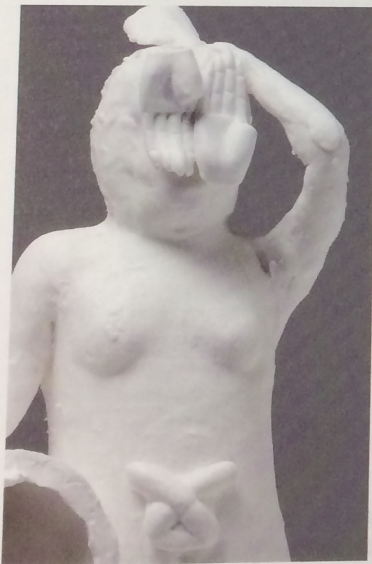




**Paolo Porelli**



## EDUCATION

1988 B.F.A. with specialization in painting, Academy of Fine Arts, Rome, Italy

## EXPERIENCE

2017 Guest Artist-in-Residence, Jingdezhen International Studio, Jingdezhen, China  
 2016 Artist Talk: University of South Carolina, Red Star Studios, Kansas City Art Institute, Arizona State University, Rhode Island School of Design, USA  
 Visiting Artist, in-glaze luster workshop, University of South Carolina, USA

## EXHIBITIONS

2017 "Genere umana," Honos Art, Rome, Italy  
 2016 "I Porzellan Biennial Meissen" Albrechtsburg Castle, Meissen, Germany  
 "Espresso and Cappuccino Cups" Cantiere delle Arti Castellamonte Italia, project by Sandra Baruzzi, curated by Rolando Giovannini, Castellamonte, Italy  
 "Humankind: The Sublime & the Ridiculous" Belger Arts Center, Kansas City, USA  
 "Before Kansas City" Kathy Barnard Studios in conjunction with NCECA  
 2015 "Profili del tempo" curated by Rolando Giovannini, Museo Civico di Rocca Flea, Gualdo Tadino, Italy  
 "La Ciotola come Metafora: Rassegna di Ceramica Contemporanea" curated by Carlo Pizzichini, Nobile Contrada del Nicchio, Arte dei Vasai, Siena, Italy  
 "NCECA Biennial" David Winton Bell Gallery, Brown University, Providence, USA  
 2014 "Made at the Clay Studio: Guest Artists in Residence 2010-14" curated by Garth Johnson, The Clay Studio, Philadelphia, USA

### Collections:

Taoxichuan Art Gallery, China  
 Musei Capitolini, Rome, Italy  
 Museo della Transtoria, Palazzo Orsini, Italy  
 The Clay Studio, USA  
 The Archie Bray Foundation for the Ceramic Arts, USA

## AWARDS

2015 "Convivium," Appignano First National Prize Ceramic, Honorable Mention, Appignano, Italy

## 教育

1988 美术学士，意大利罗马美术学院绘画专业

## 经历

2017 客座艺术家，景德镇国际工作室，景德镇，中国

2016 艺术家讲座：南加州大学，红星工作室，堪萨斯城艺术学院，亚利桑那州立大学，罗得岛设计学院  
访问艺术家南加州大学，釉彩车间

## 展览

2017 “人类性别”，Honos 艺术馆，罗马，意大利

2016 “I PorzellanBiennialMeissen”，Albrechtsburg 城堡，迈森，德国  
“浓缩咖啡卡布奇诺杯”，Cantiere delle Arti Castellamonte 意大利，Sandra Baruzzi 设计，Rolando Giovannini，Castellamonte 策展  
“人类：可敬与可笑”，Belger 艺术中心，密苏里州堪萨斯城

2015 “时间剖面”，Rolando Giovannini，Museo civico di Rocca Flea，Gualdo Tadino 策展

“碗的隐喻：回顾当代陶瓷”，Carlo Pizzichini，Nobile Contrada del Nicchio 策展，现场艺术，锡耶纳，意大利

“NCECA 双年展”，戴维温顿钟画廊，布朗大学，锡耶纳

2014 “美国费城陶艺中心：客座艺术家”，Garth Johnson 策展，美国费城陶艺中心，费城，宾西法尼亚州

## 收藏

陶溪川艺术展，景德镇，中国

卡比托利欧博物馆，罗马

Transtoria 博物馆，博马尔佐奥尔西尼宫，意大利

陶艺工作室，美国

Archie Bray 陶瓷艺术基金会，美国

## 获奖

2015 “社区”，阿皮尼亚诺首届国家陶瓷大赛，阿皮尼亚诺 (MC) 荣誉提名，意大利





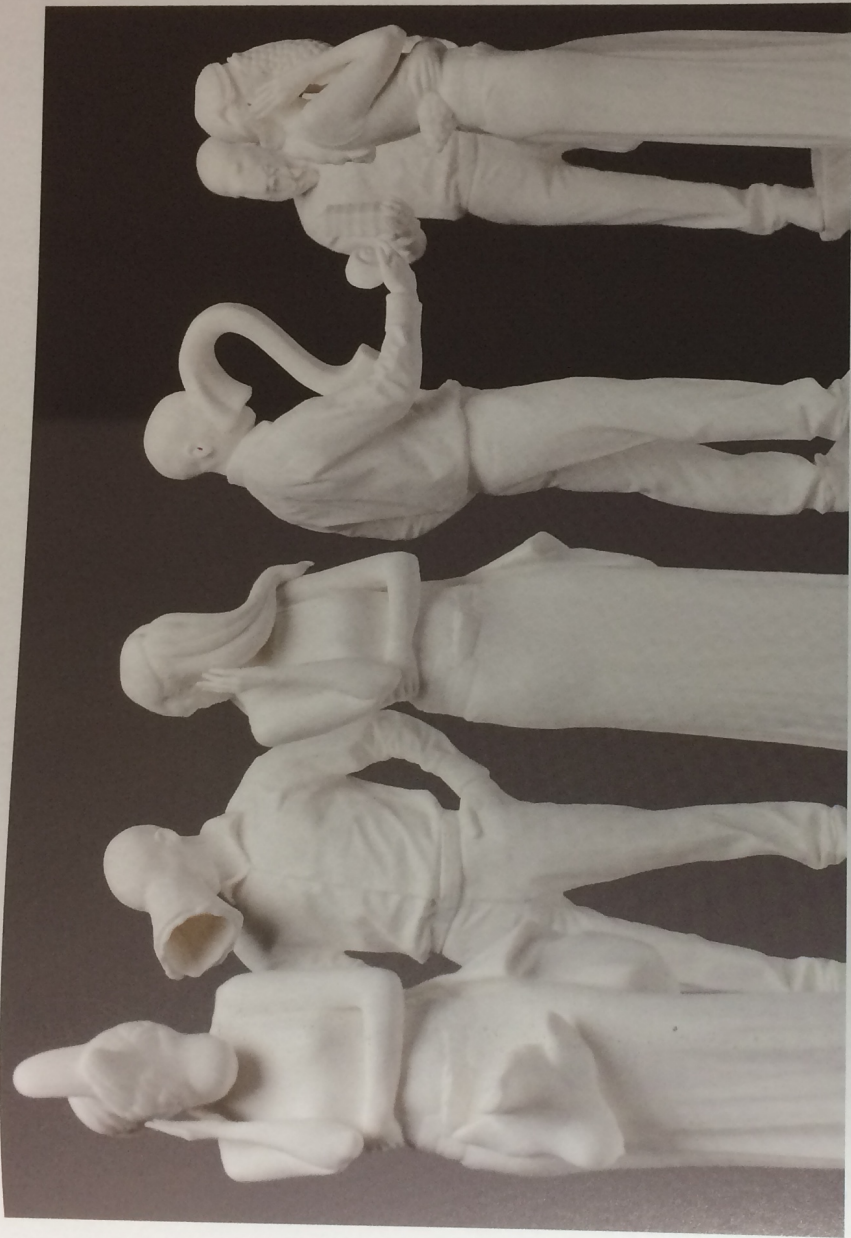
## Camouflaged

Paolo Porelli

Contemporary images that provide access to an archetypal dimension of reality, and focus on the evocative capacity of figuration. They serve as ironic commentaries on the excesses and obsessions of global society and the enormous influence that material has on the individual. The statues express the condensation of a visual language contaminated by surrealist solutions, pop proliferations, and archaic symbolism. With clay, while expressing modern concepts, I can maintain contact with the archaic roots of the material, amalgamating historical memory and present amnesia.

For the creation of these sculptures, made during the Blanc de Chine IACC Residency, I began with two prototypes (male and female), realised with 3-D printing from scans of actual people. First moulds were made from the models, then the sculptures were slip-cast. I had the privilege of working with local artisans who, using traditional methods and techniques, provided me with access to the extensive repertoire of Classical Chinese figurative art.

Specific elements or details of individual figures in the workshop were chosen and then slip-cast. The original significance of these fragments is subverted by their placement on the face of the 21st century figures as a kind of mask, emphasising the obliviousness of contemporary mankind. In other cases, traditional elements are clasped same function but in combination with Western figures, they lose their ancient context but gain a new and unexpected aesthetic. I choose to leave the porcelain unglazed to exalt its natural beauty in which the raw material shines through.



## 伪装

作品中的当代形象直指现实原型，富有具象艺术引人联想的特点。这些形象讽刺地表现了对全球社会的过度痴迷以及物质对个人的巨大影响。雕塑中高度精炼的视觉语言还伴有超现实主义手法、流行文化的影响以及古代元素的象征。这一黏土创作表达的是现代概念，同时与这种原料的古代根源联系起来，在追溯历史记忆的同时表达现代人的健忘。

在驻地创作雕塑期间，我首先通过真人扫描和3D打印做出了两个原型（一男一女）。根据模特身材制成了初步的模具后，再浇铸成型。我还有幸请到了几位当地工匠——他们使用了一些传统的方法和工艺，让我接触到了博大精深的中国经典具象艺术。

我们还在工作坊中选择并浇铸了个别雕塑的一些特殊元素或细节部分。为了强调现代人的健忘，这些部分被当作面具，遮住了这些二十一世纪的头像，颠覆了它们原本的重要性；还有一些传统的元素被紧紧捆绑在雕塑手中，表现出源远流长，但与现代社会脱节的往昔岁月。通常来说只有东方神像才有传统底座，这里我把传统底座与西方人像结合在一起承担相同的作用，虽缺失其历史背景，但筛选了一种全新的、意想不到的美感。我想通过原料本身的光泽突出其自然美，因此没有给陶瓷作品上釉。



## Paolo Porelli:

Europe and here are completely different, two different worlds, which to me works like a stimulation. Its great material blanc de chine- impressive and fabulous - but also very demanding. I was thought about how I can use these traditional forms in new ways. I wanted to understand how I could adopt my sculptural ideas to the traditional Chinese sculpture.

这里和欧洲截然不同，是不同的文化和不同的形式，这两个不同的世界激发着我的灵感。“中国白”是一种绝佳的材料，令人叹为观止，但也难以驾驭。这让我思考着如何将传统的形式重新表述，如何将我的创作理念与中国传统雕塑相结合。