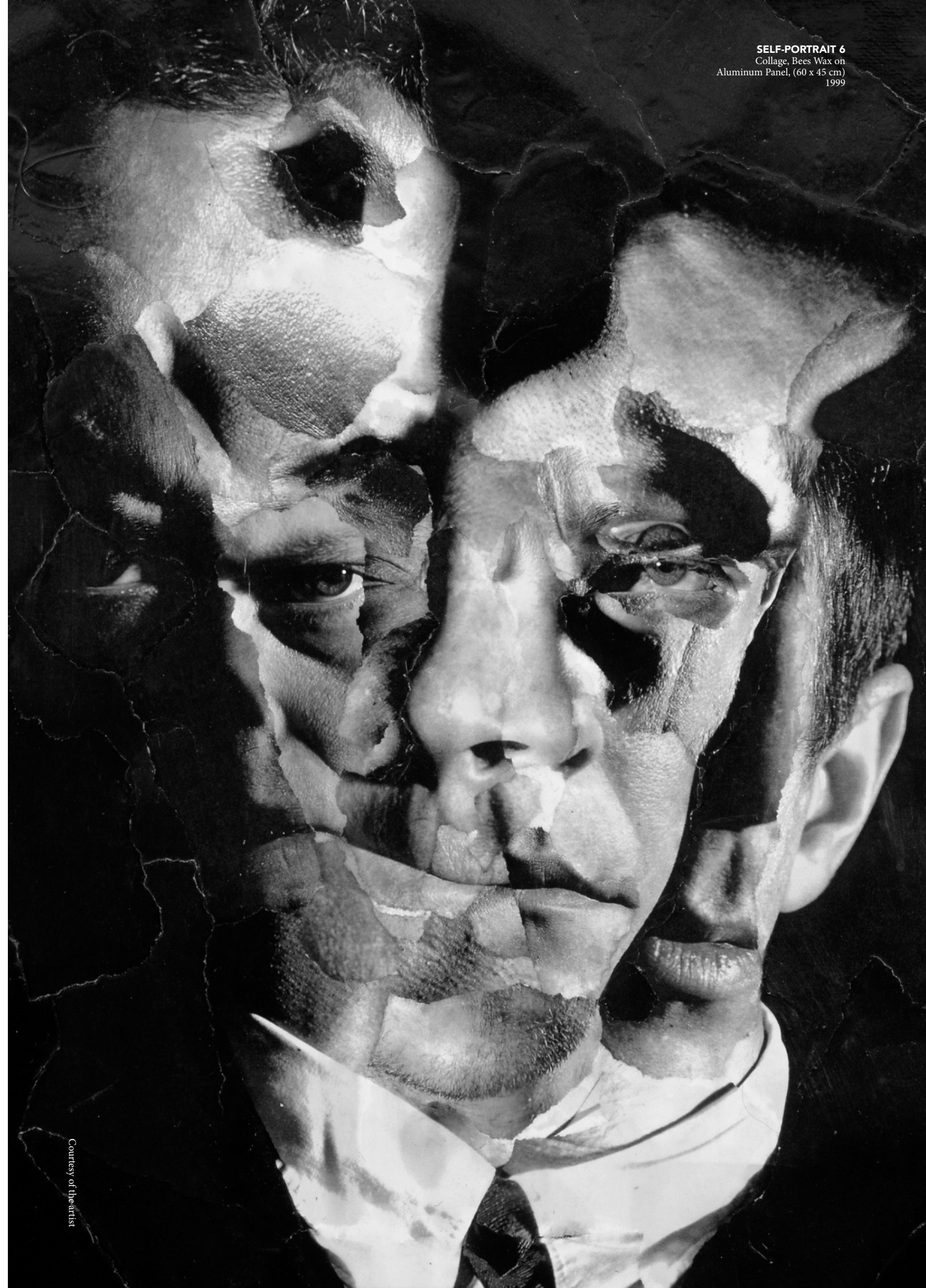


MEN

chambliss giobbi
12-18

SELF-PORTRAIT 6
Collage, Bees Wax on
Aluminum Panel, (60 x 45 cm)
1999

Courtesy of the artist



Chambliss Giobbi divides his studio work between sculpture and photographic collages. His figurative collages work on two levels: Firstly, as objects of obsessive psychological and physical mutation, and secondly, as testaments to an intense personal courtship between artist and model. After a marathon photo session with his subject, Giobbi prints thousands of photographs. He then tears the prints and glues them, piece by piece, layer upon layer, to create the image. What follows is a series of collages on panels. Each series embodies a reinvention of technique that conforms to how Giobbi sees the individual portrayed.

statement by CHAMBLISS GIOBBI

>> Influenced by ideas of time and simultaneity in music, these multiform images aim to represent more incisive psychological insight than photo-graphy alone is capable of, the single individual or experience transformed into a montage of time and space, collapsed into a single object <<

Giobbi's work is deeply psychological: portraits at once linear and composed, then abrupt and splintered. One is left with the notion of witnessing a concentrated, virtually operatic compression of moments, catharsis and myth: an intimate viewing of entropy. Giobbi was a prolific composer of classical music for fifteen years before turning to visual art. The notion of time and simultaneity in the development of musical ideas has become a central theme in his fractured, stop-frame images. He was also making art between compositions.

Eventually, he realized how he needed them to be combined. Through photography, he could capture people at many moments in time; through collage, he could compress those moments, and the experience of them, into one rigorous image. This idea was a cathartic discovery for him: "I stopped composing, but without my musical background I would be lost as an artist."

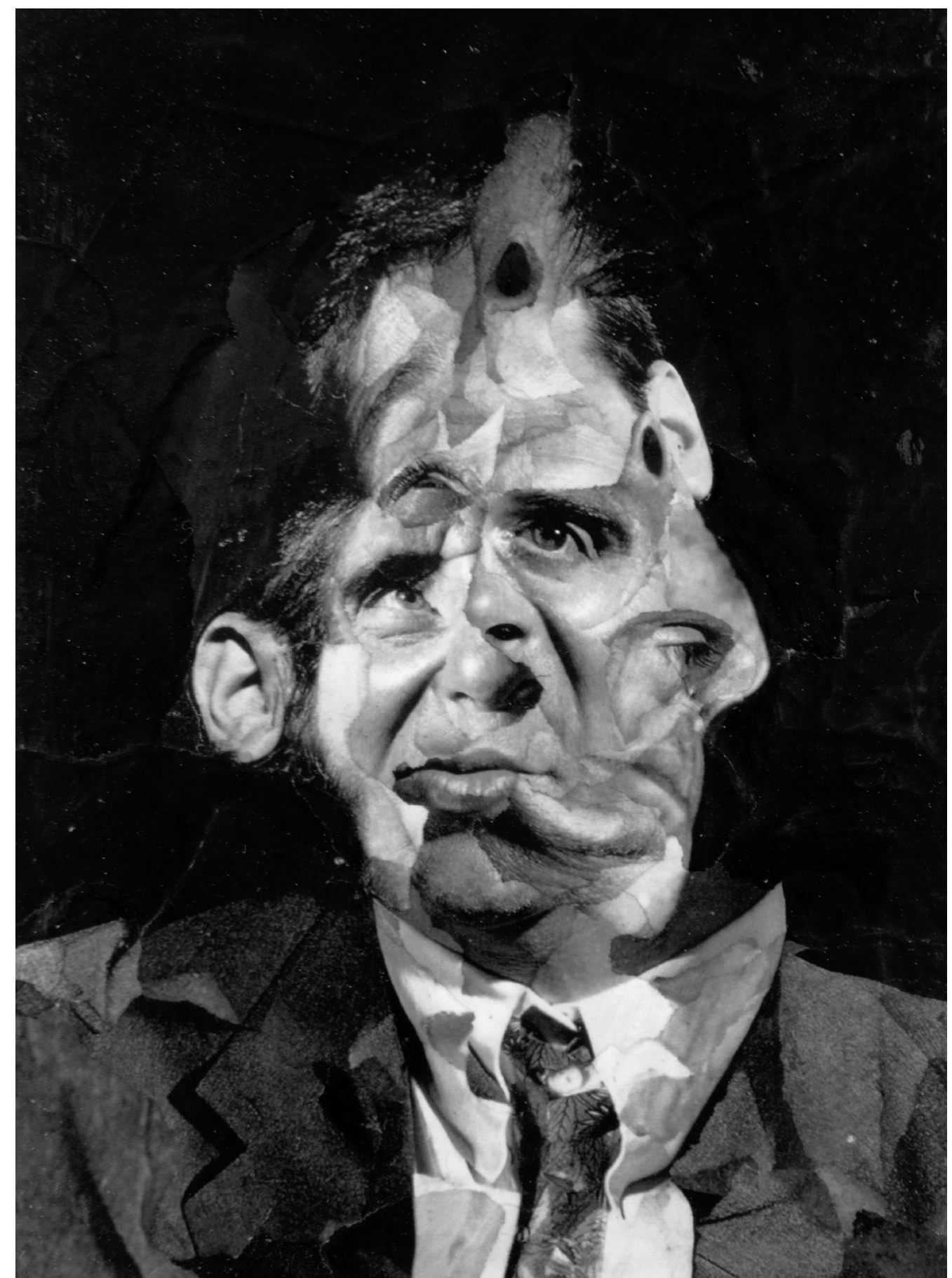
Essentially, Giobbi has been developing a kind of *temporal cubism*. Whereas the cubists justify three dimensions in relation to the flat canvas surface, he attempts to justify elapses of time in relation to the autonomous image. If the complexities and depth of a three-dimensional form can be unfolded and represented two dimensionally while maintaining the integrity of the object, why can't the passing of time be compressed so that myriad experiences can be rendered as a defined episode?

Chambliss Giobbi was born in New York City in 1963. He earned his BFA in Music Composition and Theory from Boston University in 1986 before shifting into the field of contemporary visual art. He was the recipient of the New York Foundation for the Arts Fellowship (1991) and a Guggenheim Fellowship in 1996. Giobbi's work has been featured in group exhibitions at venues in Barcelona, Bucharest, London, Detroit, New York and Miami. His work is held in the permanent collection of the Museo De Bellas Artes in Santander, Spain. Chambliss Giobbi works and lives in New York City.





PORTRAIT OF MARC TAUSS 2
 Collage, Bees Wax on
 Aluminum Panel, (234 x 142 cm)
 2000



TINY PORTRAIT OF MARC TAUSS 7
 Collage, Bees Wax on
 Masonite, (18 x 13 cm)
 2010



HEAD OF MICHAEL 2
Collage, Bees Wax on
Masonite, (36 x 38 cm)
2010

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