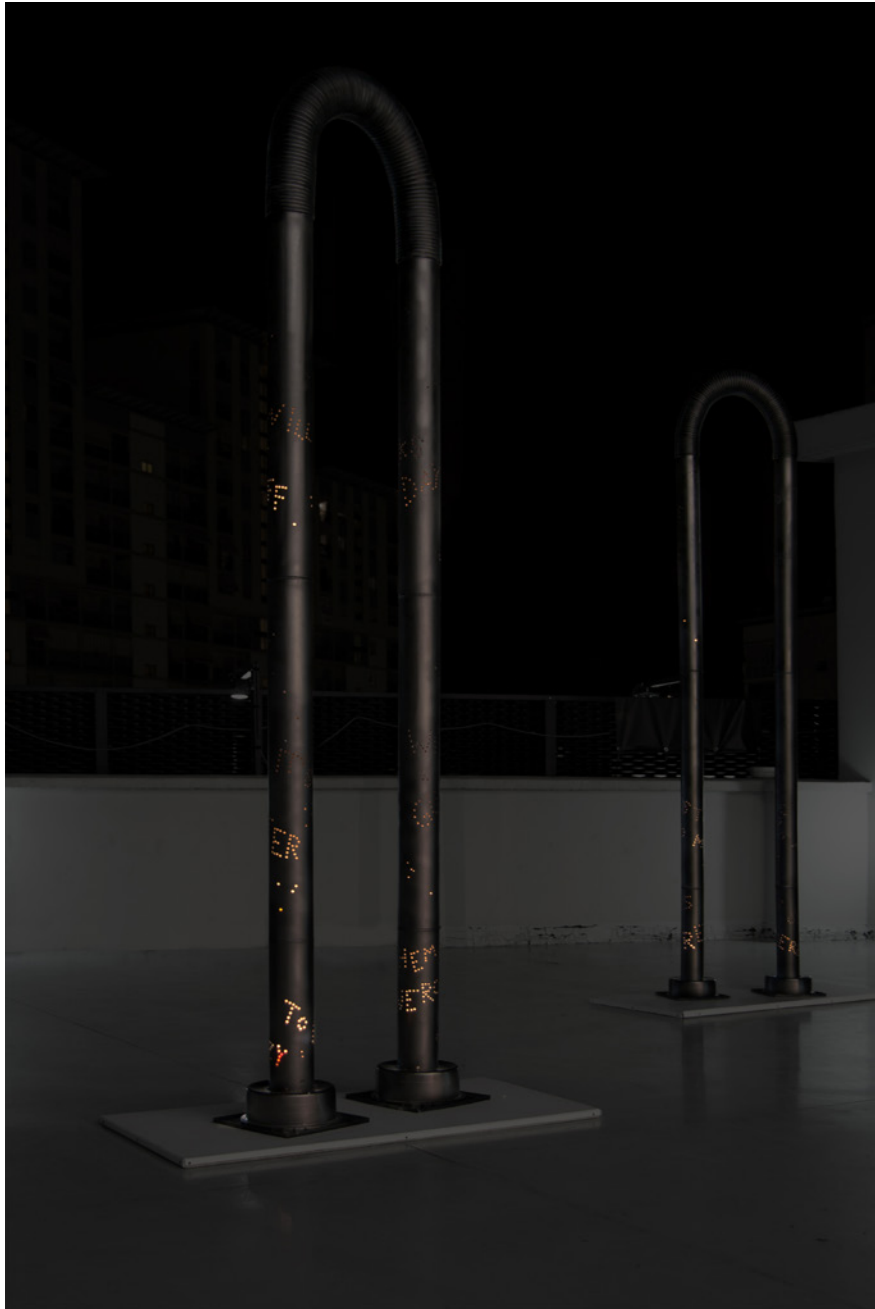




CAPRICCIO
Exhibition View @ Museo Ettore Fico.



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