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News Release FROM THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET, CHICAGO 3, ILLINOIS, U. S. A.



FOR IMMEDIATE RELEASE

FOR FURTHER INFORMATION
Martha Bennett King, CE 6-7080
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Photographs by Italian Enrico Sarsini will be on display at The Art Institute of Chicago from Friday, October 5 through Sunday, November 3, 1963.

Sarsini, who was born in Rome and attended university there, has lived and worked in Chicago since 1962. The 65 photographs now on exhibit in the Institute's main floor Photography Gallery were made in Europe and the United States.

Many photographs taken in the United States are of Chicago's Clark Street bars and poolrooms; others were made in Nashville, Tennessee, and in Washington, D. C. at the time of the Freedom March. The European photographs, made in Spain, Germany, Sweden, Italy and Sicily, include a few of celebrities Maria Tallchief, Rossana Schiaffino and Sophia Loren. For the most part, however, they are photographs of ordinary, yet somehow memorable, people: an old peasant woman and her cat blinking in the sun; two little choir girls, their faces candle-lit with the translucence of a de La Tour painting; a magnificent photograph of an old man praying in church, awe and scepticism mingled together in his face.

"A photograph must be not just a moment of life, but the essence of a situation," Sarsini says. "One must be able to generalize experience from the particular." A freckled boy with a Pepsi-Cola thus becomes all adolescent boys. A group of children soberly preparing for their first communion are sharply individual and at the same time, universal.

Sarsini is no propagandist; there is no subjective commentary in his street scenes and genre photographs. It is his talent for recognizing the crucial second when the soul of a man is full in his face that gives his work great immediacy and power.

Enrico Sarsini began work as a photographer's assistant eight years ago. He next became staff photographer for the Italian newspaper, L'Espresso, and later did free-lance editorial

work in Rome. He worked in movies as a camera newsreelman, and more recently filmed the Hamburg sequences of Mondo Cane and Women of the World.

Mr. Sarsini's work has been published abroad in L'Espresso, Rotosei and Il Mondo. He is currently working on a book of photographs of the Washington Freedom March, several of which will appear in the next issue of Ebony.

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