

Norma Mangione Gallery presents L'immagine a fuoco, an exhibition in which five photographs by Ansel Adams (San Francisco, 1902 – Carmel by the Sea, 1984) enter into constructive confrontation with drawings by the Gallery's artists: Francesco Barocco, Michael Bauer, Raphael Danke, Stefanie Popp and Ruth Proctor.

Reading Cartier Bresson's phrase "Photography is an immediate reaction, drawing is a meditation", we might be inclined to think that the times of creation and completion of the image are diametrically opposed in the two disciplines.

While in many cases Bresson's concept is of course undeniable, in others it is in the wavering between immediacy and meditation that the work of art actually takes shape, while in yet others it is radically reversed.

This is the case with Ansel Adams: his landscapes, which are of great elegiac impact, are the outcome of a very long process, in which the planning stage is of fundamental importance.

First Adams draws his subject, then meticulously plans the various gradations from black to white and only at the end of this mental activity does he entrust himself to the camera to capture the image.

And it is the concept of time around which this exhibition revolves. The work can transform time in ways that are different on each occasion: by detaching it from the chronological dimension of the physical world, art can restore it to the unit of measurement of life itself. By suspending time, it makes it possible to come into contact with the divinity the Romans called genius, to which they ascribed functions superior to those of the individual's normal capabilities.

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