

# 保罗· 治奥利

保罗·治奥利(Paolo Gioli)1942年10月12日出生于意大利罗维戈(Rovigo)的萨扎诺(Sarzano)。1960年,治奥利开始了在威尼斯数年的定居生活,并就读于当地的美术学院(Academy of Fine Arts)。1967年,他前往纽约并留驻一年。曾获得波士顿约翰·卡伯特基金会(John Cabot Foundation of Boston)的研究资助,遇见了艺术品经销商利奥·卡斯特利(Leo Castelli)和玛莎·杰克逊(Martha Jackson)。在美国,他还发现了“新美国电影”。1968年,他在签证到期后回到了意大利(由于马丁·路德·金和鲍勃·肯尼迪遇刺,美国移民局出台了更严格的规定,治奥利的签证便无法续签)。

1970年,他搬至罗马后接触到了独立电影合作社(Cooperativa Cinema Indipendente)。治奥利穿梭于罗马和罗维戈两地之间,跟随卢米埃尔兄弟的脚步,用相机作为实验室,独立制作出了他最初的一批电影。1976年,治奥利移居米兰。在那里,除了制作电影以外,他加深了对摄影的兴趣。值得注意的是,治奥利发现可以用宝丽来这种非常灵活的手段来进行摄影研究。此外,通过将材料转移到纸张或画布等非胶片的载体上,他将宝丽来提升到了美术的水平。

20世纪80年代初,治奥利的摄影活动开始获得重要机构的认可:意大利国立绘图研究所(Istituto Nazionale per la Grafica)(1981年)、巴黎蓬皮杜中心(1983年)、阿尔勒国际摄影节(Rencontres Internationales de la Photographie in Arles)。他曾多次受邀在阿尔勒参展,如阿尔勒勒杜博物馆(Arles' Réattu Museum)(1987年)。他的作品还曾作为国际摄影经销商协会(the Association of International Photography Art Dealers)博览会图录的封面。2006年,Rarovideo发行的双盘DVD精选了治奥利的14部电影。同年,他的电影在纽约电影节(New York Film Festival)实验电影特别项目“先锋视角”(Views from the Avant-Garde)中首映。之后的几年,他的作品连续在这一项目中亮相。

次年,他受邀作为“聚焦艺术家”参加第44届香港国际电影节(Hong Kong International Film Festival)。自此,治奥利每年都受邀在该电影节上展出他的最新作品。2008年,治奥利的电影选集在多伦多安大略省电影馆(Ontario Cinémathèque)展出。随后,他参加了多伦多国际电影节(Toronto International Film Festival)的先锋单元“波长”。2009年6月,佩萨罗电影节(Pesaro Film Festival)和次年在巴黎法国电影馆(Cinémathèque Française)的活动全面回顾了治奥利的电影,以向他致敬。2009年12月,罗马电影研究中心(Centro Sperimentale di Cinematografia)出版了一本专著,总结了他作为电影制作人的贡献。2014年夏天,美国艺术杂志《艺术论坛》刊登了一篇关于他的重要专题文章。

# PAOLO GIOLI

2015年,治奥利的第二张DVD开始发行。作为作品全集,它再次由Rarovideo出版,两个版本分别面向欧洲和美国市场。同年,治奥利参加了第56届威尼斯双年展国际艺术展(International Art Exhibition of the Venice Biennale),在意大利馆展出了他的作品选集。继各大博物馆和美术馆举办的一系列个展之后,在2020年,由菲利普·杜布瓦(Philippe Dubois)和安东尼奥·索马尼(Antonio Somaini)为首的巴黎第三大学(Sorbonne III)教授团队,出版了一本法语版的治奥利全集,名为《保罗·治奥利:野生印象》(Paolo Gioli: Impressions sauvages),由实质出版社(Les Presses du Réel)编辑。治奥利的电影由罗马电影实验中心(Centro Sperimentale di Cinematografia)和巴黎光孔电影中心(LightCone)发行。其作品由罗马凯姆巴洛画廊(Galleria del Cembalo)代理。治奥利目前在伦迪纳拉(Lendinara)生活和工作(www.paologioli.it)。

Paolo Gioli was born in Sarzano (Rovigo) on 12 October 1942. In 1960, Gioli settled for a few years in Venice, where he attended the Scuola Libera del Nudo, part of the Academy of Fine Arts. In 1967, he travelled to New York, where he remained one year. He received a study grant from the John Cabot Foundation of Boston and met with art dealers Leo Castelli and Martha Jackson. In America, he also discovered the “New American Cinema.” In 1968, he returned to Italy upon the expiration of his visa (which was not renewed due to the US Immigration Office’s stricter regulations following the assassinations of Martin Luther King Jr. and Bob Kennedy).

In 1970, he moved to Rome, where he got in touch with *Cooperativa Cinema Indipendente*. It was between Rome and Rovigo that he produced his first films, which he developed himself, using a camera as his laboratory, following in the footsteps of the Lumières. In 1976, he moved to Milan, where, in addition to making films, he also deepened his interest for photography. Notably, Gioli found the Polaroid to be a surprisingly flexible means with which he could carry out his photography research. Moreover, by transferring the material onto support mediums other than film, such as onto paper or canvas, Gioli elevated the Polaroid to the level of the fine arts.

At the beginning of the 1980s, Gioli began to get significant recognition for his activities in photography: with a solo show at the Istituto Nazionale per la Grafica di Roma (1981), at the Centre Pompidou in Paris (1983), at the Rencontres Internationales de la Photographie in Arles – a city where he was invited to exhibit several times, including a solo exhibition at Arles’ Réattu Museum (1987). His work was featured on the cover of the Association of International Photography Art Dealers’ (AIPAD) fair’s catalogue. In 2006, Rarovideo published a two-set DVD with a selection of fourteen of his films. That same year, Gioli’s films were showcased for the first time in *Views from the Avant-Garde*, the New York Film Festival’s specialized program for experimental film, where Gioli would consistently present his work in subsequent years.



That following year, Gioli was invited as an *artist on focus* to the 44th Hong Kong International Film Festival, where he was since then invited each year to present his latest work. In 2008, a selection of his films were presented at the Ontario Cinémathèque in Toronto. He subsequently participated in the Toronto International Film Festival’s avant-garde section, *Wavelength*. In June 2009, the Pesaro Film Festival paid a tribute to Gioli with a complete retrospective of his films, as did the Cinémathèque Française in Paris the following year. In December 2009, the Centro Sperimentale di Cinematografia (CSC) in Rome published a monograph on his work as a filmmaker. In the summer of 2014, the American art magazine *Artforum* featured a major article on him.

In 2015, a second DVD was released with his complete works, again, published by Rarovideo with two editions: one for the European market and another for the American one. That same year, Gioli participated in the 56<sup>th</sup> International Art Exhibition of the Venice Biennale, where he presented a selection of his works at the Italian Pavilion. After a series of solo exhibitions at various museums and art galleries, in 2020, a team of professors from the Sorbonne III headed by Philippe Dubois and Antonio Somaini published a volume in French on Gioli’s complete works entitled, *Paolo Gioli. Impressions sauvages*, edited by Les Presses du Réel. Gioli’s films are distributed by Centro Sperimentale di Cinematografia in Rome and by LightCone in Paris. For his artworks, Gioli is represented by Galleria del Cembalo in Rome. Gioli currently lives and works in Lendinara (www.paologioli.it).