



CAMERA - Centro Italiano per la Fotografia

presents

THE 2025 EXHIBITIONS

**HENRI CARTIER-BRESSON E L'ITALIA
(HENRI CARTIER-BRESSON AND ITALY)**

In collaboration with **Fondation Henri Cartier-Bresson**
Curated by **Clément Chéroux** and **Walter Guadagnini**

A journey through **160 images** and **archive material**
offering a unique **sociocultural snapshot of Italy**
by the photographer known as **“the eye of the century”**

from 14 February to 2 June 2025

**RICCARDO MONCALVO. FOTOGRAFIE 1932-1990
(RICCARDO MONCALVO. PHOTOGRAPHS 1932–1990)**

Curated by **Barbara Bergaglio**

Over 50 vintage prints trace the oeuvre of the Turinese photographer
witness to urban and social change throughout his over **60-year-long career**

from 14 February to 6 April 2025

CAMERA – Centro Italiano per la Fotografia
Via delle Rosine 18, Turin



Turin, 13 February 2025 – After the shows devoted to two major icons of Italian and international photography like Tina Modotti and Mimmo Jodice, **CAMERA - Centro Italiano per la Fotografia** in Turin is kicking off its 2025 exhibition programme with ‘**Henri Cartier-Bresson e l’Italia**’ and ‘**Riccardo Moncalvo. Fotografie 1932–1990**’.

Curated by **Clément Chéroux** and **Walter Guadagnini**, the exhibition on **Henri Cartier-Bresson**, “the eye of the century”, explores the French photographer’s **ties** with Italy, one of the countries he loved best and visited most often.

Accompanied by a catalogue published by **Dario Cimorelli Editore**, the show is marked, chronologically, by the photographer’s **journeys** through Italy, from North to South; by the vitality and depth he found in the Italian **landscape**, and especially its human counterpart; and by the wealth of **documentation, between newspapers, magazines and books** providing a detailed picture of the various phases of the master’s relationship with Italy.

Produced in collaboration with **Fondation Henri Cartier-Bresson** in Paris and promoted by **Fondazione Cassa di Risparmio di Padova e Rovigo**, the show focuses on certain **pivotal periods** in the photojournalist’s career, starting **from the 1930s**: it was precisely during his first trip that the still very young photographer reached a **new awareness** about his career and defined an **individual style** that would make him recognizable throughout the world.

Born into a well-to-do family in 1908, and after studying painting under André Lhote, Cartier-Bresson frequented Surrealist circles in Paris; his photographic language was born, in fact, from the fusion of the concept of painting as formal composition and the surrealist aesthetic of the enigma. In **1932, Cartier-Bresson** visited Italy for the first time with two close friends – the poet and author André Pieyre de Mandiargues and the painter Leonor Fini – who were the subjects of important shots taken in that period. He travelled to **Milan, Venice, Trieste, Tuscany, Lazio and Campania**, and despite the fact that he was still starting out on his career, **Cartier-Bresson** was able to define some of the aspects that would characterize



his entire production. These included his unique way of managing the image space, the relationship between reality and invention, and his **ability to capture the moment**; moreover, in certain landscapes one notes a **geometrization of reality** indicating an **intellectual use of the camera**.

After having founded the **Magnum Photos** agency with Robert Capa, David “Chim” Seymour, George Rodger and William Vandivert in **1947**, which had become well-known internationally, the photographer returned to Italy in **1951**. He found the country much changed, a battered survivor of the tragedy of **World War II**, and in the process of **reconstruction**.

As a photojournalist he did features for various international magazines, from *Life* to *Harper’s Bazaar* and *Holiday*, focusing mainly on Rome and the South of Italy: two places with easily recognizable social and visual characteristics. Famous are his shots of the South modelled on the pages of ***Christ Stopped at Eboli* by Carlo Levi**, which would take the photographer to Basilicata and Lucania during this period. His images document the social hardships and difficulties in southern Italy, but also its remarkably rich **traditions** and the innovations introduced by the Agrarian Reform, giving international visibility to the situation. In these same years he was also active in Rome, where he did a unique portfolio for *Life* magazine on the life of a Roman piazza, remaining fascinated by the people’s faces and the lifestyle still linked to the square’s profound identity.

Between the **1950s and ’60s** **Cartier-Bresson** worked on several features on **Rome, Naples and Venice**, in which one can appreciate, on the one hand, his capacity to interpret the daily life of the cities and their inhabitants, and on the other, his **skill as a portraitist** of intellectuals of the day, including **Pier Paolo Pasolini, Roberto Rossellini** and **Giorgio de Chirico**.

His **last Italian period** dates to the **1970s**, just before he moved away from professional photography to focus on the relationship between **man and the machine** and on **industrialization**, especially in the **South**: the features on the **Olivetti** plant at **Pozzuoli** and that of **Alfa Romeo** at **Pomigliano d’Arco** date to this time.



The exhibition closes ideally with his return to **Matera** to describe, in the **same places he photographed 20 years previously**, the new reality as it moved towards modernity, while still clinging to its essential local identity.

The show also includes a **section devoted to visual-tactile works accompanied by audio descriptions**.

The **Project Room** at **CAMERA** will host the exhibition '**Riccardo Moncalvo. Fotografie 1932–1990**', curated by **Barbara Bergaglio**, until **6 April 2025**.

This important Turinese photographer (Turin, 1915–2008) first picked up a camera at the age of 13, following in the footsteps of his father who owned the Atelier di Fotografia Artistica e Industriale, and soon became a member of the Società Fotografica Subalpina.

Like many Italian professionals in the 1930s, when most photographers were either working in studios or for industry, **Moncalvo** collaborated from the outset with institutions like the **Museo Egizio** and the **Armeria Reale**, but also did work for industrial manufacturers like **Fiat**, **Pininfarina** and **Recchi**. These were commissioned projects, which enabled him to establish a strong connection with the territory, becoming a witness of urban and social change. This allowed the Turinese photographer to develop an **autonomous language** with a particular feeling for modernity which, between the end of the 1930s and '40s, led him to embrace the language of New Vision, expressed in works such as *Nella tormenta* (In the snowstorm) (1935), *Il gesto* (The gesture) (1937), *Paesaggio pedonale* (Pedestrian landscape) (1937) e *Serpe d'acqua* (Water snake) (1938)

Parallel to this **Moncalvo** practiced **portraiture**, immortalizing many aristocratic and upper-middle-class **Turinese families** in both private and public moments of their life. His laboratory promoted and increased the use of the **small format** – it was the first to do so in Turin and among the first in Italy – and the **Leica**, of which he became a staunch supporter.



International recognition came in the **1950s**, when **Agfa-Gevaert** chose to teach him the new **colour printing** method. After this he used the various negative/positive **Ferraniacolor** films and in 1958 he was actually the **first photographer in Italy** authorized by **Kodak** to use their films. In **Moncalvo's colour production professional and artistic photography** were never at odds: there was such a close interweaving of the two that it influenced all of the artist's work, as can be appreciated in *Rosso e blu* (Red and blue) (1955), *Piccolo solitario* (Little loner) (1956) and *Gstaad* (1990).

The Turinese photographer's work constantly evolved and expanded, until he closed his studio at the **end of the 1980s**.

The **CAMERA** exhibition brings together around **50 vintage prints** in b&w and colour from the **Archivio Riccardo Moncalvo**, along with other original material from private collections, covering **nearly 60 years of his career**. The show is accompanied by a catalogue published by **Dario Cimorelli Editore**, with essays by the curator **Barbara Bergaglio, Walter Guadagnini** and **Andrea Tinterri**.

During the Special Olympics World Winter Games Turin 2025, to be held from 8 to 15 March in the city and the Piedmont mountains, a section of the exhibition will be hosted at Sestriere, in which 20 iconic shots by Riccardo Moncalvo capture the incredible feats of alpine skiing champion Leo Gasperl. Some of the images were used by Gasperl himself to illustrate his classic *Discesismo* published by Hoepli in 1951, an original edition of which can be viewed at CAMERA, Turin.



Henri Cartier-Bresson

[Chanteloup-en-Brie, 1908 – Montjustin, 2004]

Henri Cartier-Bresson was born in Chanteloup, Seine-et-Marne, in 1908. He left high school to devote himself to painting, on which he was very keen, but when he received his first Leica in 1932 it was love at first sight. That same year he took his first trip to Italy where he began to take photographs. His work was immediately given a positive reception and already in 1933 his images were exhibited for the first time at the Julien Levy Gallery in New York. In the 1930s he made several journeys to Europe, Mexico and the United States, where he came into contact with leading American photographers. At the same time he developed a passion for cinema that led him to work as assistant to Jean Renoir. He was taken prisoner by the Nazis in 1940, but managed to escape in 1943, joining the French Resistance until France was liberated. In 1945 he photographed the liberation of Paris with a group of professional journalists and made the documentary *Le Retour* (The Return) about prisoners of war returning to their homeland. In 1947 he co-founded Magnum Photos, together with Robert Capa, George Rodger, David "Chim" Seymour and William Vandivert. After spending three years in the Far East, between 1951 and 1952 Cartier-Bresson returned to Italy, exploring in particular Rome, Abruzzo and Basilicata: the area made famous by the novel *Christ Stopped at Eboli* by Carlo Levi, whom he photographed in Rome. In 1952, Cartier-Bresson published his first book *Images à la sauvette* (English title: The Decisive Moment) and had his first Italian exhibition at the Strozzi in Florence. In 1953, on an assignment for *Holiday* magazine, he visited Rome again and other Italian cities, including Venice and Florence. In 1956, a major retrospective of his works premiered in Paris, then travelled to Italy, where it was presented at Palazzo della Società delle Belle Arti in Milan and the Circolo della Provincia in Bologna.

Two years later, he was back in Rome to document the election of Pope John XXIII in 1958. The following year he took a series of shots in the Italian capital, also exploring the suburbs and portraying cultural icons like Pier Paolo Pasolini. In 1960 he was in Naples, documenting work at the Olivetti factory at Pozzuoli, while in 1962 he did a fashion shoot in Sardinia for *Vogue*. Between 1971 and '72 Cartier-Bresson returned to photograph the South of Italy, this time focusing on Naples and Palermo, but also Venice. In 1973, 20 years after his first trip to Basilicata, he went back to the region to document the changes that had taken place. The images he created on these two journeys were brought together and published in a monographic issue of the Swiss magazine *Du* in 1974. From 1968 onwards he devoted himself less and less to photography, resuming his two earlier passions: drawing and painting. In 2003, the photographer, his wife and his daughter set up the Fondation Henri Cartier-Bresson in Paris for the preservation of his works. Cartier-Bresson received an extraordinary amount of awards and recognition, as well as an honorary degree. He died on 2 August 2004 at his home in Provence, a few weeks before his 96th birthday.



Riccardo Moncalvo

[Turin, 1915–2008]

Riccardo Moncalvo found himself running a photographic studio when he was just 20, after his father died unexpectedly and left him, the eldest son, to manage his Atelier di Fotografia Artistica e Industriale. However, young Riccardo was already a member of the Società Fotografica Subalpina; he had participated in his first exhibition, the '20th Esposizione di Arte Fotografica di Torino' in 1932, and the following year he received his first public recognition: the Médaille Vermeille for Increasing Tourism in Sestriere. Throughout his life, Riccardo Moncalvo pursued his artistic research in parallel with his professional activity. In 1936, he moved his laboratory from no. 6 Via Fabro to no. 2 Via Ponza, where his brother-in-law Sergio Mello worked with him. Moncalvo took photographs for public institutions in his native city, such as the Museo Egizio and Armeria Reale, and for numerous Turinese industrial outfits, notable among which were Fiat, Pininfarina and Recchi.

He also worked as a professional portraitist, capturing the most memorable private and public moments in the life of many Turinese families from different classes, while naturally inclined to favour the aristocracy and upper middle class. Moncalvo's laboratory promoted and increased the use of the small format and the Leica, already adopted in his father's atelier, and it was precisely his keeping abreast of technical innovations and his desire to maintain a leading-edge laboratory that in 1950 prompted Agfa-Gevaert to invite him to learn the new method for printing in colour on paper. He and Mello took a training course in Leverkusen, after which he was able to offer the new process to his clients and guarantee top quality, which was monitored by Agfa itself. In 1950 he took the shots on the ski slopes that capture the acrobatic feats of champion Leo Gasperl, which were actually made possible by the small camera. By 1956 the Laboratorio Fotografico Moncalvo had expanded to the point that it had 30 employees, and would continue to grow until the studio closed down at the end of the 1980s. This was when Moncalvo decided to shut up shop and "keep the key", without handing over the fruits of over 60 years of work to anyone.



INFO

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Opening times (Last admission 30 minutes before closing time)

Monday 11.00 am – 7.00 pm

Tuesday 11.00 am – 7.00 pm

Wednesday 11.00 am – 7.00 pm

Thursday 11.00 am – 9.00 pm

Friday 11.00 am – 7.00 pm

Saturday 11.00 am – 7.00 pm

Sunday 11.00 am – 7.00 pm

Tickets

Full price € 13

Reduced price € 10, under 26, over 70 and for:

- Members/card holders: Academy Gallerie d'Italia, AFIP – Associazione Fotografi Professionisti, Aiace Torino, Alliance Française Torino, Amici della Fondazione per l'Architettura, APC Gold Card, ARCI, Artsupp Card, AWI – Art Workers Italia, "Io Leggo di Più" Card, MenoUnoPiuSei Card, Centro Congressi Unione Industriale Torino, COOP, ENI Station, Enjoy, FAI – Fondo Ambiente Italiano, FIAF, Medicina e Misura di Donna Onlus, Ordine degli Architetti, Ordine dei Dottori Commercialisti e degli Esperti Contabili di Torino, Slow Food, Spazi Fotografici Bologna, TAU Visual, Touring Club Italiano, UISP;
- Holders of tickets for: Forte di Bard, Gallerie d'Italia (Milan, Naples, Turin, Vicenza), MEF – Museo Ettore Fico, Museo Nazionale del Cinema, Pirelli HangarBicocca;
- Students: enrolees of Fine Arts Academies or the like, and Degree courses, Masters or PhDs in photography, art history, cultural heritage, architecture, graphics and cinema, on presentation of relative document;
- Groups of at least 15 paying visitors.

Reduced price for school groups € 6: groups of at least 15 students from schools, universities or training institutes, Associazione ALI and Intesa Sanpaolo employees.

**Free admission**

- Children under 12
- Disabled visitors with one accompanying person
- Musei Torino Piemonte members
- Torino + Piemonte Card holders
- Passaporto Culturale holders
- ICOM members
- Plenitude and Gruppo Eni employees (+ one accompanying person)
- Lavazza employees
- Holders of Pirelli HangarBicocca membership
- Amici di Palazzo Magnani (Reggio Emilia)
- Qualified tourist guides
- Members of journalists' association

Ticket service and presale by Vivaticket.

Tickets can be bought at the ticket office using Satispay, 18App or Carta del Docente.



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