



Patrizia Genovesi

PHOTOGRAPHER ©



Patrizia Genovesi photographer ©

# Patrizia Genovesi

EXHIBITIONS AND WORKS

## Patrizia Genovesi

Patrizia Genovesi is a significant presence in the panorama of contemporary photography and video art. Her interest in the quality of the image and the equilibrium of the composition, deeply influenced by the best Italian painting tradition, together with her fascination with technology and the search for contamination and expression synergies between different arts, position her work among the most interesting of this period.

Genovesi metabolized a scientific education while at the same time nurturing her eclectic artistic sensibility by restlessly studying photography for which she had Leonard Freed, Richard Kalvar and Moises Samam of the Magnum Photos agency among her teachers, painting and music, plus other abilities like screenwriting, with well-known Italian director Mario Monicelli and writer Domenico Starnone, and theater direction, with Argentinian theatre specialist Renzo Casali.

Her photographs of Nobel Prize laureates, including Rita Levi-Montalcini, John Nash, Richard Ernst, Robert Mundell, and Frank Wilczek have been published by the Nobel Prize Organization. Her portrait of Mrs. Levi-Montalcini was publicly exhibited in Kamienna Gora - Poland - during the celebrations for the Nobel Prize laureate Victor Hamburger. Her portraits of photographer Leonard Freed have been accepted as part of the permanent collection of the Musée de la Photographie in Charleroi - Belgium -.

Genovesi is also active in designing, creating and organizing events that leverage and exploit the synergies of photography and other expression languages commonly thought of as distant, such as symphonic music often performed onsite with a live orchestra, digital technology, and architecture. Such events, which strongly appeal to a modern and conscientious public, have been successfully performed in a variety of locations in Italy and abroad, including institutional spaces, airports, museums and public libraries.









Patrizia Genovesi photo ©





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Black and white

I imagined a life in color but lived it in black and white, like a sequence of more or less intense grays modulated by varying amounts of light. This was the perception of the intellectual faculty that discerns, that gathers concepts and experiences into homogeneous categories and ties them back to what reality is in its core: an eternal conflict between life and death.

The black and the white recall the essence: the former is the absorption of all colors, the latter their synthesis. Thus they contain every color, every vital presence and every failure.











Intuition is for a photographer the synthesis that the mind operates when capturing links, depths, consonances, rhythms, contrasts, and allowing us to merge them into a thought or a shot.



Life is dense of relationships that can be spotted by looking with the right perspective. These relationships however only remain visible for an instant, as movement immediately re-arranges things into a different configuration. As a result, the visual perception of the situation is changed, and in that moment the very sense of reality changes for me as well.















Patrizia Genovesi photo ©











## Photography and painting

I have been studying painting for years. I have absorbed the strokes of the pencil and brush, the angle of the hand, the strength of the signs. I have been studying the subjects to reproduce, the gazes to fix, the weather to evoke, the densities of air. I have gone along with my impulse to make painting with photography, by exploiting the characteristics of light and the power of the lens, and refusing to work with effects that would transform a photograph into an image “reasoned” afterwards, on a computer.



Patrizia Genovesi photo ©









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# Multimedia Projects

# Art and Science



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The installation is comprised of a gallery of original portraits of Nobel Prize laureates and other personalities that have left a permanent footprint in the development of mathematics and science.

A face does not let the thoughts behind it to emerge. At the same time, however, also the opposite is true: That same face is the outcome not only of a physical development, but all as genuinely of an intellectual and psychological effort. In a sense, a face is also the result of thought; and a scientist is his own work.

To add this layer of significance, texts and formulas drawn from the main works of the portrayed scientist have been invisibly added to each picture by means of a technologic transformation applied to the digital format of the pictures. To further emphasize the symbol, hidden texts and formulas have not been uniformly distributed, but have been rather concentrated on image outlines and shade zones. These more contrasted areas are in fact those which most contribute to the depth and expression of the subject and are therefore the most appropriate where to add to the face image a symbolic reference to the work.

Some of the pictures in this project have been selected and published by the Nobel Prize Organization.

The “digital steganographic” process to add hidden texts and formulas to the photographs was realized by Prof. Corrado Giustozzi.

The photographic gallery includes a portrait of orchestra conductor, hiding within it the score of the symphonic concert he would conduct during the event.



Coriolan by L. v. Beethoven





The project was originated from the willingness to explore the creativity spaces that can be found in the collaboration of music and photography, such that the modern video-art could encounter the greatest musical tradition and emphasize its power of expression in a new language, more familiar to contemporary observers.

In putting together such seemingly diverse artistic expressions, the video camera becomes an additional instrument of the orchestra. Following obediently, it reveals to observers' eyes the slow transfiguration of Conductor, who while commanding an interpretation from the orchestra, makes himself an instrument of the Music by even physically evoking its ghosts and suggestions. He makes Coriolan visible. He becomes himself Coriolan.

Beethoven's genius is so powerful that the feelings inspiring the main character emerge even physically. It is then possible that Coriolan, a military leader exiled from his home city, Rome, and exacerbated by a terrible inner laceration, enters into the Conductor-performer, and the latter gives his identity back to him.

The conductor's gesture and posture highlight his metamorphosis. By letting the music penetrate into him, he becomes Coriolan, a commander driving his soldiers to the battle, and at the same time a man exacerbated by contrasting feelings that will finally lead him to death.

The observer faces the physical and emotional intensity of the character, which bursts out in the video shoot of the concert and is "crystallized" within the exhibited frames where some of its significant moments are "frozen". An expert work on the images removes all the redundant details to emphasize the drama.

The camera enters into the melody, accompanies the observer, captures him with image, color, and movement. He is involved by the energy, seduced by the music and rhythm. Although never forced or convicted, he is not allowed to remain distant.

## Orchestra Rehearsals

The Director impresses a view on his orchestra; he communicates it with his body and his gesture. The orchestra, while giving out its sound, is transformed into one single organism. It takes on form and rhythm for desire, for gratitude, for Art. So the magic happens. The project becomes the heart of an event. The images on display tell the musicians' listening, waiting and executing. The live concert gives the public the emotion of a great performance.





## The Marriage of Figaro by W. A. Mozart

The project illustrates all the stages of preparation and execution of an opera, including auditions, singers' and orchestra rehearsals, and final performance. Photographs, videos, sound recordings and finally the live performance tell the story of a masterpiece.



## Giuseppe Verdi's Women

Re-discovering Giuseppe Verdi from a contemporary viewpoint Giuseppe Verdi (1813-1901) was an active and sensitive observer of the XIX century, the age of Romanticism and a fundamental period for the cultural and political history of Italy and Europe. The thoughts and ideals of the time are voiced throughout all of his huge production.

Giuseppe Verdi's Women stems from here and aims at re-discovering the values and symbols underpinning Verdi's work and re-interpreting them under a visual, contemporary approach.

The exhibition will be comprised of a photo-gallery and videos created by Patrizia Genovesi in high definition - "fine art" -. In these pictures, the ideals and symbols underpinning Verdi's operas, including for instance the sense of fate, the myth of the hero, the idea of force, will be shown and visually reinterpreted. The photo-gallery will consist therefore of symbolic images with strong impact and expressivity.

While giving a visual sense of the values and ideals emerging from Verdi's music, these pictures will be placed along a path alluding to the evolution of the human thought through the symbols and ideals represented.

Patrizia Genovesi photo ©



# Macbeth

Lady Macbeth hatches and weaves the plot of reality surrounding her. She drives her husband to crime, makes fun of fate making the story flow to her benefit. But while controlling the world she loses herself, madness takes hold of her, and life flows away from her.

The life she had always pursued arrogantly, as an immortal, abandons her while her story goes on with its inexorable run to the prophesied destiny.

The pictures and videos show her frame by frame while she grows more and more dislocated with respect to her body, trapped into the claustrophobic space of her mind, which yields fragments of reality first to dream and finally to insanity.



## Il Trovatore

Pain crumbles every human presence in Azucena, who lives her life in the name of love and revenge, being a victim at first and then a perpetrator. The fire which has burned her mother and which will burn her at the end of the opera actually consumes her along the entire story. Her scream “sei vendicata o madre” (“o mother, you are avenged”) is a cry of pain for the only satisfaction left to her, that is to inflict a punishment on someone else in order to feel less impotent, even on her deathbed. The photos show the profound changes pain can produce in human heart. It transfigures Azucena’s beautiful traits so much that she appears almost like a monster when even her last hope has gone. We are shown the metamorphosis from woman to witch.



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### **Personal Exhibitions and Multimedia Projects**

Mondadori Trevi – Roma (2003), Mondadori Marghera – Milano (2004), Tempio di Dioniso al Quirinale – Roma (2005), Torretta Valadier – Roma (2006), Auditorium Parco della Musica di Roma Notebook– Roma (2007), Università' Roma 3 – Roma (2007), Estate Romana – Roma (2008 ), Balletti Palace per Mensa IBD – San Martino al Cimino (2008 ), 3f Gallery – Roma (2012), Aeroporto di Malpensa – Milano (2008-2009), Biblioteca Vallicelliana – Roma (2009), Circ. Ministero degli Affari Esteri – Roma (2010), Ministero degli Affari Esteri – Ambasciatori nel Mondo – Roma (2010), Circ. Marina Militare - Centenario ANMI Marina Militare – Roma (2011), Istituto Italiano di Cultura – Sede storica del Parlamento – Budapest (2011), Autodromo di Vallelunga – Roma (2011), Basilica di San Paolo - Roma (2012), Grenning Gallery - New York (2012), Palazzo Bastogi - Firenze (2012)

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