

Giulio Malinverni

Gli occhiali appannati

Curated by Roberto Nardi

Opening: May, 7 from 4 to 7.30 pm

Libreria Minerva – Padua

On view until May, 28

In collaboration with Marignana Arte

The Libreria Minerva bookstore in Padua is pleased to announce Giulio Malinverni's exhibition, *Gli occhiali appannati (Steamy Specs)*, opening this coming May 7th. The show, in collaboration with the Galleria Marignana Arte of Venice, presents a series of new paintings by the artist for the project curated by Roberto Nardi. The title, *Gli occhiali appannati (Steamy Specs)*, is a metaphor of a dual human condition in dramatic times marked by Covid: one, empirical, caused especially in wintertime by the use of the mask; the other, inner, concerns the situation of uncertainty and fear, the loss of the usual parameters of shared living due to restrictions in the dynamics of interpersonal relations. In this lasting pandemic era where what is possible today can change tomorrow it seems difficult to find sound foundations upon which to build a new vision of tomorrow.

The work of Malinverni - a Piedmontese artist, in Venice for many years studying at the Fine Arts Academy, first for a diploma in restoration and then painting courses at the Atelier F with Carlo Di Raco - certainly does not arise from the experience of the pandemic, but from the pandemic he appears to have drawn a vital fluid to boost a dual condition, almost an oxymoron: the representation of an "Infernal Paradise". Malinverni adopts an artistic process emulating the tradition of the great masters or little known artists of the 15th and 16th centuries in landscapes, architectures of buildings, leading up to the 20th century of De Chirico's Metaphysics. Yet in the composition of the work he introduces a component, a "virus", that makes the final sensation of the image uncertain, either apparently formal or dramatic, creating in the beholder an impression of bewilderment, of perceptive unbalance. The various tones of blue, the delicate greens, animating a work that presents an apparent serenity, overwhelmed by strips of color that seem to call to mind Biblical rains, in other works yield to somber reds and or bright yellows that ideally form landscapes recalling imagined scenes on the origins of the world, eruptions of volcanoes, cathartic rebellions of Mother Earth. And high up on the canvas, silhouettes of heavenly cities. Redemption through Perdition, Paradises and Hells at times next to one another in the same frame. In a period overcast with uncertainty, of the two which shall prevail?

The artist does not help us; instead he introduces other elements that add to our confusion, like irony in the titles, in the presence of unexpected or unrelated subjects in the work. As in the paintings and writings of a period he is fond of - handling its canons as it suits him -, Malinverni crams the works with symbols, references, bold combinations. It is up to you, the viewer, to choose your footing, as you can draw a book off a shelf and read one text among thousands of other expressions of literary and scientific knowledge in a library, in the space of the antiquarian bookstore in Padua that hosts the project and is a part of it. To further convolute things, the fact that Malinverni conceived for the show an installation-work in which, almost *à la* Dante, the crypt-room of the bookstore will become something else.