

## Paolo Chiasera

(Bologna, 1978)

While Paolo Chiasera's current research takes expression in multiple formal outcomes, including drawing and painting, sculpture and installation, the artist seemed to focus mainly on video in his early works. Leaving Bologna for Berlin in the early 2000s, like many Italian colleagues of her generation, Chiasera chooses this means to redefine the concept of space, which he explores through his own body dropped into suspended and hallucinated atmospheres.

It is the case of *20° livello* (20th Level), 2001, where we see him walking as in the loop of a video game between the corridors with the acid yellow walls of a Berlin skyscraper and of the work in the collection *The wall*, 2002, in which the reference to the metaphysicians landscapes of De Chirico's paintings is evident. In the video works of the following years, instead, the artist focuses his attention on investigating the identity of the myth and, therefore, on the process of constructing the icon status that involves, in different ways and degrees, characters from history, politics or popular culture. Legendary figures, each influential in their field, which ideals and specific dress code and behaviour are likely to be imitated. It is precisely the aspect that fascinates the Bolognese artist, who attempts to trace the dynamics that produce the gap between their original ideas and denaturalized, and often out of control, application within a group dimension. The works *Young Dictators' Village*, 2004 and *Tupac Project*, 2004-2007 are particularly exemplifying of the direction taken by Chiasera. The first video narrates the fascination for symbols and gestures of power experienced by a group of children from the Emilian countryside who dress like their idols - from Benito Mussolini to Mao Zedong - and vent to the need for emulation in an impossible village in which very distant ideologies coexist. Of a different nature is the *Tupac Project*, built around the unforgettable figure of the American rapper Tupak Shakur, shot dead in 1996 in Las Vegas. Also developed as a project for the web, Chiasera's intervention has a celebratory statue of Tupac in concrete at the center, which choice of a less noble material than marble suggests the impoverishment of the legacy of the icon in the memory of posterity.

In more recent years, Chiasera has frequently worn the role of the artist-curator, choosing the practice of painting not only as a means of personal expression but also as a tool for a conceptual investigation aimed at the construction of new exhibition practices.

In 2013, *Secondo Stile*, a nomadic and temporary project that applies the pictorial genre to the exhibition format, presents the works within an illusionistic space as happened in the Pompeian decorative schemes from which it takes its name extends beyond the physical limits of the tunnel.

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