

EXTENSION

Claudia Peill

On both a visual and a thematic level, Claudia Peill's exhibition fits perfectly into its context in the renovated Casa Museo Boncompagni Ludovisi, a museum that was long overlooked and rather undervalued but which, thanks to the farsightedness of our former Director General, Massimo Osana, is finally on the point of realizing its full potential.

In concrete terms this is exemplified by the investments that have been made in restoring the rooms on the building's *piano nobile*, which has reacquired its original fin-de-siècle atmosphere — the epitome of an eclectic style successfully combining Orientalist, Art Deco and Neo-Baroque elements.

The museum's succession of rooms, each invoking the next like "the figure in the carpet" (to borrow the title of Henry James's short story), create a delightful overall effect in which the elegance of the various spaces is combined with homely touches and what could almost be described as a domestic cosiness, even in formal reception rooms like the Sala degli Arazzi (the tapestry room) where Claudia Peill's exhibition is on display.

Peill's artistic sensibility and her sensitivity to this space have spawned the project we are presenting here, where a tapestry/carpet is the protagonist around which the rest of the exhibition develops and from which it takes its moves.

The unfolding of the exhibition is as simple, harmonious and linear as the artist's own inspiration and vision, her choices always favouring coherence and the indispensable — in contrast with the exuberance of the museum's furnishings and interiors, to which Claudia Peill responds with the crisp and rigorous language of two-dimensional surfaces that invite a binary reading which springs (as is always the case in her work) from the symmetrical division of her supports. In other words, these are diptychs in which the areas of colour are clearly separated and distinct but also internally nuanced, with variations in tone and timbre within the individual fields of paint.

With interesting and efficacious results, the medium employed is a blend of resin and pigments on a photographic "ground". The relationship between the tapestry/carpet and these wall-hung works is a generative one: the carpet — entitled "ORO-ROSA" (rose-gold) in reference to its own hues — further elaborates the idea behind the paintings, with which it remains in dialogue, while exploiting the possibilities offered by artisanal techniques and the qualities of natural fibres and their chromatic variations.

Not translation but generation, because everything has its origin in another thing, in a concatenation that cannot be predicted because it is latent and subliminal, but which the artist is capable of seeing and recognizing. Fruit of felicitous and unforeseeable moments of chance, like the museum's encounter with its own *genius loci*, which Claudia Peill has revealed and appropriated for her own ends.

Hence the idea for the tapestry, which, added to her oeuvre, further develops and emphasizes the linearity of her work's evolution, with no second thoughts or erasures. An evolution that continues thanks to the transformation occurring within the expressive medium which, as time goes by, takes different forms in response to external stimuli, emotions and events, but never abandons the generative principle.

Maria Giuseppina Di Monte