

Silvia Argiolas

When I realised that I am mortal

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"Our relationships are therefore cruel games because we do not consider our end as something positive. It is positive because it is real. The end is concrete life."

Rainer Werner Fassbinder

In Rainer Werner Fassbinder's film „The bitter tears of Petra von Kant“ the sentence „I love you“ is expressed several times. But that what happens between Petra and Karin seems to be nothing but a game. Petra is quite disappointed about Karin who seems to love her in a way that to Petra is not enough. But in the course of time Petra slowly understands what is going on. And her body gets to understand all this already long ago. Petra's body is tired and sluggish. In an interview Rainer Werner Fassbinder once said that the body needs to understand death. Also the death of emotions, hopes and longings.

The body is quicker in understanding these kind of contexts than the mind.

In her work the Italian painter Silvia Argiolas (*1977, Cagliari) thematically deals with the body which depicts inner feelings. Argiolas is interested in just the moment in which the body communicates what the mind is still unable to articulate. The signs of the body are more reliable than words.

In her solo exhibition "When I realised that I am mortal" Argiolas deals with Rainer Werner Fassbinder. But it is no exhibition that invites the visitors to guess which films Silvia Argiolas alludes to in her paintings, collages and drawings. This is not the artist's intention.

She is interested in the big subjects our life consists of. With her paintings, collages and drawings Argiolas drafts the interspace which arises when people meet under different auguries, like love, hate, fear or hope. All this is very fragile stuff that Argiolas arranges thematically.

Similar to Fassbinder's films her pictorial scenarios only from a superficial point of view seem to be superficial and improvised. Silvia Argiolas is a sharp spectator and a precise analyst of human sentiments. Fassbinder's figures often act after a certain pattern which reminds of the films by the French director Claude Chabrol. The actors are emblematic and exhaust that what they stand for to the maximum.

Silvia Argiolas who lives and works in Milan also feels close to Fassbinder's work because "in a certain way Fassbinder possesses the same 'physical radicalness' which is comparable to Pier Paolo Pasolini's filmic work", explains the painter.

Fassbinder's personal drama is always the drama of the others.

Claudia Cosmo