



Press Review  
**IMPRINT CINEMA**  
Paolo Gioli

**kiwido**  
federico carra editore

*Indisputably one of the most important contemporary Italian photographers, he is the author of different films that dialogue closely with his photographic and pictorial works, with his litographies and incisions. Gioli is precious not only for his artistic production, but also as a critical testimony of what the era of analogue images has been.* **Giacomo Daniele Fragapane**

*A cinema whose porous fragility of images competes with the sudden appearance of figures. Space struggles against time in Gioli's work. An infinite struggle, that transposes the narrative anecdotes of the novelistic cinema into a novel constructed of images.* **Dominique Païni**

*Gioli's erect camera literally takes the measure of its subject, like a meter-stick. An instantaneous sampling of space becomes three seconds of cinema, rendered as a pulsating vertical scan. The downward drift produced by Gioli's stenopeic camera tends to erase the frameline.* **David Bordwell**

*An imprint of the body that gathers time. An imprint that generates sequences. It is cinematic duration captured in a singular flutter of the eyelids.* **Elena Volpato**

*When Gioli dedicates a film, he comments on a work that arrests his attention: a commentary without words, a visual commentary. These commentaries, whether they concern Muybridge, Eakins, Duchamp, Rothko, or Stern, converge towards what one might call, to paraphrase Edouard Glissant, a «Whole-world» cinema of the thaumaturge Paolo Gioli. This paranoid posture show us, that in Gioli's world, there is a strange personal alchemy between Dalí and Duchamp.* **Jean-Michel Bouhours**

*Paraphrasing the adage of Marshall McLuhan that the medium is the message, we might say that in Gioli the medium is the body and, vice versa, even the body is the medium. A "glorious" body not in the Christian sense of a merit that it will acquire after the resurrection of the flesh, but in the sense of a glorified body, regenerated and purified by and in light, reduced to a pure icon beyond good and evil, sin and redemption.* **Bruno Di Marino**

*An indispensable volume also and above all of our times: in a cinematographic Italy that with increasing ease seems to fall prey to a botchy aesthetic, the frontal clash with the work of a master which cannot be anything less than explosive. The real essence of Gioli's cinema, perfectly enclosed within this accurate anthology is represented by his innate and incorruptible thrust to animate the inanimate. The challenge is giving palpability, visibility, tangibility to those elements that inevitably appear out of focus, if not invisible to our eyes.* **Raffaele Meale, CineClandestino**

*The method with which "Un cinema dell'impronta" (Imprint Cinema) was constructed is based on the necessity to create an essentially "visual" volume in which the iconographic part is not a simple illustration but a central component of the voyage around the artist. Because here more than elsewhere exploring the work of someone like Gioli means not being able to separate the reflection of the analysis from his imaginative universe of lights, «butterfly-like», dreams, brilliant ideas, bizarre creatures, the innocence of a sex open to the world. Watching his films recalls Bunuel in *Un Chien Andalou*, the lunar eye of Odilon Redon, the surrealist eye of Bataille, *l'Anémic Cinéma* by Duchamp. The images quickly take us into a universe pulsating with desire, as if we were leafing through a book of fables, closing our eyes, being catapulted into some magnificent adventure. And this apparatus allows us to see those relations observed in the texts, the idea of a cinema that ranges beyond itself, and extends itself into every possible location of the imagination and way of seeing.* **Cristina Piccino, il manifesto**

*Untamed explorer of the "formidable" capacity that photosensitive material has in tampering with and imagining, almost always dramatically, everything it touches", Gioli keeps alive the possibility of non-entertaining, or rather of "entertaining" the spectator inside a dialectic in which putting oneself to the test and re-acting are a form of resistance to the "finished and delivered" quality of mainstream products. Uplifting, fuelling and raising problems in mental exercises without solution, in which images, endowed with a wild energy, burn with a non-measurable dose of intensity, and rapidly move towards their reanimation or their repeated decomposition.* **Salvatore Insana, Taxi Drivers**