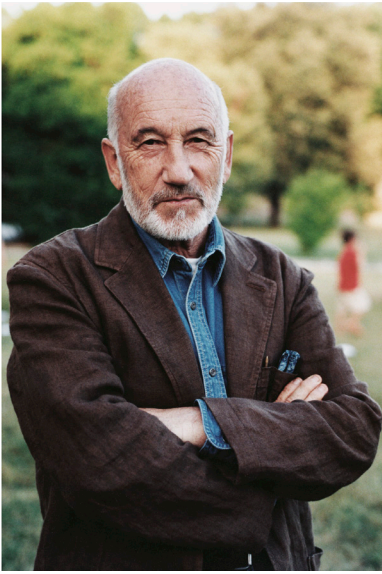




FONDAZIONE
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Comunicato stampa



Fondazione Pier Luigi e Natalina Remotti, the City of Camogli, the Pro Loco Camogli are proud to announce the solo show by Gianni Berengo Gardin to be opened on Saturday 10 October 2009.

Gianni Berengo Gardin is one of the masters of contemporary photography, and received the prestigious Lucie Award in New York in 2008. Starting with his contributions to the weekly *Il Mondo* in the early 1950s, he has portrayed the everyday life of the society and the Italian provinces, shedding light on inequities, exclusions and conflicts. The book he published with Carla Cerati in 1968, *Morire di classe*, is an emblematic example, which revealed the dreadful conditions of Italian psychiatric hospitals to the country. This was an important shock that made it possible to comprehend realities that had previously been hidden under a cloak of silence.

In his wide-ranging research Berengo Gardin has become one of the most attentive, subtle witnesses of human history and the territory. His work stands out for its balance between the spontaneity of vision and the capacity to frame very precise, surprising shots.

The exhibition at Fondazione Pier Luigi e Natalina Remotti, curated by Francesca Pasini, is coordinated with the publication of a monograph commissioned by the Pro Loco and the Department of Culture of the City of Camogli, edited by Silvio Ferrari, Farida Simonetti and Silvana Turzio, to be published by Federico Motta Editore. The show features twenty photographs included in the volume, and a selection of twenty more shots that compose an rapid autobiographical overview of his long career.

As Silvana Turzio writes in the introduction, "Only someone who is deeply familiar with Camogli could photograph certain glimpses, as we seem them now in the image of the Boschetto church, or the intersection of one of the many flights of steps that connect via Romana to via di Mezzo, and then to via nella Valle. (...) But it is only the quality of the photographic gaze of Gianni Berengo Gardin that manages to create particular visions never seen before, offering a synthesis of the things that make this stretch of land, between the mountains and the sea, a place so well loved by different people, sailors and yachtsmen, intellectuals and artists, loners and socialites, children and adults."



Berengo Gardin, who has had a house in Camogli for many years, is a part of that mobile society that sees this place as an ideal alternative to life in the metropolis. The mixture of historical-architectural traces and the beauty of the landscape is a typical characteristic of the Italian territory, and a unique attraction to develop cultural and artistic projects. When Berengo Gardin combines images of Camogli with those that have punctuated his research, he indicates the importance, for everyone, of places of birth and chosen spots.

The twenty photographs that trace a sort of autobiography in images range from lovers kissing on a park bench as a streetcar passes behind them - their hands intertwined, tense, almost like claws to cling to each other (*Parigi* 1954) - to the row of little girls, each holding the hem of the next one's dress (*Asilo Olivetti*, 1968). In a stadium divided by a gate, a boy and a girl play ball in bathing suits, while beyond the gate four tanks loom (*Berlino*, 1982) - an image of the divided, militarized city that underscores the contrasts of everyday life. A large poster with the face of Mao rises in the midst of a throng of young people and other protest signs (*Milano*, 1969). In a gypsy camp, Berengo Gardin shows the face of a woman that blends with that of Christ woven in a carpet; the signs that form these two visages are seamlessly combined, like the kitsch "richness" of the clothing (*Firenze*, 1993). Seville, Holy Week, the procession is in progress and a man in the stifling heat, wearing a sleeveless t-shirt, appears below a baroque altar; to the left, in an open space, we see the head of a soldier of the Guardia Civil (*Spagna*, 1970). A perfect synthesis with which Berengo Gardin compresses contrasts and traditions in a single picture, one much admired by Cartier Bresson. A great sense of affection emerges from the wedding party at a rural house (*Vercelli*, 1998), as in the portrait of Giorgio Soavi amidst the paintings of his collection (1981). While the view of a car on the beach, facing the sea, is full of suspense (*Inghilterra*, 1977). Different stations in an existential voyage, that as Gertrude Stein would say narrate "everybody's autobiography".

A selection of high definition Images is available on www.fondazioneremotti.it

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Press Preview

10-10-2009 | 5 p.m.

Opening

10-10-2009 | 6 p.m. - 8 p.m.

Show

10-10-2009 | 31-01-2010

Opening Hours

From Thursday to Sunday
from 4 p.m. to 7 p.m.
and by appointment
Free Entrance