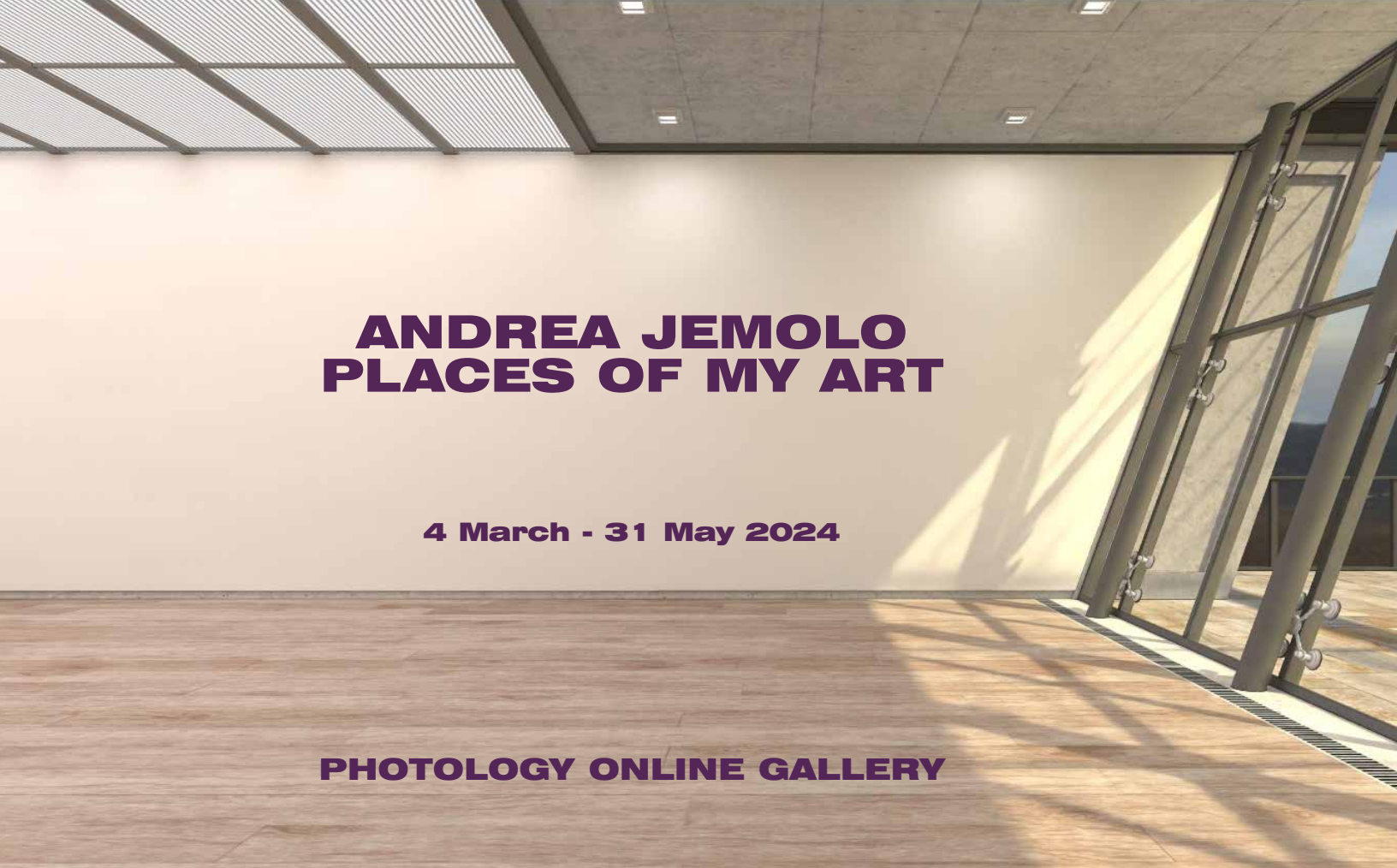




ANDREA JEMOLO PLACES OF MY ART

4 March - 31 May 2024

PHOTOLOGY ONLINE GALLERY



ANDREA JEMOLO > PLACES OF MY ART

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 is concerned. **Archeological archives, Pompei, The Walls of Rome, Mona Lisa, Eur, Gibellina, Museums & Archistars.**

The first series will be presented in a straight line or as a mosaic composition. Each photograph will be 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**, will be 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 will be 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...



Andrea Jemolo, *MAXXI (Zaha Hadid) VII*, 2009
@Andrea Jemolo

FOTOGRAFIA E SACHLICHKEIT

There are places and buildings that “belong “ to some photographers. Not that others can’t photograph them successfully, but sometimes there is an eye that sees conditions associated with particular places with a special vision, or with a different level of tension than another. It’s a feeling that you get when viewing the unforgettable photographs of the Modena cemetery built by Louis Ghirri and published on the number 38 Lotus International, or certain images of Richard Pare of the “ruins “ of the monuments of Russian constructivism that we find in the books of Jean -Louis Cohen. Or that we distinguish, in extreme cases, in the relationship between some American Modernists and the work of photographers such as Julius Shulmann and Ezra Stoller . The photographs in this case no longer appear as just documents of the designers’ work, but as an integral part of the perception of the structural portrait, and the photographers are a kind of co-author, co-responsible for the way in which the world will look at those buildings. This applies to architecture, and also to cities. The Bologna that we have in our vision is not so much reality, but the purified version “ artfully “ made by Paolo Monti. In the same way it is very difficult to replace the Beirut Gabriele Basilico with a more factual image that shows its actual condition, less “ riddled “ of the city. There are short, particularly astral conjunctions between photography and architecture that place a conceptual visual synaesthesia that allows us to better understand the value of both the architectural project and that of the photo. The first time I happened to associate the work of Andrea with a specific building is with Villa Malaparte . It was the late ‘80s and Jemolo had photographed a masterpiece built on assignment to Capri by Adalberto Libera (and Curzio Malaparte), in support of some illustrations for articles that would come out a few years later. For reasons of proximity and friendship I had followed Andrea’s work and approach with architecture, I appreciated the crystalline quality of his work. But the photos of Villa Malaparte hit me. If you exclude the irresistible view from a far of the top, which no one can deny, it is not easy to photograph a building, for how it’s made and its location. The pictures of Jemolo seem instead the product of someone who has found the key to a problem using absolute simplicity, both in its entirety and in those closer views. In the detail shots the photograph can almost magically “ touch “ the building and moves the vision towards an extraordinary landscape that is the true star of the architectural experience kindled by the project. Since then, while following his work, its hit me several times, recognizing this spark “ soul mates “ between photographer and work of art. Now this exhibit devoted to the images of places of art seems to pick up the traces of many of these happy concurrences between Jemolo and architecture.



Andrea Jemolo, *PUNTA DELLA DOGANA (Tadao Ando) II*, 2008
@Andrea Jemolo

Places of my art contains projects that seem to bring out the maximum photographic and architectural passions of the author, at least those located on the national territory and relatively recent. They are museum architecture, where the museum is meant not only the official exhibition space, but also the buildings (monuments?) In which the very nature of architecture is inevitably linked to the will of art: churches, libraries, and theatres, convention centres. Some works fit quite naturally with the list above. Certainly the Punta della Dogana Tadao Ando, Zaha Hadid MAXXI, the two Roman works of Richard Meier, Capitoline Museum, Charles Aymonino, MACRO Odile Decq. There are representations, for example with regard to the two last works, in which the photograph brings out the quality of the building to the naked eye, and perhaps as mere visitors, we would not have embraced. I cannot deny that in these and other cases, the images of Jemolo have helped to make me reconsider the value of a work. At the heart of the book is one of the most important and perhaps one of the works that the author is most fond of, the museum's collection Pinault at Punta della Dogana in Venice. There are several photos of the work site and the completed construction, the exterior seen from the lagoon as well as small details of the internal construction. Then you are hit with more extreme images: the vision of the great triangular mass wrapped in fabric that closes the scaffolding and detailed pictures of the great work and its skilful internal transformation: roofs blown off, tiles and bricks piled up and filed, collisions of cement "Ando style" and historic masonry, architectural pieces disassembled and reassembled as if they were Lego constructions. The two exterior photos are especially memorable; the "bow" of the Customs and the detail of the facade wear the protective cloth look like the sails of a large shipbuilding. The Ara Pacis in Rome by Richard Meier has not had an easy life. A rather long work yard, received a not entirely favourable or welcoming beginning, the mayor naively stating that he intended to demolish it. Not that it wasn't predictable: it is the first "modern" building (forgive the expression) produced in the historic centre of Rome after decades; it was the direct choice of acting Mayor Rutelli, without competition or public selections and was carried out by a foreign designer, so a little 'heavy-handed' for the professional community of Roman architects. The project was excessively and unjustly criticized, although obviously no one ever thought it would really be demolished or seriously altered. Two examples, of very different nature, now come to mind to accentuate the quality of the building: the first is the huge public success, which perhaps has multiplied the percentage of visitors to the Ara Pacis and closed the controversy; the second one comes from the rather stunning photographs by Andrea, who on the one hand shows the building at the correct scale, repositioning it in the landscape of the city, and on the other - I think the most beautiful image of the cover - unveil the soul of the original work of Meier, suspended between Le Corbusier and the modernism of the study-houses. As in the case of Villa Malaparte, even the most "historical" projects help to understand the intentions and way Andrea Jemolo works. The photos of the Palazzo dei Congressi by Adalberto Libera in fact lead us on the path to search for the absolute Sachlichkeit photography. Perhaps the opposite of that liquid photograph Jeff Wall talk about, this work seems to patiently search for absolute objectivity. As if every building had (and maybe they do) a perfectly unique point of view and the work of Andrea consists in advancing gradually and eventually capturing that vision. In many cases, this path is very clear: "portraits" of the church in front of the auditorium Meier and Renzo Piano, the views from the bottom of the two Roman Libraries, Navarro Baldeweg (the Hertzian) and King Roselli (Pontifical University Lateran), the sequence "turn" in the interiors of the building site of the MAXXI then become more excited in the flight of the ramps, the orange egg MACRO Odile Decq are the most obvious examples of this strategy, which finally produces images essential to the understanding of the project. In our world we often see in slow motion and deviations that accompany the work of an architectural photographer. Often architects themselves, consider photography as the medium that allows them to gently move away from the area of the project and get closer to that of art. The picture becomes more and more subjective, technique increasingly flexible, expressive autonomy increasingly noticeable, until the author feels enough to break away from architecture and move freely within the territory of artistic expression. Jemolo finds his freedom in the opposite direction, in the wake of an almost Calvinist loyalty to the project, to an exact representation so as to become abstract. This is perhaps the only one on this side of the Atlantic inclined to incorporate the Italian tradition, prone to a subjective view, with the purist architectural photography in the U.S., and along with him, the teachers we have mentioned above. The result, thanks to the very intense production, is a huge wealth of strategically deployed images; perhaps in the future we will fully understand and use them in their entirety.

Pippo Ciorra
April 2014



Andrea Jemolo
EUR III, 2016
@Andrea Jemolo



Andrea Jemolo
EUR IV, 2016
@Andrea Jemolo



Andrea Jemolo
EUR VI, 2016
@Andrea Jemolo



Andrea Jemolo,
EUR IX, 2016
@Andrea Jemolo

THE BLOSSOMING OF A PHOTOGRAPHER. ANDREA JEMOLO

1957 I was born in a middle-class neighbourhood of Rome.

1970 The suburbs I knew as a boy. I participated with the political group "Lotta Continua". I got up at dawn to hand out flyers in Casal Bruciato and come back with my scooter Ciao in time to get to school. It must have been at that time that I fell in love with that particular Urban Architecture made of concrete, large spaces, unexpected openings to the Agro romano. I love the city; actually, I love the dimension of the underground subway, the cement and the soccer fields, the merging of old and new. The neighbourhoods and buildings that are created. I know that is not politically correct, I understand and share the concern for the overuse of land, but I have always been attracted to the size of the working-class city, its social life, large ribbon windows, opportunities and freedom, even in the anonymity of large cities. Even the chaotic ones in the Southern part of the world.

1971 First there was the Leica and Hasselblad and years later the Sinar. The camera model that defines the period of a photographer in the same way the technique defines an artist.

All of these 3 cameras, are quite slow, however, for me the image quality has always been more important than the speed.

1972 It's been a very long journey. In the seventies, I went to political demonstrations. A slingshot in my pocket and a Leica around my neck. Then I would run the newspaper editors. Faces of young blossoming woman, linked marches, helmets and scarves to cover their faces. However, at the same time, I was searching for more photography. What is photography? The excitement of the latent image that emerges in the trays in the darkroom. The charm of old prints, the preciousness of the gelatin silver, small panes of glass, the Nadar.

1978 I published a book for Savelli called "Mettiamo tutto a Fuoco" the subtitle is "manual of subversive photography". The inspiration is that of Gilardi, photography, as science, as sociology, is not neutral. It depends on what you see, or what you want to see. And 'this is the critical culture that we formed us those very critical times.

Now we are in the generation of pageantry, and it seems that no one cares anymore about the thin line between the true and false. Instead, I'm still interested, not only in the sense of the true and false, but also in the development of a point of view, because if the point of view is clear, photo manipulation is authentic or can be authentic. With this digital photo manipulation (which was always there) becomes a very important issue. But I will get back to that.

So, in "Mettiamo tutto a Fuoco" there is a sequence of photos by Robert Capa; a militiaman in a Spanish Civil War who died, then there is the same militiaman in the trenches.

It's obvious that this was a "set up" of Capa. This does not detract from the greatness of photojournalism by Robert Capa, who died in Indochina, hit by a bullet while documenting the anti-colonial war.

1979 I continued working in photojournalism and especially travel photography. And continued to research the past. But the contemporary photographers that fascinated me the most were Fontana, Ghirri, Giacomelli, Gioli, Cresci. Experimentalism, poetry, color, stillness, landscapes. Later on I organized an exhibition at the National Art Gallery in Moscow, the Pushkin Museum, with their photographs. Meanwhile, my camera lens turned more and more to locations, I began to exclude people from my images. Constructivist architecture in Moscow. I liked to look for livelihood, council homes designed by Malenkov in the outskirts of the giant city, traveling on the subway, deciphering the map to get off at the right stop.

1980 By the early eighties, it was already clear what I wanted to do. My passion for art and architecture was stabilized. And shooting time is lengthened in the studying scenes. The theatre of walls and stones, stairs, halls, windows and doors, altars, frescoes, ceilings, pinnacles and dormers. Artificial light and natural light. Weather and sunrays to determine the right moment. Considering the ambiguity of the photograph, hovering between documentation and artistic creation, for a time I leaned more towards documentation. I was looking for objectivity. Maybe I had lost sight of the teaching of Ando Gilardi: photography is not objective; it is never a faithful reproduction of reality. Objectivity is created. Among other things, the human eye sees in a way, the photographic lens in another. The camera is essential to reproduce the visual perception of the eye's image.

1981 Maybe there is a turning point in my choices. I went to Angola as a photojournalist. To do my job I would have to point the lens at emaciated bodies or mutilated, children with stumps for legs, having stepped on landmines. I was not moved. I never looked at them again and I never showed my pictures of Angola.

Like I said, I followed my path of passion for architecture and art. Another debt of gratitude is to Gabriele Basilico. On Via del Vantaggio; there was at one time, a gallery, AAM (which has since moved). Turning, I saw featured photos of "Portraits of Factory," I went and looked for a long time at this beautiful exhibit. At this point we are in 1981, Basilico was not yet famous but Francesco Moschini, the gallery owner who is also an architect, had noticed his novelty and greatness. I was left very impressed.

- 1982** The Leica was a gift; the Hasselblad bought second hand, the purchase of the Sinar was an adventure in Switzerland, where it is produced. At that time there was a very low allowance for the export of lire, I took a train trip with the money hidden in my trousers, in my luggage, and in the place of film rolls. A 10 x 12 plate camera with a tripod stand and pump to shoot without shaking, and the possibility of a long exposures, the vertical rocker to straighten the lines that narrow towards the top.
- 1996** I lived for several months in Cairo and I hold precious memories, the chaos of the markets, the jumble of the city of the dead, the layering of civilization, from the Pharaohs to the Koranic schools, construction of modern Zamalek, a residential district in an island on the Nile. Even in the art I have a fondness for cities with the construction of Umberto Boccioni and photo dynamism of the two Bragaglia brothers.
- 1999** Soon after came the series of sculptures by Bernini in the Galleria Borghese, Roman statues in the National Museum of Ancient Art in Rome (then also at the Planetarium), Marcus Aurelius in the Campidoglio, the Medici Chapels Michelangelo's Moses and St. Peter in Chains, Prisoners. The subjectivity in this series is pushed to the extreme, but yet exposes the incredible softness of the bodies of Bernini, the solemnity of Marcus Aurelius, the realism of the Roman boxer, the texture of the drapery in the Roman garments, the strong sensuality of Buonarroti.
- 2003** The outskirts of Rome are almost always represented through a veil of sadness, hardship, poverty, and living on the edge. I have proposed a different opinion, reading it as I do with the works of great architects, with the objectivity which I spoke of before, which is not the product of only one eye, but the study of what he who builds wanted to say.
- The suburbs, on the other hand, are no longer those of the fifties or even seventies. Young families now go there to live; I encountered them while I was setting up a tripod. They are happy with their independent life beginning there, the comfort, the space, and the decoration of the new districts, near shopping centres. Although sometimes unhappy, especially with the transport services. The photographs show a machine-like production, neat and very anonymous. Buildings without character and without consideration of the particularities of locations, recognized by the manufacturer and not the architect. It's an entire dimension focused on interiors.
- Small private forts sprawled out of brick curtains. No design of the city, in contrast to the historical suburbs with a strong sign of social housing, from Tiburtino III to Tuscolano in Tor Bella Monaca and Corviale, through the Casilina, Val Melaina, Tufello, Spinaceto.
- Where instead there is the utopia of the common good, public spaces, winds through the courtyards and utilities (never built, in fact remained utopia), is intertwined with the Roman aqueducts, behind where the builders always camped out in the capital, in the past urbanized peasants or herdsmen, today, immigrants.
- 2006** I said that the photo of the construction site stops the fleeting moment, reveals what you will never see again. But the work on the construction site also allows you another thing, seen very clearly in the series on the MAXXI in Rome and Punta della Dogana in Venice, the Ara Pacis in Rome. Lets us tell a story of changing object, which then takes form: in the yard a lot more than in the picture, enter light, coldness and water. As in the image on the imprint of cement of Zaha Hadid in Rome or that of the Dogana in Venice, with tarps of the scaffolds swollen by the wind, like sails ready to take to the sea.
- 2024** "Places of my art" show how time is essential, the time during which internalizes a situation, an atmosphere, is outlined in you the image inside you, that you want to show to others. There is also the fleeting moment, of course, the situation unique to embrace. The bigger cameras have always accompanied the bigger objects of my interests, bigger and bigger objects. Sculpture, architecture, cityscapes, landscapes, skylines devastated by architectural sites.

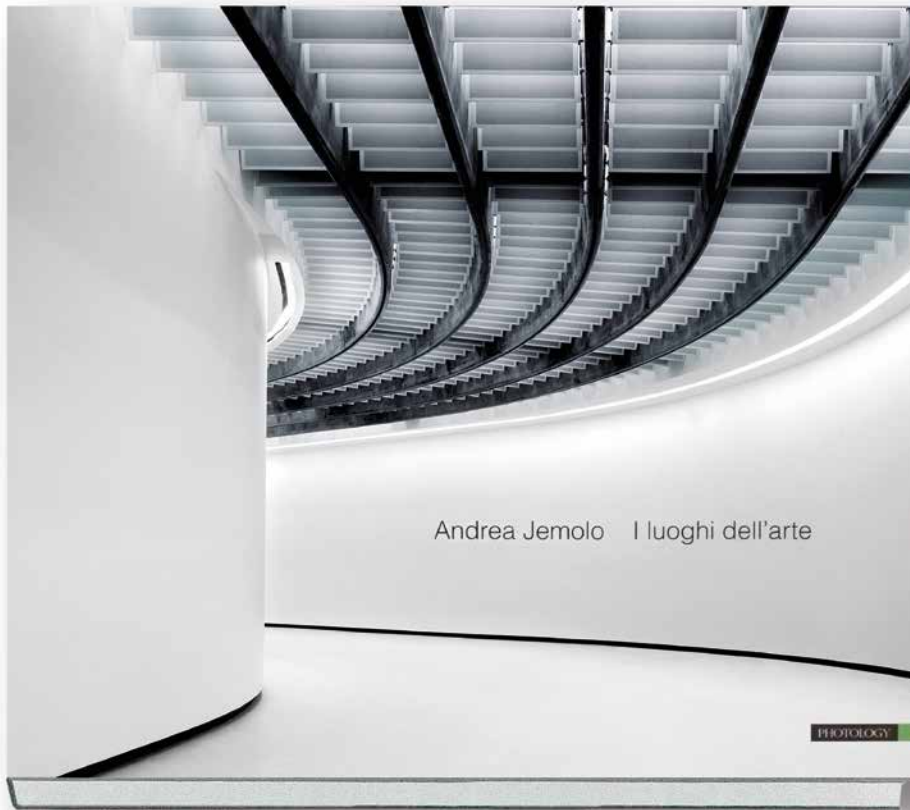


Andrea Jemolo, *POMPEII I*, 2015
© Andrea Jemolo



Andrea Jemolo, *POMPEII II*, 2015
© Andrea Jemolo

CATALOGUE OF THE EXHIBITION



ANDREA JEMOLO

I luoghi dell'arte

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LECTIO MAGISTRALIS | ANDREA JEMOLO

<https://www.youtube.com/watch?v=L0mZNpVldrg>

PHOTOLOGY ONLINE GALLERY

One trait which may characterize Photology in its 31 years of activity is the ability to evolve and keep up with the times. An adaptability allowing the Photology organization to open more than 350 photo-art exhibitions worldwide, collaborating with international artists, archives, foundations, galleries, curators, collectors, Museums and Universities. The Photology logo towered over various self owned galleries worldwide: Milan Via Moscova (1992- 2015); Cortina Corso Italia (1992- 1995); London Covent Garden (1997-2000); Bologna Villa Impero (2000-2003); Paris Hotel de Ville (2007); Pueblo Garzón, Uruguay (2015-2020); Noto Tenuta Busulmone (2013-ON). With the creation of Photology® Online Gallery, we have now chosen a new exhibiting concept, actualizing the traditional physical gallery space to a 3D virtual experience. Since September 2020 commercial exhibitions produced by Photology are entirely and uniquely visible on-line. Therefore allowing a broader range of international viewers to enter our exhibition space h24 and to have the opportunity to purchase photographic works directly through our website www.photology.com. This 3D platform has been developed with an innovative system permitting users to navigate within a virtual space which is totally realistic. Extensive textual references are highlighted in our exhibition context, which also includes videos, catalogues and other useful information. In case of sale, works will be delivered worldwide in close collaboration with our logistic partner Art Defender Bologna. Private viewings for clients of actual works may be organized upon request.

INFOS

Photology Online Gallery
4 March - 31 May 2024

<https://www.photology.com/andreajemolo/>

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Andrea Jemolo
MONNA LISA I, 2011
© Andrea Jemolo



Andrea Jemolo
MONNA LISA II, 2011
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COLOPHON

Exhibition

4 March - 31 May 2024

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