

## Mario Giacomelli \*

(Senigallia, Ancona 1925 — 2000)

Using a Comet Bencini he had acquired the previous day, on Christmas afternoon, 1952, Mario Giacomelli began photographing the movement of the waves lapping the shore of his native Senigallia. He instinctively found the camera to be the tool through which he could express himself, following an initial interest in painting and poetry.

Giacomelli's images frame the large themes of human existence. The inexorable passage of time, the fragility of life, the persistence of memory, the inevitability of suffering, and the profoundness of love, all emerge in his photographic work as a flow of ceaseless stories. Often organized in series, with titles that quote poetic components, his photographs are always the result of the proximity he seeks to his subjects, to the point of arriving at a condition of total empathy.

The photographs in the collection include a selection taken from some of his most important series. Before creating *La buona terra (The Good Earth)*, 1964-1966, Giacomelli spent more than a year with a community of peasants, getting to know their feelings, habits, and rhythms. When he photographs them, the peasants do not pose but simply are themselves, living their days, going to the fields, harvesting the wheat, cleaning their equipment, playing with their children, or rejoicing at a wedding celebration. In these images life and work interweave and merge with the rhythms of nature, in accordance with a sentiment that inspires much of Giacomelli's work.

After shooting the series in regions such as Puglia or the Abruzzo, Giacomelli continued his journey through Italy in Calabria. Inspired by the poetry of Franco Costabile, he created *Il canto dei nuovi emigranti (The Song of the New Emigrants)*, 1984-1985. The images convey the sense of absence that characterizes the places he visits, small villages populated for the most part by the elderly, where the future seems to never arrive. (MB)

## Additional Works in the Collection

*Puglia*, 1953-63, two gelatin silver prints, 11.70 × 15.60 inches

*The Puglie*, 1953-63, gelatin silver print, 15.64 × 11.62 inches

*Sassoferrato*, 1955-56, gelatin silver print, 11.62 × 15.56 inches

*Signs in Nature*, 1956, gelatin silver print, 11.31 × 15.60 inches

*Slaughter*, 1957, gelatin silver print, 11.62 × 15.56 inches

*Marks on the White Snow*, 1960, gelatin silver print, 11.50 × 15.33 inches

*The Good Earth*, 1964-66, gelatin silver print, 11.62 × 15.72 inches

*The Good Earth*, 1965-67, gelatin silver print, 11.82 × 15.56 inches

*Caroline Branson (from Spoon River)*, 1971-73, gelatin silver print, 11.82 × 15.56 inches

*The Song of the New Emigrants by Franco Costabile*, 1983, gelatin silver print, 11.58 × 15.52 inches

*The Song of the New Emigrants by Franco Costabile*, 1983, black and white gelatin silver print, 11.74 × 15.60 inches

*From "The Snow Theatre" by Francesco Permunian*, 1984-86, gelatin silver print, 11.70 × 15.68 inches

*From "The Snow Theatre" by Francesco Permunian*, 1985-86, gelatin silver print, 11.62 × 15.56 inches

*Portrait of a Dream*, 1990-94, gelatin silver print, 15.56 × 11.62 inches

*The Sea of My Tales*, 1992, gelatin silver print, 11.62 × 15.56 inches