



INTESA  SANPAOLO



ITALY AND ITALIANS 
Through the lenses of the Magnum photographers

Italy and Italians

Through the lenses of the Magnum photographers

Naples, Palazzo Zevallos Stigliano

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INTESA  SANPAOLO

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Mikhael Subotzky

Donovan Wylie



Inauguration of

Italy and Italians. Through the lenses of the Magnum photographers

Presentation by Giovanni Bazoli

Authorities, guests, ladies and gentlemen,

I would like to thank the whole of Naples, Mayor Luigi De Magistris and the City Councillor for Culture Antonella Di Nocera, whom we are honoured to have here today.

Italy and Italians, the photographic exhibition we are opening today, is the ideal way to round off celebrations marking 150 years since Italian Unification. It forms part of the commitment which Intesa-Sanpaolo has stepped up over the past two years: to play a key role not only in the economic and social development of our local communities, but also in their cultural development.

The Intesa-Sanpaolo Group can draw on a specific condition and opportunity: the ties between the Group's own particular identity and the historical and geographic makeup of the Italian identity. We are an Italian bank and a local bank at the same time. This is both a privilege and a responsibility.

Through this exhibition, we set out to express once again the Group's need and wish to take an active part in the community, and to do this with a new and wider cultural commitment.

With this and future projects, we aim to reclaim our Bank's historical vocation towards cultural commitments. How else can we create a united front for Italy today and contribute to its vital integration (for ours is such a polycentric country), unless we put our efforts into cultural ideas?

Only by acting at this level can we recover for ourselves and the world the image of a country with a solid, open identity, at once ancient and modern.

Naples is at the centre of this project.

The bank's historic links to culture must be seen not only in terms of conserving and optimising our own artistic and cultural heritage, but most importantly in terms of new projects. In 2011 we opened an important new museum hub in Milan's Piazza della Scala dedicated to the 19th century. We reflected at length on the protagonists and movements which shaped Italy throughout the Risorgimento with a series of conferences entitled "*Defeated Winners*". The conferences also focused – quite rightly – on the contribution which the South of Italy made to Unification. We had widespread commitments around the country, accompanying and supporting the official 150-year celebrations in various cities, from Florence and Turin to Vicenza.

Finally, we will be opening a significant new section of our museum in Milan next autumn, this time dedicated to the 20th century.

Today we are here to present this original exhibition of photographs.

It will certainly not be our only project in Naples.

The exhibition we are launching today, "*Italy and Italians. Through the lenses of the Magnum photographers*", is the result of a unique analysis of Italy by nine photographers from the world's most important photographic agency.

As we mark 150 years since Unification, the Magnum photographers have embarked on a new "*Italian Journey*" using the power of the image, focusing their lenses on Italy and on us.

It is a celebration of our history in the present, an attempt to build bridges between yesterday and tomorrow, a homage to our reasons and emotions. After all, the same Italian values and sentiments which created and animated a century-and-a-half of Italian history will be responsible for shaping its future.

These photographs capture an image of Italy, a snapshot to use the language of photography, or a still to use the language of film. They highlight the features of a changing nation, a multifaceted, multi-layered reality with excellences but also difficulties and fears.

There is no nostalgic view of landscapes, perspectives and views which are now lost forever. Instead it is a real portrait of the life of Italy and Italians at this decisive moment not only for our history, but also for Italy's present and future.

The journey fixes in our minds a non-stereotypical image of natural and artificial landscapes, of places and people.

The story is told through:

villages and piazzas,

new meeting places,

Italians' relationships and habits,

the present and the future,

social exclusion and solidarity,

research and innovation,

ending with the faces of the young people who symbolise the conscious, critical expectations of tomorrow's world.

The lesson from the 150th anniversary of Italian Unification which has just concluded, reflected so accurately in the exhibition, lies in the moral and civil belief that Italy needs to refocus on the deep meaning of its civilisation.

This is both a necessity and a profound hope.

ITALY AND ITALIANS

Through the lenses of the Magnum photographers

Magnum photographers

■ Christopher Anderson Canada, 1970

Christopher Anderson first gained recognition for his photographs in 1999, when he boarded a handmade wooden boat with Haitian refugees trying to sail to America. The boat, named the *Believe in God*, sank in the Caribbean. The images from the journey won Christopher the Robert Capa Gold Medal. The project marked the emergence of an emotionally charged style which he refers to as "experiential documentary" and has come to characterise his work since.

In 2001 Anderson won the Kodak Young Photographer Award for his story about Gaza. The same year he also received the Visa d'Or Award at the Visa pour l'Image Festival in Perpignan. In 2005 he was named NPPA Magazine Photographer of the Year. He has explored the possibilities of multimedia, producing documentaries on Bolivia and Lebanon for Magnum in Motion. Anderson is involved in the multimedia *Off-Broadway* project in New York, Arles, Berlin, São Paulo and Milan with five other photographers. He joined the VU' agency in 2002.

Anderson has worked as a contract photographer for Newsweek and National Geographic Magazine, photographing regions at war over the past ten years. In recent years his work has become intensely personal with his book *Son*.

A member of Magnum Photos since 2005, Anderson is also the author of two monographs: *Non fiction*, published in 2003, and *Capitolio*, published in 2009 by RM and voted one of the best photographic books of 2009/10 at the Kassel Photo Book Festival in Germany. He lives in New York.

■ Donovan Wylie

Northern Ireland, 1971

Donovan Wylie became a full-time member of Magnum Photos in 1998.

He has had solo exhibitions at the Photographers' Gallery, London (2004), the National Media Museum, Bradford (1996) and the Irish Museum of Modern Art, Dublin (2007). He has also taken part in numerous group shows at some of the world's major museums, including the Victoria and Albert Museum, London, and the Centre Pompidou, Paris.

In 2011 Wylie received the Bradford Fellowship for Photography. In association with the Imperial War Museum, London, he produced a series of photographs of military outposts in Kandahar province, Afghanistan. He was a finalist at the 2010 Deutsche Borse Photography Prize.

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Donovan Wylie also teaches Photography at the University of Ulster, Belfast. He lives and works in Belfast and London.

His books include *Maze* (Steidl 2009), *British Watchtowers* (Steidl, 2007), *Scrapbook* (Steidl/AMC 2009), and *Outposts* (Steidl, 2011). He won a Bafta Award in 2001 for his film *The Train*.

■ Mikhael Subotzky

South Africa, 1981

Mikhael Subotzky's work is on display in the world's major galleries and museums, and his photographs feature in the collections of the Museum of Modern Art, New York, the Victoria and Albert Museum, London, the South African National Gallery, Cape Town, the Johannesburg Art Gallery and FOAM (the Photography Museum, Amsterdam).

Subotzky's most recent awards and grants include the Discovery Award at Rencontres d'Arles in 2011, the 2009 Oskar Barnack Award, the 2009 Lou Stouman Award, the 2008 W. Eugene Smith Memorial Grant, the 2008 ICP Infinity Award (Young Photographer) and the 2007 KLM Paul Huf Award.

For the past four years he has been working with the British artist Patrick Waterhouse on an extensive new project based on a single building in Johannesburg, Ponte City.

His previous body of work, *Beaufort West*, was published by Chris Boot. It was the subject of a 2008 exhibition, *New Photography: Josephine Meckseper and Mikhael Subotzky* at the Museum of Modern Art, New York.

■ Mark Power

United Kingdom, 1959

As a child, Mark Power discovered his father's home-made enlarger in the family attic, a contraption consisting of an upturned flowerpot, a domestic light bulb and a simple camera lens. This probably marked the start of his interest in photography, although he later decided to study painting instead.

Power 'accidentally became a photographer' in 1983. He worked in the editorial and charity sectors for nearly ten years before he began teaching in 1992. This move coincided with a shift towards long-term, personal projects which now sit alongside the extensive commissions in the industrial sector for which he has become known.

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Power's work has been seen in numerous solo and group exhibitions around the world. He has published five monographs: *The Shipping Forecast* (1996), *Superstructure* (2000), *The Treasury Project* (2002), *26 Different Endings* (2007) and *The Sound of Two Songs* (2010).

He joined Magnum Photos in 2002, becoming a full member in 2007. As well as working as a photographer he is also professor of Photography at Brighton University.

■ Richard Kalvar

United States, 1944

After studying English and American literature at Cornell University from 1961 to 1965, Richard Kalvar worked in New York as assistant to fashion photographer Jérôme Ducrot. An extended trip to Europe with a camera in 1966 inspired Kalvar to become a photographer. After two more years in New York, he settled in Paris, joining the VU' agency before going on to co-found the Viva agency in 1972. Kalvar became an associate member of Magnum Photos in 1975 and a full member two years after, later serving as Vice-President and President.

Kalvar had a solo exhibition at the Agathe Gaillard Gallery in Paris in 1980, and has since taken part in many group shows. In 1993 he published *Portrait de Conflans-Sainte-Honorine*. A major retrospective of his work was shown at the Maison Européenne de la Photographie in 2007, accompanied by a book, *Earthlings*. He has carried out numerous personal, editorial and commercial assignments all over the world, notably in France, Italy, England, Japan and the United States, and continues to work on a long-term project on the city of Rome.

Kalvar's photographs stand out for a strong homogeneity of aesthetics and themes. His images often play on the discrepancy between the banality of a real situation and the sensation of strangeness which emerges from a particular choice of timing and framing. The result is a state of tension between two levels of interpretation, highlighted by a touch of humour.

■ Bruce Gilden

United States, 1946

Gilden's curiosity for strong characters and individual peculiarities has been present from the beginning of his career. His first major project, which he worked on until 1986, focused on Coney Island, the legendary New York beach. In 1984 he began working in Haiti, returning to the country nineteen times.

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The publication of his book *Haiti* brought the project to a close in 1996. In 2010 travelled to Haiti once again; he was to return a further three times to work on a second project dedicated to the Haitian people's struggle for everyday survival.

In 1981 Bruce Gilden began work on his project on the streets of New York City, which culminated in 1992 with the publication of *Facing New York* and subsequently in 2005 with *A Beautiful Catastrophe*. His next project, *After the Off*, explored rural Ireland and his passion for horse racing. Gilden has also worked on personal projects in India and Russia.

Published in 2000, *Go* is the result of Gilden's immersion in Japanese culture. In 2008 he felt the need to photograph his own country, producing a social portrait of the United States at a time of great recession. In Autumn 2011 Gilden completed the fourth part of his personal project on foreclosures, *No Place like Home*, in Nevada.

Gilden's work has been shown extensively in major galleries and museums, and his prints are in the collections of the Tokyo Metropolitan Museum of Photography, the Museum of Modern Art, New York, the Victoria and Albert Museum, London, and the Musée de l'Élysée in Lausanne. Last summer Gilden travelled around Australia photographing Mick Gatto and friends as part of his on-going project on special personalities. Gilden continues to work on a commission for the Archive of Modern Conflict, London, which he began in 2010.

Bruce Gilden has been a member of Magnum Photos since 1998. He lives in New York.

■ Harry Gruyaert

Belgium, 1941

From Belgium to Morocco, and from India and more recently to Egypt, Harry Gruyaert has been recording the subtle chromatic vibrations of eastern and western light for more than thirty years.

From 1959 to 1962 Gruyaert studied at the School for Photography and Cinema in Brussels. He then became a freelance photographer in Paris, while also working as a director of photography for Flemish television. In 1969 Gruyaert made the first of many trips to Morocco.

His total immersion in Morocco's colours and landscapes won him the Kodak prize in 1976, culminating in 1990 with the publication of his book, *Morocco*. He visited India for the first time in 1976, and Egypt in 1987.

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Far from stereotypical exoticism, Harry Gruyaert's vision of faraway countries takes the viewer to unusual and somewhat impenetrable atmospheres.

Gruyaert covered the 1972 Olympic Games in Munich. That same year he photographed some of the first Apollo flights on a TV set. This project, in which he played with the colours of the screen, appeared under the title *TV Shots* in Zoom. It was shown at the Delpire Gallery in 1974, at Phillips de Pury & Co. in New York and as an installation in Paris during the Mois de la Photo event in 2008.

Gruyaert joined Magnum Photos in 1981. His book *Made in Belgium* was published in 2000; *Rivages*, a collection of portraits of beaches around the world, appeared in 2006, *PhotoPoche* in 2006 and *TV Shots* in 2007.

In his later work Gruyaert has abandoned the Cibachrome process in favour of digital print. Better suited to revealing the rich shades found in his films, digital print opens up new possibilities for his work, bringing it one step closer to his original intention, to give colour the means to assert its true existence.

■ Alex Majoli

Italy, 1971

At the age of 15, Alex Majoli joined the F45 Studio in Ravenna, working alongside Daniele Casadio. He later joined the Grazia Neri agency and travelled to Yugoslavia to document the conflict. He returned there many times over the next few years.

In 1994 Majoli made an intimate portrayal of the closing of an insane asylum on the Greek island of Leros, a project which became the subject of his first book, *Leros*. In 1995 he spent several months in South America, photographing a wide range of subjects for his on-going personal project, *Requiem in Samba*. In 1998 he embarked on his *Hotel Marimum* project about life in harbour cities around the world. That same year he began making a series of short films and documentaries.

Majoli became a full member of Magnum Photos in 2001 and is currently President of the agency. He went on to cover the fall of the Taliban regime in Afghanistan and, two years later, the invasion of Iraq. He continues to document various conflicts worldwide for Newsweek, The New York Times Magazine, Granta and National Geographic.

In association with Thomas Dworzak, Paolo Pellegrin and Ilkka Uimonen, in 2004 Majoli had an enormously successful exhibition and installation, *Off Broadway*, in New York, which later travelled to France and Germany. He then became involved in the BPS (Bio-Position System) project for the French Ministry of Culture, about the social transformation of the city of Marseilles.

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Majoli recently completed *Libera me*, a reflection on the human condition which was published in book form last Winter.

Alex Majoli lives and works in New York and Milan.

■ Paolo Pellegrin

Italy, 1964

After completing his Architecture degree, Paolo Pellegrin decided to switch careers and study photography at the Istituto Italiano di Fotografia in Rome. It was here that he met the Italian photographer Enzo Ragazzini, who became his mentor.

Paolo Pellegrin became a Magnum Photos nominee in 2001 and a full member in 2005. He is a contract photographer for Newsweek magazine. Pellegrin is one of the most internationally feted war photographers; recognition includes eight World Press Photo Awards and numerous Photographers of the Year Awards, the Leica Medal of Excellence, an Olivier Rebbot Award, the Hansel-Meith Preis and the Robert Capa Gold Medal Award. In 2006 he received the W. Eugene Smith Grant in Humanistic Photography. He has published four books. His book *As I was Dying* was given the Lucie International Photography Book Awards and the Deutsche Fotobuchpreis in 2008. Pellegrin has participated in numerous group shows and held several solo exhibitions at some of the world's major museums, including the Corcoran, Washington, D.C., The Photographers' Gallery, London and the Centro Internazionale di Fotografia, Milan. He is one of the founding members of the touring exhibition and installation *Off Broadway* with Thomas Dworzak, Alex Majoli and Ilkka Uimonen.

In 2011 Pellegrin travelled to Egypt and Tunisia to cover the revolutions in North Africa. He photographed the earthquake in Japan and the devastation caused by the tsunami for a number of international publications. He joined Jim Goldberg, Alec Soth, Mikhael Subotzky and Susan Meiselas on a roadtrip from San Antonio to Oakland for the Magnum project *Postcards from America*.

He lives and works in New York and Rome.

ITALY AND ITALIANS

Through the lenses of the Magnum photographers

Intesa Sanpaolo expands its art collection to include an important series of photographs for the first time

With a project linked to the *Italy and Italians. Through the lenses of the Magnum photographers* exhibition, for the first time ever Intesa Sanpaolo has added a prestigious series of photographs to its extensive artistic assets, which feature a whole variety of collections owned by the 250-plus institutions which make up the Group.

Progetto Cultura, the strategic framework for the Bank's cultural activities, has designed a series of projects celebrating 150 years since Italian Unification. They include the touring *Italy and Italians* exhibition, for which Intesa Sanpaolo commissioned nine artists from Magnum, the world's leading photographic agency, to produce a series of photographs depicting contemporary Italy.

The 400-plus shots feature nine different themes, one per photographer. They are highly unique, not least for their materials and dimensions: from Mark Power's installation of diptychs and triptychs and Richard Kalvar's collages of black and white prints to Paolo Pellegrin's portraits in a video and audio installation.

Intesa Sanpaolo's art collections contain a wealth of exceptional cultural value which it has opened up to experts and the general public. The cultural references contained in the collections are quite diverse, embracing a particularly long time span and gathering different artistic traditions. But taken individually, each item possesses a unifying cultural theme and the highest artistic qualities.

The Bank's collections, which include a number of real masterpieces, stand out for their richness and variety. There is a series of Attic and Graecia Magna ceramics, finds from archaeological sites in Ruvo di Puglia and produced by artists working in Athens and Southern Italy in the 5th-3rd centuries BC. The collection of Russian icons is the most important in Western Europe; with works dating from the 12th to the 19th centuries by various regional schools, they are housed in the Gallerie at Palazzo Leoni Montanari, Vicenza. The collection of paintings and sculptures from the 16th to the 18th centuries, including Intesa Sanpaolo's most famous work of all, *The Martyrdom of St. Orsola* by Caravaggio, is on display at the location for the *Italy and Italians* exhibition, Palazzo Zevallos Stigliano in Naples. There is a collection of 19th-century works of extraordinary artistic, historical and cultural significance. The extensive series of 20th-century works provides a sweeping panorama of Italian art from the last century, highlighting the most striking moments, trends, provocations and issues which have marked out Italy's recent history. Finally, there is a collection of coins from the Mint in Milan, started more than two centuries ago by Pietro Verri.



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Through the lenses of the Magnum

The Bank's 19th-century collection was recently rehoused in the Gallerie d'Italia exhibition space in Milan's Piazza Scala, the location for Intesa Sanpaolo's new museum complex. Key art works from the collections owned by Fondazione Cariplo and Intesa Sanpaolo are now on display at the Bank's historic *palazzi* between via Manzoni and via Morone, refurbished by the architect Michele De Lucchi. Curated by Fernando Mazzocca, the museum is divided into thirteen sections, including bas-reliefs by Antonio Canova and pre-futurist works by **Umberto Boccioni** (info www.gallerieditalia.com).

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Description of works in the exhibition

- **Christopher Anderson**
10 fine art digital prints
120 x 164 cm, Diasec-mounted
- **Donovan Wylie**
15 fine art digital prints, 40 x 50 cm
15 fine art digital prints, 90 x 110 cm
- **Richard Kalvar**
Installation with 100 fiber paper-based prints, each 24 x 36 cm
- **Mikhael Subotzky**
24 fine art digital prints, 40 x 50 cm
8 fine art digital prints, 60 x 80 cm
2 fine art digital prints, 50 x 60 cm
- **Mark Power**
Installation with single prints, diptychs and triptychs; 29 fine art digital prints (47 x 61 cm), 19 fine art digital prints (61 x 78 cm)
- **Bruce Gilden**
20 fine art digital prints, 40 x 50 cm
7 fine art digital prints, 110 x 165 cm
- **Harry Gruyaert**
Installation with 3 fine art pigment prints, each 158 x 110 cm
The installation contains 35 photographs
- **Alex Majoli**
33 fine art inkjet prints, 60 x 80 cm
- **Paolo Pellegrin**
150 fine art digital prints, Diasec-mounted. The installation contains three panels, each 180 x 245 cm

ITALY AND ITALIANS

Through the lenses of the Magnum photographers

To mark 150 years since the Unification of Italy, Intesa Sanpaolo asked nine photographers from Magnum, the famous photographic agency founded in 1947 by Robert Capa, Henri Cartier Bresson, David "Chim" Seymour and George Rodger, to produce their own photo report on Italy.

In the tradition of the Grand Tour, the long voyage around continental Europe, taking in the ancient monuments of Rome, Pompeii and Herculaneum and tours of Venice, Florence, Bologna, Naples and Sicily – for several centuries an essential educational experience for young Europeans – the nine photographers embarked on their own "Italian Journey", turning their lenses on Italy with two macro themes, *Landscape* and *Society*.

As far as possible from nostalgic landscapes, perspectives and views which are now gone forever, the 400-plus photographs featured in the exhibition and catalogue provide a non-stereotypical reflection on contemporary Italy.

The aim was to illustrate a country which has always appeared to be a diverse mixture of elements, a place where the historical and the contemporary interweave, coexist and clash, where tradition comes face to face with innovation in a constant flow of consistency and contradiction, harmony and discordant notes.

The *Italy and Italians – Through the lenses of the Magnum photographers* exhibition is part of Progetto Cultura, Intesa Sanpaolo's wider multi-year programme which was recently unveiled to the public. The Bank has designed and curated a whole series of events which will take place all over Italy, with the aim of optimising the cultural and artistic heritage that is Italy's incomparable wealth.

The Project's approach to culture is inspired by our awareness that the role of a national banking institution is not only to contribute to a country's economic growth, but also – and crucially – to its cultural and civil framework.

In this sense it is fitting that the projects we have planned for the first three years provide room for reflection on Italian national identity, as we mark 150 years since the Unification of Italy. It is no coincidence that the touring exhibition with different venues began its "journey" in Turin, in the prestigious rooms of the Palazzo Reale, before moving on to bring the year of celebrations to a close in Naples at Palazzo Zevallos Stigliano, a museum site of Intesa Sanpaolo.

Giovanni Bazoli
Chairman of the Supervisory Board
Intesa Sanpaolo

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Italy and Italians

Through the lenses of the Magnum photographers

Gianfranco Brunelli

“This has taught me what cannot be clearly learnt from the pages of Ruskin or Symonds, or any other of Italy’s melodious mourners, that she is not dead but risen, that she is not the land of ruins but of men, not the country of ghosts, but the country which the living share with their immortal ancestors.”

George Macaulay Trevelyan

At 3 o’clock on the morning of 4th September 1786, “slipping away... with just a pack and a case”, Johann Wolfgang von Goethe began his *Italian Journey*, a fundamental stage in the education of every European gentleman of the day.

Mirroring the age-old, fascinating cultural tradition of the journey around Italy, nine leading photographers from the Magnum Agency have revisited the country in a modern key. They have brought us back their snapshots. As we mark 150 years since Italian Unification, the idea is not to recreate nostalgic landscapes, perspectives and views which are now gone forever, but to depict the life of Italy and Italians in 2011.

The exhibition concept illustrates a country that has always appeared to be a heterogeneous set of multiple elements, a country in which history and contemporariness interweave, coexist and clash, in which tradition is challenged by innovation, urban layouts by new social demands, and the landscape by industry in a continuous sequence of consistency and contradictions, harmony and discordant notes.

As historical celebrations take place throughout the country, capturing an image and portraying Italy in 2011 through the lenses of the Magnum photographers gives us a chance to reflect on contemporary Italy and Italians. We can reflect on a view which is probably less stereotypical than we are used to giving and receiving.

The journey fixes in our minds an image of natural and artificial landscapes, of places and people. It winds itself through what we might call our memory banks (villages, towns, piazzas, libraries) and the new meeting places; Italians’ relationships and habits; the present and the future; social exclusion and solidarity; research and innovation.

ITALY AND ITALIANS

Through the lenses of the Magnum photographers

The photo assignment, which lasted six months, was given to Christopher Anderson, Harry Gruyaert, Mark Power, Mikhael Subotzky, Donovan Wylie, Richard Kalvar, Bruce Gilden, Alex Majoli and Paolo Pellegrin.

With over 400 photographs, the exhibition is designed to provide critical materials for a reading of a country which is not "like that".

Through the lenses of the Magnum Agency, we discover the image of a country which is in its own way excellent.



ITALY AND ITALIANS

Through the lenses of the Magnum photographers

Italy and Italians

Through the lenses of the Magnum photographers

These photographs may be used exclusively to promote the *Italy and Italians* exhibition, held between 2011 and 2012 in Italy.

The photographs may be used from 11th November 2011 until the end of 2012.

Of the 19 photographs, 3 may be published simultaneously free of royalties in the same edition of various publications, including free publications (excluding special in-house publications such as house organs, financial statements, etc., and the exhibition guides).

For publication in the press, the format of the photograph must not exceed half a page; photographs are not free of royalties if used on the front page of a publication.

For all other purposes or to use other photographs, please contact the Magnum Photos press office in Paris directly: tel. + 33 (0)1 53 42 50 00.

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Through the lenses of the Magnum photographers

SEA

© Christopher Anderson/Magnum Photos



ANC2011021 G084427
Sardegna, Cala Domestica and
torre Pisana Buggerru, Carbonia Iglesias

© Christopher Anderson/Magnum Photos



ANC2011021 G085844
Sicilia, Spiaggia Ponente, Milazzo

NEW WALLS

© Donovan Wylie/Magnum Photos



WYD2011003 G00018
Stazione Termini, Roma

© Donovan Wylie/Magnum Photos



WYD2011003G00002
Prenestino, Roma

ITALY AND ITALIANS 
Through the lenses of the Magnum photographers

TOGETHER

© Richard Kalvar/Magnum Photos



KAR2011011 H0522/06870
Football match, Monza

© Richard Kalvar/Magnum Photos



KAR2011011 H0604/17507
Street artists, Naples

NEW SQUARES

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SUM2011003G5164
L'Aquilone Shopping Center, L'Aquila

© Mikhael Subotzky/Magnum Photos



SUM2011003G2643
Acquagym class, Villaggio Marzotto, Jesolo

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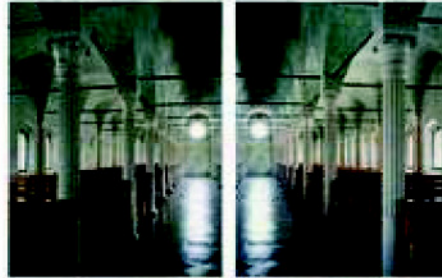
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ITALY AND ITALIANS 
Through the lenses of the Magnum photographers

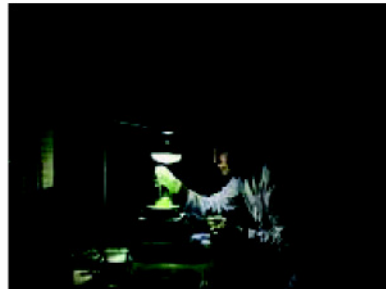
INGENUITY

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US, THEM

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The Idroscalo (artificial lake in Milan)

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Physiotherapy support is provided to a patient at the Hospice for terminal patients, within the Casale Monferrato hospital structure

ITALY AND ITALIANS 
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THE ARTIFICIAL

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Aqueduct in Laterza

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GRH201 1005G0404/0060R
Industrial landscape, Veneto

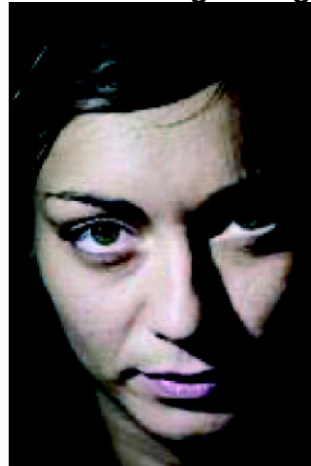
TOMORROW

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PEP201 1014G0619/106
The portraits in this section were taken in October and November 2011 in Rome, Milan, Bologna, Parma, Palermo

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PEP201 1014G0908/5203
The portraits in this section were taken in October and November 2011 in Rome, Milan, Bologna, Parma, Palermo

ITALY AND THE ITALIANS

Through the lenses of the Magnum photographers

Nine great photographers from the Magnum Agency have given us a contemporary image of Italy in over 400 photos, a striking and truthful portrait which only the art of photography could produce.

Italy and Italians is a precious photo report which captures what we are from many viewpoints: Italy's landscape, art, society, traditions, history, life. It tells of a country which, as it celebrates 150 years since Unification, has the chance to take stock, to make a critical analysis of its past and present to build its future.

The shots taken by photographers from the Magnum Agency exude the essence of modern-day Italy; they also tell of its history, never hiding its contradictions and underlining its merits. The people and places they portray – both ancient and contemporary – reflect an entire population, our own.

Their photographs should be considered an artistic and historical legacy. As truthful as only the art of photography can be, they remind us to remember what we were, but most importantly to commit ourselves now to what we will be in the future. Or rather, what we *want* to be: an open, tolerant, fairly and fully democratic country.

Luigi de Magistris
Mayor of Naples

ITALY AND THE ITALIANS

Through the lenses of the Magnum photographers

Magnum Photos

Magnum Photos was founded in 1947 by Henri Cartier-Bresson, Robert Capa, George Rodger and David Seymour, four photographers who were convinced of photography's power to capture all the turmoil that was shaking the world and to bring it to our conscience.

By setting up the agency, Magnum photographers gained total independence to seek out and represent their subjects, which was essential if they were to pursue their artistic and social commitments. They were able to choose their stories and their duration, select photographs, retain ownership of negatives and keep control over copyright and publishing: these are the very foundation stones of auteur status.

Won over by their energy and sharing their same values, other photographers joined the founders, helping create one of the most original and prestigious co-operatives in the world.

Present on all fronts and on all five continents, they focused their lenses on the defining episodes of our times, from conflict and revolution to historic events, never overlooking aspects of daily life and the key figures from the world of the arts. Their photographs, published all across the international press, have become icons, fragments of our shared memories.

Both witnesses and artists, Magnum photographers laid claim to this double identity, transcending the divisions and codes typical of the press and contemporary art. Their vision has established itself through books and exhibitions, inspiring young photographers across the decades.

ITALY AND ITALIANS

Through the lenses of the Magnum photographers

Gallerie d'Italia - Palazzo Zevallos Stigliano Naples

Situated in Via Toledo, described by Stendhal as “the most populous and merry street in the world”, Palazzo Zevallos Stigliano is an intrinsic part of the history of Naples, thanks to the illustrious figures who have owned it over the centuries, the cultural, social and artistic episodes it has witnessed and the numerous famous artists who have worked there (particularly Luca Giordano and Alessandro Scarlatti), not to mention the sequence of events that, from its original 17th century façade, have led to its current appearance.

In 2007 an area on the first floor of the Palazzo – historical site of Banca Commerciale Italiana – was converted into a museum after a detailed restoration of the 19th century decorative cycles. The decision was dictated by the intention to share some of the artistic masterpieces in the possession of the Institute with the city.

The Gallery hosts Caravaggio’s famous painting *Martyrdom of St. Orsola*, a late masterpiece of the famous Lombard artist which was completed just a few weeks before his death. The Bank has the privilege of counting among its works. On completion of challenging renovation works performed between 2003 and 2004, and the subsequent display at leading exhibitions both in Italy and abroad, the canvas is proposed to the public in the framework of a rich illustrative multimedia system designed to encourage a detailed study of its complex historical and critical events.

Alessandro Baratta’s most precious map of Naples in the 1600s, and a collection of 18th and 19th century views of Naples and of the Campania territory, the work of two famous and refined Dutch artists, Gaspar Van Wittel and Anton Smink Pitloo, complete the exhibits.

The *Gallerie* play host to revolving exhibitions featuring whole series and individual pieces from the Bank’s collections, helping bring them to wider public knowledge and promote a further understanding of their historical, critical and attributive aspects.

A stockroom for storage of artistic works that are not exhibited, and a laboratory equipped for restoration works focused on recovering items that have most suffered the effects of time have been fitted out in the premises annexed to the *Palazzo* with access for scholars and experts.

Besides its role as a museum, Galleria di Palazzo Zevallos Stigliano is also a dynamic framework and a landmark for its social and cultural context. Said importance is based on an extensive schedule of cultural events, temporary exhibitions, concerts, symposiums and conferences in conjunction with leading cultural organisations based in the Naples area, Italy and Europe.

ITALY AND ITALIANS

Through the lenses of the Magnum photographers

Many initiatives held at the palazzo centre on musicological, philological, literary, historical and artistic themes. Last October it hosted a conference entitled *Aristocratic Manors in Naples. Palazzo Zevallos Stigliano and aristocratic patronage from the 16th to the 20th century*, which was organised and sponsored by the Bank in association with the Universities of Naples, the University of Vienna and local Superintendencies. It was attended by experts from leading international institutions, ensuring that it received extensive coverage. The conference itself and general interest in the life of the *Palazzo* have inspired the series of monthly seminars on *Neapolitan Palazzos and Villas* currently being held by University lecturers and representatives from the Special Superintendence for the Museum complex of Naples.

Organised with institutions which focus particularly on research into music and theatre as well as training for young people, the Palazzo's musical events have included a performance of *Erminia* by Alessandro Scarlatti. The serenata was written for the marriage of the heir to the princes of Stigliano, and its first ever performance in 1723 featured the legendary Carlo Broschi, also known as Farinelli. For the first time in three hundred years, *Erminia* has returned to the place for which it was created, Palazzo Zevallos Stigliano.

The *Galleria* has also organised a unique educational museum experience, aimed at bringing visitors young and old closer to the complex and fascinating world of art.

Progetto Cultura's interest in Galleria di Palazzo Zevallos Stigliano takes the shape of a programme for the extension and reviewed layout of the museum. The principal objective is to converge in Naples artistic works in the possession of Intesa Sanpaolo that belong to the cultural framework of Southern Italy.



ITALY AND ITALIANS

Through the lenses of the Magnum photographers

Intesa Sanpaolo's commitment to culture: Progetto Cultura.

Following the long-established tradition of institutional and civil awareness which has been a historic mark of its business, Intesa Sanpaolo has drawn up an ambitious multi-year programme called Progetto Cultura. The programme includes a whole series of projects designed and curated by the Bank to help optimise the cultural and artistic heritage which makes up Italy's unparalleled wealth.

Progetto Cultura stands out for an approach to culture inspired by Intesa Sanpaolo's awareness that the role of a national banking business is to contribute not only to a country's economic growth, but also to its cultural and social development.

One of the guiding principles behind the Project is to optimise the Group's prestigious historic, artistic, architectural and archival heritage and to share it with the general public. This has prompted the Group to open museums and cultural centres including Palazzo Leoni Montanari in Vicenza, Palazzo Zevallos Stigliano in Naples and Piazza Scala in Milan. These places for artistic recreation and cultural production are known collectively as Gallerie d'Italia.

Another central focus of Progetto Cultura is an ongoing project known as *Restituzioni*. This long-established programme of restoration work for Italy's artistic and architectural heritage is sponsored, supported and curated by Intesa Sanpaolo and run in conjunction with public organisations in the field (local government offices, Superintendencies for archaeology, history and the arts). After twenty years the project is now of national scope and importance; to date it has helped restore some 700 works of art and return them to public display.

A targeted programme of new international cultural and scientific events has expanded the possibilities of Progetto Cultura, giving young people new training opportunities by setting up permanent workshops. To mark anniversary celebrations for the Unification of Italy, the Bank has also launched a project entitled Historical Archives and Italian Identity.

By optimising and opening up the vast documentary and photographic resources stored in the Group's Archives, Intesa Sanpaolo hopes to contribute to a greater understanding of Italian history and the national identity. At the same time, the Bank has planned a series of conferences on the history of the Risorgimento entitled *Defeated Winners* which will take place in Milan, as well as the travelling photographic exhibition, *Italy and Italians*, being presented today in Naples. For the exhibition, nine photographers from the Magnum agency investigated themes concerning Italy's territory and society 150 years after Unification.





ITALY AND ITALIANS

Through the lenses of the Magnum photographers

Gallerie d'Italia. Spaces for art and culture in the heart of Italian cities

The most significant event within Progetto Cultura is the creation of the Gallerie d'Italia network. As part of this network of Intesa Sanpaolo's museums and cultural venues, 1,000 art works have gone on display to the public, chosen from the 10,000 items owned by Intesa Sanpaolo. They are housed in 12,000 m² of total exhibition space in Milan, Naples and Vicenza. The aim is to create a network covering the whole of Italy, with venues to inspire the public's interest and understanding of a wide range of the arts through temporary exhibits, cultural events and educational workshops.

Gallerie d'Italia was inspired by Intesa Sanpaolo's desire – and heartfelt duty – to share its extensive artistic heritage with the public and to use it to encourage Italy's cultural development. Made up of prestigious artworks, buildings of great architectural and public importance and significant archive materials, the collection was inherited from the 250 banking institutions from all over Italy which have now become part of the Group.

The Gallerie d'Italia project marked one of its most significant achievements with the opening of Piazza Scala in Milan on 3rd November 2011. The rooms of 18th and 19th-century Palazzo Anguissola Antona Traversi and Palazzo Brentani in the centre of Milan between via Manzoni and via Morone now host some 200 19th-century artworks. The works range in date from Canova to early Boccioni and come from the collections of Intesa Sanpaolo, particularly those owned by Fondazione Cariplo, a partner in the project. A further area of the *Gallerie* will open in Autumn 2012, taking the total surface area to 8,300 m². Located in an early 20th-century Palazzo on Piazza della Scala, the historic headquarters of the Banca Commerciale Italiana, the new museum will feature 20th-century artworks from Intesa Sanpaolo's prestigious collection.

The *Gallerie* in Milan will join the Bank's museums in Vicenza and Naples, both already open to the public.

Palazzo Leoni Montanari in Vicenza, a fine late 17th-century baroque residence, became a museum in 1999 and has a total surface area of 2,700 m². It is home to some 130 Russian icons, a selection of over 400 paintings which make up the most important collection in the West, and a valuable collection of some 30 18th-century Venetian canvases, reflecting the *Serenissima's* last splendid phase of painting. The collection of 18th-century Venetian paintings will be expanded and reorganised in the future, bringing to Vicenza numerous works currently located in various buildings owned by the Group.



INTESA  SANPAOLO



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Palazzo Zevallos Stigliano, which stands on via Toledo in Naples, was turned into Intesa Sanpaolo's second museum space in 2007. It plays host to Caravaggio's famous painting *Martyrdom of St. Orsola*, a work from the great Lombard master's very last period, as well as fine landscapes and genre painting from the Campania region. The *Gallerie* in Naples will also be extended and redesigned in order to concentrate in the city artworks from the cultural context of the South of Italy owned by Intesa Sanpaolo.

ITALY AND ITALIANS

Through the lenses of the Magnum Photographers



■ Christopher Anderson *Sea*

Europe lies stretched out in the Mediterranean; Italy is "embraced by the sea".

Our history comes from the sea. We built our relationships with the rest of the world on the sea. And today we still gaze into the sea to understand who we are.

The sea is work, pleasure, an untameable force, a means of communication, a resource, a frontier and last resort. The sea means challenging our limitations, our fears and dreams.

7,375 km

With 7,375 km of coastline, Italy boasts the largest number of beaches in Europe. Over the past 17 years, increasing environmental awareness among Italy's general population and political institutions has led to a significant increase in the number of beaches fit for swimming (from 55% to 67%).

Source: Istat / www.istat.it

"The god Aeneas am I call'd – a name, While Fortune favor'd, not unknown to fame. My household gods, companions of my woes, With pious care I rescued from our foes. To fruitful Italy my course was bent; And from the King of Heav'n is my descent"

Virgil, *The Aeneid* (I, 378-380)

■ Donovan Wylie *New Walls*

The majority of the Italian population lives *in urbis*, that is, within urban enclosures marked out by ancient city walls, agricultural or industrial areas, motorways, ring-roads and rubbish dumps. In Italy there are virtually no landscapes that have not been touched by human hands.

Often fragmented and illegible, the city symbolises the new social condition. It is an analytical object which reflects the changes in contemporary Italy. From everywhere, it leads to anywhere and beyond. However, as Jean-Luc Nancy has pointed out, "outside" the city rarely means the countryside, but rather an undefined area of the city which is increasingly distant and reurbanised.

8,094

In 1861 there were 7,720 municipalities in Italy. Today there are 8,094, but the population density has more than doubled: from 87 inhabitants per square kilometre at the time of Italian Unification to 200 in 2010. Demographic growth and modern life have increasingly driven Italians to move to the cities. Since the early 1980s more than 90% of the population can be found in urban centres. Urban expansion has been growing at around 250,000 hectares per year since 1950.

Source: Istat / www.istat.it

"Nothing quite new is perfect"

Cicero, *Brutus*

ITALY AND ITALIANS

Through the lenses of the Magnum Photographers

■ Mikhael Subotzky *New Squares*

Once upon a time Italian social life took place almost exclusively in city squares, beneath a bell tower, around a fountain or a monument, in a market. Today we are witnessing a process of despatialisation which is redefining the logical structures around which social life is organised in space and time.

Mobility and communication enable us to transcend space without overlooking it. Hundreds of thousands of Italians take part in social, cultural or sports-related activities every day. Meeting places have multiplied alongside needs, trends and consumption. There is nowhere that has not been used for meetings, happenings or events to suit all tastes.

33.5 million

Seven out of ten Italians are familiar with at least one social networking site and 33.5 million use them. The best known is Facebook (65% of Italians), but the most widely used is YouTube (54.5%). The most popular internet services in Italy are route finders (38%), followed by music streaming sites (26%) and online banking (22%). Only one Italian in five buys online, and those who do prefer travel services (18%) or books and DVDs (6%).

Source: Istat / www.istat.it

“A city is said to be an assembly of people, a congregation drawn together to the end they may thereby the better live at their ease in wealth and plenty. And the greatness of a city is said to be, not the largeness of the site or the circuit of the walls, but the multitude and number of the inhabitants and their power. Now men are drawn together upon sundry causes and occasions thereunto them moving: some by authority, some by force, some by pleasure, and some by profit that proceedeth of it”

Giovanni Botero, *On the Causes of the Greatness of Cities*, 1588

■ Mark Power *Historical Places*

From the Alps to the Pelagie Islands, Italy is a uniquely historical place. The country's historic richness, the variety of its environments and polycentric nature have turned it into a galaxy of individual identities, of unique living spaces. It is a “landscape with people” in which the latter are not guests of the former and the former is not merely a setting for the latter. Here, even the most noble monument and the seemingly most untainted landscape are always slices of life, a life – and therefore of a time that is at once past, present and a hint of the future – which has worked its way into the innermost heart of every situation, circumstance and vision.

Nature and history have intertwined to shape our civilisation, wherever it may be. They portray a “cultured” landscape, a relationship in space and time which is primarily of the mind and spirit, involving both aesthetics and ethics. This is the fortune of living in Italy, of being Italian.

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52%

Italy holds the world record for the highest number of Unesco World Heritage Sites: 95,000 historical churches, 40,000 forts and castles, 30,000 historic residences and 4,000 gardens, 36,000 archives and libraries, 20,000 historic centres, 5,600 museums and archaeological sites.

In 1929 only 7% of Italians had visited a museum, exhibition or archaeological site during the course of the year. Eighty years later, Italians appear to be much more interested in their artistic heritage – which has more than tripled in size in the meantime – and 52% of the population makes at least one cultural visit per year.

Source: Istat / www.istat.it / Ministry of Cultural Heritage

“This country of ours is made of places and provinces that, when they deeply touch the land, by resurgence find the greatness of their individual history and immediately become universal, at least as much as the big cities”

Francesco Arcangeli, *A not unlikely situation*, 1957

■ Richard Kalvar *Together*

What unites Italy?

Family, the education system, a coffee at the bar, football, TV, the importance of food, the pleasure of good clothes, grandparents, August bank holiday at the beach, Christmas at home, white weddings, city squares, local markets and those unique and common gestures we all recognise. And above all, culture. The memory of ourselves which makes us both ancient and modern. Where every innovation becomes the next classic. Italy is united by the Italians.

1,300,000

The rate of litigation in Italy has fallen drastically since Unification. While in 1880 the ratio of civil lawsuits to the population was 45.7 lawsuits for every 1,000 inhabitants, by 2008 the figure had more than halved to 23.2 lawsuits per 1,000 inhabitants. In terms of crime, in 1926 the most commonly reported type was burglary (201,000), followed by assault and bodily harm, slander and libel, scams and fraud. Though the number of reported crimes had increased by 2009 (1,300,000), the actual ranking was identical.

Source: Istat / www.istat.it

“Turn, turn, my country, and behold. That noble band of heroes old”

Giacomo Leopardi, *On Dante's Monument*, 1818

■ Bruce Gilden *Us, them*

The invisible live out their lives of diversity in hospices, prisons, slum dwellings, food kitchens for the poor. On the streets, in the markets and the parks, normal people meet as they go about their

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daily routines. A very fine line separates these two conditions. Our being includes the face we have just met. Answering to someone implies answering for someone. "They" are my secret companions, part of my own identity. The boundaries created by physical disability, illness and social exclusion are often only barriers made by selfishness, the barbed wire of fear, embarrassment and judgement. But there is also an increasingly widespread wisdom of love.

4 million

Four million Italians (8% of the population) do volunteer work at least once during the year, while 826,000 volunteer regularly for charity associations and activities. The majority of volunteers are men with a medium to high level of education. Two thirds volunteer in the social and health sectors, while the number of activities linked to civil and environmental defence, education and sport is on the increase.

There are currently 40,000 associations registered with Italy's National Volunteer Centre. The non-profit sector – excluding volunteers – counts 12,000 employees, 13,000 other workers, 7,000 members of religious orders and 9,000 young people doing their volunteer service.

Source: Istat and the National Volunteer Centre / www.istat.it / www.centrovolontariato.net

"I have learnt that the problems of others are the same as mine. Dealing with them together is politics, dealing with them alone is selfishness"

Don Lorenzo Milani, *Letter to a teacher*, 1967

■ Harry Gruyaert

The artificial

The things we construct do not necessarily go against nature. When our freedom and conscience take on the responsibility of power, technology ceases to be an imposition. We are gradually learning to think of the relationship between nature and culture, between living and civility, in a sustainable, compatible way.

The greatest social and economic conflicts of our times often stem from the choice between development and the environment, be it building a railway or an electric power plant, managing waste or reclaiming an industrial area.

We are constantly striving to achieve a balance between "progress" and nature, between the artificial and freedom.

543 kg

Every Italian produces an average of 543 kg of refuse a year. Only 30% of this is recycled (45% in the North, 14% in the South and the Islands). In the ten years between 1996 and 2007, recycling increased from 7.2% to 30.6% in Italy.

Source: Istat / www.istat.it

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Through the lenses of the Magnum Photographers

"Philosophy is written in that great book which ever lies before our eyes – I mean the universe – but we cannot understand it if we do not first learn the language and grasp the symbols, in which it is written"

Galileo Galilei, *The Assayer*, 1623

■ Alex Majoli *Ingenuity*

In ancient crafts, and in the fourth industrial revolution we are witnessing today, there is a certain savoir faire which reflects the aspirations and determination of the men and women who shape the history of Italy through their work.

In workshops, fields, heavy industries, ports and the food sector, among craftsmen, in factories and kitchens, these people blend skill and invention, passion and creativity to create Italian-made products and services: the style, taste and state of mind which are the mark of a civilisation.

24th

The Global Talent Index ranks Italy twenty-fourth out of sixty countries. Not the greatest possible position: Greece, Spain, South Korea and Ireland are all higher up the list. This is due chiefly to the lack of emphasis placed on scientific research and support for young researchers, both at universities and in the workplace: the "Achilles heel" of Italy's manufacturing sector. Nonetheless, Italy still retains its high ranking for the quality and services provided at its primary and secondary schools.

Source: Global Talent Index, Heidrick & Struggles / www.globaltalentindex.com

"And so, straddling our baggage we approach the new millennium without expecting to find anything other than what we can bring into it ourselves"

Italo Calvino, *American Lessons*, 1988

■ Paolo Pellegrin *Tomorrow*

The future depends on the past. It can become part of the life of a society and a nation provided that the past, fixed as a living memory, leaves its doors open to the future.

The "right way forward" for Italy's future – as the President of Italy Giorgio Napolitano pointed out in his message of goodwill for 2011 – is "to invest in young people, to back young people and to ask them to do their part, whilst giving them the right opportunities". Otherwise we risk remaining the oldest country in Europe, with the highest percentage of over-65s and under 15s. But what did 150 faces of "tomorrow" reply when they were asked, "What is Italy?"

12 cm

ITALY AND ITALIANS

Through the lenses of the Magnum Photographers



Between 1872 and 1998 the average height of young Italians measured at the beginning of their military service increased by 12 centimetres (from 161.6 cm to 174.6 cm). Between the end of the 19th century and today, the average lifespan of the Italians has more than doubled: in 1881 life expectancy was 35 years for both women and men; in 2010 it was 84 and 79 respectively.

Source: Istat / www.istat.it

"Italy is the country that has made it possible for the old world to become modern"

Giorgio Bassani, *Italia da salvare* (1969-1980)

Italy and Italians

Through the lenses of the Magnum photographers

text by Marco Antonio Bazzocchi, Pippo Ciorra, Flaminio Gualdoni

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As Italy marks 150 years since Unification, **nine photographers from the famous Magnum Photographic Agency** have captured an image of the country in **2011**. Their photographs – never before published – depict a reality which is illustrated throughout this book.

The review opens with **Christopher Anderson's** lens focused on the *Sea*, which laps against the shores of Italy and has determined both its history and civilisation.

Donovan Wylie reflects on the *New Walls* which define urban confines, modern city boundaries formed by ringroads and viaducts, industrial districts and rubbish dumps, features of living environments which have become completely urbanised.

Richard Kalvar's section *Together* provides an overview of Italy's unifying traits, the shared spaces and unique and common gestures everyone recognises: from a coffee at the bar to August bank holiday on the beach, from happy times with grandparents to delicious pizza. **Mikael Subotzky** investigates *New Squares*, the new meeting places – from shopping malls to discos – which seem to have replaced what was once the centre of public life, the square. In his picture story on *Historical Places*, **Mark Power** captures the beauty of Italy, a country which not surprisingly holds the world record for the highest number of Unesco World Heritage Sites. In *Us*, **them Bruce Gilden** makes us aware of the lives of the "invisible" people who populate hospital wards, prisons, slum dwellings and food kitchens. **Harry Gruyaert** focuses on the complex balance which contemporary society seeks to achieve between progress and nature in his section, *The artificial*. **Alex Majoli** investigates *Ingenuity*, the "savoir faire" which in fields and factories, workshops and industrial plants combines skill and creativity, the cornerstones of Italian manufacturing. The story draws to a close with **Paolo Pellegrin**, whose portraits of 150 young people represent the country's future as it celebrates the anniversary of Unification.



exhibition: Naples, Gallerie d'Italia
Palazzo Zevallos Stigliano
30 March - 24 June 2012
the travelling exhibition
will be held in other Italian cities

