

U N S P O K E N W O R L D S

強いビジュアル。
未解決の果てしない謎。
取り残された多くのストーリー

Midori McCabe

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Häaden2
Pigi Bardi photographer

These are stories of mutism, stories for illiterates.

The idea of the show comes from different sources.

More or less voluntarily, all my photos, in 20 years, express a certain impossibility of the human being to communicate with his fellows and, at the limit, with themselves. Not difficulty or uncertainty, just impossibility.

Secondly comes from the experience of a close friend (the dearer), schizophrenic, he had a medical symptom known as ‘alogia’ (missing speech) basically he phoned and stayed silent. Interminable conversations completely mute. There was no words to express what he felt.

It was very distressing. Now, thankfully, he feels better.

But I used the term “aphasia” which is another very strange kind of affection, that I have experienced, that’s impossible to say specific words, or express speech out of significance. But, at the same time, it is the charming axiom by skeptic philosophers, from Pyrrho (300 BC) to Hume (‘700) up to Kant and Hegel, which holds that no word, no speech is the thing itself, and therefore it’s inappropriate. I.e. we can’t say anything about anything.

I think that the “suspension of judgment” is the only sensible attitude towards the world.

Many of the people in my photos are out of speech, their language is not intelligible, i did not understand a word, they mumble. They are idiots, derelicts, drug addicts, sex deviants and mentally insane. These are stories of mutism, stories for illiterates.

All this tells me more about the human being then any sensible speech.

Pg Bardi
(Häaden?)

strong visual
mystery unsolved forever
many stories left behind

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The photography is very cinematic, so much to explore like a story.

Midori McCabe

这位摄影师偏向于黑白的色彩，所以他的作品显得非常经典，并且有

浓重的历史感。

大多数作品比较沉重。

有些作品让人感受到一种照片所特有的宁静和当时烦杂的环境的强烈

反差，有些作品却让人觉得充满了一种神秘的美感。

Lie Chen

יהרמ רתא

המישנ תורצוע תונומת

shiran banay

I believe you do the job of a blind. You don't take pictures of what you see, but of what you think and perceive from what you saw. What Pg Bardi is talking about in his work is an adult world that has become adulterated, a world hanged by regimental knots and that now tries to rebel on the silence side.

A world apart but without art. In the end, a world of silent violence, of self-kamikaze, of many suns together.

Bardi photographs the darkness that casts a light on our Ikea-format lives. That's why, using a neologism, we could talk about neon-realism. After the neo-realism and the crudeness of reality brought to the screen, given our (im)media-te era, Bardi demonstrates the reality of people living their lives with (in)security belts on. Like me, like any other artist who does not see, but tries to x-ray, naked, a disease that has become a symptom.

Today, living in an existential precariousness which stabilizes while destabilizing. It's not important to understand nowadays, but to watch in. And clap hands. Who says "no to the system does not bang against a concrete wall anymore, does not destroy himself as in the 60s, doesn't bang against a rubber wall, as in the 70s.

In these years XX, those who try to remove their existential burqa are going to find an even more dreadful wall in front of them, because you can't throw yourself against it or bounce off it. You just vanish inside

. Gian Paolo Serino
Trans. Eugenia Serravalli



Io credo che tu faccia il mestiere di un cieco. Non fotografi ciò che vedi, ma ciò che pensi e cosa percepisci da ciò che hai visto. Ciò che comunica Pg Bardi nei suoi scatti è un mondo che da adulto è diventato adulterato, che ha impiccato la vita ai nodi regimental e cerca di ribellarsi dalla parte del silenzio.

Un mondo con parte ma senza arte. Un mondo, alla fine, di violenza silenziosa, di kamikaze di se stessi, di tanti soli, insieme.

Bardi fotografa il buio che illumina le nostre vite format(o) ikea. Per questo, credo, si possa parlare, con un neologismo, di neon-realismo. Superato il neo realismo, la crudezza della realtà portata sullo schermo, dati i nostri tempi (im)mediati Bardi dimostra la realtà di chi vive con le cinture di (in)sicurezza. Come me, come ogni artista che non vede ma cerca di radiografare, nudo, una malattia che è diventata sintomo.

Vivere oggi in un precariato esistenziale che destabilizzando stabilizza. Non importa capire oggi l'importante è guardare. E battere le mani. Chi dice no al sistema non sbatte più contro un muro di cemento, non si distrugge più come negli anni '60; non batte contro un muro di gomma, come negli anni '70.

In questi anni '00, chi cerca di togliere il proprio burqa esistenziale, trova un muro ancora più terribile: perché non ci vai o rimbalzi contro. Ci svanisci dentro.

Gian Paolo Serino



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