

Pilot on board!

Men and Ships of the Port of Genoa

*a reportage of **Jacopo Brancati***

*a concept by **Infine Arts***

*a production of **Musée Portuaire de Dunkerque***

Pilot on Board!

The exhibition



Le port de Gênes depuis les grands travaux menés au XIX^e siècle
Jusqu'au XIX^e siècle, le port de Gênes n'a pas connu de changements majeurs dans sa configuration. Des événements comme l'achèvement du chemin de fer reliant Gênes à la France dans les années 1840 et l'ouverture du canal de Suez en 1869 ont mis en évidence l'obsolescence des structures existantes. Grâce à une donation généreuse de Raffaele De Ferrari, duc de Galliera, le processus de modernisation a pu commencer.

Vue du port de Gênes à la fin des grands travaux d'extension commencés en 1875.
Grâce aux subventions du gouvernement italien et à la contribution du duc Raffaele De Ferrari, la rénovation des jetées, la construction de mûles, de cales sèches et de quais de déchargement a été entreprise. Un moulin à vent a été construit en 1902 suivant le modèle des docks anglais. Depuis 1992, cette partie du port a été reconstruite en port touristique et complexe de loisirs.



Entre 1926 et les années 1960, les travaux de rénovation du port se poursuivent, éloignant le trafic de marchandises vers les banlieues ouest de la ville.

Vue aérienne du port de Sampierdarena
L'ingénieur Alberto Albertazzi a imaginé le port avec des bassins parallèles séparés par des terre-pleins. L'inclinaison des quais de déchargement permet aux trains d'atteindre les bâteaux sans difficulté de manœuvre. Aujourd'hui, le port de Sampierdarena est encore utilisé comme terminal pour des marchandises diverses.



A la fin des années 1960, Gênes, en tant que port de commerce de première importance, adapte ses infrastructures et ses services pour devenir le premier terminal à conteneurs de la Méditerranée.

Opérations de déchargement de porte-conteneurs Export Challenger
Le 23 avril 1968, le navire Export Challenger, appartenant à American Export International Lines, et relié les U.S.A. et la Méditerranée, est le premier porte-conteneurs en escale à Gênes. 49 conteneurs sont déchargés et 71 chargés au moyen des engins de levage du bord et d'une grue autonome.



Musée Portuaire, Dunkerque FRANCE,
November 2004-February 2005.

Synopsis

For a year, Jacopo Brancati shared the life of the workers of the port of Genoa, one of the largest in the Mediterranean. His photo-reportage represents a stunning witness of the activities and atmosphere so peculiar to this «town within the town» where by all weather, 24 hours a day and 365 days a year, men guide and assist the over 20.000 ships yearly entering the harbour of Genoa.

The photographic exhibition leads the visitor to the discovery of the port, following the steps of Jacopo Brancati: together they embark the pilots' boat, they climb the wobbling ladder up the stately freeboard of a container ship, and they experience the harbour side by side with the mooring men.

Seventy large format colour and black and white photographs describe the environment and everyday life in the 8th largest port of Europe.

Exhibition concept

A creation of Infine Arts and of the Musée Portuaire of Dunkirk, France, based on the original work «Pilote à bord! Hommes et navires du port de Gênes».

Public

The varied iconography of the exhibition invites to the discovery of the harbour and of sea-related jobs; at the same time it helps understand a world whose life flows along with the city bustle, and nevertheless is hardly known to the general public.





Description

Complete exhibition

- 48 50x60cm colour prints;
- 21 50x60cm black and white prints

The exhibition is based on the homonymous photographic book.

The complete exhibition covers a surface of approx. 200 sq.m.

Nevertheless we are ready to study different exhibiting arrangements in order to meet the exhibitor's practical requirements and to allow a multi-faceted approach to this photographic work; the number, size and spatial arrangement of pictures can be consequently modified.

The colour prints have been made by PICTO Paris with a Lambda Durst enlarger on Kodak photographic paper for quality excellence.

Black and white prints have been made by the author on Agfa baryta paper.

Galata Museo del Mare, Genova Italy

06 June - 31 August 2007

Stories and settings

- Tugboats manoeuvres and crews
- Mooring men at work
- Pilotage: the pilots' tower, aboard the pilots' boat, aboard the ships
- Pilotage: portraits gallery
- The harbour at night, moorage at the Containers Terminal
- Manoeuvres at the Oil Terminal
- Manoeuvres at the dockyard
- Passenger ships

Rental price

Rental price adjustments will be taken into consideration according to exhibition modifications proposed by the exhibitor.

Complementary paying modules can be studied: conferences held by the Author (English, French and Italian language), slide shows etc.

Insurance and shipping

Insured value: 12.000 €

Shipping charge at the client's expenses from Paris (France) to destination point.

Basic exhibition pictures: 4 wooden crates (overall weight: 80 kilos approx.)

Volume: 0,5 m³ approx.



Press review

Museo del Mare, Genoa – press release feb 07

«A significant photographic exhibition that does not simply describe the way the port was, but deals with its actuality, introducing to both citizens and visitors a complex and scarcely known reality. Opening at the Saletta dell'Arte on June 2007. [...] This exhibition introduces a new concept into the Museum's activities [...], that is the actuality of sea-related jobs».

Dunkerque Magazine - nov 04

« [...] Jacopo Brancati brings back to life the gigantic steel structures, the quays [...] he lingers on the faces of men concentrated on their task [...] Impressive images, full of the history of seamen and ships [...]».

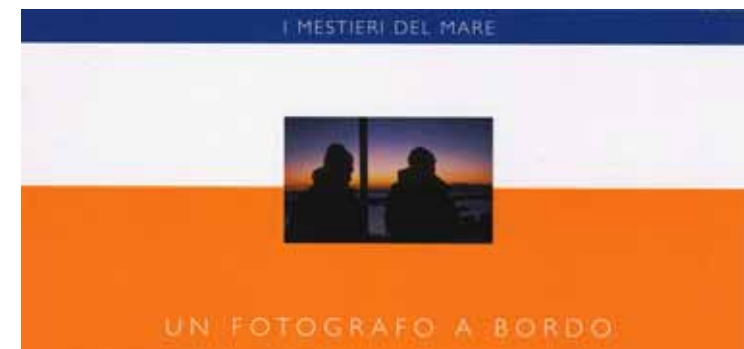
V. Varlet, Journal des Flandres – nov 25-04

« [...] He got as close as possible to places which one would rather look at from a distance, holding tight with one hand, clasping his camera with the other one – when he did not need both to stand the ship's rolling [...]».

O. Tartart, Voix du Nord – nov 20-04

« [...] 'He cast upon them [the workers in the port of Genoa] the look of an ethnographer' – says Marie Laure Griffaton, the exhibition commissary – 'He spent a lot of time with the people and he has succeeded in creating an atmosphere of complete trust, to the extent of making himself almost invisible' [...] ».





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