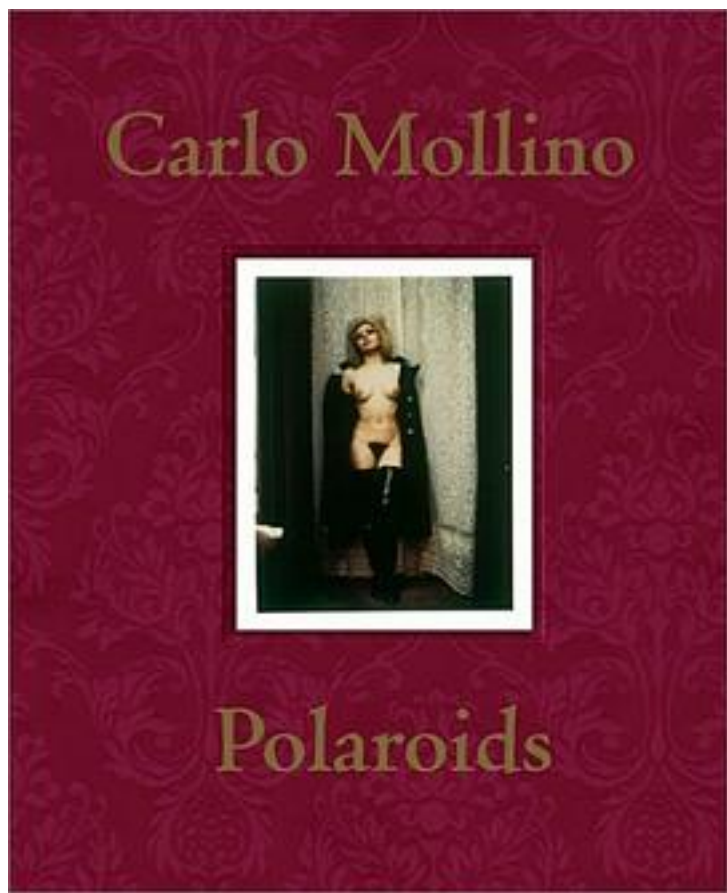


Carlo Mollino



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Mollino's work always consists of 'unique pieces', whether he created pieces of furniture or photographs. The elitist architect had never produced editions of his photographs and he signed less than 40 photographs, unique copies often retouched. Through 140 photographs from 1936 to 1973 and some drawings and related historical objects, the catalogue reveals the 'photographic worlds' of Mollino: architecture, skiing

and the important corpus of women's portraits, realised in three different periods: the years before the Second World War, the 1950s and the Polaroids of the 1960s/1970s. Since the 1930s Mollino focused his attention on the real sense of photography and the demands and conventions of the genre, so different from that of painting. The issue was open in those years and Mollino explored this in his critical essays. Mollino, professor at the Politecnico of Turin, founded a photographic laboratory at the Faculty of Architecture. He considered photography as an opportunity to work again on his buildings, enhancing with every possible technical and literary artifice the authentic spirit of his interiors and buildings. The real subject of his photographs seems to be exclusively constituted by women's portraits, apart from some exceptions in the 1930s and 1940s, and the 'hiding place' for their realisation is specifically 'molliniano'. We know that in his photographic work he didn't simply portray his models, but he left us a message from his darkroom: a woman made up with lots of faces, bodies and expressions. It's a photographic woman, the authentic love of Mollino.

作者介绍:

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