

Zero.Ventitre Exhibition Press Release

Zero.Ventitre. Italian Photography from *Carlo Naya to Olivo Barbieri*, the exhibition with which **Cartacea** inaugurates its gallery, is a curated path through a careful selection of great authors and masters of Italian photography. The show ideally crosses its various eras with particular attention to photographic experimentalism (cf. *Italo Zannier, Sperimentalismo Fotografico in Italia 1970–2000*).

This current includes the rare work Photogram, *Flu Oscillating (Flower)* by Franco Grignani from the 1930s, as well as the later Photogram by Luigi Veronesi, and of course the Polaroids on display by Paolo Gioli from the 1980s, particularly his exploration of movement in *L'Uomo di Eakins*. Mario Cresci is equally experimental, represented here with works from his Lucanian period, where he starts with interior documentation and intervenes pictorially—as in *Misurazioni (1979)*, where the object becomes a graphic sign.

Territory and high-contrast black and white photography are represented by Mario Giacomelli, with *Il canto dei nuovi emigranti*, a series set in Calabria in 1984. His work connects to two leading figures of Italian Neorealism: Italo Zannier, with his iconic *Donna della Valcellina (1950)*, and *Paolo Monti*, present with a print illustrating the Polesine landscape of the 1950s.

This landscape later became a subject of study for three now internationally recognized masters: Franco Fontana, featured with some of his most famous photographs such as *Prague (1967)*, *Basilicata (1975)*, and *Comacchio (1976)*; Olivo Barbieri, with *La Source, France (1982)*; and Guido Guidi, with a research project dedicated to *Rimini Nord (1990)*.

A fil rouge connects these authors back to Carlo Naya, who around 1870 captured Piazza San Marco in his celebrated moonlit nocturne—an exceptional technical experiment for the time. Equally experimental is the study of the human figure through the large-format Polaroid camera of Paolo Roversi, celebrated master of international fashion photography, shown here with *Audrey, Paris (1996)*; and Nino Migliori, with a diptych dedicated to the artist Luigi Ontani from 1974, inspired by the Vitruvian Man.

This inaugural exhibition will be accompanied by a schedule of future shows featuring new collaborations with photographers dialoguing with works from the collection.

Cartacea was initially founded in London, born from the enthusiasm and passion for photographic art shared by its two founders, who since 2017 have focused their interest on vintage and fine art photography by established artists, with particular attention to Italian photographers. Over the years, **Cartacea** has worked with both private and institutional partners, developing international relationships in the sale of works from the 19th century to contemporary production.

This experience now takes shape in a new exhibition space in Bergamo, officially opening in January 2023, on the occasion of Bergamo Italian Capital of Culture, next to La Carrara Pinacoteca and the GAMeC.

Cartacea aims to be a place for the promotion of photographic language, also through a selection of rare and out-of-print photography books, as well as a dedicated section for anonymous and vernacular photography. The gallery welcomes collectors and enthusiasts by appointment for consultation, evaluation, and commissioned research services.