

# FOTO/ INDUSTRIA BOLOGNA'15

PRESS RELEASE

## PRESENTATION OF FOTO/INDUSTRIA 2015 BIENNALE OPENING OCTOBER 2, IN BOLOGNA

### Fourteen exhibitions in 12 iconic cultural buildings in the city centre

OPENING: October 2, 2015

Exhibition at the **MAST** from October 2 until January 10, 2016

Exhibition in the historic city centre from October 2 until November 1, 2015

Admission to all exhibitions is free

The theme of the second edition of FOTO/INDUSTRIA 2015 Biennale in Bologna, is focussed on the world of work in all its aspects and in particular on the industrial production chain from conception to recycling.

The Biennale, promoted by the **MAST Foundation** in collaboration with the **Bologna Municipality** under the artistic direction of François Hébel, includes **14 exhibitions** that will be held during the month of October in eleven historic buildings in the city centre and at **MAST**.

An event of such great importance, both national and international, confirms the generous objective of the **MAST Foundation** to offer cultural initiatives of high quality to an increasingly changing and motivated public, and the commitment of the **Bologna Municipality** in promoting artistic activities linked with the tradition and history of local industry.

"The FOTO/INDUSTRIA Biennale has become an important occasion for Bologna, an international event created to bring added value to the local community and its industrial traditions, and to help discover some of the city's key locations. With the **MAST Foundation**, Isabella Seràgnoli offers us fascinating glimpses of industry and the working world through art photography, absorbing aspects and qualities of a universe that is strongly representative of the social and economic fabric of our metropolitan area" commented the **Mayor of Bologna, Virginio Merola**.

"We have consolidated a partnership with the municipal administration that will make this initiative even more successful and will help to promote this city recognised for its unique characteristics in the world of industry. Our aim is to also make Bologna a point of reference for photography that describes the industry" said **Isabella Seràgnoli, President of the MAST Foundation**.

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**The Artistic Director, François Hébel**, explained: “Even more than the first edition in 2013 – this event, unique in its genre for its capacity to seize glimpses and impressions of the world of labour and production, is a genuine international photography festival offered to the public by the **MAST** Foundation and the Municipality of Bologna. Visitors will have the opportunity of viewing the exhibitions in the exceptional setting of the city’s historic centre and the redeveloped industrial area, today the location of the **MAST** headquarters.

The works will be on show in new exhibition spaces in the city centre: historic palaces, Baroque chapels, and museums, all close enough to be visited on foot with the opportunity of seeing permanent collections while visiting the FOTO/INDUSTRIA exhibitions”.

The artists chosen for the exhibitions on show are some of the most talented names in the photographic world, although vastly different in style: some are widely renowned photographers, others are reporters, portraitists, corporate photographers and young professionals, but all with a common characteristic – their compelling, unexpected and strongly significant methods and perspectives.

An extensive program of events will provide opportunities to meet photographers and exhibition curators.

According to François Hébel: “The Bologna FOTO/INDUSTRIA Biennale hopes to expand the domain of industrial photography for a far greater public and to help develop the quality of our glimpse”.

We would like to thank the institutions of the public buildings that will host the exhibitions of FOTO/INDUSTRIA BOLOGNA '15.

The images and texts of the press file can be downloaded from the press area in the site: [www.mast.org](http://www.mast.org)  
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# FOTO/ INDUSTRIA BOLOGNA'15

List of the exhibitions divided by section:

- POST-PRODUCTION:

**David LaChapelle, New York, USA**

*LAND SCAPE*

**Pinacoteca Nazionale**

Via Belle Arti, 56

Known internationally for his thought-provoking images, LaChapelle's newest series LAND SCAPE uses hand-crafted scale models to explore the infrastructure of oil production and distribution, illustrating the impact it has on modern society.

Photographed in the expansive deserts and along the coastlines of California, the stunning *Refineries* are shrines to the product and the lifestyle it makes possible. The underside of these captivating settings – made up of repurposed by-products bathed in an ethereal light – offers a vision of the unmagical consequences of the petroleum-dependent system.

In the *Gas Station* series, fueling stations are enveloped by the lush vegetation of Maui (Hawaii). The rain forest acts as an organic force both generative and destructive; the source of fossil fuels, it also has the power to re-engulf these man-made creations. Their eerie lighting and composition suggest art-historical influences from Edward Hopper to Ed Ruscha.

David LaChapelle combines popular references with art history, street culture with the metaphysical, to project a fascinating allegory of twenty-first century culture.

In the course of his over thirty-year career, he has been one of the most widely published photographers.

In the last few years, his work has been displayed in numerous solo exhibitions, around the world. His work features in a number of international collections at art institutions including the Los Angeles County Museum of Art, National Portrait Gallery in London and National Portrait Gallery in Washington DC.

David LaChapelle is represented by Galerie Daniel Templon, Paris

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**Hong Hao, Beijing, China**

“MY THINGS”, “BOTTOM”

**MAMbo, Museo d'Arte Moderna di Bologna**

Via Don Minzoni, 14

## **My Things Series:**

*My Things*, a project that I started in 2001, is a photography series created by scanning objects. I've been working on this project for 12 years. 12 years, in the Chinese traditional concept, represents the period of transmigration in cycles of different fates and destinies. The process of producing works of this series is an assignment associated with one's life trace.

Day by day, I put my daily consumed objects into a scanner piece by piece, like keeping a visual diary. After scanning the original objects, I save them in digital forms and categorize these digital files in different folders in my PC, in order to make a collage of them later on. This task, like a yogi's daily practice, has become a habit in my day-to-day life as well as a tool to observe the human condition in contemporary consumer society.

The very action of scanning, through which an intimate relationship between objects and human beings is established, embodies an accurate objectivity, a reducibility and a sense of evidence. Through this practice, I gathered fundamental data of contemporary life and made an inventory of vital social essence through personal experience, so as to generate a retrospective and self-analyzing volition.

Contemporary consumerism embodies a concept of ideology, a political and economic collusion strategy; these values were somehow made very legitimate and logical, as if consumerism had been used as the driving force behind social development and stability.

A big part of our consumer demand is a result of social needs; it allows us to act “era-appropriately”. Reality continues to inspire our desires; we, as human beings have already established an interdependent relationship with substances, a relationship so strong its formation is almost inevitable. Nevertheless, this is what our civilization was built upon.

**Scan:** Since 2001, I've started scanning objects to create photography artworks. I noticed that the electronic scanning technique is utterly distinguished from cameras. To utilize the former technique, the artist has to hoard and select objects and then to obliterate the distance between human beings and objects, as well as between objects and machines, which is different from the necessary space between a camera and its objects.

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The lens of a camera serves as a surrogate of human sight, while scanning offers a “feeling” of pasting on the objects. The lens of a scanner reveals the reverse side of what we see; moreover, it visually flattens the objects, just like the condition of rubbing. Besides, scanning is the most rigid approach to reveal the real size of objects. Consequently, it objectively possesses entirety and convincing evidence. I attempt to imbue my undertakings with aesthetical investigations.

Hong Hao

Hong Hao is represented by Pace Beijing Gallery

## - PRODUCTION:

### **Edward Burtynsky, Toronto, Canada**

*MANUFACTURED LANDSCAPE*

**Palazzo Pepoli Campogrande**

Via Castiglione , 7

Born in the great Canadian prairies, Edward Burtynsky very quickly understood the need to look at the impact of industrial development in a different way.

His photography systematically embraces vast spaces even when he is shooting the interior of a Chinese factory. He describes these immense expanses as beautiful and repellent. Beautiful for the new geometries carved out by man, the graphic tension between landscapes sculpted for centuries by agriculture using limited, and therefore delicate means, and the brutality of modern machinery. Repellent, because they evoke irreversibility, imbalance, depletion, and pollution.

While white, red and green create a strong aesthetic impact in an image, they are aggressive in their capacity to evoke devastation in progress.

Edward Burtynsky is not waging a battle against capitalism or industry, nor is he nostalgic for times gone by. His is a crucial awareness and understanding, a respect for a necessary equilibrium, in other words, it is a battle for durable development.

He has chosen a photographic style that is imposing, unequivocal; he selects his perspective in order to embrace spaces where the vastness, depth, reshaping and the violence provoke reflection. Shots often taken from the air and through access negotiated with industrial companies allow us to see aspects we would only be able to guess if passing close by.

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Edward Burtynsky charms us with the impact of his photos. Unique images, needing no narrative, they stay with us for a long time forcing us to reflect on the next stage of industrial development on the planet.

He has won numerous prizes including the TED award and the Rencontres d'Arles Outreach award and his work features in collections in some of the world's major museums. For Foto/Industria: a selection of photos of industrial sites is presented in large format projections to restore the spirit of endeavor.

François Hébel

Edward Burtynsky is represented by Nicholas Metivier Gallery, Toronto, Howard Greenberg Gallery and Bryce Wolkowitz Gallery, New York

## **O. Winston Link, New York, USA**

*NORFOLK AND WESTERN RAILWAYS*

**Fondazione Cassa di Risparmio in Bologna. Casa Saraceni**

Via Farini, 15

Winston Link's most recognized work was based on his passion for steam locomotives; initially an engineer he later became a public relations and advertising photographer.

Between 1955 and 1959 he created an unusual body of images, taking nocturnal photographs of one of the last great steam locomotive railways in the United States, the Norfolk and Western Railway, before its replacement by diesel locomotives.

Although he was working professionally for business companies, this project was a personal labor of love, requiring extraordinary technical expertise, especially for the complex lighting.

Link wanted to capture the landscape crossed by the locomotives: family life, the drive-in, eating out of doors and he used flash systems to light each scene as if it were a movie shot. Naturally, since he did not know the exact moment the locomotive would be frozen on film, he sometimes took 2,400 large format shots using up to 40 different lighting sources, developing new techniques for the experiment.

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In explaining his choice to shoot photos at night, he said: “I can't move the sun — and it's always in the wrong place — and I can't even move the tracks, so I had to create my own environment through lighting”.

He travelled to the state of Virginia 20 times in 5 years to achieve this project which has become a point of reference in the history of photography, as much for its originality as for the technical quality of the images.

Encouraged and facilitated by the railway company, his work was completed with some shots of the Roanoke repairs workshops and daylight photos of rural railway lines.

Winston Link's life ended tragically; his ex-wife attempted to steal many of his works and he lost much of his enthusiasm for photography.

This exhibition reinstates Link in his rightful place thanks to his friend and gallerist Robert Mann who has lent Foto/Industria a magnificent collection of vintage photos.

François Hébel

Winston Link is represented by Gallery Robert Mann, New York

## **Luca Campigotto, Milan, Italy**

*THE POETRY OF THE GIANTS*

**Spazio Carbonesi**

Via de' Carbonesi, 11

Details are enormous in the photographs of Luca Campigotto. The bow of a boat occupies two thirds of the image, a crane boom cuts a photo into several segments, a heap of cables suggests the vastness of a ship, and the reflections of ocean liners awaiting passengers or the glimmer of an industrial building window give hints of unseen activity.

Far in the distance, away from these imposing elements in the foreground, the horizon completes the information on the scene in the photo.

This binary scale is the first trademark of the industrial photos selected here, most of which were chosen from projects in the Port of Genoa or dock warehouses in New York.

The other strong characteristics of Campigotto's work are his night shots. Lit exclusively by the artificial lighting present on site, photos of such realistic subjects become more suggestive than

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real. That is the paradoxical success of such high-precision photo editing: it appeals to our senses more strongly than the hyper-realistic source from where it originates. So, Luca Campigotto's photos distance themselves from some given time to evoke a concept of industrial activity, in this case mainly connected with transport, the communication channel essential to global production, showing the scale of what the flow of merchandise and human migration has become today.

No doubt imposing when they were built to cater to the shipping trade of the past, today, old New York dock warehouses provide an intimate and poetic contrast to the world of containers that has dispossessed these buildings of their reason for existence.

Beginning with a single detail, Luca Campigotto manages to transmit a host of emotions and information through his strong and original large-format photos.

François Hébel

## - PRODUCERS:

**Pierre Gonnord, Madrid, Spain**

*(OTHER) WORKERS*

**Santa Maria della Vita**

Via Clavature, 8

"I go forward in search of chance meetings and other life experiences. The portrait is born from a fragile and silent intimacy that struggles against the sinking into oblivion. It is the

"cannibalisation" of the other, of his difference and of our common humanity. The fusion, the appropriation, the transfiguration of beauty, grace, and dignity, that makes us resemble one another a little more. A little more eternal as well. Lend me your face, let me gaze at you, admire you, possess you, take hold of your soul so we can all live within, just as the American Indians believed they had surrendered the essence of their beings, stolen forever by the lens of Edward Curtis.



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What began a few years ago, hesitantly and by accident, has now become a complete way of life. From my studio in Madrid, I moved further out, past the houses on the outskirts of the city and now I have become a travelling studio on the roadside and along country by-roads.

I choose subjects who are alone and anonymous, but who belong to a clearly defined social clan, with roots set deep in ancestral culture. Individuals who are sure of their identity at a time when ours is becoming indistinct. People from tribes far away from the epicenter and material well-being, from the noise and uniformity of our urban society. Faces that glow with a different light and exceptional energy. I want to break the silence that surrounds them while preserving the sense of mystery at the same time. Exploring these margins (or rather the "somewhere else"), is my way of recognizing the importance of the silence that is constructed socially, but above all, of paying homage to these "other ourselves" testament to an existence that is as exclusive to them as it is unique. They are filled with extraordinary life-force."

Photo and video portraits of the last coal miners in Asturias (Northern Spain). The last convulsions of a mining saga which began in the 19th century and that forged the industrial history of the country in an extreme struggle for social rights against the bleak working conditions in the mines. Immigrants from central Europe or from Portugal, this community is destined to disappear in 2018, following the directive by the Spanish Ministry of Industry and the completion of the "Coal Plan" by the European Community.

Portraits of the day ploughmen working on the huge Spanish olive, fruit and wine estates (Extremadura, Andalusia and Rioja), legacy of the latifundia, the great farming estates of ancient Rome. These ploughmen, mainly nomadic gypsies from both sides of the Guadiana River, whose principle activity has always been horse-breeding, travel, moving their livestock during the picking and harvesting seasons.

Women, children, adolescents and the elderly ensure the livelihood and organization of the family community, camping on the outskirts of the estates with their animals. They are the last guardians of an ancient lifestyle that manages to survive through the precarious conditions of seasonal labor. Faces bearing the traces of a harsh life, austerity and dignity.

Pierre Gonnord

Pierre Gonnord is represented by Galerìa Juana de Aizpuru, Madrid

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## **Neal Slavin, New York, USA**

*GROUP PORTRAITS*

### **Spazio Carbonesi**

Via de' Carbonesi, 11

Although group photography is a genre widely practiced in the United States by local photographers for every type of group or association, it is mainly rather conventional, often focused mostly on the number of members and their positions, placed like pawns in some spectacular landscape.

In the 1980s, Neal Slavin gained success and recognition by revolutionizing this photographic style. He used his very different visual register to create authentic staging linked with the trades or professions he was shooting, trying to approach his subjects as closely as possible to give them a presence and personality, not simply a position.

The execution of these photos can sometimes be compared to film production, a practice that has developed since, but which was quite uncommon at the time when Neal Slavin invented his style. Most importantly, his compositions are full of humour and vibrant color.

He has earned great success in the press and has worked for papers like The New York Times Magazine, The London Sunday Times Magazine, Esquire, Frankfurter Allgemeine Zeitung, and Rolling Stone. These achievements, followed by the publication of his book on the English, "Britons", led to several exhibitions and many of his works are in the collections of famous galleries and museums. Following this success, in recent years Neal Slavin has focused less on photography in favour of creating advertising videos.

The selection for Foto/Industria includes about fifty of his best photos in a range of jobs as different as railway workers, librarians, dancers, gravediggers...

François Hébel

Neal Slavin is represented by the Ricco Maresca Gallery in New York

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## **Gianni Berengo Gardin, Milan, Italy**

*MAN, WORK, MACHINE*

**Fondazione del Monte. Palazzo Paltroni**

Via delle Donzelle, 2

Man, work, machines. In this exact order, and unconcerned by any possible assonance with similar research carried out years ago by Henri Cartier-Bresson (\*).

Berengo needed this precise sequence of terms to define his long association with factories, companies, and laboratories, a subject that has been one of his favourite fields of interest from the end of the sixties to the present day.

Throughout his long career, Gianni Berengo Gardin has always focussed his attention on human beings: their activities, their emotions, the important events in their lives. Factory life and work have provided a background and material for a large number of the subjects in his photographic works.

In his “industrial photography”, there is no trace of the fascination for mechanics and technology shown by photographers like Albert Renger-Patzsch and Lazlo Moholy-Nagy. Berengo considers machines as mere work instruments, graphic elements that act as a backdrop or that interact with the efforts of the worker, alongside the constant repetition, the wait for the end of the work shift, but also the pride of a well done job, the pleasure of manual skill and the social awareness of sharing a common human condition.

Whether shooting the Olivetti plant in Ivrea, the Ansaldo works in Genoa, the Dalmine steelworks, or the textile factories in Mantua, Berengo describes the life of the worker with the same empathy. Most of the images are taken from professional commissions, but shot with complete narrative freedom, where Berengo always manages to combine his poetic perspective with the information he has to convey.

Viewing his vast archive of images featuring workers and their labour resembles a voyage back in time; a glimpse of the life style and the aesthetics of the world of production, but above all it provides an opportunity to appreciate the incredible narrative power that pervades all of Berengo's photographic work.

Giovanna Calvenzi, Exhibition curator

(\*)

Henri Cartier-Bresson, “Man and Machine”, IBM France, 1969

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- PAUSE:

**Kathy Ryan, New York, USA**

*OFFICE ROMANCE*

**Museo Internazionale e Biblioteca della Musica di Bologna**

Strada Maggiore, 34

“This began when I saw a bolt of light zigzag across the stairs one afternoon at the New York Times Magazine. I pulled out my iPhone and took a picture of it. Then I started seeing pictures all the time – incredible beauty and poetry in my office. (...) My corner of the office faces east and is flooded with a particular intense light first thing in the morning. (...) I didn't really pay attention to it when we first moved into the Renzo Piano- designed building. I am a creature of habit and I loved the gritty, old Times building, in all its messiness. (...) The new building felt too new and clean and crisp. But the moment I started to take photographs was the same moment I fell in love with it.”

Kathy Ryan is not a photographer; she is the photographer's benefactor. For thirty years, she has been one of the top photo editors in her field selecting the photos for the pages of the New York Times magazine where she is the director of photography. She leaps from a Hollywood portrait to an earthquake, from a sports coverage to the latest fashion trend; her domain potentially covers all aspects of the news, but from the viewpoint of a weekly magazine. She chooses the greatest conceptual photographers, the best reporters and the most recognized portrait photographers.

She takes these shots without the slightest pretention, simply for the fun, posting them on Instagram. The huge number of “I likes” she received boosted her confidence and now in the middle of her frenetic work day rushing from one meeting to another, finding solutions for the endless changes in the magazine summary, or having to find a different approach, she invents these moments of exquisite imagery.

The results, a sunbeam on the carpet, fleeting portraits of work colleagues, cast shadows, a stack of post-its, a bunch of flowers, are full of poetry, tranquility and amazing variety, leading the viewer on a very moving stroll through the life of the office.

Renzo Piano says: “The first thing I do when I visit a site for the first time is to understand where the north lies and where the sun comes up and goes down. (...) Light is to an architect what sound is to a composer. (...) In Kathy's Ryan pictures, I am happy to find somebody who has captured it”.

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If Kathy Ryan trained her eye, almost without realizing it, her photos could be shot in almost any type of office block, bank, insurance company, or engineering industry...this photographic notebook, one of the first truly interesting trends of widespread phone photography diffusion promises even more surprises in the future now that almost everybody has become a photographer.

The exhibition will be presented in the form of prints, projections, and a ticker recalling the New York Times ticker in Times Square, a symbol of Kathy Ryan's frantic daily schedule.

François Hébel

Book : Office Romance, *Aperture*

## **Jason Sangik Noh, Seoul, South Korea**

*BIOGRAPHY OF CANCER*

**Villa delle Rose**

Via Saragozza, 228/230

Jason Sangik Noh is a surgeon specialized in cancer treatment. He operates in Seoul but also works in missions abroad, especially in Vietnam. This work, a mixture of hand-written diagnoses, analysis results, graphs and photos, combines a scientific approach to patients with a sensitive awareness of their humanity, with glimpses of their daily life and interests. The collection is presented in the form of visual compositions in an unprecedented genre, a true practitioner's notebook combining scientific detachment with warm-hearted empathy.

The violence of the disease is not evacuated, but the doctor's consideration of the human aspect being just as important as the case file, is immediately discernible.

"In 2008, about 8 million humans around the world died of cancer. With this sobering statistic, I started this work, 'Biography of Cancer', one of the most complicated diseases humans have lived with. It's about encounter with cancer, dramatic treatments, euphoric success, tragic failure, deaths and the relentless battle by doctors, researchers, patients and concerned people. It is also a meditation on illness, medical ethics and the complex, intertwining lives of concerned people.

Concerning the structure of this work, "I borrowed that of a medical article; it is made of five parts : Introduction / Material and Method / Results / Conclusion / Discussion."

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Jason Sangik Noh is not a photographer by profession, but he has revealed his talent for photography alongside his career as a surgeon.

This project, presented for the first time in Europe, recently won an award by the Ilwoo Foundation in Korea, which led to the publishing of a book by Hatje Kantz.

François Hébel

Book: Hatje Kantz

## - PRODUCTS:

### **Hein Gorny, Berlin, Germany**

*NEW OBJECTIVITY AND INDUSTRY*

*PRODUCTS AND IMAGE DESIGN 1920s-1930s IN GERMANY*

**Palazzo Pepoli. Museo della Storia di Bologna**

Via Castiglione, 8

Hein Gorny was a much sought-after industrial and commercial photographer in Germany. Many of his industrial commissioners, such as Pelikan (producer of stationary, founded in 1839), Bahlsen (industrial biscuit bakery, founded in 1889) and Rogo (manufacturer of hosiery and nylons, founded in 1886), attached high value to modernity, aesthetics and design, not only in terms of their architecture, production structures and products, but also in terms of their visual representation.

Gorny's imagery draws on the photographic tendencies propagated in association with the theories of the *Bauhaus* and the *Deutscher Werkbund*. As the precursor of the well-known *Bauhaus*, the latter had been promoting "the good form" in art, industry and craftsmanship since 1907 with a view to positive retroactive effects on the living environment and, in 1929, introduced avant-garde photographic positions to the public in the broad traveling exhibition *Film und Foto*. Whereas *New Vision* explored the outer limits of the visible with an experimental approach to light and materials, in *New Objectivity* the specific qualities innate to photography were considered essential to an objective representation of the world. Gorny managed to reconcile the qualities of both photographic approaches with the economic interests of his clients

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by toning down extreme perspectives and abstracted compositions and hence developing a commercial style.

What these new tendencies in photography had fostered – a new way of looking at and depicting the industrialized world – is shown most clearly in a number of experiments that he produced on his own or peripherally to commissions. Macro photographs and repeating, serial arrangements foregrounded the workmanship and form of the depicted items and at the same time created compositions verging on the abstract.

How these principles of design were applied is particularly evident in the product photography. In these compositions Gorny intentionally employs dynamic structures but maintains the legibility of the image as a primary focus. Ultimately, standardized forms of representation were intended to underline their objectivity and to enable the viewer to quickly grasp the depicted products in terms of purpose and quality.

Another important motif was the production process itself. Such images highlighted working conditions alongside modern architecture and ultimately served the purpose of illustrating the forward-looking and socially responsible orientation of the companies. Regularly published in company magazines or in the painstakingly designed anniversary publications, these images were a key aspect of both internally and externally oriented communication strategies and, moreover, bear witness of how photography increasingly played a role in the design of printed matter.

In his timeless image design Gorny brought together the objectivity and drive for progress, with which these firms confronted the demands of the era. He integrated the formal vocabulary and experimental spirit of *New Photography* into everyday practice and thus became a master of this applied style.

Exhibition co-produced by Collection Regard and Foto/Industria 2015

Curators: Antonio Panetta and François Hébel

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## **Léon Gimpel, Paris, France**

*ILLUMINATIONS*

**Museo di Palazzo Poggi**

Via Zamboni, 33

Writing with light: nocturnal photography by Léon Gimpel

Paris, December 1921. Christmas Eve, an elephant takes up water from a waterfall and sprays a crowd of monkeys hidden in some palm trees. The scene is in Paris, rue de Rivoli. Made from coloured neon lighting, it was the work of the Florentine engineer, Jacopozi. He helped transform the Paris of the twenties into “the city of light”, and gained renown with his lighting project to create the “False Paris” ordered by the French military high command during the First World War. The lighting experiments performed by this “light magician” fascinated the French photographer Léon Gimpel.

Mesmerised by illumination, Gimpel used the autochrome technique, the first colour process marketed by the Lumière Brothers. His technique consisted in overlaying two shots, one taken at dusk, and the other after nightfall, in order to capture the scene and night lighting to a maximum. From coloured signs to decorative advertising, the lighting entertainment industry was the result of research carried out by the French chemist Georges Claude, who invented the high voltage luminescent tube (neon) in 1910.

Léon Gimpel also illustrated the impressive advertising marketing operation started by Jacopozi. At the request of the industrialist, Citroen, he transformed the Eiffel tower “a plain and inert dark pinnacle” into “the most wonderful magical electric theatre ever created anywhere in the world”. This exceptional project was followed by the lighting of the big department stores in Paris, like the Grands Magasins du Louvre, Galeries Lafayette, Samaritaine, Bazar de l’Hôtel de Ville, Bon Marché and even the replicas of the Angkor temples for the Paris Colonial Exposition of la Porte Dorée: an amazing display of new luminous written signs for the “Paris by night”.

*An exhibition proposed by: La Société française de photographie*

*Curator: Luce Lebart*



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## - YOUNG PHOTOGRAPHERS, FOURTH EDITION OF THE GD4PHOTOART CONTEST:

**Marc Roig Blesa, Netherlands/Spain - Raphaël Dallaporta, France -  
Madhuban Mitra and Manas Bhattacharya, India - Óscar Monzón, Spain**

*GD4PHOTOART 2015*

**MAST Gallery**

Via Speranza, 42

Lars Willumeit for Marc Roig Blesa

Since the early days, photography has been used not only in art and science but it was enlisted also in socio-political struggles in order to document circumstances and events.

This photography of the humanist slant often had the impetus of bringing social reform from above, by privileged actors such as the photographer Lewis Hine, rather than resistance and revolt from below.

However recent research into worker photography movements, an until recently hidden chapter in the history of photography, has demonstrated clearly for the early twentieth century that alternative subaltern photographic practices existed widely across Europe and beyond.

The theme of photography in relation to labour and visibility/invisibility and on how to find contemporary forms of visual activism in the post-Fordist era is at the center of the artistic practice of Werker Magazine, an art collective consisting of Marc Roig Blesa and Rogier Delfos (with Werker referring to worker in Dutch).

Their radical practice of photography based on self-representation, self-publishing and image critique is inspired by, however not in any nostalgic way, by the international worker photography movements of the 1920s and 30s. Werker Magazine develop and explore strategies of interaction and collaboration that enable and empower collective practices of self-representation within different geographies (they are currently preparing workshops in Spain, France and Morocco), institutional networks and social strata.

The project Werker 10 - Community Darkroom has a three part structure that is specified with each instantiation to local language and historical context: 1.) 10 Minute photography course 2.) Library 3.) The eye of the worker. The project creates a situation in which the exhibition space becomes a pedagogic area rather than a contemplative one. Here a form of collaborative constellation is created in which the passive viewer of the white cube gallery space is activated

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and takes an active role not only in processes of image production but also in re-editing and critiquing images as a form of collective learning. In this instantiation the guiding principle for the workshop is the „worker’s clock“ in that the notion of timing serves as a thinking tool for the collective editing and layout process.

Francis Hodgson for GD4PhotoArt

Raphaël Dallaporta first came to my notice with a series of pictures of antipersonnel mines. Coolly photographed in the style of commercial product-shots, they were accompanied by quiet texts that placed these horrific instruments wholly within the commercial realm. Mines were cheap, effective, and had plenty of variety to suit customers' needs. Dallaporta had produced a new kind of indictment by catalogue, and in so doing he had established the main lines of his interest: finding evidence in small or relatively small units of the large-scale and specialized industrial activities that mark our time.

Gradually his range expanded. He turned his eye to archaeology, using remote-controlled drones more usually used for warfare. He showed some of the many kinds of knowledge deployed in the construction of a railway. Now, in a project that started as a commission from the CNES, the French Space Studies Centre, he has made a series on the Symphony project, the joint Franco-German satellite programme.

Dating from soon after the Second War (development was active since the early 1960s), the Symphony programme was a way for the two former combatant nations to look determinedly forward together in the spirit of the Treaty of Rome. Symphony was a communications satellite system, the first one in Europe. It has considerable importance of its own: the forerunner of GPS and other systems, precursor of the mobile communications revolution, ancestor of the Ariane space launcher... For Dallaporta it has metaphorical weight, too: if the two nations could develop a comms system then they were surely developing actual communication between themselves at the same time.

But the particularities of the Symphony story catch Dallaporta's attention. It was a marriage of giant industrial corporations, and although the satellites were never to carry commercial traffic, the commercial benefits to the participant companies were enormous. Dallaporta's views of the remaining satellite antennae are fractured. They underline how time has begun to dismantle our memory of these giant projects, controversial yet beneficial, public-spirited and privately advantageous. Between two of them, he recovers archival evidence of the early work going on: a

# FOTO/ INDUSTRIA BOLOGNA'15

lifetime away by now, ancient history. Symphony lives on in the little communications systems in the pockets of all of us: technology has become normal. It seems democratic. But it wasn't always obvious that it was to be so. It may yet turn out not to be so in the end.

Devika Daulet-Singh for Madhuban Mitra and Manas Bhattacharya

Xerox machines arrived in India in early 1970s. For generations of students thereafter, the 'photocopy' was a coveted piece of paper. In pre-digital India, it was an economical and more often than not, the only way to access reference books available in libraries. Running a Xerox machine was and still is a cottage industry across India. An amalgamation of two words — 'photo' and 'copy', the ubiquitous photocopy left nothing in doubt about its intention. It almost always infringed on the intellectual rights of authors — scant attention, if any, was paid to the copyright notice inscribed inside books. College campuses were notorious consumers of photocopied books and class notes.

The artist couple, Madhuban Mitra and Manas Bhattacharya belong to a generation for whom the photocopy was more than a reproduction of a piece of paper — it was access to knowledge at a very small price. Their previous interest in obsolescence, in particular of the camera making industry, is extended to the obsolete models of Xerox machines imported to India. Their photographs imagine a relationship between the photocopy and the photographic image on two levels. Both are produced from mechanical machines using light and both are reproductions. The differences lie in their constitution — the photocopy doesn't desire permanence like the photographic image, nor can it be a true likeness. It resides in a penumbral space of its own making and keeps its reader company for a finite period of time.

Using a quasi-documentary approach, Mitra and Bhattacharya create an ensemble of photographs that describe the experience inside and around Xerox shops. Using single photographs, diptychs and triptychs, the cramped and dingy Xerox shops come alive as theatres of monotony. In these mute photographs, one can hear the drone of the machine working at its own rhythm while its operator has perfected the art of making photocopies with military precision and speed. To inject humour into the mundane scenes, the artists sometimes create a doppelgänger to accentuate their banal existence.

There is another set of photographs where the relationship between the photocopy and the photographic image merge and become one. In the course of visiting Xerox shops, the artists collected rejected photocopies, which were re-photographed, enlarged and presented as

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photographic images. It's no surprise these artifacts reflect on photography and are about photography.

Joan Fontcuberta for Óscar Monzón

Óscar Monzón came into the international limelight with his project Karma, in which he turned his gaze to automobile culture with the eyes of a paparazzo and an advertising agent. His works emphasized the spell cast by a form of technology that acted as an object of desire, a fetish, a symbol of power, and at the same time a container for identity and experience.

In Maya, Monzón continues to pursue his own visual sociology, once again exploring advertising and identity as artificial backdrops that distort our life experience. But in this case, Monzón shifts his critical references towards scenes typical of film and science fiction: that science fiction that dreams up dystopian worlds populated by lonely multitudes under the control of all-seeing eyes. Transient beings, almost like androids frozen in time, one by one, they heed the call of commercial enticements: advertisements are the loudspeakers of consumerism, which shapes attitudes and behaviours, and between the lines they spread the diseases of capitalist mythology: mercantilism, alienation and inhumanity.

The French thinker Michel Serres cynically writes that we must love advertising, even though it “spreads falsehoods, exaggerates, fills up space with a mediocre din and ugly images, passes off abominable things for the nectar of the gods, multiplies the same way an epidemic does, intoxicates, and always lies”. Yes, we must love it, because advertising is a promise of happiness, like religion or politics; the difference is that it does not hide its intent to persuade, putting its cards on the table. The cards it reveals, and above all their evident effects, are the point at which Maya pours salt on the wound.

If we examine the context of the photographic works, we find no will to act as a mirror, but rather as an x-ray and a scalpel. Starting with entirely real urban scenes, Monzón draws out tension and unease, shaping a new version of street photography that goes to the opposite extreme of the untamed documentarism of Garry Winogrand, but that also transcends the theatricalized forms of Philip-Lorca diCorcia or Jeff Wall. Vertigo and nightmares imbue this introspective journey into the “dark side” of the shining world of appearances. A scene formed by dense atmospheres and dramatic lights frames these snapshots of a “happy world” where happiness is dehumanized and, as Monzón shows us, is one with the apocalypse.

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- SAVINA PALMIERI COLLECTION:

## **From albums to photo books**

*ITALIAN INDUSTRY IN 120 VOLUMES*

**MAST Gallery**

Via Speranza, 42

First it was the album, the booklet, and later the book: for over a century, industry repeatedly used printed materials for communication purposes in the form of showcase albums, promotional booklets, brochures and anniversary books. Companies' 50th, 100th and 150th anniversaries often resulted in opulently printed and bound examples of image cultivation. Words and pictures together represented what had been achieved, the company's prosperity. The exhibition illustrates the Italian industry's relationship with photography with reference to around 120 books. At the same time, the exhibition is a ramble through Italian industrial photography. A number of video projections make it possible to follow the page sequence. All the books are from the Savina Palmieri collection in Milan.

**MAST Gallery**  
Via Speranza, 42

CONCORSO  
GD4PHOTOART  
**MARC ROIG**  
**BLESA, RAPHAËL**  
**DALLAPORTA,**  
**MADHUBAN**  
**MITRA e MANAS**  
**BHATTACHARYA,**  
**ÓSCAR MONZÓN**

LIBRI DI  
FOTOGRAFIA  
INDUSTRIALE  
**COLLEZIONE**  
**SAVINA PALMIERI**

**MAMbo**  
**Museo d'Arte Moderna di Bologna**  
Via Don Minzoni, 14

**HONG HAO**

**Fondazione del Monte**  
**Palazzo Paltroni**  
Via delle Donzelle, 2

**GIANNI**  
**BERENGO GARDIN**

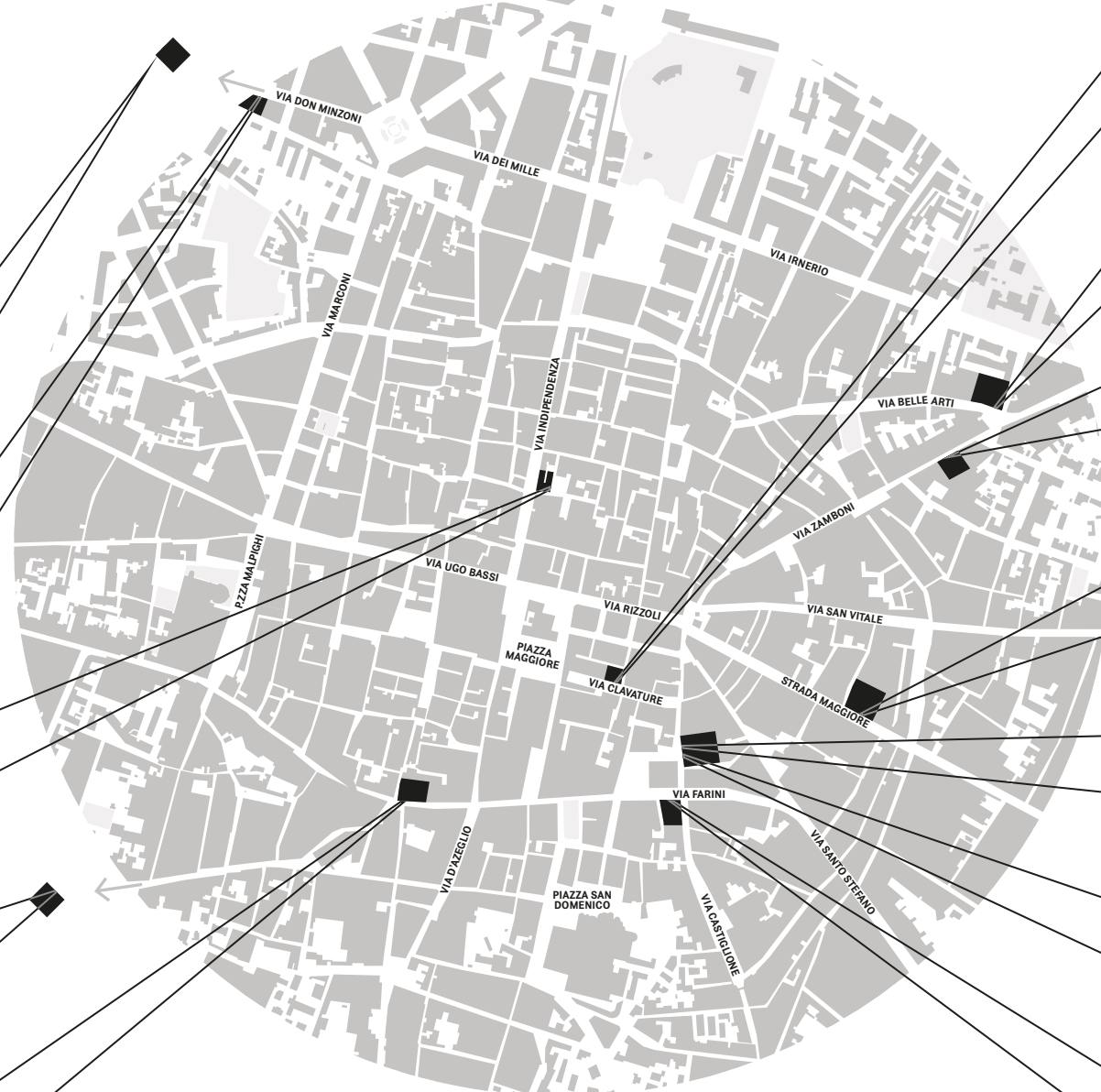
**Villa delle Rose**  
Via Saragozza, 228/230

**JASON SANGIK NOH**

**Spazio Carbonesi**  
Via de' Carbonesi, 11

**NEAL SLAVIN**

**LUCA CAMPIGOTTO**



**Santa Maria della Vita**  
Via Clavature, 8

**PIERRE GONNORD**

**Pinacoteca Nazionale**  
Via Belle Arti, 56

**DAVID LACHAPPELLE**

**Museo di Palazzo Poggi**  
Via Zamboni, 33

**LÉON GIMPEL**

**Museo Internazionale e**  
**Biblioteca della Musica di Bologna**  
Strada Maggiore, 34

**KATHY RYAN**

**Palazzo Pepoli Campogrande**  
Via Castiglione, 7

**EDWARD BURTYNSKY**

**Palazzo Pepoli**  
**Museo della Storia di Bologna**  
Via Castiglione, 8

**HEIN GORNY**

**Fondazione Cassa di**  
**Risparmio in Bologna**  
**Casa Saraceni**  
Via Farini, 15

**O. WINSTON LINK**