

PRESS RELEASE

JAN DIBBETS

The *Gallerja* exhibition – Dibbets's first solo show in Rome since 1976 – is built around iconic pieces from the late 1980s modified to include a cut photograph that dialogues with a painted background. These works were foreshadowed by the crucial *Guggenheim III* – crucial in that this representation of the glass roof and helicoidal space of the famous New York museum concludes the episode of the panoramic, multiphoto constructions which the artist would return to for a tribute to Saenredam at the Musée Zadkine in Paris in 2003. The *Guggenheim* series raises the issue of the legitimacy of the use of panoramic montage. In terms of its everyday use the panorama is a constructive mode whose goal is to offer a field of vision that clashes with our optical abilities. In his *Guggenheims*, by contrast, Dibbets confronts us with a reality that does not exceed our visual range but, rather, becomes part of it; thus this reality, by being reframed, is rendered just as "abstract" as the panoptic montages. In this way Dibbets produces a kind of *mise en abîme* of photography, "cutting" via his helicoidal reinterpretation what already appears as a cut and so providing a fragmentary view of what is already, in itself, a fragment of reality. Both triggering and reflecting the limits of its "use", the *Guggenheim* series thus embodies the (provisional) end of panoramic photographic montage within the Dibbets oeuvre and the reappearance of the isolated image which, by other means, will bring about the *mise en abîme*.

and so the works coming in the wake of *Guggenheim III* set out to reconfigure the cut photographs, but without abandoning the dialogues set up with the painted surfaces. Gradually the artist would replace the photographs of *Montepulciano* and *Palacio Güell*, which include circular cuts, with elliptical shapes outlining the contours of windows or church rose windows in a return to a principle of distortion. In contradistinction to the *Perspective Corrections* that seek to heighten the *superficial* properties of photography, Dibbets is aiming here, with his windows, to create effects of depth which, so to speak, pierce the pictorial envelopes. The outcome is dizzying.

The exhibition with the critical contributions of Bruno Corà, Rudi Fuchs, Erik Verhagen will be opened until may 9th.

OPENING MONDAY 9 MARCH

6.00 p.m.

9 MARCH – 9 MAY 2009

For any further information refers to:

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Tuesday - Saturday 11-13.30 / 15.00-19.30