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28 de junio al 23 de agosto / 2024



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# FRAGMENTARIO

CLAUDIO DI GIROLAMO: TRAYECTOS DE OBRA

Galería de Arte. Centro de Extensión UC. Av. Lib. Bernardo O'Higgins 390, Santiago.

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**June 28 to August 23 / 2024**

**FRAGMENTARIO**

**Claudio Di Girolamo: A journey of works**

Claudio di Girolamo Carlini was born in Rome, Italy, on October 31, 1929. There he studied painting and architecture, specializing in scenography at the University of Rome's School of Fine Arts. In 1948 he traveled to Chile with his parents, Giulio and Elvira, and his brothers, Paolo and Vittorio.

Since then, his artistic activities have proceeded almost in parallel in the fields of visual arts (especially painting and muralism in the religious sphere), theatre (as a set designer, director and co-scriptwriter), television (as a writer, director, producer, and executive of Chilean TV Channel 13), film (documentaries and feature films), and education and culture (as a teacher, director, and cultural adviser to the Ministry of Education), and he has received numerous awards and accolades for his tireless work in the dissemination of culture.

But there is one constant that runs through all his work. Claudio di Girolamo has a compulsion... he cannot stop drawing. He draws, traces and sweeps across any paper, napkin or notebook that comes to hand, even in the most diverse of places—from restaurants to airplanes. From his canvas emerge textures, faces, women, birds, scenes—characters with a message. It is his way of losing himself in the lines that emanate from the hand that, as it grasps the pencil, puts forth stories and characters, faces, eyes, expressions... while ideas, commissions and projects arise and fall into order. At the same time, Claudio di Girolamo is a great constructor of scenes—how could he be otherwise, given the throb of theatre in his veins. In the act of painting as a narrative, as a situation, the characters always rely on a sort of structured background, a form of scenery, as elements that complete and sustain the composition.

This exhibition, titled FRAGMENTARIO by di Girolamo himself, offers a brief account of three aspects of his work that are less well known: rigorous layout, searching through drawing, and painting beyond the religious sphere.



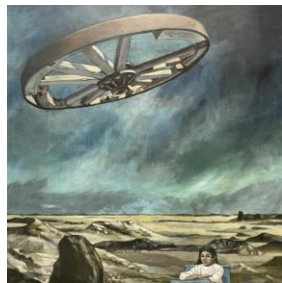
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**El descanso del guerrero (The Warrior's Rest)** / A tribute to his father, Giulio di Girolamo. Presiding in the sky above a lake is his father's first self-portrait as a young man in Rome, contrasting with the figure below, approaching the end of his life—seated, meditating and absorbed beside a lake in southern Chile, where Claudio created so many of his works.



**El pan nuestro de cada día (Our Daily Bread)** / Metaphor for the gaze projected from the high wastelands; attentive, scrutinizing the mystery of life and the universe, as the basic food of the soul of man, as the Chilean *marraqueta*.



**La rueda de la fortuna (The Wheel of Fortune)** / In a desolate landscape, seated on a school bench, the girl looks the other way, almost ignoring the wagon wheel that floats despondent in the silence, like the fortune that so eludes her.



**La modelo francesa (The French Model)** / The scantily clad young woman exposes herself as she waits, leaning slightly on the chair. Her raised, red-lipped countenance gazes into the distance. In her half-open suitcase rests the promise of figs.



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**El botecito rojo (The Little Red Boat)** / A woven, ramshackle dock rises from the murky waters of the night. The folded paper, ephemeral, red-tinted, suspended in the light, attempts to cling to its feet.

**El sueño del grumete (The Cabin Boy's Dream)** / On the floating red table rest the instruments that will guide him on his first voyage. Dressed in his uniform, he yearns for the boatswain's call—resting in the chest of the future—with which the beginning of his journey will be heralded.

**El heredero (The Heir)** / In the storm light, a caravel moves away. On the red carpet, the well-dressed child has inherited the dreams of the journey to a new world. The palace, the wealth, the realm.

**“In memoriam” homenaje a los héroes de la marina (“In Memoriam”: Tribute to the Heroes of the Navy)** / The empty ship shelters the memory of the hero from the waterfall. The carnations of memory accompany him, resting on the blanket of passing water.

**Hay algo allá afuera (There is Something Out There)** / The emergence of a fire over the horizon, seen through the same window as always. In front of it float the crumpled papers traversed by another fire: one that burns on the inside.

**E pur si muove (And Yet it Moves)** / The universe turns ever resplendent while the certainties of Galileo Galilei burn in the flames of the dogmas of blindness and ignorance.

**Contra corriente (Against the Current)** / Under the beam of light, the galleon navigates the very edge of the water as it collapses in a curve, ignoring the tumultuous void that yawns behind.

**La locomotora de Mr. Humberstone (The Locomotive of Mr. Humberstone)** / Mr. and Mrs. Humberstone contemplate the dream of their locomotive, crossing the driest desert in the world to meet the sea. To the side, a man returns dragging behind him the bride's veil.



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**El arcángel (The Archangel)** / The sea shore remembers Irina, the girl who has crossed the sea under the protection of her angel, with her suitcase full of gold for what is to come (good fortune protected by the archangel's lock).



**El último viaje (The Last Voyage)** / In a gloomy landscape, a tiny church sits alongside a shack. The boat is aground on the earth of Chiloé, and its rocky foothold has departed, taking its anchor with it.



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**HIMNO A LA MATERIA (HYMN TO MATTER)**  
(Tribute to Pierre Teilhard de Chardin)

Work from the poetic—the sandblasted bedrock of the flat plane as a metaphor for the essential composition of the ground, as a rough surface to be claimed by work.

Hymn 1. The dense, inanimate matter that encapsulates all the possibilities of the world.

Hymn 2. The materiality of the world, inhabited by the spirit, possesses the capacity to bring about union with the invisible through the visible, and so to ascend.



**LA MUJER (THE WOMAN)**

Presence as an icon, as a character.

The woman, slender, hieratic, unattainable, mysterious, possessing of something incomprehensible.

The proclamation of the divine incarnation as a whisper, the offering.

To this their names attest.

The diamond.

The sparrow.

The pregnant women.

Girl with fruit bowl.

The woman in red.