

tel.l quel.le

ed altre immagini
et autres images
and other images

gianni emilio
simonetti

Galleria Schwarz, Milano



*Il grande Slam, a, b, c, d, e il suo
servo Matti, 1966*

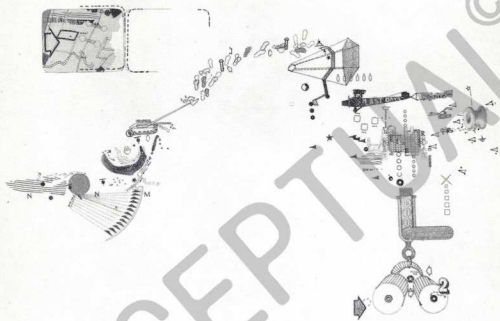
Cos'è, ad esempio, cosa "significa" "tel(l)-quel(le)"?

E, per un verso, il *tel-quel* francese col suo primo significato di "tale e quale" (oltre che riferito alla rivista omonima, a un determinato romanzo di Robbe-Grillet, alla *Ecole du Regard*); ma, poi, con una "doppia articolazione" dovuta al "tell" recuperato dall'inglese "to tell", dunque "raccontare" mentre "quello" — pronunciato alla francese ma scritto "alla tedesca" — può valere, in questo caso colla sua precisa denotazione di "Quelle" = sorgente, inizio e principio e fonte di qualcosa, d'ogni cosa, e, nel nostro caso, proprio del "to tell", del raccontare. Codesto lavoro di "traduzione" dei molti minuti "segni" di cui è composto il tessuto pittorico-grafico di queste tavole, è, ovviamente, stolto e assurdo già in partenza. Assurdo quanto quello compiuto da quel buon generale francese a riposo che un giorno si mise in testa di "tradurre" in martelliani risonanti le aeree strofe delle *Palmes* di Paul Valéry (perché — diceva lui — il poema fosse finalmente comprensibile). Ho voluto, tuttavia, fare questo breve esercizio di traduzione solo per offrire un piccolo assaggio di quello che potrebbe essere uno dei metodi interpretativi di questa pittura che, come si vede, è estremamente densa di radici letterarie, filosofiche, linguistiche. Radici che si rifanno, nel "Multiverso" all'universo joyciano dell'*Ulisse*, nel *Tel(l) Quelle* a quello più rarefatto e polisemico di *Finnegan*, mentre nell'ultima serie dei cartoni *Ready-games* vengono in parte abbandonate le esercitazioni letterarie e vengono aggrediti più direttamente i valori stessi delle parole come tali, sempre tuttavia mirando ad assumere — dopo averli "decontestualizzati" — alcuni elementi iconici che — inseriti entro l'inedito contesto del dipinto — acquistano una nuova ed ambigua *plurisignation*, plurisignificanza.

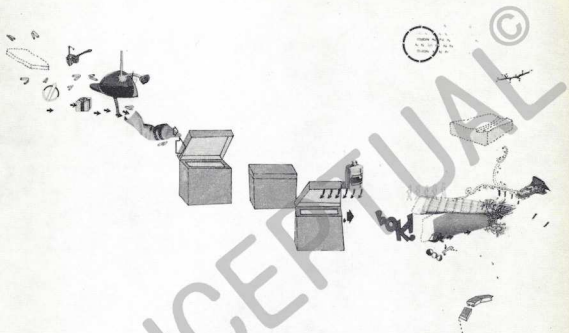
Que représente, par exemple, "quel" que "signific" "tel(l)-quel(le)"?

D'un côté le *tel-quel* français dans sa signification première (outre que se référant à la revue homonyme, à un certain roman de Robbe-Grillet, à l'*Ecole du Regard*); mais ensuite, avec une "double articulation" empruntée au "tell" anglais, "to tell", donc "raconter"; tandis que "quello" — prononcé à la française mais écrit à l'allemande — prend dans ce cas la valeur de son acception précise de "Quelle" = source, début et principe, et origine de quelque chose, de toute chose, et dans notre cas particulier de "to tell", du récit. Ce travail de "traduction" des nombreux petits "signes" dont est composé le tissu graphico-pictural de ces toiles, est évidemment insensé et absurde, au départ. Aussi absurde que celui de ce bon général français en retraite qui, un jour, se mit en tête de "traduire" en martelliens sonores les strophes aériennes des *Palmes* de Paul Valéry (afin, disait-il, de rendre le poème enfin compréhensible). J'ai, toutefois, voulu faire ce bref exercice de traduction dans le but d'offrir un petit échantillon de ce que pourrait être une des méthodes interprétatives de cette peinture, qui comme on le voit, est extrêmement riche en racines littéraires, philosophiques, linguistiques. Racines qui, dans le *Multiverso* rejoignent l'univers joycien d'*Ulysse*, dans *Tel(l)-quel(le)* celui plus rarefié et polysémique de *Finnegan*, tandis que dans la dernière série de cartons appelés *Ready-games*, ces exercices littéraires sont en partie abandonnés, et la valeur même des mots comme tels est saisie plus directement, bien que visant toujours à assumer — après les avoir "décontextualisés" — quelques éléments imagés qui — insérés dans le contexte inédit du tableau — acquièrent une *plurisignation*, plurisignification, aussi nouvelle qu'ambigue.

What, for example is "tel(l)-quel(le)"? What does it "mean"? For one thing it is the French *tel-quel* with its original meaning of "this is the way it is" (in addition to being a reference to the magazine that bears the same name, to a particular novel of Robbe-Grillet and to the *Ecole du Regard*); and then it is a pun in double articulation on the English "tell", in relationship to "quello" — pronounced in the French manner but written in the German, in which language it quite precisely means (die Quelle) "spring", — the beginning, the exordium, the source of something, of everything. In this particular case we end up with the "source" of the "telling of the tale". This "translation" of the many minute "signs" that make up the pictorial-graphic fabric of these canvases, is, obviously enough, foolish and absurd from the very beginning. As absurd as the similar labor performed by the good French general who, one day in his retirement, set about the task of "translating" the ariel strophes of Paul Valéry's *Palmes* into resounding fourteeners (in order, according to him, that the poem might be finally comprehensible). I have none the less wanted to make this brief exercise in translation if only to give a slight taste of what could be one of the interpretative methods applicable to these paintings that, as can be plainly seen, are of such extreme density with respect to linguistic, philosophic and literary references — references which in the case of the *Multiverse* have to do with the Joycean universe of *Ulysses*, while in the case of *Tel(l)-quel(le)* they have to do with the more rarefied and polysignificant world of *Finnegan's Wake*. In the latest series of *Ready-games* these literary exercises are in part abandoned, and the values of the words themselves are more directly assaulted — values which, nonetheless, are always aiming towards the incorporation, after having "decontextualized" them, of several iconic elements, inserted into the new context of the painting, that acquire a new and ambiguous *plurisignation*, — plurisignificanza.



Ready-Game Table
(tu scendi dalle stelle), 1966



Gnoseoclosed Systeme, 1966

E questa costellazione immaginifica difficilmente potrà ordirsi senza che l'uomo faccia ricorso all'invenzione — sempre nuova e diversa — d'una "chiave inglese" semiologica capace di riaprire le porte della fantasia e di comunicare i dati della coscienza anche al di là d'ogni linguaggio parlato e scritto: dunque valendosi dei segni (pittogrammi o segnali, schemi o icone, indici o ideogrammi) che di volta in volta la sua mente venga creando.

Et cette constellation d'images pourra difficilement s'organiser sans que l'homme ait recours à l'invention — toujours nouvelle et différente — d'une "clé anglaise" sémiologique capable de rouvrir les portes de la fantaisie et de communiquer également les données de la conscience au delà de tout langage parlé ou écrit: donc à l'aide de signes (pictogrammes ou signaux, schémas ou icônes, index ou idéogrammes) que son esprit ne cesse de créer.

And these imagetic constellations can hardly shape themselves into order if man does not take recourse to the always new and different invention of a semiological "English key" capable of reopening the doors of fantasy and of communicating the data of consciousness even beyond the limits of spoken and written language. It is in this way that he can use the signs (pictograms or signals, schemata or icons, indices or idiograms) that are, continuously being created by his mind.

Gillo Dorfles
Dicembre '66

Gillo Dorfles
Décembre '66

Gillo Dorfles
December '66

Traduction Denise Madin Gentili

Translation Henry Martin



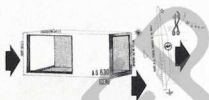
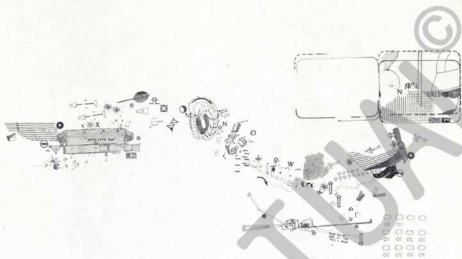
Ready-Game Table, 1966

Prolegomena in-around facts: Puisse, contributes sossayes, played an active part in the pictures production, selection act/on about (new format) analytical comprehensive — je donne — canoter oneuno. Drawing to usa, in flesh-colda language, and its natura, and devel/op/ment and origin-is retro-spes.ctive exhibition.

.....
Cette conception "sémiologique" du monde beatween travel around l'imagineur que "néant" è pensé comme terme of relation in actione dilungata ipo.tesi di ricostrutera and sexassale poenda co.scienza; c'est-a-dire la méthode methématique. It is noh'toh, so spoke Za.raptus.tra, like collision et collaction of noo'bee-lay conceptione, cette adire le residuo du co(g)ito. Afta.r the river/rhum cogenda swimming et not glide, hérit.âge de mots, l'imaginaire, tout-courner in fondo un OEdèpe che épouse sa mèr(d)e: Eutope, Europe! cherche cadmios sa soeur Europe et cadmio (in blanco-place) che tue le sturm und dragon. Tapres las histoires des res/ola in fluxumine, hee said, homine stories, he said, es et es/perience vox-iata, dico innata analisi dicet analogical: OEdipe, dice, pied-enflè. Marxima et minima applications in differential methodos of approximation: pagaj et pagaille per a psico-logo-cal importance of the THEO-ry of men-tale aggregation, ma cettedire: similarity in structure. My giob-be reso-action in towards in proxima cooled poe, dico, ethic bagage of, cette dire, minima et marxima. In-dis-play la couverture essenti-elle du réalisme est, en effecton, que sans action précouñque, la blum qui tout-court n'est peu-d'être pasma-ti-hiver d'échange mais qui...recèle alors d'émotionnel, mutuatis mutandis, in pre-ver-bal aussi-bien que elle graphiche la mademoreille en réalisant, max-et min, l'unité rythmique...cette-a-die, et. Paper-stock in put-active, butterfly dramatictive seactions to-wards ipo travel essay,

cette dire, castruens in de-costruens to a like similarity particular universal aggregation. But in the maine-time a easy-game with a telling-story about my D-lovely love (naturaalia inter-misso)to puisque (dicet: psiche)organi-action of brain... lovely-heart!Cette-a-dire his-tu-are foull apres demi-still.Plus-a-artlike resembles painting, be used to produce artistic resu(vo)lts. In painting, the way is a wawe from the... to the picture, but the progress(process) is not mechanical be/cause is a mathematic system of cik-to-cik. My D-love are collected into a sensitive plate where it produce

Gianni-Emilio Simonetti
from the newvel:
TELL AS TEL-QUEL(LE)



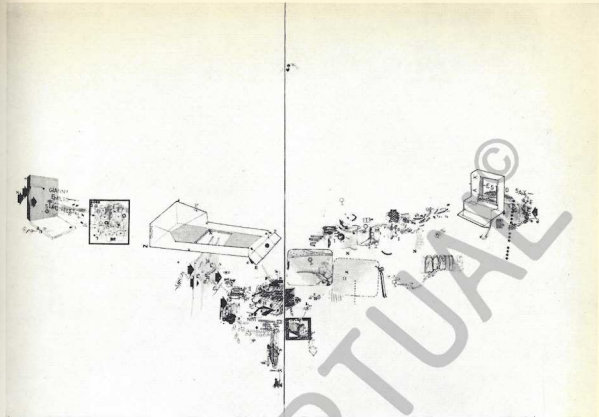
Ready-Game Table, 1966

chez-mi-call changes, cette-a-dire
e-pre-logical attitude into the looking
nor time-space of mind, after the
official-face has smiled, a me-n (self-es)
splashing in the water, life-y
dangerosa, but it is the artist's job,
cette-a-dire present cette material
in such weiss-way. Schwarz-point to
urban-look tru the looking-glass oh!
friendly-friend my face in semiotic
(non-sperma) image to aggregation
and flexibility of thought, the
lightning is the movestives
not-personal, the contents is saved.
In this question I have put, also,
the Trust.ky problem, of my friend
that is in love with a freeboom
economical mio-mao, edo-eco-nominal
gall-space, after the pointing to a
not-job love with a necessary put-on.
Cette-a-dire marchant-of-poetical-sel,
a negoactional selection in gulliver's
affaire, or afroдите personal situation.
Cette-a-dire, also my friendly freend.
After is coming the nucleo's prob.
Look to a constitutional form of my
spictures. Ex-telle in space-time
continuum sl(n)ow motion & music
Walkwall to denda in so.und
proportion of the im.age. It is pointed
in the point-imaotion of the nexus
and the contrast, cette-a-dire
contract:change one's place, change
of de-jà-vu and of the camera,pit-a-pat
of analytical mounth-age (season's
springing), para-arallel events, refrain,
stressing of datetails, happyning.
In he, in his,inthe deep of Q.I. take
(ad.es.) space-spice relations:the
sameplace (nosametime), compr(1)essed
time, place changed(no-timechanged),
similarity of scape & shape with an
obi et ubi and object, with a move-nt
with the mean(t)ink(g).Ancora,
cettedire, carcassa di pesce in carcassa
di b(1)oodr,a inner-space-special of a
cold bloo(1)m.
In maintime the fondament Q.I.
is the climax or climarx of all
the surwhite. In ontological innerpact
is landscaped the key of the
complethema,cette-a-dire,(cit.)the
rotary processus and its
reestablishment of reciprocities.
In fondo the ideal keys alone produce
the real keyego cette-a-dire withe
space for all the quelle - reflexching
and recognition in colda-ut-aut-auge.
Gli sollevò delicatamente
delicatamente una mano e disse:
Tel(1) Quel(le).ect..

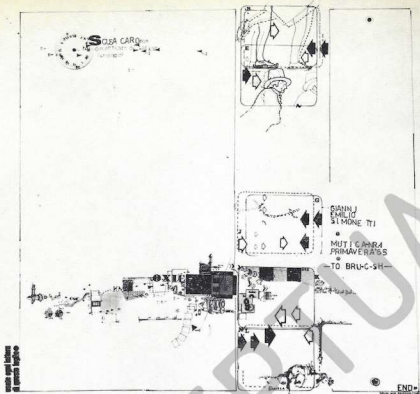
CONCEPTUAL[©]



A sangue freddo, 1966



*Es. to. Say, 1966
(serie il Multiverso
del giovane Shandy)*



To Bru-c-sh, 1965
(serie Mutica)

Serie "Tel.1 Quel.le"

- 1
A sangue Freddo, 1966
mixed media su tela, cm. 90 x 90
- 2
*Le osservazioni valide
e la probabilità dei casi*, 1966
mixed media su tela, cm. 90 x 90
- 3
*La fede sfilata
si è infilata nel buco*, 1966
mixed media su tela, cm. 90 x 90
- 4
*L'effluvio che sollevò le vesti
si trasforma in una perfetta macchina
di ventilazione*, 1966
mixed media su tela, cm. 90 x 90
- 5
*Il grande Slam, a, b, c, d, e il suo
servo Matti*, 1966
mixed media su tela, cm. 90 x 90
- 6
*Once, twice, thrice...
include Ice, Nice, Lice*, 1967
mixed media su tela, cm. 125 x 125
- 7
Cry, Cock-o-diddle-dow, 1967
mixed media su tela, cm. 90 x 90
- 8
*Gli strumenti della caccia
e il verso alessandrino*, 1967
mixed media su tela, cm. 90 x 90
- 9
*Gli elementi contraddistinti
e le contraddizioni*, 1966
mixed media su tela, cm. 90 x 90
- 10
Ex. tutto in Mass-Medius Res, 1966
mixed media su tela, cm. 90 x 90
- 11
To the Lady Margaret K.ley, 1966
mixed media su tela, cm. 90 x 90
- 12
Gnoseoclosed Systeme, 1966
mixed media su tela, cm. 70 x 70
- 13
Elle tell Qu.Elle, 1966
mixed media su tela, cm. 70 x 70
- 14
*Step inside laides
& Gi.en.t.men*, 1966
mixed media su tela, cm. 70 x 70
- 15
Ready-Game Table, 1966
mixed media su cartone, cm. 50 x 50
- 16
Ready-Game Table, 1966
mixed media su cartone, cm. 50 x 50
- 17
*Ready-Game Table
(tu scendi dalle stelle)*, 1966
mixed media su cartone, cm. 50 x 50

Serie "Il multiverso
del giovane Shandy"

- 18
*Les Fruits du champ
de mon père*, 1966
mixed media su tela, cm. 100 x 150
- 19
My lucky St.Art, 1966
mixed media su cartone, cm. 70 x 100
- 20
Es.to.Say, 1966
mixed media su tela, cm. 70 x 100
- 21
disegno senza titolo, 1966
mixed media su cartone, cm. 25 x 35
- 22
disegno senza titolo, 1966
mixed media su cartone, cm. 25 x 35

Serie "Mutica"

- 23
*Ruckfrage
(games four arches)*, 1964
- 24
*Bricolage
(pour quatre bricoleurs)*, 1964
mixed media su cartone con una
tela-oggetto allegata, cm. 50 x 70
- 25
*CANDY & you
(maiuscolo minuscolo)*, 1965
mixed media su cartone, cm. 50 x 70
- 26
*Avvenimento...
(in pochi secondi)*, 1965
mixed media su cartone, cm. 36 x 50
- 27
To Bru-c-sh, 1965
mixed media su cartone, cm. 50 x 70

ed ancora:

- Map of a Probapossible
Itinerary*, 1966
mixed media su cartone, cm. 50 x 50
- Due pagine di poesia visiva*, 1966
mixed media su cartone



Gianni - Emilio Simonetti dal 15 febbraio al 15 marzo 1967. Galleria Schwarz, via Gesù 17 Milano, tel. 709024 - 780261