



Piazza Mafalda di Savoia, 10098 Rivoli (Torino)
tel. 011. 9565222 / 9565220

Exhibition

Raymond Depardon
Piedmont. A photographic definition

Curator
Coordinators

Jean-Luc Monterosso
Patrizia Mussa, Adele Re Rebaudengo

Press Office

Massimo Melotti, Responsible
Alessandra Santerini, Consultant
Manuela Vasco, ph. 011.9565209
Silvano Bertalot, ph. 011.9565211
fax 011.9565231
e-mail: press@castellodirivoli.org

Press preview
Opening
Dates

Monday, May 20, 2002, 11.30 a.m.
Tuesday, May 21, 2002, 7.00 p.m.
May 22 – September 1, 2002

Hours

Tuesday – Friday 10.00 a.m. – 5.00 p.m.
Saturday and Sunday, 10.00 a.m. – 7.00 p.m.
1st and 3rd Saturday of the month, 10 a.m. – 10 p.m.

Entrance

€ 6.20 full price, € 4.13 reduced price

Location

Castello di Rivoli Museo d'Arte Contemporanea
Piazza Mafalda di Savoia – 10098 Rivoli (Turin)

Education services
and public programs

Education Department
ph. 011.9565213 – fax 011.9565232
e-mail: educa@castellodirivoli.org

Bus service

Saturday, Sunday and holidays
departure from Turin, Piazza Castello
information ph. 011.9565280

Information

ph. 011.9565220
www.castellodirivoli.org
e-mail: info@castellodirivoli.org

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This exhibition is the second installment of the project entitled *Piedmont: a photographic definition*, which, using the work of renowned photographers, emphasizes aspects and characteristics of the Piedmont region and culture. Each photographer will create a series of images in order to offer an individual vision of Piedmont. Then each artist will donate two editions of twenty numbered and signed prints, with one edition entering the Castello di Rivoli collection. In conjunction with the Depardon exhibition, the other edition will be donated officially to the Maison de la Photographie in Moscow.

Born in 1942 in Villefrance-sur-Saône, Raymond Depardon is a film critic and historian, director and photographer. In 1967 he founded the Gamma agency with Gilles Caron, Hubert Henrotte and Hugues Vassal. He has shot documentary reportage throughout the world. In 1973 he was one of the winners of the Robert Capa Gold Medal. In 1979 he became European Vice President of the Magnum Agency. In 1991 he received the Grand Prix in photography.

Since the early 1990s, the Castello di Rivoli Museum of Contemporary Art has given attention to the development of art that utilizes photography as an expressive means. On the occasion of the Raymond Depardon exhibition the Museum will present part of the photography collection amassed during this period, with the showing of works by Mario Giacomelli, Mimmo Jodice, Edward Ruscha and Keiichi Tahara.

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Raymond Depardon
Piedmont. A Photographic Definition.

Photographer and filmmaker, Raymond Depardon has spent twenty years interrogating the glance, the statute of the image and those who produce it. Freeing himself from the rules of classic photojournalism, which is his background, he has created an original body of work that inhabits a territory between documentary and fiction, where the constant goal is to find what he calls a "good distance." "The problem of distance is a recurrent theme for me, I don't like to be too near or too far (...). Each image I create has its appropriate distance."

During the same period Depardon created his images of Piedmont, he also published *Errance (Wandering)*, a book conceived as a manifesto where the image, neither too engaged nor too contemplative, leads the photographer to seek out what he calls the "acceptable place." For this project he chose to work outdoors, adopting a vertical format and using photographic equipment that necessitates a great deal of light. "In photography there is a 24 x 36 format, which is extraordinary and very adaptable, then there is the 20 x 25, where you need to look, load, and view upside down. This is the format I have chosen for the Piedmont images."

Errance was an investigation of an locale that exists elsewhere, an ever-renewed place, apparently without the possibility of return. In contrast, Depardon sees Piedmont as an excursion and a temporary sojourn. In his own words, "I came like a neighbor," and undoubtedly this is why these images, while technically inscribed within the realm of *Errance*, are profoundly extraneous to it. In Piedmont, Depardon invents a mental landscape made up of memories and reminiscences. He forgets neither his roots nor his culture, and even if he tries to lose himself on the by-roads, the subjects he chooses resemble him. He photographs the small wine-producing businesses, the little silent villages, the outskirts of Turin. At a moment of globalization, "the Europe of old parapets" retains neither exoticism nor strangeness. In the quiet of August Sundays, the photographer records only repetition and sameness.

Raymond Depardon thus invents an art of proximity. Photography is no longer a window open onto an unknown world, but the mirror of a Europe that is under construction. Piedmont, at the heart of a continent, isolated perhaps only by its language, is reconnected to a common land, one that is familiar and at hand. Through these images, this great photographer of the Chad desert brings us to understand that in some small way Piedmont is "our" Piedmont, and that from now on we will be able to share a common history.

Jean-Luc Monterosso

Presentation of the book

Piedmont. A Photographic Definition. Keiichi Tahara.

Edizioni Agarttha Arte, Turin

On Monday May 20th, at 11:30 a.m., during the exhibition press preview at Castello di Rivoli, there will be a presentation of the book *Piedmont. A Photographic Definition. Keiichi Tahara*, published by the Turin cultural association Agarttha Arte and edited by Adele Re Rebaudengo. Keiichi Tahara, Jean-Luc Monterosso, curator of the project, Patrizia Mussa and Adele Re Rebaudengo, who conceived and coordinated the project, all will be present.

This first book in the Agarttha Arte series, *Piedmont. A Photographic Definition*, presents the work of Keiichi Tahara, an internationally renowned Japanese photographer. Created specifically for this project, the photographs were exhibited at Castello di Rivoli in May, 2001.

The Piedmont Region donated one edition of the images to the Museum, while a second edition was given to the Maison Européenne de la Photographie in Paris.

As the principal subject of his work, Keiichi Tahara chose the royal palace of Venaria, a Baroque masterpiece now in the midst of restoration. This site, once the setting for an opulent and sumptuous way of life, now is almost entirely stripped of its stuccowork, statues and decorations, yet still remains immensely fascinating. Tahara has translated spaces and volumes into luminous masses, but above all he has addressed the "dimension" of the void, the magical spatial-temporal suspension of history. Embraced in these images, this history is re-examined through Zen philosophy, the artist's cultural foundation.

The photographs of Venaria are accompanied by images that are not of the royal palace per se, but related to it. These are traces of a memory that are capable of restoring the past in images, through a choice of furtive encounters where there is a mix of the real and the imaginary, history and fiction. In this play of visual references and memories, Tahara has recreated the enveloping suggestions of the Baroque, which, under the sign of metamorphosis and ostentation, presents a "writing in light" par excellence, wonderfully captured and conveyed by the elegant articulation of architectural masses. With his photographs, Keiichi Tahara invites reflection on similarities and disparities between cultures, inscribing, in his particular fashion, one of the architectural riches of Piedmont within the context of a collective and universal cultural patrimony.

The publication continues the research that Agarttha Arte has been carrying out for years, in the field of art, with particular attention to the Piedmont region and to photography as a tool of communication and artistic expression.