

MAI 36 GALERIE

Luigi Ghirri
Giorgio Morandi
Koenraad Dedobbeleer

studio

November 20, 2020 – January 9, 2021
Opening: November 19, 5–8pm

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In their concern for “scenes, studios and still lifes” we might locate the artists Luigi Ghirri and Giorgio Morandi in a long tradition of Italian poetry. Their roots are in the Renaissance mannerist tradition, where artists valued a personal and idealized response to beauty over the classical ideal of „truth to nature“. Based on their memories and the cultural context of their working places Ghirri and Morandi explored the same things and transferred their poems and landscapes and intensities of light and color into timeless photography and painting that challenged or enriched their own. In direct response to this, the Belgian artist Koenraad Dedobbeleer creates sculptures that specifically take up the idea and theme of the overarching context of the „studio” and complements the exhibition with sculptures underlaid by playful analyses, generating procedures that lead to the emergence of both familiar and absurd objects and their combinations. Like in the metaphysical painting’s by the Italian artists Giorgio de Chirico and Carlo Carrà, Dedobbeleer’s oeuvre has a vaguely threatening, mysterious quality following the heritage of the Flemish painters.



Luigi Ghirri

Bologna, Via Fondazza, 1989–90
C-print, Vintage
image 19 x 23 cm
framed 41.5 x 51.5 x 3.2 cm

Luigi Ghirri (1943–1992):

“I get the impression that behind what I see there is another landscape, one which is the true landscape, but I can’t say what it is, nor can I imagine it.”

As one of the most influential Italian photographers Ghirri’s intention produced an indispensable body of images. His cerebral vision can be likened to the writings of Italian postmodernist author, Italo Calvino. Ghirri trained and worked as a landscape surveyor for ten years before committing to photography in 1970. Later he focused on specific motifs - objects charged with desires, dreams, windows, mirrors, stars, palm trees, atlases, globes, books, museums and people seen through images. His oeuvre became a reflective, ruminating work about the nature of images, and the role of them in the formation and topography of modern Italian identity.

Luigi Ghirri’s greatest gift to the world may have been his „Atelier Morandi“ series. In 1990 Luigi Ghirri visited and documented the places where Giorgio Morandi had lived and worked: the two houses in Bologna where the painter lived with his mother and sisters, the places where he spent the summer months. Ghirri photographed the atelier of Giorgio Morandi, the iconic artist known for his milky pastel-colored paintings of vases and pottery. In the resulting photographs, the world of Morandi, described as a solitary and meditative figure, is captured with astonishing charme. The series presents Morandi’s old atelier, which has been left untouched since Morandi’s death.



Luigi Ghirri

Bologna, Via Fondazza, Studio Giorgio Morandi, 1989–90
C-print, Vintage
sheet 24.2 x 19.5 cm
framed 51.5 x 41.5 x 3.2 cm

The photographs, taken between Fall 1989 and Summer 1990, possess an eerie quality, as if Morandi were still there in spirit, looking over Ghirri's shoulders. The photos truly are a real collaboration between the two iconic Italian artists. Mai 36 Galerie is delighted to present these photographs which are shown together with two works by Giorgio Morandi and sculptures by Koenraad Dedobbeleer

Giorgio Morandi (1890-1964):

As a painter and graphic artist he is one of the most important Italian still life painters of his time. Morandi first exhibited his work in 1914 in Bologna with the Futurist painters, and a few years later he was associated with the Metaphysical school, a movement developed by Giorgio de Chirico and Carlo Carrà. Morandi developed an intimate approach to art that, directed by a highly refined formal sensibility, gave his quiet landscapes and disarmingly simple still-life compositions a delicacy of tone and extraordinary subtlety of his visual signature. His gentle, lyrical colors are subdued and limited to clay-toned whites, drab greens, and umber browns, with occasional highlights of terracotta.



Luigi Ghirri

Bologna, Via Fondazza, Studio Giorgio Morandi, 1989-90

C-print, Vintage

sheet 25.5 x 20.2 cm

framed 51.5 x 41.5 x 3.2 cm

"I believe that nothing can be more abstract, more unreal, than what we actually see. We know that all we can see of the objective world, as human beings, never really exists as we see and understand it. Matter exists, of course, but has no intrinsic meaning of its own, such as the meanings that we attach to it. We can know only that a cup is a cup, that a tree is a tree."

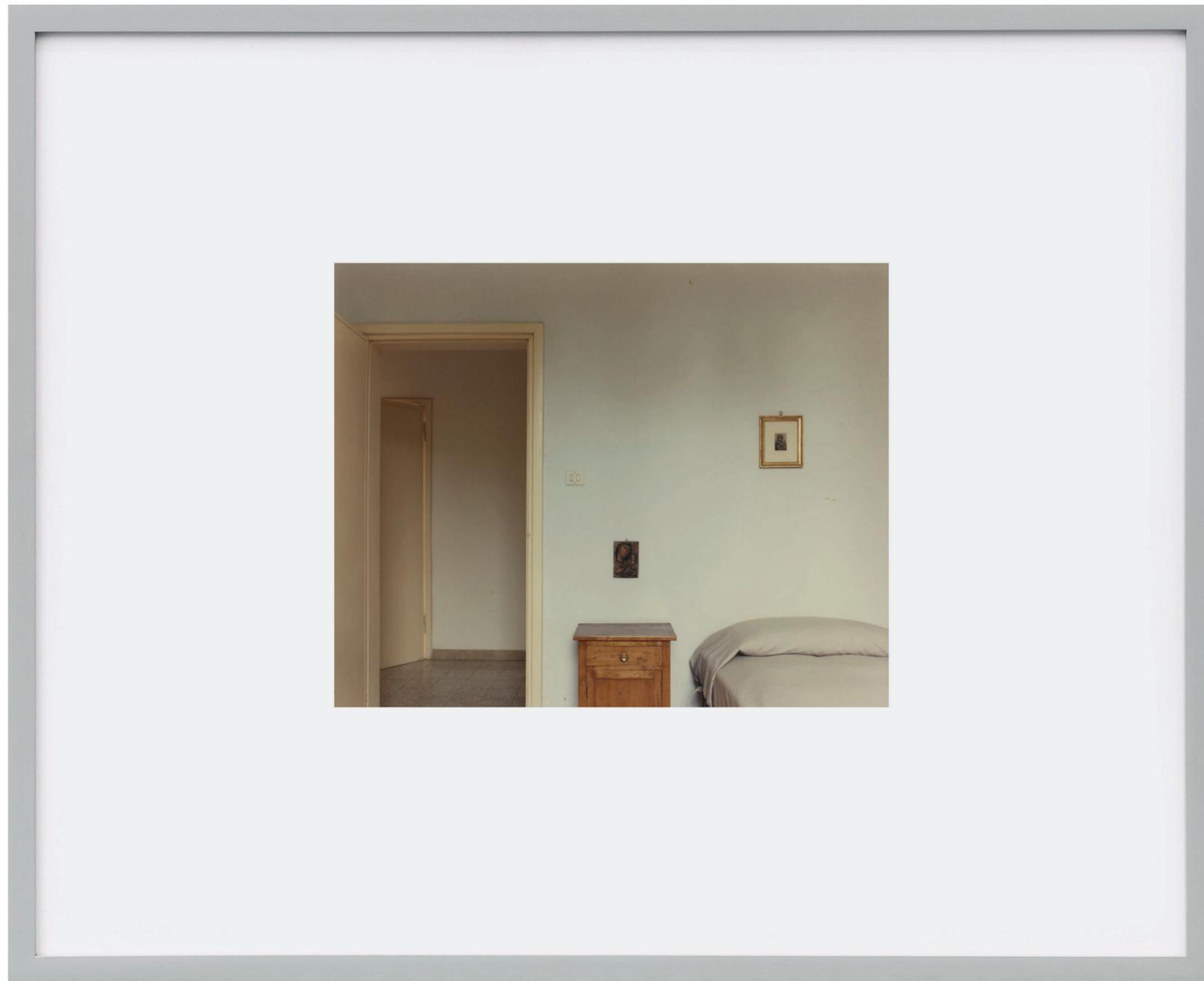
Giorgio Morandi

Giorgio Morandi

Natura morta, 1963
oil paint on canvas
image 31 x 36.5 cm
framed 50.5 x 55.5 x 6.5 cm

Courtesy Kunst Museum Winterthur





Luigi Ghirri

Bologna, Grizzana, Studio Giorgio Morandi, 1989-90

C-print, Vintage

image 19.2 x 24.2 cm

framed 41.5 x 51.5 x 3.2 cm



Luigi Ghirri

Bologna, Via Fondazza, Studio Giorgio Morandi, 1989-90

C-print, Vintage

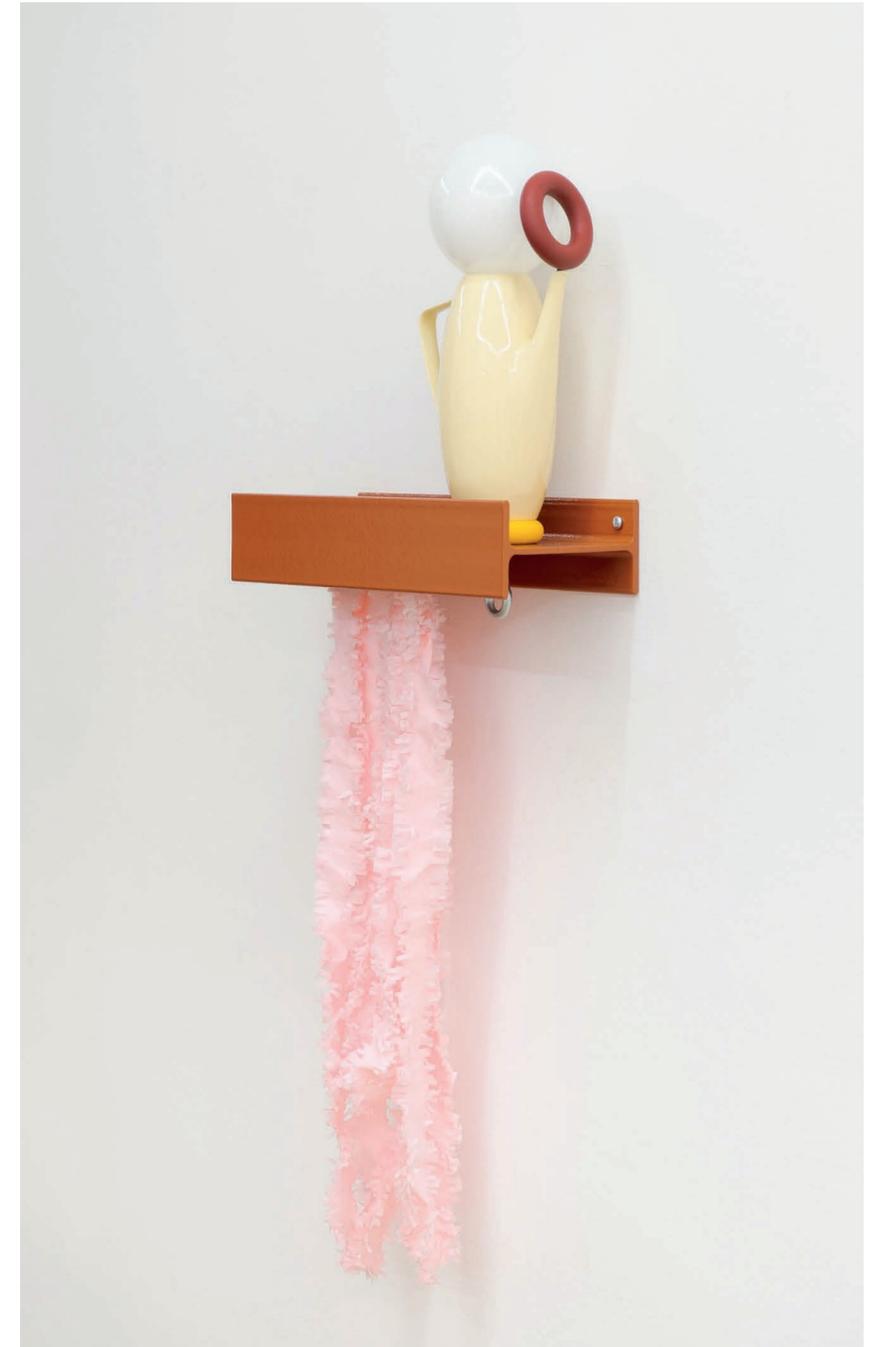
sheet 25.5 x 20.2 cm

framed 51.5 x 41.5 x 3.2 cm



Koenraad Dedobbeleer (*1975):

The artist creates sculptures, site-related installations and reinterprets everyday objects by subjecting them to subtle but effective modifications through methods of deconstruction and manipulation. With these, Koenraad Dedobbeleer engages in playful analyses, generating procedures that lead to the emergence of both familiar and absurd objects and their combinations. This approach opens up new perspectives and potential for a variety of interpretations which comes into allusion, ironic commentary and art historical references. In addition to his presentation, the architectural and historical givens of a venue and the way they relate to the works on display are of crucial concern and accompanied by the heritage of the Modernism of the 1920s and 1930s.



Koenraad Dedobbeleer

Radically Syntactical, 2020
sculpture 90 x 40 x 15 cm

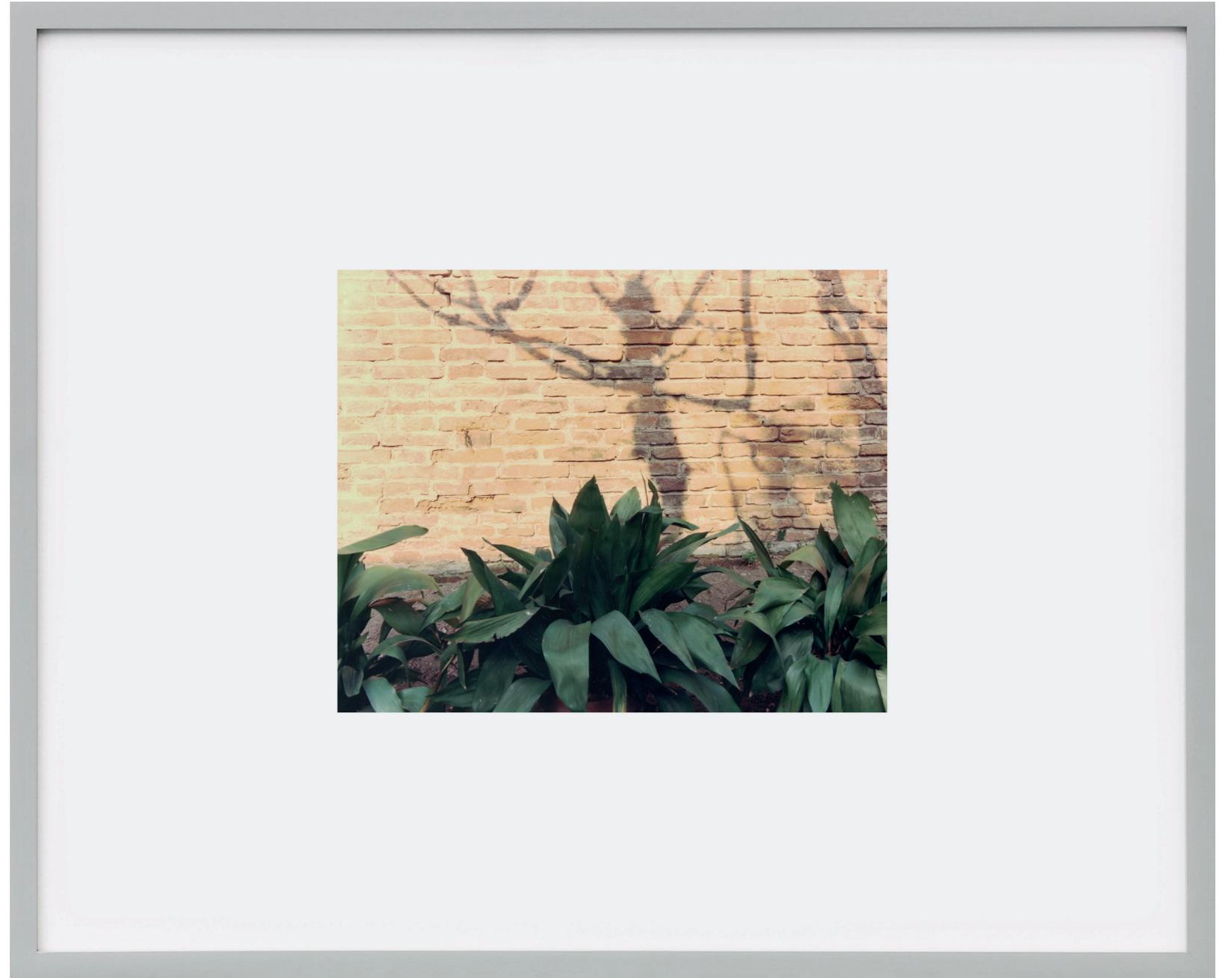
Powder coated steel, galvanized steel, porcelan, lamp bulb, rubber, paper and magnets



Koenraad Dedobbeleer

A Disappearing of Being in the Act of Being, 2020

Powder coated steel, stainless steel, socket, LED light bulb, electrical cord
40 x 20 x 25 cm



Luigi Ghirri

Bologna, Via Fondazza, 1989-90

C-print, Vintage

image 19.5 x 24.2 cm

framed 41.5 x 51.5 x 3.2 cm





Koenraad Dedobbeleer

Market Ideology Has Always Been Argued Not As an Idea But As a Fact, 2020

Powder coated steel, plastic, synthetic wool glove

30 x 25 x 18 cm



Luigi Ghirri

Bologna, Grizzana, Studio Giorgio Morandi, 1989-90

C-print, Vintage

image 14.5 x 23.6 cm

framed 41.5 x 51.5 x 3.2 cm





Koenraad Dedobbeleer

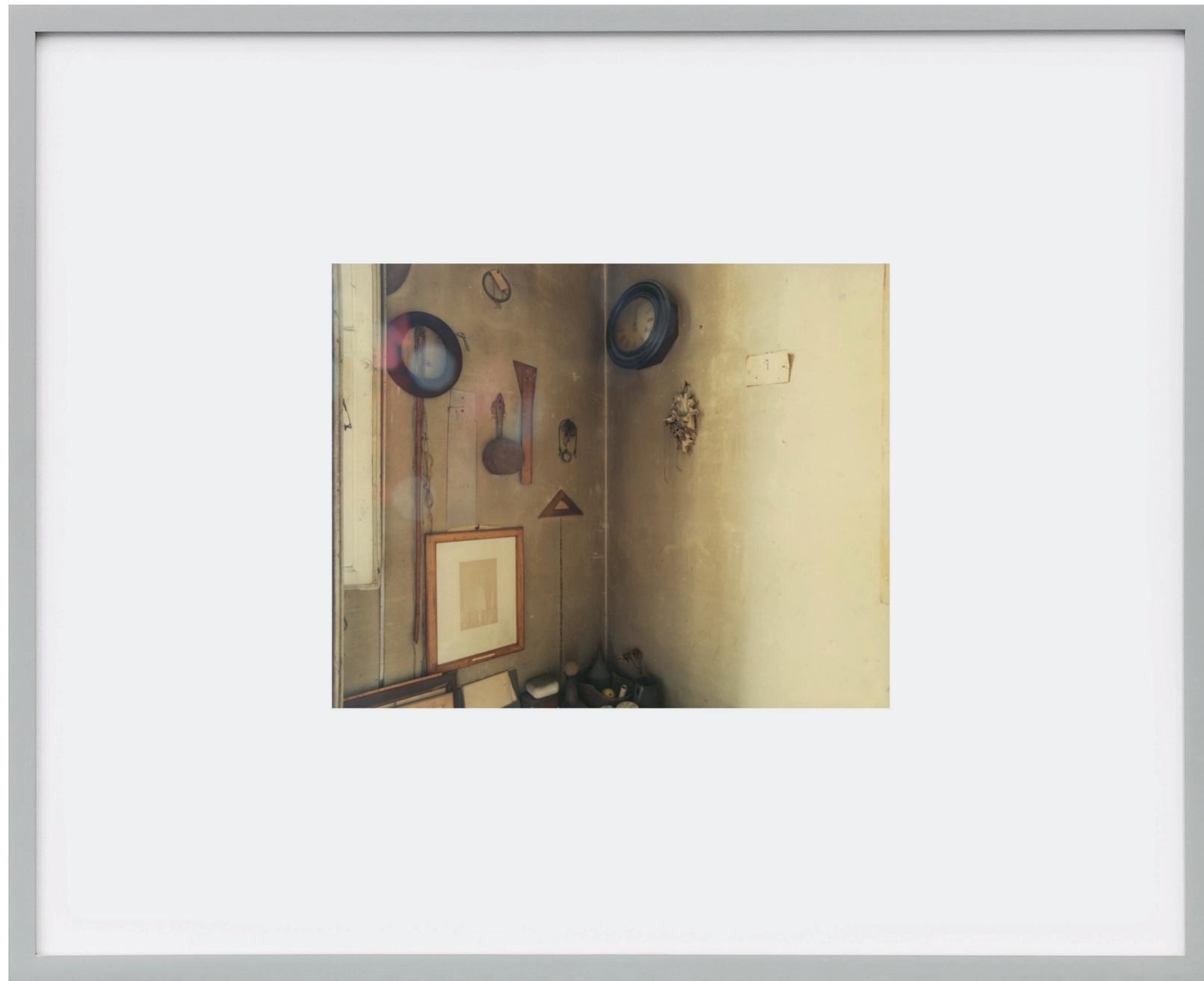
Giddy with the Excitement of intercontinental Exchange, 2020
Powder coated steel, stainless steel, plastic, paper, synthetic rubber
50 x 30 x 20 cm



Luigi Ghirri

Bologna, Grizzana, Studio Giorgio Morandi, 1989-90
C-print, Vintage
image 20.2 x 25.6 cm
framed 41.5 x 51.5 x 3.2 cm





Luigi Ghirri

Bologna, Via Fondazza, Studio Giorgio Morandi, 1989-90

C-print, Vintage

image 20.2 x 25.5 cm

framed 41.5 x 51.5 x 3.2 cm



Koenraad Dedobbeleer

The Product of Specific political Intention, 2020

Powder coated steel, stainless steel thermos, paper, cardboard, plastic

65 x 28 x 18 cm





Koenraad Dedobbeleer

Summarized the Situation with Accute Cynicism, 2020

Powder coated steel, stainless steel, plastic, paper, synthetic rubber
32 x 28 x 16 cm



Luigi Ghirri

Bologna, Grizzana, 1989-90

C-print, Vintage

image 20.2 x 25.5 cm

framed 41.5 x 51.5 x 3.2 cm



Koenraad Dedobbeleer

Growing Ineffectualness, 2020
Powder coated steel, stainless steel, wood, ceramic
42 x 28 x 25 cm

