

29 ARTS IN PROGRESS gallery

at Photo London 2019

‘MOVEMENT AS MUSE’

GIAN PAOLO BARBIERI - GREG GORMAN - SILVIA LELLI - RANKIN

29 ARTS IN PROGRESS gallery is pleased to present “Movement as Muse”, a thematic group show focused on the art of dance photography featuring work by Gian Paolo Barbieri, Rankin, Greg Gorman and Silvia Lelli.

This work is not a dramatic blending of living organisms, neither is it about rendering ghostly or abstract the human form. No aggressively futuristic fusion or realist superimposition of the object is to be found here. What is being invoked are the notes of an ecstatic movement.

The photography of **Gian Paolo Barbieri** emphasizes the idea of movement as a heartbeat and life force. As a free moment of inspiration. The artist’s research is connected with documenting the balance and interplay of shapes with a delicate humanity. The magic lies in the life that races before us and in the beauty that unfolds before our eyes.

One of the principal highlights of 29 ARTS IN PROGRESS gallery presentation at Photo London 2019 will be Gian Paolo Barbieri and vintage work from his Rudolf Nureyev’s series dated 1969, along with unique pieces that pay tribute to Nijinsky performed by dancer Maximiliano Guerra.

For **Silvia Lelli** the art of each composition is like a breathing out, a letting go, a release. The art is in capturing a dance step before it slips away. For Lelli the photographic act is a kind of exorcism, of the incomprehensible and the elusive. Her images give the viewer the sensation of having caught the uncatchable, giving these moments physical form.

On display a selection of unseen vintage works from three different series: some emblematic shots of Rudolf Nureyev at the height of his career (from 1979 to 1981) along with an unprecedented Pina Bausch (1982-83), and an ongoing project entitled ‘Inside Dance, Beyond Dance’ (Danza Dentro, Danza Oltre), a narrative work from 1995 to 2014 that perfectly enhances Lelli’s personal artistic research on avant-garde theatre and dance.

Power. Control. Form. The irrepressible exaltation of athletic movement and artistic gesture are brought together in a perfect synthesis, a suspended action that goes beyond the mere depiction of a moment in time. **Greg Gorman**’s images are acts of display and synthesis. They cohabit in a frozen explosion of strength and rhythm, force and lightness.

Here on display, among the others, are ‘The Atherton twins’, a series of five works portraying trust, focus and confidence between two brothers and gymnasts.

29 ARTS IN PROGRESS gallery is proud to present the work by **Rankin**, one of the world’s leading photographers. In his ‘Ten Times Rosie’ series, Rankin catches the most graceful side of movement, where references to the circus and porcelain dolls create a suspended and timeless atmosphere, featuring supermodel Rosie Huntington-Whiteley.

Gian Paolo Barbieri (Milano, 1938)

Gian Paolo Barbieri was born in 1938 in via Mazzini, in the very centre of Milan, to a family of fabric wholesalers. It was in his father’s fabric warehouse that he learned the skills that were to be so invaluable to him in his career as a fashion photographer.

He quickly moves his first steps in the theatrical field becoming an actor, operator and costume designer. American noir cinema constitutes an important foundation for him, trying to figure out how the actresses could turn out to be so beautiful with the use of unique lightings making them look even more enchanting. Movies gave him the sense of movement and the chance of carrying the Italian fashion from a footboard with a white backdrop, to the outdoors, giving it a different soul.

Seizing a chance to go to Rome at the height of the *Dolce Vita*, he earned his keep by photographing up-and-coming starlets, but not for long before he then moved to Paris, where he met the *Harper’s Bazaar* photographer Tom Kublin, whose assistant he became for a short but intense period.

In 1964, he opened his own studio in Milan and started working in fashion, making sample books and succeeding in getting his photography work published in *Novità*, the magazine that subsequently became *Vogue Italia* in 1966.

From that time on, he started working with the publisher Condé Nast, with his work also featuring in *Vogue Paris*, *Vogue America* and *Vogue Germany*.

In 1968, he won the *Biancamano Award* for best Italian photographer, while the German weekly magazine *Stern* included him in its listing of the world’s fourteen best international fashion photographers.

In the meantime, he also started working on advertising campaigns for such major brands as Yves Saint Laurent, Chanel, Dolce & Gabbana, Mikimoto and many others, managing to transform what he portrayed into ideal images, with continuous references to the silver screen of the thirties and forties.

Celebrities of the scene such as Diana Vreeland, Yves Saint Laurent and Richard Avedon, belong as part of his important history but also collaborating with iconic actresses of all time from Audrey Hepburn to Veruschka and Jerry Hall.

A fundamental milestone in his career came from his experience with *Vogue Italia* and the great Italian fashion designers, including Valentino, Versace, Ferré and Armani, whose creations he interpreted in the eighties, years when Italian *prêt-à-porter* and Made in Italy set out and conquered the world.

The work of Gian Paolo Barbieri has been displayed in major international museums worldwide, including: the Victoria & Albert Museum and the National Portrait Gallery of London, the Kunstforum of Wien, the MAMM in Moscow and the Erarta Museum in St.Petersburg, Palazzo Reale in Milan and the Musée du quai Branly of Paris; his photographs are part of many public and private collections, including The Nicola Erni Collection in Switzerland.

Gian Paolo Barbieri is the 2018 recipient of the distinguished Lucie Award for Outstanding Achievement in Fashion.

Greg Gorman (Kansas City, 1949)

Greg Gorman was born in Kansas City, Missouri in 1949. He currently divides his time between Los Angeles and Mendocino, California.

For over four decades, Greg Gorman has continued to master the art of photography. From celebrity portraits and advertising campaigns to magazine layouts and fine art work, Greg has developed and showcased a discriminating and unique style in his profession. Greg's work documents that peculiar obsession of the 21st century celebrity. His photography is timeless and not confined to has-beens, hot properties, and wannabes.

In 1985, through the advice of illustrator Antonio Lopez, Gorman realized that he needed a creative outlet in addition to the commercial work that launched his career. He then began to expand his personal work exploring the human form and became a notable photographer for not only his celebrity portraiture but also his figure studies of the male and female nude.

Over the past 30 years, Greg Gorman's work has been exhibited in galleries and museums throughout the world, including a recent vernissage at the Helmut Newton Museum in Berlin.

When not shooting famous faces, Greg travels for specialized photographic projects and is one of the most sought after speakers in the photographic community. As well, Greg shares his expertise in hands-on photography workshops worldwide, most notably his personal workshops at his studio in Northern California.

Silvia Lelli (Ravenna, 1957)

29 ARTS IN PROGRESS is exhibiting for the first time in the UK unseen vintage works by Italy-based photographer Silvia Lelli: official photographer of La Scala theatre of Milan since 1979, Lelli is one the most respected female photographers in the world in the field of avant-garde theatre and dance, currently on show in major retrospective exhibitions at Palazzo Reale in Milan and Palazzo delle Esposizioni in Rome.

After graduating with a degree in architecture, she started to photograph in the theatre, dance and performance art field.

She had a series of works published and exhibited such as *Storia di un soldato* (1979), *Ritratti senza posa* (1985), *Neon collection / Neon installation* (1982-2017), *Flying Music* (2008), *Danza Dentro-Danza Oltre* (1998-2004), *Körper und Raum* (1999-2001), *In cammino, al bordo* (2007).

She participated in the 54th Venice Biennale in the Italian Pavilion (2011), in the exhibition *Luce* (Parma, 2015), contributed to the publication and exhibition *Parlando con voi, incontri con fotografe italiane* (2013). In 2017 she produced a video installation called *Vuoto con memoria*.

She has been documenting Riccardo Muti's career since 1978 and the history of La Scala Philharmonic Orchestra since 1981.

She has also collaborated with Salzburg and Ravenna Festivals. She has been the chief photographer of La Scala Theatre since 1979, together with Roberto Masotti. Some of their works are: *Teatro alla Scala, Magia della scena, L'attimo prima della musica, Suoni-Spazi-Silenzi, Note Sparse, Theatrum Instrumentorum, trainCAGetrain, Giuseppe Sinopoli attimi, sguardi, Bianco Nero Piano Forte, Passacaglia Alta, La Vertigine del Teatro, Musiche, Stanze al presente, Empty Words, Filarmonica della Scala, Stratos e Area*.

She was included in *Storia d'Italia Einaudi - L'immagine fotografica 1945-2000*.

Rankin (Paisley, 1966)

Rankin is a British photographer, publisher and film director. With a portfolio ranging from portraiture to documentary, he has shot The Rolling Stones, David Bowie, Kate Moss, Kendall Jenner and The Queen to name only a few. Fearless behind the lens, his imagery has become engrained in contemporary iconography.

He began his career co-founding the seminal magazine *Dazed & Confused* with Jefferson Hack, tapping into the consciousness of the 90s and 00s with his intimate approach and playful sense of humour. He has since remained a prevalent force in publishing with *AnOther Magazine*, the bi-annual *Hunger Magazine* and over 42 books to his name.

A film fanatic, Rankin soon turned his hand to directing moving image. As both a photographer and director, he has created landmark editorial and advertising campaigns for some of the biggest and most celebrated publications, brands and charities including L'Oreal, Dove, Pantene, Diageo, Women's Aid, Comic Relief and Oxfam, alongside music videos for the likes of Miley Cyrus, Rita Ora and Kelis.

In 2002, he co-directed his debut feature film, *The Lives of Saints*, written by Toni Grisoni (Fear and Loathing in Las Vegas). Under the eponymous banner of Rankin Film, Rankin reps a roster of the hottest directing talent working today, creating outstanding work for the worlds of advertising, fashion and music videos.

His affiliation with charities has seen Rankin travel the world, creating powerful campaigns both as a photographer and a director. Having worked with Comic Relief in 2015, he returned in 2017 to create the t-shirts and merchandise for a record-breaking Red Nose Day. His 2017 campaign with Macmillan Cancer Support went viral as people were encouraged to Brave the Shave.

Rankin lives in London with his wife Tuuli and their three dogs, Beans, Pickle and Squidge.

About 29 ARTS IN PROGRESS gallery

29 ARTS IN PROGRESS is a leading art photography gallery located in the historic area of Sant'Ambrogio, Milan. The gallery represents the work of internationally renowned photographers and organises between five and six exhibitions a year. Alongside contemporary and modern masters, the gallery represents a select group of emerging photographers. Its annual exhibition *Unpublished Photo* searches for talented as yet undiscovered artists. Since its inception, the gallery has curated exhibitions in partnership with public and private museums including: Multimedia Art Museum, Moscow; Erarta Museum of Contemporary Art, Saint Petersburg; and Palazzo Reale and La Triennale in Milan.

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SILVIA LELLI: THE ART OF DANCE PHOTOGRAPHY

The story of the relationship of photography and dance is a complex and fascinating one. In truth their meeting is in itself a contradiction: you can't have both at the same time. Recording dance or film is a betrayal as well as a challenge. A challenge which some of the twentieth century's foremost photographers have engaged in.

It embraces the art of capturing the movement as a moment, translating it into dynamic expression par excellence, fragmenting simultaneously it into totally static pictures.

If you conceive dance as an infinite continuum then we must give the photography of dance a label on which "end" is written, to "end something". The two points of view are irreconcilable. To consign the dancer's movement into a still or frozen frame is forcing dance to betray itself, excepting where there is a descriptive or documentary necessity. I claim that it is not possible to photograph dance. In doing so one is simply mirroring one's own view, one's own personal notion of dance.

Silvia Lelli's exemplary talent has enabled her to accompany dance with great originality for almost 30 years. It is partly creativity but also her analytic ability. The clarity and the consistency of structure in her compositions are due to her intense feeling for form, her eye for proportion and her training as an architect. Her choices of perspective and lighting effects are made with an alert, rational and geometric eye.

These strengths stood Silvia Lelli in good stead in the encounter with German dance theatre. Visiting shows by Pina Bausch, Reinhild Hoffmann and Susanne Linke are often described as "expressionist" or "neo-expressionist". They themselves reject this description because they refuse to lay claim to any aesthetic dimension which may signal a creative internalization of the artist vis-à-vis external matters, leading to grotesque distortions. If one understands "expressionism" as a creative mode with a strong and expressive consciousness and a similar sense of drama, then these German choreographers would have to concur: dance theatre loves passion. The accent is on emotions, feelings and sensuality, movements of the arms and upper-body full of deep meaning, as well as a vitality borne of being generous to oneself. This stands in stark contrast to the impersonal rationality of abstract dance.

Silvia Lelli's undistracted eye, the precise geometry of her lines, her search for unembellished beauty, the pureness of proportions, her ability to remain formal and distant, and hint of a poetic elegance in her images combine well with the colour of German dance theatre. Architectural rigor meets real life, pulsating and vivacious. It's a play with proportions, symmetries and effects of light and shade, all in the service of expanding the perception of body and space, never forgetting it's vulnerability or the ability to concentrate different emotions.

Leonetta Bentivoglio

(essayist and publisher, is a correspondent of the Italian daily "La Repubblica" in the arts pages. She has published many titles incl. *Contemporary Dance* (1985) and *Pina Bausch's theatre*, 1991)