**Italian Realism. Photography 1945–1975**

**Masterpieces from the collection of Paolo Morello**

Vintage prints from Paolo Morello’s extraordinary collection cover the history of Italian photography from the post war years through to the mid seventies.

This was a period when Italian photography reached an all time pinnacle of social awareness; when, in the years immediately following the war, television had yet to gain the upper hand and information was conveyed through the illustrated press (therefore, through photography).

Furthermore, it was precisely during this period that a younger generation first began to consider photography as a professional activity. This new osmosis between photography enthusiasts and professional photographers yielded results that would never again be matched.

These were crucial years in Italian history moreover, and photography was the most capable medium in portraying not only the rapid transformation society underwent during the years defined as the ‘economic boom’, but also a value system which still today identifies Italian culture throughout the world.

The exhibition, curated by Alessandra Mauro and Paolo Morello, presents 250 vintage prints, masterpiece from leading Italian photographers active between the fifties and sixties. In all about thirty authors, including Gianni **Berengo Gardin**, Carlo **Bevilacqua**, Paolo **Bocci**, Piergiorgio **Branzi**, Giuseppe **Bruno**, Alfredo **Camisa**, Calogero **Cascio**, Elisabetta **Catalano**, Carla **Cerati**, Vittorugo **Contino**, Mario **Cresci**, Francesco Carlo **Crispolti**, Mario **De Biasi**, Toni **Del Tin**, Mario **Dondero**, Ferruccio **Ferroni**, Mario **Finocchiaro**, Caio Mario **Garrubba**, Mario **Giacomelli**, Mario **Lasalandra**, Giorgio **Lotti**, Pepi **Merisio**, Giuseppe **Möder**, Paolo **Monti**, Federico **Patellani**, Tino **Petrelli**, Vittorio **Piergiovanni**, Franco **Pinna**, Marialba **Russo**, Antonio **Sansone**, Tazio **Secchiaroli**, Elio **Sorci**.

The exhibition will focus particularly on some series of exceptional value, such as *Venezia* by Gianni Berengo Gardin, *Budapest 1956* by Mario De Biasi, *Forma di donna* by Carla Cerati, *Giudizio* and *Storia di un dramma* by Mario Lasalandra and *Cronotopi* by Vittorugo Contino.

Paolo Morello has taught History of Photography in several Italian universities (Palermo, Milan’s Cattolica, Bologna and Venice); in Milan he established and directed the Course in History and Management of photography, the first European two-year master devoted entirely to photography; he is director of the *Istituto Superiore per la Storia della Fotografia* and, since 2001, is Contributing Editor of the periodical ‘History of Photography’. He is the author of numerous volumes on Italian photography of the nineteenth and twentieth centuries, as of 2009 he lives and works abroad. At present he is working on *History of Photography 1839–2000* and on the foundation of a Museum of Italian Photography.