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PAOLO CHIASERA - JULIETTE

In his new work, *Juliette*, Paolo Chiasera considers through the writing and practices of the author, translator and artist Pierre Klossowski, how 'staged' desire is *activated* through voyeuristic displays of constructed representations.

Beginning with a framed page cut from the first edition of Klossowski's *La Monnaie Vivante* (100 copies, Paris, 1970), an image of the author peeking around the corner at his wife Roberte, Chiasera constructs a cycle of certain historical narratives of this desire. Images are shuffled around and re-contextualised in ways that both add and remove meaning and connections.

Klossowski likened culture to the mythical creature Hydra, a multi-headed monstrosity that wields unusual powers of resistance because of its ability to always withdraw and resurface. Similarly desire for power (religious, political, social, sexual) continuously appears and re-appears. The images (phallic, snake-like, violent, circular), collected by Chiasera are entangled in a game of appearances that is never resolved, their internal relationships varying between visual similarity and ideological, ontological or etymological connections.

Themes and images of torture, sex, fire and death are shuffled as if the history of European thought were examples from a deck of desiring-cards. The figure of Priapus, a Greek fertility God, renowned for his permanent erection is introduced against the backdrop of the voyeuristic fantasies of Klossowski. This narrative conjoining, typical of Chiasera, keeps shifting in ways that lend themselves to analysis and interpretation, yet always eventually remain individual stories when approached from the outside.

On the inside, finally, the watercolour composition that concludes the installation appears, only after the artist introduces himself, the subject of voyeurism as representation, fictionalised in a staged portrait photographed by Marianne Zamecznik.

The fluidity of the watercolour's medium itself reveals a certain highly corporeal sexuality. Behind the curtain we encounter a concentration of all the material, the results of this peculiar "porno-grammar" as the commentator Roland Barthes would say of the Marquis de Sade, a way in which the artist distills both the research and its cinematic presentation into two, highly potent, images.