

PLYMOUTH ROCK

GIORGIA GARZILLI

Close but no cigar

April 26 - June 28, 2025

Opening Friday, April 25 18 - 20h

Giorgia Garzilli paints desire. To have and to hold and to see and depict. The paradoxes of critique become the paintings themselves. These stretched fabric objects, lathered with pigment, aspired for in the same ways as the images rendered and the ambitions the images represent. Her works are aware of their place in the luxuries of our world, a reflexivity that allows them to enjoy themselves and us them, yet always leaving friction that we might contemplate the why. Like Steinbeck's "The Pearl of the World", born from grit into something staggering of yearning and attraction, Garzilli's painting offers up quests for opulence and possible cost. Visualizing what our values really might be.

These three paintings I made between late 2024 and early 2025.

Three kids dressed as men, posing as businessmen.

Looking at a magazine from the 1980s I came across a fashion advertisement featuring a child posing naturally like a wealthy man owning a multimillion-dollar construction company. I kept this image in my archive.

When I was invited to do this show in Zurich I searched through libraries for similar images from the same decade (a decade of resurgent self-representation of capitalism).

One year before Euro was introduced in Italy, in 2002, I went with other kids to a small makeshift amusement park inside Banco di Napoli. We were given a set amount of fake Euro and used them to pay for our amusements. I don't have very clear memories of it, but I think that year the place turned into a kind of children's venue for birthday parties.

Oliver Stone has commented on the unexpected cultural influence of Wall Street (1987) - not in turning people away from corporate greed, but causing many young people to choose Wall Street careers because of his film.

"Close but no cigar" is an expression used to indicate that someone almost succeeded, but not completely.

- Giorgia Garzilli, April 2025