

TOWARD A NEW LANDSCAPE: THE ARCHITECTURAL PHOTOGRAPHY OF
GABRIELE BASILICO, 1978-1984

by

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THESIS ABSTRACT

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Trained as an architect shortly before becoming a photographer of urban spaces, Italian photographer Gabriele Basilico (1944-2013) is celebrated for his work on the city in transition. Beginning in 1978, Basilico refrained from photographing people and turned his attention to the architectural structures that make up a city, an approach that would define the remainder of his career. His focus on architecture and urban landscapes places Basilico in the realm of the “new landscape photography” in Italy, which is recognized for depicting previously overlooked areas of the city, such as defunct industrial sites, with renewed interest.

This thesis investigates three seminal works in Basilico’s early career that secure his position in the new landscape photography. I argue that he maintains an intentional subjectivity, an intimate connection with his subject, which manifests itself through a humanistic or anthropomorphic presence in his photographs, articulating the true essence of his urban subjects.

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TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. PEOPLE-LESS PORTRAITS: <i>MILANO. RITRATTI DI FABBRICHE</i>	8
III. TOWARD A NEW LANDSCAPE: <i>VIAGGIO IN ITALIA</i>	28
IV. THE <i>MISSION PHOTOGRAPHIQUE</i> : LANDSCAPE AS “EXPERIENCE”	38
APPENDIX: FIGURES	57
REFERENCES CITED.....	96

LIST OF FIGURES

Figure	Page
1. Gabriele Basilico, A page from <i>Urbanistica</i> 67/68, 1978	57
2. Vincenzo Castella, <i>C.T.O. #14n, Torino [C.T.O. #14n, Turin]</i> , lifochrome print in vacuum plexiglass, 2001	58
3. Guido Guidi, <i>Marghera</i> , chromogenic print, 1996.....	59
4. Gabriele Basilico, <i>via Giuseppe Ferrari</i> , From <i>Milano ritratti di fabbriche [Milan Portraits of Factories]</i> , gelatin silver print, 1978-1980	60
5. Gabriele Basilico, <i>via Giuseppe Ripamonti</i> , From <i>Milano ritratti di fabbriche [Milan Portraits of Factories]</i> , gelatin silver print, 1978-1980	61
6. Gabriele Basilico, <i>[Untitled]</i> , From <i>Dancing in Emilia</i> , gelatin silver print, 1978.....	62
7. Gabriele Basilico, <i>via Barletta</i> , From <i>Milano. ritratti di fabbriche [Milan Portraits of Factories]</i> , gelatin silver print, 1978-1980	63
8. Gabriele Basilico, <i>via Chiese</i> , From <i>Milano. ritratti di fabbriche [Milan Portraits of Factories]</i> , gelatin silver print, 1978-1980	64
9. Gabriele Basilico, <i>[Untitled]</i> , From <i>Dancing in Emilia</i> , gelatin silver print, 1978.....	65
10. Gabriele Basilico, <i>[Untitled]</i> , From <i>Dancing in Emilia</i> , gelatin silver print, 1978.....	66
11. Gianni Berengo Gardin, <i>Molise</i> , photograph, 1969	67
12. Gabriele Basilico, <i>Quartiere Matteotti</i> , gelatin silver print, 1976.....	68
13. Gabriele Basilico, <i>Quartiere Matteotti</i> , gelatin silver print, 1976.....	69
14. Gianni Leone, <i>Giardino</i> , From <i>Viaggio in Italia</i> , gelatin silver print, 1980-1984	70
15. Vittore Fossati, <i>Santo stefano Belbo, Cuneo</i> , From <i>Viaggio in Italia</i> , chromogenic print, 1983	71
16. Claude Nori, <i>Capri</i> , From <i>Viaggio in Italia</i> , gelatin silver print, 1983	72

Figure	Page
17. Olivio Barbieri, <i>Ferrara</i> , From <i>Viaggio in Italia</i> , chromogenic print, 1981	73
18. Vincenzo Castella, <i>Rimini</i> , From <i>Viaggio in Italia</i> , chromogenic print, 1981	74
19. Gabriele Basilico, <i>Nave</i> , gelatin silver print, 1982	75
20. Luigi Ghirri, <i>Verso Lagosanto</i> , From <i>Il profilo delle nuvole</i> , chromogenic print, 1987.....	76
21. Luigi Ghirri, <i>Alpe di Siusi</i> , From <i>Viaggio in Italia</i> , chromogenic print, 1979	77
22. Luigi Ghirri, Images from <i>Atlante</i> , Photographs, 1973	78
23. Fratelli Alinari, <i>Panoramic view of the Cappuccini Convent</i> , photograph, c. 1890.....	79
24. Fratelli Alinari, <i>Holiday makers at Bocca di Magra</i> , photograph, 1915-1920.....	80
25. Luigi Ghirri, <i>Capri</i> , From <i>Viaggio in italia</i> , Chromogenic print, 1982.....	81
26. Giulio Paolini, <i>Anna-logia [Ana-logy]</i> , gelatin silver emulsion on canvas with monofilament, three parts, 1966	82
27. Gabriele Basilico, <i>Viale Fulvio Testi</i> , From <i>Milano ritratti di fabbriche</i> , gelatin silver print, 1978-1980.....	83
28. Illustration in Gabriele Basilico's "Corsi di fotografia: quinta lezione. Il paesaggio in trasformazione./Photography Programme: Lesson Five. Changing Landscape" in <i>Abitare</i> 491 (2009): 35.....	84
29. Gustave Le Gray and/or Mestral, <i>Le Puy, cathédrale Notre-Dame : le cloître en restauration</i> , Salt print from paper negative, 1851	85
30. Walker Evans, <i>Roadside Store, vicinity Selma, Alabama</i> , gelatin silver print, 1935.....	86
31. Despatin and Gobeli, <i>[Untitled]</i> , From "Portraits de Français", Photograph, c. 1984.....	87
32. Despatin and Gobeli, <i>[Untitled]</i> , From "Portraits de Français", Photograph, c. 1984.....	88

Figure	Page
33. Albert Giordan, <i>[Untitled]</i> , From “Montages effectués à partir de photographies réalisées à Nîmes, Marseille, Nice, Toulon, Aix-en-Provence, Antibes, Lyon, Toulouse, Créteil, Rouen, Dieppe, etc”, Photograph , c. 1984	89
34. Bernd and Hilla Becher, <i>Winding Towers</i> , 15 gelatin silver prints, 1966-1997	90
35. Gabriele Basilico, <i>Gasometri</i> , gelatin silver print, 1979	91
36. Bernd and Hilla Becher, <i>Gas Holders; Germany, Britain and France</i> , 16 gelatin silver prints, 1963-1997	92
37. Lewis Baltz, <i>East Wall, Western Carpet Mills, 1231 Warner, Tustin</i> , From “The New Industrial Parks near Irvine, California”, gelatin silver print, 1974	93
38. Gabriele Basilico, <i>Ault</i> , gelatin silver print, 1985.....	94
39. Gabriele Basilico, <i>Le Tréport Mers-le-Bains</i> , gelatin silver print, 1985	95

CHAPTER I

INTRODUCTION

[Milan] resembles a living being. It's an organism respiring and expanding above us like a protective mantle which enfolds and bewilders us at the same time. Over the years it's become, for me, a seaport, a personal point from which to leave for other seas and other cities, and afterwards come back to and leave again. [...] This city belongs to me and I to it, almost as if I were a particle floating within its enormous body. A constant need to know its corporeality obsesses me, a need to interpret its features and its hidden parts, but also its famous places and most known aspects, over and over again. Between us there is a wide open landscape that affords us a constant interchange of perceptions, a particular point of view. At times I get the feeling it's suddenly revealing itself more fully to me, that it's telling me of its obstructions, its consistency and its material. The city uses me, inhabits me.

Gabriele Basilico
"Letter to a city"
From *Interrupted City*
1999

Breathtaking skyscrapers, war-ravaged buildings, modern apartment complexes: these are the architectural structures that define the career of Italian photographer Gabriele Basilico (1944-2013). From the late 1960s until his death, Basilico's career consisted of a compilation of photographic assignments, in which he visually constructed the identities of international cities throughout Eastern and Western Europe, the United States, and Asia by engaging with their architectural structures. With his first experimental photographs of Milanese buildings and the people who lived and worked in and among them, Basilico established the foundations of what would eventually be known as a career of "a monumental record of European cities over the years," according to scholar Giovanna Calvenzi. She summarizes his legacy: "Almost as if aiming at a

matter-of-fact work of documentation, his clear-sighted approach to the urban and suburban landscape and its architecture is above all a tolerant and understanding exercise in aesthetic recomposition, searching for a hidden aesthetic identity which is the sum of various inputs and accretions.”¹ With his architectural photographs, Basilico was a major contributor to the rise in Italian cityscapes and urban landscapes in photography between the late 1970s and the 1980s, which I refer to in this thesis as the “new landscape photography.”²

Throughout his career, Basilico consistently returned to Milan, his native city, both in his photographic ventures and as a physical and intellectual home. His personal connection to the city would inform his future relationships with his subjects, prompting him to investigate and understand other cities in order to successfully portray the embodiment of their characters. Basilico began practicing photography as an architecture student at the Polytechnic University of Milan, where he studied between 1963 and 1973. As he recalls, the school did not uphold the traditional role of teaching the fundamentals of the architect’s trade. Rather, it was a headquarters for debate where students questioned the conservative foundations of the architectural profession. Four years before the radical student riots of 1968, the school was embroiled in conflict over conservative rationalist architects, including then University President Antonio Cassi Ramelli. Students no longer viewed the architect as capable of dealing with the pressing changes in social needs. Umberto Eco recalls, “Architecture departments became the arena in

¹ Giovanna Calvenzi, “Landscape as necessity,” in *L’idea di paesaggio nella fotografia dal 1850 ad oggi*, ed. Filippo Maggia and Gabrielle Roganti (Milan: Silvana Editoriale, 2003), 250.

² The term new landscape is often included in quotation marks by scholars in the field, including Roberta Valtorta, Giovanna Calvenzi, and Marina Spunta. The quotation marks are likely included to indicate that the landscape is not recently created or discovered, but being represented in an unprecedented manner. For reading ease, the quotation marks will not be used from this point forward.

which *everything* was debated, because the architect felt responsible for society as a whole.”³ Basilico’s interest in architecture was replaced at this time with an interest in social issues. As he recalls, architecture came to embody “a way of analyzing society’s needs rather than of designing buildings,” but found that photography was even more proficient at doing so.⁴ Shortly after graduating, Basilico formally adopted photography as his profession even as he remained loyal to his architectural background.

Despite that scholars have proclaimed his importance to the new landscape photography, Basilico has not been examined in detail in scholarly texts. He is frequently included in literature on Italian photography, but these written works generally consist of a brief mention of his architectural education and a mention of his more acclaimed works. It is often recognized that Basilico is involved in a new generation of photography, but there is a lack of critical literature on the new landscape and its artists. This deficiency indicates that the new landscape is distinguished by a common iconographic theme, primarily that of urban sites and the built environment. Texts on the new landscape are concise and sporadic, and include Filippo Maggia and Gabriella Roganti’s essays in *L’idea di paesaggio*, an exhibition which “highlights the role not so much of a school, a trend or particular artists, as a certain kind of development and stresses the distinguishing feature of Italian photography since its inception, the depiction of landscape.”⁵ The new landscape, also referred to as the Italian school of landscape by some scholars, has not been solidified as a movement but is recognized as a trend or commitment to the given

³ Umberto Eco, “You Must Remember This...,” in *The Italian Metamorphosis, 1943-1968*, trans. Stephen Sartarelli (New York: Guggenheim Museum Publications, 1994), xiv.

⁴ Gabriele Basilico, “Sulla fotografia di architettura/On architectural photography,” *Domus* 762 (1994): 83.

⁵ Walter Guadagnini, “Introduction,” in *L’idea di paesaggio nella fotografia dal 1850 ad oggi*, ed. Filippo Maggia and Gabriella Roganti, (Milan: Silvana Editoriale, 2003), 242.

subject matter by photographers, regardless of remarkable differences in style. Roberta Valtorta demonstrates the difficulties in categorizing these works: “If by a “school” we mean an orientation, a trend, prolonged commitment, production, a concern for a given theme, then we are in the presence of a school... But if we mean a uniform methodology, a shared vision of art, common ground, or a clear derivation, then it is hard to claim that all these artists constitute a true school. There are great differences of method between them.”⁶ Yet the new landscape photography is classified by an interest in the transforming culture and development of Italy.

The most notable contributors to literature on Basilico are scholars Giovanna Calvenzi and Roberta Valtorta. Basilico appears often in general surveys of or catalogues for exhibitions featuring Italian photography, such as Calvenzi’s *Italia: Portrait of a Country throughout 60 years of Photography*. Valtorta is the foremost expert on contemporary Italian photographers and the new landscape trend as the director of the Museo Fotografia Contemporanea (Museum of Contemporary Photography) in Milan, founded in 2004. The recent founding of the museum is a testament to the fledgling state of interest in Italian contemporary photography and its legacy. Much of her writings survey multiple photographers, which cover expansive time frames and numerous artists, precluding in-depth analysis of Basilico’s work. Francesco Bonami’s essay about Basilico mentions a host of influences without providing any in-depth evaluation. However, his manuscript establishes an important foundation for the critical analysis of Basilico’s influences and the spread of ideas in photography across American and European works. A recent article by Alexandra Tommasini probes the dialectic of

⁶ Roberta Valtorta, “Sette domande sulla fotografia di paesaggio italiana/Seven questions about the photography of the Italian landscape,” Giovanna Calvenzi and Maddalena d’Alfonso, *Ereditare il paesaggio* (Milan: Electa S.p.A., 2008), 15.

memory and forgetting in Basilico's *Milano. ritratti di fabbriche [Milan portraits of factories]* 1978-1980. Tommasini's article is notable as it is the only scholarly work that attempts to position Basilico within any theoretical discourse, and its recent publishing suggests a heightened interest in Basilico as an artist since his death in 2013. Basilico has contributed articles to architectural journals *Domus* and *Abitare*, and in *Casabella*, he has written about "lessons" in photography that can be gleaned from ten of his most notable projects. In addition, Basilico has published an account of his thoughts and objectives as he pursued several of his career goals in *Architettura, città, visioni: riflessioni sulla fotografia* (2008).

In 2012, Basilico's work was featured in an exhibition hosted by Hunter College in New York City titled *Peripheral Visions: Italian Photography, 1950s–Present*. The exhibition evidenced the prevalence of a distinct category of photographic works: the urban landscape photography of Italy. It explored the interest of Italian photographers of representing a "marginal" landscape as it related to the concept of center and periphery as proposed by historians Carlo Ginzburg and Enrico Castelnuovo in 1979.⁷ The exhibition featured seventeen Italian photographers who engaged with the Italian landscape between 1953 and 2011, and who recognized a "new landscape" composed of the everyday and ordinary aspects of a city: "an apparently removed and forgotten Italy that nobody knew

⁷ Maria Antonella Pelizzari, *Peripheral Visions: Italian Photography in Context, 1950s–Present* (Milan: Edizioni Charta, 2012), 11. Ginzburg and Castelnuovo proposed that the history of art could be reformulated using a geographic model of center and periphery, which was borrowed from the organization of Italian cities. This created "a more complex and dynamic model, in which "center" and "periphery" are defined relatively, artistic changes are connected to relations of power, and the rejection of innovation can express not only retardedness, but also resistance and even alterity." Dario Gamboni, "Introduction" in Enrico Castelnuovo and Carlo Ginzburg, "Symbolic Domination and Artistic Geography in Italian Art History" trans. Maylis Curie, *Art in Translation* 1 (2009): 5-48. Originally published in French as "Domination symbolique et géographie artistique dans l'histoire de l'art italien" in *Actes de la recherche en sciences sociales* 40 (1981): 51-72.

and recognized, a series of locations that everybody had already seen, without paying any serious attention.”⁸

Basilico was also featured in the exhibition *An Eye for the City: Italian Photography and the Image of the Contemporary City/Fotografia italiana e immagine della città contemporanea*, the first group exhibition of Italian photographers to be shown in an American art museum. It was presented in 2001 at the University of New Mexico Art Museum under curator Antonella Russo. The exhibition sought to organize a segment of Italian photographic culture, reflecting the cultural and urban studies of Italy. Together with *Peripheral Visions*, *An Eye for the City* demonstrates the recent recognition of and promotion of this genre and the two exhibitions feature a number of overlapping artists, including Mimmo Jodice, Ugo Mulas, Vincenzo Castella, Guido Guidi, Walter Niedermayr, and finally, Basilico, demonstrating his merit in the field of landscape photography. Christened the “high priest of new metropolis photography” by Russo, Basilico stands out among his fellow photographers with his carefully constructed urban compositions that feature the architectural markers of the city.⁹

In this thesis I will examine three major works of Gabriele Basilico from 1978 to 1984 and investigate their relationship to and consequences for the new landscape photography. This thesis will begin by identifying aspects of the new landscape photography as it was marked by increased attention to urban scenes and the impact of man on the landscape. It will identify Basilico as a new landscape photographer and then

⁸ Luigi Ghirri, “Viaggio dentro le parole. Conversazione con Arturo Carlo Quintavalle” (1991), reprinted in *Niente di antico sotto il sole* (1997), 305. Cited in Pelizzari, *Peripheral Visions*, 11.

⁹ Antonella Russo, ed., *An Eye for the City: Italian Photography and the Image of the Contemporary City/Fotografia italiana e immagine della città contemporanea* (Albuquerque: University of New Mexico Art Museum, 2001), 16.

recognize that he distinguishes himself from his peers by approaching buildings as people to animate the landscape. Throughout his work, Basilico's portraitist approach distinguishes him from the bleak, uninhabited landscape his fellow photographers, contributing a uniquely expressive sense of identity and familiarity to his landscape photography. *Milano. ritratti di fabbriche* is, in this sense, a seminal work in Basilico's oeuvre as it represents Basilico's first foray into the new landscape photography as it is completely devoid of human figures. This thesis will then explore Basilico's participation in *Viaggio in Italia [Journey through Italy]*, an exhibition curated by fellow photographer Luigi Ghirri (Italian, 1943-1992). Ghirri was recognized as a leader in the new landscape photography with his renewed visions of the Italian landscape and his exploration of Conceptual methods and beliefs.¹⁰ I investigate the way that Basilico and Ghirri desire to replicate the world with a nuanced understanding of the individual's relationship to his or her environment. Finally, this thesis will examine how Basilico's subjective rendering of the landscape was favored by public institutions, as an increased collaboration between photographer and organization was a result of the focus on the new landscape. One of the most important commissioned projects that emerged from this tradition was of the Mission Photographique as it was overseen by the French agency DATAR, of which Basilico was the only Italian photographer invited to participate.

¹⁰ With Conceptual art, artists felt compelled to challenge the notion of aesthetic subjectivity and experiment with the contexts in which art was received. Marcel Duchamp's (French, 1887-1968) readymades explored the relationship between art objects and their context as early as 1913, and his work would provide the foundation for Conceptual art in the 1960s. Peter Osborne, ed., *Conceptual Art* (New York: Phaidon Press Inc., 2002), 53.

CHAPTER II

PEOPLE-LESS PORTRAITS: *MILANO. RITRATTI DI FABBRICHE*

In the early years of his career, Basilico began a three-year excursion photographing the factories on the periphery of Milan's city limits, capturing more than two hundred industrial structures against the transformation of the city's physical and economic silhouette. During Easter weekend of 1978, Basilico recalls seeing an ethereal atmosphere overtaking the city. The light was "truly extraordinary," the wind "swept the motionless places clean," and an "atmospheric facelift had taken place."¹¹ Most importantly, this clarity allowed the light to reveal the linear contours of the factories' silhouettes to Basilico. At this moment, Basilico decided that he would create a comprehensive compilation of each and every factory building in Milan. Basilico photographed within the twenty geographically segmented zones of Milan as established by the city's administrative factions, the organization of which his publication follows.¹² In his highly systematic working process, he subdivided the city on a topographical map, creating a 1/5000 scale, marked the industrial areas, and visited them almost every Sunday for over two years. The final result, *Milano. ritratti di fabbriche*, represents a pivotal moment in Basilico's career as all discernable human presence disappeared in his work, defining his photographic style for the remainder of his career. By approaching the factories as people and using the conventions of portraiture, Basilico incorporates techniques from reportage photography, which he practiced for ten years prior. *Milano.*

¹¹ Gabriele Basilico, "Corsi di fotografia: quarta lezione. Milano: Ritratti di Fabbriche./Photography Programme: Lesson Four. Milan: Factory Portraits," *Abitare* 490 (2009): 19.

¹² Currently, Milan is comprised of 9 zones, as the city underwent a reorganization of space in 1999.

ritratti di fabbriche is the first work that deviates from his reportage photography and firmly establishes Basilico among the new landscape photographers.

The Post-Industrial Landscape as Impetus for *Milano. ritratti di fabbriche*

Basilico's inspiration for *Milano. ritratti di fabbriche* was derived from both the capricious economic state of Italy and his employment with *Urbanistica* magazine, a publication put forth by Italian city planning officials. During Basilico's school years, Italy was experiencing a time of great economic, political, and social upheaval, as were many of its European neighbors and the United States. Italy was one of the last countries to reclaim economic success in the aftermath of World War II.¹³ Despite post-war prosperity, wealth was unevenly distributed throughout the country. The northern part of the country was the locus of a period of "rampant industrialization" and goods production between 1957 and 1963.¹⁴ More than four million Italians moved from southern Italy to its more prosperous northern counterparts over the span of 20 years in the hopes of claiming some small part of this economic success for themselves. The economic miracle of Italy gave way to deindustrialization around 1970, which as it occurred over the next ten years impressed a physical impact on the urban landscape. Major corporations shuttered their factory doors, leaving a trail of abandoned industrial buildings in the wake of post-industrialism.¹⁵ These views were the subjects of the post-industrial

¹³ Georges Benko and Mick Dunford, eds., *Industrial change and regional development: the transformation of new industrial spaces*, (New York: Belhaven Press, 1991), 3. See also Patrizia Battilani, "The 'Bel Paese' and the transition to a service economy," *Journal of Modern Italian Studies* 15 (2010): 22.

¹⁴ Pelizzari, *Peripheral Visions*, 20.

¹⁵ Daniel Bell was the first to describe the global phenomenon of post-industrialism in his seminal work *The Coming of Post-Industrial Society* of 1976, referring to the economic transition from the manufacturing to the service sector.

photographer's lens and the subject of the new landscape in photography. These drastic changes in the landscape were cause for concern for Italy's national city planning organizations. Augusto Cagnardi of the Istituto nazionale di urbanistica [National Institute of City Planning] (INU) and Marco Romano, the director of INU's magazine *Urbanistica* between 1977 and 1984, commissioned Basilico to submit photographs of the Milanese landscape to edition 67/68, published in 1978 (Fig. 1; see the Appendix for all figures).¹⁶ These photographs reflected the growing disparity in architectural styles and methods, echoing the dramatic changes that the nation had undergone. *Urbanistica* was founded in 1932 as a trade journal for the INU to facilitate its mission to promote architectural practices and urban studies. The publication is divided into geographical regions of Italy and consists of articles designating the problematic areas, neighborhoods, or districts that require the attention of the institution. Basilico's contribution to the magazine is an anomaly for the publication; in the 1978 edition he is bestowed a distinct and independent photographic entry and is recognized by name in the table of contents. His entry, titled *i milanesi e i muri* [*The Milanese and Their Walls*], is a twelve-page photographic essay about the industrial districts of Milan. It was during this assignment that Basilico felt that the essence of Milan was being revealed to him through its architectural structures, and he resolved to begin a photographic inventory of Milan's factories. Basilico's intention for *Milano. ritratti di fabbriche* was to produce a catalog of images: a visual composition of a little-known urban landscape.

¹⁶ According to Romano, he and Basilico had mutual acquaintances through students from the Polytechnic who were working at the magazine. When Romano needed a photographer, he was introduced to Basilico and they established a partnership that would last for years. Marco Romano, in discussion with the author, March 2014.

Landscape as “Subjective Human Experience”

Despite the documentary foundation of *Milano. ritratti di fabbriche*, Basilico’s project transcended a simple indexical record of Milan’s factories. By focusing on the buildings that comprise a city, Basilico contributed to a deeper understanding of the urban landscape by defining a regional identity. Basilico’s focus on post-industrial structures, such as the factories in *Milano. ritratti di fabbriche*, highlighted largely ignored aspects of the city, challenging viewers to consider the imminent effects of economic activity. Given the inanimate subject matter, this new photographic landscape can be considered a commentary on the physical changes of the landscape due to human agency. Yet it is widely acknowledged that the new landscape is a representation not solely of the natural environment, but of the subjective experience of the photographer. In tracing the evolution of the concept of “landscape” from the Renaissance through the mid-1980s, Denis Cosgrove argues that the term inherently contains the act of perceiving the self within a physical context. He says, “The unifying principle [of the landscape] derives from the active engagement of a human subject with the material object. In other words landscape denotes the external world mediated through subjective human experience in a way that neither region nor area immediately suggest. Landscape is not merely the world we see, it is a construction, a composition of that world. Landscape is a way of seeing the world.”¹⁷ Thus, photographs of the “new landscape” differ from the traditional landscapes with their direct awareness of and reflection of humanity.

Critical observations of the changing Italian landscape and its features emerged in photographs as early as the 1930s. Giuseppe Pagano demonstrated an interest in the

¹⁷ Denis E. Cosgrove, *Social Formation and Symbolic Landscape* (Totowa, NJ: Barnes & Noble Books, 1984), 13.

vernacular architecture of Italy in 1930, when he “discovered” the primitive abodes of suburban Milan and photographed them for display in the 1939 Milan Triennale.¹⁸ His early explorations of architecture as a representative aspect of the Milanese landscape would prove to be a compelling foundation for future photographers. These landscapist reformations rose to full maturity in the 1970s with the birth of a new generation of photographers. The new landscape is marked by subject matter that was greatly influenced by the development of the modern city: it conflates urban settings with their environmental contexts, capturing the “spaces” of living. The subject matter of the new landscape thus includes industrial plants, unidentifiable sidewalk corners, and unremarkable dwellings. Therefore, the new landscape has much to do with the concept of post-industrialism, particularly as the buildings that previously dominated urban space, such as factories, became decayed, neglected, and forgotten and emerged as the new face of urbanity. Scholar Steven Jacobs recognizes that the obscured boundary between city and countryside, re-observed as an urbanized environment, has resulted in the recognition of an altered landscape in both Europe and the United States, consisting of a “decentralized urban model [...] in which the differences between center and periphery, city and countryside, and culture and nature are no longer clearly defined.”¹⁹ In addition, a common characteristic of the new landscape photography is that people, who were once the sole focus of photographic practices, have become largely eliminated from the image.

Italian photographers in the new landscape tradition constructed the relationship between humans and the environment through a variety of techniques. Antonella Russo’s

¹⁸ Pelizzari, *Peripheral Visions*, 11.

¹⁹ Steven Jacobs, “Blurring the Boundaries between City and Countryside in Photography,” *CLCWeb: Comparative Literature and Culture* 14.3 (2012): <http://dx.doi.org/10.7771/1481-4374.2040>.

essay “A Self, a City. Representation and Identity in The Contemporary Italian City” begins to dissect the ways in which photographers examined the landscape.²⁰ First, she proposes that photographers explored alternative viewpoints of the city. Vincenzo Castella’s near-aerial views of the city are taken from the tallest floors of city skyscrapers, mimicking the corporate executive’s view. In *C.T.O. # 14n, Turin* (Fig. 2), the city appears vast and flat, with red rooftops visible below the camera’s lens. Second, Russo observes that photographers focused on different regions of Italy and the manner in which personal relationships are mediated through location, as Ugo Mulas’ investigations of the Milanese suburbs. The suburbs have undergone a dramatic transformation in Italy’s history, initially representing opportunity for industrial workers in the post-war period. In the 1960s and 1970s, with manufacturing sites shutting their doors, “The desolation of suburban streets exposed the inhumanity of modern cities and a profound feeling of alienation pervading it, where no one could feel at home, where no one could belong.”²¹ Finally, photographers investigated areas that experienced the most dramatic degree of transformation: defunct industrial areas like Guido Guidi’s images of Marghera (Fig. 3). The discarded industrial sites speak to the once-bustling areas of production that now signify lost economic opportunity. As a peer to these new landscape artists, Gabriele Basilico navigates the landscape through his photography by approaching his architectural subjects as people to create a sense of familiarity, beginning with the series *Milano. ritratti di fabbriche*.

²⁰ Antonella Russo, “A Self, A City. Representation and Identity in the Contemporary Italian City” in Russo, *Eye for the City*, 12-17.

²¹ *Ibid.*, 14.

Gabriele Basilico's Portraits of Factories

Accompanying a photograph of Garibaldi Station from *Milano. ritratti di fabbriche*, (Fig. 4) Basilico's description of the image provides an illuminating observation of his process and the ideological framework of his method. He explains, "Three funnels, the chimneys of the power plant at Milan's Garibaldi Station, have become a metaphor for my Milanese industrial landscape, in terms of both the subject and its narrative form. I liked to approach architectural subjects, especially industrial architecture, as if they were people, detached from their immediate context by strong lighting."²² The image is rich in visual harmonies, highlighting the geometric forms of the chimneys and the building that supports them. External context is lacking as the sky is blank, the street or sidewalk in front of the building is omitted, and there are no signs, nearby buildings, or other indication of the photograph's setting. The only link to a world beyond the frame lies in a series of cables that connects the top of the chimneys to some unseen anchor. At first glance, the stillness of the scene appears to be lacking the expression of a narrative. Considering the function of the chimneys in the image, one might expect to see smoke billowing from the tops of the chimneys, escaping the fire and heat from below. However, the chimneys are silent, and in this image, what is *not* visually present contributes to the narrative. In a post-industrial society, the silence of the chimneys speaks to the recognition of a bygone era of industrial production and progress. As another example of Basilico's factory portraits, *via Giuseppe Ripamonti* (Fig. 5) consists of a row of structures with peaked roofs that resemble birdhouses. The photographer's position is ambiguous, as is the distance from which the photograph was

²² Francesco Bonami, *Gabriele Basilico* (New York: Phaidon Press Inc., 2001), 18.

taken. The function of the buildings is not immediately apparent, though the repetition of structure indicates some form of storage. What is apparent from this photograph is the form of the building itself, standing tall and proud, yet eerily hushed. The sun begins to cast a shadow from beyond the right side of the image, indicating the close of the day, both literally and metaphorically.

The term “portrait” is generally reserved for images of human figures with the understanding that there is a named individual depicted, though Basilico replaces the anticipated figure with architectural structures. Basilico’s approach of factories as people is an indication of the belief that inanimate objects engage in the social sphere. According to Valtorta,

in Basilico’s early photographs of solitary and bright places [in *Milano. ritratti di fabbriche*] there remains a trace of the men who had filled the factories and walked on the asphalt. At the same time, these photographs are also somewhat ominous: their emptiness, the absence of human figures forebodes the downfall of the great industrial era and the disappearance of the working class. These factories are thus *monuments* in the most classical sense: they replace men, determining the spirit of places, teaching and reminding, in short, asking to be kept in mind.²³

In her interpretation, the absence of human figures within the photographic frame actually draws attention to the plight of the human condition, enfolding it within the larger narrative of economic strife. The lack of people attributes a certain ominousness to the work, prognosticating the decline of Milan’s economy. Also, Valtorta states that the buildings *replace* men, raising the question as to whether the buildings are viewed *as* men or *instead of* men. According to Basilico’s account, he photographs the factories *as* people, forging a subjective familiarity between the viewer and the image.

²³ Gabriele Basilico, Alberto Bianda, Luca Patocchi, and Roberta Valtorta, eds. *Gabriele Basilico: l’esperienza dei luoghi, fotografie 1978-1993* (Udine: Art&, 1995), 7.

A portrait, defined by photography scholar Graham Clarke as “the formal representation of a face or body,” generally takes human beings as its subject matter in the documentation and representation of individual identity.²⁴ At its core, a portrait attempts to negotiate a relationship between the subject and the viewer by first determining the character of the subject, which is based on appearance. While a building maintains a static “character,” it can still convey information about the region, nation, or builder due to its style, while information such as the condition of the structure or its neighboring objects imparts contextual clues regarding broader economic or regional circumstances. Basilico’s appropriation of the term “portrait” for the factories in *Milano. ritratti di fabbriche* suggests that he utilized an artistic practice to imply that his subjects transcend their statuses as inanimate structures. The very title of Basilico’s work, “Milan Portraits of Factories,” alludes to the personification of the buildings and the framing techniques Basilico uses are derived from conventions of portraiture.²⁵ Returning to Clarke’s writings, the portrait is understood as a representation of a person or personality “within wider codes of meaning: of space, of posture, of dress, of marks, of social distinction.”²⁶ Of course, one of the reasons that portraits of people can convey such information is the communicative possibility through facial expression and dress. Contextual details and attributes which accompany sitters in portraits provide information about the subject’s family, occupation, social position, and other distinguishing characteristics; these details construct a person’s identity and are necessary to recognize

²⁴ Graham Clarke ed., *The Portrait in Photography* (London: Reaktion Books, 1992), 1.

²⁵ Emphasis added.

²⁶ Clarke, *The Portrait in Photography*, 3.

the subject of the portrait.²⁷ The precise inclusion of contextual details aids in conveying the identity of the subject. Similarities in the way Basilico frames his images are apparent through a direct juxtaposition of photographs from *Dancing in Emilia* and *Milano. ritratti di fabbriche* (Fig. 5-6). Extraneous contextual material has been eliminated, allowing the focus of the photograph to remain on its central subject matter. Yet there is a hint of the external world beyond. According to Susan Sontag, “In the normal rhetoric of the photographic portrait, facing the camera signifies solemnity, frankness, *the disclosure of the subject’s essence*.”²⁸ In images of both the dance hall patrons and the factories, Basilico adopts a frontal approach to his subjects, indicating a truthful reveal of the subject matter. Sontag’s use of the word essence might also be interpreted as the *identity* of the subject. All of the contextual clues and marks of individuality in a photograph point towards a uniqueness that can be attributed to the identity solely of the sitter. Basilico has repeatedly stated his interest in urban identity: “I am interested in the marks of individual identity to be found in the urban fabric; the ways in which you can examine the body of the city in a very precise way, much as a doctor examines a human body.”²⁹ In his interpretations of the various relationships between photographer and sitter, Eric Homberger notes that Edward Weston’s finest portraits are of those with whom he has a substantial sexual or emotional relationship, such as portraits of his mistress Tina

²⁷ There are obvious difficulties in comparing a portrait of a person to a portrait of a building. The sitter’s awareness of the photographic process, termed “theatricality” by Michael Fried, is one example of the differences between humans and objects. For more on theatricality, see Michael Fried, *Why Photography Matters as Art as Never Before* (New Haven and London: Yale University Press, 2008).

²⁸ Susan Sontag, *On Photography* (New York: Anchor Books, Doubleday, 1977), 37-38 (emphasis added).

²⁹ Susan Bright, *Art Photography Now* (New York: Aperture, 2005), 209.

Mondotti.³⁰ As a native of Milan, Basilico harbored a particular appreciation for his city. The idea that his photographs are expressions of adoration for Milan has been documented, from an endearing affection (“I love this city the way you love an old and dear friend”) to a passionate, near obsession (“The city uses me, inhabits me”).³¹

At times, Basilico’s work is anthropomorphic.³² Basilico himself refers to the city as a body, whose corporeality he feels compelled to explore.³³ Roberta Valtorta explains this connection in Basilico’s work, mapping related architectural and somatic concepts:

he has taken cables, wires and the many signs that are present on the surface of a landscape, as if it were its skin, and compared them to the veins and nerves of a body; he has singled out the heart and organs of the city; he has often *personified*, bringing alive the individual, lively personality of industrial buildings, manufacturing or housing structures. He has pushed to the extreme limit his wish to give industrial landscapes their own *identity* – an identity which in fact primarily applies to persons and bodies.”³⁴

Valtorta’s review of the anthropomorphic aspects of Basilico’s work illustrates a dualistic interpretation of what, exactly, is being anthropomorphized. On one hand, Valtorta presents the city itself as a body, in which the individual structures serve to animate the city, standing in for the inner workings and organs of the body. In *via Barletta* (Fig. 7), Basilico offers a rare glimpse of the neighborhood’s contextual elements. The perspectival image is centered on a tower in the near distance. Before it lies a street, lined

³⁰ Eric Homberger, “J.P. Morgan’s Nose: Photographer and Subject in American Portrait Photography,” in *The Portrait in Photography* ed. Graham Clarke (London: Reaktion Books, 1992),” 123.

³¹ Gabriele Basilico, “Letter to a City,” in *Interrupted City* (Barcelona: ACTAR, 1999), n.p.

³² However, the direct visual correlation between buildings and humans is not *always* present, despite Basilico’s method of considering buildings as individual personalities.

³³ Basilico, “Letter to a City,” n.p.

³⁴ Valtorta, *Gabriele Basilico: l’esperienza*, 6.

on either side with ivy-covered walls or peeling brick empty street, empty save for two figures in the distance walking away from the camera. The multi-story building on the left is balanced by a street light and another, smaller tower on the right. The image conveys multiple elements working together to create a single identity, and each individual structure may be interpreted as an organ, with the electric wires strung between them symbolic of the veins or nerves that traverse a body. On the other hand, individual buildings can be recognized as granted individual identities, such as *via Chiese* (Fig. 8), which might be described as “pregnant.” Regardless, Basilico views his architectural structures as a direct conduit to understanding the city.

Reportage Foundations

While *Milano. ritratti di fabbriche* is recognized as Basilico’s first notable work, it was produced ten years after Basilico began to practice photography. During the early years of his career, he practiced reportage, the dominant style of photography at the time. *Milano. ritratti di fabbriche* marked a transformative shift in Basilico’s style as it moved away from reportage. By Basilico’s own account, “I had been experimenting with reportage, but with ‘Portraits of Factories’ I radically changed the way I took photographs. People disappeared from my images, and space, buildings and places became the central subjects of my work, very often in isolation. From ‘Portraits of Factories’ onwards, all my attention was transferred to architecture or to urban and industrial landscapes.”³⁵ The implications of Basilico’s approach to his architectural subject matter as people are profound when situating his work within the broader context

³⁵ Bonami, *Gabriele Basilico*, 22.

of Italian photography. As historians focus on Basilico's urban landscapes and architectural photographs and exclude mention of his earlier reportage works, they establish a widening fissure between the two types of photographic practices. This practice extends the schism between the two categories of reportage and landscape photography, which was recognized in public venues. In 1979 the exhibition *The Italian Eye: 18 Contemporary Italian Photographers* was displayed, consisting of artists represented by the Milanese gallery Il Diaframma, the first gallery in Italy devoted to photography.³⁶ The accompanying exhibition catalog suggested that *The Italian Eye* formed a "microcosm" of photography in Italy at the time, as it consisted primarily of the genres of art photography and reportage, indicating a polarizing disparity in the categorization of photographic works.³⁷ By borrowing elements of reportage and the resultant ideologies that accompany those techniques, Basilico may prove to be an active link to reportage, bridging the two genres and establishing reportage as a foundation for the new landscape photography.

Reportage includes the portrayal of a narrative, the use of multiple images to facilitate that narrative, and the emphasis on people as subject matter with the aim of social reform. Basilico's reportage practices were attributed to his admiration for and desire to emulate the notable photographers in his day. He recalled, "Our generation was born with the legend of the reportage. We looked to the great reporters, from Cartier-

³⁶ It was displayed at the Alternative Center for International Arts in New York City.

³⁷ Lanfranco Colombo, *The Italian Eye: 18 Contemporary Italian Photographers* (New York: The Alternative Center for International Arts Inc., 1979), 5.

Bresson to the Americans. Then things changed, other legends arrived, but that was how it all began.”³⁸ Cartier-Bresson mused,

What actually *is* a photographic reportage, a picture-story? Sometimes there is one unique picture whose compositions possess such vigor and richness, and whose content so radiates outward from it, that this single picture is a whole story in itself. But this rarely happens [...] But if it is possible to make pictures of the “core” as well as the struck-off sparks of the subject, this is a picture-story; and the page serves to reunite the complementary elements which are dispersed throughout several photographs.³⁹

Reportage is recognized as a subset of photojournalism which, as the name suggests, offers an explicit link between photography and journalistic practices, especially for the illustrated magazines that were so popular in the early to mid-twentieth century. In 1932, Henri Cartier-Bresson (French, 1908-2004) began using a 35mm Leica and shortly after created an aesthetic that he labeled the “decisive moment.” This phrase refers to the instantaneous quality of photojournalism, made possible by the invention of a lightweight, portable camera with swifter exposure times. Without question, the impact of this rapidly evolving technology contributed to the origins of photojournalism. One of the first practitioners of reportage, Henri Cartier-Bresson defined the genre with his adoption of photojournalistic techniques across multiple images.⁴⁰

Dancing in Emilia, Basilico’s first photobook and an example of his reportage practices, was published in the spring of 1978. Basilico was able to suggest a correlation between a physical space and the interactions that it engendered by way of compiling

³⁸ Gabriele Basilico, Massimo Vitali, Giovanna Calvenzi, and Alberto Bianda, *Disco to Disco* (Milan: Edizioni Charta, 2007), 11.

³⁹ Henri Cartier-Bresson, *The Decisive Moment* (New York: Simon and Schuster, 1952), n.p.

⁴⁰ Despite his current notoriety as a reportage photographer, Cartier-Bresson did not identify himself as an authority on the technique until his later works.

these images and presenting them in a single unit. The series arose from a commission by *Modo* magazine and the architect Alessandro Mendini and sought to explore the phenomenal popularity of dance halls in Italy. Despite the architectural foundation of the images, Basilico and Mendini were highly interested in conveying the sociological aspects of the dance halls and the specific interactions that they fostered among patrons.⁴¹ While some images focus solely on the physical properties of the dance halls (Fig. 9), the majority emphasize the patrons of the establishments. In many of these photographs Cartier-Bresson's "decisive moment" is evident in that the subjects are not posed; they appear to be captured in the midst of a candid moment as onlookers perceive the appearance of the camera (Fig. 10). *Dancing in Emilia* can be recognized as a documentation of the popular culture and behavior of Italians within the framework of the dance hall rather than a critical look at the structure of the halls themselves.

Distinguished reportage photographer Gianni Berengo Gardin was a particularly notable influence on Basilico and informed Basilico's career trajectory shift from architecture to photography.⁴² Gardin has been hailed as a major Italian photographer and "pioneer" of reportage and in his career of more than fifty years, has exhibited internationally and published over two hundred books of photographs.⁴³ Gardin relocated to Milan in 1965, where he began "devoting himself to reportage, social inquiry, the

⁴¹ Basilico, *Disco to Disco*, 12.

⁴² Basilico admits, "in all probability I owe my conversion [from architecture to photography] to the influence and friendship of Gianni Berengo Gardin." Maurizio, Corraini ed., *Gabriele Basilico: Photo Books 1978-2005* (Mantova: M. Corraini, 2006), 250.

⁴³ Denis Curti, ed., *Images from Italy: Italian Photography from the archives of Italo Zannier in the collection of the Fondazione di Venezia* (Venice: Marsilio, Fondazione di Venezia, 2011), 8.

documentation of architecture and description of the environment.”⁴⁴ There, he had established a substantial working relationship with Mario Pannunzio, the editor of the weekly magazine *Il Mondo*, and contributed reportages to the magazine for over ten years.⁴⁵

Gardin also heavily incorporated architectural subjects into photography, photographing what Basilico termed “architecture with human presences.”⁴⁶ Gardin’s *Molise* from 1969 (Fig. 11) features a white-haired man in a cap reaching out to a young man on a motorcycle with a covey of onlookers inhabiting an arched doorway. The careful composition ensures that the architectural features of the building overlooking the scene becomes more than just background context. Gardin extends the view of the image so that the right-hand side of the photograph encapsulates the highly ornate décor surrounding a grand doorway. The addition of this doorway dramatically affects the proportions of the humans in the photograph, reducing the impact of their presence in the image. The decision to include the pointed-arch doorway not only centers the main action of the scene, but compositionally balances the smaller doorway with the row of onlookers. The ornate entrance and the building itself becomes another participant in the image, equivalent to, if not more forceful, than the human participants. Writers Andrew Higgott and Timothy Wray state that “documentary and reportage practices, including street photography, despite generally not taking buildings as their primary subject matter, can nonetheless also tell us a great deal about architecture and the city, either by setting

⁴⁴ Denis Curti, ed., *Gianni Berengo Gardin: Stories of a Photographer* (Venice: Marsilio, 2013), 197.

⁴⁵ Susanna Berengo Gardin, ed., *Gianni Berengo Gardin: Italians* (Kempen, Germany: te Neues Verlag GmbH, 2000), 12.

⁴⁶ Gabriele Basilico, “Attraverso la camera oscura/Through the dark room,” *Domus* 911 (2008): 107.

them in various social, historical and narrative contexts, by examining everyday encounters with them, or by exploring their wider cultural role.”⁴⁷ This was the goal of Basilico’s reportage photography, embodied by the series on dance halls in Milan, as well as the context for Gardin’s work.

Basilico adopts Gardin’s careful compositions and focused emphasis but perhaps more importantly, Gardin imparted to Basilico the importance of fully understanding the subject before the lens. Gardin explains his working method as such: “When I photograph a town, I always try to start from the outside: I like to show where it is located, how it has been planned; I go through the streets, into shops and houses, and portray objects. That is the sequence; it is a logical, normal, good way of discovering a town, a city and even a nation. Of understanding mankind.”⁴⁸ However, Basilico’s decision to focus on architecture signaled a deviation from Gardin’s approach. Gardin felt that the narrative potential in architectural images was lacking. He explains, “I no longer do architecture as I’m a bit bored of it. For good or bad, architecture is essentially always the same thing: a cube, slightly more crooked or a bit straighter, with three floors or twenty-seven... Whereas stories are always different, always interesting.”⁴⁹ However, Basilico’s architectural subjects also have the potential to convey “stories” by culling out a narrative from the portraiture of the architecture.

A commission from Tomás Maldonado for *Casabella* magazine in 1977 exemplified the direct impact of architecture on public as well as private venues, and the

⁴⁷ Andrew Higgott and Timothy Wray, eds., *Camera Constructs: Photography, Architecture and the Modern City* (Burlington: Ashgate, 2012), 13.

⁴⁸ Gianni Berengo Gardin, *Gianni Berengo Gardin: photographer* (London: Thames and Hudson, 2005), 18-19.

⁴⁹ *Ibid.*, 13.

way that photography could be employed to illustrate the successes and failures of the trade. Basilico photographed a neighborhood in Terni, Umbria, which was designed by Italian architect Giancarlo De Carlo and included a housing project for local factory workers. De Carlo's project directly involved the tenants in the design process, which was a highly unusual undertaking but reflected the architect's attempts to recognize the client. Basilico's objective was to photograph the design of the housing complex in addition to capturing portraits of the inhabitants in a gesture that recognized the immediate impact of the architecture on its residents. It was assigned under the new objectives of the magazine: "No longer was it to limit itself to the mere design of any given work or, worse, to adopt a self-celebratory attitude in relation to itself. On the contrary, it was to plunge itself dialectically into an inter-disciplinary debate regarding the issues and problems emerging from within society."⁵⁰ Basilico was provided the opportunity to explore the intersection between social issues and architectural structures in the commission for *Casabella*:

Tomás Maldonado asked me to photograph this experiment with reference to two levels of interpretation. The first concerned a description of the diverse elements of the architectural project, which had become intertwined by virtue of their common matrix. The second involved photographing the actual spaces lived in by the individual families, a task which was tantamount to producing group portraits. In effect, I was being asked to knock together a reportage – a photographic story – in the form of images, rather than a typical architectural photo gallery.⁵¹

The portraits taken by Basilico show these tenants within the walls of their house. (Fig. 12-13) De Carlo's housing unit was poorly received by the tenants, illustrating the

⁵⁰ Gabriele Basilico, "Corso di fotografia: prima lezione. Architettura e partecipazione. /Photography Programme: Lesson One. Architecture and Participation." *Abitare* 486 (2008): 35.

⁵¹ *Ibid.*, 37.

growing rift between architects and their clients. “The photographs of the interiors recount remorselessly the difficulties faced by De Carlo during his endeavours to convince the tenants (who had little if no knowledge of architectonics) to accept the radical, ‘brutal’ and somewhat unpalatable nature of his language, which to all intents and purposes clashed with their aspirations and expectations. It was with a sense of pride that the residents of the Matteotti neighbourhood posed for shots amid a décor that sought to annul the rough contours of the architecture.”⁵²

Reportage is maintained in *Milano. ritratti di fabbriche* through Basilico’s recognition of the narrative, sense of social responsibility, and attention to the human figure, and these three aspects are manifested in Basilico’s portraits. Valtorta recognizes *Milano. ritratti di fabbriche* as a “profoundly social work.”⁵³ Even in his works of the early twenty-first century, Basilico admits to constructing his “urban images starting from the architecture and the problems of the city, but weaving into those ‘socio-cultural’ themes a need simply to exercise the sight and to construct urban stories.”⁵⁴ In Basilico’s reportage works, the intersection of social awareness and photography was manifested in his portraits of people, which were transferred to portraits of buildings in *Milano. ritratti di fabbriche*.

In its nascent stages, *Milano. ritratti di fabbriche* was presented to Mercedes Garberi, the director of the Padiglione d’Arte Contemporanea di Milano [Pavilion of Contemporary Art in Milan] (PAC). Fortunately for Basilico, the mezzanine at the PAC

⁵² Basilico, “Corso di fotografia: prima lezione,” 37.

⁵³ Valtorta, *Gabriele Basilico: l’esperienza*, 7.

⁵⁴ Filippo Maggia and Gabriele Basilico, eds., *Gabriele Basilico: Berlin* (London: Thames and Hudson: 2002), 5.

had an unforeseen vacancy in 1983 and Garberi invited Basilico to exhibit his photographs.⁵⁵ The exhibition would prove to be an auspicious beginning to Basilico's career; Jean-François Chevrier attended the exhibition and would later involve Basilico in the project of the Mission Photographique de la DATAR, possibly the most important assignment in his career and an influential photographic campaign, which will be discussed further in Chapter IV.⁵⁶

⁵⁵ Gabriele Basilico, *Gabriele Basilico: Architettura, città, visioni: Riflessioni sulla fotografia*, edited by Andrea Lissoni (Milan: Bruno Mondadori, 2007), 26.

⁵⁶ DATAR is the Délégation à l'Aménagement du Territoire et à l'Action Régionale [Delegation for Territorial Development and Regional Action].

CHAPTER III

TOWARD A NEW LANDSCAPE: *VIAGGIO IN ITALIA*

After the success of *Milano. ritratti di fabbriche*, Basilico was invited to participate in a group exhibition titled *Viaggio in Italia*, which was a photographic journey through Italy curated in 1984 by photographer Luigi Ghirri. It is likely that Basilico knew Ghirri before the exhibition of his factory series, as both were frequent patrons of the influential Milanese gallery Il Diaframma. Established in 1967 by Lanfranco Colombo, Il Diaframma was where Italian artists met to become acquainted with international photographers and trends in the field. Ghirri managed to radically restructure the foundations of contemporary Italian photography and has been recognized by Maria Antonella Pelizzari as the founder and spokesperson of the new Italian landscape movement.⁵⁷ Ghirri's extended invitation to participate in *Viaggio in Italia* allowed Basilico to contribute to Ghirri's initiatives in understanding and portraying the landscape.

Viaggio in Italia: A Photographic Journey

Mimicking the route of the travelers on the Grand Tour, the exhibition *Viaggio in Italia* was a visual journey through the nation that featured the work of twenty Italian photographers, including Basilico, and was displayed at Pinacoteca Provinciale in Bari.⁵⁸

⁵⁷ Pelizzari, *Peripheral Visions*, 11. Calvenzi agrees, declaring *Viaggio in Italia* a “radical shift in Italian photography” and responsible for the birth of the Italian School of Landscape. Giovanna Calvenzi, *Italia: Portrait of a Country throughout 60 years of Photography* (Rome: Contrasto Due Srl, 2003), 91.

⁵⁸ The other participating artists were Olivo Barbieri, Giannantonio Battistella, Vincenzo Castella, Andrea Cavazzuti, Giovanni Chiamonte, Mario Cresci, Vittore Fossati, Carlo Garzia, Luigi Ghirri, Guido Guidi,

Instead of instructing photographers to document the country according to stipulated parameters, Ghirri selected previously existing works that he felt would best represent contemporary Italy. The photographs in the exhibition featured subject matter such as public gardens, architectural details, tourist destinations, residential housing, and beach scenes (Fig. 14-18). They were divided into categories such as *Centrocittà/Downtown* and *Sulla soglia/At the threshold*, and *A perdita d'occhio/As far as the eye can see* and *Margini/Margins*. Inherent in each of these images is a quotidian element, not the grandiose natural topography of the land or a celebration of architectural masterpieces. There was a strong emphasis on architecture in the project, referencing Italy's progressing urban development. In almost all images, the human figure has been rejected for landscape and architectural details. Basilico's contributions to the project were primarily images of Milanese industry and architecture, although one image from his *Porti di mare [Seaports]* series was also included (Fig. 19).⁵⁹

Luigi Ghirri and the Recognition of a New Landscape

Among the new efforts in photography at this time, *Viaggio in Italia* is notable as the first formal recognition of a new understanding of the landscape. The exhibition “stemmed out of the necessity to embark on a voyage into a new Italian photography and observe how an entire generation of photographers set aside the myth of exotic journeys, sensational reportage, formal analysis, forced creativity, and instead chose to look at the

Shelley Hill, Mimmo Jodice, Gianna Leone, Claude Nori, Umberto Sartorello, Mario Tinelli, Ernesto Tuliozi, Fulvio Ventura, and Cuchi White.

⁵⁹ Ghirri also considered images from *Dancing in Emilia* but later rejected them. Basilico, *Architettura*, 29.

surrounding landscape of the everyday.”⁶⁰ Ghirri described this new style of Italian landscape as focusing on “an apparently removed and forgotten Italy that nobody knew and recognized, a series of locations that everybody had already seen, without paying serious attention.”⁶¹ Compiled by Ghirri, these photographs experimented with composition and perspective, focusing on the inconsequential elements and ordinary details of modern Italy. Photographers began to use nontraditional methods to represent ordinary subject matter, employing intentionally unfocused images, close-ups, and skewed perspectives, unlike the previously frontal and centered images. The new Italian landscape was a

crude recording of visual data that was a far cry from the *flâneur’s* nostalgic-romantic vision. In Italy in these years, there was an attempt to look at the city without the *flâneur’s* heroic, *petit bourgeois* dimension, which brought us to a more earthly, less literary, condition, an everyday existence [...] the vision of Italian cities during these reconstruction years was close to the spaces and buildings frequented by ordinary citizens, men and women who are seeking a home, a job and a future in the urban space.⁶²

Though *Viaggio in Italia* has traditionally been cited as the defining moment of the new Italian landscape in photography, the stirrings of a theoretical restructuring began many years earlier, which in large part stemmed from Ghirri’s personal foray into Conceptual art. Ghirri’s professional experience as a land surveyor formed the pragmatic foundation for his later conceptual explorations of the Italian landscape, which began in 1970. This was encouraged by his close relationship with a group of Conceptual artists practicing in Modena, including Franco Guerzoni, Carlo Cremaschi, Claudio

⁶⁰ Luigi Ghirri, *Viaggio in Italia* (Alessandria: Il Quadrante, 1984), inside dust cover. Translated and cited in Pelizzari, *Peripheral Visions*, 14.

⁶¹ Pelizzari, *Peripheral Visions*, 11.

⁶² Russo, *Eye for the City*, 14.

Parmiggiani, and Giuliano Della Casa.⁶³ Italian art of the 1960s was influenced by literary and aesthetic theories by authors such as Walter Benjamin (translated into Italian in 1967) and Umberto Eco, whose semiotics were widely read during this time. Eco's theoretical texts contributed significantly to the discussion surrounding the communicative properties of visual imagery, which had a direct and relevant impact on contemporary photographers. Absorbing research on the cognitive perception of signs and expanding on their expressive capabilities, the techniques adopted by Ghirri and his contemporaries allowed for their work to be recognized as the progenitor of a new and avant-garde tradition.

The new Italian landscape in photography emerged during the later years of the Conceptual art movement as it spread through Europe and the United States, which experienced success from the mid-1960s to the mid-1970s.⁶⁴ These were years of artistic experimentation with new materials and new techniques, generating a diverse array of practices from performance art to Arte Povera.⁶⁵ Ghirri states, "The most important lesson I received from Conceptual art consisted in the recording of simple and obvious

⁶³ Guerzoni is the most well-known of these artists, and while he is acclaimed as a painter, he used photography in mixed-media photo-sculptural practices.

⁶⁴ The precise dates of the Conceptual art movement have not been established. Alexander Alberro cites the dates as 1966-1977 (see Alexander Alberro and Blake Stimson, *Conceptual Art: A Critical Anthology* (Cambridge: MIT Press, 1999), while others begin their chronologies in 1965 (Ann Rorimer) and end in 1972 (Lucy Lippard).

⁶⁵ The artists of Arte Povera rejected the avant-garde values and post-industrial capitalism that had originated from the economically successful post-war period. The group, in existence in Italy between 1962 and 1972, is characterized by the use of simple, nontraditional materials and exploration of the intersection between art and life to create a new style of art that rejected the materialism associated with traditional art. For an introduction to Conceptual Art and the subgenres it has propagated, see Alexander Alberro and Sabeth Buchmann, eds., *Art After Conceptual Art* (Cambridge: MIT Press, 2006). It is now studied along the disciplines of performance art, series and system art, linguistic explorations, and land art, among others, all though which Conceptual art has "been recognized for its pioneering involvement with photography." Matthew S. Witkovsky, ed., *Light Years: Conceptual Art and the Photograph 1964-1977* (Chicago: The Art Institute of Chicago, 2011), 16.

things, and viewing them under a whole new light.”⁶⁶ As Ghirri articulates, the details of the minor and overlooked landscape “are charged with new significance as the camera isolates them from a familiar surrounding, creating a new narrative.”⁶⁷ With an eye for detail, Ghirri photographed the seemingly insignificant and often overlooked details of the landscape, noting with precision the way in which the familiar is infused with these unseen details, such as the retaining wall in *Verso Lagosanto* (Fig. 20). While previous landscape photographs may have featured an impressive architectural monument or significant geological feature, Ghirri’s photograph features a decidedly dull concrete wall, bracketed by sand and low grasses. The vast expanse of land and sky in the photograph is punctuated by the barrier that accompanies the long straight road and evenly divides the composition. The wall is expertly figured into the photograph, so that the grasses to the right of the road and to the left of the wall mirror each other and create a triangle, with its apex at a faint structure near the vanishing point in the center of the image. The strip of yellow paint on the wall, alerting onlookers to the wall’s presence, highlights the artificial feature in a natural landscape.

In *Alpe di Siusi* (Fig. 21), Ghirri also experimented with the sense of “reality” that he was portraying. The image features an older couple walking hand-in-hand through an idyllic meadow on a bright and clear day, with the Swiss Alps standing at attention in the background. Ghirri manipulates the viewer’s sense of relation to the image, fluctuating between admiring the grandness of the mountains in the background and identifying with

⁶⁶ Luigi Ghirri, “Paesaggi di cartone,” in *Niente di antico sotto il sole. Scritti e immagini per un’ autobiografia*, ed. Paolo Costantini and Giovanni Chiamonte (Turin: SEI, 1997), 312. Cited in Maria Antonella Pelizzari, “Between Two Worlds,” *Artforum* 51 (2013): 208.

⁶⁷ *Ibid.*, 17. Cited in Pelizzari, “Between Two Worlds,” 206.

the smaller, more intimate scale of the figures in the image. The tension of this oscillation negates the majesty of the mountains as they begin to appear phony, almost as a replicated backdrop. In this sense, it is the reverse of his practices of substituting actual landscape forms with images of their symbols on the map, such as in *Atlante* (Fig. 22) Ghirri explains,

If “Ocean” immediately elicits the infinite possible images we have in our minds, as the writing gradually disappears, so, too, do the meridians and parallels and numbers. *The landscape becomes “natural,” no longer evoked but expressed there before us, as if some mysterious hand had substituted the book with a real landscape, right before our eyes.* In this case, it is photography, with its potential to always vary the relationships with what is real, that shifts the terms of the problem by evoking an “illusory” naturalness. Here, *what is real and its conventional representation seem to coincide*, and the formulation of the problem is shifted from that of signifying to that of imagination.⁶⁸

Ghirri often interjected his series of landscape photographs with images of models or reproductions of natural or architectural structures, forcing viewers to question the authenticity of the represented landscapes.

Ghirri’s landscape photography was a reaction against the stereotypical understanding of the landscape, in place since the days of the Grand Tour, and necessitated a cultural shift in modes of viewing the physical environment. According to historian Marina Spunta, the works by the Fratelli Alinari workshop are representative of traditional landscape photography.⁶⁹ The photographs put forth by the Fratelli Alinari follow a series of pictorial conventions, including Renaissance perspective, contrasting

⁶⁸ Luigi Ghirri and Vittorio Savi, *Luigi Ghirri: Atlante* (Milan: Charta, 1999), n.p. (emphasis added).

⁶⁹ Fratelli Alinari was established in 1854 by brothers Leopoldo, Giuseppe, and Romualdo Alinari in Florence, making it the world’s oldest photographic organization. The company was formed with the intentions of photographing Italy’s art and architectural monuments but portraiture was also a popular genre, though not specifically advertised by the company. It is still in existence today with a formidable archive of images, both physical and digital.

light and shadow, and as noted by Filippo Zevi, “certain long shots which are set in a type of dark oval, achieved either by making use of a cave, or of the branches of trees or of certain settings where verticality is accentuated by an arch or a wall.”⁷⁰ This framing device is evident in the left-hand side of the Alinari Brothers’ panoramic view of the Cappuccini Convent (Fig. 23) which takes for its subject matter a popular tourist destination. In another scene at Bocca di Magra, a gathering of tourists enjoys fishing and boating in a natural setting with the hillside in the background aiding in the overall perspectival composition (Fig. 24). Fratelli Alinari has been criticized for its adherence to traditionalism, especially since its powerful status as a workshop, museum, and archive overshadows more contemporary photography in Italy, which has struggled to assert itself internationally.⁷¹

According to Elena Re, Ghirri’s work was an attempt to reflect upon an existential state of being and his landscapes were meant to be an opportunity for viewers to recognize themselves and their own experiences within the landscape.⁷² He summarizes this situational discovery:

This seeing the landscape *as if it were the first and last time*, produces a feeling of belonging to every landscape in the world. It is a feeling [...] which reminds me of the natural act of “being in the world,” and that the landscape is not here where nature finishes and the artificial begins, but a zone of transition that cannot be geographically defined. It is more a place of our own time, a cipher of our own age.⁷³

⁷⁰ Filippo Zevi, ed., *Alinari: Photographers of Florence, 1852-1920* (London: Idea Editions & Alinari Edizioni in association with the Scottish Arts Council, 1978), 24.

⁷¹ Marina Spunta, “The New Italian Landscape: Between Ghirri’s Photography and Celati’s Fiction,” in *Translation Practices: Through Language to Culture* ed. Ashley Chantier and Carla Dente (New York: Rodopi, 2005), 224n.

⁷² Elena Re, ed., *Luigi Ghirri – Project Prints: An Adventure in Thinking and Looking*, trans. Simon Turner (Zurich: JRP|Ringier, 2012), 14.

⁷³ Ghirri, *Paesaggio italiano*, 18.

That “zone of transition” transcends any aesthetic or materialist concerns of the photograph, playing directly into the dematerialization of the material object that is central to Conceptual art. By doing this, Ghirri seeks to negotiate a spatial relationship between the viewer and the image.

In *Capri* (Fig. 25), a viewfinder appears before a vast expanse of sea and sky, pointing towards monolithic formations rising from the ocean. In this image, Ghirri quotes from the self-reflexive practices of Conceptual art, such as Giulio Paolini’s *Anna-logia [Anna-logy]* (Fig. 26). Paolini’s work consists of a photograph of himself from behind, handling another image of himself from behind, in which he is handling a blank canvas. This provides the effect of a perpetual repetition of forms, quoting from the phenomenon of an image infinitely reflected between two mirrors. With *Capri*, the viewer observes the photograph, but then can visualize him or herself as peering through the viewfinder, which places the viewer in *front* of the camera, not behind it. Thus the viewer simultaneously occupies two positions on either “side” of the photograph, effectively employing the dematerialization of the photograph itself.

Ghirri’s invitation to Basilico to partake in his collective project signals that Ghirri interpreted his works in a manner that he found to be compatible with his aims in reinterpreting the Italian landscape. Basilico’s general objectives align neatly with Ghirri’s: to represent the world beyond. Like Ghirri, Basilico’s work is an attempt to make connections between the photograph and a physical sense of place, and Basilico incorporates similar pictorial conventions to situate the viewer within the image. In *viale Fulvio Testi* (Fig. 27), Basilico allows the shadow from the building beyond the camera’s reach to fall within the confines of the image. He states,

When I photograph a building illuminated by the sun and there is an imposing black shadow in front of it, this suggests that there is another building behind me: a building that you can't see, but that is just as real and present as the one in the frame. These elements together - the light, the shadows, the backlight - reveal and "read" the modifications of the space, allowing us to understand reality better, even a reality that is not totally visible, but is there...⁷⁴

As in *Capri*, this immediately gives the viewer a sense of "entering" the image, and the uncanny feeling that there is a building physically situated *behind* the viewer, while simultaneously viewing the image as a concrete entity in *front* of him or her. While this type of device is not highly prevalent in Basilico's works, this indicates an effort to create an understanding of spatial relations and the viewer's position within.

However, Basilico did not fully subscribe to Ghirri's Conceptual philosophies, and while Ghirri attempts to recognize *himself* in the landscape, Basilico endeavors to convey the identity of the landscape. Valtorta states, "There is a great difference, in this respect, between two important Italian photographers like Luigi Ghirri and Gabriele Basilico. The aim of the former is to build a disquieting modern labyrinth of photographs which are fragments of reality, ironically and smilingly announcing the impossibility of representing the world. Basilico, instead, romantically attempts to *embrace* the world."⁷⁵ Basilico used photography as a tool, a device to use as comparison between the past and the present. He photographed the structures of the city in an attempt to confine them, to comprehend and record the reality of the city. Yet Basilico's photographs transcend

⁷⁴ Basilico, *Architettura*, 25. Translation by the author. Original text: "Quando fotografo un edificio illuminato dal sole e davanti c'è un'imponente ombra nera, questa fa capire che c'è un altro edificio alle mie spalle. Un edificio che non si vede, ma che è altrettanto concreto e presente quanto quello inquadrato. Questi elementi insieme, la luce, le ombre, il controluce, consentono di rilevare e "leggere" le modificazioni dello spazio, di capire meglio la realtà, anche quella che, pur non essendo visibile tuttavia c'è..."

⁷⁵ Valtorta, *L'esperienza dei luoghi*, 7.

simple documentation. Basilico's attempts to capture the city and its essence would be further developed by a new way of looking and seeing the landscape, which he discovered in his practices in a commission by the French government, the Mission Photographique.

CHAPTER IV

THE *MISSION PHOTOGRAPHIQUE*: LANDSCAPE AS “EXPERIENCE”

In the new landscape photography, Italian artists focused on the minutiae of the urban landscape, capturing details previously overlooked for their seemingly inconsequential nature. Mindful of the changing nature of the landscape and armed with photography’s documentary capabilities, these photographers discovered that photographs were useful “as opportunities for taking stock and as parameters to compare past and present.”⁷⁶ These photographic references to the built landscape were advantageous for furthering the objectives of local governmental and civic-minded institutions. City planning and urban-based organizations recognized that coupled with its documentary properties, photography could relay information to viewers in a multi-dimensional manner with its inherent subjectivity.

When Basilico’s *Milano. ritratti di fabbriche* was displayed for the first time at Milan’s Padiglione d’Arte Contemporanea in 1983, the photographs caught the attention of French critic Jean-François Chevrier, who would ultimately be responsible for including Basilico in the Mission Photographique de la DATAR.⁷⁷ The Mission Photographique was the first major institutional commission that Basilico participated in and it marked the beginning of a career replete with collaborations with such

⁷⁶ Calvenzi, “Landscape as necessity,” 249.

⁷⁷ DATAR is an acronym for the Délégation à l’Aménagement du Territoire et à l’Action Regionale [Delegation for Territorial Development and Regional Action]. It is currently known as the Délégation Interministérielle à l’Aménagement du Territoire et à l’Attractivité Regionale [Interministerial Delegation for Territorial Development and Regional Attraction]. For more on the origins of the Mission Photographique, see Raphaële Bertho, “Analyse de la Genese Institutionelle de la Mission Photographique de la DATAR,” in *Etablissement de la photographie dans le paysage culturel français (1969-1981)*, Paris: France (2008).

organizations. Basilico's critical investigation of the landscape was valuable to these institutions, who prized photography for its affective properties. This chapter begins with the premise that Basilico's works maintain an inherent subjectivity, which in large part is responsible for his inclusion in the new landscape photography. This subjectivity was appealing to public institutions, which is significant as it defines the role of the new landscape photography in public organizations. Basilico was a major contributor to the sector of works commissioned by public institutions, and it began with his participation in DATAR's Mission Photographique.

La Mission Photographique de la DATAR

Created in 1963 under French president Georges Pompidou, DATAR was a governmental organization that charted economic and urban development throughout the country, identifying problematic or imbalanced areas and working to effectively correct those areas through strategic planning.⁷⁸ France was experiencing a phenomenon known by contemporary planners as the "scattered city," which was defined by rapidly expanding building in a metropolitan area. In the early 1980s, DATAR felt that in order to effectively identify problematic areas, they needed to refine the methods used to represent the landscape. Prior to the adoption of photography in the new landscape tradition, these organizations relied predominantly on devices such as topographic maps

⁷⁸ Philippe Arbaïzar says, "DATAR provided more than reflection and incentive; its efficacy was backed by a budget." "La Mission Photographique de la DATAR (Délégation à l'Aménagement du Territoire et à l'Action Régionale) 1983-89" in *Premises: Invested Spaces in Visual Arts, Architecture, & Design from France: 1958-1998* by Bernard Blistène, Alison M. Gingeras, and A. Guiheux (New York: Guggenheim Museum Publications, 1999), 116.

and charts to quantitatively determine statistics such as population density. Basilico recalls,

To examine the problems and organize the photographic mission, DATAR periodically assembled planners, architects, geographers, artists, art historians, researchers and intellectuals. They brought a lot of issues to the table, primarily those related to the changes of the territory, its loss of coherence, its increasing fragmentation and unstoppable hybridization. But they also called into question the old categories of geography and in general all methods of representation - as it happens in urban planning - which was no longer considered sufficiently adequate to investigate reality and to report it back.”⁷⁹

To address this issue, DATAR established the Mission Photographique in 1984, which was co-coordinated by director Bernard Latarjet, a DATAR official, and photographer François Hers. In Latarjet’s own words, “There has been a reflection and awareness of the inadequacy and poor representation of the [French] territory... It is from this analysis that the mission was born.”⁸⁰ The Mission Photographique was originally intended to last one year and to employ the work of twelve photographers, who were given between six and twelve months to photograph the material. All told, between 1984 and 1988, twenty-nine photographers participated in the initiative. Of the photographers, the majority were French; Basilico was the only Italian photographer invited to participate. Other notable participants included the American photographers Lewis Baltz and Frank Gohlke, both of whom were represented in the *New Topographics* exhibition, which will be discussed

⁷⁹ Basilico, *Architettura*, 31. Translation by the author. Original text: “Per approfondire i problemi e organizzare la missione fotografica, la DATAR riuniva periodicamente pianificatori, architetti, geografi, artisti, storici dell’arte, ricercatori e intellettuali. Venivano messe sul tavolo moltissime questioni, principalmente quelle connesse alle modificazioni del territorio, alla sua perdita di coerenza, alla sua crescente frammentazione e inarrestabile ibridazione. Ma venivano messe in discussione anche le vecchie categorie della geografia e in generale tutti i metodi di rappresentazione - come accade in urbanistica del resto - , che si ritenevano non più sufficientemente adeguati a indagare la realtà e a renderne conto.”

⁸⁰ Bertho, “Analyse de la Genese,” 2. Translation by the author. Original text: “Il y a eu une réflexion et une prise de conscience sur l’insuffisance et la médiocrité des représentations du territoire. (...) C’est à partir de cette analyse qu’est née la mission.”

later in the chapter.⁸¹ The work of the first set of commissioned photographers was published in *Paysages, photographies, travaux en cours, 1984-1985 [Landscapes, Photographs, Work in Progress]*.⁸² DATAR provided suggestions for subject matter but invited the selected photographers to engage with their personal interests. Basilico's chosen subject matter was the coastline from Nord-Pas-de-Calais to Normandy.⁸³ In an article in *Abitare* magazine, (Fig. 28), Basilico demonstrates how he photographs the coastline with respect to the horizon, marking the focal points with a V. He composes the image so that the views of the ocean emerge between buildings, which guides the viewer's attention back towards the ocean. This has the result of flattening the perspective of the image, bringing the landscape and architecture into closer dialogue with each other.

“A Veritable Trend”: The New Landscape Photography

Basilico professed that in the early 1980s, architects, urban planners, and geographers recognized the value of photography in understanding the changes accompanying the arrival of a post-industrial society. When asked about the ensuing

⁸¹ The remaining participating photographers included Dominique Auerbacher, Bernard Birsinger, Alain Ceccaroli, Marc Deneyer, Raymond Depardon, Despatin and Gobeli, Robert Doisneau, Tom Drahos, Philippe Dufour, Gilbert Fastenaekens, Pierre de Fenoÿl, Jean-Louis Garnell, Albert Giordan, Yves Guillot, Werner Hannapel, François Hers, Joseph Koudelka, Suzanne Lafont, Christian Meynen, Christian Milovanoff, Vincent Monthiers, Richard Pare, Vincent Rabot, Sophie Ristelhueber, and Holger Trülzsch.

⁸² A second publication was issued in 1989 with the title *Paysages, Photographies, 1984-1988*, featuring works spanning the entirety of the project. In addition, two bulletins were printed to supplement the magazine *Photographies* in 1984.

⁸³ He had developed an interest in ports and harbors with a small commission from Naples; see the work *Napoli. Città di mare con porto*. In his autobiographical account, Basilico calls his project on ports a “rib” of the DATAR assignment, but the earliest photographs of ports in Naples date from 1982, before the Mission Photographique was established. His work on sea ports is collectively published in *Porti di Mare* (Udine: Art&, 1990).

consequences of this greater interest in the landscape, Basilico responded that first, “it gave rise to greater collaboration between photographers, architects, urban planners and specialists in other fields who were involved in interpreting the problems arising from urban change. Secondly, it contributed to the development and consolidation of a new language, of a veritable trend that we might call a new landscape photography.”⁸⁴ The new landscape photography is thus characterized in part by the relationships formed between photographers and public organizations that sponsored projects such as the Mission Photographique and its derivatives.

In large part, the incentive to use photography for these governmental establishments was based on the photograph’s subjectivity and the ability of the camera to relay a personal experience that reflects the cultural values of a nation. Bernard Attali of DATAR posed that,

More than simply cataloging, photography should consent to respond to the need to create an image of places and of aspects of our everyday life, not only as objects of ordinary value, but also as the underpinnings of cultural values. No doubt for the first time in history, transformations of space can no longer accord with a coherent and homogenous representation of the world. It is no longer possible therefore to restore to the landscape the cohesion that it has lost without radical cultural intervention. Re-creating the landscape means re-creating a culture of the landscape...⁸⁵

In this way, the officials of DATAR wanted to record what geographer Otto Schlüter defined in 1908 as the *kulturlandschaft*, or the cultural landscape. This contrasted from the *urlandschaft*, the original landscape, altered from changes introduced through human

⁸⁴ Angela Madiesani and Gabriele Basilico, eds., *Scattered City* (Paris: Le Point du Jour Éditeur, 2005), 11.

⁸⁵ Filippo Maggia and Gabriele Basilico, eds., *Gabriele Basilico: Cityscapes*, trans. Anne Rubin (London: Thames & Hudson, 1999), 373n.

activities.⁸⁶ Carl Sauer perpetuated the phrase in the 1920s throughout the United States with his study, “The Morphology of the Landscape,” expanding the definition of geography to understand the landscape as including “(1) the features of the natural area and (2) the forms superimposed on the physical landscape by the activities of man, the cultural landscape.”⁸⁷

Institutional Commissions: Beyond Documentary

Two major photographic campaigns prior to the Mission Photographique that inspired its formation were the Mission Héliographique in France of 1851 and the work of the Farm Security Administration (FSA) in the United States (1935-1942). The French campaign was undoubtedly groundbreaking at the time of its conception, utilizing newly-developed photographic techniques and materials that were evolving at a rapid pace. The Mission Héliographique, after which the Mission Photographique modeled its name, was formed by the *Commission des Monuments Historiques* and employed five photographers to compile an archival record of France’s architectural monuments as an aid to restoration work.⁸⁸ *Le Puy, cathédrale Notre-Dame : le cloître en restauration* (Fig. 29) presents a

⁸⁶ Preston E. James and Geoffrey J. Martin, *All Possible Worlds* (New York: John Wiley and Sons, 1981), 177.

⁸⁷ Carl O. Sauer, “Recent Developments in Cultural Geography,” in E. C. Hayes, ed., *Recent Developments in the Social Sciences* (Philadelphia: J.B. Lippincott, 1927), 186-187. Originally cited in James and Martin, *All Possible Worlds*, 321.

⁸⁸ A comprehensive introduction to the Mission Héliographique can be found in Joel A. Herschman and William W. Clark’s catalogue, *Un voyage héliographique à faire. The Mission of 1851: The First photographic Survey of Historical Monuments in France* (1981) for the exhibition of the same name at the Godwin-Ternbach Museum at Queens College, New York. For a discussion of the Mission Héliographique in the context of the French government’s protection of its architectural patrimony, see M. Christine Boyer’s “*La Mission Héliographique: Architectural Photography, Collective Memory and the Patrimony of France, 1851*” in *Picturing Place: Photography and the Geographical Imagination*, ed. Joan M. Schwartz and James R. Ryan (New York: I. B. Tauris, 2003).

cloister of the Cathedral of Notre Dame, Le Puy taken during the Mission Héliographique. The photograph was taken from the center of the courtyard, providing a view that is aligned with the angles of the building. This photograph of the interior provides magnificent detail of the façade's stonework, which has already undergone the first stages of restoration. Monuments were selected for the Mission photographers based on their restorative status; many had already begun or were slated to start restoration around 1851, the year of the project. The detail in the photograph attests to the Mission Héliographique's interest in providing a photographic record of the subject. Unlike its later counterpart, the Mission Héliographique sought to compile a purely factual visual record of its subjects.

The objectives of the FSA photography program were much more closely aligned to those of the Mission Photographique than the Mission Héliographique. The Great Depression had prompted the formation of this project, led by Roy Stryker, which was formed to document the lives of poor migrant farmers, especially in the Midwest, with the intention of aiding social reformist agendas. Many of the photographs resulting from the project are figurative, consisting of portraits and images of people in quotidian surroundings, such as Dorothea Lange's iconic *Migrant Mother* (1936). Yet there are also images such as Walker Evans' "Roadside Store, vicinity Selma, Alabama" (Fig. 30), which recall Basilico's architectural photographs. Like the Mission Photographique, the objectives of the FSA were to illuminate aspects of the current human condition, namely where and how people live. While the FSA project sought to compile a documented archive of living conditions during the Great Depression, there was greater focus on the plight of the human condition. The project sought to become an agent for change in social

reform as opposed to the Mission Photographique's ambitions to support urban development and the reception of photography as an art form.

As regards the Mission Photographique, the Mission Héliographique and the FSA program were chiefly significant for establishing the precedent of a working relationship between photographers and public municipalities. This type of collaborative tradition in Italy can be traced back to 1966. Maria Antonella Pelizzari recognizes Paolo Monti, who has been credited as a precursor of the approach to the new landscape, as also contributing to the relationship of photography with architectural and environmental surveys, beginning in Bologna.⁸⁹ Over the next two decades Monti would assist in the censuses of Italy's historic areas, establishing the foundations for effective cooperation with public agencies in Italy and supporting communal responsibility for the historic preservation of the city.

Landscape as Experience

For institutions to validate their work with regional planning and the environment to the public, they needed to create emotional participation for the public, and they recognized that this engagement was possible through the subjective nature of photography. Organizations appear to have embraced of the subjectivity of the photograph under the manifestation of its artistic nature. Part of the lure of hiring artists for the Mission Photographique was that DATAR was looking to create a *new* vision of the landscape, one that dethroned the traditional or cliché views of the picturesque landscape. (See Fig. 1-2 for examples.) Artists provided a personal interpretation of the

⁸⁹ The photographs were displayed in an exhibition titled *Bologna Centro Storico*, see the catalogue with the same name (Bologna: Alfa, 1970).

landscape and their relationship with it. Hers and Latarjet recognized that photography was more than a “simple recording device,” and asserted that artists “undoubtedly remain the only ones to give life and meaning to this reality, with which we maintain an increasingly abstract relationship, the only ones to formulate the meaning of our relationship with the world and our future with the clarity and boundless complexity of symbolic expression.”⁹⁰ The prefatory text in *Paysages, Photographies, Travaux en cours 1984/1985* contained this statement by Hers and Latarjet: “Faced with the questions put and with the resources made available by DATAR, we insisted that photographers prepare a personal project. This requirement has formed the essential selection criteria for the teams selected. For us, a project means not only an idea of plastic interpretation of a given theme, but above all the expression of a *personal experience* of the landscape, of a point of view, and of a subject.”⁹¹ In addition to the informative rendering of the landscape, Latarjet and Hers solicited this qualitative method of representing the landscape; namely, capturing the experience of the landscape. For photographers adopting the landscape as their subject matter, research extended beyond merely documenting the physical changes in the landscape to discovering “an invention, a way of looking, a constructed and collectively nourished *image*.”⁹²

By choosing their subject matter and having been granted the freedom to photograph within their own constraints, the Mission Photographique photographers were able to convey the “experience” of the landscape through a multitude of ways. Despatin

⁹⁰ *Le Débat* 60 (1990), 301. Cited in Arbaizar, “La Mission Photographique,” 117.

⁹¹ La mission photographique de la DATAR, *Paysages, Photographies, Travaux en cours 1984/1985* (France: Hazan, 1985), 449 (emphasis added).

⁹² Frits Gierstberg, ed., *SubUrban Options*, published in conjunction with the exhibition of the same name, shown at the Nederlands Foto Instituut (Rotterdam: Nederlands Foto Instituut, 1998), 7.

and Gobeli's submitted a series of human portraits, providing a concrete image of the French citizens who lived and worked in the land (Fig. 31-32). Giordan's new commercial spaces investigated the role of consumerism and economic excess on the development of France, enlarging manufacturing labels and brand advertising to the point of abstraction (Fig. 33). How did Basilico convey his personal experience of the landscape through photography? As he explains,

Sometimes when I am thinking about my work and the movements I make in relation to the space, what comes to mind is an animal with nose to the ground, sniffing, looking for the right path. This is very instinctive, but for me it's just as important to speak about measure, in the sense of looking for a measure, a distance, some balance between myself and what I have before me. When I find myself in a place I don't know, I need to position myself, to take measurements, establish a relationship between myself and the space. It's a bit like what a tailor does when he tries to adapt his own style to the shape of a body. Or like a doctor who has to observe before a diagnosis can be made, in other words use his direct experience and what he remembers from other bodies.⁹³

Basilico infused his landscape photography with an instinctive awareness of space and his own relationship with it.

In this sense, Basilico positions himself in opposition to one of the most instantly recognizable influences on his photographs of industrial architecture, the German photographer duo Hilla and Bernd Becher (b. 1934, 1931-2007). The Bechers claim complete anonymity in their images through what they established as the most discernable aspect of their photography: their method of display using ordered typologies. These neatly patterned grids of photographs served as an organized, systematic form of representation. They categorized the subjects of their photographs according to function, material, and "regional idiosyncrasies... in order to highlight formal/aesthetic differences

⁹³ Madesani and Gabriele Basilico, eds., *Scattered City*, 14.

and emphasize the stylistic diversity of industrial architecture, a quality that until then had gone unnoticed.”⁹⁴ The buildings in the individual photos are addressed frontally, environmental context is eliminated, and the structures are framed in such a way that they appear to occupy the same scale, regardless of size in reality.

The Bechers’ typology *Winding Towers* from 1966-1997 (Fig. 34) consists of nine images of the winding tower, a structure used in mining coal. What is most striking is the repetition and visual similarity of the forms. Above all, the Bechers were initially drawn to a purely formal quality, the profile of the industrial structures that comprised their work. The buildings are recorded frontally and are all rendered in the same scale. When the photographs of the winding towers are displayed in such close proximity to each other, the powerful vertical thrust upward of the rectangular elements coupled with a strong diagonal element and round silhouette are the properties that become most apparent. The Bechers’ nine distinct images, when grouped together as a typology, become considered not individually, but as a whole with a pattern of repeating parts. The lack of informational context results in the creation of objects without identity; the structures are anonymous. There is no evidence of the name or location of the building, the date of the photo or the architectural construction.⁹⁵ Curiously, the description that the Bechers initially gave to the architecture in their photographs was “anonymous

⁹⁴ Susanne Lange, *Bernd and Hilla Becher: Life and Work*, Trans. Jeremy Gaines (Cambridge: The MIT Press, 2007), 9.

⁹⁵ This practice can be attributed to the Minimalist movement, in which paintings and sculpture were generally designated as having visual austerity, an emphasis on geometric forms, a reduction of figurative and narrative devices, and the removal of “subjectivity.” A cohesive definition of Minimalism has not been achieved, and scholars offer various interpretations and parameters for the movement. For a broad overview, James Meyer offers a polemical look at Minimalist discourse, interpreting the various practices in a “dynamic” field that intersect yet take radical departures from the rule. James Meyer, *Minimalism: Art and Polemics in the Sixties* (New Haven and London: Yale University Press, 2001).

sculptures.” With the elimination of subjectivity, narrative, and extraneous context, the Bechers’ typologies become reduced to pure form, warranting their distinctions as sculptural. According to Sarah James, “Above all else, the photographic world of the Bechers is committed to *objectivity*. Their consistent, arguably impossible, aim has been to evacuate their own subjectivity from the work, to remove themselves as expressive agents as much as is humanly possible from the photographic act.”⁹⁶ However, it was nearly impossible to actually completely eliminate subjectivity from the work.

Basilico’s *Gasometri*, included in *Viaggio in Italia*, deliberately invokes the gasometer typologies assembled by the Bechers (Fig. 35-36).⁹⁷ Both artists eliminate unwarranted context from the photograph, placing the visual weight squarely on the industrial structure within. Like the Bechers, Basilico captures a neutral recording of the exterior without any extraneous human activity. But it quickly becomes apparent that Basilico’s photograph is not as narrowly constructed; the addition of nearby gasometers, power lines, and even clouds in the sky add visual encumbrances to the pure form of the gasometer. A pure comparison is also only possible by the extraction of a single image from the Bechers’ typology, which was never their intention.

What Basilico took from the Bechers was not their unwavering objectivity. Basilico recalls that immediately, “I was seduced by the way their terse, head-on language described industrial buildings, their systematic process of cataloging, the consistency and serial nature of their typology, like an enormous document of collective

⁹⁶ Sarah E. James, “Subject, Object, Mimesis: The aesthetic world of the Bechers’ photography” in Diarmuid Costello and Margaret Iversen, eds. *Photography After Conceptual Art* (Malden, MA: Wiley-Blackwell, 2010), 51.

⁹⁷ A gasometer is a tank used to store town gas, made from coal, found predominantly in European countries. As natural gas became the preferred energy source in the second half of the twentieth century, gasometers fell out of use.

identity, a strenuous piece of work that succeeded in restoring aesthetic dignity to the world of industrial production.”⁹⁸ For Basilico, the Bechers’ taxonomic method was “a way of observing unknown fragments of my native city, and also a way to put everything on the same level; to propose, by means of photographs, a democratic “iconi-city” (as Luigi Ghirri described it).”⁹⁹ Ghirri’s phrase “iconi-city” on one hand is adapted from the term iconicity, referring to Charles Peirce’s relationship of signs to their meaning. In photography, iconicity refers simply to the analogic reproduction of the object on a two-dimensional surface. Ghirri’s direct emphasis on the word “city” which is embedded in the longer term, likely refers to the icons of the city, the urban applications of the semiotics in the works of the artists mentioned.

Despite the visual similarities in the work of Basilico and the Bechers, there is a fundamental difference in the way that the works of the two were intended to be received. Francesco Bonami states, “Basilico has never accepted the transformation of the image content into a signifier, in the manner of the German photographers...”¹⁰⁰ By completely decontextualizing their images, the Bechers transform the image into a pure object, eliminating context, meaning, and narrative.¹⁰¹ While the Bechers remove identifying documentation and render their structures anonymous, Basilico’s industrial buildings

⁹⁸ Madesani and Gabriele Basilico, eds., *Scattered City*, 11.

⁹⁹ Gabriele Basilico, “Common Pavilions,” *Domus* 962 (2012): 119.

¹⁰⁰ Bonami, *Gabriele Basilico*, 9.

¹⁰¹ Though this was their intention, it was never possible for this to be fully realized. Anne Rorimer states, “Not purporting to pass judgment or deliver conclusive truths, the Bechers’ photographs purposefully drain picturesque content and social commentary from images of industrial monuments that do not deliver information beyond the intricacies and eccentricities of their formal and functional qualities. But in its demand for the meeting of the objective and the aesthetic, the work of the Bechers implicitly takes a political stance.” *New Art in the 60s and 70s: Redefining Reality*, (New York: Thames and Hudson Inc., 2001), 24.

retain a robust sense of identity, as well as a more intimate rendering that is recognized by Valtorta: “Despite being catalogued by a method similar to the Bechers’ and having been emphasized as important entities in a landscape... Basilico’s factories are nonetheless different: far from being sculptures, they are rather tender, emotionally experienced animated beings. They are true yet slightly romantic portraits, taken in the wind, as the author wishes to stress.”¹⁰²

Landscape photography put forth by American artists was a reaction to the same economic conditions experienced by Basilico and his Italian contemporaries, and the American artists also tried to eliminate subjectivity from their works. Under curator William Jenkins at the George Eastman House in New York, *New Topographics Photographs of a Man-Altered Landscape* (1975) highlighted a turning point in American landscape photography, engaging less with the natural grandeur of the American landscape and more with the intrusive and overpowering impact of man on the environment. These photographs visually described a phenomenon that spread throughout America (and Europe) of the detrimental effects of industry, mass-production, and cultural decline throughout the landscape. Lewis Baltz (b. 1945) displayed a series of photographs titled “The New Industrial Parks near Irvine, California” in the *New Topographics* exhibition. This series was “composed of elegant, Bauhaus-style buildings, off-street parking, hidden loading docks, sidewalks and landscaping – everything belonging to an apartment complex except the people.”¹⁰³ These elements comprised what Baltz termed the “sub-architecture” of the community – not the traditionally

¹⁰² Valtorta, *L’esperienza dei luoghi*, 7.

¹⁰³ Jeff Rian, *Lewis Baltz* (New York: Phaidon Press Inc., 2001), 9.

significant architectural structures chosen to represent the community, but the less familiar and less romantic elements of the modern city, such as tract houses and industrial parks. Baltz labeled his process “determinist,” through which he performed a “critical analysis of current conditions led to subject and attitude, and purged them of sentimentality and subjectivity.”¹⁰⁴ However, these attempts to rid his works completely of subjectivity ultimately proved unfeasible.¹⁰⁵ In his black-and-white image *East Wall, Western Carpet Mills, 1231 Warner, Tustin* (Fig. 25), a low-rising, nondescript structure appears as a simple form, situated in a field of low grasses and little else besides power lines in the distant horizon. Information providing clues to a temporal or spatial identity is absent; the structure is completely anonymous to the viewer. Yet, Baltz’s commentary on the impact of man on the natural environment is evident with the visual obstruction of the horizon in the photograph. The view of the landscape is blocked, rather unapologetically, by the unyielding structure. This allowed Baltz to draw attention to larger social patterns and problems, including “community politics, styles of representation and the effects of new technologies on the subsequent decades of growth.”¹⁰⁶ Similarly, Basilico’s choice of structure and the manner in which it is depicted, eliminating superfluous context, such as cars, people, and environment, draws attention to the economic situation of the region. However, Basilico distances himself

¹⁰⁴ Britt Salvesen, “New Topographics,” in *New Topographics* (Copublished by Steidl Publishers (Göttingen, Germany) and Center for Creative Photography (University of Arizona) in cooperation with George Eastman House (Rochester, NY), 2010), 19.

¹⁰⁵ See Greg Foster-Rice’s interpretation of Baltz’s commentary on Robert Adams’ *The New West*, in which he appears to contradict the notion of “coolly distant observers of, rather than engaged commentators on, contemporary social and political events.” “Systems Everywhere:” *New Topographics and the Art of the 1970s*,” in *Reframing the New Topographics*, ed. Greg Foster-Rice and John Rohrbach (Chicago: The Center for American Places at Columbia College Chicago, 2010), 48.

¹⁰⁶ Rian, *Lewis Baltz*, 15.

from Baltz's cold, "objective" views. Basilico muses, "Perhaps my attempts to attain familiarity, or the anthropomorphic identification that it seems to me I sometimes reach in the landscape form, make it possible to judge my work as if it contained sympathy and indulgence. Perhaps this makes one interpret my action as a sort of "aesthetic return.""¹⁰⁷

La Lentezza dello Sguardo: A New Way of Seeing

During his commission for the Mission Photographique, Basilico developed an artistic process that would perpetually influence his photographic works. He discovered what he termed "*la lentezza dello sguardo*," which roughly translates as "the slowness of looking" or "the slowness of the gaze." Basilico explains,

To slow down vision was for me a small revolution in the way of seeing and even a return to the past, to when photographers, from technical necessity, used slow film and large cameras with tripods. They could represent the world only in a static manner. But this 'slowness of the look', attuned to the photography of places, became for me a lot more: it is an existential and 'philosophical' attitude through which to try to find a possible 'sense' in the external world.¹⁰⁸

With the recognition of the existential and phenomenological connection with the landscape that Basilico sought, he thus acknowledged that his objective lay beyond simply documenting the physical changes of the environment. For Basilico, finding a more appropriate method for his photography was necessitated by finding that personal, intimate connection to the subject matter. He realized, "the exploration of a city involves a series of experiences, emotions and thoughts, anxiety and happiness, spread over a

¹⁰⁷ Gabriele Basilico, "Sulla fotografia di architettura/On architectural photography," *Domus* 762 (1994): 84.

¹⁰⁸ *Gabriele Basilico Work Book 1969-2006* (Stockport, England: Dewi Lewis Publishing, 2006), n.p.

fairly long period of waiting. Waiting for that brief, or perhaps not so brief, moment when the nature of the city reveals itself, when it becomes more accessible.”¹⁰⁹

A comparison of images taken immediately prior to and during the DATAR project demonstrates the profound changes that occurred in Basilico’s photography during his work for the Mission Photographique. His images can essentially be categorized into two types: those that focus on individual structures, much like his earlier images but with considerably more context, and those that are evocative of aerial photographs, encompassing multiple neighborhoods or landforms within a single frame.

Ault (Fig. 38) is an example of the former. A business distinguished by a signboard reading “A LA TENTATION” is situated at the end of a row of buildings; the expanse of the ocean peeks through a break between buildings. This image in particular provides a clear juxtaposition of Basilico’s traditional architectural subjects and the emphasis on *le bord de mer*. The ocean is as much of a focus of the photograph as the architectural structures, even labeled by Basilico as the “protagonist” of the image, and the relationship between the natural and built environments begins to emerge.¹¹⁰ While the architecture remains a prominent figure in the image, the *lentezza dello sguardo* allowed Basilico to step back and consider alternatives to architecture, namely, the spaces between them. As in many of his other photographs, Basilico includes the telephone wires and electric poles that signify modern communication in this image, as well as glimpses of the façades of neighboring buildings, suggesting a relationship between the focus of the image and its context.

¹⁰⁹ Maggia, *Cityscapes*, 370.

¹¹⁰ Pierre Alain Croset, “Fotografia e paesaggio: conversazione con Gabriele Basilico,” *Casabella* 53 (1989): 52.

On the other hand, *Le Tréport Mers-le-Bains* (Fig. 39) is demonstrative of Basilico's physical distancing from the subject matter. The composition is nearly halved horizontally, divided between white-capped ocean water and the architectural structures lining its shores. The photograph is visually divided by the form of a bridge stretching from the left side of the frame to the curving shore on the right. The urban structures that once filled the entirety of Basilico's images reside below the bridge. The juxtaposition between these structures and the wind-swept ocean behind them correlates directly to the objectives of the DATAR project: understanding the environmental ramifications of economic and infrastructural action. The distance between viewer and scene, for which Basilico's new *lentezza dello sguardo* was responsible, removes the immediacy of occupying an architectural space, positioning the viewer as an onlooker rather than a direct participant. Boeri suggests that Basilico shares

...how [the buildings] were built and by whom, with what expectations and interests; who lives in them and how, who treads on their soil, who walks around their perimeters or merely includes them in the flow of their daily perceptions. In this way every one of Basilico's images becomes a key to placidly entering a world full of signs: the breached curb of the sidewalk, the horizon invaded by electrical poles, the slightly tilted sign-post, the scratched-up enclosure wall. Hints of ways of life and environments that we are finally able to picture, because we can finally see the scene and can register its traces, almost by touch.¹¹¹

Thus, Basilico's camera gives life to the "banal" or mundane aspects of city life that can, according to Boeri, provide an untapped spring of information about the city's inhabitants. The panoramic landscape photographs retreat from the portraitist focus on singular buildings, but taken comprehensively, these two distinct types of photographs aid in conveying the essence of the city. The two types of photographs work in tandem to

¹¹¹ Gabriele Basilico and Stefano Boeri, *Italy: Cross Sections of a Country* (Udine: Art&, 1998), 22.

create an overall portrait of the city, transferring the emotional intimacy of singular portraits to the city as a whole. By ruminating on his relationship to his physical surroundings, Basilico sanctioned the recognition of other relationships within the frame; part of this was accomplished by examining the spaces between architecture in addition to the structures themselves.

Conclusion

Following the Mission Photographique, Basilico's career prospered and became filled with public commissions, particularly with regional Italian governments, including Trieste, Genoa, and Perugia. His work in Milan would continue throughout his career, both in commissioned work, with Achille Sacconi with the Project for Architectural and Environmental Assets, and private work, such as *Milano senza confine* in 1998. In 1990 Basilico visited Berlin following the fall of the Berlin Wall, and traveled to Beirut the following year. There, he was commissioned to photograph the city following the cessation of the 15-year Lebanese civil war. His haunting photographs remain a testament to his predilection for architectural structures in a state of deterioration and transition. In 1996, Basilico received the distinguished Osella d'Oro at the Venice Biennale. He remains lauded as one of the most significant photographers of his age, and as evidenced by the continuing publication of books and articles featuring Basilico after his 2013 death, he will be continue to be studied as a vital contributor to the history of photography.

APPENDIX

FIGURES



*Edifici centrali destinati ad abitazioni ed attività terziarie nel tardo Ottocento, nel periodo tra le due guerre, negli anni '50.
Nella pagina a fronte: non sempre si può leggere dietro alle facciate residenziali la diffusa trasformazione degli alloggi in uffici.*

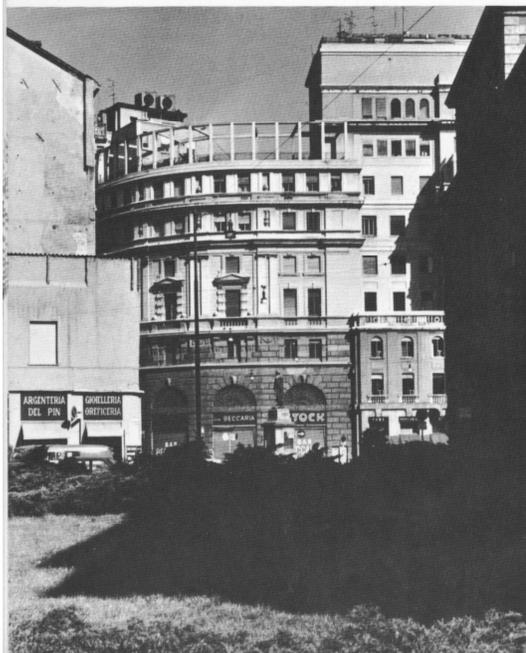


Figure 1. Gabriele Basilico, A page from *Urbanistica* 67/68, 1978



Figure 2. Vincenzo Castella, *C.T.O. #14n, Torino* [*C.T.O. #14n, Turin*], lifochrome print in vacuum plexiglass, 2001



Figure 3. Guido Guidi, *Marghera*, chromogenic print, 1996

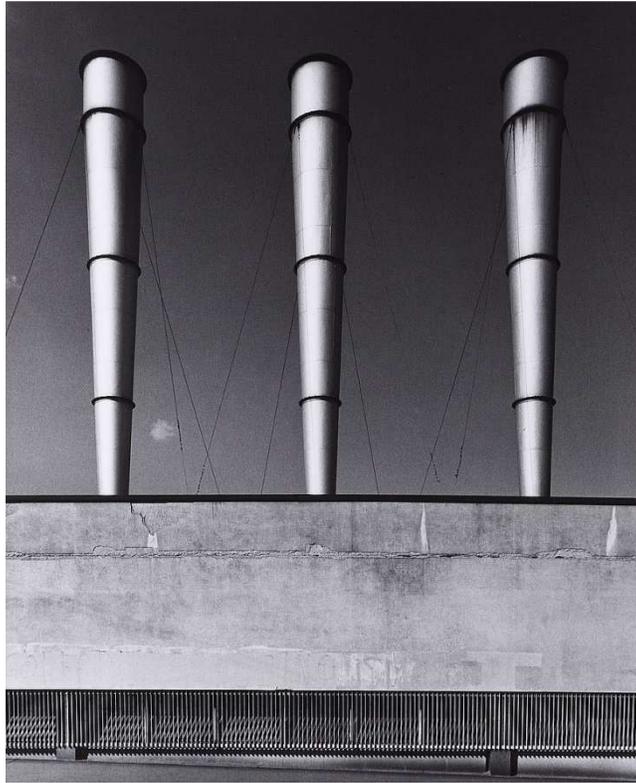


Figure 4. Gabriele Basilico, via *Giuseppe Ferrari*, From *Milano. ritratti di fabbriche* [*Milan Portraits of Factories*], gelatin silver print, 1978-1980



Figure 5. Gabriele Basilico, *via Giuseppe Ripamonti*, From *Milano. ritratti di fabbriche* [*Milan Portraits of Factories*], gelatin silver print, 1978-1980



Figure 6. Gabriele Basilico, *[Untitled]*, From *Dancing in Emilia*, gelatin silver print, 1978



Figure 7. Gabriele Basilico, *via Barletta*, From *Milano. ritratti di fabbriche* [*Milan Portraits of Factories*], gelatin silver print, 1978-1980

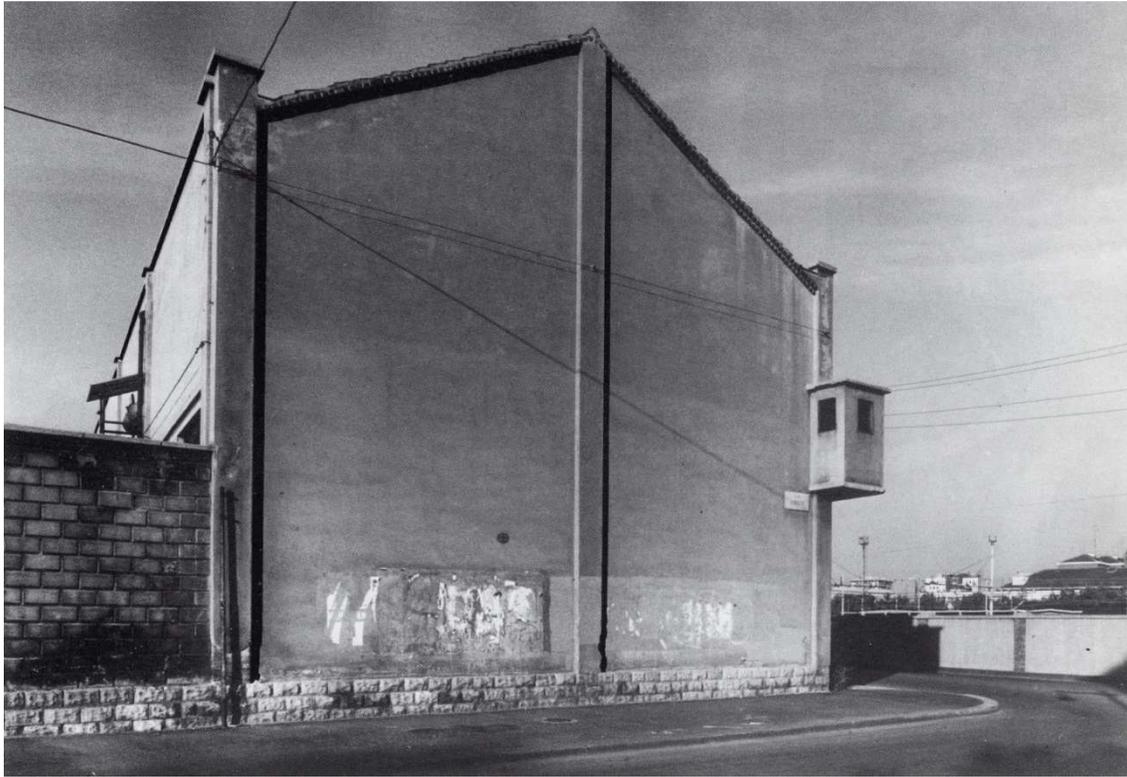


Figure 8. Gabriele Basilico, *via Chiese*, From *Milano. ritratti di fabbriche* [*Milan Portraits of Factories*], gelatin silver print, 1978-1980



Figure 9. Gabriele Basilico, *[Untitled]*, From *Dancing in Emilia*, gelatin silver print, 1978



Figure 10. Gabriele Basilico, *[Untitled]*, From *Dancing in Emilia*, gelatin silver print, 1978



Figure 11. Gianni Berengo Gardin, *Molise*, photograph, 1969



Figure 12. Gabriele Basilico, *Quartiere Matteotti*, gelatin silver print, 1976



Figure 13. Gabriele Basilico, *Quartiere Matteotti*, gelatin silver print, 1976



Figure 14. Gianni Leone, *Giardino*, From *Viaggio in Italia*, gelatin silver print, 1980-1984



Figure 15. *Vittore Fossati, Santo stefano Belbo, Cuneo, From Viaggio in Italia,*
Chromogenic print, 1983



Figure 16. Claude Nori, *Capri*, From *Viaggio in Italia*, gelatin silver print, 1983



Figure 17. Olivio Barbieri, *Ferrara*, From *Viaggio in Italia*, Chromogenic print, 1981

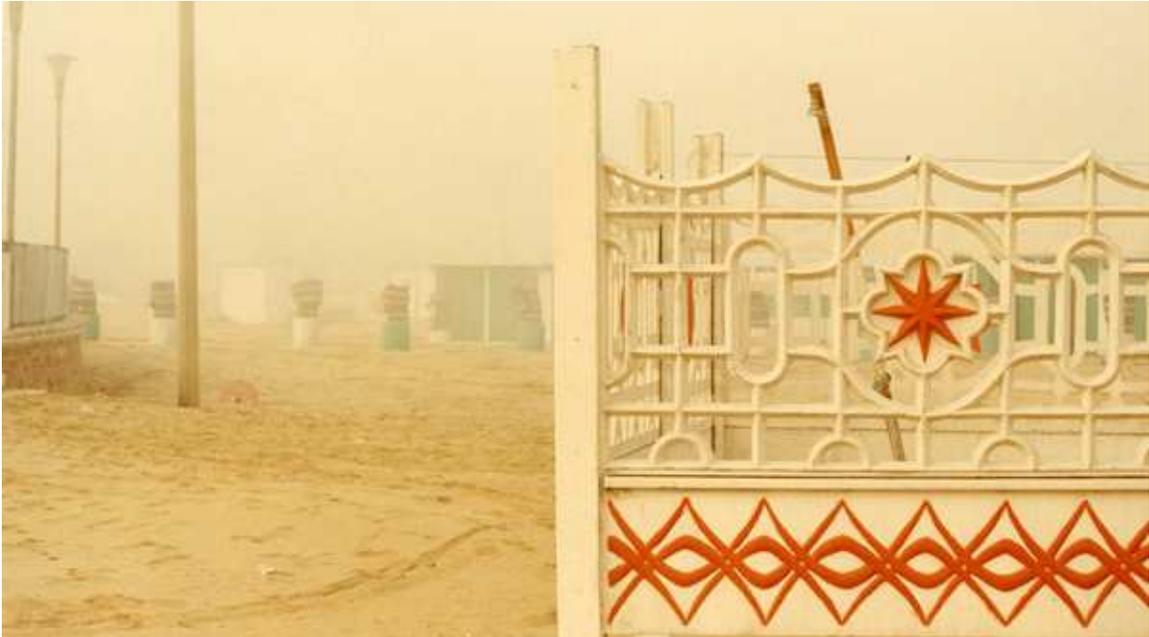


Figure 18. Vincenzo Castella, *Rimini*, From *Viaggio in Italia*, Chromogenic print, 1981



Figure 19. Gabriele Basilico, *Nave*, gelatin silver print, 1982



Figure 20. Luigi Ghirri, *Verso Lagosanto*, From *Il profilo delle nuvole*, Chromogenic print, 1987



Figure 21. Luigi Ghirri, *Alpe di Siusi*, From *Viaggio in Italia*, Chromogenic print, 1979

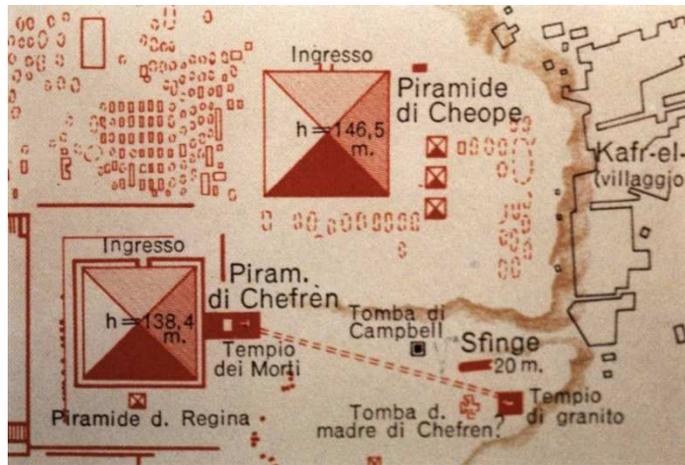


Figure 22. Luigi Ghirri, Images from *Atlante*, Photographs, 1973



Figure 23. Fratelli Alinari, *Panoramic view of the Cappuccini Convent*, photograph, c.

1890



Figure 24. Fratelli Alinari, *Holiday makers at Bocca di Magra*, photograph, 1915-1920



Figure 25. Luigi Ghirri, *Capri*, From *Viaggio in italia*, Chromogenic print, 1982



Figure 26. Giulio Paolini, *Anna-logia [Ana-logy]*, gelatin silver emulsion on canvas with monofilament, three parts, 1966



Figure 27. Gabriele Basilico, *Viale Fulvio Testi*, From *Milano. ritratti di fabbriche*, gelatin silver print, 1978-1980

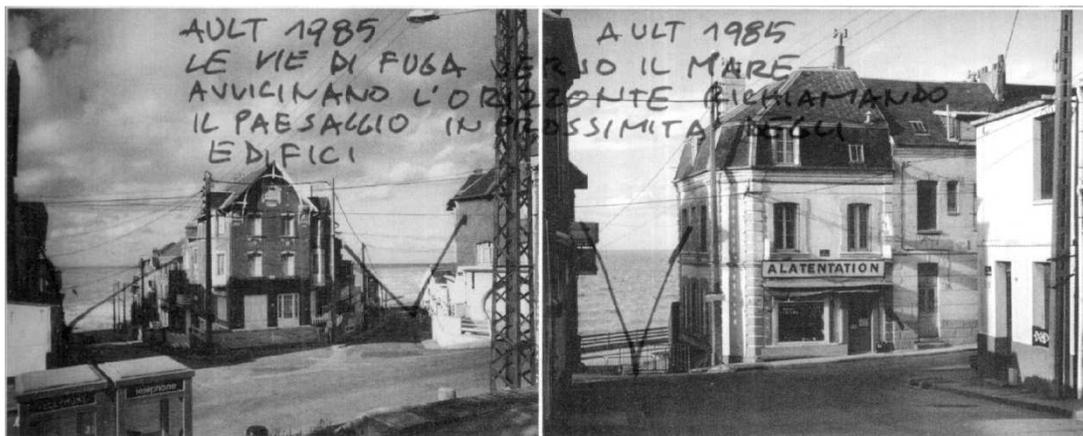


Figure 28. Illustration in Gabriele Basilico’s “Corsi di fotografia: quinta lezione. Il paesaggio in trasformazione./Photography Programme: Lesson Five. Changing Landscape” in *Abitare* 491 (2009): 35.



Figure 29. Gustave Le Gray and/or Mestral, *Le Puy, cathédrale Notre-Dame : le cloître en restauration*, Salt print from paper negative, 1851



Figure 30. Walker Evans, *Roadside Store, vicinity Selma, Alabama*, gelatin silver print, 1935



Figure 31. Despatin and Gobeli, *[Untitled]*, From “Portraits de Français”, Photograph, c.

1984



Figure 32. Despatin and Gobeli, [*Untitled*], From “Portraits de Français”, Photograph, c.

1984

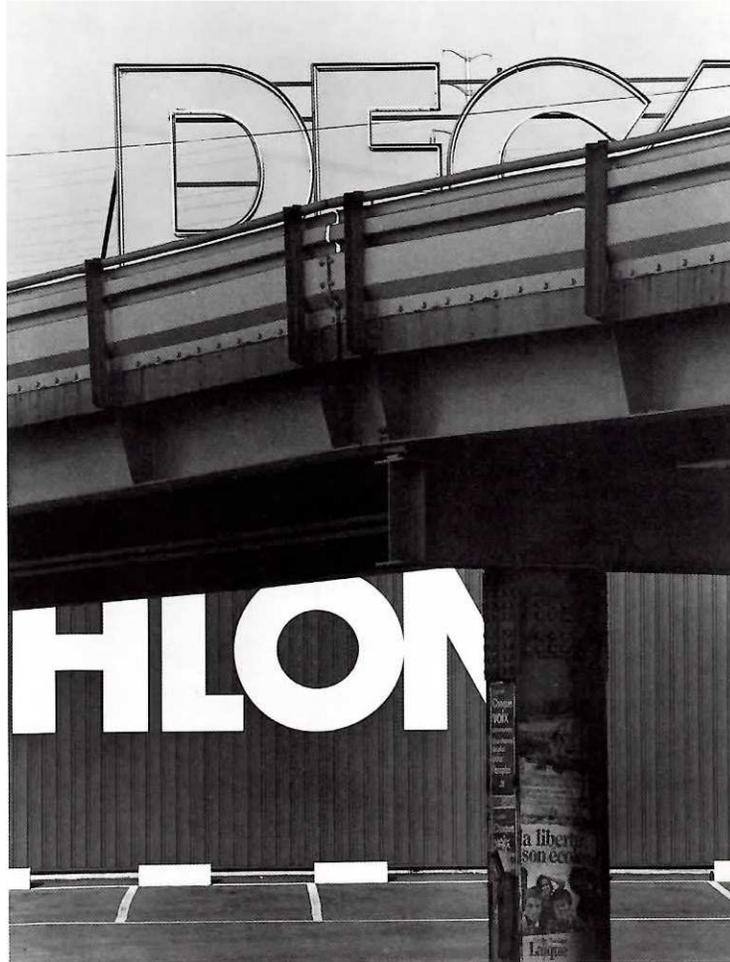


Figure 33. Albert Giordan, *[Untitled]*, From “Montages effectués à partir de photographies réalisées à Nîmes, Marseille, Nice, Toulon, Aix-en-Provence, Antibes, Lyon, Toulouse, Créteil, Rouen, Dieppe, etc”, Photograph , c. 1984

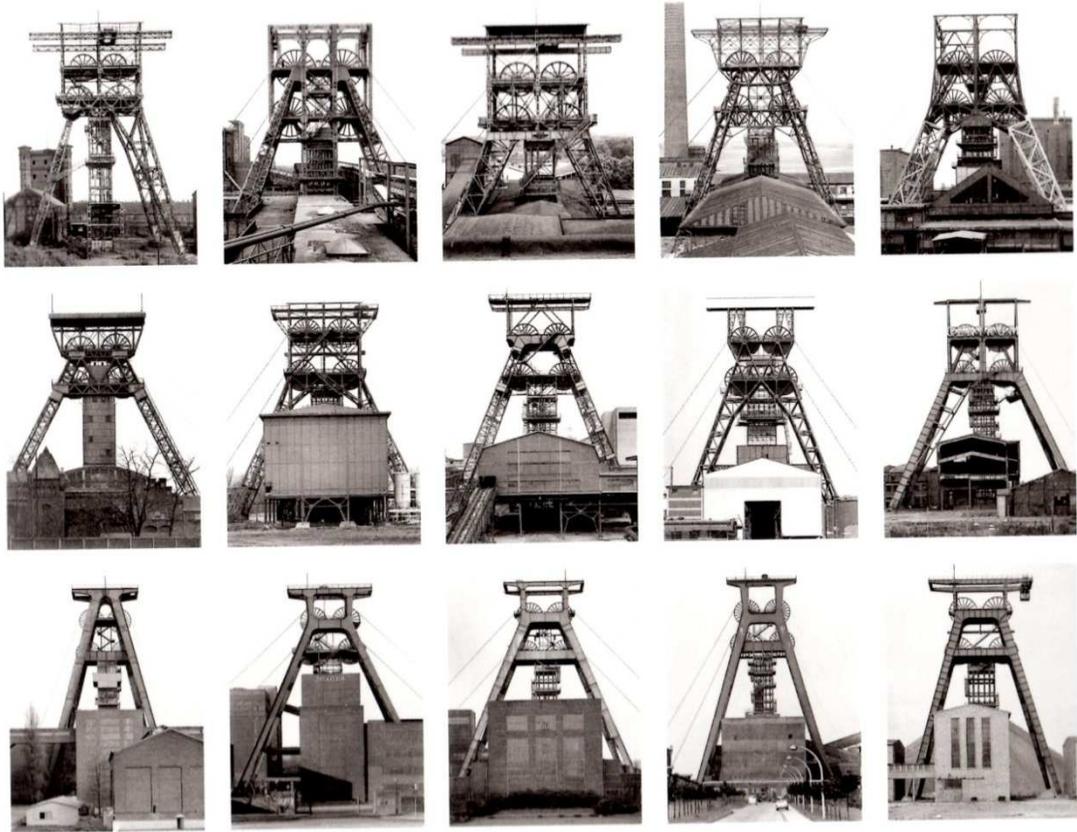


Figure 34. Bernd and Hilla Becher, *Winding Towers*, 15 gelatin silver prints, 1966-1997



Figure 35. Gabriele Basilico, *Gasometri*, gelatin silver print, 1979

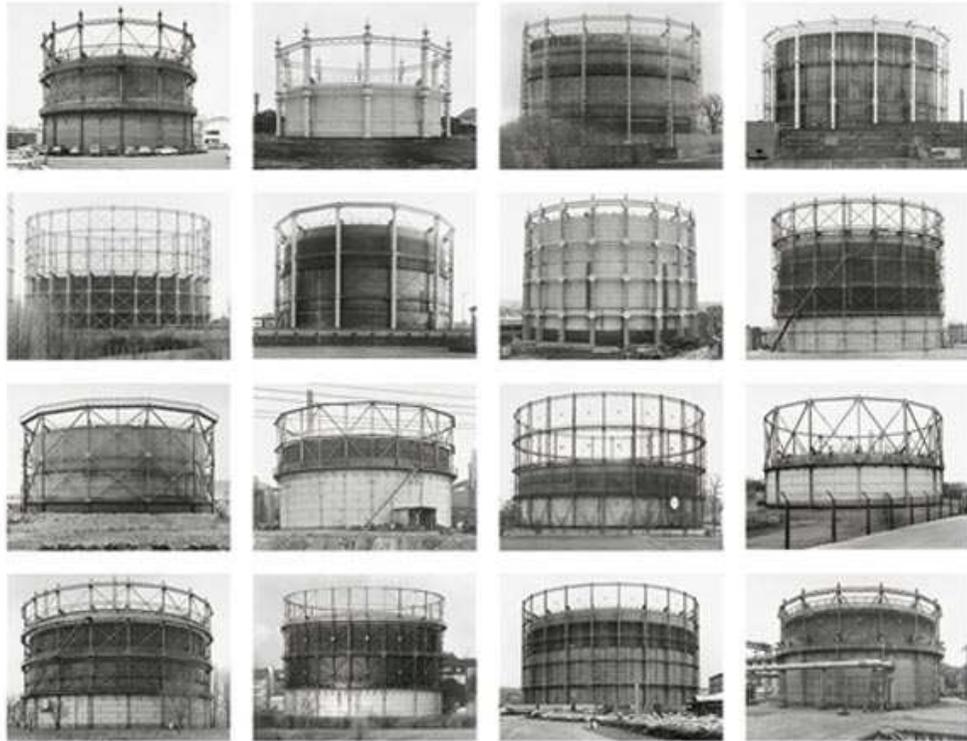


Figure 36. Bernd and Hilla Becher, *Gas Holders; Germany, Britain and France, 16 gelatin silver prints, 1963-1997*



Figure 37. Lewis Baltz, *East Wall, Western Carpet Mills, 1231 Warner, Tustin*, From “The New Industrial Parks near Irvine, California”, gelatin silver print, 1974



Figure 38. Gabriele Basilico, *Ault*, gelatin silver print, 1985



Figure 39. Gabriele Basilico, *Le Tréport Mers-le-Bains*, gelatin silver print, 1985

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