

ANDREA JEMOLO
PLACES OF MY ART

PHOTOLOGY ONLINE GALLERY
4 March - 31 May 2024

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DOSSIER DE VENTE

We are proud to present a retrospective of photographic works by Andrea Jemolo, his first online3D exhibit and featured on Photology Online Gallery from 4 March to 31 May 2024. The exhibition highlights Jemolo's most relevant places of interest in his heart, as far as architecture, art and archeology are concerned. **Archeological archives, Pompei, The Walls of Rome, Mona Lisa, Eur, Gibellina, Museums & Archistars.** The first series are presented in a straight line or as a mosaic composition. Each photograph is mainly produced as a digital print in a 60 x 40 cm format and framed in acrylic type frame. A zooming down to the original displayed Mona Lisa at the **Louvre**, is featured on a large wall, as sizes vary from a 250 x 180 cm to the actual format of the original framed painting by **Leonardo da Vinci**. A striking location stays forever in Jemolo's heart: Gibellina, Sicily. In this part of Italy after a dramatic earthquake **Alberto Burri** covered ruins of the old city with cement realizing one of the largest land art pieces ever: "Cretto di Burri". An entire room is dedicated to the series Museums & Archistar presenting works by major international architects such as **Tadao Ando (Punta della dogana), Richard Meier (Ara Pacis), Zaha Hadid (Maxxi)** and others. All these last works, including the 3 Mona Lisa pieces, are realized in Dusseldorf, Germany by the iconic photo-lab Grieger GmbH.

Andrea Jemolo

MAXXI (Zaha Hadid) IV, 2009

Digital print, Kristal Diasectype

cm 180 x 228,5

Titled, signed and dated on verso

Edition 1 of 3 + 1 A.P.

Wooden frame, cm 187 x 235,5 x 4

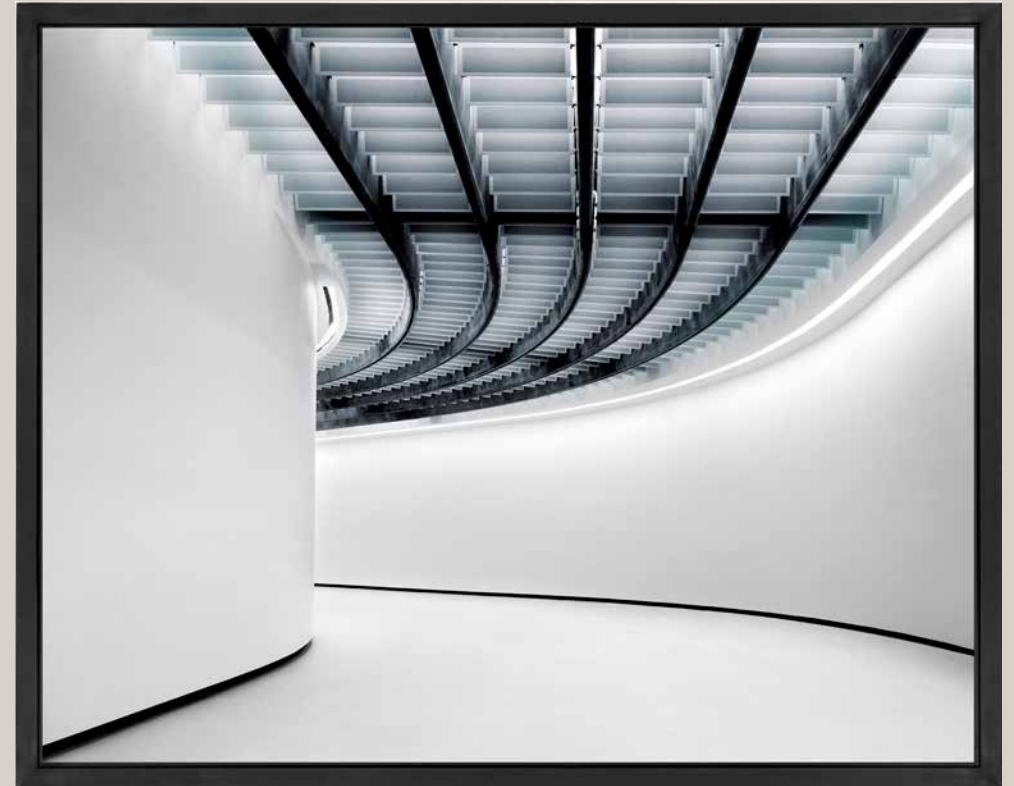
With a certificate of authenticity by Andrea Jemolo, Roma

€ 20.000

May be subject to local taxes

@Andrea Jemolo

JEM001DLE



Andrea Jemolo

MAXXI (Zaha Hadid) VII, 2009

Digital print, Kristal Diasectype
cm 150 X 117

Titled, signed and dated on verso
Edition A.P. 1 of 1 + 1 A.P.

Wooden frame, cm 157 x 124 x 4

With a certificate of authenticity by Andrea Jemolo, Roma
€ 9.000

May be subject to local taxes

@Andrea Jemolo
JEM002DLE

The **MAXXI** – The “National Museum of 21st Century Art” designed by Zaha Hadid, is Rome’s national museum of contemporary art and architecture. As Hadid has stated, the museum building “is not a container-object, but rather an art campus” where currents and paths overlap and connect to create a dynamic and interactive space. The continuity between the various spaces, without any of the divisions or interruptions dictated by the presence of walls, makes it a suitable venue for any type of exhibition. As one enters the atrium, the project’s main elements are immediately apparent: curved concrete walls, the suspended black staircase, an open ceiling capturing natural light. Zaha Hadid used these features to convey “a new fluid type of space consisting in multiple perspective points and fragmented geometries, designed to represent the chaotic fluidity of modern life.” **The construction of the MAXXI is documented on the website with photographs of the building site, from the initial stages up to the completion of the building.**



Andrea Jemolo

PUNTA DELLA DOGANA (Tadao Ando) II, 2008

Digital print, Kristal Diasectype

cm 118,2 X 150

Titled, signed and dated on verso

Edition 1 of 3 + 1 A.P.

Wooden frame, cm 125,2 x 157 x 4

With a certificate of authenticity by Andrea Jemolo, Roma

€ 9.000

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@Andrea Jemolo

JEM003DLE

The Punta della Dogana (Customs House) is a triangular-shaped complex that rises in an area of Venice by the same name lying between the Grand Canal and the Giudecca Canal. The project that restructured the building transforming it into an exhibition space was designed by the famous Japanese architect Tadao Ando (2006): it retains the characteristic warehouse layout but introduces a full-height structure with a square concrete base in a barycentric position – one of Ando's signature features – thereby creating a sort of cubic courtyard that serves as the focal point of the exhibition itinerary. This develops on two levels, until it reaches the pinnacle of the building where the Tower of Fortune, with its characteristic golden globe, rises.

Yet again, for the Punta della Dogana renovation project I was able to photograph the restoration work from its commencement/construction site, all the way through to its completion.



Andrea Jemolo

ARA PACIS (Richard Meier) I, 2005

Digital print, Kristal Diasectype

cm 120 X 158

Titled, signed and dated on verso

Edition 1 of 3 + 1 A.P.

Wooden frame, cm 127 x 165 x 4

With a certificate of authenticity by Andrea Jemolo, Roma

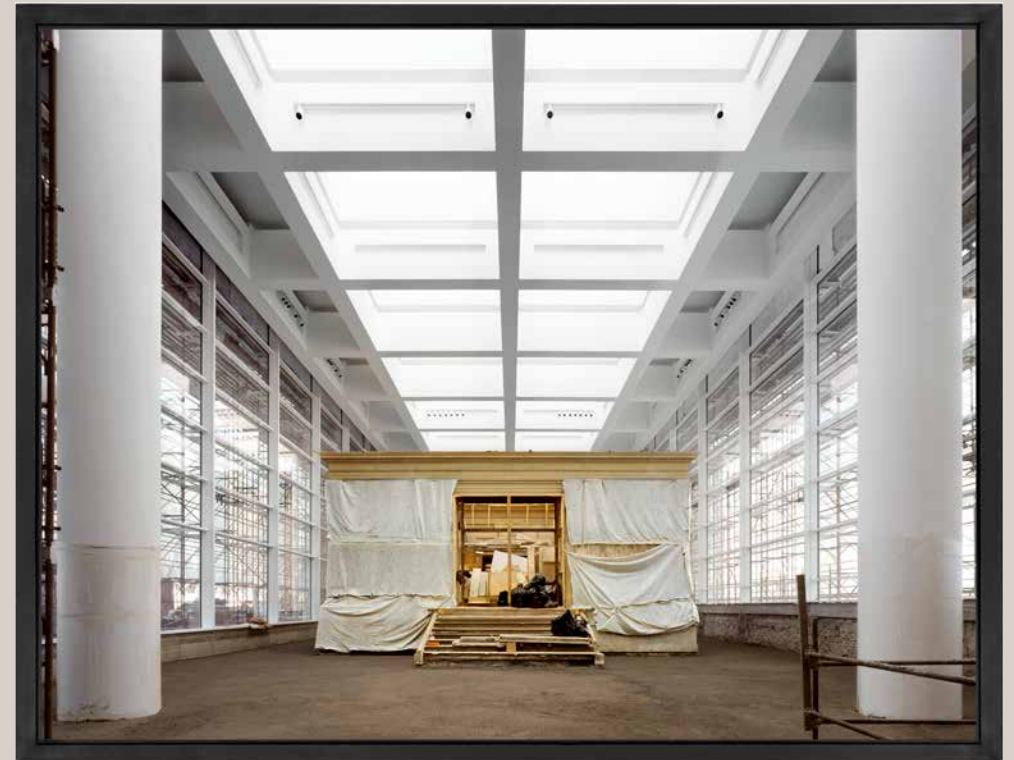
€ 9.000

May be subject to local taxes

@Andrea Jemolo

JEM004DLE

The **Museo dell'Ara Pacis (Museum of the Ara Pacis)** was inaugurated in 2006 and houses the Ara Pacis Augusti (9 B.C.). It was the first major architectural urban project carried out in the historic centre of Rome after the fall of the Fascist regime. Designed by American architect Richard Meier, it is built in steel, travertine, glass and plaster. Large glass surfaces allow the visitor to admire the monument in ideal light conditions. The museum space is designed so as to modulate the light/shadow contrast, particularly in the first two rooms of the building: a first area, the entrance gallery, has limited direct natural lighting and leads to the central pavilion. The latter houses the Ara Pacis and is flooded with natural light which filters in through 500 square metres of glass: this results in uninterrupted continuity with the outside world and favours silence, thereby allowing a fuller appreciation of the monument. The tranquillity and silence allow one to appreciate the slow rhythms of the decorative motifs and to admire the bas-reliefs on either side of the altar depicting a procession of high priests and members of the imperial family.



Andrea Jemolo

SANTO VOLTO DI GESÙ (Sartogo A. A.) I, 2006

Digital print, Kristal Diasectype

cm 115 X 150

Titled, signed and dated on verso

Edition 1 of 3 + 1 A.P.

Wooden frame, cm 122 x 157 x 4

With a certificate of authenticity by Andrea Jemolo, Roma

€ 9.000

May be subject to local taxes

@Andrea Jemolo

JEM005DLE



Andrea Jemolo
MONNA LISA I, 2011

Digital print, Kristal Diasectype
cm 180 x 228,5

Titled, signed and dated on verso
Edition 1 of 3 + 1 A.P.

Wooden frame, cm 187 x 235,5 x 4

With a certificate of authenticity by Andrea Jemolo, Roma
€ 20.000

May be subject to local taxes

@Andrea Jemolo
JEM006DLE

– Mona Lisa at the Louvre – The photography of Andrea Jemolo strike viewers immediately for their technical perfection, and balance between the vividness of the image itself; making them very appealing for large publications of architectural magazines as well as catalogs and collectors.

An visual impact that can sometimes be overpowering, so much so that I have even asked myself if this meticulous pursuit of perfection is not an attempt from a photographer to obscure, who creates not so much images, but rather, representations of ideas, expressed through images: a good example of this is his photograph of the “Mona Lisa” that is, Mona Lisa by Leonardo da Vinci at the Louvre Museum. A photograph that I call “The ‘Mona Lisa’ at the Louvre” to distinguish it from the painting. In the first instance we see the painting by Leonardo in its recent move to a room specially renovated in a museum in Paris: what we are observing is therefore not a reproduction of the “Mona Lisa,” as it might appear on a book or a catalogue dedicated to Leonardo, and even a snapshot of the life of a museum, in fact, the room is empty.

The image stands out for the elegance of its proportions, that “malgré” the sponged wall plaster, reflects the Italian humanism in which the Mona Lisa is one of the symbols.

In addition, the light source seems to come from the skylight, which, as noted firstly by Claudio Strinati, appears to be a literal quotation from another work of Leonardo's Last Supper or Milanese.

Voluntarily or not, the quote is the first move on the chessboard of a complex representation and, as we shall see, brings into play the relationship between container and content, and its meaning, but immediately asks us to address the spatial hierarchy.

The space and its representation form an anthropological site, so to speak. It is there that our ideas unfold. In the case of a museum it's the relationship with the past, and specifically with the tradition that we feel most illustrious, even the most famous work of the great man like Da Vinci.

In fact, here in hindsight, the surprise is the second move: the Mona Lisa is absolutely alienated. It's disproportion too easy to even stigmatize: while the rules of polite conservation provide a clear differentiation between the ancient and the modern object, which shall retain any customer or buyer at the time of Leonardo, but also the subsequent, would never remotely thought or even imagined fixing an oil painting on a wood panel by the modest size of 77 to 53 cm in a room so oversized.

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Andrea Jemolo
MONNA LISA II, 2011

Digital print, Kristal Diasectype
 cm 150 x 116,7

Titled, signed and dated on verso
 Edition 1 of 3 + 1 A.P.

Wooden frame, cm 157 x 123,7 x 4

With a certificate of authenticity by Andrea Jemolo, Roma
 € 8.000

May be subject to local taxes

@Andrea Jemolo
 JEM007DLE

Even Napoleon, who as a "grandeure" was not afraid of rivals, when removing from the Louvre to put it in his apartment, hung the "Mona Lisa" in his bedroom and certainly not in a ceremonial hall. The contextualization of works of art is a drama of our time, as suggested by Jean Claire in his "The winter of Culture" while describing the current situation of the "Madonna del Parto" by Piero della Francesca. This religious image dedicated to birth and fertility, was in a cemetery chapel- a fact that speaks volumes about the relationship of peasant life in death - was, a few years ago, detached from its original location, moved to a Fascist-style school, and protected by a glass under a weird lighting effect with a total tropical aquarium.

As a whole, the French scholar pointed out, while in European society the average life expectancy is very long, but the birth rate, which is dedicated to the painting of Piero, has virtually collapsed into becoming negative numbers. However, in our case, thanks to the lighting used in the room, lights partially natural or artificial, also added to Jemolo - the disproportion between the "Mona Lisa" and the environment emerges from the evidence in a delicate photography, which invites you to not get caught by its virtuous fury. Just the lack of morality makes Jemolo a unique artist - think of his wonderful photographs of urban suburbs

- he refers rather to a sense of ethics in the photograph "The 'Mona Lisa' at the Louvre" invites you to explore more of the space represented, and understand its functions. To get to the third move one must then cross over with light feet into consciousness theory, which in turn suggests as a representation but also refers to the image visible to the invisible, in its various manifestations - and pardon the oxymoron. The first thing invisible, the most trivial, are the visitors who would be dedicated to it and designed the great hall.

Overall pushing and pushing against the current cultural policies that shape the democratisation of culture that corresponds to accommodate as many paying guests as possible: this is the function of the unlimited chamber. Anyone who has been to the Louvre may have realized how, in front of the Mona Lisa there is always a mob of people, usually rather agitated, to the point of thinking that the invisible, the audience, become the visible, the picture in invisible - invisibility confirmed by the thick glass balustrade protecting the work. Does the painting have to disappear to become a superstar of the International museum? This point is the acrobatic twist of modernity - the democratization of culture risks its disappearance from the visible -, spatial representation is in

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"The ' Mona Lisa ' at the Louvre " by Jemolo, in the poignant smallness of the painting with respect to the environment, the strength with which, thanks to the light, the picture emerges, however, standing out as a thumbnail, or perhaps even more sadly, as a person who is moving away. " Adieu ! "Joyful graphs from study centres and the economy of the culture chastise the Italian museums that are not selling as many tickets as the Louvre. The crowds of visitors, who thronged the face of the Mona Lisa, have come through with sovereign disregard in the so-called Italian Gallery of the museum in Paris. There are many other preserved masterpieces that certainly are not inferior in importance compared to DaVinci. They are paintings that form the fabric that is woven wire between the wires, the same Gioconda: its historical and artistic context, socio- cultural, which adds the perception of Italian art in France. Although this fabric, the Italian gallery, is at risk.

In " The ' Mona Lisa ' at the Louvre " some of these paintings form a horseshoe around the painting by Leonardo, and the risk they run is returned with intriguing skill in the fifth move: clearly visible in the image, yet at the same time they are unrecognizable and therefore invisible in the representation. The picture inside the picture is not new, and this time you could also think of a quote, perhaps the most fitting would be " Las Meninas " by Diego Velasquez, where, however, the pictures above

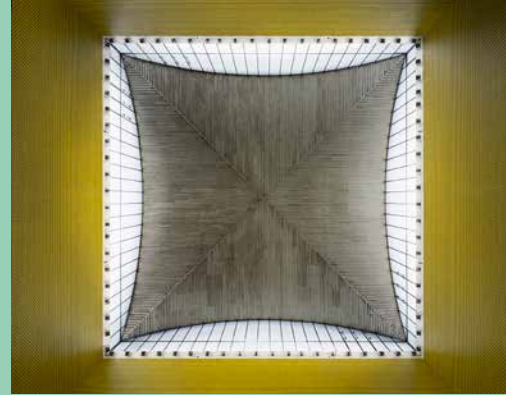
are not recognizable, but mostly because it is a painting that reflects on representation and the role that this plays in the visual work, its subject, the spectator.

We are at the end of the match: the elegance of the proportions of " The ' Mona Lisa ' at the Louvre " is the surface where the image is divided into a fine representation of tension, balance and swirling recklessly in unstable imbalance. Its subject is the extrinsic resettlement of a famous painting, the inherent and representative, new museums, our relationship with the past. The works, all the ones we see in the photograph and not just the " Mona Lisa ", enter into an architectural and social context where they are in the balance.

It is a ancient uncertainty, the culture that is always in danger of disappearing: the photograph of Jemolo gives a simple yet exact representation of this dilemma in the contemporary age, with his vertigo, its risks, its aesthetic effusions and its ill-concealed hope.

As the columns of the temple of Capitoline Jupiter, Apollo, Venus and Minerva today are part of the most beautiful churches of the Roman Baroque, works of the past today are likely to be metabolized by what they contain, as shown by the Leonardo skylight placed over the " Mona Lisa " and rightly seized by Jemolo. Sixth move, "the work of art c'est moi," says the press of the contemporary museum. Checkmate.

Luca Del Fra



The **Palazzo dei Ricevimenti e dei Congressi** (Congress and Reception Palace) designed by Adalberto Libera is one of the landmark buildings in Rome's EUR district. Combining modern lines and classic taste, its sharp architectural contours, clean forms and refined designs make it a significant example of rationalist architecture. The Reception Hall is a cube measuring 45 metres per side; the staircases and galleries are adjacent to the cube's internal walls with a low cross vaulted roof. The building is completed by the Congress Hall, a spectacular terrace with hanging gardens and an open-air theatre. The atrium of the Palace, now known as "Foyer Kennedy", is decorated with a fresco painted by Achille Funi in 1943 and entitled "All roads lead to Rome", while Gino Severini's "Agriculture Frieze" decorates the rear atrium.

Andrea Jemolo

EUR I, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 55,6 x 73 x 3,4

With a certificate of authenticity by Andrea Jemolo, Roma

€ 2.750

May be subject to local taxes

@Andrea Jemolo

JEM009ZLE



Andrea Jemolo

EUR II, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

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JEM010ZLE



Andrea Jemolo
EUR III, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
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Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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JEM011ZLE



Andrea Jemolo
EUR IV, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
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JEM012ZLE



Andrea Jemolo

EUR V, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 55,6 x 73 x 3,4

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JEM013ZLE



Andrea Jemolo

EUR VI, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 55,6 x 73 x 3,4

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JEM014ZLE



Andrea Jemolo

EUR VII, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4

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JEM015ZLE



Andrea Jemolo

EUR VIII, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 55,6 x 73 x 3,4

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JEM016ZLE



Andrea Jemolo

EUR IX, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 55,6 x 73 x 3,4

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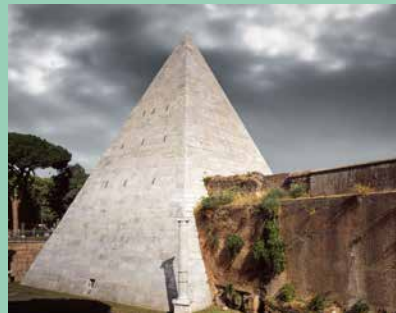
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@Andrea Jemolo

JEM017ZLE



Walls. Le Mura di Roma (The Walls of Rome) – Rome, Treccani, 2018 – In carrying out this photography reportage – the first since the one led by English archaeologist J. H. Parker's team during the second half of the 19th century – I constantly tried to focus on two aspects: photographing the monument and investigating its relationship with the city – which varies according to the area of the city crossed by a particular stretch of the wall. I was aware of a strong and basic difference between the conditions I was working in and those experienced by the photographers who worked for Parker: today the city often closes up every single space so that I found myself frequently engaged in close combat with "the walls": they were the subject. But in many parts the walls open up, leaving space for the contemporary city and here the sudden relativity of their dimensions gives them an element of abstraction. The photographs also document the dialogue of the ancient walls with some major examples of Rome's modern architecture: the council houses of San Giovanni, the thin strip between the Corso Italia viaduct and Via Campania, Porta Maggiore and the water tank building built in 1935 by engineer De Vico, and finally as they stretch towards the immense structures of industrial Rome and its landmark, the Gasometer.



Andrea Jemolo

WALLS I ,2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 55,6 x 73 x 3,4

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@Andrea Jemolo

JEM018ZLE



Andrea Jemolo

WALLS II, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 55,6 x 73 x 3,4

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JEM019ZLE



Andrea Jemolo
WALLS III, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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JEM020ZLE



Andrea Jemolo
WALLS IV, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 6 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
With a certificate of authenticity by Andrea Jemolo, Roma
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May be subject to local taxes

@Andrea Jemolo
JEM021ZLE



Andrea Jemolo
WALLS V, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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@Andrea Jemolo
JEM022ZLE



Andrea Jemolo
WALLS VI, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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May be subject to local taxes

@Andrea Jemolo
JEM023ZLE



Andrea Jemolo
WALLS VII, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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@Andrea Jemolo
JEM024ZLE



Andrea Jemolo
WALLS VIII, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
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Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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@Andrea Jemolo
JEM025ZLE



Andrea Jemolo
WALLS IX, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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@Andrea Jemolo
JEM026ZLE



Andrea Jemolo
WALLS X, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
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Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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@Andrea Jemolo
JEM027ZLE



Andrea Jemolo
WALLS XI, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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May be subject to local taxes

@Andrea Jemolo
JEM028ZLE



Andrea Jemolo
WALLS XII, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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€ 2.750
May be subject to local taxes

@Andrea Jemolo
JEM029ZLE



Andrea Jemolo
WALLS XIII, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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JEM030ZLE



Andrea Jemolo
WALLS XIV, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
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JEM031ZLE



Andrea Jemolo
WALLS XV, 2017

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 55,6 x 73 x 3,4

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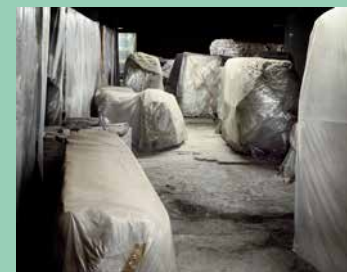
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@Andrea Jemolo
JEM032ZLE



SAFEBOX, Roma 2016



Andrea Jemolo
SAFEBOX I, 2016

Archival pigment print on Hahnemühle Fine art Baryta
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JEM033ZLE



Andrea Jemolo
SAFEBOX II, 2016

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Andrea Jemolo
SAFEBOX III, 2016

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JEM035ZLE



Andrea Jemolo
SAFEBOX IV, 2016

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JEM036ZLE



Andrea Jemolo
SAFEBOX V, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 59,4 x 42
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 73 x 55,6 x 3,4
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€ 2.750
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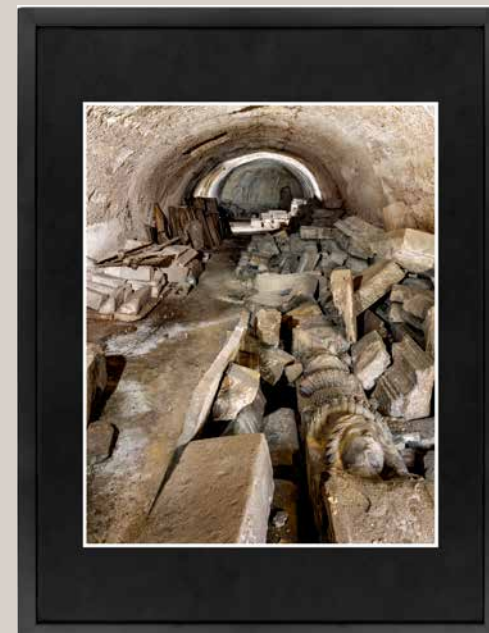
@Andrea Jemolo
JEM037ZLE



Andrea Jemolo
SAFEBOX VI, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 59,4 x 42
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 73 x 55,6 x 3,4
With a certificate of authenticity by Andrea Jemolo, Roma
€ 2.750
May be subject to local taxes

@Andrea Jemolo
JEM038ZLE



Andrea Jemolo
SAFEBOX VII, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 59,4 x 42

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 73 x 55,6 x 3,4

With a certificate of authenticity by Andrea Jemolo, Roma

€ 2.750

May be subject to local taxes

@Andrea Jemolo
JEM039ZLE



Andrea Jemolo
SAFEBOX VIII, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 59,4 x 42

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 73 x 55,6 x 3,4

With a certificate of authenticity by Andrea Jemolo, Roma

€ 2.750

May be subject to local taxes

@Andrea Jemolo
JEM040ZLE



Andrea Jemolo
SAFEBOX IX, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
With a certificate of authenticity by Andrea Jemolo, Roma
€ 2.750
May be subject to local taxes

@Andrea Jemolo
JEM041ZLE



Andrea Jemolo
SAFEBOX X, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
With a certificate of authenticity by Andrea Jemolo, Roma
€ 2.750
May be subject to local taxes

@Andrea Jemolo
JEM042ZLE



Andrea Jemolo
SAFEBOX XI, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
With a certificate of authenticity by Andrea Jemolo, Roma
€ 2.750
May be subject to local taxes

@Andrea Jemolo
JEM043ZLE



Andrea Jemolo
SAFEBOX XII, 2016

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
With a certificate of authenticity by Andrea Jemolo, Roma
€ 2.750
May be subject to local taxes

@Andrea Jemolo
JEM044ZLE



Andrea Jemolo

CRETTO I, 2008

Archival pigment print on Hahnemühle Fine art Baryta

cm 42 x 59,4

Titled, signed and dated on verso

Edition 1 of 7 + 2 A.P.

Matt black lacquer frame, cm 55,6 x 73 x 3,4

With a certificate of authenticity by Andrea Jemolo, Roma

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The **Grande Cretto** (Great Crevice) is a site-specific land art work created by Alberto Burri between 1984 and 1989 on the site where the old town of Gibellina – which was completely destroyed in 1968 by the earthquake that devastated the Belice region – used to stand. Burri has designed an enormous work which, retraces and is spread over the streets and alleys of the old city: the “Cretto” stands directly on the rubble of the city. Burri recounts his first visit: “A winding road, burnt by the sun and winds, meanders [...] until it leads us, after miles of desolate human absence, to a pile of ruins [...]. I almost felt like crying and immediately hit on the idea. [...] we will compact the rubble, reinforce it properly, and make an immense crevice with concrete so that it can remain as a perennial memory of this disaster.”



Andrea Jemolo
CHIESA MADRE, 2010

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
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JEM046ZLE



Andrea Jemolo
POMPEII I, 2015

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
With a certificate of authenticity by Andrea Jemolo, Roma
€ 2.750
May be subject to local taxes

@Andrea Jemolo
JEM047ZLE



Andrea Jemolo
POMPEII II, 2015

Archival pigment print on Hahnemühle Fine art Baryta
cm 42 x 59,4
Titled, signed and dated on verso
Edition 1 of 7 + 2 A.P.
Matt black lacquer frame, cm 55,6 x 73 x 3,4
With a certificate of authenticity by Andrea Jemolo, Roma
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COLOPHON

Exhibition

4 March - 31 May 2024

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Davide Faccioli

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Photology Online Gallery

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