

Cartello 1:

What can you tell us about the importance of day-to-day practice in the studio in your work as a painter?

My work has to do with a consequentiality of time, with a daily relationship with color. I come into the studio everyday and pick up a color and layer it onto a canvas. It's to do with the actual process of doing the thing, with the experience and time of life. Everyday, there can be no more than a color, everyday produces a color. This color is always made up in the same cup, the color is never thrown away, it's slowly transformed over time.

Cartello 2:

The main work you produced for the Zegna Global Store in Beijing, comprising five canvases, belongs to the "Sedimentazioni" series. How do you paint these?

My Sedimentazioni [sedimentations] grow out of daily layering of colors on the canvas. They all start out from the color red. I never start with a white page, I start with a space that's red and then slowly, day by day, I add a layer of new color. At the top, in the top margin of the painting, you can always see the story of everything that has gone before, the story of how that painting was made.

Cartello 3:

Is there something in particular that characterizes the Beijing work?

This Zegna project was the first time that I worked on the idea of time going backwards. The Zegna work is entitled "A Ritroso" (backwards). The idea was to go back over a small bit of my time, of my life and try to reconstruct a new experience by renewing it. So I chose four "Sedimentazioni" of four periods of my life, one for each year, to give a sense of the consequentiality of time, and the fifth "Sedimentazione" grew out of returning to these four "Sedimentazioni" and retracing them.

Cartello 4:

Did anything in particular strike you when you visited the Zegna Wool Mill in Trivero?

The thing that struck me most on my visit to Casa Zegna and the Wool Mill was the archive, the family archive, but also the archive of the materials produced by the company, which is very similar to my way of archiving things.

I mean, all this experience that generates physical matter that accumulates over time, is then catalogued, preserved, contained in containers, diary-holders, document-holders, photograph-holders, color-holders. It's the same infinite picture that's a picture slowly being transformed, it's a container of experiences itself.