

# Italian batallion

**PHOTOGRAPHY** A monochrome view of Italy before and after the Second World War brings out the colour for **Joanna Pitman**

**VIEWPOINTS: ITALY IN BLACK AND WHITE**  
Estorick Collection, N1  
★★★★☆

ONE of the most luscious images in the new show of Italian mainly postwar photography at the Estorick Collection is also one of the earliest, dating from 1948. A woman lies on a sofa, wearing nothing but a coil of striped silk, wound loosely around her buttocks. She lies on her side with her back to the camera, or more precisely her bottom, for she is cut off mid-torso and mid-thigh by the frame of the photograph. What we see is a smooth and languorously stretched back and a long smile made by the discreetly shadowed crease between her legs. Beyond her is a panel of wallpaper, a jungle scene of palm trees and exotic flowers with a large bird swooping down as if coming in to land upon the pillowy expanses of her bottom.

The photograph was taken by Giuseppe Cavalli, a man whose work is little known in this country but who should be known better, not only because he was a very fine photographer, but also because he was the mentor of Mario Giacomelli, the master of Italian photography and the most respected photographer of his generation.

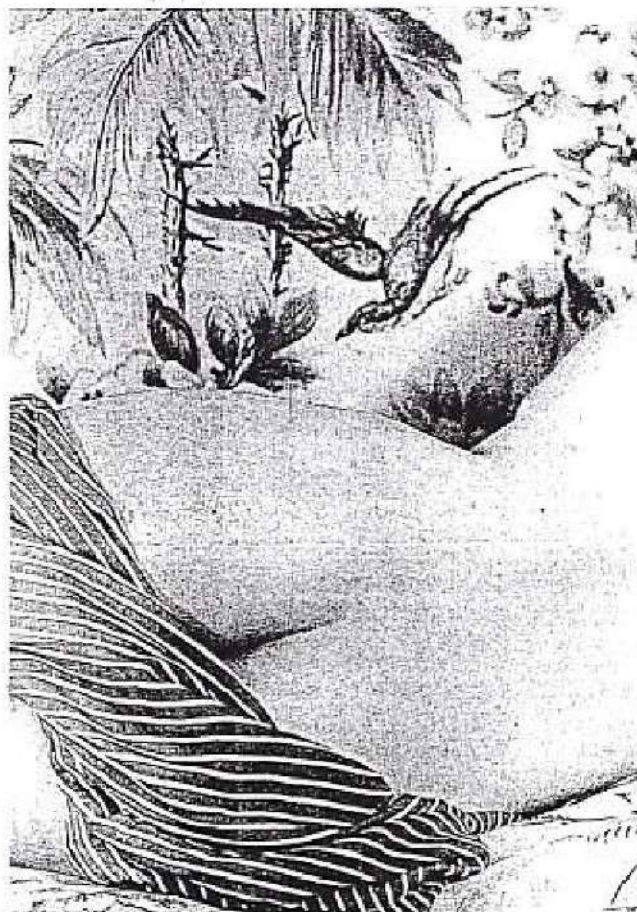
In a show of more than 100 images by eight photo-

## Turin consists of elegant men and women, fashion and coquetry

graphers, spanning 50 years from the early 1930s, Cavalli's work stands out, both for its vision and its style. His images are like visual scraps from the social history of Italy, scraps that have been rearranged to form a resonant tale.

As a young man, Cavalli worked as a lawyer but, disturbed by ethical issues, he abandoned the profession and turned to photography. Based in the Adriatic town of Senigallia, he worked to win recognition for photography as an art form, founding the Compass photography group and organising exhibitions of photography that travelled round the world. By the 1940s he was the leading force in Italian photography and was also himself taking profoundly spiritual photographs, some landscapes but mainly portraits and minimalist still lifes.

A small number of his unforgettable images are in this show. In one of them, The



The naked truth: one of several studies by Giuseppe Cavalli, the mentor of Mario Giacomelli, at the Estorick show of Italian photographs from the 1930s on

Paths of God, a priest in a soutane walks thoughtfully up a lonely road into the embrace of a huge bank of clouds. Placed beneath these turbulently boiling cumulus layers, he appears a tiny figure in this soaring composition, about to be whisked up into some great celestial body. Another shows a group of nuns on holiday, lined up by the sea, squinting shyly at the camera, their wimples creating an undulating pattern of white arches.

A few years later Giacomelli began taking photographs, and some 20 of his images are hung opposite Cavalli's, showing an equally vigorous but rather darker vision. An early, mid-1950s, softly romantic still life of decaying apples on a rumpled linen cloth glows with velvety warmth, but all the other works, from the late 1950s, 1960s and 1980s, give us the more fiercely grainy bleaching and harsh shadow that is better known in his work. It is as if he had dealt early on with the tradition of polished photographic techniques and was now pushing into less legible territories.

His photographs from the mid-1960s look like stolen

shots of the people living in southern Italian towns, families gathering for a hunting expedition, bony-checked men standing in comradely silence, wrapped against the winter chill in black woollen coats.

By the 1980s he had changed again, favouring aerial views of people on beaches, of fields and landscapes under snow, the patterns of farming and relief of the land etched like harsh scratches on his glowering pictures.

Of the other six photographers featured, Giorgio Avigdor extracts the most fun out of urban postwar Italy. The world of Turin through Avigdor's camera was composed of elegant men and women, fashion and coquetry, cafes, languor and dreams, a place where saxophones gleamed in the sun and women of style wore their hair cropped short.

Many street photographers have shown us the improbable choreography of daily urban life, but Avigdor seems to find actors who are both recognisa-

ble and mysterious, engaged in curious goings-on. Members of a carabinieri brass band abandon their instruments to peer over the edge of a bridge at some hidden sight. Has Sophia Loren gone skinny dipping? Has a man leapt to his death? His camera has trapped this moment and pulled it taut with this eternal mystery. In another, men and women sit drinking in an outdoor cafe, both audience and thrilled performers in the daily passeggiata in the Corso Vittorio.

These are the fragments and chance events of the daily rounds of Torinese people. And we see the equivalent in Milan from the camera of Ugo Mulas, and in Naples from Mimmo Jodice. The exhibition, from the private Preix Oltremonte Collection, provides plentiful visual and intellectual stimulus for lovers of photography and lovers of Italy, and joy for those who love both.

● *Viewpoints: Italy in Black and White* is at the Estorick Collection, N1 (020-7704 9522), until Sept 4

**Tomorrow in Arts** Gabriele Münter, the trailblazer who loved Kandinsky

# Italy through a lens

## PHOTOGRAPHY Viewpoints: Italy In Black And White

Monochrome they may be but the 100-odd images currently on show at the Estorick Collection bring the colour and passion of Italy to life, capturing elements of the momentous changes the country underwent from the 1930s to the late 1980s.

The most famous of the eight photographers represented is Mario Giacomelli, remembered for his exuberant pictures of playful, whirling priests and sobering studies of old people on the verge of death.

Among the examples of his still lifes, townscapes, semi-abstract landscapes and images of people, arguably the most stunning picture is Scanno. In it a young lad walks jauntily down a village path, framed by two black-clothed old women in the foreground.

Giacomelli often manipulated his photographs to create exaggerated effects; here he made the boy seem unnaturally sharp and bathed in light, like a floating, almost-celestial figure.

Giacomelli's mentor

Giuseppe Cavalli, a leading light of Italian photography from the 1930s to the 1950s, is represented here, too.

In the haunting image 'The Paths Of God' a solitary priest walks away from the camera rendered tiny by Cavalli's low horizon and the resulting vast expanse of billowing clouds above him, to which he seems oblivious. The photograph crackles with elemental energy, putting man in his proper (minor) place.

The modernist Antonio Boggeri's abstract images, the avant-garde stylings of Mario Gabino and Luigi Veronesi, the strong portraiture of Ugo Mulas and the hustle and bustle of daily life captured by Giorgio Avigdor add other dimensions to this snapshot of contemporary Italian masters.

There's also the chance to see some of the work of Mimmo Jodice, Italy's most important living photographer.

*Sibhan Murphy*

Until Sep 4, Estorick Collection,  
35a Canonbury Square N1,  
Wed to Sat 11am to 6pm,  
Sun noon to 5pm,  
£2.50, £2.50 concs.  
Tel: 020 7704 9522  
[www.estorickcollection.com](http://www.estorickcollection.com)  
Tube: Highbury & Islington



Boy in the picture: In Mario Giacomelli's *Scanno*, from 1963, the central figure almost looks superimposed on the image

# An intersection of images

By Souren Melikian

**LONDON**  
Against all probability, major discoveries can still be made in 20th-century photography. With its stunning exhibition of Italian photography from the 1930s to the 1980s, a small north London museum, the Estorick Collection, has just pulled off one of the year's most sensational coups.

"Viewpoints: Italy in Black and White," on view until Sept. 5 before reopening for one month on Nov. 4 at the Palace of Art in Bratislava, does not simply reveal the admirable images of photographers who remain unknown to all but specialists in the field.

When seen in sequence on the walls or in the superb exhibition book published by Skira, the black and white prints raise a question that is not considered by the organizers but is at the heart of 20th-century culture as a whole. Did avant-garde painting and sculpture to some extent influence avant-garde photography? Or did painting and photography independently reflect a new way of perceiving the world — which occasionally was conveyed in photography well before the practitioners of the so-called fine arts?

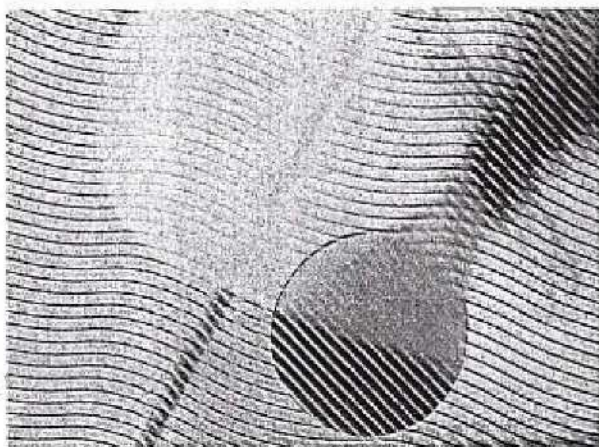
Antonio Boggeri's 1933 image of an egg somehow standing on a polished rectangular tablet that sends back its reflection, thus defining a pattern resembling the digit 8, instantly calls to mind the Surrealist school. It combines the dreamy cult of the absurd represented by René Magritte and the tongue-in-cheek neatness of Yves Tanguy's paintings.

Another photograph taken by Boggeri a year later, with the same attention brought to minimalist composition and the play of light and shadow, shows a gyroscope. The angle chosen conjures up images of rotating wheels worthy of Laszlo Moholy-Nagy. The image nicely fits the Hungarian artist's "Vision in Motion," as his posthumous book published in 1947 is called.

Boggeri, a typographer by calling, had opened in 1933 the Boggeri Studio, which achieved international fame as an avant-garde advertising graphics studio. Advertising, industrial design, photography and the aesthetics of painting thus converged, like the components of a single culture.

While Boggeri's photography matched in spirit the Surrealist paintings of his time, Luigi Veronesi's work was well ahead of trends that came in later. The photographer manipulated his camera to devise images that bear a striking resemblance in black and white to paintings of the Paris and the New York schools in the 1950s. In 1937, Veronesi invented the "photogram," which, he wrote, was "not a true photograph but merely the recording of the form, transparency and shadows of an object."

In "Superimpressione," spiraling



ribbons with luminous edges that have the resiliency of thin metal or celluloid cut across each other. New York Abstractionists would not go any further in the 1960s.

"Costruzione" (Construction), devised in 1938, shows undulating lines. Geometrical forms lightly intrude into their midst. An optical illusion of perpetual movement makes the viewer's head swim. This is precisely the effect sought by Victor Vasarely in the late 1950s and by his Op Art followers. Did the Italian photographer influence the Hungarian-born artist of the Paris school? This seems improbable. Veronesi's experiments had received little international exposure. It is likely that Vasarely intuitively rediscovered what the photographer had first perceived.

In 1940, Veronesi had an even more astonishing intuition. He fixed on photographic paper, slender concentric white arcs with a wide radius standing out on a charcoal black background. "Le stelle dalla mia finestra" (The Stars Seen Through My Window) presumably show the trajectory of stars in the sky. At the bottom, the slender poles darker than the background belong to some ill-defined structure. Here too, New York Abstractionists of the 1960s would have approved.

Mario Giacomelli was perhaps even more astonishing in his seemingly limitless versatility. Like Picasso when painting, Giacomelli easily skipped from one photographic genre to another, and back.

As a portraitist, the photographer worked in a mood that can be traced back to Edouard Manet. "A Silvia," a 1964 close up of a young woman, is done with a striking economy of means. The background is a blur of abstract forms obtained by using a telelens. The focus, very slightly off to create a kind of luminous haze, is on the eyebrows.

This brings out the unfathomable, intense expression of the 20-year-old. The sensitivity and subtlety of Veronesi's portrait points to close acquaintance with Quattrocento masters.

Similar familiarity with Old Masters comes out in a "Still life" of apples on a crumpled tablecloth. It could have been composed by a Dutch painter of the 17th century.

Soon after, Giacomelli switched to deeply poetic Romanticism. In 1963, he photographed the houses of Scanno, a southern Italian town, shrouded in mist in which they vanish. It has the quality of a latter-day Turner.

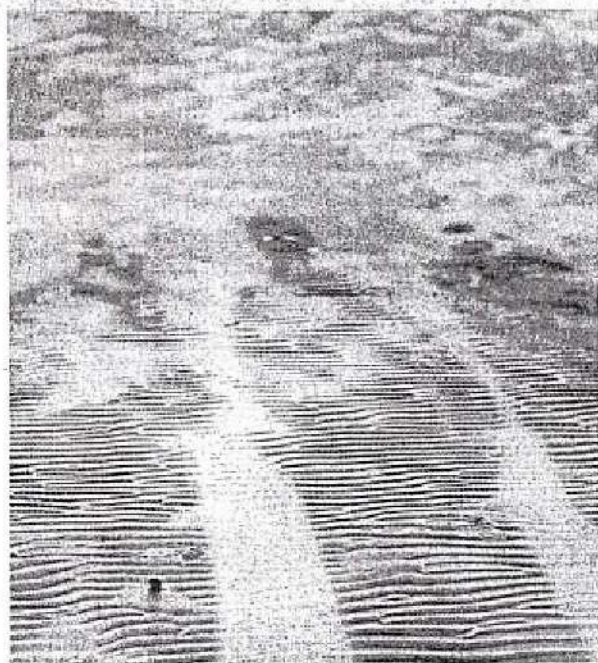
But with equal ease, Giacomelli practiced advanced abstraction with more than a zest of Expressionism, making contemporary painting tame by comparison. A "Landscape" photographed in 1954, probably from an aircraft at low altitude, is reduced to vibrating zigzags and dotted lines. A few spindly leafless trees on the edges alone give clear clues to the figural nature of the subject.

Giuseppe Cavalli, the photographer's professor and friend, comes closest to Giacomelli. A lawyer by calling, Cavalli discovered photography in 1932 and a few years later gave up his practice. He began by photographing people seen in surroundings that project a sense of deep harmony further enhanced by his mastery in balanced compositions. "Nuns in the Countryside" is an early gem of 1936. The nuns are seen head and shoulders in a single line against a distant landscape. The younger ones give a merry smile and the older women look on in frowning distress in a kind of photographic parable of "The Ages of Life."

A sense of contained drama emanates from "Le vie del signore" (The Ways of the Lord) done in 1946 or 1947. A vicar, his back turned to the viewer, stands in flowing black habit, at the top of a country lane under an immense



2005 Erredi Mario Giacomelli



sky. In a moment, the priest will be gone. The powerful shot could be from an Italian realist movie of its time.

But in the 1950s, Cavalli developed a manner in which the figural subject almost vanishes. "Ombre sulla spiaggia" (Shadows on the Beach), all about abstract undulations at first glance, can be seen to be figural once you read the title. In the 1950 "Giochi di primavera" (Springtime Play), tiny humans look

like black strokes across the immensity of a seaside view.

In the following generation, photographers participated more self-consciously in the trends of modern art. Mimmo Jodice photographed "Graffiti" in 1965. The abstract-looking shot bears a distinct resemblance to New York Abstract Expressionism in the 1960s. "Occhi con corde" (Eyes and Ropes), done in that same year, is a Max Ernst-style

Did avant-garde painting and sculpture influence avant-garde photography?

Luigi Veronesi's "Costruzione," far left; Mario Giacomelli's "A Silvia," above; and Giuseppe Cavalli's "Ombre sulla spiaggia," left, raise the question.

venture into parallel worlds. The tiny openings in the aft of a bull, with ropes coming down, look like some mechanical monster with weird eyes.

Still in 1965, Jodice portrayed himself head and shoulders, facing the viewer. The photographer raises to his face some crumpled fabric or piece of paper — but the face is a blank framed by his hair. Magritte and Giorgio de Chirico are not far off.

Sticking closely to real life, Jodice offered a different version of Surrealism in "Sintesi" (Synthesis). Rows of slabs painted with a white arrow pointed upward are stashed, ready for use in construction or road works. Industrial activity is again the subject in a plunging view of endless tubular scaffolding. A circular panel with a white arrow enigmatically points the way up.

All borrowed from the Prez Ultramontani collection, the prints give the show a punch and concision that most museum displays lack. The labels mercifully avoid the pitfall of "educational" information. The guest curator, Antonella Russo, a professor of the history of photography, cleverly shunned all commentary on the prints. But at the end of the book, her finely written biographical notices illuminate the subject.

A masterly collection was thus used to produce a masterpiece of a show. If you cannot go, do not miss the book.

International Herald Tribune



# Viewfinder

## 'The Paths of God', 1946-7, Giuseppe Cavalli

**H**ead inclined, eyes cast down to the path ahead, a solitary priest ambles towards a low-slung horizon, apparently oblivious to the celestial drama playing out overhead. A sweeping patchwork of changing shapes and luminous tones, the billowing clouds dominate the photographic plane; the visible edge of the vast unknown.

Giuseppe Cavalli's absorbing picture is part of an extraordinary new exhibition at the Estorick Collection in north London, an intimate gallery devoted to some

of the finest Italian art of the first half of the 20th century, and known internationally for its core of Futurist works.

This particular exhibition of more than 100 vintage prints and magazine images from the Massimo Prelz Oltramonti collection maps 50 years of immense social and cultural change in Italy, from the early 1930s to the beginning of the '80s. Many of the pictures are testament to the early modern artists' affection for the metaphysical or the abstract,

presenting a visual record of religious rituals and processions, strange architecture and Mediterranean myth.

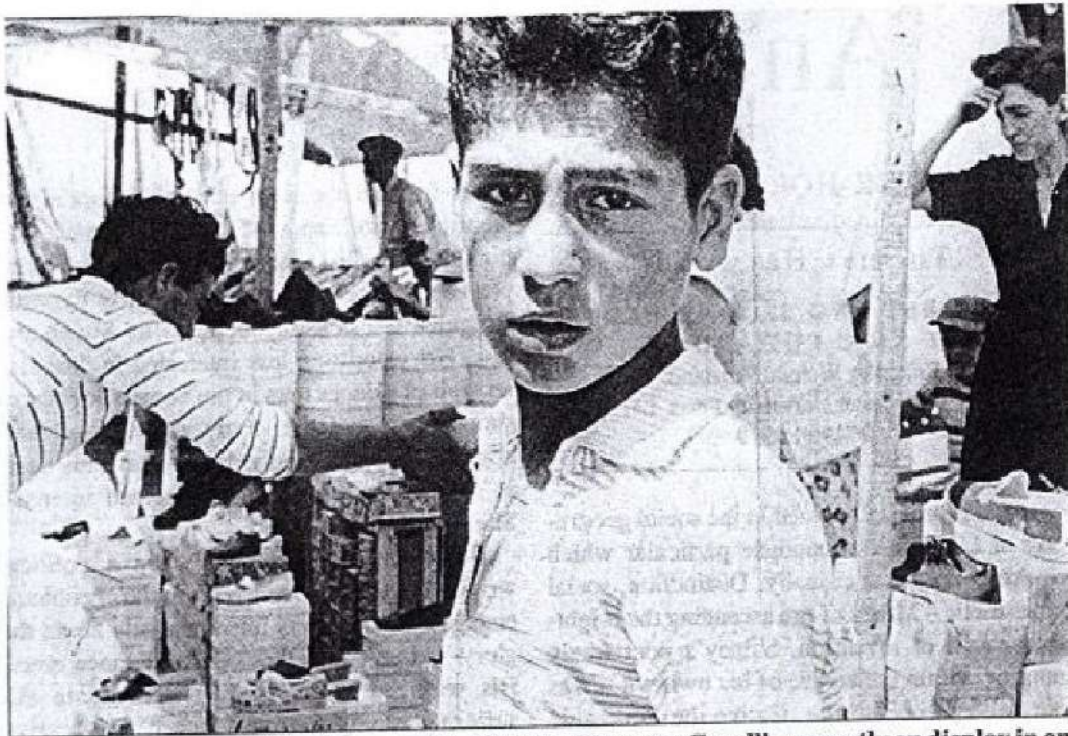
All form a rare opportunity to examine some of the lesser-known but no less important works of Italian photography, and are a tribute to the role private collections play in bringing modern art to the public's attention.

### Lucy Davies

□ *Andrew O'Hagan's column appears on page 7*

*'Viewpoints: Italy in Black and White' is at the Estorick Collection of Modern Italian Art, 39a Canonbury Square, London N1 (020 7704 9522) until Sept 4.*

Viewfinder archives:  
[www.telegraph.co.uk/view](http://www.telegraph.co.uk/view)



**"Occhi meridionali" ("Southern eyes"), 1959, by Giuseppe Cavalli, currently on display in an exhibition at the Estorick Collection of Modern Italian Art "Viewpoints: Italy in black and white", running until September 4.**

## ESTORICK



### Italia in bianco e nero

*Nelle sale dell'Estorick di Londra, fino al 4 settembre «Viewpoints. Italy in Black and White» propone cinquant'anni di fotografia italiana attraverso una selezione di opere dalla collezione Prezl Oltramonti. Si possono ammirare lavori di autori come Giuseppe Cavalli, Ugo Mulas, Mimmo Jodice e Mario Giacomelli. Cavalli, è stato uno dei grandi della fotografia italiana tra gli anni 30 e 50, e fu tra l'altro lo scopritore del talento di Giacomelli. Mulas oltre che fotografo è stato un grande "teorico" della fotografia, indagandone gli statuti ed il senso. Ci sono in mostra anche i ritratti e le immagini di strada dei torinesi Giorgio Avigdor e Mario Gabinio, oltre alle sperimentazioni di Antonio Boggeri e Luigi Veronesi. La rassegna è curata da Antonella Russo. In alto un'immagine di Giorgio Avigdor.*

y, 19 to 25 July 2005

25

# UPDATE

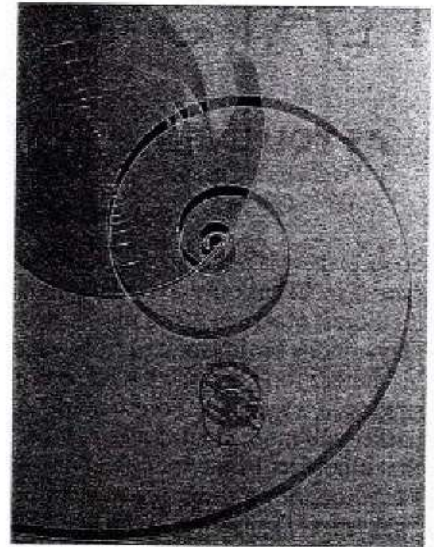
Our weekly selection of concerts, festivals and exhibitions  
by **Janina Pogorzelski**

## IT'S A SMALL WHIRL

*Viewpoints: Italy in Black and White*, the latest exhibition at the Estorick Collection of Modern Italian Art, focuses on 100 photographs from the prestigious Prelz Ultramonti Collection. The display includes four fascinating examples from the 1930s:

*Columbus's Egg*, a dramatic abstract by Antonio Boggeri; Mario Gabinio's gleaming, monumental *Coffee Machine*; plus *Le stelle*

*della mia finestra* (*The stars from my window*) and this swirling *Sovrimpressione* (*Superimposition*, shown above) – among the most delicate and mysterious avant-garde works on show – by Luigi Veronesi, a master of the “photogram”. The gallery, at 39a Canonbury Square, London N1 (020-7704 9522; [www.estorickcollection.com](http://www.estorickcollection.com)) is open from 11am to 6pm from Wednesday to Saturday, and from noon to 5pm on Sundays, until 4 September. Admission is £3.50; concessions, £2.50.



## Exhibitions

### Graham Sutherland

Lyrical landscapes of Pembrokeshire by the neo-Romantic artist who painted the weather-beaten trees, murderous skies and tangled roots of the Welsh countryside. Dulwich Picture Gallery, Gallery Road, Dulwich Village, SE21 (020-8693 5254) until September 25, £6.

### Viewpoints - Italy in Black and White

Evocative avant-garde imagery by Antonio Boggeri and Luigi Veronesi, street scenes by Giorgio Avigdor and portraits of leading Italian artists by Ugo Mulas; an exhibition of early 20th-century photography by masters of the medium.

Estorick Collection, Canonbury Square, N1 (020-7704 9522) until September 4, £3.50.

### Raised Awareness

A small-scale exhibition of quirky drawings that raise the issue of blindness and its relation to art, featuring the jottings of Damien Hirst,



Viewpoints - Italy in Black and White

Antony Gormley, Lisa Miroy and Richard Wentworth. Tate Modern, Bankside, SE1 (020-7887 8000) until September 30, free.

### Wright to Gehry

From Mies van der Rohe's crayon doodlings of Mountain House to Frank Gehry's frenetic sketches for fish lamps and cardboard chairs, drawings by the world's most famous architects.

Sir John Soane Museum, 13 Lincoln's Inn Fields, WC2 (020-7440 4246) until August 27, free.

### Jessica Lack



# MOETRE

INGHILTERRA

Estorick Collection

39a Canonbury Square  
London

**VIEWPOINTS**  
**Italy in Black and White**

*Autori vari,*

*dal 15/06/2005 al 04/09/2005*

La Estorick Collection di Londra, ospita una mostra composta da oltre 100 fotografie di otto tra i maggiori fotografi italiani. Le fotografie sono state estrapolate dalla Collezione Prez Oltramonti, una straordinaria collezione privata che rappresenta i più importanti fotografi moderni e contemporanei. Presenti i lavori di Giorgio Avigdor, Giuseppe Cavalli, Mimmo Jodice, Mario Giacomelli e Ugo Mulas. Uno spaccato di vita italiana dai primi anni Trenta fino all'inizio degli anni Ottanta rappresentata da una selezione d'immagini forti ed evocative: vita di strada, paesaggi, ma anche ritratti e natura morta. Viewpoints: Italy in Black and White offre l'opportunità di ammirare ed esplorare esempi poco conosciuti della fotografia italiana, come Antonio Boggeri, Mario Gabinio, Luigi Veronesi. Oltre ad una serie di panorami di mare e paesaggi del sud Italia realizzati da Giuseppe Cavalli – mentore di Mario Giacomelli. Un numero d'immagini di quest'ultimo sono esposte assieme al lavoro di Cavalli per evidenziare la tensione creativa esistente tra i due grandi fotografi. La mostra è curata da Antonella Russo.

**DOISNEAU**



**Il realismo francese**

*Il suo bacio non è come un rock, ma è una delle immagini più famose della fotografia del '900. Si tratta degli Amanti dell'Hôtel de ville, riprodotta su poster, magliette, quaderni e cartoline. Un'occasione per rivederla è offerta dalla mostra su Doisneau organizzata dal Comune di Milano in collaborazione con Federico Motta Editore. Ci sono le immagini più famose del grande fotografo, che sapeva guardare la piccola umanità della capitale francese, dai bambini che fanno le capriole agli anziani che bevono, dalle spose alle cave degli esistenzialisti. E' la Parigi delle poesie di Prevert e la Parigi che entrata nel cuore di tutti gli adolescenti dei primi Anni 60. Bianco e nero e poesia, immagini che riescono ancora oggi a emozionare.*

**VOLTI**



**I ritratti a Cinisello**

*Il tema del ritratto lega due mostre dal titolo Volti curate da Roberta Valtorta per il Museo della Fotografia contemporanea fino al 9 ottobre a Cinisello Balsamo. Nelle sale di Villa Ghirlanda, 80 immagini dalle collezioni del museo, propongono volti più o meno famosi, lungo tre percorsi: ci sono i ritratti di reportage (da Giovanni Agnelli a Torino, fotografato da Phillips, al cartellone di De Gaulle che viene trasferito dopo un congresso di Mario Dondero), quelli realizzati in studio e quelli di ricerca (molto interessante il trittico di Leslie Krims). Ci sono anche due ritratti di Totò e Anna Magnani che fanno da tramite con la mostra Volti Patellani e il cinema nella piazza di Cinisello, che propone il gotha del grande cinema italiano degli Anni 50. [r.mol.]*

**ESTORICK**



**Italia in bianco e nero**

*Nelle sale dell'Estorick di Londra, fino al 4 settembre «Viewpoints. Italy in Black and White» propone cinquant'anni di fotografia italiana attraverso una selezione di opere dalla collezione Prelz Oltramonti. Si possono ammirare lavori di autori come Giuseppe Cavalli, Ugo Mulas, Mimmo Jodice e Mario Giacomelli. Cavalli, è stato uno dei grandi della fotografia italiana tra gli anni 30 e 50, e fu tra l'altro lo scopritore del talento di Giacomelli. Mulas oltre che fotografo è stato un grande "teorico" della fotografia, indagandone gli statuti ed il senso. Ci sono in mostra anche i ritratti e le immagini di strada dei torinesi Giorgio Avigdor e Mario Gabinio, oltre alle sperimentazioni di Antonio Boggeri e Luigi Veronesi. La rassegna è curata da Antonella Russo. In alto un'immagine di Giorgio Avigdor.*



MARIO GIACOMELLI



MIMMO JODICE

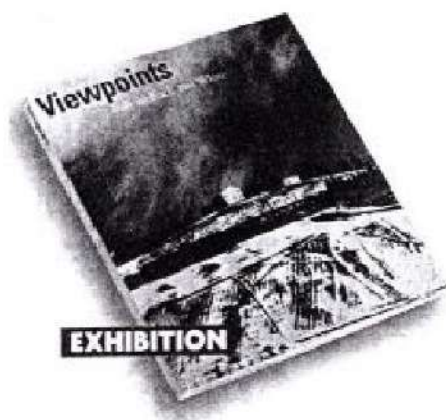
## Viewpoints: Italy in Black and White

*Estorick Collection of Modern Italian Art, 39a Canonbury Square, London N1. Tel: 0207 704 9522. Open Weds-Sat 11am-6pm, Sunday 12-5pm. Admission £3.50 (conc. £2.50). Free to under-16s and students. Until Sunday 4 September*

Around 100 b&w prints from eight leading Italian photographers make up this London show. The images come from the Prelz Oltramonti Collection, an

archive that spans 50 years of Italian photography, from the 1930s to the 1980s. Featured in this show are: Mario Gabinio (1876-1938); Antonio Boggeri (1900-1989); Luigi Veronesi (1908-1998); Giuseppe Cavalli (1904-1961); Mario Giacomelli (1925-2000) – the recognised master of Italian photography; Ugo Mulas (1928-1973); Giorgio Aivdor (b1932); and Mimmo Jodice (b1934), who is regarded as Italy's most important living Italian photographer.

An excellent illustrated catalogue accompanies the show. **Bob Aylott**



LA CITTÀ E IL TEMA

**Londra**

**Punti di vista:  
l'Italia in  
bianco e nero**

**Fino al 4 settembre**



LA SEDE

**Estorick Collection**  
tel. 0044-207-7049522.  
Orario: 11-18,  
domenica 12-17, chiuso  
lunedì e martedì.  
Catalogo Skira.  
*"Lucio Fontana.  
Milano", 1963, foto  
di Ugo Mulas.*

LE OPERE

Scene di strada, ritratti, paesaggi,  
nature morte. Cinquant'anni di  
vita italiana, dai primi anni Trenta  
del Novecento agli Ottanta sono  
rievocati attraverso un'ottantina di  
immagini, "fermate" da 8 fotografi  
(Gabinio, Boggeri, Mulas, Cavalli,  
Veronesi, Avigdor) e provenienti  
dalla collezione Prelz Oltramenti.

## Italy In Black And White

If you find yourself in London this month, there is an exhibition on display that shouldn't be missed. "Viewpoints: Italy in Black and White", an exhibition of around 100 photographs by eight major photographers, will be staged at the Estorick Collection of Modern Italian Art (39a Canonbury Square, London N1) until September 4, 2005.

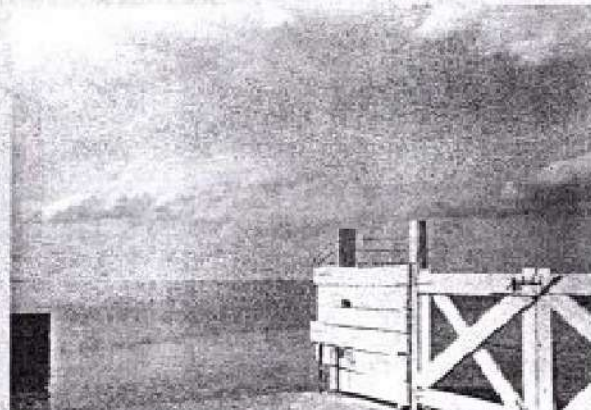
The photographs have been selected from the Prez Oltramonti Collection, an outstanding private archive of work by the most important modern and contemporary Italian photographers. Spanning 50 years from the early 1930s to the beginning of the 1980s, the wide range of powerful and evocative images includes street scenes, portraits, landscapes, still lifes and art photographs.

*Viewpoints: Italy in Black and White* is said to offer a rare opportunity to admire and explore lesser-known examples of Italian photography such as the modernist imagery of Antonio Boggeri; the work of Mario Gabinio, Ugo Mulas, Giorgio Avigdor, and Mimo Jodice; the photograms of Luigi Veronesi and the extraordinary series of seascapes and landscapes of southern Italy taken by Giuseppe Cavalli.

Gallery hours are Wednesday to Saturday from 11am to 6pm, and Sunday 12pm to 5pm.

**ABOVE RIGHT** Giuseppe Cavalli (1904-1961)  
The Paths of God, 1946-7, silver bromide print, 38.2x26cm.

**RIGHT** Mario Giacomelli (1925-2000)  
Landscape (New Awareness of Nature), 1984-1992, silver bromide print, 30.5x39.5cm.



The world of Antiques  
and Art (Australia)  
Circulation: 10,000  
August 2005 - February 2006

## INTERNATIONAL OUTLOOK

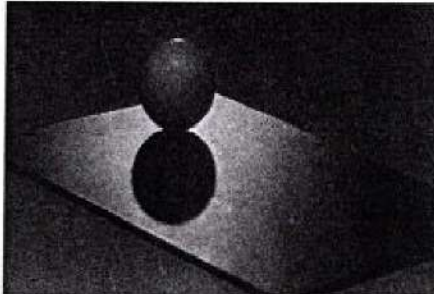
VIVIENNE SHARPE, ADRIENNE WILSON AND JANE NOLAN

### Europe LONDON



Giuseppe Cavalli (Italy 1904-1961), *The paths of God*, 1946-7. 39.2 x 26 cm, silver bromide print, Estorick Collection of Modern Art, *Viewpoints Italy in black and white*

Estorick, Levi was more interested in the abstract rather than the figurative. Artists represented include Sandro Chia (1946-), Lucio Fontana (1899-1968), Mario Merz (1925-2003), Michelangelo Pistoletto (1933-) and Enrico Prampolini (1894-1956). Together these exhibitions add another dimension into an understanding of the art of collecting.



Antonio Boggeri (Italy 1900-1989), *Columbus's egg*, 1933. 17.2 x 24 cm, silver bromide print. 17.2 x 24 cm, *Viewpoints Italy in black and white*, Estorick Collection of Modern Art

As the summer season draws to a close there are a number of events designed to keep London as a focus for the arts. The **Fleming Collection** is displaying an important collection of Jacobite paintings and works of art amassed by the Drambaie Liqueur company over a twenty year period. Students of British history will have the opportunity to examine the covert nature of the objects on display which cover events spanning more than 100 years. The exhibition runs from 13 September until 17 December:



Unknown artist, *Portrait of Prince Charles Edward Stuart in tartan*, c. 1748. 73.66 x 60.96 cm, oil on canvas, Fleming Collection, *Drambaie collection*



Diane Arbus (1923-1971), *Two ladies at the automat*, NYC, 1966. Copyright © 1980. The estate of Diane Arbus, LLC. Victoria & Albert Museum, London, *Diane Arbus Revelations*

Opening on 13 October at the **Victoria and Albert Museum** is a major retrospective of Diane Arbus (1923-1971), one of the twentieth century's most important photographers. *Diane Arbus revelations* explores a full range of the photographer's achievements from her photographs through to her contact sheets, cameras, letters, notebooks and other writings. The exhibition consists of nearly two hundred of the artist's most significant photographs, making this exhibition the most complete presentation of her work ever assembled. Prints are drawn from major public and private collections throughout the world and include many images that have never been exhibited publicly. The exhibition concludes 15 January 2006.

Coming up at the **Courtauld Institute of Art Gallery** is an exhibition of paintings by *André Derain* (1880-1954). This small but important exhibition of Fauve works drawn from major international museums is the first exhibition devoted to the artist's series of large-scale paintings of London, which he produced between 1906 and 1907. More importantly, it will consider the background to the commission, including Derain's response to Monet, the searching experimental qualities of the technique, the choice of subject matter and the evidence provided by the sketchbook and letters that suggests

As part of the summer program of arts that runs in London the **Estorick Collection of Modern Art** is holding an exhibition of modern and contemporary Italian photographs drawn from the Prelz Oltramonti collection. Titled *Viewpoints Italy in black and white* the works span fifty years of photography, from the early 1930s to the beginning of the 1980s and includes street scenes and portraiture of Giorgio Avigdor (1932-) and Mario Gabinio (1876-1938), experimental avant-garde photography of Antonio Boggeri (1900-1989) and Luigi Veronesi (1908-1998) as well as Giuseppe Cavalli (1904-1961), Ugo Mulas (1928-1973), Mimmo Jodice (1934-) and Mario Giacomelli (1913-2000). The show runs until 4 September after which the Estorick is showing works from another Italian collector, Marcello Levi whose interests lay in contemporary Italian art.

*From Futurism to Arte Povera: works from the Marcello Levi collection* (14 September - 18 December) draws on Levi's collection of works amassed over a sixty year period. Active during the same period as Eric



MAURO GIACOMELLI

## CRITIC'S CHOICE

By Andrew Mead

This stark landscape with isolated buildings beneath a threatening sky features in *Italy in Black and White* – a show of mostly post-war photographs at London's Estorick Collection until 4 September ([www.estorickcollection.com](http://www.estorickcollection.com)). The subjects are diverse: Italian hill-towns as densely packed with houses as, in another photo, the catacombs of Naples are with skulls; the 1950s Bar Giamaica, Milan, with its smoke-wreathed customers; Fontana stabbing one of his canvases. Some shots could be stills from films by Fellini or De Sica, or might be found in the Italian equivalent of *Picture Post*. Each of the eight photographers has a distinct approach, using black and white expressively, and all the works are well-reproduced in a catalogue published by Skira (£24). Meanwhile, the Estorick's previous show, *Avant-Garde Graphics 1918-1934*, much admired by David Wild (AJ 07.04.05), is at Kettle's Yard, Cambridge, from 30 July–25 September.

It's no surprise that the young Leipzig-based artist *Christiane Baumgartner* uses video, even though a few minutes of Fellini or De Sica (not to mention Godard or Antonioni) offer much more than the average artist's video today. But Baumgartner also employs that most traditional of mediums, the woodcut, making large-scale pieces based on the built environment – airports, motorways, wind farms. There's a survey of her work at Levitt Bernstein's Ikon Gallery, Brindleyplace, Birmingham, until 18 September ([www.ikon-gallery.co.uk](http://www.ikon-gallery.co.uk)). Also at the Ikon is a show by *Jacques Nimki*, which takes the proposed regeneration of Birmingham's Eastside as its starting-point, specifically the urban plant life that has sprung up among its buildings.

Also in Birmingham during August is a 'sound work' by Peter Liversidge, who 'will drive round the streets at sunrise, broadcasting the sound of howling wolves from the back of a van'. You've been warned. Perhaps Sophie Warren and Jonathan Mosley's exhibition at the Architecture Centre, Bristol, will have more substance. The house they built for themselves in Redcliffe, Bristol, was featured in AJ 31.10.02, announcing rather too self-consciously that 'artists live here'. Their new show, *Model City*, runs until 4 September.

For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)

Art

PRIVATE VIEW



Viewpoints: Italy in  
Black and White

to 4 Sept

*The Estorick Collection, London N1*

This exhibition offers a monochrome snapshot of Italian life from 1930 to 1980. The show, around 100 images drawn from a private archive, is the work of eight photographers, most notably Giuseppe Cavalli and his protégé, Mario Giacomelli.

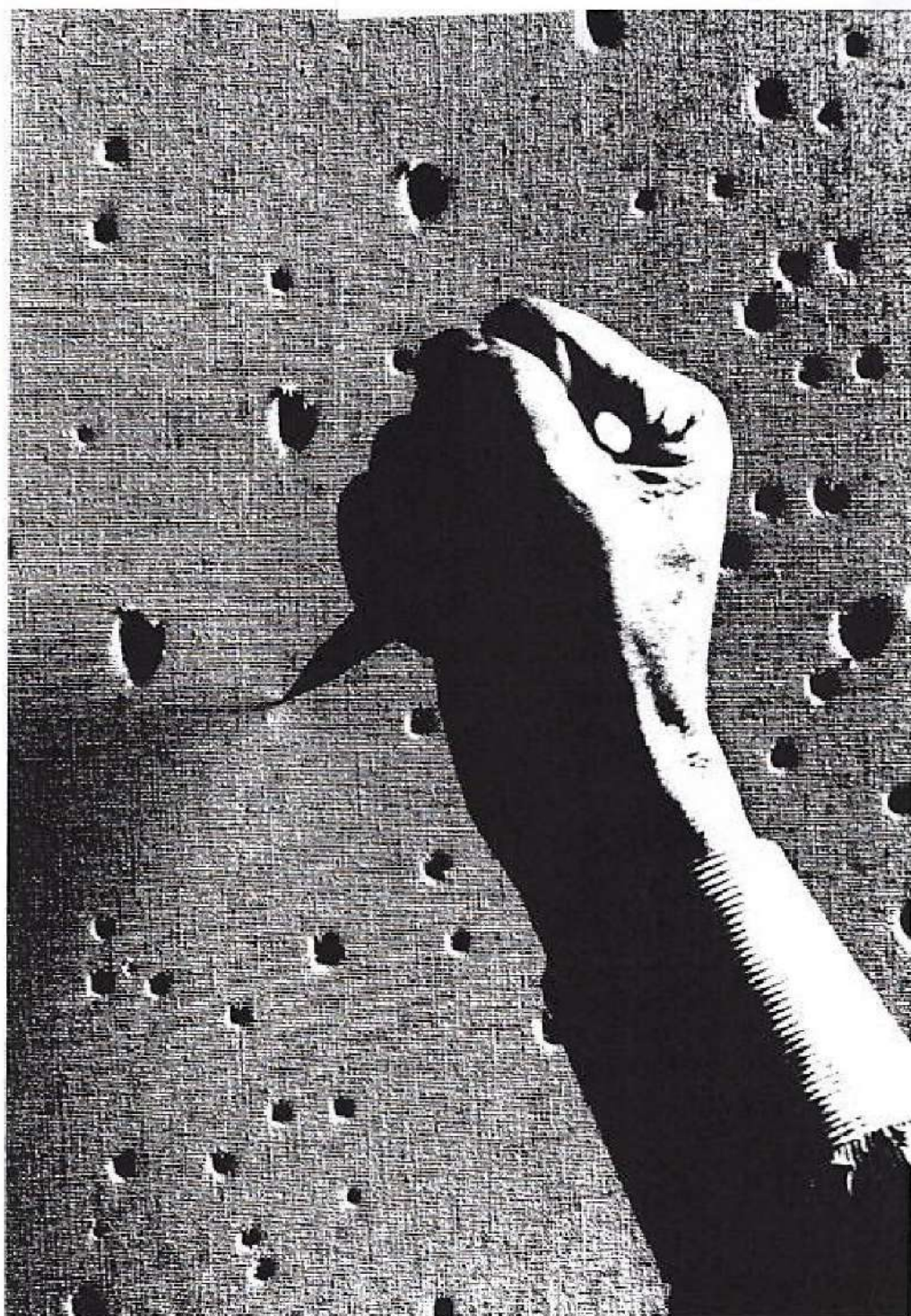
The prize exhibits include Cavalli's *The Father of God*, in which the solitary figure of a priest is dwarfed by stormy clouds that look as if they've been painted by an old master. Giacomelli's *Landscape (New Awareness of Nature)* captures a snowstorm as it coats a hillside. Both images

understand the vulnerability of human beings.

There are also images by Mario Gabrio, an amateur from Turin: his 1930s picture of a coffee machine has a shiny, fetishistic quality. In contrast, Mimmo Jodice's work veers towards the eerie, as in his photograph of skulls lined up in front of a faded mural in a cemetery in Naples.

*The Estorick Collection of Modern Italian Art, 39a, Cannonbury Square, London N1 (020-7704 9522) to 4 Sep.*

Peter Chapman



## **In the Light of Beauty**

Black and white photography can be stunningly beautiful—powerful, raw and evocative in what it tries to convey, as shown through the following works by outstanding modern Italian photographers

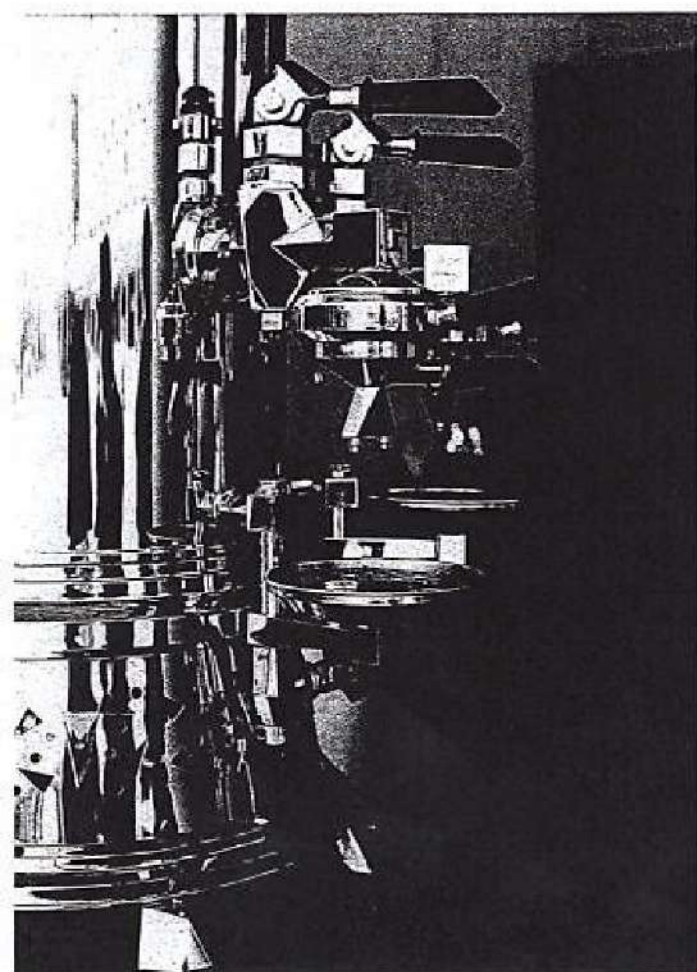
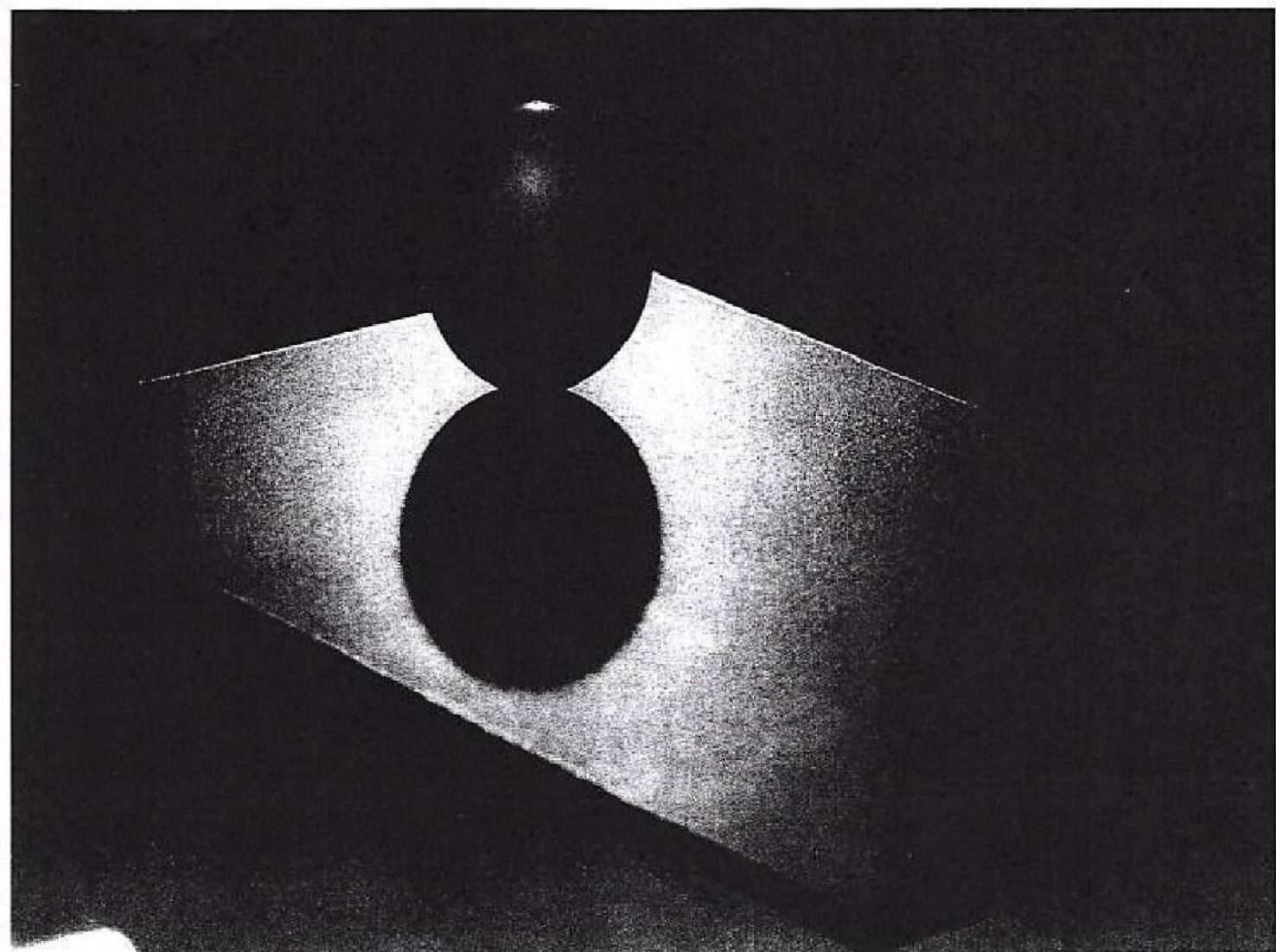


*Southerners in Turin, Corso Vittorio, 1958*

Giorgio Avigdor was born in Turin in 1932 and he still resides there as well as in New York. A good selection of his work features people caught unawares in their daily activities.

All works are part of the exhibition *Viewpoints: Italy in Black and White* curated by Antonella Russo, a photography historian who resides in Turin. Venue: Estorick Collection of Modern Italian Art, 39A Canonbury Square, London, United Kingdom. Till 4 September 2005.

Website: [www.suebond.co.uk](http://www.suebond.co.uk).



**Opposite page**

*Lucia Fontana, Milan c. 1963*

Ugo Mulas (1928-1973) was an outstanding photographer whose work was instrumental in shaping the work of a whole generation of Italian photographers. Mulas is represented by his magnificent portraits of artists and evocative scenes of Milan taken between 1953 and 1956.

**Above**

*Columbus's Egg, 1933*

Antonio Boggeri (1900-1989) was a professional photographer who, in the early 1930s, experimented with solarisation and microphotography. In 1933, he opened his own studio which became well-known throughout Europe for the quality of its prints.

**Left**

*Coffee Machine, early 1930s*

Luigi Veronesi (1908-1998) was a leading Italian avant-garde photographer who explored the abstract quality of photography and produced some magnificent photograms and microphotographs.

**Bottom left** *The Paths of God, 1946-7*

Giuseppe Cavalli (1904-1961) was the leading force of Italian photography from the 1930s to the mid-1950s as well as a photography critic. In 1947, he co-founded the Compass photography group which gained recognition for photography as an art form. He created unforgettable images of Italian people and places: a priest walking on a lonely road towards the clouds, a boy fishing in a canal, and nuns on holiday.

**Bottom right** *Morano Calabro, 1967*

Mimmo Jodice was born in 1934 and is recognised as the most important living Italian photographer. The subject matter ranges from people and machines to buildings and towns.

**Right** *Superimposition 1937*

Luigi Veronesi (1908-1998) was a leading Italian avant-garde photographer who explored the abstract quality of photography and produced some magnificent photograms and microphotographs.

