



Zoya Gallery and The Central European House of Photography
has the pleasure to invite you within the International Festival

27th Month of Photography 2017

for the anthological exhibition opening of
Paola Di Bello, “Ambiguous Spaces”

Curated by Gigliola Foschi

Through this anthological exhibition we are going to present the most significant photographic and video works by Paola Di Bello. She made these works from her beginnings in the 80s up until the present. These works are about some researches having the purpose to investigate the relationship between men and the contemporary landscape, providing a direct visual approach, which is also anti-expressive and anti-subjective, as well as able to bring out the multiple, paradoxical, potentialities of the photographic medium. The latter medium is tried out in the works by this artist and it manages – thanks to its monocular, prospectic and machine-like gaze – to make extraordinary the “infraordinary” as well as challenge our visual certainty and make possible what is impossible for the human vision. For example, in *Video-Stadio* (1997), the continuous flux of people along round-shaped staircases, belonging to the San Siro Milanese stadium, creates the impression that the staircases are magically turning upon themselves. In the series *Concrete Island* (1996-2001) Paola Di Bello literally puts back upside furniture and house objects gutted. She pictures them frontally one by one in the very same place they had been left and, always at the same time, she photographs them in the same standing position they had when they were used. Through this simple rotating operation she gives back both dignity and presence to these leftovers of the contemporary time and confounds our vision showing an upside-down landscape. *Rear Window* (2000-2012) and *Ora e Qui, Milano* (2016) offer, on the other hand, highly detailed and average views of some towns; but the artist superimposes, for every single image, the takes she made during the day and during the night. So doing Paola Di Bello takes advantage of the double-fold capacity of photography to freeze the time and to hold in one single take different separate moments. In other words she introduces ourselves to a stable space and to a two-fold temporality. Based on the overturning of the meaning, all her works look like ambiguous and enigmatic devices, both fascinating and questioning, centred on the displacing difference between the human and photographic and video visions, as well as on the dialectic contrast among the opposites. Paola Di Bello, heir of the Italian landscape school, has managed to renew its language in an original way, uniting it with the conceptual view belonging of the 60s and 70s authors like Jan Dibbets, Victor Burgin, John Hilliard and Franco Vaccari.

Gigliola Foschi