

Claudia Cardinale Alberto Moravia

Dialogue & photographs reloaded



PHOTOLOGY ONLINE GALLERY

Press release

Claudia Cardinale Alberto Moravia

Dialogue & photographs reloaded

Photology, for the 20th anniversary of the launch of the limited edition of “Claudia Cardinale Alberto Moravia. Dialogue & photographs”, is particularly proud to present a new online exhibition featuring rare copies of the book and vintage photographs for sale



**Claudia Cardinale Alberto Moravia
Dialogue & photographs**

Photology Edition © 2003
Interview by Alberto Moravia & Claudia Cardinale was first
published in 1962 by Leric Editore.
Courtesy Fondo Moravia © 2003

Photology Online Gallery

4 sept > 3 dec 2023



Claudia Cardinale Alberto Moravia.
Dialogue and photographs.
Photology Milano opening, 2003.
Photograph © Aldo Castoldi.

Vintage photographs for sale by

Blanche Cardinale
Federico Garolla
Marcello Geppetti
Pierluigi Praturlon
Chiara Samugheo
Tazio Secchiaroli
Elio Sorci



Photographer Unknown.
Claudia Cardinale at Pierluigi Praturlon Studio (detail), Roma 1960
Vintage Gelatin Silver Print. 18,5 x 24 cm

A metaphorical game

The starting point of the project *Cardinale Moravia - Dialogue and Photographs*, is an interview conducted by Alberto Moravia to Claudia Cardinale in 1962 for the magazine *Esquire*. Paraphrasing the classic say by Marshall McLuhan “the medium is the message”, Alberto Moravia conceived a minimalistic series of questions adapting to the audience of such a mainstream stylish gentleman magazine.

Through a metaphorical game, Moravia conceives a critical approach towards the bourgeois society and the aesthetic canons adopted towards female objectification, where women are lowered to a sexual stereotype.

Claudia Cardinale, who was just becoming one of the main icons of the cinematographic era of the 1960s, accepts “to play the part” adapting to Alberto Moravia incessant questions with an unexpected critical and humoristic sense of humor. Even appropriating Moravia’s concept, she describes herself as a physical object, sometimes even comparing herself to a table. Their metaphorical game becomes witty and full of references, at the same time enjoyable and enriched with awkward elements towards the masculine audience of the magazine.

The enormous success of the article and the popularity of both characters, caught the attention of a small Italian publisher (Lerici), who recollected new photographic portraits of Claudia Cardinale in order to release a small but effective artistic booklet, right after *Esquire* was sold out in the newsstands.

The only photographer to attend the interview session was Chiara Samugheo, one of few women photojournalists of that time in Italy. Becoming one of the best friend of Claudia Cardinale, through the years she was the true curatorial inspiration and the real mentor of the whole *Cardinale - Moravia - Photology* experience back in 2003.

With the precious collaboration of Claudia Cardinale and Fondo Moravia, *Photology* found each and every rare, pristine vintage photographic portraits. A special installation project of the exhibition to be toured in major Italian cities (*) and a limited edition book in a silver foiled case were conceived in collaboration with Mrs Cardinale (as illustrated in previous pages).

The book, produced and printed in 999 copies all of them signed by Claudia Cardinale, includes iconic images by internationally recognized photographers such as Pierluigi Praturlon, Tazio Secchiaroli, Federico Garolla, Blanche Cardinale and Chiara Samugheo herself. Only a few dozen of the original 999 copies are now remaining available for sale.

Claudia Cardinale Alberto Moravia, Dialogue & Photographs

(*) In year 2003, Photology has travelled the original exhibition presented by Claudia Cardinale, in the following venues

Milano, Galleria Photology, Via Moscova, special guest Giorgio Armani.

Firenze, Art Gallery Hotel, special guests Leonardo and Beatrice Ferragamo.

Bologna, Spazio WP & Palazzo Re Enzo, special guest Claudio G. Fava.



Claudia Cardinale, Giorgio Armani.
Dialogue and photographs.
Photology Milano opening, 2003.
Photograph © Aldo Castoldi.

A new exhibition reloaded on Photology Online Gallery

Photology is pleased to announce a special XX anniversary celebration online.

In the following months of 2023 Photology will launch a new exhibition featuring more than 30 of those original vintage prints for sale with additional rare photo-works by Elio Sorci, Marcello Geppetti and others. This new online appointment opening on Monday 4 September 2023 (after 20 years of Photology venues in Milano, Firenze and Bologna), is aiming to reach a wider and more international group of art and books collectors. The show will end on 3 December 2023.

The Photology Online Gallery space has been completely redesigned for this occasion, adapting graphic innovations with patterns and videos in order to combine the original texts used in the previous venues 20 years ago. A special video room will premiere an edited photo session featuring images of the original inauguration held in Milan in 2003. Unseen pictures with Claudia Cardinale surrounded by friends and photographers such as Giorgio Armani, Mario De Biasi, Federico Garolla, Chiara Samugheo and others



Tazio Secchiaroli.
Claudia Cardinale, Pierluigi Praturlon in his studio,
Roma, 1964.

Vintage Gelatin Silver Print. 18 x 23,5 cm
© David Secchiaroli, Roma

An idyllic osmosis

The good vibe for photographers and artists was evident since her first years in Italy. Claudia Cardinale always had an idyllic osmosis with photography, cinema and media in general. Production companies, at the same time, were very collaborative in providing with the best professional photo artists and film makers able to document each day of her cinematographic life.

Pierluigi Praturlon, as a first example, became Claudia Cardinale official photographer for all her movie productions, through the 1960's and 1970's.

By the way she wrote a long essay for the introduction of his first monograph "Pierluigi On Cinema" (Photology Editions 2006).

Easy to understand from the following text excerpt how deep was her relationship with Pierluigi, the Prince of Italian photographers.

She explains how he became a source of inspiration for Federico Fellini in creating the magic scene of the Trevi Fountain with Anita Ekberg and Marcello Mastroianni.

I'd like to come back to the often-quoted scene of the Trevi Fountain from "La dolce vita" (which is also the cover of this publication) to introduce some anecdotes and reflections on Pierluigi Praturlon. It was he who told me how the scene was born and how Fellini included it in the screenplay of his film: it was in 1958 - Ekberg and Pierluigi were coming back from a day-long shooting-session in the country, and were determined to take a rest and soothe their tired, bruised feet by plunging them right into the fountain. Pierluigi took more shots of Anita while she was walking in the fountain, his friend Fellini saw them, decided to "repeat" the scene and included it in the movie. This episode alone is enough to tell us how Praturlon was the flesh and blood of Italian cinema in those years (Claudia Cardinale).

Later on, when the Roman paparazzi were spreading like grasshoppers through Via Veneto, sneaking into any Palazzo of the center, she always tried to give and receive fair warnings from all kind of photographers.

Tazio Secchiaroli, Marcello Geppetti, Elio Sorci...they all became friends in the end. They spared after their initial chasing, their harsh stalking assaults, hiding for stolen images of her with husband Cristaldi or with her colleague Mastroianni after the film 8½...

We mentioned Claudia Cardinale life time friendship with Chiara Samugheo; the Parisian actress posed for Samugheo for more than 40 years. They shared homes in Rome, Paris, Nice... Her archive is enriched of splendid color portraits of her mate Claudia.

Talking about portraits not to forget Federico Garolla, a professional photographer with hi-tech equipment based in Milan, where she would participate to photo-sessions for international magazines.

In the special company of her longtime friend Giorgio Armani, Mrs Cardinale wanted her sister Blanche plus both Samugheo and Garolla for her premiere at Photology Milano in the spring of 2003. The son of Tazio Secchiaroli also joined the group, all travelling from the South of France.



Claudia Cardinale, Chiara Samugheo, Federico Garolla.
Dialogue and photographs.
Photology Milano opening, 2003.
Photograph © Aldo Castoldi.

The photographers

Tazio Secchiaroli (Roma 1925-1998) started his career as a photographer in 1944, after the War, searching among young American soldiers for anonymous, smiling faces, through which the photographer learnt how to approach people, foresee their reactions and anticipate any resistance. In 1951, he began working with Adolfo Porry Pastorel the “maestro” of generations of Italian photographers, from whom he learnt the basics of the photojournalist trade. In 1955, he decided to found his own agency, “Roma Press Photos”, together with Sergio Spinelli. It was the summer of 1958 that marked the beginning of a genre that would consecrate Secchiaroli and his paparazzi colleagues. All at once a series of shots of jet-set personalities who gathered around Via Veneto and Piazza di Spagna made him extremely popular in Rome. This was the starting point for his collaboration with Federico Fellini, participating to the screenplay writing of *La Dolce Vita*. Secchiaroli became a star himself invited to TV shows, and to mondane events of major movie productions. Tazio Secchiaroli’s activity ended as a photographer after his collaboration with Federico Fellini “*La voce della Luna*”.

Pierluigi Praturlon (Roma 1922-1999) began in 1947 working with Vespasiani and Meldolesi, soon becoming one of the legendary figures of *Dolce Vita* in Rome, now renamed “Hollywood on River Tiber”. Starting from scratch, in the best tradition of photojournalism, Pierluigi established himself within a few years as one of the most biting and successful interpreters of that fantastic season: his studio became an authentic sanctuary for the greatest Italian and foreign stars of the 1950s and 1960s.

In 1953 he became the official photographer of Sophia Loren and set up his own agency, which he ran until the early 1970s. His brilliant career was marked by unpleasant disagreements with some celebrities such as Gina Lollobrigida and Carlo Ponti, after which Pierluigi left his position of Loren’s photographer to Tazio Secchiaroli, while continuing to shoot very important reportage and journalistic specials on film sets.

Federico Garolla (Napoli 1925- Milano 2012) after working for daily newspapers - *Il Mattino* and *Il Domani d'Italia* - he moved to Milan with Arrigo Benedi, his teacher, while still in his twenties. He concentrated on photojournalism, producing hundreds and hundreds of reportages for the most prestigious magazines and newspapers. Among all *L'Europeo*, *Epoca*, *Paris Match*, *National Geographic*, *Colliers*, *Die Stern*. An archive of black and white and color pictures was slowly built up, ranging on all aspects of the cultural life of that time. Painters, writers, musicians, actors and actresses such as Mastroianni, Loren, Cardinale, De Sica, Hayworth. In the early 50's he also began an intense activity in fashion photography, which would later become his major interest. The total transition from black and white to color took place during his collaboration with RAI. During that period, he made a series of documentaries and photographic reportages on art, archaeological museums, and architectural landscape.

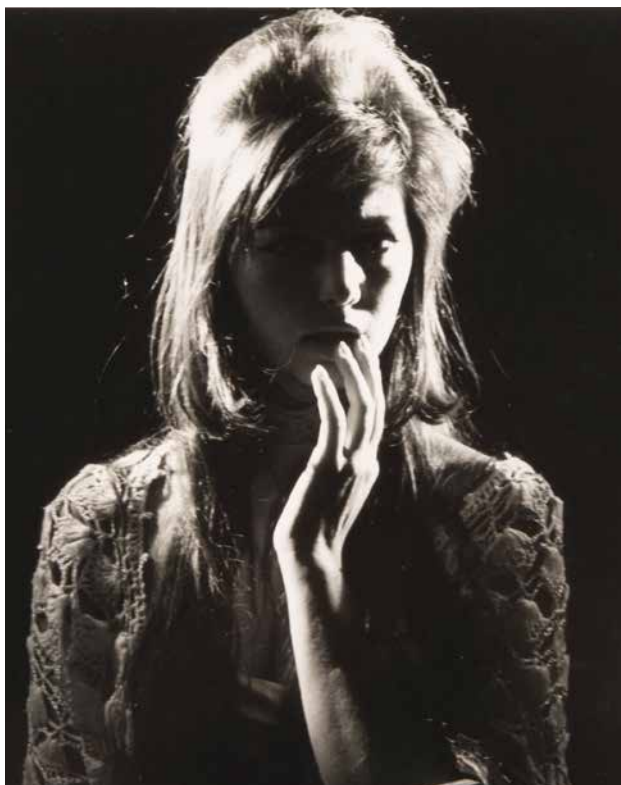
Chiara Samugheo (Bari 1935-2022) one of the first professional photographers in Italy, Chiara Samugheo began her career with social reportages, photographing the outskirts of Naples, Italian prisons and the poverty of the south. Towards the end of the 1950s, she abandoned reportage to devote herself to the world of showbiz immortalizing movie divas of the time. His photographs feature an extraordinary historical period that marks the birth of the international star-system. Among all, covers of the most prestigious magazines, with her focus on divas and cinema. With an archive of more than 165,000 negatives, portraits by Chiara Samugheo highlight feminine beauty, focusing on details exceptionally dreamy and on sophisticated settings. Numerous exhibitions have been dedicated to Chiara Samugheo in major galleries and museums in Italy and abroad. She also received important prizes and awards. Chiara Samugheo, a native of Bari, lived between Venice and Nice.

Elio Sorci (Rome 1932-2013). He started his career as a photographer when he was twenty years old, following the advice of his friend Bruno Treves; he worked for Osvaldo Restaldi, a photographer of the old school. In 1955 he decided to start his own business.

He trained with Ivo Meldolesi, a master in the organization of news reportages, and he soon became a point of reference. In the golden age of the action photography, the Sorci team ("Agenzia Fotografica Internazionale") became famous for its scoops, as well as for its training of many photographers. Since then, he has been the author of some of the most famous photographic scoops; he got the prize "Paparazzo d'Oro" (Golden Paparazzo) in 1962. The following year, in America, one of his photographs of Liz Taylor and Richard Burton kissing, won the first prize for best paid photography in the world. He soon left the world of photography becoming successfully working in the field of fashion.

Blanche Cardinale (Tunis 1939), she attended ballet, theatre and singing schools as a child. Around the 1960s, she moved to Italy with her family, where she began to be involved in cinema and theatre, both as a costume designer (starting with the film 'Blu Elettrico' starring Claudia Cardinale) and as a singer in major theatre productions. She was a real eclectic figure; among her many artistic skills we must mention painting, to which she was only dedicated for a certain period. As a photographer she devoted herself in portraits of her sister Claudia. After a period in France (Nantes) she recently moved to Morea, Polynesia, where she still lives with her children.

Marcello Geppetti (Rieti 1933 - Rome 1998) His nickname was "Criminal Code" for his frequent visits to the police headquarters due to his 'professional accidents'. Marcello Geppetti started his career as a photographer for the "United Press International"; he also worked for the most important Roman newspapers and magazines, such as *Serena* and *Lo Specchio*, where he published his first important reportages. One of the main action photographers of the roaring years of the *Dolce Vita*, Marcello Geppetti has certainly contributed to the creation of a new photographic "style": an action photography which penetrates the "Rome-jet set". Both loved and hated by celebrities, his images represent a precious documentation of a unique period of Italian history, when television - which was not yet a mass medium - was anticipated by the fast and sudden shots of the greatest action photographers.



Claudia Cardinale was born on 15 April 1938 in La Goulette, a neighborhood of Tunis, Cardinale won the “**Most Beautiful Italian Girl in Tunisia**” competition in 1957, the prize being a trip to Italy, which quickly led to film contracts. After making her debut in a minor role, **Cardinale became one of the best-known actresses in Italy** with roles in films such as *Rocco and His Brothers* (1960), *Girl with a Suitcase* (1961), *Cartouche* (1962), *The Leopard* (1963), and Fellini’s *8½* (1963).

Tazio Secchiaroli
Claudia Cardinale
Roma 1965 ca.
Vintage gelatin silver print
29,7 x 23,8 cm
© David Secchiaroli, Roma

Claudia Cardinale selected Q&A with Alberto Moravia

Original text in Italian from the book (first pages)

AM *Cara Claudia, io adesso le farò un'intervista un po' particolare. Lei deve accettare di essere ridotta ad oggetto.*

CC Che specie di oggetto?

AM *Oggetto in quanto contrario di soggetto. Cioè non un oggetto qualsiasi ma proprio quell'oggetto che lei può essere e in effetti è.*

CC Un oggetto come questa tavola, questa poltrona, questo libro?

AM *Brava, proprio un oggetto così, Cioè io non voglio conoscere né il suo passato né il suo presente né il suo futuro. Non voglio sapere le sue opinioni sulla politica, sull'amore, sull'arte, sulle donne, sugli uomini, sull'Italia, sul cinema, sulla religione, sulla cucina e via dicendo. Nè mi interessa apprendere come lei vive e con chi vive, quali film ha sinora interpretati e quali sono i suoi progetti tra un mese o tra un anno. tutto ciò, insomma, che costituisce la materia, a quanto pare inevitabile, delle interviste non mi interessa.*

CC Perché non le interessa?

AM *Perchè si tratta di cose opinabili, incerte e mutevoli, soggette a pressioni ambientali, di cui per giunta, è impossibile verificarne l'esattezza. Tutte cose, insomma, che non la distinguono in alcun modo, anzi la rendono simile a tanti milioni di altre persone.*

CC E che cosa mi distingue, allora?

AM *Ciò che lei è come oggetto diverso da tutti gli altri oggetti, in altri termini ciò che lei è come apparizione. E' stato detto che in natura non c'è niente di uguale: in un albero, non c'è infatti una sola foglia che rassomigli a un'altra foglia. Soltanto l'uomo fabbrica oggetti identici*



The book

CLAUDIA CARDINALE – ALBERTO MORAVIA

Dialogo e Fotografie

Photology Editions, Ita, 2003

Silver foiled Case, 21 x 18 cm, 128 pag.

32 b/w and colour photographs

Original texts by Alberto Moravia

A limited edition of 999 copies, all signed and numbered by Claudia Cardinale on a label inside of back cover

ISBN 978-88-88359-00-7

Euro 250.00

Photology online gallery

One trait which may characterize Photology in its 31 years of activity is the ability to evolve and keep up with the times. An adaptability allowing the Photology organization to open more than 350 photo-art exhibitions worldwide, collaborating with international artists, archives, foundations, galleries, curators, collectors, Museums and Universities.

The Photology logo towered over various self owned galleries worldwide: Milan Via Moscova (1992-2015); Cortina Corso Italia (1992- 1995); London Covent Garden (1997-2000); Bologna Villa Impero (2000-2003); Paris Hotel de Ville (2007); Noto Tenuta Busulmone (2013-ON); Pueblo Garzón, Uruguay (2015-ON).

With the creation of Photology® Online Gallery, we have now chosen a new exhibiting concept, actualizing the traditional physical gallery space to a 3D virtual experience. Since September 2020 commercial exhibitions produced by Photology are entirely and uniquely visible on-line. Therefore allowing a broader range of international viewers to enter our exhibition space h24 and to have the opportunity to purchase photographic works directly through our website www.photology.com.

This 3D platform has been developed with an innovative system permitting users to navigate within a virtual space which is totally realistic. Extensive textual references are highlighted in our exhibition context, which also includes videos, catalogues and other useful information. In case of sale, works will be delivered worldwide in close collaboration with two logistic partners, Apice Venice and EmilianPress Bologna. Private viewings for clients of actual works may be organized upon request.



Photology Online Gallery (empty walls)

Free download of photographic images for media use

<https://drive.google.com/drive/folders/1WWHABZHEOXUuHkV-N1wR34Rlj-KNrY2v?usp=sharing>

6 Tazio Secchiaroli

2 Unknown photographers

6 Aldo Castoldi

4 Books Photology Editions 2003

1 Screenshot Photology Online Gallery

COLOPHON

Exhibition

4 September - 3 December 2023

Photographic works

Blanche Cardinale
Federico Garolla
Marcello Geppetti
Pierluigi Praturlon
Chiara Samugheo
Tazio Secchiaroli
Elio Sorci

Photology

Davide Faccioli

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Photology (trademark used by permission)
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Collaboration, video and still photography

Aldo Castoldi Studio, Milano

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Courtesy Photology

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Book

Photology Editions © 2003

“Claudia Cardinale - Alberto Moravia
Dialogo e fotografie”

Curated by

Davide Faccioli

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Davide Faccioli, Gianni Gamberini, Angelo Rivani

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Contributors (2003)

Lorenza Bini, Alessandro Canestrelli, Isabella Garolla,
Beatrice Giongo, Jolanda Greco, Toni Maraini,
Alessia Paladini, David Secchiaroli, Celia Watterson

Interview by Alberto Moravia & Claudia Cardinale was first published in 1962 by Lerici Editore. Courtesy Fondo Moravia © 2003

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59, 67, 71, 91, 95, 107, 111 & Cover, retrocover
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Cover: Original Invitation & book cover