



PRESS RELEASE

PAOLO DI PAOLO
curated by **Silvia Di Paolo**

LA LUNGA STRADA DI SABBIA
Paolo Di Paolo and Pier Paolo Pasolini

under the patronage of **CENTRO STUDI PIER PAOLO PASOLINI**

MILANO
fotografie 1956-1962
Paolo Di Paolo

in collaboration with **BULGARI**

Paolo Di Paolo will attend the opening
Tuesday, May 4th 2021
Hours 3.00PM – 8.00PM

on view
from May 5th to 29th August 2021
Every day, 10.30AM – 19.30PM
Wednesdays and Thursdays, 10.30AM – 9PM
Booking on www.fondazioneozzani.org
Admission fee € 6.00 Reduced € 3.00 (6-26 years)

The exhibition **MILANO (fotografie 1956-1962)**
continues in
Bulgari
via Montenapoleone 2, Milan
from Tuesday May 4th to Friday May 28th, 2021
www.bulgari.com

*The exhibition opens to the public in keeping with all health and safety measures.
Masks are mandatory.*



The Fondazione Sozzani presents two exhibitions of the photographer **Paolo Di Paolo**, curated by **Silvia Di Paolo**, under the patronage of the **Centro Studi Pier Paolo Pasolini** and in collaboration with **Bulgari**.

The first exhibition, "**LA LUNGA STRADA DI SABBIA**" (*The Long Road of Sand*) with photographs by **Paolo Di Paolo** and texts by **Pier Paolo Pasolini** features one hundred and one images, many of which are unpublished, as well as videos and relative documents.

In 1959 **Paolo Di Paolo** was a 34 year-old who had been photographing for five years for the historic monthly magazine "Il Mondo" and its Art Director Mario Pannunzio.

Pier Paolo Pasolini was a promising 37year-old writer who had published *The best of Youth*, *The Street Kids* and *A Violent Life*. He was not yet a film director. In Italy, the economic miracle had just begun. The newspapers tended to offer to Italian families a microcosm of mythical characters as a diversion to the dullness and fear of war, emigration, and poverty. Arturo Tofanelli, director of the monthly "Successo" and the weekly "Tempo", entrusted the two young men, Di Paolo and Pasolini, who did not know each other, to do a report on the Italian Summer Holidays.

The writer and the photographer set off from Ventimiglia together, with the plan of traveling through the coasts of Italy to the south and climbing up to Trieste. But they have different visions. "Pasolini was looking for a lost world of literary ghosts, an Italy that no longer existed," recalls Di Paolo. "I was looking for an Italy that looked to the future. I conceived the title *The Long Road of Sand* meaning the strenuous road traveled by Italians to reach well-being and holidays after the War." A complex, delicate partnership was born between Pasolini and Di Paolo, uniting them only for the first part of their journey. That first experience would later be consolidated in mutual respect and trust.

La lunga strada di sabbia, the extraordinary picture story by Paolo Di Paolo was accompanied by texts by Pier Paolo Pasolini and was published by "Successo" magazine in three issues (4th July, 14th August and 5th September 1959). It told the story of Italians on vacation, from the Tyrrhenian to the Adriatic seas; from Ventimiglia to Ostia; from Calabrian Torvajonica to Sicily; from Apulian Santa Maria di Leuca to Trieste. Pasolini's words reflect both his eye for the beauty and his heart ache for the past when he speaks of "The mountains of Versilia... merry or gloomy? Here is one thing that can never be understood. A little crazy in their shape, and always inked with colors from the end of the world, those pinks, those flashes of marble that leak out as if by chance. But so sweet, mythical".

"**MILANO (fotografie 1956-1962)**" is the second exhibition, and presents a selection of Di Paolo's images dedicated to the city he was so in love with because it is so different from Rome: "It was like going abroad...". An unprecedented gaze of a beautiful Milan and its mists.

This tribute to the city of Milan continues in the **Bulgari** space in via Montenapoleone 2 with other unpublished pictures of the multiple and poetic "faces" of the city. In addition to the ability to portray moments of everyday life, Paolo Di Paolo's talent was able to grasp the charisma and beauty of the great actresses of the Dolce Vita who made entire generations move, laugh and dream.



In the 1950s and 1960s, **Bulgari** was the favorite jeweler of Italian divas and those who were passing through Italy to work on major Hollywood productions. Chased by the paparazzi, immortalized on social occasions or in private moments, the actresses loved to wear their jewels on and off the set as luminous symbols of charm and personal taste.

In alliance with the Bulgari exhibition, the Fondazione Sozzani bookshop will dedicate its walls to Anna Magnani, Elizabeth Taylor and Gina Lollobrigida as photographed by Di Paolo wearing Bulgari jewels at a variety of parties and theatrical performances. On display are reproductions of the original sketches of the jewels they wore from the Maison's Archives.

Paolo Di Paolo was born in 1925 in Larino in Molise. In 1939 he moved to Rome to pursue his classical high school diploma. Immediately after the War he enrolled in the Faculty of History and Philosophy of La Sapienza University. Between the mid-forties and early-fifties he frequents the art circles of Rome coming in close contact with the group "Forma 1". His artist friends encourage him to develop his creativity through photography. He works in publishing and in 1953 is appointed editor-in-chief of the magazine "Viaggi Cit. Le tourisme en Italie". He presents himself as an amateur photographer "photographing for pleasure".

In 1954 he began photographing for the weekly magazine "Il Mondo" where Di Paolo published over 573 images. Between 1954 and 1956 he collaborates with "La settimana Incom Illustrata" and in the same period he starts working for the weekly "Tempo".

Many of his features and reports were signed with notable journalists like Antonio Cederna, Lamberti Sorrentino, Mino Guerrini, Luigi Romersa. In the early 1960s he travels as correspondent to the Soviet Union, Iran, Japan and the United States. He documents Pasolini during the shooting of the films *Mamma Roma* with Anna Magnani and of *The Gospel according to St Matthew*.

In 1966 Pannunzio's "Il Mondo" magazine closes, shortly thereafter the direction of weekly "Tempo" changes too. With the advent of television and paparazzi, information was increasingly oriented towards news and gossip scoops. Di Paolo concludes his photographic career by collaborating with Irene Brin, a celebrated costume journalist, with exclusive fashion reports on the international jet set. In 1968 Paolo Di Paolo abandons his camera and retires in the countryside outside Rome. He returns to philosophical studies and historical research. From 1970 to 2015 he devoted himself to editorial publications, including the historical calendars of the Carabinieri Armed Service.

Di Paolo's photographic archives with over 250,000 negatives, contact sheets, prints and slides, remained hidden and perfectly ordered for decades. It was found by chance in the early 2000s by his daughter Silvia, who discovered an unknown part of her father's life and brought to light the extraordinary reading of these unrepeatable historical moments.

In 2019 the MAXXI museum, the National Museum of 20th Century Arts in Rome, dedicated an important retrospective "Mondo Perduto" to Paolo Di Paolo. A film about Paolo Di Paolo's life, directed by Bruce Weber, is currently in progress.



FONDAZIONE SOZZANI

La lunga strada di sabbia – Paolo Di Paolo and Pierpaolo Pasolini
Milano (fotografie 1956-1962)
from May 5th to August 29th, 2021
press@fondazionesozzani.org

BULGARI

Milano (fotografie 1956-1962) – Paolo Di Paolo
Boutique via Montenapoleone 2, 20121 Milan
from May 4th to May 28th, 2021
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Fondazione Sozzani

The Fondazione Sozzani was established in 2016 by Carla Sozzani and is dedicated to the promotion of culture through photography, fashion, the fine arts, and applied arts. The Foundation has assumed the patronage of Galleria Carla Sozzani and continues all relevant public functions that the Galleria has supported since 1990.