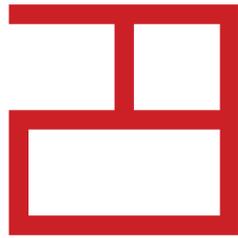




Misseri

GIAN PAOLO BARBIERI



TWENTYNINE
ARTS IN PROGRESS

PRESENTS

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GIAN PAOLO
BARBIERI

MARINA BAY SANDS • SINGAPORE

23/26 OCTOBER 2014

Gian Paolo Barbieri

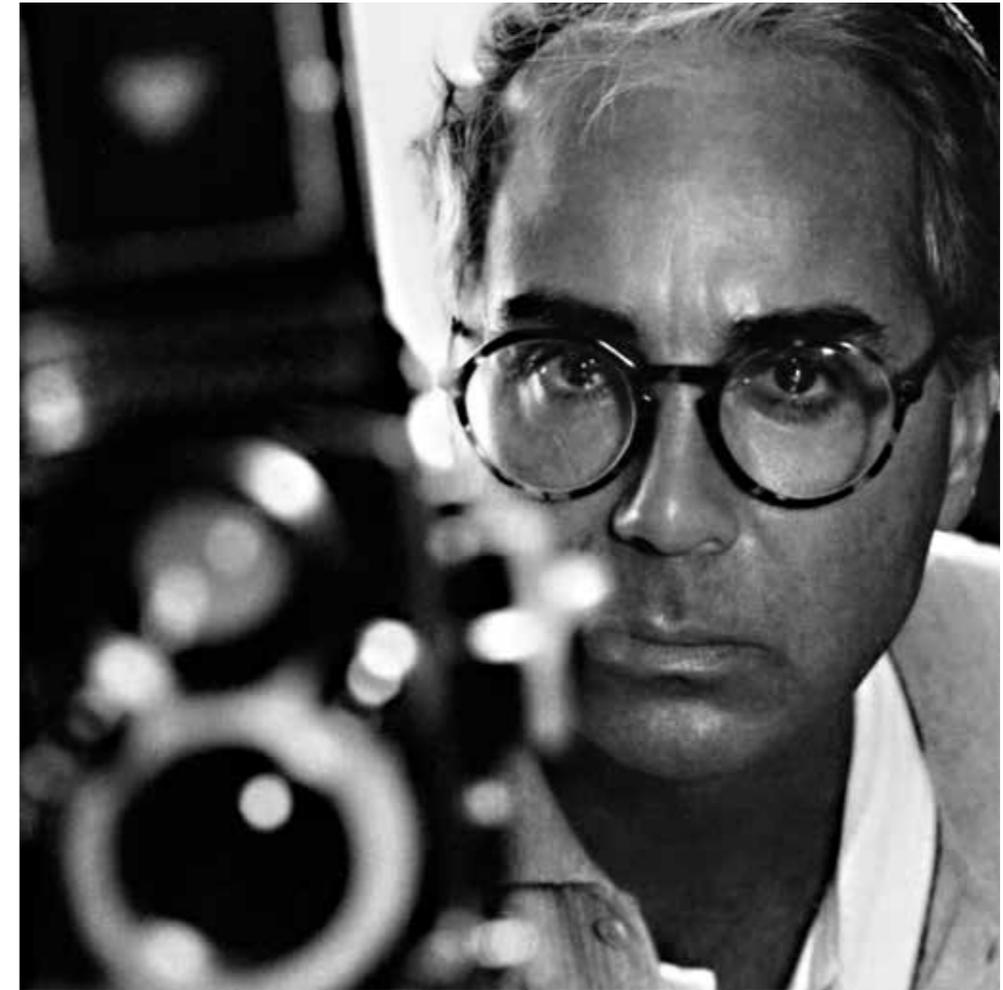
Was born in Milan in 1938 into a wealthy family of fabric wholesalers, learning from a young age the art of knowing the fabrics, knowledge that would become very useful to his profession as a fashion photographer. But during his teenage years it would be other places to captivate his attention: theatres, in the first place, which would feed and bring out his fantastic vein; discovering, not long after, the cinema that would reveal it self to be a life long passion. Following this passion he moves to Rome in 1962.

To manage, in the meantime, he develops and prints out the pictures taken of upcoming starlets and aspiring divas. But not for long. Life would take him elsewhere, to Paris, to work as photographer Tom Kublin's assistant.

And it is this experience of two "excruciating" months that would launch him into the world of photography. In 1965 he joined Italian Vogue, and produced the cover of its first issue. His work for the Italian, French, American and German editions of Vogue led on to publicity work with the great fashion designers Valentino, Armani, Saint Laurent, Ferrè, Versace and Dolce & Gabbana.

In 1978 the German magazine Stern ranked him among the fourteen top fashion photographers. In the 90s he made several trips to tropical paradises such as Tahiti, Madagascar, Seychelles and Polynesia, in which he describes places and distant realities with his impeccable taste meaning to combine the spontaneity of those people and those places with elegance and style.

He shoots in analogic mode and does not retouch his pictures. His photographs are on show at the Victoria and Albert Museum, the Kunstforum in Vienna and the National Portrait Gallery of London.



Letter from Yves Saint Laurent to Gian Paolo Barbieri

Gian Paolo Barbieri goes through the sumptuous elegance of his portraits of women as good as the scenes of the poor neighborhoods, with the same spirit and the same love.

A secret that belongs to no one but him.

Since I met him, thanks to Gustav Zumsteg, I was extremely fascinated by his work.

I was so impressed by a portrait of a young woman, a face of a surprising intensity that I did not hesitate to make this the image of the last fragrance launched at the time.

I deeply admire Gian Paolo Barbieri. I believe him so sensitive, human, capable of tenderness and nobility.

Painter of everyday universe and mysterious dreams.

Yves Saint Laurent
April 1988

Gian Paolo Barbieri

Il traverse l'élégance somptueuse
de ses portraits de femmes aussi bien
que les scènes des quartiers pauvres
avec la même âme, le même amour.
Un secret qui n'appartient qu'à lui.

Dès que je l'ai connu par Gustave
Zumsteg, j'ai été extrêmement ébloui
par son œuvre. Un visage de jeune
femme m'a tant impressionné, un
visage d'une étonnante intensité
que je n'ai pas hésité à en faire
l'image du dernier parfum que je
lançais à l'époque.

J'admire profondément
Gian Paolo Barbieri

Je le crois sensible, humain, capable
de tendresse et de noblesse. De peindre
de l'univers de tous les jours et de
celui mystérieux du Rêve.

Avril 1988 Yves Saint Laurent

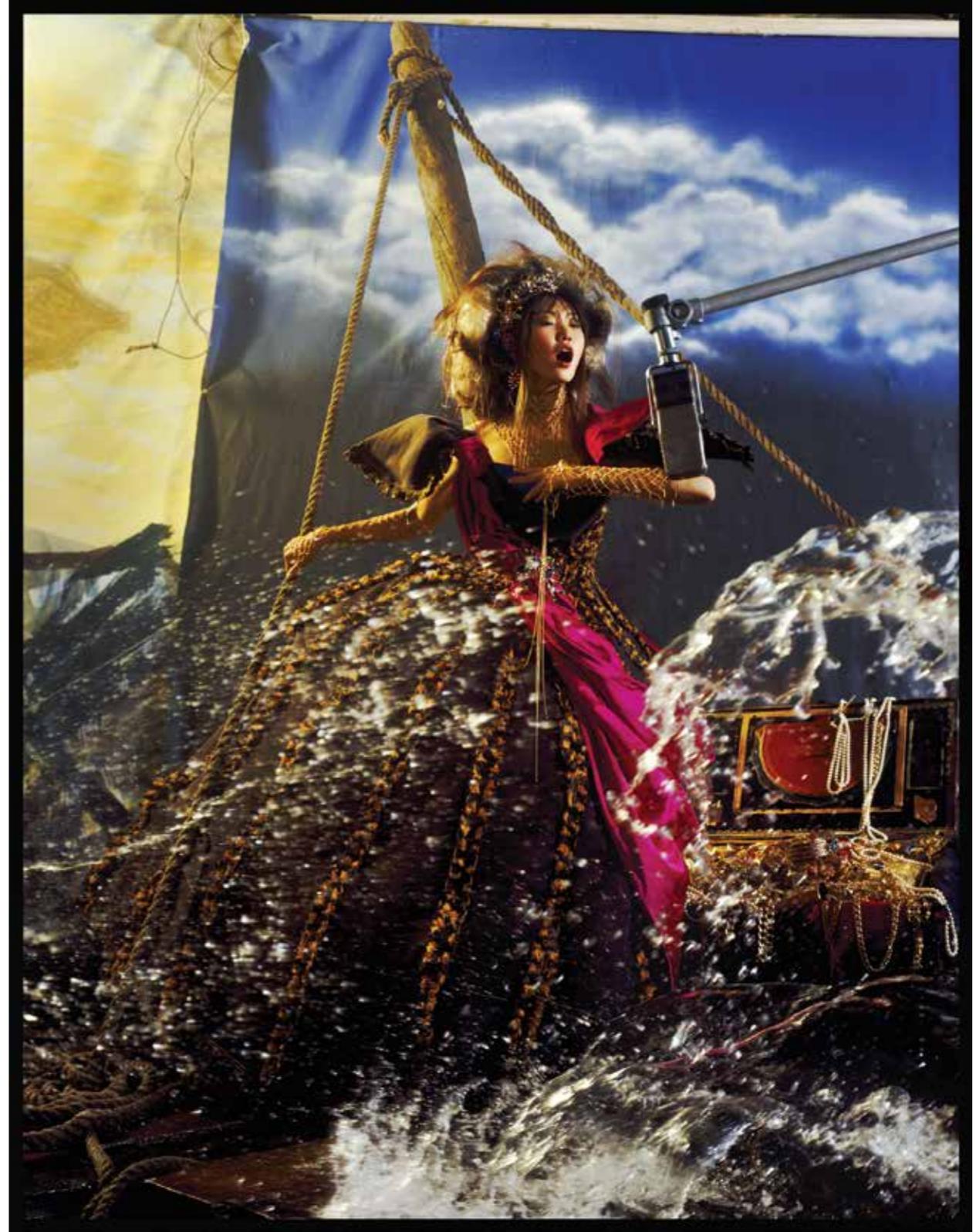
FASHION

Barbieri did not start his career as a photographer.

What he was most drawn to in his youth was literature, theatre and film. When he moved to Paris to study under the great fashion photographer Tom Kublin, Barbieri brought with him a culture of the imagination that few others could boast. This helps explain his rapid rise to success.

Barbieri's apparently "new", modern photographs reflect the beauty of a déjà-vu, a vast cultural heritage that adds to the originality of his work something which was not the case with other photographers, for whom "citation" meant producing poor copies or fakes. By contrast, each photograph by Barbieri is an artwork, regardless of the reason why it had been taken or of the commercial purpose it served.

When we gaze at Gian Paolo Barbieri's photographs, created in a refined and light-hearted spirit, we come to experience a visual theatricality that will blot out the surroundings to allow only the pictures themselves to stand out.























TROPICAL MOMENTS

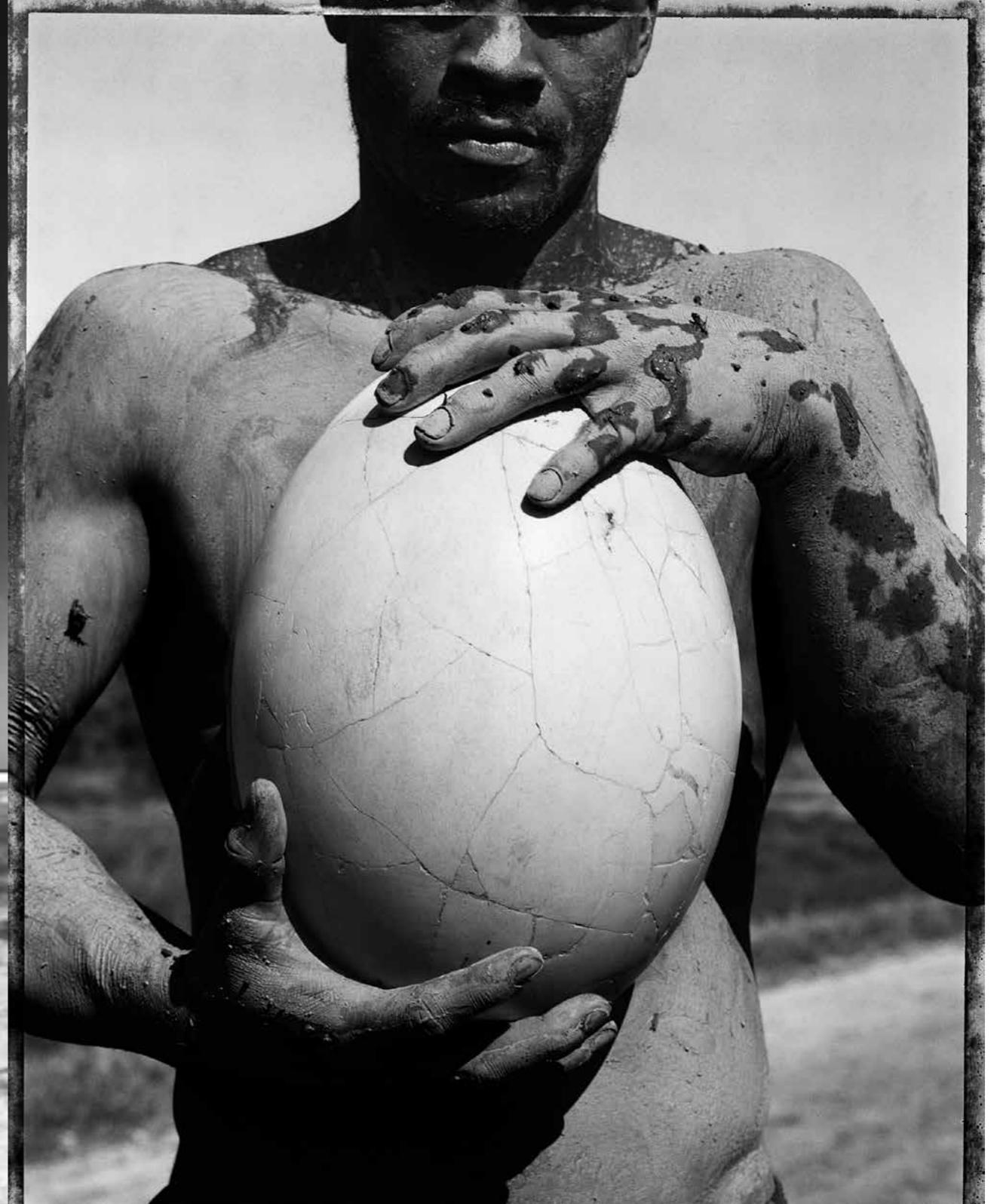
The ethnic research as an addition to Barbieri's fantastic fashion photography brings some considerations to mind.

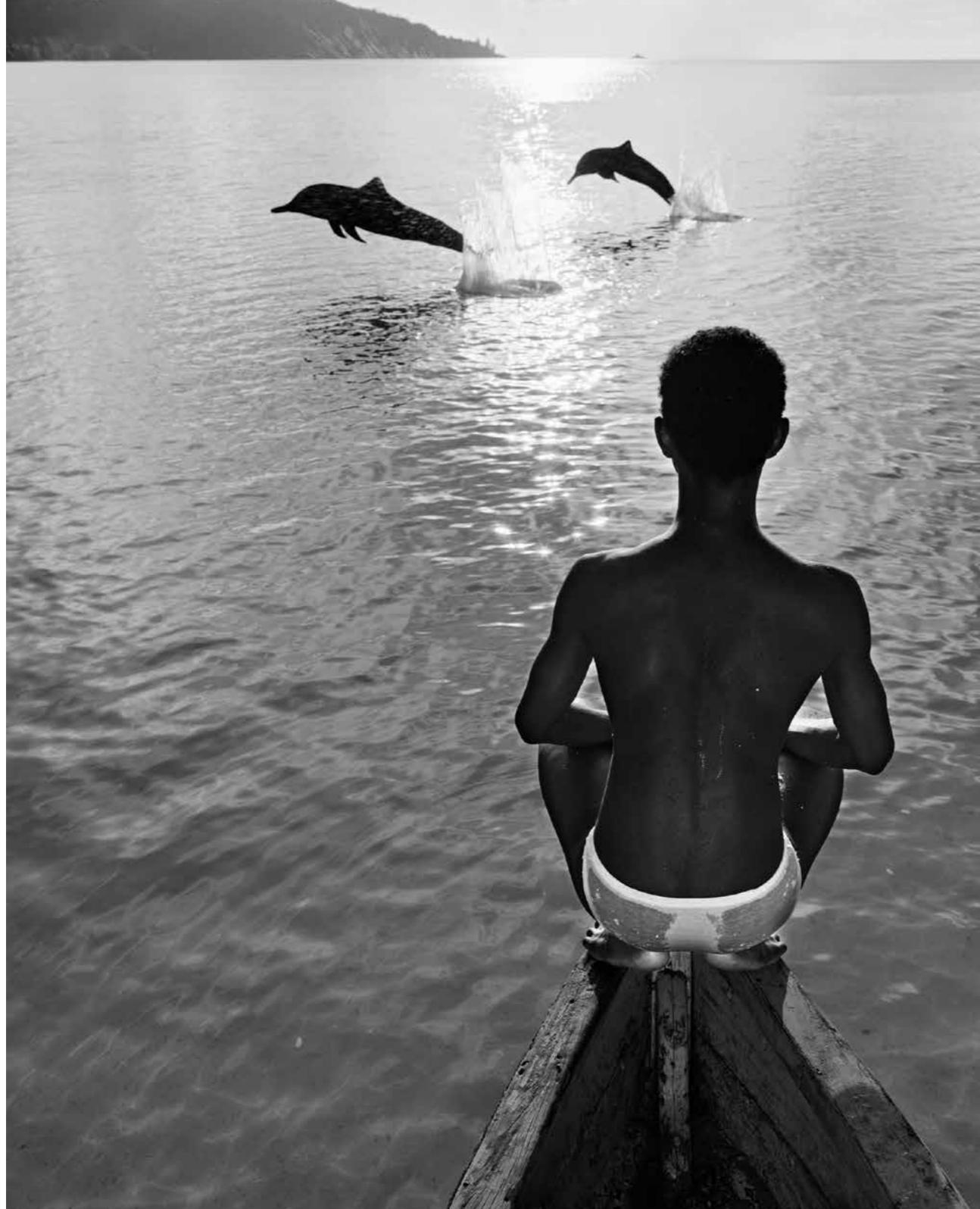
Despite their photographically sophisticated appearance, these pictures actually possess a classic simplicity. The background is secondary compared to the human figures dominating the scene. These figures – the explicit or implicit subjects – are perceived so intimately as to engender a sense of manifest beauty. Since photography distinguishes itself from all other forms of communication – and not necessarily visual – on account of the crucial connection it established with the subject it records, it is often reduced to this alone: that is, its subject. Whether this is a real subject, i.e. life in its unfolding, or a constructed subject, it is never easy for the viewer to take the step required: from merely necessary representation to intentional, conscious representation. When at work, a painter can choose his vantage point, just as he can choose to include – or exclude – whatever elements he pleases in his painting.

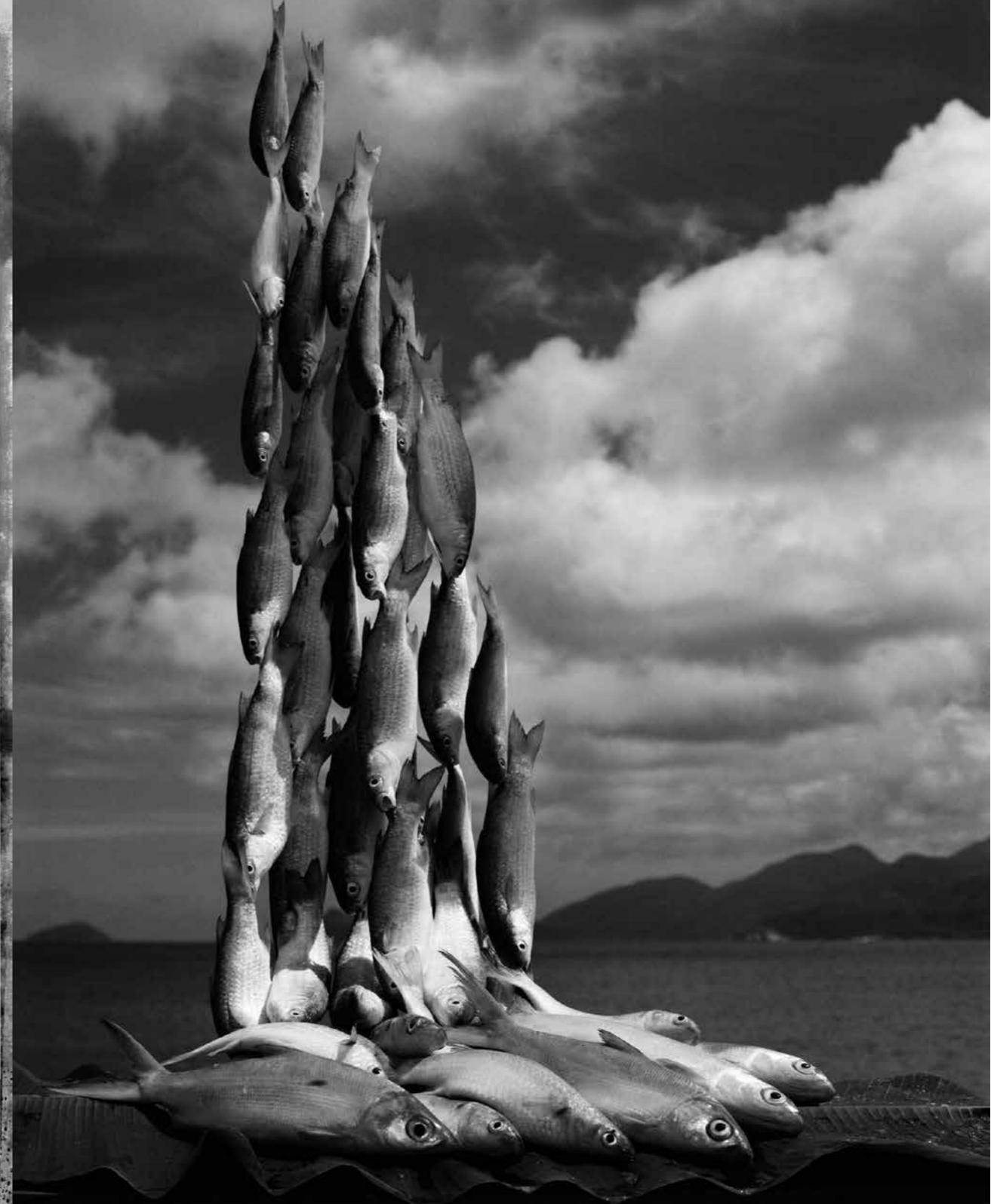
The photographer's action is subject to different constraints, for he must arrange his subject – albeit often only in his mind, as in the case of real-life photography – in such a way that the viewer may be able to recognize the content of the image created, a side from its explicit and manifest form. Gian Paolo Barbieri charms, bewilders and moves viewers' hearts and minds. And this too is one of the functions of photography, as well as art more generally. Barbieri makes skilful use of light (for photography is light). Alternating vigour and subjective and dramatic fullness, he arranges his subjects with refined taste in all of their depth and intensity. These photographs resonate like the human soul, with hunting clarity.















FLOWERS

Barbieri comes to appreciate the fleshiness, vitality and aggressiveness of the flowers of Africa, the Amazon and Polynesia during the many travels in his beloved tropics.

He thus began photographing these flowers as an exuberant expression of nature, proudly displaying its most beautiful creation. Whereas Mapplethorpe's flowers are formally arranged just like his slender greenhouse flowers, those of Barbieri are natural, direct, real, opulent, and joyous, growing with striking expressive purity and simplicity. Barbieri's photographs combine the prehistoric approach, the aesthetic purpose of classical Greek beauty, and the newly discovered sense of freedom of the Renaissance. All this is expressed by means of an outstanding technical skill "in the studio". For this, the studio, is the place for the art of photography in Barbieri's mind; ultimately, it stands for artifice, theatrical representation, the reflection of reality in the eyes of the artist.

Barbieri always keeps this well in mind. Hence, the intentionally drawn association between flowers and human bodies should come as no surprise: for the artist the two represent the same unique and magnificent expression of nature.







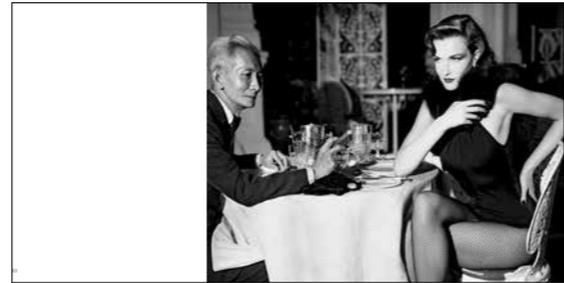


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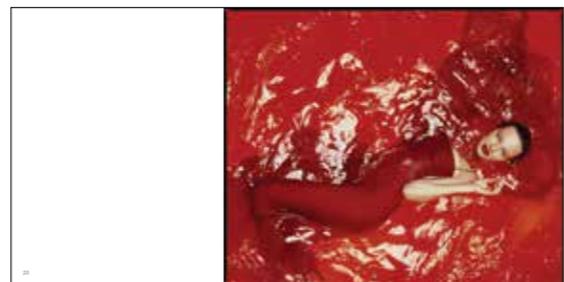


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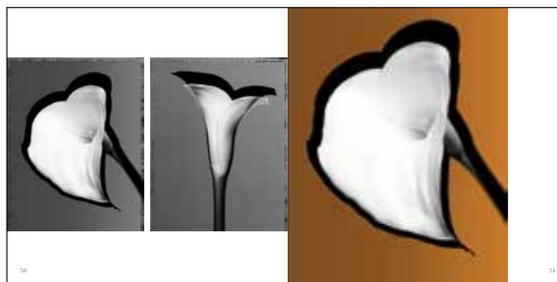
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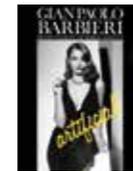
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Publications

1982 | I GRANDI FOTOGRAFI | Fabbri Editore
1982 | ARTIFICIAL | Ed.fotoselex
1984 | SILENT PORTRAITS | Massimo Baldini Ed.
1988 | GIANPAOLO BARBIERI | Fabbri Editore
1989 | TAHITI TATTOOS | Fabbri Editore
1991 | PAPPÀ E CICCIA
1997 | MADAGASCAR | Taschen
1998 | TAHITI TATTOOS | Taschen
1999 | EQUATOR | Taschen
2001 | A HISTORY OF FASHION / Photology
2003 | EXOTIC NUDES | Taschen
2004 | INNATURAL | Contrasto
2006 | SUD | Pomellato
2007 | BODY HAIKU | Dolci Japan Gallery
2007 | GIAN PAOLO BARBIERI | Motta Editore
2013 | DARK MEMORIES | Skira Editore



1982



1988



1984



1988



1989



1991



1997



1998



1999



2001



2003



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2006



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2013

Exhibitions

1984 | LA RINASCENTE Milano
1988 | SALON INTERNATIONAL DU LIVRE Genève
1991 | IL DIAFRAMMA Milano
1994 | LA TRIENNALE Vogue Milano
1995 | PHOTOLOGY Exotica Milano
1996 | THE LONDON GALLERY New York
1998 | PHOTOLOGY Tahiti Tattoos Milano
2000 | GALLERIA GIO MARCONI GQ, D&G Milano
2002 | PHOTOLOGY History of Fashion Milano
2004 | PHOTOLOGY Covers Milano
2004 | LA TRIENNALE Innatural Milano
2005 | ATHENS CONCERT HALL Greece
2007 | PALAZZO REALE Milano
2008 | PAUL SMITH London
2008 | GALLERIA G&B Brescia
2008 | SAVIGNANO SI FESTIVAL Savignano
2009 | GALLERIA FORNI Bologna
2009 | LA MAGIA DELLA POLAROID Vibiena
2009 | FESTIVAL DI GIORNALISMO Atri
2009 | PALAZZO ARESE BORROMEO Cesano Maderno
2009 | LA TRIENNALE Epson Milano
2010 | PHOTOLOGY POLAMANIACS New York
2010 | CLIC GALLERY New York
2010 | GALLERIA FORNI MARE NOSTRUM Bologna
2011 | GALLERIA D'ARTE MODERNA Ferrara
2012 | WAVE PHOTO GALLERY Brescia
2013 | ARTEFIERA Bologna
2013 | MILANO ART FAIR Milano
2013 | DARK MEMORIES SOTHEBY'S Milano
2013 | DARK MEMORIES Photology Gallery Milano
2014 | EDUARD PLANTING Gallery Amsterdam
2014 | VICTORIA & ALBERT Museum London
2014 | CHIESA SAINT BENIN Aosta

Thanks to

Every photograph by Gian Paolo is a journey.

Each of his images stems from a passion for photography.

As a professional in the industry for more than fifty years, much of his commissioned work has been for the fashion world, photographing dresses and people for magazines and fashion designers.

With an eye for the unusual, he also photographed floral and tropical landscapes and subjects, finding something fresh and inspiring, giving off energy and life.

So, thank you Gian Paolo for this journey, together, that begins today in Singapore.

Thanks to Manuel R. for all the work of meticulous care.

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BARBIERI

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