

# paradisoterrestre

## TOBIA SCARPA

***Dall'arte della misura silenziosamente.***  
***An uncritical interpretation of the artwork "Melencolia I" by Albrecht Dürer***

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Historic Italian design brand, conceived in the late Seventies by **Dino Gavina** and came back to life in 2017 thanks to **Gherardo Tonelli**, in its new course Paradisoterrestre ranges from past to future, from re-editions of historical pieces to new collections. In 2018 Paradisoterrestre opened the door of its first home in Bologna, a fascinating apartment at the first floor of an historical building right in the heart of the city center in the "Quadrilatero", a few steps away from Piazza Maggiore.

For **ART CITY Segnala 2020** on the occasion of **Arte Fiera**, Paradisoterrestre presents in the gallery at Via De' Musei 4 an exhibition by **Tobia Scarpa**, designer who in his long professional activity has been dealing with architecture, restoration, set-ups, industrial design, graphics, teaching.

At the start of his career, the Venetian architect designed for Dino Gavina pieces that later became iconic on the international design scene: *Pigreco* chair (1960), *Bastiano* sofa (1960) and *Vanessa* bed (1962). Always alongside the Bolognese entrepreneur, at the beginning of the Sixties he took part in the creation of the Flos company, for which he subsequently designed numerous lamps including *Fantasma* (1961), *Foglio* (1966) and *Biagio* (1968). Sixty years later, the collaboration is renewed with an artistic project: starting from an interpretation of **Melencolia I**, enigmatic masterpiece by **Albrecht Dürer**, Tobia Scarpa creates three limited edition artworks for Paradisoterrestre.

Realized by the German artist in 1514, the engraving has been the protagonist of countless investigations and the subject of a very extensive literature. With its enigmatic elements, it has not only attracted scholars in search of a possible and coherent interpretation, but also obsessed many artists up to the most recent contemporaneity, so that we can speak of a "persistence" of Dürer's *Melencolia I* in the collective imagination.

Tobia Scarpa chose to break down the representation, extrapolating two of the key elements present in the work, related to the geometric-mathematical field: the polyhedron and the magic square.

A suggestion handed down from one generation to another, that one of the architect for the mysterious Dürer's solid. His father Carlo Scarpa had at the time already shown so much interest in the polyhedron to devote himself to a research on the enigmatic figure. The hidden side of the solid, remained concealed for five centuries in Dürer's engraving, is finally freed in the viewer's space with the two sculptures, **Festuca Lapis** in marble and **Scudo Magico** in iron and brass, realized by Tobia Scarpa for Paradisoterrestre.

In the third exhibited artwork **Geometrie Nascoste**, a print in a limited edition of 100, the architect focuses on the magic square, researching and identifying symmetries in the numerical configurations of Dürer and Benjamin Franklin.

The exhibition set up is curated by **Pierre Gonalons**, creative director of Paradisoterrestre gallery.

