

pedro
almodóvar



Marlborough

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Waiting for the Light

April 30 - June 29, 2019

FRONT COVER

Backgrounds in Movement 1, 2019

digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP

29 1/2 x 20 1/4 in / 75 x 51.5 cm

Marlborough

40 WEST 57TH STREET | NEW YORK | 10019
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Change of Base 2, 2018

digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
39 3/8 x 26 3/8 in / 100 x 67 cm

Waiting for the Light

by Pedro Almodóvar

Since I began my brief life as a photographer I have always tried to imitate painting, not photography, without resorting to any special technique except waiting for the light that comes through the windows. My only task has been to wait for the exact moment, which varies depending on the season and at times it's a matter of a very few minutes.

My first theme was still lifes, adding some objects to the typical fruits, flowers and vases. At that time the origin of my inspiration was the generation of Madrid hyperrealist painters, Antonio López in particular. I enjoyed all the variations offered by a vase and a flower, I discovered the perfection of eggs, apples, tomatoes and pomegranates, even of kiwis, a fruit that I would never have considered as photogenic or pictorial. For several weeks I enjoyed enormously the incidence of the light (generally from 1 p.m. until 4 p.m., depending on the season) on the things that I gathered together in a kind of little altar, on the worktop in the kitchen. During the autumn the light in the kitchen (although it comes from the window it isn't direct light, it is bounced off the walls of an inner patio) became somber, so I started using as a set a wooden side table –in my office- that received light directly from a large window that looks out on a park. I abandoned the little altars that appeared in the still lifes and I focused on vases, flowers and jars.

I have always been moved by Morandi. In the photos of bottles of different kinds and colors there is a clear allusion to his painting. In my case with a more pop coloring. This last winter I started to get bored with the wooden surface of the side table which acted as a base for the photos and with the color of the wall. I had the wall painted another color and had various wooden boards made and painted in different colors to place them as a base, on top of the little table. Five colors in all. The flowers from previous sessions were drying out but I continued to use them. I realized that, as they lost their freshness, they became more versatile and photographed better. Without intending to, I was photographing the passing of time, in the light and in the flowers.

There was a moment when I also got tired of the wall and I thought it more practical to place a piece of painted wood horizontally as background and combine it with another painted wood as a base. Something so simple filled me with joy and really excited me. The result reminded me of David Hockney's portraits of seated figures with a background of two colors. After many combinations of two, I missed more pieces of wood painted in colors. I extended the range of colors. Then I started to put more wood in the background, of different colors and once I got bored with the verticality I started to move the pieces of wood, propped on little wedges so that they fell on one side and another, obtaining that constructivist air in the last photos.

I don't know if I could have achieved all this digitally but, for me, the physicality of it all was essential, the painted wood, the light from the window, almost always different, and the various vases of glass, resin or ceramic as well as the decomposing flowers. It was a real adventure, I hope that the photos bear witness to my pleasure and joy while I was taking them.



Change of Base 1, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
39 3/8 x 38 1/4 in / 100 x 97 cm

Waiting for the Light

por Pedro Almodóvar

Desde que empecé mi breve vida como fotógrafo siempre he intentado imitar la pintura, no la fotografía, sin recurrir a ninguna técnica especial excepto esperar la luz que entra por las ventanas. Mi única tarea ha sido esperar el momento exacto, que varía depende de la estación y a veces es cuestión de muy pocos minutos.

Mi primer tema fueron los bodegones, añadiendo algunos objetos a las típicas frutas, flores y jarrones. En ese momento el origen de mi inspiración era la generación de pintores hiperrealistas madrileños, Antonio López especialmente. Disfruté de todas las variaciones que ofrecía un vaso y una flor, descubrí la perfección de los huevos, las manzanas, los tomates y las granadas, incluso de los kiwis, una fruta que nunca hubiera pensado que fuera fotogénica o pictórica. Durante varias semanas he gozado enormemente la incidencia de la luz (generalmente desde la 1 de la tarde hasta las 4, depende de la estación) sobre las cosas que reunía en forma de altarcillo, sobre la encimera de la cocina. Durante el otoño la luz de la cocina (aunque provenga de la ventana no es luz directa, sino rebotada en las paredes de un patio interior) se vuelve sombría, entonces utilizo como set una mesa auxiliar de madera –en mi despacho- que recibe directamente la luz de un gran ventanal, que da a un parque. Abandoné los pequeños altarcillos que aparecían en los bodegones y me centré en jarrones, flores y vasijas.

Siempre me ha emocionado Morandi, en las fotos de botellas de distintos tipos y colores hay una alusión clara a su pintura. En mi caso con una coloración más pop. Este último invierno me empecé a aburrir de la superficie de madera de la mesa auxiliar que servía de base a las fotos y del color de la pared. Mandé pintar la pared de otro color y me hice de varios tableros de madera pintados de distintos colores para colocarlos como base, encima de la mesita. Cinco colores en total. Las flores de sesiones anteriores se iban secando, pero yo seguía utilizándolas. Me di cuenta de que según perdían frescura eran más versátiles y que fotografían mejor. Sin pretenderlo estaba fotografiando el paso del tiempo, en la luz y en las flores.

Hubo un momento en que me cansé también de la pared y me parecía más práctico colocar horizontalmente una pieza de madera pintada como fondo y combinarla con otra madera pintada como base. Algo tan sencillo me llenó de alegría y me excitó mucho. El resultado me recordaba los retratos de personajes sentados de David Hockney con un fondo de dos colores. Después de muchas combinaciones de a dos eché de menos más piezas de maderas pintadas de colores. Amplié la gama de colores. Después pasé a poner más maderas de fondo, de distintos colores y una vez aburrido de la verticalidad empecé a mover las piezas de madera, apoyadas en pequeños tacos para que cayeran sobre un lado y sobre otro, consiguiendo ese aire constructivista de las últimas fotos.

No sé si podría haber conseguido todo esto digitalmente, pero para mí era esencial la fisicidad de todo, las maderas pintadas, la luz de la ventana casi siempre distinta y las diferentes vasijas de cristal, resina o cerámica además de las flores descomponiéndose. Ha sido una verdadera aventura, espero que las fotos den testimonio de mi placer y alegría mientras las hacía.



Explosion of Spring 1, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
33 7/8 x 38 3/4 in / 86 x 98.5 cm



Explosion of Spring 2, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
37 3/4 x 39 3/8 in / 96 x 100 cm



Explosion of Spring 3, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
39 1/8 x 26 in / 99.5 x 66 cm



To Morandi, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
31 1/4 x 39 3/8 in / 79.5 x 100 cm



Untitled 1, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
39 1/8 x 26 in / 99.5 x 66 cm



Untitled 2, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
29 1/2 x 20 1/4 in / 75 x 51.5 cm



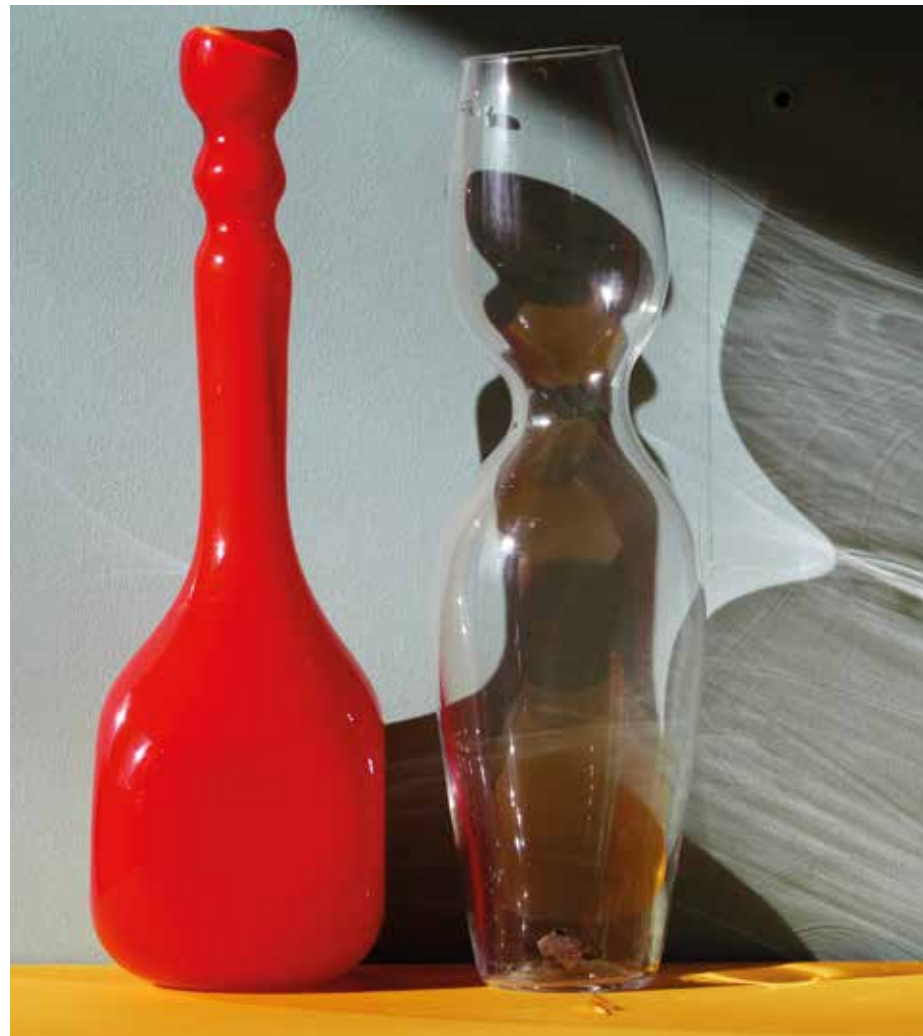
Homage to Zurbarán, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
33 1/2 x 39 3/8 in / 85 x 100 cm



Reds, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
36 3/8 x 39 3/8 in / 92.5 x 100 cm



Red Vase with Pink Chrysanthemum, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
39 3/8 x 28 3/8 in / 100 x 72 cm



Shadows 1, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
39 3/8 x 35 in / 100 x 89 cm



Shadows 2, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
19 3/4 x 15 3/4 in / 50 x 40 cm



A Chorus Line, 2018
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
31 5/8 x 39 3/8 in / 80.4 x 100 cm.



Depending on the Red Gerbera, 2019
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
29 1/2 x 19 3/4 in / 75 x 50 cm



Polyhedral Vase, 2019
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
29 1/2 x 19 3/4 in / 75 x 50 cm



Menina, 2019
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
39 3/8 x 28 3/4 in / 100 x 73 cm



Brown and Yellow, 2019
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
29 1/2 x 19 1/4 in / 75 x 49 cm

Multiple Background 1, 2019
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
29 3/4 x 22 7/8 in / 75.5 x 58 cm





Multiple Background 3, 2019
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
29 1/2 x 19 7/8 in / 75 x 50.5 cm



Multiple Background 2, 2019
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
29 1/2 x 19 3/4 in / 75 x 50 cm



Backgrounds in Movement 2, 2019
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
25 3/4 x 29 1/2 in / 65.5 x 75 cm



Backgrounds in Movement 3, 2019
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
39 3/4 x 26 5/8 in / 101 x 67.5 cm



Backgrounds in Movement 4, 2019
digital print on cotton paper mounted on aluminum dibond, ed. of 3 + 2 AP
29 3/4 x 20 7/8 in / 75.5 x 53 cm

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FILMOGRAFÍA

Largometrajes de ficción:

1980	Pepi, Luci, Bom y otras chicas del montón
1982	Laberinto de Pasiones
1983	Entre Tinieblas
1984	¿Qué he hecho yo para merecer esto?
1986	Matador
1987	La ley del deseo
1988	Mujeres al borde de un ataque de nervios
1989	Átame
1991	Tacones Lejanos
1993	Kika
1995	La flor de mi secreto
1997	Carne Trémula
1999	Todo sobre mi madre
2001	Hable con ella
2004	La mala educación
2005	Volver
2009	Los abrazos rotos
2011	La piel que habito
2013	Los amantes pasajeros
2016	Julieta
2019	Dolor y gloria

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FILMOGRAPHY

Feature Films:

1980	Pepi, Luci, Bom and Other Girls Like Mom
1982	Labyrinth of Passion
1983	Dark Habits
1984	What Have I Done to Deserve this?
1986	Matador
1987	Law of Desire
1988	Women on the Verge of a Nervous Breakdown
1989	Tie me up! Tie me down
1991	High Heels
1993	Kika
1995	The Flower of my Secret
1997	Live Flesh
1999	All About my Mother
2001	Talk to Her
2004	Bad Education
2005	Volver
2009	Broken Embraces
2011	The Skin I Live in
2013	I'm so Excited
2016	Julieta
2019	Pain and Glory

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