



George Bernard 1980-1981
Still Life with Two Objects 1980
Oil on canvas, 20 x 20 cm

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Estorick Collection of Modern Italian Art

Intervention: Sophie Ko

Temporal Geography

06 Feb - 25 Feb 2024

At the heart of Sophie Ko's practice lies the concept of time, which is explored through the instability of the media she employs. The five works by the artist displayed in this room are emblematic of her approach, being subject to a continuous process of modification through the slow and inexorable degradation of the materials from which they are made.

Suspended between creation and destruction they explore the notion of 'becoming', thereby recalling the philosophy of Heraclitus, who considered flux to be the very essence of life since everything is subject to time and transformation. Occupying a conceptual and formal space somewhere between sculpture and painting, Ko's works constitute profound reflections on, and metaphors for, the transient nature of existence.

Even when it is practically imperceptible, everything is in perpetual state of change – as is revealed by the dust that silently settles on those objects which surround us in our daily lives. The paintings, etchings and drawings of Giorgio Morandi are particularly eloquent in this regard, highlighting the ostensible fixity of things. In this sense they contain evident points of contact with Ko's own meditative images, alongside which they are displayed in this room, and with which they engage in a fascinating dialogue.

Sophie Ko (b. 1981) lives and works in Milan. The pieces exhibited here constitute the latest in the Estorick's ongoing series of 'Interventions', whereby living (and frequently young, emerging) artists create works in response to the museum's permanent collection.







View of the city of London from the river Thames, 18th century.



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View of the city of London from the river Thames, 18th century.





Small label below the landscape print with a chimney.



Small label below the landscape print with a river.

Small label below the landscape print with a tall chimney.



Small label below the landscape print with a tall chimney.



Small label below the landscape print with a tall chimney.







These prints were made by
the artist in the 18th century
and are part of a series of
prints of the city of London.









Walter Burley Woodbridge (1857-1934)
 The Great Pyramid of Giza
 1911
 10 x 12 in. (25.4 x 30.5 cm)
 Watercolor and ink on paper
 Gift of the artist's family



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Small informational label below the artwork on the right wall.



Small informational label below the artwork on the right wall.





Intervention

Sophie Ko Temporal Geography

Curated by Elena Re

At the heart of Sophie Ko's practice lies the concept of time, which is explored through the instability of the media she employs. The five works by the artist displayed in this room are emblematic of her approach, being subject to a continuous process of modification through the slow and inexorable degradation of the materials from which they are made.

Suspended between creation and destruction they explore the notion of 'becoming', thereby recalling the philosophy of Heraclitus, who considered flux to be the very essence of life since everything is subject to time and transformation. Occupying a conceptual and formal space somewhere between sculpture and painting, Ko's works constitute profound reflection on, and metaphors for, the transient nature of existence.

Even when it is practically imperceptible, everything is in a state of change – as is revealed by the dust that silently settles on the surfaces which surround us in our daily lives. The paintings and sculptures of Giorgio Morandi are particularly eloquent in this regard, capturing the ostensible fixity of things. In this sense, Ko's works are in dialogue with Ko's own meditative images, which are displayed in this room, and with which they share a common theme.

Sophie Ko (b. 1981) lives and works in London. Her recent works here constitute the latest in a series of installations whereby contemporary (and historical) artworks are presented in response to the museum's collection.

by Giorgio Morandi

Giorgio de Chirico, Morandi is one of the most important Italian artists of the twentieth century. His work has a broad appeal. Except for summer holidays in Grizzana (renamed Grizzana Morandi) he lived exclusively at his home on via Fondazza in Bologna. The fact that he did not travel extensively – he only travelled in 1956 – Morandi was well informed about the art movements both at home and abroad.

Still life images, painted in characteristically muted tones, made a small number of portraits and flower studies. His landscapes (the latter often resembling his still lifes) demonstrate Morandi's ability to capture effects of light and atmosphere of naturalism; however, his still lifes and vases can also be appreciated for their containing perceptual complexity. His works ultimately leave the viewer with a sense of the depicted or of their presence in the world. He once asserted that his "reality" was "the world as it is."

Sophie Ko, 1981 - vive e lavora a Milano.

Al centro della ricerca dell'artista c'è il concetto di tempo che viene esplorato nella sua forte relazione simbolica con i materiali utilizzati – per lo più ceneri di immagini bruciate e pigmenti puri – e le immagini create. Il mutamento e l'instabilità dei materiali in relazione allo scorrere del tempo sono dunque alcune delle costanti della sua ricerca artistica. Le Geografie temporali, ad esempio, costituiscono l'esemplificazione di un'opera eternamente sospesa tra l'atto della creazione e quello della distruzione, in cui l'immagine è sottoposta a un continuo processo di modificazione attraverso il collasso lento e inesorabile della materia di cui è costituita. Concepita attraverso una negoziazione concettuale e formale tra scultura e pittura, questa serie di opere mette in scena “un legame fatto di peso, di pressione, di gravità e di distruzione del tempo sulle immagini, ma anche di formazione, di profondità, di ritorno e rinascita rispetto al trascorrere del tempo.” Metafore pregnanti della caducità e mutevolezza dell'esistenza, ci ricordano della traiettoria di vita che tracciamo, parallela a un movimento di collasso, lento ma persistente.

Sophie Ko , 1981 lives and works in Milan.

At the core of her artistic practice lies the concept of time, which is explored in its intense symbolic interaction with the materials she employs – mostly ashes of burnt images and pure pigments – and the images created. The change and instability of materials in relation to the flow of time are some of the constants of her artistic research. The Temporal Geographies, for example, provide an exemplification of a series of works eternally suspended between the act of creation and that of destruction, where the image is constantly subjected to a continuous process of modification through the slow and relentless collapse of the material of which it is made. Conceived through a conceptual and formal negotiation between sculpture and painting, these works stage “a bond made of weight, pressure, gravity, and the destruction of time on images, but also of formation, depth, return, and rebirth with respect to the passage of time.” Meaningful metaphors of the caducity and mutability of existence, her works recall the trajectory of life that we trace, parallel to a slow but persistent collapsing movement.