Tutto il silenzio che c’era

Photographs by Marco Rigamonti

Critical text by Gigliola Foschi

12 January – 9 February 2019

The exhibition opens at Studio Cenacchi, Via Santo Stefano 63, Bologna, on Saturday 12 January at 6 pm.

OPENING HOURS: Tuesday to Saturday, 3.30–7 pm, or by appointment.

SPECIAL OPENING HOURS DURING ARTE FIERA:

Friday 1 February: 9.30 am–noon and 3–9 pm.

Saturday 2 February: 9.30 am–noon and 3 pm–midnight.

Sunday 3 February: 9.30 am–noon and 3–8 pm.

Monday 4 February: 9.30 am–noon and 3–7 pm.

Works will be exhibited both at the gallery and at Studio Legale Iusgate, Via Castiglione 81, Bologna.

TUTTO IL SILENZIO CHE C’ERA

With these new series, Rigamonti demonstrates that photography is not confined to the instant the shutter is released. It can become a suspension, a drifting through time: a journey into the past and into photography itself.

His photographs are, in effect, images of images. Delving into his photographic archive, he undertakes a journey through folders and boxes without ever leaving his studio. He retrieves series of transparencies made in the analogue era, duplicates them using Polaroid — another ageing, obsolete material — and then transfers them onto paper or leaves them immersed in balsamic vinegar for twenty-four hours, as in *Paesaggi Acidi*. The resulting images are atmospheric and softly blurred, or marked by mysterious corrosion.

It is as though Rigamonti were undertaking a kind of photographic ‘verification’, not analytical, as in Ugo Mulas’s work, but poetic: an attempt to draw out the latent images deposited among his photographs and reveal what remains despite everything, despite the vinegar that attacks them and stains them brown.

The clarity of the original images gives way to works freed from the obligation to record a view or describe a landscape. These are, so to speak, veiled images. They lose definition but gain another kind of vision, belonging to the imagination and the inner life. Their veil re-veals them, turning them into small apparitions suspended in an undefined time, unfolding like a premonition or a memory.

In *Paesaggi Acidi*, the sea becomes an expanse of inward experience, while the horizon embodies distance itself: the point at which seeing meets not-seeing, the line where the visible touches the invisible.

In the *Perso nel bosco* series, the dark images make us feel the tangle of branches that seem almost to brush our faces and reach towards us. Here the distant horizon is replaced by an overwhelming closeness. A detached, rational and controlling view is no longer possible: we are literally lost in the woods, and seeing becomes a sensory experience, unstable and pervasive, escaping conscious thought and shifting with the movements of a body walking through scrub and meadows battered by the cold.

With their discontinuous, non-linear logic, these shadowy, floating and disorientating images unsettle our sense of time and place. Photography becomes the sensitive record of an experience within nature rather than a view of nature from outside.

The images in the new series *Solo fiori*, devoted to small bouquets discarded in cemetery bins, are similarly suspended between appearance and disappearance, preservation and dissolution.

These flowers are no longer shown between blossoming and decay, between the splendour of colour and disintegration, as they were by seventeenth-century painters of vanitas, who sought to remind us both of human mortality and of beauty's desirability and fragility. Rigamonti shows only withered flowers, discarded petals and blooms. Yet even as remnants, they remain traces of affection linking the living with those who have died. They are less metaphors of birth and death than persistent memories, still alive among the living.

From the critical text by Gigliola Foschi

MARCO RIGAMONTI

Marco Rigamonti was born in Piacenza in 1958. He graduated in Nuclear Engineering in 1983 and developed a passion for photography while at university. He has worked professionally as a photographer since 1995.

He directed all five editions of the international photography festival *Fotosintesi* and has participated in numerous solo and group exhibitions in Italy and abroad. He teaches at the Scuola di Fotografia Creativa in Piacenza, is artistic director of Da.Ga.llery Solo Fotografia and collaborates with Galleria Biffi Arte. He has published four books, with another in preparation at the time of the exhibition.

STUDIO CENACCHI

Studio Cenacchi was founded in 2016 out of Jacopo Cenacchi's research into and passion for contemporary art. The gallery occupies 160 square metres across three floors of the sixteenth-century Palazzo Ghiselli Vasselli, at Via Santo Stefano 63 in central Bologna.

The gallery presents artists working across a wide range of media and maintains direct relationships with them, placing particular emphasis on the quality of the works it exhibits. Its programme encompasses established and contemporary artists from Italy and abroad.

Studio Cenacchi also provides art advisory services for the acquisition of works of art, including visits to clients' homes and professional premises to develop bespoke proposals for displaying art in domestic and working environments.

www.studiocenacchi.com

STUDIO CENACCHI ARTE CONTEMPORANEA — Jacopo Cenacchi

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