

L A B S
CONTEMPORARY ART

Max Cole
Giuseppe De Mattia
Marcia Hafif
Giulia Marchi
Greta Schödl

miart
1 - 3 april 2022

Max Cole

(1937, Kansas U.S.A.)

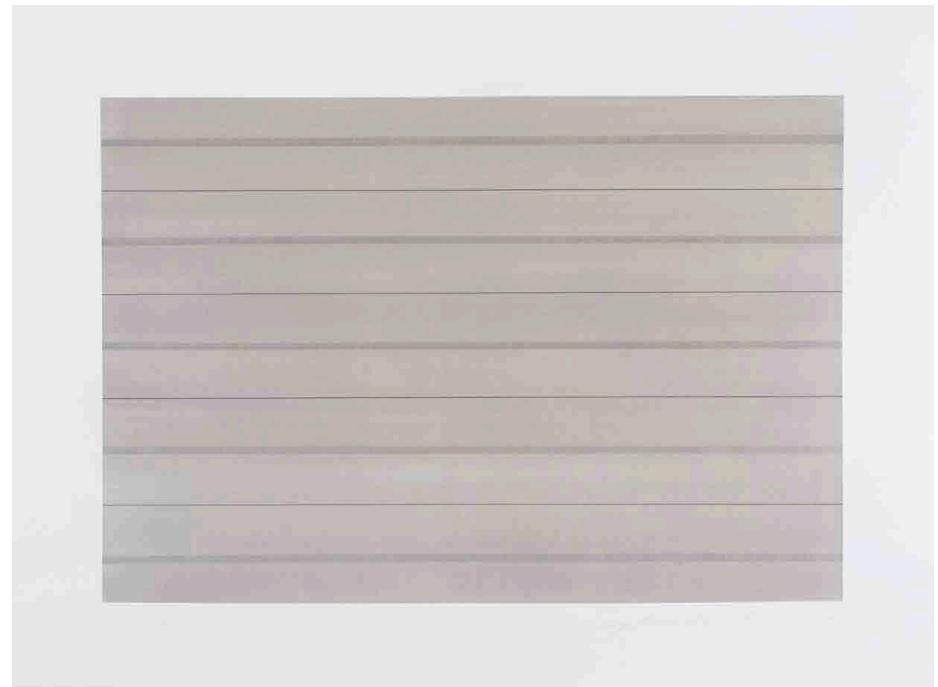
Max Cole was born in Kansas in 1937 and lives and works in New York. Since the mid-seventies he has devoted himself to painting using traditional techniques. In painting, usually large canvases, he superimposes on a structure made up of horizontal lines, thousands of fine perpendicular lines, very close together, which fill the space.

The horizontal lines form the load-bearing framework of the composition and hold up the others, like branches and leaves.

Her works suggest a meditative approach that looks to infinity through the repetitive use of vertical lines.

"There is no other way to produce the work but a constant effort that requires self-surrender", he explained, "and his process opens the door to infinity. For me, art has to transcend the material".

Her works are part of some the world's greatest collections such as the Metropolitan Museum and MOMA in New York, the Los Angeles County Museum of Art, the Albright-Knox Art Gallery in Buffalo, the Panza di Biumo Collection in Villa Menafoglio Litta Panza in Varese, the Galleries of Modern Art in Wuppertal, Ingolstadt, Cologne and Munich, and the Mies Van der Rohe House in Berlin.



S.T. (September '92), 1992
Mixed media on paper, 56x75 cm



S.T. (Spring '96), 1996
Mixed media on paper, 56x76 cm



S.T. (Spring '96), 1996
Mixed media on paper, 60x77 cm

Giuseppe De Mattia

(1980, Bari IT)

Giuseppe De Mattia investigates the relationship between memory and contemporaneity through the use of different media such as photography, video, audio, drawing and painting.

It is precisely drawing that characterizes his latest production; he combines recovered photographs with pictorial parts in order to give them a new life and create a new sense. His research is focused on the observation and recovery of objects that have an experience ready to give us new memories.

Oggetti Poveri is a series of collages in which an old photograph is placed side by side with one taken of an object made of paper and photographed in a light situation similar to that of the original image.

In this work the concept of proportion, so dear to photography, is investigated.

How big is an object photographed in a place and time far away from us? Is the subject a model or not?

The models built in cardboard are destroyed immediately after the "verisimilar" shot.



Oggetti poveri. E questo segreto morirà con me, 2022
Photography fine art print on baryta paper, graphite on passepartout
50x70 cm

Marcia Hafif

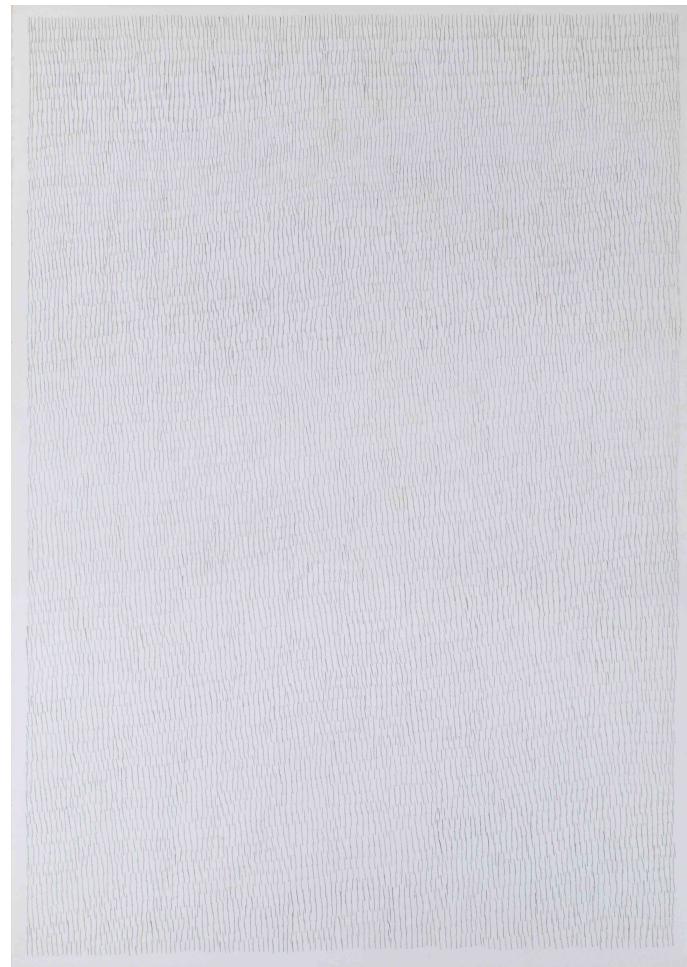
(1929 – 2018 California U.S.A.)

After graduating from Paloma College in 1951 she planned a year-long trip to Florence in 1961. Hafif settled in Rome, where she remained for nearly eight years. After returning to California in 1969 she moved to New York in 1971 to seek a return to painting.

On January 1, 1972 he made his first Pencil on Paper drawing. Using short vertical marks, Hafif covered a 24 x 18 inch sheet of drawing paper from top to bottom. This method was later used in the development of his "color study" paintings.

During this period she used graphite on drawing paper for her works because, as she stated, "They are the most elementary materials, which are used to make art, always at hand and require no preparation time."

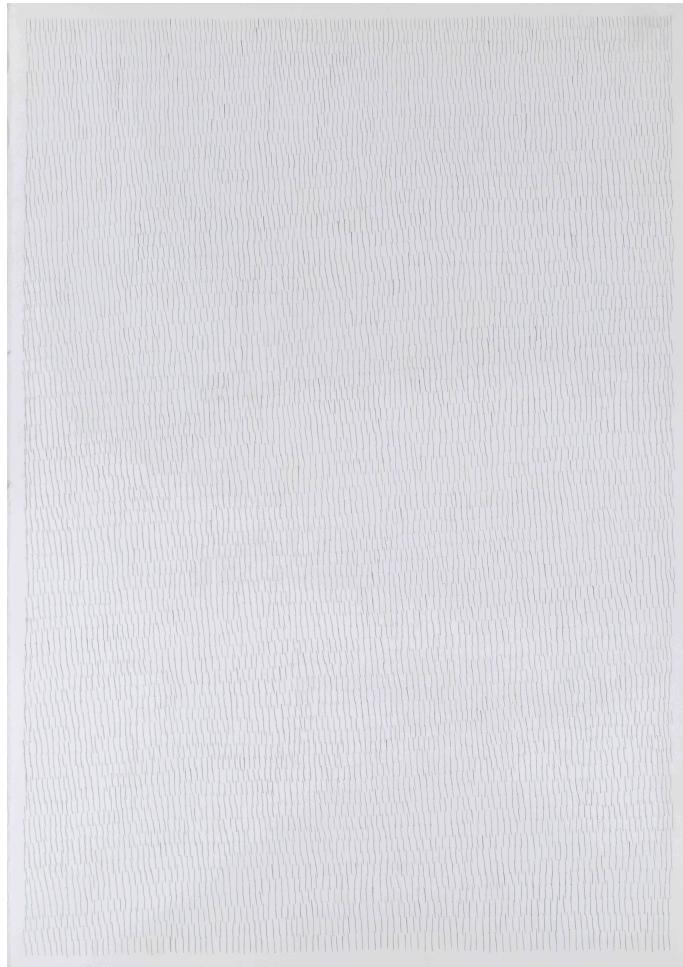
Marcia Hafif's work has been exhibited in museums around the world: MoMA PS 1, 1990; Haus für Konstruktive und Konkrete Kunst, Zurich, 1995; FRAC Bourgogne, Dijon, 2000; MAMCO, Geneva, 2001; Laguna Art Museum, 2015; Kunsthaus Baselland, Switzerland, 2017; Kunstmuseum St. Gallen, Switzerland, 2017; Lenin, Switzerland, 2017. Gallen, Switzerland, 2017; Lenbachhaus, Munich, 2018; Pomona College Museum, Claremont, California, USA, 2018; and MAMCO (Musée d'art modern et contemporain), Genève, 2019.



Ansiedonia, 9 July 1972
Pencil on paper, 50x34,5 cm



Ansiedonia, 11 July 1972
Pencil on paper, 50x34,5 cm



Ansiedonia, 12 July 1972
Pencil on paper, 50x34,5 cm

Giulia Marchi

(1976, Rimini IT)

Giulia Marchi was born in 1976, where she lives and works.

She studied Classical Literature at the University of Bologna. Literary research and conceptual approach are precise stylistic features of her photographic language.

Fundamental is the result of an in-depth study of the texts of contemporary Dutch architect Rem Koolhaas.

The very title of the work derives from the homonymous name given to the XIV Biennale of Architecture in Venice, curated by Rem Koolhaas.

The work stems from the desire to relate the artistic research with the writings of Koolhaas dedicated to the concept of space and the use we make of it.

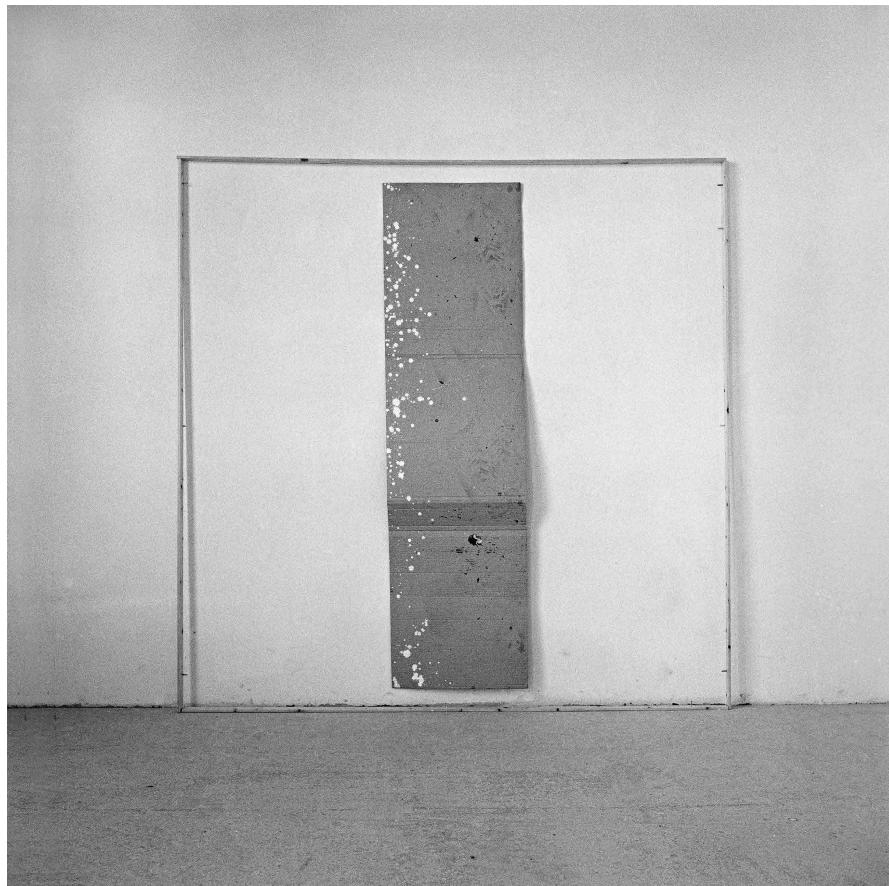
The reference text is Junksace, an essay that contains the visionary aspect together with an extremely concrete perspective. In these photographs, only discarded objects appear, what was destined to be permanently eliminated: wooden rods, cardboard, wrapping paper, construction materials.

There is an attempt to compare the purity of a completely empty space with the synthesis and cleanliness of pictorial compositions typical of Russian Suprematism.

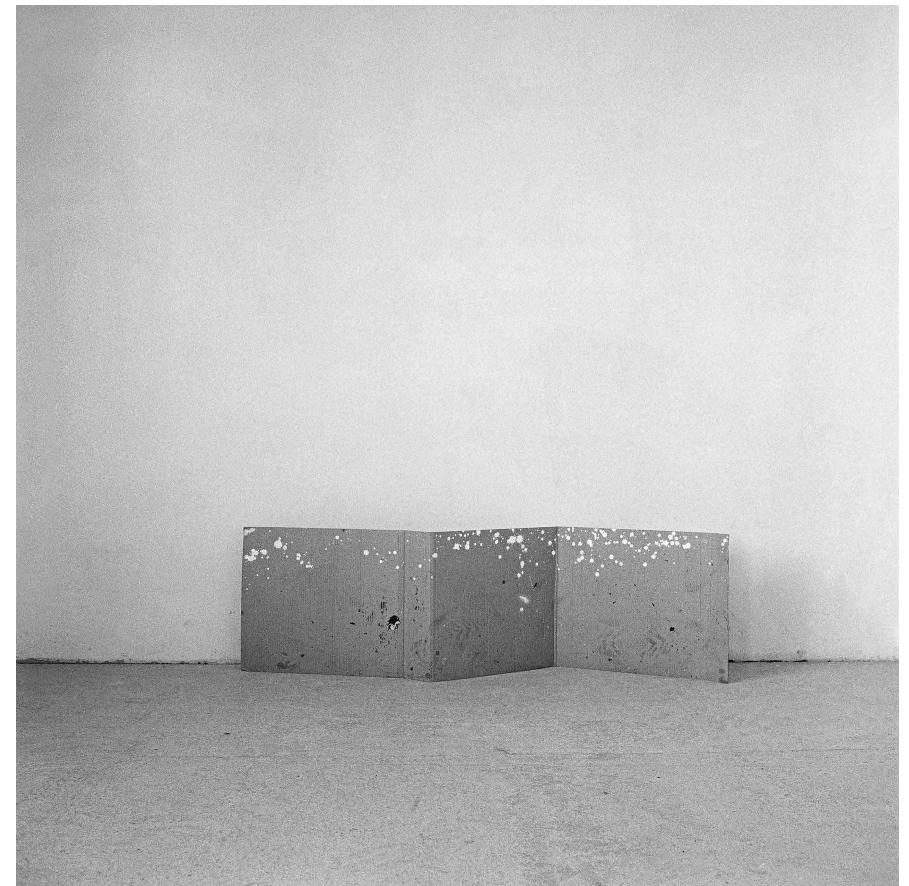
The photographs were taken inside the Ala Nuova, a part of the Museum of the City of Rimini that was never completed and has been in a state of suspension for many years. The work was carried out with a bio-optical analogue camera, without any particular intervention during the printing phase.



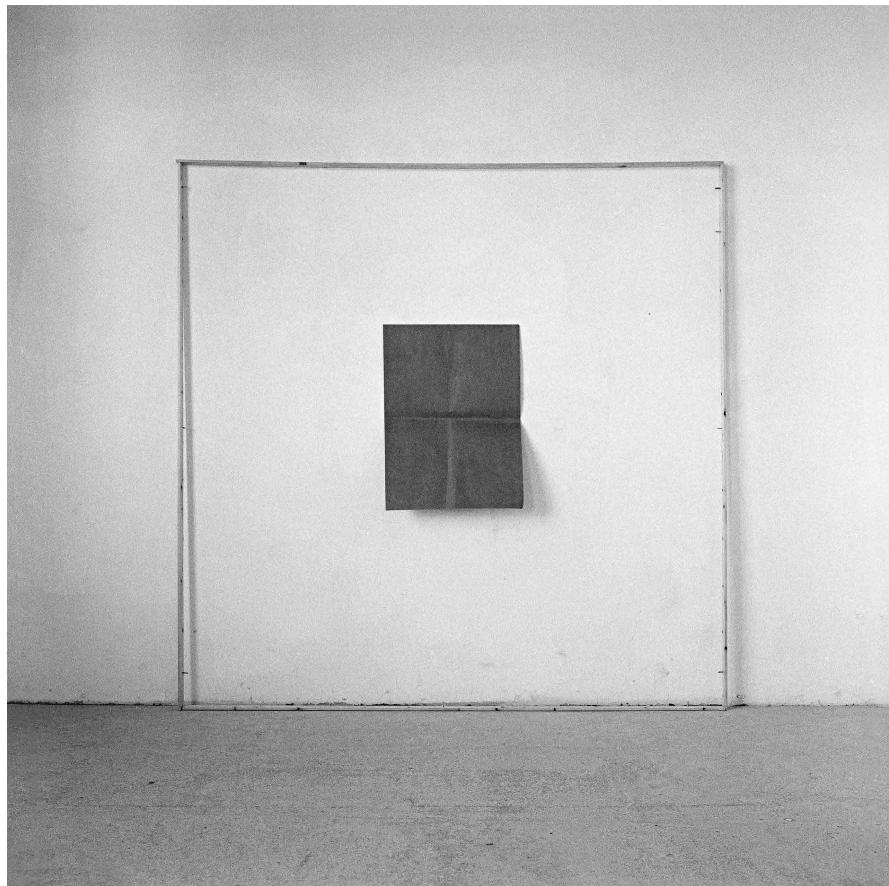
Spazio#12, 2017
Giclée Print on Harman by Hahnemühle Gloss Baryta (320 g)
150x150 cm. Ed. 1/1



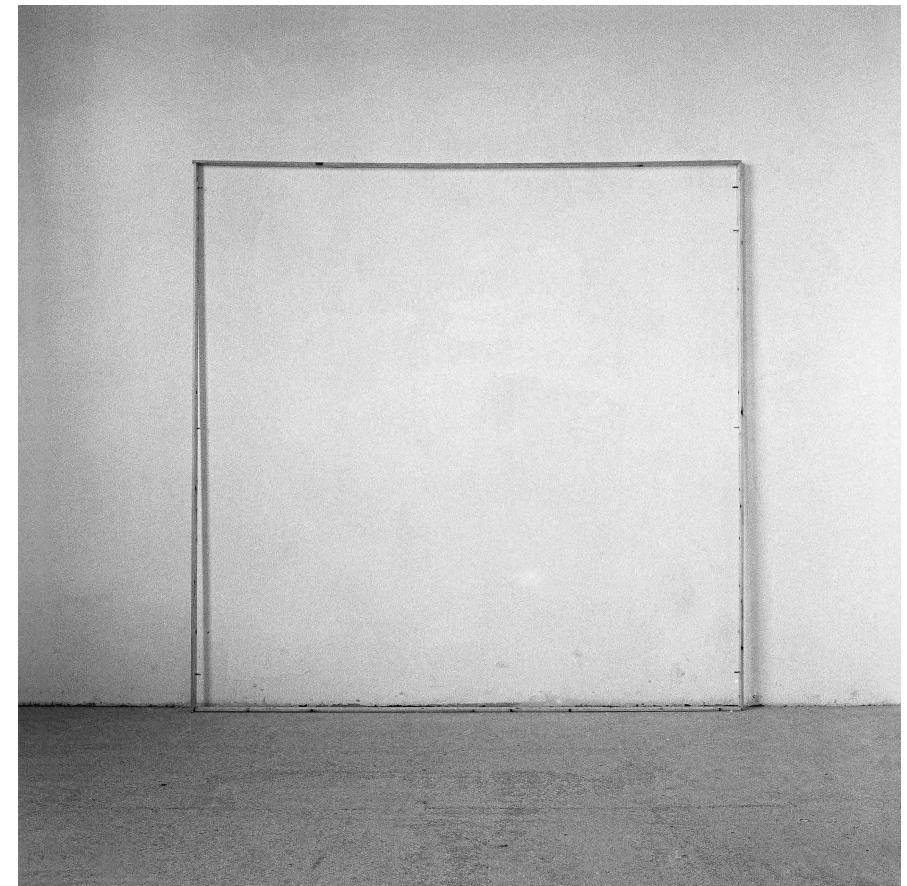
Spazio#4, 2017, Giclée Print on Harman by
Hahnemühle Gloss Baryta (320 g), cm 50x50. Ed. 1/3



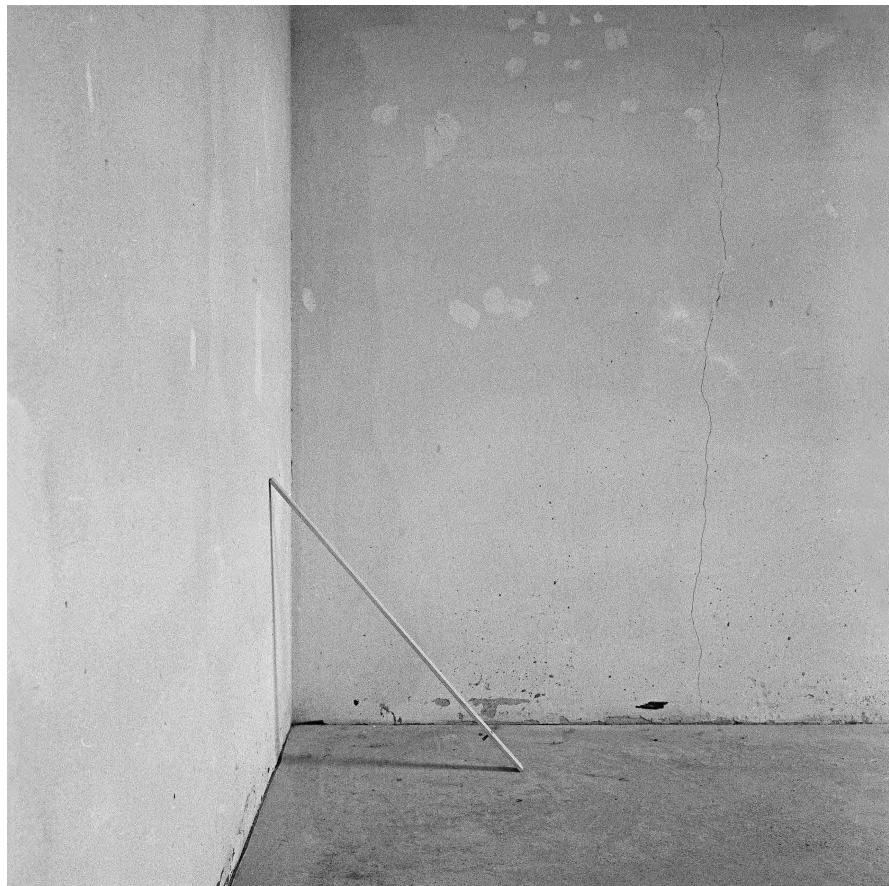
Spazio#7, 2017, Giclée Print on Harman by
Hahnemühle Gloss Baryta (320 g), cm 50x50. Ed. 1/3



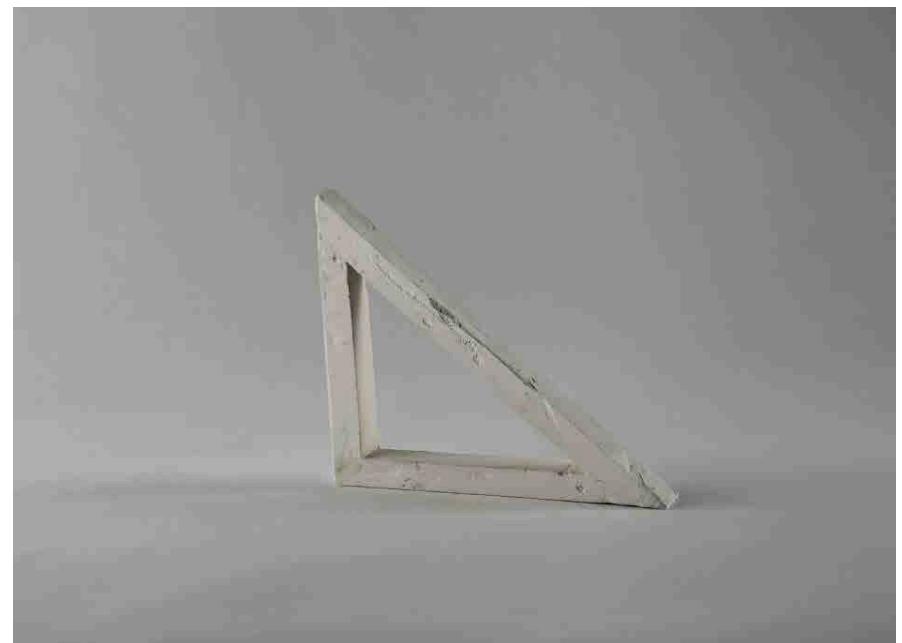
Spazio#5, 2017, Giclée Print on Harman by
Hahnemühle Gloss Baryta (320 g), cm 50x50. Ed. 2/3



Spazio#3, 2017, Giclée Print on Harman by
Hahnemühle Gloss Baryta (320 g), cm 50x50. Ed. 1/3



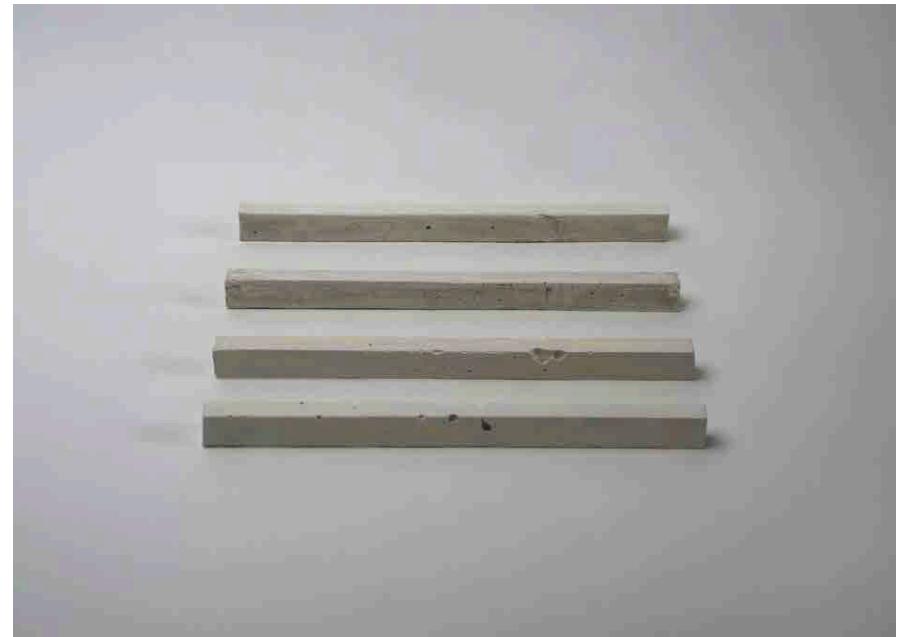
Spazio#2, 2017, Giclée Print on Harman by
Hahnemühle Gloss Baryta (320 g), cm 50x50. Ed. 3/3



Forma Spazio #2, 2022
Sculpture made with plaster, 15,5x10 cm. Ed. 1/3 + 2AP



Forma Spazio #4, 2022
Sculpture made with plaster, 60x10 cm. Ed. 1/3 + 2AP



Forma Spazio #3, 2022
Sculpture made with plaster, 28x2x1,5cm. Ed. 1/3 + 2AP

Greta Schödl

(1929, Hollabrunn, Austria)

Active since the 1960s, Schödl has spent the last six decades honoring a unique visual language through a range of mythical compositions. Her work incorporates letters and symbols, obsessively repeated to the point of abstraction. Geo-metric shapes and bold marks intertwine with words, illuminated with gold leaf or embroidered with thread, and cast on a variety of surfaces: handmade paper, books, personal letters, maps, and familiar objects often related to the home.

Through the combination of linguistic and visual representation, Schödl erases the original meaning of the words and objects she uses by imbuing them with new meaning. Her work challenges the social constructs of language and suggests alternative forms of expression and interpretation.

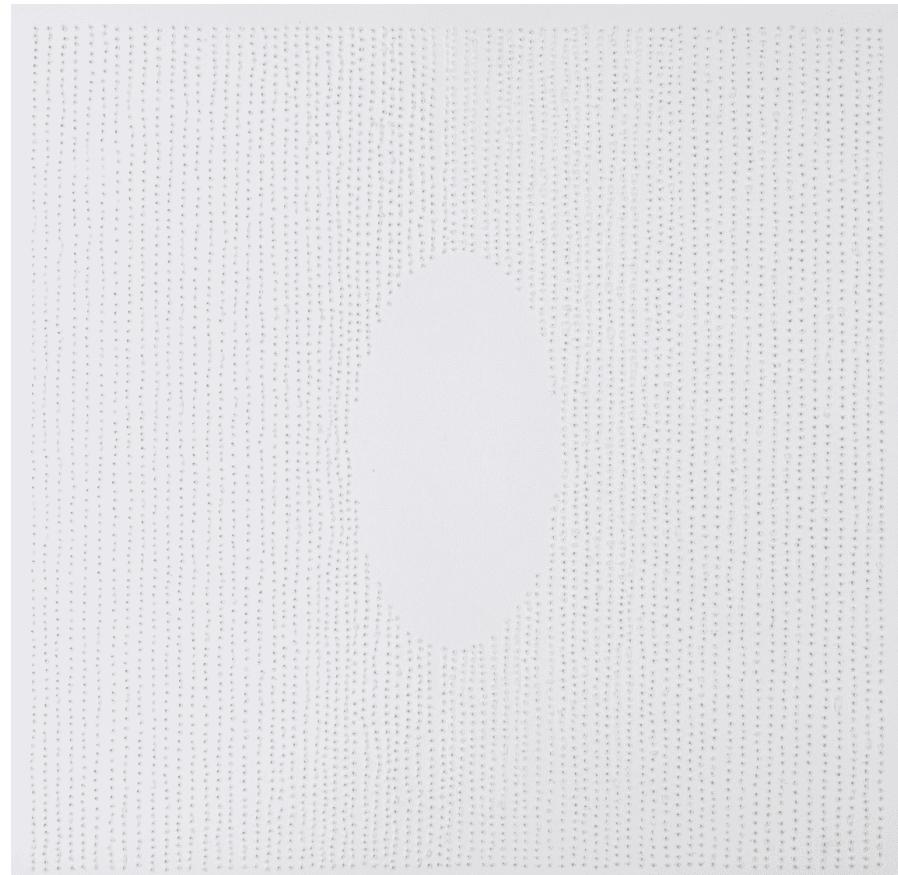
Greta Schödl's work investigates what is beyond the visible. Writing loses its semantic use in indicating and distributing meanings, becoming instead an abstract medium for recording the flow of life. A rupture of the signifier takes language into the same territories of feeling and touching, using empty configurations of signs, sounds and repetitions to record the intensity and traces of experience.



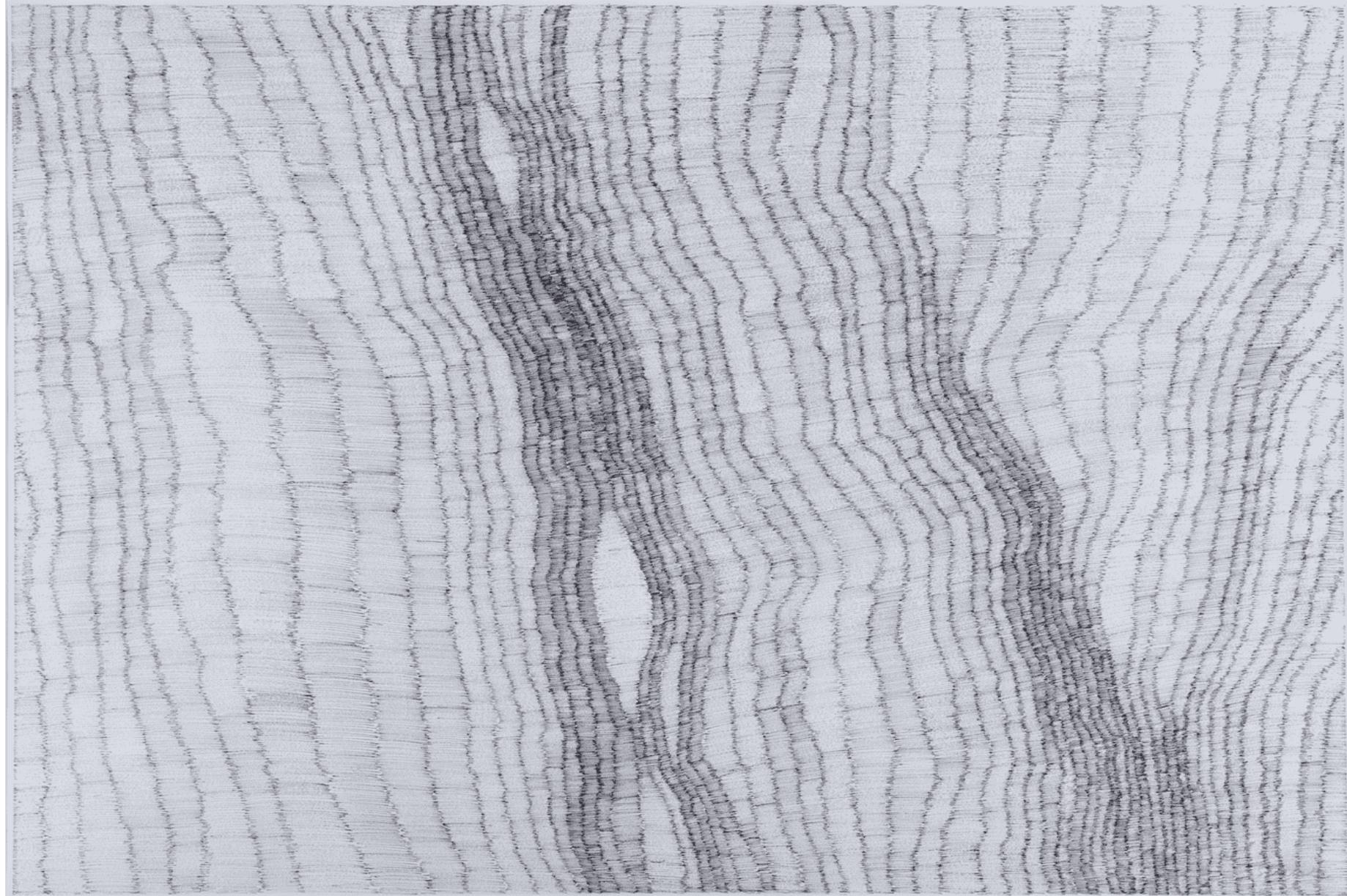
Untitled (from Vibrations Series), 1975-80
Indian ink and thread on paper, cm 16,5x13,5. Framed 52x37 cm



Untitled (from Vibrations Series), 1975-80
White Indian ink on black paper, 32x22 cm. Framed 52x37 cm



Untitled (from Vibrations Series), 1975-80
Perforated paper, cm 16,5x13,5. Framed 52x37 cm



Untitled (from Vibrations Series), 1975-80
Indian ink on paper. 63.5 x 93.5 cm. Framed 85x114 cm

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