

Thorsten Brinkmann, Giuseppe Uncini, Peter Wuethrich

AMBIGUITY OF THE OBJECTS

Curated by Lóránd Hegyi

Opening: **Thursday 19 May 2022, h 17 - 20**
20 May– 29 July 2022

One year after the launch of the exhibition program “MY30YEARS – Coherency in Diversity”, conceived and curated by critic **Lóránd Hegyi**, Galleria Fumagalli presents the fifth show entitled “Ambiguity of the Objects”, which brings together works by Thorsten Brinkmann (Herne, Germany, 1971), Giuseppe Uncini (Fabriano, 1929 – Trevi, 2008) and Peter Wuethrich (Bern, Switzerland, 1962).

Devised as a moment of celebration of the 30-year career of Annamaria Maggi at the helm of the gallery, as well as an occasion to highlight some common trends and themes in contemporary art, the program consists of eight exhibitions, each one jointly presenting the works of three artists, represented or followed by Galleria Fumagalli and coming from different contexts and experiences. For each triad, Lóránd Hegyi identified topics and common aspects capable of creating an unprecedented conceptual and aesthetic dialogue.

Such is the case of “Ambiguity of the Objects”, an exhibition that brings together three artists of different generations and poetics, whose selected works showcase common purposes. As stated by the title itself, in spite of an appearance of immediate reading, the surprisingly combined forms and objects engender an ambiguous poetical imaginary and manifest the emotional power of uncertainty.

In his plastic and spatial research, after experimenting with the typical materials of modern construction (iron and concrete), **Giuseppe Uncini** also approached brick. He considered its modular feature to create walls with no functionality, but capable of evoking traditional building practices, also developing a reflection on the entity of the shadow that led him to concretize it into sculpture. With the following series “Dimore” he initiated a further investigation into shadow and some characteristics of classical architecture such as the arch and the perspective. In these architectures, the volumes remain only outlined by their contours and open onto spaces that are not really habitable.

In **Peter Wuethrich**’s oeuvre the “bricks” are, instead, books. The wall piece *L’arte di fare bouquet* (2005) creates a sense of ambiguity through the transformation of the function of the object-book, whose pictorial and sensual qualities are emphasized. This ready-made, connected with no earlier artistical achievements but exclusively with the individual imaginary, is no coincidence: it reveals that latent emotionality present in every book which, despite being a material, concrete and fragile entity, is a bearer of ideas, intangible concepts and emotions.

Thorsten Brinkmann presents a large assemblage of photographic works and objects from the past, with a reference to the Dadaist and Surrealist tradition, to create new meanings through connecting and redefining objects from different contexts. If assemblage, by its very definition, may evoke a chaotic accumulation of things, for Brinkmann it is also an accumulation of meanings with which he can question the potential intelligible connections between very different elements.

The program “MY30YEARS – Coherency in Diversity” continues until 2023. Midway through the series, on the occasion of the opening of this fifth exhibition, Galleria Fumagalli presents to the public **the first book** (of two) that documents the first four exhibitions. The publication is edited by Silvana Editoriale.



Biographies

Thorsten Brinkmann (Herne, Germany, 1971) lives and works in Hamburg. After his studies at the University of Fine Arts in Hamburg, first as a student of Bernhard Blume (1997-2002) and then of Franz Erhard Walther (2002-04), Brinkmann has been pursuing a visual research characterized by an ironic reflection on society and contemporary historical-artistic culture. Through surprising combinations of everyday objects, waste materials and references to the history of art, the artist offers a new reading of traditional artistic genres. In his photographs, installations and videos, Brinkmann presents the genres of portrait, still life and landscape, yet combining well-known iconographies (which often evoke Dada and surrealist compositions) with forms of contemporary everyday life in order to generate a sense of intellectual estrangement. By doing so, the artist questions the capacity of re-reading metaphors and narratives of the past. Galleria Fumagalli has been representing the artist in Italy since 2021, when it presented a selection of works at the edition of Miart - International Fair of Modern and Contemporary Art in Milan. In the same year the gallery involved him in the exhibition program "MY30YEARS - Coherency in Diversity" as a new proposal. His works have been included in the third exhibition in the series, entitled "Ironia - Temporalità - Déplacement" (November 2021 - January 2022).

Giuseppe Uncini (Fabriano, 1929 - Trevi, 2008) moved to Rome in 1953 where he started creating his first body of works: the "Terre" (1956-57), still under the influence of Art Informel. They came before the iconic series "Cementarmati" (1957-61), sculptures made of cement and iron which reveal their structure and constructive principle. He took part in several exhibitions with Giovane Scuola Romana and in 1962 founded Gruppo I to help elevate art's social role. Uncini's artistic path continued coherently: his solid structural exploration, never mimetic, manifests in the following bodies of works such as "Ferrocementi", "Strutturespazio", "Strutturespazio-ambienti", "Mattoni", "Terracementi", "Ombre", "Interspazi", "Dimore", "Muri d'ombra". Between the 1990s and the early 2000s Uncini aimed at materializing the empty space between shapes ("Spazi di ferro" and "Spazicimento"), then moving towards creating large-sized architectural conformations ("Muri di cemento" e "Architetture"). Over the last years of his life he began the series "Artifici", in which seemed to return to the use of earth as a creative medium. Giuseppe Uncini participated in major international exhibitions: the Rome Quadrennial (1999, 1992, 1973, 1965, 1955), the Venice Biennale (1995, 1984, 1978, 1976, 1966), and the Tokyo Biennale (1963). Since 1995 he had been collaborating with Galleria Fumagalli which staged 5 solo shows, edited 8 exhibition catalogs and the Catalogue Raisonné published in 2008 (as a result of the long managing of the Archivio Uncini). In 2021 his works were involved in the first exhibition of the program "MY30YEARS - Coherency in Diversity", entitled "Architettura - Spazialità - Artefatto" (May-July 2021).

Peter Wuethrich (Bern, 1962) lives and works between the Swiss capital and Interlaken. Since the early 1990s, his work has focused on the written word and in particular on the "book" as subject and constitutive unit of many of his creations. The artist enhances its physical character as a monument, depositary and guardian of the immaterial and spiritual entity of the textual content. The book is intended as a physical witness of the past but also as a precursor of what has yet to come. This physicality is reaffirmed through the plastic and coloristic characteristics of his works, but also through the photographic project which started in Los Angeles in 2000 (still in progress): "The Angels of the World". In these scenes, the book is transformed into the wings of an angel and the people who wear it on their shoulders automatically become angels and harbingers of an ethereal message. The artist joined Galleria Fumagalli in 2004 when his first solo show was held at the venue, followed by the monograph "Literary Towers" with text by Bruno Corà. Together with nineteen other artists, Peter Wuethrich took part in the exhibition "Visioni" at the former church of Sant'Agostino in Bergamo (2005), for which he created a site-specific project. In 2021 his works were involved in the second exhibition of the program "MY30YEARS - Coherency in Diversity", entitled "Sistema - Dematerializzazione - Testo" (September - November 2021).

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