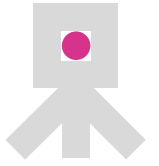


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Pierangelo Cavanna

**"Slightly Out of Focus"**

**Turin 1884-1898:**

**From Art to Artistic Photography**

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Fotografia Subalpina,  
*Antenore Soldi*, Lelio, 1871,  
albumen print, 17,7 x 13,2 cm,  
in Società di Belle Arti,  
*Album della pubblica esposizione 1871*,  
Turin, Vincenzo Bona, 1871, plate 2.  
Private Collection.



## “Slightly Out of Focus”<sup>1</sup> Turin 1884-1898: From *Art* to *Artistic Photography*

**Pierangelo Cavanna** It was at the beginning of the year 1870 when a young woman, whose name is unknown to us, went to the prestigious photography studio of Luigi Montabone in Turin to be portrayed in the magnificent medieval costume (fig. 1) that she had chosen to wear when she participated in the great masquerade held at the Royal Palace on February 16th by Duke Amedeo of Aosta.<sup>2</sup>

In the following days, the same choice would be made by the other 248 participants, who decided to have themselves photographed by the most prestigious Turin studios such as Le Lieure and Schembosche;<sup>3</sup> the images were later collected in an album to present to the Duke, who had in the meantime become King of Spain.

After the transfer of the new state’s capital from Turin to Florence (waiting for Rome), this initiative was intended to reaffirm the continuing strength of the bond between the city and the royal house of Savoy, adopting the symbolic form of medievaesque citation: a form that would continue to mark Turin’s culture for more than a decade, with a subtle but fundamental shift from the consequent invention of a tradition<sup>4</sup> – the Gothic revival – to the cultural and political re-appropriation of the architectural heritage of the region.

Since the late eighteenth century, a literary and historiographical tradition had existed in the Piedmont of the Savoyes that looked to the Middle Ages for inspiration and ranged from philology to picturesque, Romantic reinvention. In particular from the reign of Carlo Alberto (1831-1849), a significant neo-Gothic style had spread in architecture and, even more, in pictorial and sculptural production, typified by the evocation of characters and episodes illustrating and celebrating the reigning dynasty.

From the first representations of a romantically dreamed Middle Ages, however, the tradition soon moved on to a radically different attitude in which the artist took “the most scrupulous care so that nothing arbitrary came into this painting, both with the figures (...) and with the various accessories and the costumes of that epoch,” in order to combine “the positive element of history with the ideal and poetic aspects that a pictorial composition must possess.”<sup>5</sup>

References to the ‘faithfulness’ of representation were a symptom of the new culture that was spreading, attentive to the scrupulous recording of reality. These were the issues to which another historical painter, Federico Pastoris, would return in 1862, while introducing a new element:



Figure 1

Luigi Montabone, *Female portrait in medieval costume*, 1870, hand painted albumen print, 13,5 x 10 cm. Galleria Civica d'Arte Moderna e Contemporanea, Avondo Archive FVA0117, Turin. Courtesy Fondazione Torino Musei.

1. The first part of the title is an affectionate reference to Robert Capa's *Slightly Out of Focus*, New York: Henry Holt & Company 1947.

2. A very important antecedent was the great “Ballo a corte con travestimenti” (Masked Court Ball) that was held on April 13, 1842 to celebrate the marriage of Crown Prince Vittorio Emanuele and Mary Adelaide of Habsburg-Lorraine; followed on the 22nd of the same month by a historic carousel in medieval costumes in Turin's Piazza San Carlo.

3. See *Fotografia italiana dell'Ottocento*, Milan – Florence: Electa – Alinari 1979, 53, 101.

4. We owe this definition to Eric Hobsbawm, ‘Introduction: Inventing Traditions’, in: E. Hobsbawm, Terence Ranger, (ed.), *The Invention of Tradition*, Cambridge: Cambridge University Press 1983, 1-14 [4].

5. “la più scrupolosa cura affinché nulla di arbitrario entrasse in questo dipinto, sia nelle figure [...] sia negli accessori diversi e nei costumi di quell'epoca [per coniugare] “il positivo della Storia coll'ideale e poetico che una composizione pittorica deve possedere.”, Felice Cavalleri, about his painting *Amedeo III giura la Sagra Lega per l'impresa di Terra Santa* (*Amedeo III Pledges Himself to the Sacred League for the Venture to the Holy Land*), Archivio di Stato di Torino, Sezioni Riunite, Fondo Casa di Sua Maestà, cart. 2175.





Figure 2  
Federico Pastoris, *The Lords of Challant*, 1865,  
oil on canvas 97,2 x 64,2 cm. Galleria Civica  
d'Arte Moderna e Contemporanea, Turin.  
Courtesy Fondazione Torino Musei.

“The child of a calculating and exact century, the special characteristic of the art of today can be said to be accuracy (...). In these years, the invention of photography aids the search for this truth. Some think that photography, in view of its rapid progress, may become the pinnacle of perfection and that it threatens to invade the field of painting; this is mistaken. Between one and the other occurs such a gap that one may indeed affect the other but the two will never be confused. In the first imitation is the aim, while in the second it should not be nothing other than the means that the artist uses to render a concept, after having materialized it with his individual sentiment, and gathered the store of knowledge necessary to develop it (...) whereby I believe that photography, rather than damage painting, can help it, in that for artists it facilitates the means of imitation.”<sup>6</sup>

6. “Figlia d’un secolo calcolatore ed esatto, carattere speciale dell’arte odierna si può appunto dire l’esattezza (...) A cercare questa verità contribuisce in questi anni anche l’invenzione della fotografia. Credesi da taluno che quest’ultima, stante i suoi rapidissimi progressi, possa divenire l’apogeo della perfezione artistica e minacci d’invadere il campo della pittura; questo è un errore. Fra questa e quella occorre un tale divario che l’una potrà bensì influire sull’altra, ma confondersi giammai. Nella prima l’imitazione è scopo mentre nella seconda non deve essere che il mezzo di

cui l’artista si serve per rendere un concetto, dopo averlo concretizzato col suo sentimento individuale, e radunato tutto quel corredo di cognizioni che sono necessarie a svilupparlo (...) per cui io credo che la fotografia, invece che nuocere alla pittura, possa giovarle, nel senso che facilita agli artisti i mezzi di imitazione.”, Federico Pastoris, *Episodio della giovinezza di Filippino Lippi, del Signor Carlo Felice Biscarra* [*Episode from the Youth of Filippino Lippi, by Carlo Felice Biscarra*], in: Luigi Rocca (ed.), *Album della Pubblica Esposizione del 1862*, Turin: Bona 1862, 41-43 [43].



Figure 3  
Antonio Bonamore, *Cortile del Castello Medioevale* (Courtyard of the Medieval Castle), in "Torino e l'Esposizione Italiana del 1884. Cronaca illustrata della Esposizione Nazionale-Industriale ed Artistica del 1884", n. 2-3, Turin – Milan, Roux e Favale – Fratelli Treves, 1884, 16. Archivio Storico della Città di Torino, Simeom Collection B 703, Turin. Courtesy Archivio Storico della Città di Torino.

An opposite view to Baudelaire's invectives of 1859, addressed precisely to those who "flattered themselves that they were reproducing tragic or graceful scenes from ancient history" simply by bringing together in front of the lens "a pack of rascals, male and female, dressed up like carnival-time butchers and fishwives, persuading these *heroes* to hold their odd grimaces for as long as the performance required."<sup>7</sup>

All agreed, however, on the extraordinary documentary capacities of the new medium, even in the field of art reproductions, in which photography was rapidly replacing chalcography. In Turin too, the albums that started to be published in 1865 on the occasion of the annual exhibitions of the Society for the Promotion of the Fine Arts included the first photographic reproductions of paintings as handsome albumen prints.

The painting *I Signori di Challant* [*The Lords of Challant*] (fig. 2), displayed by Pastoris at the exhibition of that year, did not have this honor since it was not appreciated by his contemporaries,<sup>8</sup> but today we recognize in it the outset of discovery and philological attention being paid to the medieval architectural heritage of Piedmont and the Aosta Valley. The scene was set in one of the rooms of the Castle of Issogne and depicted its architectural details and furnishings perfectly.

Here we find an analytical, almost photographic, architectural rendering happily combined with the rich historicist imagining of the scene, which appears to us to be an oscillation of taste that we ought to understand and justify

critically, whereas it was actually the first mature outcome of the cultural attitude peculiar to that group of intellectuals and artists who would play a major role in the events that we are studying in the immediately following years.

The property of the painter and antiquarian Vittorio Avondo since 1872, the Castle of Issogne had hosted Pastoris himself, the painter and architect Alfredo d'Andrade, as well as the writer Giuseppe Giacosa<sup>9</sup> along with his brother Pietro, who gathered there to celebrate Christmas, dressing in "mails and suits of armor and men-at-arms' tattered tunics, for the pleasure of watching each other, relishing in the waving lanterns and firelight glimpses of reality

7. «En associant et en groupant des drôles et des drôlesses, attifés comme les bouchers et les blanchisseuses dans le carnaval, en priant ces *héros* de bien vouloir continuer, pour le temps nécessaire à l'opération, leur grimace de circonstance, on se flatta de rendre les scènes, tragiques ou gracieuses, de l'histoire ancienne.», Charles Baudelaire, 'Salon de 1859, II, Le public moderne et la photographie', in: *Revue française*, a. V, n. 158, 10 June 1859.

8. Armando Benvenuti, 'I Signori di Challant [sic]', in: Luigi Rocca, (ed.), *Album della Pubblica Esposizione del 1865*, Turin: Società Promotrice delle Belle Arti 1865, 35-37 [36].

9. In the same period, the writer was working on the play *Una partita a scacchi* [A Game of Chess], taking his cue from a *chanson de geste* of the twelfth century published in France by Viollet-Le-Duc, as well as from the painting *The Lords of Challant* by Pastoris, to whom the work was dedicated.





Figure 4  
Vittorio Ecclesia, *Via e Chiesa del Borgo Feudale*  
(Main Street and Church of the Feudal Village),  
1884, albumen print, 41,1 x 30,5 cm.  
Galleria Civica d'Arte Moderna  
e Contemporanea,  
Avondo Archive FVA0503.07, Turin.  
Courtesy Fondazione Torino Musei.

compiled for the French art of the Middle Ages.”<sup>11</sup>

In this approach, in this practice intended to be philological despite the procedure of assembling, we recognize the mark of the positivist aspiration to catalogue the world,



Figure 5  
Vittorio Ecclesia, *Ingresso interno al Borgo Feudale*  
(Inner entrance to the Feudal Village),  
1884, albumen print, 30,5 x 41,1 cm.  
Galleria Civica d'Arte Moderna  
e Contemporanea,  
Avondo Archive FVA0503.06, Turin.  
Courtesy Fondazione Torino Musei.

10. “Maglie e corazze e cotte sdrucite d’uomini d’arme, così, per il piacere di guardarsi assaporando nell’ondeggiar delle lanterne e del focolare lampi di realtà che li colmavano di deliziosi brividi.”, Piero Giacosa, “Tempora Mutantur”, in: *Il Corriere della Sera*, 25-6-1908, 3.

11. “Ogni cosa in questo insieme è un particolare vero (...) un inventario di tutti i dettagli (...) un dizionario del genere di quello che Viollet-Le-Duc aveva

that filled them with delicious thrills.”<sup>10</sup> A literary game, sophisticated and cultured, in which the interest in history and its sites was interwoven with the pleasure, still private, of staging, which anticipated their complex and fascinating project of the *Castello Feudale* [Feudal Castle], with its precise political connotations, made for the Italian General Exposition held in Turin in 1884, by a few years.

On that occasion, a small ‘medieval’ village was built on the banks of the River Po assembling elements inspired by the most significant buildings from the fifteenth century in Piedmont and the Aosta Valley with philological accuracy; a hamlet enclosed by battlements and dominated by the inevitable castle. As D’Andrade, the man responsible for the original design, wrote: “everything in this set is a genuine particular (...) an inventory of all the details (...) a dictionary such as that Viollet-Le-Duc

compilato per l’arte francese del medioevo.”, from a letter by D’Andrade to Francesco Carandini, dated 1909, in: F. Carandini, *La Rocca e il Borgo Medioevali eretti in Torino dalla Sezione Storia dell’Arte. La figura e l’opera di Alfredo d’Andrade* [The Castle and Medieval Village erected in Turin by the History of Art Section. The Figure and Works of Alfredo d’Andrade], Ivrea, Viassone 1925, 95.



Figure 6  
Giuseppe Vanetti, Federico Pastoris: *Ritorno di Terra Santa* (Return from the Holy Land), 1880, albumen print, 18,6 x 35,4 cm. Galleria Civica d'Arte Moderna e Contemporanea, Avondo Archive FVA0338.7, Turin. Courtesy Fondazione Torino Musei.

to transform it into a collection of images, facilitated and almost induced by the already enormously widespread use of photography. For this realization, as for each photograph, we can therefore speak of an apparently objective rewriting: *Feudal Castle* is a three-dimensional photomontage, a stereoscopy which is unexpectedly livable, which manages to give material substance to the representation of a subject non-existent in that form. A very successful idea, an absolute novelty, that projected the viewer into the postmodern condition of the simulacrum society a good century in advance, since – as Camillo Boito noted – “the accomplished fiction aids the imagination (...). Now man is so made that he feels more aesthetic spirit rise in him and is more overcome by emotion before the representation of the real than in the presence of the real itself.”<sup>12</sup>

The illusionistic play was taken to the extreme, filling the streets with costumed characters: the resulting effect was celebrated in the newspapers of the time (fig. 3) and documented by a beautiful set of photographs taken by Vittorio Ecclesia,<sup>13</sup> who had met Avondo in Issogne in 1882 and was assigned the role of scene photographer of the historical show.

This set of *Fotografie del Castello feudale e del Borgo medioevale di Torino* [Photographs of the Feudal Castle and the Medieval Village of Turin]<sup>14</sup> (figs. 4 & 5) constitutes, in its apparent simplicity, a turning point in the history of Italian photography; a significant step in the path that would lead to the recognition of its autonomy as image, of its authorship.

The scenery, the framing, as well as the large format of the prints that rendered them almost small paintings, made these photographs perceptually very similar to photographic reproductions of history paintings (see figure 6); the distance between the two media, the two

12. “La compiuta finzione aiuta la fantasia (...). Ora l'uomo è così fatto, che si sente suscitare dentro più spiriti estetici e vincere dalle emozioni più presto innanzi alla rappresentazione del vero che di contro al vero effettivo.”, Camillo Boito, *Il Castello medioevale all'Esposizione di Torino*, quoted in P. Cavanna, ‘La documentazione fotografica dell'architettura’, in: Maria Grazia Cerri, Daniela Biancolini, Liliana Pittarello, (eds.), *Alfredo d'Andrade. Tutela e restauro* [Alfredo d'Andrade. Protection and Restoration], Firenze, Vallecchi, 1981, 107-125.

13. Vittorio Ecclesia (1847 - 1928) trained in Turin with Henri Le Lieure, then moved to Asti in 1878. He was one of Piedmont's best photographers in the last quarter of the nineteenth century and the author of very important documentary projects, dedicated especially to medieval architecture, carried out for public and private clients. See P. Cavanna, (ed.), *Vittorio Avondo e la fotografia*, Torino: Fondazione Torino Musei 2005.

14. Their long-lasting success is evidenced by their publication in the pages of *La Fotografia Artistica*, a. VIII, n. VI-VII, June-July 1911, 98-103.





Figure 7

Vittorio Ecclesia, *Parte del cortile col pozzo* [Castle of Issogne: Part of the courtyard with the Pomegranate Fountain], 1884, albumen print, 17,4 x 12,6 cm, in: *Castello d'Issogne in Valle d'Aosta*, Turin, Camilla e Bertolero, [1884], plate IV. Galleria Civica d'Arte Moderna e Contemporanea, Avondo Archive FVA 0855.04, Turin. Courtesy Fondazione Torino Musei.



Figure 8

Edoardo Balbo Bertone di Sambuy, *Castle of Issogne: courtyard with the Pomegranate Fountain*, 1898, albumen print, 28,9 x 22,8 cm. Photographic Archives of the Soprintendenza per i Beni Architettonici e Paesaggistici, Turin. Courtesy MiBAC - Ministero per i Beni e le Attività Culturali.

forms of representation, was reduced up to confuse their results and their artistic value: from cultural affinity to visual resemblance.

Here in fact the photographer did not limit himself to documenting architecture, but rather – by including the costumed characters – intended to stage, with great verisimilitude (obviously conventional: no one could have had direct experience of it, no one could judge its truthfulness, except by relying on the iconography), “civilian life of the fifteenth century”, with an effort similar to that of coeval historical painting, with which the photographer shared, in this case, principles and models of representation.

What these different productions shared, and what set the basis for the following pictorialist choices, is the progressive distance from documentary verism and the consequent growth of the image’s autonomy. It was the very act of staging that marked a break, and that even more so in the case of photographs like these, where the representation takes the form of the *mise en abyme*: the environments depicted and the figures themselves are, in their turn, images that in their material reality refer to something other than themselves.

These photographs by Ecclesia exist on the line between imitation as purpose (as such, peculiar to photography in nineteenth-century culture) and as a means of artistic expression. It is precisely the recourse to the alleged authenticity of the photographic medium that enables and determines the transition from representation to verisimilitude, exceeding the conventions of the historical painting that served as its iconographic model, known and mediated in its turn through photographic reproductions.

Figure 9  
Edoardo Balbo Bertone di Sambuy,  
*Hall of the Priory of St. Ursus in Aosta*, 1898,  
citrate print, 7,2 x 5,4 cm. Photographic  
Archives of the Soprintendenza per i Beni  
Architettonici e Paesaggistici, Turin.  
Courtesy MiBAC - Ministero per i Beni e le  
Attività Culturali.



In the wake of this series, Ecclesia himself would again propose the theme of architecture populated by costumed characters in one of the two versions of the photographic album dedicated to the Castle of Issogne,<sup>15</sup> made in 1884 on behalf of Avondo (fig. 7), but it is precisely the sporadic use of this compositional solution that shows how, outside the artificial space of the Medieval Village, the author still did not feel fully entitled to mix document and 'art' within a single image. Instead, this is what Edoardo Balbo Bertone di Sambuy<sup>16</sup> would do in the fall of 1898 during the photographic campaign dedicated to the architecture of the Aosta Valley (see fig. 8), perhaps made in anticipation of a collaboration, never realized, with Giacosa for the production of the book *Castelli valdostani e canavesani* [Castles of the Aosta Valley and Canavesan].<sup>17</sup>

On that occasion, di Sambuy made two different sets of shots: a few specifically architectural – marketed under his own name and not very different from those made by Mario Sansoni for the Alinari firm in the same year – and others in which architecture became the scenery and setting for the deeds of characters in costume and which were put on the market as being from the Studio Riproduzioni Artistiche (Artistic Reproductions Studio).

Here we find characters similar to those who inhabited the Ecclesia's images, but their function is modified, changing the very meaning of these photographs.

They are always single figures, such as the page photographed in Aosta (fig. 9), a tribute to one of the topical characters of the courtly Middle Ages and a source of inspiration for many

Figure 10  
Alfredo d'Andrade, *Selfportrait*, 1866,  
charcoal, gouache and white chalk  
on beige paper, 46,5 x 30,0 cm.  
Galleria Civica d'Arte Moderna  
e Contemporanea, D'Andrade Archive,  
fl/8124, Turin.  
Courtesy Fondazione Torino Musei.



15. *Castello di Issogne*, n.d. [1884] plate IV, *Parte del cortile col pozzo* [Part of the courtyard with the well]. In the edition in small format (13x18 cm), a man can be seen dressed as an armiger placed near the Fountain of the Pomegranate (see fig. 7) while the version in larger format (21x27 cm) is absolutely empty.

16. Edoardo Balbo Bertone di Sambuy, (1854 – post-1915), was an engraver and amateur painter who dedicated himself to photography from about 1890 and quickly became one of the protagonists of Turin's and Italy's photographic culture. Vice-President of the first (1898) and the second (1899) Italian Photographic Congress and of the International Congress held in Paris in 1900, di Sambuy was Chairman of the Organizing Committee and Artistic Director of the International Exposition of Artistic Photography that took place

in conjunction with the great Turin International Exposition of Modern and Decorative Art in 1902, at which more than 1,300 works by the most innovative photographers of the international scene, from the French pictorialists to the Photo-Secession, were exhibited. After 1904, he intensified his participation in national exhibitions and his collaboration with the magazine *La Fotografia Artistica*, where he published the article 'La fotodinamica futurista di Anton Giulio e di Arturo Bragaglia' ('The Futurist Photodynamic of Anton Giulio and Arturo Bragaglia'), the first Italian essay devoted to these extraordinary images, in May 1913 (a. X, n. 5).

17. Giuseppe Giacosa, *Castelli valdostani e canavesani*, Torino, Roux, Frassati & C. 1898.



Figure 11  
Fotografia Subalpina,  
*Antenore Soldi, Lelio*, 1871, albumen print, 17,7  
x 13,2 cm, in Società di Belle Arti,  
*Album della pubblica esposizione 1871*,  
Turin, Vincenzo Bona, 1871, plate 2.  
Private Collection.



Figure 12  
Edoardo Balbo Bertone di Sambuy,  
*Castle of Fenis: staircase in the courtyard*, 1898,  
albumen print, 28,9 x 20,5 cm.  
Historical Archive of the Soprintendenza per  
i Beni Architettonici e Paesaggistici, Turin.  
Courtesy MiBAC - Ministero per i Beni e le  
Attività Culturali.

contemporary pictures (figs. 10 & 11), which here becomes a real portrait (such as that of the imposing bearded armiger photographed *against the backdrop* of the architecture of Fenis (fig. 12). However, most of all, they are images in which the architectural context changes to become the scenery of an action staged by a fine use of photographic grammar: from selective focusing, which attracts our attention to the figure (see fig. 8), to a measured use of blurring (fig. 13), suggesting an ongoing action to our complicity of observers.

Photography moves away from the deaf referentiality of its documentary function to produce stories with an author, presented as snapshots of an event of which we can only imagine the contours and the developments. The metamorphosis is indicated by the transition from the *tableaux vivants* of Ecclesia to the simulated actions of di Sambuy. Compare the two images of the gate of the Castle of Verres (figs. 14 & 15): in the first, Ecclesia places a seated man and a leveling rod beside the jamb to make the photograph measurable, while in the second di Sambuy, slightly varying the point of view, transforms the architecture into a scenario in which two characters move, each one engaged in different actions.

Here the expressive modalities and techniques of story-telling are specifically photographic; of a kind of photography that consciously wants to be fully artistic and claims the right to produce autonomous images with its own tools, but without having to renounce

Figure 13

Edoardo Balbo Bertone di Sambuy,  
*Castle of Fenis: balcony*, 1898,  
 albumen print, 28,8 x 20,3 cm.

Historical Archive of the Soprintendenza per  
 i Beni Architettonici e Paesaggistici, Turin.  
 Courtesy MiBAC - Ministero per i Beni e le  
 Attività Culturali.



or, worse, deny its bonds and debts to the history of images.

Here, unlike what would take place just a few years later with the compositions of Neoclassical or Flemish inspiration of Guido Rey and other minor photographers, the opposition between documentation and photographic art, which would later animate the modernist debate, loses meaning in favour of a less Manichean view, as well evidenced by the words of Alfred Liégard, a member of the Société Française d'Archéologie and French promoter of the founding of the National Photographic Archives, published not by chance in the pages of the Turin-based magazine *La Fotografia Artistica* [Artistic Photography]: "Art and document can, and indeed must, come to an understanding in the field of photography (...). Should the photographer artist therefore neglect documentation? For my part I do not think so. Nothing prevents him from handling the document artistically (...). We can even, though this is more delicate, try essays of historical reconstruction; still better, we can manage to place characters that animate the picture without removing anything from the useful side of the document."<sup>18</sup>

Di Sambuy, this "professional [who] does not make portraits, forms a separate class himself in which it is possible to gather laurels, and so he does, but to exist there you need both his disinterestedness and his great love of art for art's sake."<sup>19</sup> Between the lines, Pietro Masoero said that, in reality, this professional, who can actually afford to behave like an amateur photographer,

had a clear political conception of (artistic) photography as an art form accessible to many: "In the pleasant domestic environment (*sweet home*) that every wise and prudent woman should create around herself, as a tender web to her husband, the *tenerae coniugis immemor* (*the one unmindful of his sweet wife*) of Horace, modern decoration, simple and pure in line and color, will

18. «L'art et le document peuvent, et même doivent, s'entendre sur le terrain de la photographie (...) Le photographe artiste devra-t-il donc négliger le document? Pour ma part je ne crois pas. Il ne lui est nullement défendu de traiter artistiquement le document (...) Nous pouvons même, quoique cela soit plus délicat, y ajouter par des essais de reconstruction historique, ou bien encore en sachant y placer des personnages qui l'animeront sans rien enlever du côté utile du document.», Alfred Liégard, 'La question de la

photographie documentaire', in: *La Fotografia Artistica*, a. II, n. 6-7, June-July 1905, 6-7.

19. "Questo professionista [che] non fa ritratti [che] forma una classe a sé nella quale si possono raccogliere allori, ed egli ne va raccogliendo, ma per esistere ci vogliono ed il suo disinteresse ed il suo grande amore dell'arte per l'arte.", Pietro Masoero, 'L'Esposizione fotografica di Torino - Note e appunti', in: *Bullettino della Società Fotografica Italiana*, n.4, 1900, 12.





Figure 14  
Vittorio Ecclesia, *Castello di Verres - Valle d'Aosta - Porta principale* (Castle of Verres: gateway), 1884, albumen print, 40,6 x 32,8 cm. Historical Archives of the Soprintendenza per i Beni Architettonici e Paesaggistici, Turin. Courtesy MiBAC - Ministero per i Beni e le Attività Culturali.



Figure 15  
Edoardo Balbo Bertone di Sambuy, *Castle of Verres: gateway*, 1898, albumen print, 25,9 x 21,1 cm. Historical Archives of the Soprintendenza per i Beni Architettonici e Paesaggistici, Turin. Courtesy MiBAC - Ministero per i Beni e le Attività Culturali.

find broad support in works of artistic photography. These will be able to procure the healthy smiles of art for the most modest home, as well as educating the growing generations to the feeling of beauty. We welcome, then, the Exposition of photographs solely inspired by artistic intent, since together with the Exposition of Modern Decorative Art it will help to shake up the indifference of the public and to persuade it that a widespread artistic culture is essential to present-day life as an element of modern democratic civilization, and as a bearer of greater social welfare.”<sup>20</sup>

20. “Nel simpatico ambiente domestico (*sweet home*) che ogni savia ed accorta donna dovrebbe creare attorno a sé, quale dolce rete al consorte, il *tenerae coniugis immemor* di Orazio, la decorazione moderna, sobria e pura di linea e di colore, troverà largo sussidio nelle opere di fotografia artistica. Esse potranno procacciare alla più modesta abitazione i sani sorrisi dell’arte, nonché educare ai sensi del bello le crescenti generazioni. Benvenuta adunque l’Esposizione di fotografie ispirate unicamente ad

intenti artistici, poiché contribuirà, con quella d’Arte decorativa moderna, a scuotere l’indifferenza del pubblico ed a persuaderlo che una coltura artistica largamente diffusa è indispensabile ai giorni nostri come fatto di moderno democratico incivilimento, e quale apportatrice di maggior benessere sociale.”, Edoardo di Sambuy, ‘La fotografia artistica’, in: *La Stampa*, n. 330, 28-11-1901, 1; *italics in the original text.*