



Marking 30 years since the fall of the Berlin Wall

## **Tommaso Bonaventura** *100 marchi – Berlino 2019*

An art project by the photographer **Tommaso Bonaventura**  
developed in collaboration with the curator **Elisa Del Prete**

**In TURIN from 30 October 2019 to 6 January 2020:**

---

CAMERA – Centro Italiano per la Fotografia | Project Room  
Museo del Risparmio

---

**In TRENTO, from 9 November 2019 to 26 January 2020:**

---

Fondazione Museo storico del Trentino di Trento – Le Gallerie

---

**In SAN VITO al TAGLIAMENTO, from 18 January 2019 to 22 March 2020:**

---

CRAF – Centro Ricerca e Archiviazione della Fotografia – Chiesa di San Lorenzo

---

Tuesday 29 October, **PRESS CONFERENCE** 11am, CAMERA  
Via delle Rosine, 18 – Turin

**Tommaso Bonaventura – 100 marchi – Berlino 2019** is an artistic project by the photographer **Tommaso Bonaventura**, developed in collaboration with the curator **Elisa Del Prete**, marking the 30<sup>th</sup> anniversary of the fall of the Berlin Wall (9 November 1989). The exhibition tells the story of the ***Begrüßungsgeld***, the ‘welcome money’ which from 1970 to December 1989 was given to citizens of the DDR on entering West Germany for the first time. This vicissitude provides food for thought on an epochal change, starting from a stance that favours private, family stories, expressed through a two-sided narrative: both photographic and video.

The exhibition is the upshot of collaboration between various institutions and will tour between various venues: in Turin, in **CAMERA – Centro Italiano per la Fotografia** and at the **Museo del Risparmio** in Trento; in the venue known as ‘Le Gallerie’ at the **Fondazione Museo Storico del Trentino**, and at **San Vito al Tagliamento in the church of San Lorenzo**, thanks to collaboration with the **CRAF – Centro Ricerca e Archiviazione della Fotografia**.

The simple question “Do you remember how you spend your *Begrüßungsgeld*?” posed to a number of Germans from the ex-DDR from various generations, interviewed over the course of 2018 and 2019, represents the starting point for a journey into memory, to this day usually shared very little, of these people who experienced all-out change, from a material, occupational, social, economic and political point of view.

While the fall of the Berlin Wall paved the way for a new political and geographical world structure, marking the end of the Cold War, the reunification of East and West Germany remains a complex phenomenon to this day, yet one largely overlooked in its deeper aspects. Often passed off as the response to an obvious desire for freedom, the crossing of the physical border that symbolically coincides with the knocking down of the wall inevitably also entails the need also to overcome an ideological border.

9 November 1989 does not only mark the fall of the Berlin Wall, but also the change of an entire country: the part that is reunited with its origins undergoes an inevitable metamorphosis, and a whole way of living, thinking, behaving, dressing and spending rapidly disappear. In next to no time, the German Democratic Republic is removed from the collective imagination and memory. Almost 17 million people suddenly find themselves immersed in a new lifestyle, in which the rules learnt up until that point are no longer applicable. The transformation is sudden. In the government policies and in people’s everyday lives, the new alphabet of the West takes hold, along with its colours, its smells, its economic and social policies, and what were two distinct communities find themselves living together.

As Tommaso Bonaventura comments: *I was interested in opening up a dialogue with people, often ones of my own generation who suddenly found themselves caught up in the midst of such a radical transformation in their lives that they had to reinvent a new existence for themselves with new codes, new rules. Many of them had fought against the dictatorship in their country but never expected it to disappear from one day to the next.*

The outcome of the research will be a photographic narrative which, intertwining with the narratives of these biographies, sets out to present viewers with a contemporary Berlin made up of faces, places and stories which are often unexpected, a city which has remained the symbol of one of the most significant events in recent history, still very much felt within the urban and social fabric. The research in fact focuses on Berlin as the emblem of this change, but also as a city in which the physical and ‘mental’ presence of the Wall – which left such an indelible mark on people’s lives – in some way remains.

As Elisa Del Prete notes: *In this sense, Tommaso Bonaventura – 100 marchi – Berlino 2019 is a project that also opens up a gaze on the current socio-political context with the succession of new ideologies and the strenuous acceptance of the processes of absorption and integration between communities. It’s not a matter of telling history or drawing conclusions, but of standing before it, or rather within it, and remaining immersed within it while trying to draw out all that which is extractable. In this sense, photography is precious because it serves to construct new direct sources for contemporary history, and in particular that material history that is to be found along the side lines of History with a capital H.*

**Tommaso Bonaventura** (Rome 1969). After graduating in literature, he turned to focus on photography in 1992. His works have been featured in major international journals, and have received various awards, such as that of World Press Photo, the Sony Award and the Premio Ponchielli. In 2005 he published *Le vie della fede* (published by Gribaudo), dedicated to the great Christian pilgrimages in Europe. From 2006 he lived in China for a few years, staging various projects such as *Beijing In and Out*, *Real Woman Photo Shop* and *If I Were Mao*. His works have been displayed in various festivals and museums, including Paris Photo, PAC, NoorDeerlicht Photofestival, Supermarket Art Fair, Zephir, Triennale Bovisa and Officine Fotografiche. From 2011 to 2015, he worked on the project *Corpi di Reato, un’archeologia visiva dei fenomeni mafiosi nell’Italia contemporanea*, from which the extract *Immediate Surroundings* was selected and displayed at the Venice Architecture Biennale in 2014, and since 2016 it has been part of the permanent collection of the MAXXI (Museo nazionale delle arti del XXI secolo) in Rome. In 2017 he was invited to Fotografia Europea, where he displayed the project *Fondo*.

**Elisa Del Prete** (Bologna 1978) works in the production and curation of artistic projects concerning the

**EUSA DEL FRETE** (BOLOGNA, 1978) works in the production and curation of artistic projects concerning the public sphere. She graduated in art history with a dissertation on the influence of Aby Warburg in Italy, (published as *Aby Warburg e la cultura italiana*, 2009). In 2006 she opened Nosadella.due ([www.nosadelladue.com](http://www.nosadelladue.com)) in Bologna: a residency programme for artists and curators (in 2012 she published an account of it titled *Journal 2007–2011*). In 2008 and 2011 she curated the visual arts section of the Gender Bender Festival; in 2012 at the MAMbo she staged the first solo show by the South African artist Bridget Baker, focusing on research into Italian colonial history; in 2014 and 2015 she served as co-director of Archivio Aperto: a programme dedicated to amateur cinema. She writes for [doppiozero.com](http://doppiozero.com), where she recently published an essay on William Kentridge.

The exhibition is organised and produced by:  
CAMERA – Centro Italiano per la Fotografia, Turin  
Museo del Risparmio, Turin  
Archivio Storico Istituto Luce, Rome  
Fondazione Museo storico del Trentino, Trento

In collaboration with:  
Centro Ricerca Archiviazione della Fotografia di Spilimbergo (CRAF)

With the patronage of  
Goethe-Institut Turin

## **INFORMATION**

**CAMERA – Centro Italiano per la Fotografia**  
Via delle Rosine 18, 10123 – Turin  
[www.camera.to](http://www.camera.to) | [camera@camera.to](mailto:camera@camera.to)

**Facebook/** @CameraTorino  
**Instagram/** camera\_torino  
**Twitter/** @Camera\_Torino #CAMERAtorino

**Opening hours** (Last entrance, 30 minutes prior to closing)  
Monday, Wednesday, Friday, Saturday, Sunday 11am – 7pm  
Closed on Tuesday  
Thursday 11am – 9pm

### **Project Room – free entrance**

Contacts  
CAMERA – Centro Italiano per la Fotografia  
Via delle Rosine 18, 10123 – Turin  
[www.camera.to](http://www.camera.to) | [camera@camera.to](mailto:camera@camera.to)

Press Office and Communications  
Giulia Gaiato  
[pressoffice@camera.to](mailto:pressoffice@camera.to)  
tel. 011 0881150

**MUSEO DEL RISPARMIO**  
Via S. Francesco d'Assisi 8/a, 10121 Turin

**Facebook/** @museodelrisparmio  
**Twitter/** @ mdr\_Torino  
**Instagram/** @mdr\_torino

**Opening hours** (Last entrance 6pm)  
From 10am to 7pm  
Closed on Tuesday  
Booking necessary for groups and school parties

Contacts  
Free call: 800.167.619  
[info@museodelrisparmio.it](mailto:info@museodelrisparmio.it)  
[www.museodelrisparmio.it](http://www.museodelrisparmio.it)

## LE GALLERIE

Piedicastello, Trento | [www.museostorico.it](http://www.museostorico.it)

**Facebook/** @museostorico

**Instagram/** @museostorico

**Opening hours** (Last entrance, 30 minutes prior to closing)

Closed on Monday

Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, 9am – 6pm

**Free entrance**

### Contacts

Fondazione Museo storico del Trentino

Via Torre d' Augusto 41, 38122 Trento

[www.museostorico.it](http://www.museostorico.it) | [info@museostorico.it](mailto:info@museostorico.it)

In collaboration with **CRAF**:

CHIESA DI SAN LORENZO

Via Pomponio Amalteo 27, San Vito al Tagliamento (Friuli-Venezia Giulia)

**Opening hours:**

Saturday and Sunday 10.30am – 12.30pm / 3.30pm – 7pm

### Contacts

CRAF – Centro di Ricerca e Archiviazione della Fotografia

Palazzo Tadea – Piazza Castello, 4

33097 SPILIMBERGO

tel. segreteria: +39 0427/91453

[info@craf-fvg.it](mailto:info@craf-fvg.it)

[www.craf-fvg.it](http://www.craf-fvg.it)

The exhibition is organized and produced by



In Collaboration with



Institutional Partners



With the contribution of



Supporting Partners



Technical Partners



With the patronage of



