

***Still life (2000-2017)***

*Photographs by Christopher Broadbent*

***Clues***

*Works from the collection of Mario Trevisan*

From November 25<sup>th</sup> to February 3<sup>rd</sup> the **Galleria del Cembalo** proposes two exhibitions in dialogue with each other. *Still life (2000-2017)* by *Christopher Broadbent* and *Clues. Works from the collection of Mario Trevisan* will offer food for thought about the fascinating and ambiguous relationship between photography and three big issues of art history: figure, landscape, still life.

**Still life (2000-2017)**

Photographs by Christopher Broadbent

After a long career dedicated to advertising photography and television commercials, in 2000 Christopher Broadbent decides to recover a private and intimate dimension of his profession, to further deepen the subject of *still life* that gave him international fame in the world of communication for the suggestion and the strength of most of his images, actual icon of advertising history. Contrary to what often happens in the work of many photographers, in the case of Broadbent there is no discontinuity of artistic vision between the publicity production and the private one. It could be argued, instead, that the advertising world for many years had to adjust to his look, his atmospheres, his culture and taste.

Christopher Broadbent has always investigated the most bourgeois, secular, private and domestic form of art.

Philippe Daverio writes about him: «Still life is the quintessence of abstraction on behalf of the observer. In landscape representations, the subject describing it is necessarily inserted in it; in still life, the observer is external by definition. Here the first difference. The second, perhaps even more significant, refers to the object itself and its difficult definition, that leads to different words in each language: in German and English we find *stilleben* or *still life*, life quiet in its own poetics; in French there comes *nature morte*, even when the represented object is not necessarily subject to die; in Spanish, the extremely simple *bodegón*, meaning painting realized in the studio. Any case it is a composition out of time, in which the stillness of the elements becomes a reason for a sense of suspension disconnected from the surrounding reality. At the same time, a reflection of existence. Christopher Broadbent brings these considerations to their extreme consequences.

## Galleria del Cembalo

His still life works are actual, but they could easily belong to the Dutch XVII Century. From the photo snapshot one inevitably slips to the endless time of History, just because the time element has been totally removed from these images, as the flower petals that are not falling, but are definitely fallen. Therefore, a paradox curiously emerges: the only photograph that could figure reality is the one representing an artificial, invented reality. In this way, the work of the photographer doesn't mean anymore choosing and shooting, but composing and inventing, creating the miniature theatre that becomes the subject of the image instead of the object.

As in the ancient etchings, in this case the photographer is the one who *delineabat et invenit* the final work. The effect is highly appealing, because this way Broadbent overcomes the edge between photography and painting leaving the two techniques hook up in a new timeless sorcery, in which the past centuries of experienced sensibility come out like *Jack in the Box*, the little devil appearing from the bottom of our fantasy and memory».

*«I use the twilight of an empty room – Broadbent explains – to suggest the suspended time waiting for an action or a conclusion. As for a tercet in poetry, I adopted a metric cage that has been used for age in still life: orthogonal structure, lightning from a window for a chiaroscuro drawing, marked horizontal prospective planes offering the objects as close as possible to the observer».*

**Christopher Broadbent**, born in London, studied photography and movie-making at the Institut Des Hautes Etudes Cinématographiques in Paris. He started working as feature assistant director. Then, after moving to Milan, he directed about sixty advertising commercial spots. Since the end of the Seventies he has worked solely on photography and signed a thousand between editorial services and advertising campaigns. In Italy he won prizes from the Art Directors Club for the Barilla, Star, Pioneer and other campaigns; in the USA he got a CLIO for Gouda and in Cannes a bronze medal for Café Hag. For several years, he had a cooperation with Condé Nast in New York.

### Clues

Works from the collection of Mario Trevisan

Mario Trevisan has been collecting photographs since more than 25 years. Beyond his undoubtable passion, his enthusiasm and determination in searching small or big iconic work of art that could enrich his collection, this exhibition wants to transmit his extraordinary capacity of reading the photographic mean and the different languages to which it gave birth during almost two centuries.

The proposal here is a selection out of the selection, a further look (not exactly the one of the collector) offering to other looks a sort of lunge, that could hopefully concentrate and represent in an extreme synthesis the specific originality of the collection, on one side, and on the other the breadth and the complexity of history and nature of photography.

# Galleria del Cembalo

## **Still life (2000-2017)**

Photographs by Christopher Broadbent

## **Clues**

Works from the collection of Mario Trevisan

25 November 2017 / 3 February 2018  
**opening Friday 24 November - 6:30 pm**

Galleria del Cembalo  
Largo della Fontanella di Borghese, 19 - Roma  
Tel. 06 83796619

**OPENING TIME**  
from Wednesday to Friday, from 3:30 pm to 7 pm  
Saturday from 11 am to 7 pm  
Or by appointment

## **PRESS**

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