

29 ARTS IN PROGRESS gallery

PHOTO LONDON

10 – 14 May 2023 | STAND G27 | Courtyard Pavilion, Somerset House

GIAN PAOLO BARBIERI: RARE COLOUR PRINTS

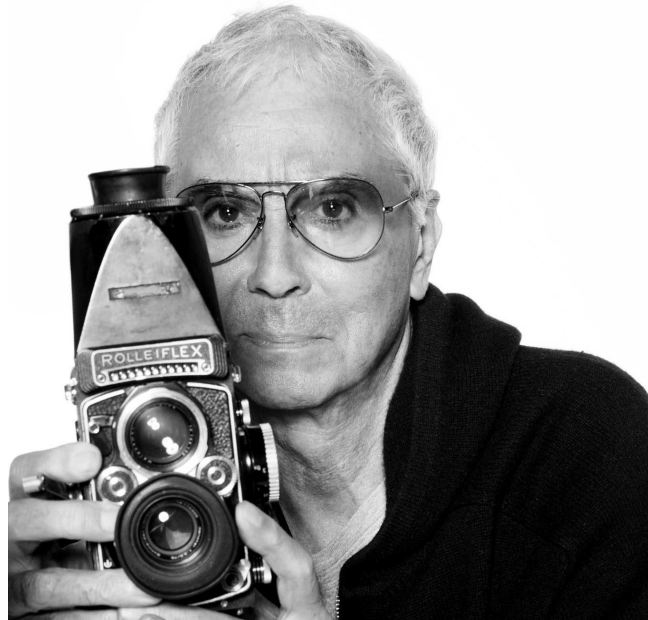


© Gian Paolo Barbieri – Christiana Steidten, Seychelles, 1975
Courtesy of 29 ARTS IN PROGRESS gallery

One of the principal highlights of our presentation for this edition is a collection of unseen colour photographs by Gian Paolo Barbieri, winner of the 2018 Lucie Award for Outstanding Achievement in Fashion. Using colour, Barbieri recounts his own personal and ironic interpretation of fashion and feminine beauty. The selection of photos on display is highly innovative, in terms of both their setting and their styling, the fruit of the Artist's unmistakable genius.

It is a style of photography that is at once ironic and sophisticated, both rare and provocative, packed with references to art history, eclectic outdoor sets in exotic locations, and allusions to the history of Cinema.

29 ARTS IN PROGRESS gallery at PHOTO LONDON 2023



About Gian Paolo Barbieri

For over 60 years, Gian Paolo Barbieri has been one of the most influential international photographers in the world of fashion. Collaborating on some of the largest advertising campaigns for international fashion brands such as Valentino, Gianni Versace, Gianfranco Ferré, Giorgio Armani, Bulgari, Chanel, Yves Saint Laurent, Dolce & Gabbana, Vivienne Westwood and many others, the work of Barbieri with his iconic and timeless shots has, for decades, filled the pages of Vogue Italia, Vogue Paris, Vogue America, L'Officiel, GQ and Vanity Fair.

Cited as one of the fourteen best fashion photographers by Stern magazine, Barbieri is an artist who is becoming ever more present in prestigious museum collections including, the Victoria and Albert Museum and the National Portrait Gallery in London, Palazzo Reale in Milan, the Kunstforum in Vienna, the MAMM in Moscow and the Erarta Contemporary Art Museum in St. Petersburg, the Musée du quai Branly in Paris and the Nicola Erni Collection, Switzerland.

His photographs have been presented in many influential publications such as Artificial (1982), Gian Paolo Barbieri (1988), Tahiti Tattoos (1989), Madagascar (1997), Equator (1999), A History of Fashion (2001), Dark Memories (2013), Skin (2015) and Flowers of My Life (2016). In 2018 Gian Paolo Barbieri received the Lucie Award in New York for Best International Fashion Photographer (Outstanding Achievement in Fashion).

In June 2022, 'The Man and the Beauty', the first documentary film made about the life and work of the artist won the audience award in the Biografilm Art & Music section of the Biografilm Festival 2022 in Bologna.



This shot was taken in 1993 in Seychelles for Gianfranco Ferré. Barbieri decided to use the biggest leaf in the world, the Traveller's palm. To make it even more impactful, he decided to make a sequence of leaves that followed one another behind the model Yasmeen Ghauri. Photoshop didn't exist at the time and the multiplication of the leaves was purely handcrafted. Artifice is once again the common thread of Gian Paolo Barbieri's creativity. The Artist experiments, invents and then deconstructs in order to then recompose to his liking that which surrounds him.

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© Gian Paolo Barbieri

Yasmeen Ghauri in Gianfranco Ferré, Seychelles ,1993

165 x 110 cm (framed size: 168 x 113 cm), Edition 2/3

Contemporary fine art digital inkjet print (pigment print)

Framed in black linden wood, mounted on Dibond® with museum glass

Signed, titled, dated and numbered on Studio Authenticity Sticker

Courtesy of 29 ARTS IN PROGRESS gallery



«Since I was a child, the inspiration of Theatre, Cinema and Arts played an important role.

Reading widely, studying classical art, looking at the great masters of the past, or simply looking around me at what animated my surroundings, I cultivated my artistic eye. I drew in my head that which I would have liked to be the result of this act, constructing my sets meticulously, always citing, more or less explicitly, art, cinema or architecture.” - Gian Paolo Barbieri

This shot was taken for a Vivienne Westwood campaign in 1998 in which Barbieri was inspired by the paintings of Matisse.

The set was specifically created and hand painted by the artist, who, applying Vaseline to the lens, achieved the effect of an oil painting». – Gian Paolo Barbieri

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© Gian Paolo Barbieri

Vivienne Westwood, London, 1998

50 x 62 cm (framed size: 52 x 64 cm), Edition 2/5

Contemporary fine art digital inkjet print (pigment print)

Framed in black linden wood, mounted on Dibond® with museum glass

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«Water is an element that has always been present in my life: thanks to my work, and fashion in general, I've had the chance to visit and explore magical places which in those times were still undiscovered, where water was one of the fundamental elements, like Seychelles, Kenya, Madagascar, and Tahiti. So water is very important because it is a primordial element and ever since ancient times it has always been regarded as something sacred, a thing of wonder... the origin of life, the start of an artistic journey.» - Gian Paolo Barbieri

This shot belongs to a campaign made for Vogue Italy.

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© Gian Paolo Barbieri

Alberta Tiburzi, Kenya, 1969

165 x 110 cm (framed size: 168 x 113 cm), Edition 1/3

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«I've always been attracted to water. My father was a keen sportsman and he had a great love for nature. He tossed me into the Naviglio canal and pick me up at the Darsena. The water in the Naviglio was crystal clear and I could see the underwater plants as well as the brightly colored fish.

I think this first contact with the world that lies underneath the water's surface led to my great love of the sea» - Gian Paolo Barbieri

This shot belongs to a campaign made for Vogue Italy.

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© Gian Paolo Barbieri

Christiana Steidten, Seychelles, 1975

60 x 90 cm (framed size: 63 x 94 cm), Edition 1/5

Contemporary fine art digital inkjet print (pigment print)

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«The 90s were an especially marvelous period for fashion because it was the peak of glamour and there were no limits as to what you could do».

Donatella Versace

—

© Gian Paolo Barbieri

Donatella Versace and Rupert Everett, Milan, 1996

90 x 72 cm (framed size: 93 x 75 cm), Edition 1/5

Contemporary fine art digital inkjet print (pigment print)

Framed in black linden wood, mounted on Dibond® with museum glass

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This shot is part of a campaign inspired by the Dolce Vita that Barbieri shot for *lo Donna* in 1997. Barbieri's choice to position Eva Herzigova – in a dress by Krizia – exactly in front of the photo of Alfred Hitchcock, the great director he has always loved and who has often inspired him, and the one of the great Italian actress Gina Lollobrigida, underlines the importance he has always attributed to cinema and to the city of Rome for his photography.

It's the translation of his formative collaborations with Luchino Visconti and of his meetings with Roberto Rossellini and Pier Paolo Pasolini.

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© Gian Paolo Barbieri

Eva Herzigova, Roma, 1997

110 x 133 cm (framed size: 113.5 x 136 cm), Edition 3/3

Contemporary fine art digital inkjet print (pigment print)

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Isa Stoppi was among those Italian Women who, in the early 1960s, revolutionized fashion photography with their strong personality. The object-dress is transformed into "fashion" through the photographic mediation of Barbieri along with a new generation of disruptive Italian models.

A style emerges with great force, or at least a research direction: the models chosen by Barbieri are ladies from the important, classic face; impeccable figures, not very young. Everything in them is class, taste, refined beauty.

Women animated by a playful, irreverent irony, who are able to convey an upsetting deal of ambiguity and mystery, which on the other hand spare them a miserable reduction to object. Pictured as they are, these women reflect Barbieri's own great belief: women's real essence is a secret, strongly aiming to remain such.

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© Gian Paolo Barbieri

Isa Stoppi, Milano, 1964

90 x 90 cm (framed size: 93 x 93 cm), Edition 1/5

Contemporary fine art digital inkjet print (pigment print)

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It was 1976 and Gian Paolo Barbieri found himself in Venezuela to shoot an editorial with Laura Alvarez and the chief editor Marina Fausti.

Tropical and colourful was the modern escapist motto of the times. This shot - made for Vogue Italy – is taken in the river Orinoco (Venezuela), which Barbieri and his team climbed to the source in the virgin depths of the Amazon. An almost surreal image which portrays a sculptural Laura Alvarez terrified by caimans and piraña. Her lips are orchid-pink with Rouge á lévres “Incognito” by Guerlain and the plastic masks are created by the Moro company at Barbieri’s request.

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© Gian Paolo Barbieri

Laura Alvarez, Venezuela, 1976

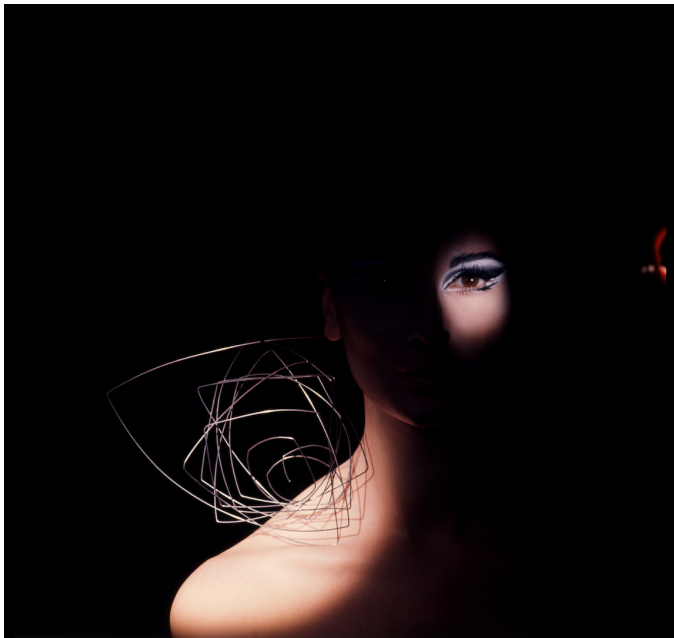
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«I have always loved to experiment with lights; I enjoyed playing around with both natural and artificial ones. For example for this shot I decided to take it by night in my studio in order to have total darkness, Mariolina was always supportive of my craziness.

I used two lights to play with a shadow effect and together with Lyda Coppola, we created that jewel sculpture that we suspended on the shoulders of the model, suspending the model herself in this spaceless and timeless reality». – Gian Paolo Barbieri

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© Gian Paolo Barbieri

Mariolina Della Gatta, Milano, 1965

90 x 90 cm (framed size: 93 x 93 cm), Edition 2/5

Contemporary fine art digital inkjet print (pigment print)

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This shot belongs to a campaign made for Vogue Italy in Venezuela. Barbieri knew most of the clothes from the Armani collection that he was about to shoot for the editorial and made a study of the area and its people to identify the key characteristics of the country and turn them into the leitmotif of the campaign. The artist identifies the colour pink and feathers as two of the principal characteristics present in the natural landscape and the customs and costumes of the country.

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© Gian Paolo Barbieri

Laura Alvarez, Venezuela, 1976

90 x 90 cm (framed size: 93 x 93 cm), Edition 1/5

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Depicted in this shot is a stuffed condor loaned by the museum of Caracas for the purpose of the shoot.

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© Gian Paolo Barbieri

Laura Alvarez, Venezuela, 1976

90 x 90 cm (framed size: 93 x 93 cm), Edition 1/5

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«In the context of the rising *pret à porter* a new professional figure is affirmed: the designer who does not build the dress on a customer but must decide in advance who his customer will be, i.e. the market to which he refers. A system begins to spread in which a creator-designer proposes a line of models to a company to which he is bound by a professional contract».

(Reference: S. Gnoli, *Un secolo di moda italiana / A century of Italian Fashion*).

It is from this system that *The Made in Italy* ultimately is born, a new formula that confirms the international triumph of Italian fashion at the end of the seventies. Meanwhile Barbieri worked for Albini, Valentino, Missoni, Saint Laurent and will work, at the dawn of their rise, for Armani, Versace and Ferrè, Dolce&Gabbana and Vivienne Westwood.

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© Gian Paolo Barbieri

Aly Dunne in Gianfranco Ferré, Marocco, 1991

50 x 62 cm (framed size: 52 x 64 cm), Edition 2/5

Contemporary fine art digital inkjet print (pigment print)

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«Thinking of his fashion photography in particular, the countless ‘portraits’ he took of my clothes, my collections, and therefore, my emotions, I can’t mention what for me is an elective affinity – probably natural and innate – that Gian Paolo has with glamour.

Authentic, sophisticated and irresistible glamour.

The glamour of great classic cinema which Gian Paolo establishing his own style with intelligence and creative freedom. A glamour which he brought into the present and future, creating images that were lively and vibrant. Bringing life to sublime and elegant photographs which were never cold or devoid of emotion».

- Gianfranco Ferrè

—
© Gian Paolo Barbieri

Aly Dunne in Gianfranco Ferré, Milano, 1992

50 x 62 cm (framed size: 52 x 64 cm), Edition 1/5

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«I have never had taboos: this is why my relationship with the nude has always been natural. It has always praised beauty». – Gian Paolo Barbieri

This shot was inspired by the iconic corset of photographer Horst P. Horst.

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© Gian Paolo Barbieri

Neith Hunter, Greece, 1983

40 x 50 cm (framed size: 42 x 52 cm), Edition 2/5

Contemporary fine art digital inkjet print (pigment print)

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«Fashion photography is first and foremost a cultural fact. A fact that should reflect beauty, because as the Greeks said, where beauty is born, also culture is born. Photography must seduce, attract. This is the most important definition that fashion photography must have». – Gian Paolo Barbieri

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© Gian Paolo Barbieri

Neith Hunter, Greece, 1983

40 x 50 cm (framed size: 42 x 52 cm), Edition 2/5

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Gian Paolo impresses us with his use of unexpected materials: the plastic that clothes the model Frauke Quast in water, the gas masks in Venezuela, the plexiglass decorated with tiny diamonds from which Isa Stoppi's face emerges. In fact, his photography has never been a realist photography. The world he describes is always emphasising something else: Barbieri uses the camera to paint an emphatic theatre. He interprets, translates and creates, forcing the audience to dream reality. He has never followed trends, always managing to maintain his own identity whilst being flexible to new ideas and solutions suggested by social and cultural changes. Barbieri never forgets that fashion will always mean the staging of desirability.

This campaign was shot for Vogue Italia for an editorial feature on beauty tips precisely in a decade that saw the development of the phenomenon of hedonism in mass culture combined with the spread of the total desire of seduction.

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© Gian Paolo Barbieri

Frauke Quast, Mauritius, 1983

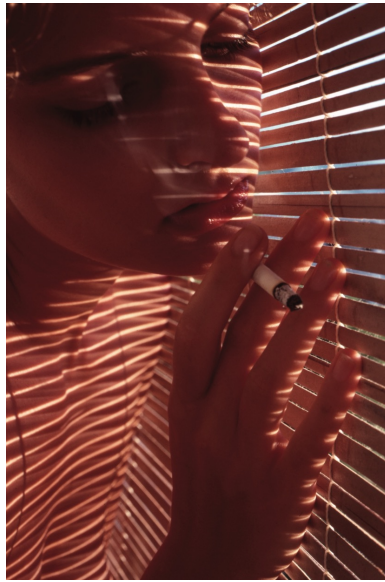
41 x 62 cm (framed size: 43 x 64 cm), Edition 2/5

Contemporary fine art digital inkjet print (pigment print)

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The love for cinema shouldn't be forgotten when speaking about Barbieri. Quite the contrary - this became the main source of inspiration for his photography. More to the point, Barbieri centres his attention on the intersection between cinema and fashion, both worlds of illusion and fantasy. Hence the continuous reference in his photos to one of the most seductive worlds of our times, that of the great film stars.

As happens with the great divas of classic cinema, Barbieri's women are no longer flesh and blood women but rather they become objects of desire.

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© Gian Paolo Barbieri

Frauke Quast, Mauritius, 1983

41 x 62 cm (framed size: 43 x 64 cm), Edition 2/5

Contemporary fine art digital inkjet print (pigment print)

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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, with a focus on portraiture and fashion photography. Since its inception, the gallery has curated exhibitions in partnership with public and private museums including V&A Museum; Hong Kong Arts Centre; Multimedia Art Museum, Moscow; Erarta Museum of Contemporary Art, Saint Petersburg; Palazzo Reale, Palazzo Pirelli and Triennale in Milan, Museum of Cultures in Lugano and Nicola Erni Collection in Steinhausen, Switzerland.

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PHOTO LONDON 2023 | 10 – 14 MAY 2023

Somerset House, Strand, London WC2R 1LA

Stand: **G27**, Courtyard Pavilion

Opening Hours

Wednesday 10th May:	VIP: 11.00 – 21.00	
Thursday 11th May:	VIP: 11.00 – 13.00	Public: 13.00 – 20:00
Friday 12th May:	VIP: 11.00 – 13.00	Public: 13:00 – 20:00
Saturday 13th May:	VIP: 11.00 – 12.00	Public: 12:00 – 20:00
Sunday 14th May:	VIP: 11.00 – 12.00	Public: 12:00 – 18:00