
Press Release

FRANCO VIMERCATI

artist: Franco Vimercati
opening: Thursday, May 11, 1995
gallery: Raffaella Cortese Gallery, Via Rodolfo Farneti 10, 20129 Milan
exhibition dates: May 11 to September 29, 1995
gallery hours: Tuesday to Saturday from 3 p.m. to 7 p.m. or by appointment

The exhibition shows the most important moments of twenty-five years of activity of the artist, the photographer Franco Vimercati. It intends to give an insight into the debate on contemporary photography by presenting this severe and withdrawn experience, a clear research on the intrinsic values of photography and its linguistic possibilities.

His work relies on a deep knowledge of history of art and of photography (Vimercati started by painting but switched to photography in the late sixties) and can be rightly placed in the trend that has chosen a systematic approach to art, a trend that starts from Muybridge, includes Atget and Sander up to Becher, and has nourished itself with the conceptual and minimalist experiences of the last decades

The most important part of Franco Vimercati's work is the series of approximately 80 black and white photographs, taken between 1983-92, of a single subject-object: a single bowl for every day use, a pretext for wider study on the theme of difference within repetition and an intimate and minimal diary of his own life.

Vimercati takes a group of photographs in which the object is perfectly focused, concise and almost unbearably essential; then he shoots it out of focus nearly allowing it to slip out of the frame he alternates dark and white backgrounds, very long with very short exposures, with a "musical" rhythm that stimulates us to perceive the numerous relations that occur within the different shots. The continuous repetitions de-legitimizes the object reducing it to pure research material and, through the countless and subtle variations, highlights the expressive potentials of the language. The breaking up of the mythical single image had its precedent in the series of shots, taken in the 70's, of tiles and the wood listels of parquet flooring.

Following his personal ideas, Vimercati arrives in his latest works at something which is very radical and extraordinarily coherent with all his previous work.

Once he has definitively abandoned the cumbersome authority of the subject, his attention turns now to what photography is: something essentially optical and chemical. The objects are upside down because this is how the image caught by the lenses is registered by the plate. Not finding any more reasons to turn the images upright, to make them forcibly readable, so they remain.

His work is summarized, today, in this extreme deed, magical and mysterious, that can say or contradict everything and that silently invites us to look at the world from a new point of view and to rediscover it.