

**Luciano Castelli, Revolving Paintings**

20 October, 2017, through 3 February, 2018

**Opening:** Thursday, 19 October, 2017, 7 – 9 p.m.

On 19 October, 2017, the Galerie Deschler will open the solo exhibition Luciano Castelli, *Revolving Paintings*. The show will feature individual canvases and works on paper spanning three decades. As the title indicates, the focus will be on Castelli's *Revolving Paintings*, a particular form he developed in Paris after moving there in 1989. Inspired by the multicultural complexity of the metropolis, the images are readable from various angles. Continuously new images are created by revolving the paintings. In the gallery, they will be spatially extended with wall paintings. Castelli thus once more expands the tight limits of conventional painting. On the lower level the paintings will be complemented by photography series and video works from various periods of Castelli's career.

The Swiss artist Luciano Castelli had his artistic break-through early on, being the youngest participant in the 1972 Documenta 5 at Kassel. After relocating to Berlin in 1978, he, alongside Rainer Fetting and Salomé, actively contributed to the painting of the so-called "Neue Wilde." He subsequently moved beyond this painting style to develop new artistic approaches. Castelli works in various mutually complementary media: painting, photography, film, music, and sculpture. The focus of his work is on self-dramatization, giving palpable form to characteristics, emotions, and roles: on the stage set by himself he is at the same time both actor and subject-matter.

In 2016, Castelli spontaneously and directly painted the entire interior of the SPSI Art Museum in Shanghai, thus radically (and literally) breaking out of the conventional frame of painting. He mastered the enormous challenge with regard to painting and spatial conception with his typical, very gestural, almost calligraphic brushstroke. In painting directly on the structural elements of the building, he managed to his painting with walls, columns and staircases into a total work of art. The multi-dimensionality of some of the works rendered them complete only from specific vantage points, thus actively engaging the viewer in the creation. In this manner Castelli not only foregrounded the transience of all creation, but again demonstrated his own flexibility and spontaneity, his particular talent of again and again reacting to specific situations and creating something new, and in the process reinventing himself.