

LENNON, WEINBERG, INC.

514 West 25th Street, New York, NY 10001 Tel. 212 941 0012 Fax. 212 929 3265
info@lennonweinberg.com www.lennonweinberg.com

Carl Palazzolo

Goodman, Jonathan. "Carl Palazzolo at Lennon, Weinberg", Art in America, September 1998.

Carl Palazzolo at Lennon, Weinberg

Carl Palazzolo's exhibition, "A Personal History of Italian Film," comprised nine large paintings and a group of related watercolors. This project, which the artist has worked on for several years, stems from his deep and continuing interest in Italy's golden age of cinema; during the late 1960s, he avidly took in the great films of Fellini, Visconti and Antonioni. Indeed, as evidence of his passion, Palazzolo established a small shrine of black-and-white photographs just inside the gallery's entry; he uses the shots, which include romantic images of such stars as Monica Vitti, Anita Ekberg and Anna Magnani, as source material for his paintings.

Palazzolo's paintings are about both the actual cinema image and its transformation by memory. Many of his works incorporate disembodied eyes, which seem to represent the pure activity of viewing. In *A Personal History of Italian Film #6* (1997), Palazzolo includes a single eye, which looks out at the viewer from the painting's bottom center. Just above the eye is the name "Pier Paolo Pasolini," written in purple capitals; trompe l'oeil sheets of notepaper, seemingly attached to the canvas by tape, partially cover the letters. Above the name, and also partly covered by the notepaper, is the figure of a seated Christ bearing the stigmata. The top edge of the painting cuts the body off at the waist, just above the loincloth. The composition comes from a Manet painting, but at the same time the viewer is invited to remember Pasolini's powerful film documenting the life of Christ. Palazzolo's painting is a version of two other artists' versions of a religious image. The blank notepaper may be an invitation for viewers to add *their* interpretation of his painting.

September 1998, ART IN AMERICA

Carl Palazzolo: *A Personal History of Italian Film #6*, 1997, acrylic, oil on canvas, 58 inches square; at Lennon, Weinberg.



In *A Personal History of Italian*

Film #9 (1997), Palazzolo takes the classic image from *La Dolce Vita* that shows Marcello Mastroianni and Anita Ekberg embracing in Rome's Trevi Fountain. The artist has stenciled the names of the actors over the scene. The trompe l'oeil notepapers, ranging in color from off-white to gray to slate blue, appear again; on the far right of the painting, one offers the imprint of a pair of parted lips, covered with red lipstick. Here Palazzolo gives his audience a timeless moment, erotic and moving.

Nine watercolors, on paper and acetate, reduce the artist's film experience to a pair of eyes. The title of each work, such as *Monica*, *Pier Paolo* or *Luchino*, refers familiarly to Italian cinema's greatest artists. Palazzolo has found a way to make a private enthusiasm publicly interesting, even poignant.

—Jonathan Goodman