

GALERIE KARSTEN GREVE AG



MIMMO JODICE

ATTESA

03.06. – 17.07.2023

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Artist's quotes

“My work involves projecting in the mind, achieving it in the form of a photograph and then printing it in the highest possible quality.

Nothing else matters or, if it does, it is insignificant.”

“I am Neapolitan by birth and choice. I have not gone away, even if the price I am still paying is high. In the sense that Naples is not New York, Paris or London, and in order to work I continually have to commute. But the city has paid me back, because living here has stimulated me creatively. It has given me subjects that I would otherwise never have been able to find. The ancient, for instance, being born in the historic centre of the city, where there are the ruins, the Roman stones, or the sea.”

“I would like to quote Fernando Pessoa: but what was I thinking before I lost myself in looking? This phrase seems written for me, it describes my recurring state so well: losing myself in looking, imagining, pursuing a vision beyond reality.”

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Portrait of Mimmo Jodice. Studio Mimmo Jodice, Naples.

Biography

Mimmo Jodice was born in Naples, Italy, in 1934 and began photography in 1964-1965, following studies that introduced him to poetry, music and the arts. He gradually gained recognition as a professional photographer during the late 1960s, at the same time pursuing his own personal research. In 1968 he was given his first solo show at the Palazzo Ducale (Urbino). That same year, he started working with Lucio Amelio, Lia Rumma and Peppe Morra, the most innovative art dealers of Naples. This collaboration, which continued until 1985, brought him into contact with artists such as Jannis Kounellis, Joseph Kosuth, Hermann Nitsch, Joseph Beuys, Vito Acconci, Gina Pane and all the artists of Arte Povera. Between 1975 and 1994 he taught at the Accademia di Belle Arti in Naples, one of the first universities in Italy to teach photography. In 2003 Mimmo Jodice became the first photographer to be awarded the Antonio Feltrinelli Prize, by the Accademia Nazionale dei Lincei in Rome. In 2011 he was made Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture. This was also the year of his *Les Yeux du Louvre* exhibition at the Musée du Louvre (Paris). His work is part of such prestigious collections as those of the Aperture Foundation (New York), the San Francisco Museum of Art (San Francisco) and the Philadelphia Museum of Art (Philadelphia) in the United States; the Museo di Capodimonte and the Museo Madre (Naples), and the Castello di Rivoli (Turin) in Italy; the Museum of Contemporary Art (Wakayama) in Japan; and the Maison Européenne de la Photographie and the Bibliothèque Nationale (Paris) in France. Galerie Karsten Greve has represented Mimmo Jodice for the past 20 years. He lives and works in Naples.

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Mimmo Jodice

Attesa, Opera n. 4

2004

Carbon print on cotton paper

100 x 100 cm

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

© Studio Mimmo Jodice, Naples

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MIMMO JODICE

ATTESA

Opening on Saturday, June 3rd 2023, 5pm to 7pm
03.06. – 17.07.2023

Galerie Karsten Greve is pleased to present *ATTESA*, a solo show by the Italian artist Mimmo Jodice, showing works from his most recent project *Attesa* (Waiting). This selection is complemented by photographs from the *Natura* (Nature) series.

Mimmo Jodice explores the world that surrounds us, lingering on the thresholds of a time undefined. In his black and white photographs, past, present and future intertwine, abandoning all spatio-temporal markers to reach a dimension suspended between what is real and what only seems real. *Attesa*, his latest project, is the culmination of the research which the artist has been engaged in since the late 1980s, when he chose to forego the human form. From that moment on, and for over 30 years, time and experience have been the focus of his research.

Mimmo Jodice sees the *Attesa* project as not just a subject or method of investigation, but rather as a way of transforming the very idea of photography into an intellectual and artistic practice, imbued with all the poetic sensibility of the artist. In a world that no longer sleeps, he dwells on the awareness of time. Rows of waiting chairs, open windows, shadows, here only for a brief instant, sublime in their fugacity. A sense of waiting is present in every facet of the works shown, from the actual taking of the photograph to the subject: patiently waiting for the perfect light before clicking the shutter, waiting for the desired balance of detail and nuances in the dark room. The waiting that is apparent in the subjects themselves – empty chairs, deserted streets, open windows, desolate urban labyrinths.

Attesa. Opera 4 (2004) appears frozen in the moment. Outside of time, in the rhythm of the horizontal rows of chairs, the composition teeters on abstraction - calm and unagitated. Oblivious to the passage of time, the artist resounds with the peace and silence emanating from it. Empty rows of chairs, the only sign of a presence - from the past or perhaps from the future. The tension between this silence and the waiting for something unknown has reached a peak, intensified by the absence of reference points, which also forcing us to slow down and *wait*.

One of the greatest photographers of his generation, Mimmo Jodice is constantly reinventing photography, helping to free it from the boundaries of purely documentary interpretation and emphasize its representative potential. For *Attesa*, Jodice chose to use carbon printing; the first photographic process not to use silver. Patented in 1855 by Louis-Alphonse Poitevin and known to be extremely stable, it was the most widely used process in the nineteenth century.

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This technique enables Jodice to obtain highly contrasted images which offer absolute clarity, thus transforming the camera into what he calls “*a time machine*”. “*What was I thinking before I lost myself in looking?*” Fernando Pessoa’s words give us the greatest freedoms; the freedom to look but most of all to see and to feel the time passing, as it lightly makes its presence felt to anyone who attempts such an exercise.