

**Press Release**

**Niele Toroni**

***Abdrücke eines Pinsels Nr. 50,  
wiederholt in regelmäßigen Abständen von 30 cm***

October 10 – November 3, 2006  
Opening: Saturday, October 7, 6 – 8 pm  
Gallery hours: Tuesday – Saturday, 11 am – 6 pm



Niele Toroni, *Für Rimbaud* (Detail), 1998/99

For the second time Galerie Barbara Weiss is presenting Niele Toroni in a solo exhibition. This will include new paintings and interventions.

With his *Imprints of a No. 50 Paintbrush Repeated at Regular Intervals of 30 cm*, in 1989 Toroni first gained international acclaim. This is more than just a work with paint and surface; it is an exploration of painting and an exploration of the medium of the picture. This may be a medium in a space, or the space itself, which assumes the function of the medium through the interventions. The painted works that are created in this way both delimit and open up space, covering the medium but also remaining transparent. The medium, whether it is canvas, paper or space thus remains “visible and legible” (Toroni).

The complexity of Toroni’s seemingly simple approach becomes evident when the viewer realises that no brush mark resembles another and yet they remain identical in expression. The diversity that Toroni sees enacted in repetition and continuity is bound to the “ever present reality of the work” and to the “location, the environment”.

The principle of regularity in Toroni’s method is given in the continuous spatial distances of 30 centimetres and also the temporal delay between each contact of the brush with the medium, defining both the rhythmical formal element of a serial application of paint and also the work process itself. Toroni repeats his brushstroke “in time and in space” (Harald Szeemann).

This approach was first implemented in 1967 at a joint action with Daniel Buren, Olivier Mosset and Michael Parmentier at the opening of the Paris “Salon de la Jeune Peinture”. Here Niele Toroni, like many other artists of his generation, turned against traditional painting and against the accepted role definitions of the artist and the audience, and of the work of art and the (museum) exhibition space. To this day Toroni defines his artistic freedom in the consistency of his approach.

Niele Toroni was born in 1937 in Muralto-Locarno (Switzerland) and lives in Paris since 1959.

Peer Golo Willi

**Exhibitions (selection)**

2006: Gallery Shilla, Daegu, South Korea; Galerie Yvon Lambert, Paris; 2005: Galerie Tschudi, Glarus-Zuzo; *Arte in Ticino*, Museo Belle Arti, Lugano; 2004: *A nous liberté*, Galerie Spartá, Chagny; 2003: Marian Goodman Gallery, New York; Museum Kunsthaus Kleve; *Histoires de peinture*, Musée d’Art Moderne de la Ville de Paris; *Carl André, Alan Charlton, Niele Toroni* (group show), Centre d’Art Neuchâtel, Neuchâtel; 1999: Galerie Barbara Weiss, Berlin; 1997: *Gwangju Biennale*, Gwangju, Südkorea; *L’empreinte* (group show), Centre Georges Pompidou, Paris; 1992 *Documenta 9*, Kassel; 1989: *Bilderstreit* (group show), Rheinhallen, Köln

Within the framework of Art France Berlin



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