

Collezione Maramotti: solo shows by Emma Talbot and Jenna Gribbon

Collezione Maramotti presents two commissioned exhibitions in October 2022.

[Collezione Maramotti](#)

Via Fratelli Cervi 66, Reggio Emilia

Max Mara Art Prize for Women winner Emma Talbot and American painter Jenna Gribbon present their solo shows in Italy.



Emma Talbot, Detail from *The Trials*, 2022. Courtesy of the artist.

Max Mara Art Prize for Women, in collaboration with Whitechapel Gallery

Emma Talbot | *The Age/L'Età*

23 October 2022 – 19 February 2023

Private view: 22 October 2022

Emma Talbot (b. 1969), **winner of the eighth edition of the Max Mara Art Prize for Women**, after a premiere at Whitechapel Gallery in London (30 June – 4 September 2022) will be presenting a **new body**

of work, adapted to the different space, at Collezione Maramotti, which is acquiring the works on view.

The Age/L'Età comprises **animation, free-hanging painted silk panels, three-dimensional work and drawings**. The new work explores themes of representation and ageing, power and governance, and attitudes towards nature. For the Max Mara Art Prize for Women, Talbot imagines a future environment where humankind encounters the disastrous consequences of late capitalism and must look towards more ancient and holistic ways of crafting and belonging – that rethink ancient power structures and celebrate the natural world – in order to survive.

The exhibition is **the result of a bespoke six-month Italian residency, organised by Collezione Maramotti**. Following receipt of the prestigious biannual prize in 2020, Talbot travelled through Reggio Emilia, Catania and Rome, researching textile craftsmanship, permaculture, classical mythology and exploring the myriad historic sites and institutions that inform the new body of work. *The Age/L'Età* takes Gustav Klimt's painting *Three Ages of Woman* (1905), which Talbot had the opportunity to see first-hand during her residency, as its starting point. Klimt depicts an elderly woman holding her head in an expression of apparent shame. In her new work, Talbot reimagines this elderly figure as a woman with agency.



Jenna Gribbon, *In bed with a mirror*, 2022. Courtesy of the artist and MASSIMODECARLO

Jenna Gribbon | *Mirages*

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Collezione Maramotti presents *Mirages*, the **first solo show in a European art institution by American painter Jenna Gribbon**, who has conceived a new group of ten works specifically for our Pattern Room.

Gribbon often depicts the people closest to her: her friends, her son, her partner, her fellow artists. **Her paintings capture the intricacies and dynamics within these relationships while addressing the implications surrounding seeing and being seen.** The viewer shares the artist's point of view in the scenes, encouraged to explore the relationships both within the canvas, between subject and artist, and beyond it, as partners, family or friends. The intimacy and feeling within these relationships are absorbed into the

gesture and painterly language used by the artist to depict them.

The central subject of the works in the exhibition is the artist's partner, musician Mackenzie Scott (aka TORRES). **Gibbon's protagonist is portrayed in vivid colours and fluid, sensual brushstrokes that make the surroundings almost merge with her body**—a body that is reflected, moulded, perused, made larger than life—experimenting with scale and compositions that are entirely new for the artist.

As unique portrayals of a female universe where **beauty and pleasure are political tools for demolishing patriarchal and heterosexual structures**, her works engage viewers as active participants in complex relationships of the gaze.

In conjunction with the show, **Collezione Maramotti will be publishing a catalogue with texts by art historian and curator Flavia Frigeri and by writer Alexandra Kleeman.**

