

99 CLICK + 1
FOTOGRAFIE, STORIE D'INCANTI
Photographs, stories of enchantment

From June 6th to September 26th, 2009

Giov-Anna Piras Foundation
Via Brofferio, 80 - Asti

In the spring of 2007, the Giov-Anna Piras foundation in Asti inaugurated a show called *99 Cents*: a collection of contemporary images characterized by their astronomical auction quotations, exhibited in the Foundation's galleries in a set-up designed to showcase and celebrate photography's by now solid position amongst figurative media. Contemporary photography's many paths were displayed according to an analytical approach, with a focus on the progressive contamination enacted amongst the newfangled expressive language's semantic interaction, as well as on the advance of the narrative-descriptive component. Naturally, each work also follows the author's conceptual orientation, or the 'rules' of the school of thought it belongs to, most of this novel in respect to photography from only a few decades ago.

Ultimately, the exhibit highlighted the many ways in which contemporary photographic works tend to assume upon themselves the shroud of uniqueness, foundational to the concept of 'work of art'.

In general, to understand what is going on in the world of contemporary art it is necessary – in view of the innumerable novel expressive and communicative codes, in a context of constant experimentation and evolution - to look back towards its roots. This is particularly true of photography, a medium which in view of its relatively new acquisition of 'worth' (not merely in economical terms, of course!) needs to be introduced with care, highlighting the difficult process of conceptual appropriation its pioneers went through.

In France, in the 1930s, Henry Cartier-Bresson was immersed in the world of symbolist painting when, hands on his first Leica 50mm, which was destined to accompany him in many of his most unforgettable shots, he realized how that camera could become a kind of 'extension of the eye': a point of view on an extemporaneous world which can be portrayed only through photography, the medium which sole allows us to 'paint with our eyes'. This was the genesis of photography's approach to the world. Later, Cartier-Bresson continued in this line of thought with reflections on the *decisive moment*, earning the title of father of *photojournalism* and the first photographer in history to see his works displayed in the Louvre.

Thereby, following that first step in the search for the reasons of our time's love affair with photography, the Piras Foundation continues its (backwards?) path towards the roots of Twentieth Century photography, exploring its peculiarities, its *faux-pas*, and its grandeur.

Opening at 6th June 2009, the Foundation's galleries will host a broad retrospective called *99 Click*. Gursky's *99 Cents*, whose story was a pretext for the previous exhibit, makes way to a more ample shot of the medium's evolution.

99 Click will showcase ninety-nine (+ one!) masterpieces of modern photography, images which have marked the historical and artistic evolution of XXth century photography, contributing to this 'new' media's introduction amongst the canons of artistic expression.

The selection will include internationally renowned photographs, some of the most well-known, and reproduced, on the planet. It will illustrate communicative elaboration processes slowly refined by the world of photography. It will offer a perspective over the development of the photographer's eye, as well as of the viewer's, analyzing the motives, techniques and orientations which lead to contemporary photography.

Among these *99 Clicks* collected to describe the relentless advance of XXth century photography let us briefly remember the American realism of *Alabama 1938*, shot by Walker Evans, the unforgettable *Kiss at the Hôtel de Ville* (1950) by Robert Doisneau, one of the most reproduced images of the past fifty years, *Gandhi's funeral* (1948) by the master of 'street photography', Henry Cartier-Bresson himself, Diane Arbus' eerie *Twins* as well as one of André Kertész's best-known works with mirror *distorsion*. And more: Dorothea Lange's *Migration Mother*, *Niporno California* from 1936 is a documentary testimony to humankind's survival instincts, filtered through the author's fine psychoanalytic sensitivity.

The exhibit will open at the Giov-Anna Piras Foundation's gallery in Via Brofferio 80 in Asti, on May 30th, 2009, and continue on an Italian tour from June onwards.

PHOTOGRAPHERS FOR "99 CLICK + 1"

Claudio Abate
Berenice Abbott
Anselm Adams
Diane Arbus
Eugène Atget
Richard Avedon
Gianpaolo Barbieri
Gabriele Basilico
Gianni Berengo Gardin
Bill Brandt
Rene Burri
Larry Burrows
Robert Capa
Henri Cartier-Bresson
Mario Cresci
Mario De Biase
Robert Doisneau
William Eggleston
Alfred Eisenstaedt

Elliott Erwitt
Walker Evans
Franco Fontana
Robert Frank

Luigi Ghirri
Mario Giacomelli
Allen Ginsberg
Gianfranco Gorgoni
Charles Harbutt
H. P. Horst
Mimmo Jodice
Seidou Keita
André Kertész
William Klein
Alberto Korda
Josef Koudelka
Dorotea Lange
Jacques Henri Lartigue
Fulvio Magurno

Robert Mapplethorpe
Tina Modotti
Ugo Mulas
Martin Munkacsí
Helmut Newton
Irvin Penn
Franco Pinna
Man Ray

Alexander Rodchenko
Ivo Saglietti
Sebastião Salgado
Jean Saudek
Ferdinando Scianna
Tazio Secchiaroli
Enzo Sellerio
Stephen Shore
Eugene Smith

Elio Sorci
Ettore Sottsass
Allen B. Stern
Joseph Stiglitz
Paul Strand
Nick Ut Andy Warhol
Edward Weston
Minor White

August Closed

September 1th to September 26th, the exhibit will follow these opening hours:

Tuesday to Saturday 10.00 AM – 12.30AM; 4.00 PM –7.30 PM

Sunday 4.30 PM-7.30 PM

Free entrance