

The title of the exhibition is a clear reference to the artist's participation in this year's edition of the Venice Biennale. The invitation to the Biennale is all along a big reward and renown; a turning point for an artistic path with the possibility of emerging historicized. Golia presents a work made of a simple gesture, bringing us back to a theoretical conversation about this moment through painting. The sentence FINALMENTE VENEZIA is realized using wide brush strokes on esthetically raffinated silk scarves, producing a visual contrast against a background that punctuates the message. Finalmente Venezia crystallizes the moment of the invitation to the Biennial and produces a suspension in time that allows its endlessly celebration. A person appears in the space in a loop of frenzied cleaning and tidying that is the endless maintenance of a sustained preparation. The wall-to-wall carpeted gallery becomes theater and stage where these moments preceding the opening are made endless and eternal. Golia is a pragmatic sculptor of tragedy, in the sense of emphasizing an action by pushing it to its limits. His work, even if sometimes ephemeral, stands as contemporary monuments. He drives us in a maze of banality that has been elevated to a deep experience. Through rigorous observations of reality made theatrical, Golia's work is felt as the personal expression becoming social and political monument.

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