

Education and 1968.

Fausto Giaccone was born in June 1943 from a Sicilian father and Tuscanian mother in San Vincenzo, near Livorno, maternal hometown, where the family had been evacuated to escape the bombing of Palermo before the Allied landing. He grew up in Palermo, where he attended grammar school. Immediately after the final exams in the summer of 1961 he left a Sicily stuck in the Fifties to backpack to Northern Europe with a camera around his neck. This trip was to be an exciting experience and a great opportunity for growth. On the roads between Copenhagen and the North Cape he was to meet dozens of young nomadic internationalists, coming into contact with the alternative culture that had begun to spread in Europe, also in the wake of the influence of American beat generation writers. It was during this trip that the desire to “know the world” and depict it that would guide his later choices was born in him. On his return to Palermo, despite lacking any clear idea about his future, he enrolled in the Faculty of Architecture. His interests ranged from architecture to film and photography. Although emotionally closely tied to Sicily and Palermo, which he will always remain in close contact with, in 1965 the desire to know the world led him to move to the Capital to continue his studies at the Faculty of Valle Giulia. Rome in those years was the cultural melting pot of ideas and movements born after the war, which were to come to fruition in the Seventies. The environment which Fausto Giaccone immersed himself in ranged from the Faculty of Architecture, the Filmstudio 70 of Annabella Miscuglio and Americo Sbardella and The Turtle gallery of Plinio De Martiis. And it was especially the world of youth movements mobilizing in the early university occupations and protest marches against the Vietnam War. His early inspirations in photography were Eugene Smith and the Magnum photographers – who he came to know through American magazines since back then in Italy hardly any books on photography were to be found – as well as the authors he saw published in “Il Mondo”, whom he then met in person; Enzo Sellerio, Franco Pinna, the brothers Antonio and Nicola Sansone, Calogero Cascio, Caio Garrubba and Mario Dondero.

It was only with the explosion of the student protests of '68 that photography became for Fausto Giaccone a way of life and a profession. Those are the events that made him understand that what interested him was to *document for history*. With this new awareness he first followed the earthquake in Belice, then the key episodes of the struggles of the student movement in Rome. Between August and October, he spent two months in Egypt and Jordan, where he completed, together with the journalist of “Astrolabio” Italo Toni, the first report ever on the Palestinian fedayeen (published by “Paris Match” and other foreign publications). In Autumn, finally, he followed the riots of the Barbagia region municipalities in Sardinia.

These socio-political stories, produced independently, were published by several left-leaning newspapers (“Rinascita”, “Mondo Nuovo”, “Vie Nuove”, “Paese Sera”) and especially the weekly headed by Ferruccio Parri, “The Astrolabe”, the deputy editor of which, Mario Signorino, had not only gathered around himself – alongside established names in journalism – rising stars such as Tiziano Terzani but also showcased the best Italian photography.

In Milan he came into contact with independent photographers Uliano Lucas and Massimo Vitali. He contacted agencies in Milan and began to shoot photo stories around Europe – such as in 1970, post-'68 Britain and the Isle of Wight festival – or, together with his colleague Mario Orfini, 1970's Hungary and the Aran islands in Ireland.

The Seventies.

The decade began with a rift in Fausto Giaccone's life: the overly deferred military service caught up with him and violently interrupted his professional career, still in its infancy as well as constituting a huge contradiction to all his life choices.

Picking up the threads of his existence and his profession after this hiatus also meant trying to find a space in a country that, despite innovative political and cultural whirlwinds, was to meet with a long violent season and terrorism. Documenting this history which he did not identify with created discomfort and he travelled different paths in an attempt to resolve this conflict.

On the one hand, from 1972 to 1978 he began working with film and television, both as a still photographer and assistant cameraman. What interested him most in this field was to pick up the thread of the “knowledge of the world”, an opportunity that was offered to him with documentaries such as *Le montagne del mondo*, by Carlo Mauri, in South America, and *Magia d’Africa*, by Achille Mauri, on the culture of Benin.

On the other hand, together with other young photographers (Paola Agosti, Sandro Becchetti, Dario Bellini, Tano D’Amico, Tatian Maiore, Romeno Martinis), he helped to organize a cooperative agency coordinated by Franca De Bartolomeis, which partnered with a similar structure in Milan, headed by Aldo Bonasia.

During this period the collaboration with the “Noi Donne” weekly of the Italian Women's Union, was born, which would last until the end of the seventies. This activity led him to travelling around Italy, coming into contact with the most diverse women's situations.

The summer of 1975 found him in Portugal, where profound social upheaval was underway due to the Carnation Revolution as well as the dissolution of the colonies, witnessed by reporters from around the world. In August, thanks to a fortuitous event, he happened to be the only witness to an incident of land occupation in Alentejo after the Agrarian Reform initiated by the new political system. It was an enlightening experience, which provoked emotions and memories, both conscious and unconscious of his childhood in Sicily during the occupations of large estates after World War II. This experience was deepened by a second trip to the same places in 1986 in search of the protagonists of those historic days, which led to the book *A Portuguese History* and the homonymous exhibition, which opened in Palermo in 1987, and was to tour several times in Portugal between 1988 and 2006.

The documentation of the event and the subsequent reflection, made by Fausto Giaccone in the book, turned the event into a symbol of the Portuguese revolution, as proved by the documentary *Longe de Abril* – dedicated to the book and filmed in the same places and with the author – which aired on Portuguese television on April 25, 2011, its anniversary.

On the contrary, the immediate life of the photo story remained very limited due to the author's demand to have control over the texts accompanying the photographs. The only publication was in the newspaper “Lotta Continua” of 26 September 1975 on the occasion of the last death sentence of political prisoners by the Franco regime.

The end of the decade was marked by the first trip to the United States in 1981, which would allow him to enter into direct contact with the experience of American photography.

The Milan years.

The Eighties also opened under the banner of dichotomy.

Fausto Giaccone moved to Milan, where journalistic assignments followed one another especially by magazines such as “Panorama” and “Epoca”. These assignments required speed and reliability, features that, while allowing him to sharpen an until then underestimated aspect of his professionalism, prevented however a more personal approach. In contrast, collaborations with travel monthly magazines (“Gente Viaggi”, “Week End Viaggi”, “Atlante”) intensified, thus allowing him to do more long-term projects and require more proactive commitment.

In the late Eighties and early Nineties, after the birth of his two daughters, Giaccone seemed to be returning to his inspiration. The booming publishing market allowed him a free rein in resuming his exploration of the world. Rather than continue accepting assignments, he was the one to design and submit different projects to magazines of different slants. After choosing a geographic region, he would identify a number of themes that he would then offer individually to Italian magazines. He also found an international distribution abroad after joining the Anzenberger Agency in Vienna. This approach, besides being temperamentally more congenial to him, allowed him first of all freedom from the need to chase topical news and the ability to explore issues, but above all to realize, in addition to the specific services for which he found a client, more personal work.

Thus many stories inspired by the arts (George Simenon's Liege, Paul Gauguin's Polynesia, Jack Kerouac's Lowell) or of anthropological-cultural interest (the Mennonite colonies in Paraguay, the

Jesuit Missions in Latin America, the cultures of the Amazon from Belém to Iquitos) were born. At the end of the Nineties, working especially with the monthly “Bella Europa”, he followed the blossoming of new architecture in Europe, from Bilbao to Rotterdam, from Valencia to Berlin. But all these elements intersect and overlap over the decades, developing sometimes in cyclical returns.

Three places have become abodes of the soul for Giaccone, places where his profession has merged with life.

Portugal, which he explored over the years in all its forms, after the first meeting during the revolution.

Berlin, which he discovered while the wall was falling and whose constant changes he has followed since then.

Colombia, which he first visited in the late Eighties and then travelled far and wide shooting photo-journalistic stories, and which he finally focused on and came to know again, filtered through the literary work of Gabriel García Márquez until, in 2010, he conceived a book on the writer's world. The collapse of professional clients in recent years offers him the opportunity to at least order the voluminous archive of fifty years of work and to reconsider its path, examining it also in light of a renewed interest in the study of the history of photography.

Books:

“*Una storia portoghese*”, introduzione di Antonio Tabucchi; galleria Randazzo/Focus, Palermo 1987 (testo italiano e portoghese), seconda edizione, “*Uma Historia Portuguesa*”, Festival Sete Sois Sete Luas, Pontedera 1999 (testo solo portoghese)

“*Architecture*”, (portfolio sull’architettura europea a cavallo del nuovo secolo, testo Roberto Collovà), Anzenberger, Vienna 2000

“*Matar o tempo nas tabernas de Castro Verde*”, (catalogo) Castro Verde, Portogallo, 2006, a cura del festival Sete Sois Sete Luas.

“*68 Altrove*”, (catalogo mostra per il 40° anniversario del '68, testo Roberto Mutti), Noceto 2008

“*Macondo, the World of Gabriel García Márquez*”, Postcart 2013. Testi Gerald Martin, Giovanni Chiaramonte, Fausto Giaccone.

“*Volti di Cavallino-Treporti*”, Edifir 2013. Testo Enrico Gusella.

“*Lo Zodiaco di Gino De Dominicis*”, *L'Attico, Rome, April 4-8, 1970*. NERO Publishing, Roma 2018.

Books with other photographers:

“*Cilento*”, together with Francesca de Bartolomeis, Roma 1972

“*Mafia*”, Idea Edition, Milano 1978

“*La contestazione*”, Idea Edition, Milano 1978

“*Portugal 1974-75, regard sur une tentative de pouvoir populaire*”, Ed. Hier & Demain, Paris 1979

“*Fare l'amore non la guerra*”, Gammalibri, Milano 1980

“*A sud del Sahara: fotografi italiani in Africa*”, catalog, Milano, 1980

“*L'informazione negata*”, Dedalo libri, Bari 1981

“*Storia fotografica del Partito Comunista italiano*”, Editori Riuniti, Roma 1981

“*Immagini del movimento operaio e contadino nel crotonese*”. a cura di CGIL-CISL-UIL di Crotona, 1982.

“*Fotografi siciliani*”, (catalog) Randazzo/Focus, Palermo 1986

“*Volto d'Autore*” (catalog), Torino, Primo Salone del Libro 1988

“*E la terra sia un colloquio universale*”, Petrucci Editore, Città di Castello 1992

“*Enciclopedia della Sociologia*”, a cura di Francesco Faeta- Jaca Book, Milano 1997

“*Anzenberger, 22 Photographers*”, Edition Stemmler AG, Kilchberg/Zurich 1997

“*Il secolo delle donne*”, Laterza, Bari 2001

“*Fotogiornalismo in Italia – 1945-2005*”, catalog, curated by Uliano Lucas, Torino 2005
“*Italia 1945-2005, Le grandi fotografie della nostra storia*”, edita da Hachette/Contrasto, Milano 2006
“*Let The Children Play*”, Milano 2007.
“*‘68. Un anno di confine*”, curated by Uliano Lucas, Rizzoli, Milano 2008
“*Sguardi Forestieri. I grandi fotografi in Sardegna*”, Imago Multimedia, Nuoro 2008.
“*La fotografia in Sardegna. Lo sguardo esterno 1960 – 1980*”, curated by Marina Miraglia and Francesco Faeta. Ilisso Editore, Nuoro 2010.
“*Contatti – Provinci d’autore,*” (curated by G. De Gasperis), Postcart, Roma, 2012
“*Europe Transformed 1914-1989: War, Peace, Modernity*” (# 4/1968-1989) The Open University, UK, 2013.

Solo Exhibitions:

S.A.A.L. Portogallo. Una giornata con i braccianti portoghesi che occupano i latifondi, settembre 1975. Palermo 1977, alla fac. di Architettura, curated by Roberto Collovà, together with architects Alvaro Siza Vieira, Nuno Portas and A. Alves Costa.
Castiglione di Paludi. Un patrimonio da valorizzare, Paludi, Cosenza, 1980
Sicilia, 1968-1982, Salemi, 1982
Viaggio nelle terre dei pastori, Nuoro 1982, Museo della Vita e delle Tradizioni Popolari Sarde
Una storia portoghese, Palermo, Galleria Randazzo/Focus 1987, curated by Roberto Collovà,
O Sabor do Tempo e do Vinho, Castro Verde, Portugal 2006.
Uma Historia Portuguesa, Couço, Portugal, 2006
The Battle of Valle Giulia, American Academy, Roma 2008
‘68 Altrove, Noceto (Parma) 2008
In Prima persona. Fotografie dal ‘68, Prato, 2008
‘68 Altrove, Galleria Luigi Ghirri, Caltagirone, 2010
Macondo, il mondo di Gabriel García Márquez, Ragusa Foto Festival, 2012
Sai cos’è’isola di Wight? Foiano fotofestival, 2012
Macondo, il mondo di Gabriel García Márquez, Corigliano Calabro Fotografia, 2013.
Macondo, il mondo di Gabriel García Márquez, Milano 2014, Galleria Valeria Bella.
Macondo, il mondo di Gabriel García Márquez, Genova 2014, Palazzo Ducale.
Una storia portoghese, during *Giochi di specchi*, international literary conference, University of Pisa, 2014.
Macondo, the World of Gabriel García Márquez, Sensorium Festival, Panaji, Goa (India), 2014.
Isle of Wight Festival 1970, Frame Foto Festival, Salsomaggiore, 2015.
Macondo, the World of Gabriel García Márquez, at Instituto Cervantes, New Delhi (India), 2015.
Il tempo fermo. Calabria anni'70, Corigliano Calabro Fotografia Festival, 2016
Macondo, the World of Gabriel García Márquez, Memphis in May International Festival, Goodwyn Gallery at Memphis Central Library, Memphis, TN, 2017.
‘68 Altrove-Sardegna 1968, Expowall gallery, Milano, 2018.
Una Storia portoghese 1975-2005, at Palazzo Ducale di Genova, March 2018.

Group Exhibitions:

A sud del Sahara: fotografi italiani in Africa, Milano 1980.
Ritratti sconosciuti, galleria Underwood, Roma 1985, together with Paola Agosti.
Fotografi siciliani, Palermo, galleria Randazzo/ Focus 1986, photos by Letizia Battaglia, Ernesto Bazan, Peppino Cappellani, Giovanni Chiamonte, Roberto Collovà, Fausto Giaccone, Giuseppe Leone, Melo Minnella, Aldo Palazzolo, Nicola Scafidi, Ferdinando Scianna, Franco Zecchin.
Volto d’Autore, Salone del Libro di Torino, 19-23 maggio 1988. Ninety writers photographed by Paola Agosti, Letizia Battaglia, Giovanna Borgese, Fausto Giaccone, Ferdinando Scianna, Franco Zecchin.

Nel Regno di Napoli. Fotografie per un nuovo paesaggio del Mezzogiorno d'Italia, *Spazio Immagine*, Bari, 1988.

Il secolo delle donne, curated by Manuela Fugenzi and Elena Doni, Roma, 2001.

Momenti di vita in Barbagia: fotografie dai primi del novecento agli anni 70, Casa dei contrafforti, Nuoro novembre 2005.

Il Fotogiornalismo in Italia – 1945-2005, Torino, XI Biennale Internazionale di Fotografia, 2005.

L'immaginazione al futuro. Quelli di Valle Giulia, Facoltà di Architettura di Roma, 2008.

Al Lavoro, Palazzo Ducale di Genova, 2008. Multimedia exhibition on the denied rights of workers of our time.

Fotografare Parma, a collective project on Parma, 2008.

Facce da Straniero. 30 anni di Fotografia e giornalismo sull'immigrazione in Italia, Torino, 2010.

"*I fotografi con il Gruppo 63*", for the 50 years of Gruppo 63 and of the *Alfabeta* magazine, curated by Uliano Lucas, Milano, 2013.

"*Annisettanta e dintorni*" curated by Tatiana Agliani and Renato Corsini, Brescia, 2014. In memory of the massacre of Piazza della Loggia, Brescia 1974.

"*Sguardi Forestieri. I grandi fotografi in Sardegna*", Imago Multimedia, Comune di Mamoiada, 2015. (Photos by di Henri Cartier-Bresson, Werner Bischof, David Seymour, Bruno Barbey, Franco Pinna, Gianni Berengo Gardin, Ferdinando Scianna, Georges Viollon, Sabine Weiss, Janos Reismann, Key Lawson, Jean Dieuzaide, Roberto Koch, Fausto Giaccone, Giancolombo).

Main publications with which he collaborates or has collaborated:

Italian magazines:

"L' Astrolabio", "Mondo Nuovo", "Aut", "Rassegna sindacale", "Nuova generazione", "Rinascita", "Noi Donne", "Vie Nuove", "Paese Sera", "L'Unità", "Il Messaggero", "Lotta Continua", "L'Espresso", "Il Mondo", "Panorama", "Panorama Mese", "Epoca", "Il Venerdì di Repubblica", "Specchio della Stampa", "Diario", Il Mensile di Emergency, "L'Europeo", "Ventiquattro del Sole 24Ore", "Io Donna" del "Corriere della Sera", "D, La Repubblica delle Donne", "Elle", "Marie Claire", "Grazia", "Donna Moderna", "Vera", "Glamour", "Airone", "Week End Viaggi", "Gente Viaggi", "Panorama Travel", "Bell'Europa", "Qui Touring", "Meridiani", "Sandokan", "Gambero Rosso", "Gulliver", "Dove", "Atlante", "Tuttoturismo", "I Viaggi del Gusto", "In Viaggio", "I Viaggi di Repubblica".

Foreign magazines:

Spain: "Geo", "Rutas del Mundo", "El Mundo", "Siete Leguas"

Germany: "Die Zeit Magazin", "Geo/Saison", "Abenteuer&Reisen", "Focus", "Das Reise Magazin", "Schöne Ferien", "Adac", "Gala", "Mercedes", "A la Carte"

France: "Geo", "Gala", "Allo! Grands Reportages"

Russia: "Geo"

Korea: "Geo"

Switzerland: "Swissair Gazette"

Portugal: "Volta ao Mundo"

Austria: "Freizeit Kurier's Magazine", "Reise Magazin"

United States: "New York Times Travel Magazine", "Bon Appetit", "The Chronicle of Higher Education"

Malaysia: "Going Places"

Netherlands: "NRC Handelsblad", "Metro"

