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Traethodau a Chyfweliadau / Essays & Interviews

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Diffiniad cyffredinol o 'hap' yw'r teitl uchod. Gellir mynegi dehongliadau eraill fel 'cyfle i wneud neu gyflawni rhywbeth' neu 'digwyddiad digwyddiadau pan nad oes unrhyw fwriad neu achos amlwg'; mae nifer o rai eraill yn bodoli.

Y gogwydd diddorol sydd ynghlwm yn y cysyniad o hap yw ei natur damweiniol, ei ddiffyg patrwm neu ragweladwyedd fel cyfuniad o'r symblydd-canlyniad a berthyn i ddigwyddiadau; y ffaith nad yw rhai mathau o ddigwyddiadau yn cael eu hysgogi gan ddigwyddiadau blaenorol. Wrth ystyried awduriaeth, gall fod diddymu'r awdur yn peri dieithriad a rhyw fath o bellter oddi wrth ganlyniadau dychmygol.

Ymddengys mai'r patrwm annealladwy sy'n ymgorffori newid, pan yw dadl ynghylch anhysbysrwydd y canlyniad yn bodoli, yw'r union gefndir diwylliannol yr ydym wedi ei fyw ers y 19eg Ganrif. Hynny yw, rydym wedi ein claddu gan beth a sut mae ein prif foddau o gyfathrebu wedi eu creu (faint o ddarllenwyr fyddai'n gwybod sut mae Wi-Fi'n gweithio?), natur ddarniog y broses gynhyrchu ddiwylliannol (pwy sy'n gwybod ble a chan bwy y mae ffilm, cerddoriaeth, darnau celf yn cael eu creu?) ac yn olaf, y ffaith fod ystyr y gwaith yn newid yn ôl y cyd-destun ymhle'i gosodir.

Mae'r cysyniad o gelf ynddo'i hun yn annaroganadwy waeth pa mor union yw'r amcangyfrif ar gyfer gwerthiannau'r ocsiwn nesaf. Mae rheoli risg yn beth mawr mewn cyllid, masnach a rheoli busnes fel y cyfryw. Hyd yn oed mewn rheoli amgueddfa gelf (rwyf i'n rheoli un). Ceir Doethuriaethau a rhaglenni gradd Meistr ar y pwnc. Ond beth yw'r risg sy'n gysylltiedig â chelf? Neu a ydi celf ei hun yn gysylltiedig â risg?

Risg yw'r gost sy'n daladwy er mwyn gwneud celf yn rhan o fywyd. Dyna sy'n peri i'r weithred o greu, arddangos a dosbarthu celf fod yn beth organig ac nid yn wrthrych sych i'w gyfnewid am rywbeth arall. Mae trawsblygiadau mewn celf, ei ail-ymddangosiadau ar ffurfiau gwahanol, ei weddnewidiad o'r hyn a fynnai'r awdur iddo fod i'r gwrthwyneb, oll yn dyst i'r 'posibilrwydd y bydd rhywbeth yn digwydd'. Mae trawsblygiad, nid yn unig yn amharu ar y profiad o'r gwaith a'i lwyfaniad, ond mae hefyd yn dylanwadu ar ei fersiynau, mewnosodiadau, os caiff ei gynnwys neu ei wrthod, yn y dyfodol. Mae hap yn sicrhau na fydd cymal nesaf y gwaith yr un fath a'r diwethaf ond y bydd y newid yn gynyddol, i ba gyfeiriad bynnag (hyd yn oed am yn ôl ac mewn cylch cyflawn).

Mae gweithio yn y byd celf yn awgrymu rhyw raddfa o ansicrwydd, ac mae'r syniad o bethau'n digwydd ar ddamwain bron yn amherthnasol pan yw gwaith artist dan sylw. Ond, beth bynnag fyddwn ni'n ei wneud, bydd hefyd yn ei drawsblygu ei hun i rywbeth yr ydym yn gwybod na fydd yn aros yr un fath, yn yr un modd na fyddwn ni'r un fath. Mae hynny, i mi, yn rheswm go dda dros weithio gydag artistiaid.

The title above is a general definition of 'chance'. Other possible interpretations could read as 'an opportunity to do or achieve something' or 'the occurrence of events in the absence of any obvious intention or cause'; many others abound.

The interesting aspect included in the idea of chance is its randomness, its lack of pattern or predictability as cause-effect combination in events; the fact that occurrences of certain types are not caused by prior events. When it comes to authorship, the withdrawal of the author may generate estrangement and a sort of remoteness to imaginable results.

The unintelligible pattern that constitutes chance, where the unknown of the outcome is at issue, seems precisely the cultural background we have been living in since roughly the 19th century. That is, we are immersed in the unknowingness of what constitutes our primary forms of communication (how many readers would know how Wi-Fi actually works?), the fragmentation of the cultural production process (who knows where and by whom film, music and artworks are actually made?) and lastly, the variability of the work according to the context in which it is presented.

The very idea of art itself is unpredictable, however precise the estimate for the next auction house sales may be. Risk management is a big thing in finance, trade, and business management at large. Even in art museum management, which is part of my experience. There are PhD and Masters degree programmes on the subject. But what is the risk associated with art? Or is art itself associated with risk?

Risk is the currency payable to make art a part of life. It is what makes the practice of creating, displaying and distributing art an organic being and not a stuffed product to exchange for something else. The mutations of art, its reiterations in different guises, its transformation into the opposite of what it was meant to be in the author's intentions, are all proofs of the 'possibility of something happening'. Mutation not only impacts on the experience and the staging of the work, but also it influences its future versions, installations, inclusions, and rejections. Chance assures that the next phases of the work won't be the same as the last but will progressively change, in whatever direction (even backwards and full circle).

Working in art implies a measure of uncertainty, and notions of haphazardness are almost irrelevant when it comes to an artist's work. But whatever we do, it will also mutate into something that we know will not stay the same, just as we will not be the same. That is, to me, a pretty good reason to work with artists.

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Sgwrs rhwng/Conversation with:  
Adam Carr, Curadur Rhaglen Celfyddydau  
Gwledol/Visual Arts Programme Curator  
MOSTYN & Franco Vaccari

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Gan/By  
Adam Carr

- AC** Beth am inni ddechrau ble gwnaethoch chi ddechrau. Byddai'n ddiddorol clywed beth wnaeth eich denu chi at y celfyddydau gwleddol yn y lle cyntaf... Beth oedd y dynfa i fynd yn artist?
- FV** Wedi i mi gwblhau fy astudiaethau yn y gwyddorau a chael gradd mewn Ffiseg, ymunais â'r fyddin trwy'r gwasanaeth gorfodol fel Swyddog y Gwyddorau yng Ngwasanaeth Technegol y Fyddin. Yn ystod y cyfnod hwn yn Rhufain euthum ati i ganlyn fy niddordeb mewn celf oedd cyn hynny heb ei gynnu. Cysylltais â chylchgronau celf avant-garde, ac er mawr syndod i mi, fe dderbyniasant fy arbrofion cyntaf yn yr hyn a elwid yn ddiweddarach yn 'Farddoniaeth Weledol'.
- AC** Mae eich gwaith yn aml yn ymwneud â phroses o'i ddogfennu ei hun. Er ei fod yn amlwg yn dilyn cyfres o reolau, rhesymeg neilltuol yr ydych chi'n ei ddyfeisio, ac yn ymddangos yn fecanyddol i raddau, mae hefyd yn sicr yn gadael digonedd o le ar gyfer y cyfyrchau dynol.
- FV** Mae hwn yn gwestiwn cymhleth sy'n rhoi cyfle i mi feddwl am fy ngwaith mewn ffordd newydd. Yn sicr, i mi mae'r eiliad o ddogfennu'n bwysig dros ben. Mae'n dyst i wirionedd yr hyn a ddigwyddodd o dan reolau nad sy'n unigolyddol. Trwy hyn, caiff dimensiwn gwrthrychol ei greu sy'n osgoi'r perygl o gael eich llethu gan ymchwydd o oddrychiaeth.
- AC** Efallai mai eich gwaith mwyaf adnabyddus yw *Arddangosfa mewn amser real n.4. Gadewch ar y muriau ôl ffotograffig o'ch ymweliad byrhoedlog* (1972). Digwyddodd hwn yn wreiddiol yn Arddangosfa Eilflwydd Fenis ym 1972 ac yn fwy diweddar yn Arddangosfa Eilflwydd Gwangju yn 2010. Gan ddefnyddio caban ffotomatig a chyfranogiad y gwylwr, mae'r gwaith yn bortread o bobl, wedi ei brosesu gan bobl, ac mae hefyd yn gweithredu fel portread o'r arddangosfa ei hun. Ym MOSTYN y bwriad oedd dod â'r ddau fersiwn – Fenis a Gwangju – yngyd fel modd o gymharu'r ddau fersiwn sydd, yn y bôn, wedi eu creu dan yr un amodau, yn ogystal ag i weld y newid mewn ymddangosiad pobl a sut gall y gwaith gynhyrchu canlyniadau gwahanol yn dibynnu ar amser a gofod. Fydech chi cystal â thrafod y gwaith, o ble daeth y cysyniad a'r syniad o wneud y gwaith ddwywaith, ddeng mlynedd ar hugain ar wahân?

- AC** Let's start where you started. It would be great to hear about what attracted you to the visual arts initially... What the pull was to become an artist?
- FV** After completing my studies in science and a degree in physics, I was enrolled in the army for mandatory service as a Science Officer in the Army Technical Service. It was during this time in Rome that I began to follow my interest in art, which up to that point had been latent. I got in touch with avant-garde art magazines that, to my surprise, accepted my first experiments with what has been later defined as 'Visual Poetry'.
- AC** Your work often involves a process of documenting itself. While it clearly embraces a set of rules, a particular logic that you devise, and appears to be somewhat mechanical, it also very much allows for the conditions of being human.
- FV** This is a complex question which gives me the opportunity to think about my work in a new light. For sure for me the moment of documentation is very important. It certifies the reality of what happened under non-individualistic rules. This allows an objective dimension to open up avoiding the danger of getting stuck in the groundswell of subjectivism.
- AC** Perhaps your best-known work is *Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit* (1972). This originally took place at the 1972 Venice Biennale and more recently at the 2010 Gwangju Biennale. Using a Photomatic kiosk and viewer participation, the work is a portrait of people, processed by people, and it also functions as a portrait of the exhibition itself. At MOSTYN the idea was to bring together both versions of the work – Venice and Gwangju – as a way of comparing the two versions that are essentially generated by the same set of rules, as well as to see the change of human appearance and how the work can produce different results according to time and place. Could you discuss the work, where the concept stemmed from and the idea of doing the work twice, some thirty years apart?

**FV** Yn dilyn yr arddangosfa yn Fenis ym 1972 cefais sawl cynnig i atgyfodi'r un sioe. Roedd yn anodd i mi ystyried cael yr un llwyddiant ac a gefais gyda'r gyntaf. Ond, pan y'm gwahoddwyd i Gorea yn 2010, nid oeddwn yn medru gwrthod am fy mod yn chwilyfrydig ac yn awyddus i gymharu'r ddwy. Beth oedd y gwahaniaethau? Heddiw, mae pobl yn gyffredinol yn gyfarwydd â thechnoleg ac mae'n anodd cofio'r amser pan oedd 'celf' yn cael ei gyflwyno naill ai mewn ffram neu ar blinth. Ym 1972, roedd fy arddangosfa'n llwyddiant oherwydd, yn hytrach na phaentiad neu gerflun, defnyddiais ffotograffiaeth a hefyd oherwydd y ddyfais o gael gwared ar y cysyniad o'r awdur gan ei gwneud yn bosib i'r gwylwyr gymryd fy lle i drwy eu mynegi ei hunain. Peth arall annisgwyl o braf oedd brwdfrydedd y Coreaidd. Cyn i ni gloi'r arddangosfa, roedd yr ystafell eisoes yn orlawn o sribedi ffotograffig.

**AC** Allwch chi sôn am rai o'r uchafbwyntiau i chi o blith y ddwy fersiwn?

**FV** Ar y naill achlysur a'r llall, yn Fenis a Gwangju, roedd yn syndod i mi ganfod, rhwng y ffotograffau o'r ymwelwyr, rai o'r artistiaid eraill oedd yn cymryd rhan yn yr Arddangosfa Eilflwydd. Yn yr Eidal roedd lluniau o Merz, di Fabro, De Dominicis, di Cristo, Boltanski a hyd yn oed De Chirico. Yng Nghorea, rwy'n cofio sribed ffotograffig curadur yr wyl Eilflwydd, Massimiliano Gioni, a hefyd Cattelan, WeiWei a Bakargiev. Ond, ar ddiwedd yr arddangosfa diflanodd y sribedi ffotograffig hyn – mae'n debyg bod rhywun wedi eu cymryd.

**AC** Cafod y gwaith gryn dipyn o sylw ac fe arweiniodd at gyfle i chi ddefnyddio nifer fawr o gabanau ffotograffig ledled yr Eidal. A wnewch chi sôn am y gwahoddiad hwn?

**FV** After the exhibition in Venice in 1972, I had many propositions to repeat the same show. It was difficult for me to contemplate having the same success as the first one. But when I was invited to do it in Korea in 2010, I could not resist because I was curious to compare the two. What were the differences? Today there is a general familiarity with technology and it is difficult to remember the time when 'art' was presented either in a frame or on a plinth. In 1972, my exhibition was successful because, instead of painting or sculpture, I used photography and also because of the device of removing the idea of the author, giving the possibility for the viewers to take my place by expressing themselves. I also had a nice surprise: the enthusiasm of the Koreans. Before we closed the exhibition, the room was already completely filled with photostrips.

**AC** Could you tell me about some of your highlights from both versions?

**FV** On both occasions, in Venice and Gwangju, I was greatly surprised to find, in between the photographs of the visitors, the ones of other artists taking part at the Biennials. In Italy there were pictures of Merz, di Fabro, De Dominicis, di Cristo, Boltanski and even De Chirico. In Korea I remember the photostrip of the curator of the Biennial, Massimiliano Gioni, and also Cattelan, WeiWei and Bakargiev. But at the end of the exhibition these particular photostrips disappeared – somebody probably took them away.

**AC** The work gained considerable attention and led to an opportunity for you to use a large number of photographic kiosks around Italy. Could you speak about this invitation?

**FV** Wedi iddo gael ei gyflwyno yn Arddangosaf Eilflwydd Fenis, cafodd fy ngwaith ei ehangu ledled yr Eidal gyda 700 o beiriannau ffotomatig ymlaen am 24 awr y dydd trwy gydol y flwyddyn. Roedd hyn yn bosib oherwydd bod fy ngwaith yn dibynnu ar weithgarwch awtomatig, er bod graddfa'r gwaith wedi ei ehangu'n sylweddol o'i gymharu â'r cyflwyniad cyntaf. Dyma'r union fath o awtomatedd oedd yn diddymu bodolaeth swmpus yr awdur ac ar yr un pryd yn fy sicrhau y byddwn yn llwyddo i weld yr hyn nad oeddwn yn ei wybod.

**AC** Mae'r gweithiau yr ydym wedi eu trafod yn rhan o brosiect ehangach yr ydych yn ei alw'n Arddangosfeydd mewn Amser Real ac mae pob darn yn y gyfres hon wedi ei rifo. Fe soniasoch yn gynharach am yr agwedd o broses sy'n rhan fawr o'ch gwaith, ond mae gennyf ddi-ddordeb gwybod mwy am sail Arddangosfeydd mewn Amser Real a'r syniad o weithio y tu mewn i ffiniau cyfres, a sut mae wedi ei brosesu dros amser.

**FV** Defnyddiais yr un fformiwla a chyda Arddangosfeydd mewn Amser Real i wahaniaethu rhwng yr hyn oeddwn yn ei wneud a'r hyn olygid gan y termau 'digwyddiad', 'perfformiad' a.y.b. am fod gwahaniaethau strwythurol: yn y digwyddiadau olaf, mae amser yn beth llinol a dylanwad siawns wedi ei gyfyngu. Yn Arddangosfeydd mewn Amser Real, fodd bynnag, mae presenoldeb adborth yn bwysig iawn sy'n rhoi ffurf llawer mwy cymhleth i amser. Roedd hyn, i mi, yn eglur iawn o'r dechrau ... roedd y gyfres a'r rhifo'n ddefnyddiol er mwyn rhoi undod i'r profiadau estheteg a fyddai, fel arall, wedi ymddangos yn eithafol o ddi-ben-draw.

**AC** *Gadewch ar y muriau ôl ffotograffig o'ch ymweliad byrhoedlog* oedd y bedwaredd yn y gyfres. Dywedwch wrthyf am y darn cyntaf yn y gyfres a'r un mwyaf diweddar.

**FV** After being presented at the Venice Biennale, my work was extended across Italy in 700 Photomatic machines functioning 24 hours a day throughout one year. This was possible because the work was based on automatic functioning, which gave a formal homogeneity to the photographs, even though the work's dimension was hugely expanded compared with the first presentation. It was exactly this automatism that removed the bulky presence of the author, while giving me the warranty that I could get to see what I did not know.

**AC** The works we have spoken about are part of a larger project that you call Exhibitions in Real Time and each piece within this series is individually numbered. You mentioned before about the aspect of process that plays heavily in your work, but I would be interested to know more about the foundation of Exhibitions in Real Time and the idea of working within a series, and how it has been processing over time.

**FV** I used the formula of Exhibitions in Real Time to distinguish what I was doing from what was specified by the terms 'happening', 'performance' etc. Because there are structural differences: in the latter events, time is linear and chance has a limited influence. Whereas in Exhibitions in Real Time the presence of feedback is very important and gives time a much more complex shape. This, for me, was very clear from the start ... the series and its numeration was useful to give unity to the aesthetic experiences, which otherwise would have seemed excessively unbounded.

**AC** *Leave on the walls a photographic trace of your fleeting visit* was the fourth in the series. Could you tell me about the very first piece in the series and the most recent one?

**FV** Hyd yn hyn, rwyf wedi creu pedwar deg tri o Arddangosfeydd mewn Amser Real. Y cyntaf oedd *Maschere (Masgiau)* a wnaethpwyd yn 1969 yng nghyd-destun digwyddiad theatr o'r enw *10 Esperimenti di nuovo teatro (10 Arbrawf theatr newydd)*. Dyma oedd y broses: byddwn yn dosbarthu ychydig ddwsinau o ffotograffau o lun dyn ac yna byddai goleuadau'r ystafell yn cael eu diffodd. Gyda thorch a chamera euthum ati i grwydro'r gynulleidfa ar hap gan ddisgleirio'r golau ar rywun a thynnu ffotograff. Yn syth, byddai'r person yn cael ei d/dychryn gan y golau ac yn cuddio ei h/wyneb y tu ôl i'r ffotograff er mwyn ei h/amddiffyn ei hun rhag yr adnabyddiaeth a bennir trwy'r weithred o ffotograffiaeth.

Crëwyd yr olaf yn y gyfres yn 2014 ac fe'i gelwir *Col tempo (Gydag amser)*. Yn yr oriel roedd dau ofod. Yn y cyntaf, caed hen ffotograff teuluol gyda mi yn blentyn pedair blwydd oed yn cydio yn llaw fy mam ymysg criw o bobl yr oeddwn wedi eu cuddio gydag inc du. Yn y gofod arall, roedd Quick Response Code 2D wedi ei ehangu (1mx1m). Yn y ddau ofod roedd byrddau gyda'm cyhoeddiadau wedi eu goleuo gan lamp bwrdd. Doedd dim byd arall. Pan fyddai'r ymwelwyr yn dynesu at y cod, yn ôl eu harfer byddant yn ei fframio gyda'u ffonau symudol a phan fyddant yn gwneud hyn byddai'r frawddeg hon yn ymddangos ar eu sgriniau bychan: 'RWY'N 76 MLWYDD OED AC RWYF DAL YMA'N CREU ARDDANGOSFEYDD, ESGUSODWCH FI'. Roedd y ffotograff o'm plentyndod gyda'r frawddeg oedd yn cyfeirio at yr arddangosfa yn rhoi dealltwriaeth gadarn o dreigl amser rhyngddynt i'll dau.

**FV** To date I have done forty-three Exhibitions in Real Time. The first one *Maschere (Masks)* was made in 1969 in the context of a theatre event entitled *10 Esperimenti di nuovo teatro (10 Experiments of new theatre)*. This was the process: I distributed a few dozen photographs portraying a man and then the room was blacked out. With a torch and a camera I started to wander around the audience randomly pointing the light on someone and taking a photograph. Instantly the person would be startled by the light and hide her/his face behind the printed photograph in order to protect her/himself from the identification determined by the act of photography.

The last of the series is from this year, 2014, titled *Col tempo (With time)*. In the gallery there were two spaces. In the first one there was an old family photograph portraying me as a four-year-old child holding hands with my mother, standing within a group of people that I had blacked out with ink. In the other space there was an enlargement (1mx1m) of a Quick Response Code 2D. In both spaces there were tables with my publications illuminated by a table lamp. There was nothing else. When the visitors approached the code, by habit they would frame it with their mobile phones and, when they did this, the following sentence would appear on their small screens: 'HO 76 ANNI E SONO ANCORA QUI A FARE MOSTRE, PERDONATEMI' 'I AM 76 YEARS OLD AND I'M STILL HERE MAKING EXHIBITIONS, EXCUSE ME'. The photograph from my childhood and the sentence referring to the exhibition gave a concrete perception of the time lapse between the two.



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Cyfweliad gyda Roberta Valtorta,  
yn trafod gwaith Franco Vaccari /  
An interview with Roberta Valtorta,  
discussing the work of Franco Vaccari

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Gan/By  
Valentina Bonizzi

[1] Mae'r cysyniadau a geir yn Arddangosfeydd mewn Amser Real ac Anymwybod Technolegol (a fathwyd gan Franco Vaccari) yn bodoli yn ei weithiau celf o'r 1960au hwyr hyd heddiw. Yn *Arddangosfeydd mewn Amser Real n.1* (1969), cyflwynodd Vaccari 'guddiad yr awdur' a'r elfen o 'hap' i'w waith, gan beri i gyfranogiad y gwylwr fod yn hanfodol i fodolaeth y darnau celf. Ym 1979, pan gyhoeddwyd *Fotografia e Inconscio Tecnologico* fe ddiffiniodd yr 'Anymwybod Technolegol' mewn ffotograffiaeth fel awtomatiaeth ychwanegol i'r elfen o hap – rhywbeth oedd eisoes yn bodoli yn ei weithiau blaenorol.

- VB** Rwyf wedi bod yn meddwl yngly'n â'r tro cyntaf i mi gyfarfod Franco Vaccari yn yr orsaf drên ym Modena ar y 10fed o Ionawr 2013. Beth wnaethoch chi feddwl y tro cyntaf i chi gwrrd ag o, Roberta?
- RV** Gryn amser cyn i mi gwrrd â Vaccari, a chyn hyd yn oed i mi glywed am ei bractis, deuthum o hyd i'w ysgrifau yn y cylchgrawn *Progresso Fotografico* (Cynnydd Ffotograffig). Bùm yn gweithio i *Progresso Fotografico* rhwng 1976 a 1985 ac i mi roedd safbwynt damcaniaethol Vaccari yn eithriadol ac anghyffredin. O ran y meddylfryd cyffredinol am ffotograffiaeth a fodolai myd celf yr 1970au, roedd ei safbwynt arbennig ef i'r gwrthwyneb yn llwyr. Yn ei drafodaethau, nid oedd Vaccari bellach yn cynnwys creadigrwydd dynol. Yn hytrach, technoleg roddodd fel canolbwynt trwy ragweld cymdeithas ble byddai technoleg yn teyrnasu – cyfeiriad yr oeddem yn mynd tuag ato ar y pryd, ac yr ydym erbyn hyn wedi ein llwyr ymgladdu ynddo.

Dros y blynyddoedd, astudiais syniadau Vaccari. Fe'u dysgais i'm myfyrwyr. Hyrwyddais nhw yn y cyhoeddiad o *Fotografia e Inconscio Tecnologico* (Ffotograffiaeth a'r Anymwybod Technolegol, a gyhoeddwyd yn wreiddiol ym 1979 gan Agora) ym 1994 ac yn ddiweddar cefais y fraint o ysgrifennu'r rhagair i'r argraffiad diweddaraf o'r llyfr hwnnw a gyhoeddwyd gan Einaudi yn 2011. Yn ystod y cyfnod hwn, euthum i weld *Esposizioni in Tempo Reale* (Arddangosfeydd mewn Amser Real), cyfres o sioeau yn seiliedig ar ddyfais radical ac ansadiol a'r cysyniad cychwynol o *Inconscio Tecnologico* (Yr Anymwybod Technolegol), y mae Vaccari wedi parhau i fod yn ffyddlon iddo. <sup>[1]</sup>

Cwrddais ag ef am y tro cyntaf ym 1979 pan gyhoeddwyd argraffiad cyntaf *Fotografia e Inconscio Tecnologico*. Roeddwn yn credu fy mod ym mhresenoldeb person eithriadol. Creodd sylmlrwydd ei ymddygiad, ei ffordd anhepgor o sgwrsio, ei arddull trawiadol wrth fynegi cysyniadau a'i agwedd o 'beidio bod eisiau gwastraffu amser' argraff arnaf. Roedd y gyntaf yn gyfarfyddiad syml, fel bu'r rhai canlynol. Mae Vaccari yn siarad â phawb ac mae ganddo ddiddordeb ym mhopeth. Nid yw'n byw yn y byd celf, ond yn y byd. Mae'n arsylwi ar bopeth ac yn siarad ar unwaith am faterion dwys mewn modd ble mae ei broses o arsylwi yn dod cyn iddo fformiwleiddio ei feddyliau. Dyma'r argraff sydd gen i ohono ers y cyfarfyddiad cyntaf hwnnw.

[1] The concepts of Exhibitions in Real Time and Technological Unconscious (coined by Franco Vaccari) are present in his artworks from the late 1960s until today. In *Exhibitions in Real Time n.1* (1969), Vaccari applied 'concealment of the author' and the element of 'chance' to his work, making the viewer's participation essential to the artworks' existence. In 1979, with the publication of *Fotografia e Inconscio Tecnologico* he defined the 'Technological Unconscious' in photography, as an additional automatism to the element of chance - something which already exists in his previous works.

- VB** I have been thinking about the time I met Franco Vaccari at a train station in Modena on 10th January 2013. What did you think the first time you met him, Roberta?
- RV** Long before I met Vaccari, and even before I learned of his practice, I reviewed his writing in the magazine *Progresso Fotografico* (Photographic Progress). I worked for *Progresso Fotografico* between 1976 and 1983 and I found Vaccari's theoretical stance exceptional and extraordinary. In relation to the accepted thinking surrounding photography in the art world of the 1970s, his particular point of view was going totally against the grain. In his discourse Vaccari no longer included human creativity. Instead, he put technology at the centre by predicting a technologically dominated civilization into which we were entering at the time, and in which we are now completely immersed.

Over the years, I studied Vaccari's ideas. I taught them to my students. I promoted the 1994 publication of *Fotografia e Inconscio Tecnologico* (Photography and the Technological Unconscious, originally published in 1979 by Punto e Virgola) and recently I had the honour of writing the preface to the latest edition of that same book, published by Einaudi in 2011. During this time, I also saw *Esposizioni in Tempo Reale* (Exhibitions in Real Time), a series of shows based on a radical and destabilizing device and the initial concept of *Inconscio Tecnologico* (Technological Unconscious), to which Vaccari has been faithful. <sup>[1]</sup>

The first time I met him was in 1979 when the first edition of *Fotografia e Inconscio Tecnologico* was published. I thought I was in the presence of an extraordinary person. I was impressed by the simplicity of his behaviour, his essential way of talking, his striking style in expressing concepts and his attitude of 'not wanting to lose time'. The first was a simple encounter as were all the following ones. Vaccari speaks to everyone and is interested in everything. He doesn't live in the artworld but in the world. He observes everything and immediately speaks about deep matters in a way that the process of his observation precedes the formulation of his thought. This has been my impression of him ever since that very first encounter.

[2] Vaccari, F. (1979) *Fotografia e Inconscio Tecnologico*, trydydd argraffiad, Torino, Einaudi. Cyfieithiad gan yr awdur, t.73

**VB** Er i mi ei gyfarfod ddwywaith ynghynt, mis Ionawr 2013 oedd y tro cyntaf i mi dreulio amser yng nghwmni Vaccari. Erbyn hynny roeddwn yn gyfarwydd iawn gyda'i waith ac yn ei ystyried fel un o artistiaid pennaf ei genhedlaeth. Daeth i'm nôl o orsaf drên Modena yn ei gar a gyrrasom i Garpi (Modena) i'r Palazzo dei Pio i weld ei arddangosfa In Palmo di Mano, (wedi eu guradu gan Luca Panaro. 15 Rhagfyr 2012 i 27 Ionawr 2013). Mae teitl yr arddangosfa, sef 'edmygu rhywun yn fawr', yn cyfeirio at y merched a ddylanwadodd ar ymchwil Vaccari. Gan weithio gyda deunyddiau clyweledol archifol, ail-archwiliodd Vaccari amrywiaeth o swyddogaethau merched yn ystod y cyfnodau cyn- ac ôl-ddiwydianol ac fe ystyriodd eu rôl mewn cymdeithas.

Ar wal yr arddangosfa, ysgrifennodd:

'Mae'n anhygoel i weld y nifer o ffotograffau o ferched yn dringo coed neu'n chwarae gyda chymbwysedd ar feiciau modur, fel acrobataid gyda sigarét rhwng eu gwefusau. Pam?'

Mae'r cwestiwn yn fy atgoffa o bryfôc tebyg yn y llyfr *Fotografia e Inconscio Tecnologico* sy'n nodweddiadol o fedr Vaccari i gynnu perthynas rhwng ei feddyliau a'r gwylwyr/darllenwyr:

'Beth yw'r berthynas rhwng y camera ffotograffig sy'n trefnu delweddau yn ôl rheolau'r Dadeni, ac ein bywydau ni fel tenantiaid blociau, fel defnyddwyr gorfodol o wybodaeth blanedol sydd wedi ei drin?'

Mae'n mynd ymlaen:

'... Rydym yn dal ati heb falio i osod y realiti gwibio hwn ar optig ffug ein ffotogramau.'<sup>[2]</sup>

Mae'r berthynas rhwng technoleg a'r amgylchedd; gwaith, realiti a rhith, yn bwysig iawn i Vaccari yn ei waith a'i gredoau gwleidyddol fel dinesydd. Sut ydych chi'n credu bod y gwerthoedd hyn wedi cael eu herio yn ystod y ddeugain mlynedd diwethaf?

[2] Vaccari, F. (1979) *Fotografia e Inconscio Tecnologico*, third edition, Torino, Einaudi. Translation by the author, p.73

**VB** Although I'd met him twice before, the first occasion I spent time with Vaccari was in January 2013. By then I knew his work very well and considered him one of the most important artists of his generation. He collected me from Modena train station in his car and we drove to Carpi (Modena) to the Palazzo dei Pio to see his exhibition In Palmo di Mano, (curated by Luca Panaro. 15 December 2012 to 27 January 2013). The exhibition's title, which translates as 'to hold someone in great esteem', refers to the women who had informed Vaccari's research. Working with archival audiovisual material, Vaccari had re-examined a range of women's professions during pre- and post- industrial periods and considered their role in society.

On the wall of the gallery, he wrote:

'It is incredible to see the number of photographs of women climbing trees or playing in equilibrium on motorcycles, like acrobats with a cigarette between their lips. Why?'

This question reminds me of a similar provocation in the book *Fotografia e Inconscio Tecnologico* which characterises Vaccari's skill in provoking a relationship between his thought and the viewer/reader:

'What is the relationship between the photographic camera, which organizes images following rules from the Renaissance, and our lives of blocks tenants, of compulsory consumers of manipulated planetary information?'

He follows:

'... We continue undismayed in laying this elusive reality onto the false optic of our photograms.'<sup>[2]</sup>

The relationship between technology and environment; work, reality and illusion, is very important for Vaccari in both his work and his political beliefs as a citizen. How do you think these values have been challenged in the last forty years?

[3] Ibid, Cyfieithiad gan yr awdur, t. 82

**RV** Roedd Vaccari yn rhagwybodol iawn wrth ddeall y byddai'r erfyn ffotograffig yn cynhyrchu rhith grymus o realiti. Heddiw, mae'n amlwg sut mae'r broses rithiol, a gynhyrchir gan y ddelwedd, a'i ddodi yn system y cyfryngau torfol, wedi dod yn hollgynhwysol, gan dreiddio i bob cwr o'n bywydau.

Mae ffotograffiaeth yn awr wedi cael ei lyncu gan y ddelwedd ddigidol, ac mae'n cynhyrchu cynrychiolaethau o bopeth, o bobman, o bob ffigur ac agwedd o'r byd. Fel dywed Vaccari: 'Nid oes modd cynrychioli'r byd, dim ond delweddau sy'n rhith optegol sydd ar ôl i ni.'

**VB** Rydych yn crybwyll rhith a hoffwn gyfeirio at y ffaith fod pobl wedi gorfod talu i gael tynnu eu llun yn *Arddangosfa mewn amser real n.4 Gadewch ar y muriau ôl ffotograffig o'ch ymweliad byrhoedlog* (Arddangosfa Eilflwydd Fenis, 1972). Ysgrifenna Vaccari:

'...roedd yn elfen bwysig iawn yn y prosiect, am ei fod yn sicrhau'r posibilrwydd o ddianc rhag angof 'ffug-ddigwyddiadau'. Dim ond ffeirio gwirioneddol allai gyfleu syniad o realiti gyda'r hyn a ddigwyddodd yn yr amgylchedd hwnnw.' [3]

Gan fod gofyn i'r gwyliwr dalu wrth y Caban Ffotograffig unwaith eto yn 2010 yn Arddangosfa Eilflwydd Gwangju, rwy'n cael yr argraff nad yw'r syniad o gyfnwid arian yng ngwaith Vaccari, ers deugain mlynedd, wedi ei gydnabod yn llwyr wrth ystyried ei waith yn ei grynsrwyth. Ydych chi'n cytuno? Os ydych, pam ydych chi'n credu bod hyn yn wir?

**RV** Mae Vaccari yn llygad ei le pan mae'n dweud fod presenoldeb arian yn gwneud i'r digwyddiad fod yn real. Yn ein byd, mae rhaid i bopeth gael gwerth economaidd mesuradwy. Felly, mae popeth yn bodoli fel rhan o rywbeth all gwerthadwy. Mae'n ffordd o ddweud "os nad oes pris ar rywbeth, nid oes gwerth iddo" (yn ynfyd, a dim ond pan ydym yn wynebu marwolaeth, y deuw'n i ddeall nad yw hyn yn wir). Felly, heb bris ariannol, nid oes ystyr. Mae'n bosib bod y nodwedd hon o waith Vaccari heb eto gael ei ystyried yn llwyr oherwydd gan mai fel elfen oedd yn 'cyflawni'r senario gai ei weld, elfen oedd yn benodol yn ailgreu'r sefyllfa oedd ef yn ei gyfarwyddo. Yn hytrach, hwn yw'r elfen sy'n symbylu holl broses y gwaith yn yr oriel a chyfranogiad y gwyliwr. Trwy roi credadwyaeth i sefyllfa mae hefyd yn rhoi ystyr i hwnnw.

[3] Ibid, Translation by the author, p. 82

**RV** Vaccari was prescient in understanding that the photographic tool would produce a strong illusion of reality. Today it is evident how this illusionary process, produced by the image, inserted in the vast mass media system, has become all embracing, penetrating each fold of our lives.

Photography is now absorbed into the digital image, and keeps generating representations of every thing, every place, figure and aspect of the world. As Vaccari says: 'The world is not representable, we are only left with images as optical illusions.'

**VB** You mention illusion and I would like to refer to the fact that people had to pay to have their picture taken in *Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit* (Venice Biennale, 1972). Vaccari writes:

'...it was a very important element in the project, as it guaranteed the possibility of escaping the limbo of 'pseudo-events'. Only a real exchange could transmit a sense of reality with what happened in that environment.' [3]

Since the viewer was asked to pay at the Photobooth again in 2010 at Gwangju Biennale, I have the impression that in forty years the issue of monetary exchange in Vaccari's work has often not been fully recognised when his oeuvre is considered. Do you agree?

If yes, why do you think this is the case?

**RV** Vaccari hits the nail on the head when he says that the presence of money makes the event real. In our world, everything has to have a quantifiable economic value. Therefore, everything exists as part of something merchandisable. It is a way of saying that 'if something doesn't have a price, it doesn't have a value' (foolishly, and only when facing death do we understand that this is not the case). So with no monetary price there is no meaning. It is possible that this feature in Vaccari's work has not been properly considered because it was seen as an element that simply 'completed' the scenario, an element that specifically reproduced the situation he directs. It is instead the element that triggers the whole process of the work in the gallery and the participation of the viewer. In providing credibility to a situation, it also fills the latter with meaning.

[4] Flusser, V. (1984) Göttingen: European Photography "A Lexicon of Basic Concepts", t.60

[5] Vaccari, F. (1979) Fotografia e Inconscio Tecnologico, trydydd argraffiad, Torino, Einaudi. Cyfieithiad gan yr Awdur, t. 73

**VB** Yng ngeirfa'r athronydd Tsieceg-Brasilaidd Vilém Flusser (1920-1991) diffinir y cysyniad o Awtomat fel 'teclyn sy'n gweithredu o'i hanfod yn ôl rhaglen sy'n gweithredu ar hap'. [4] I ba raddfa ydych chi'n credu y mae hap yn berthnasol i'r angen gwirioneddol am adnabyddiaeth? Ac, o ystyried y gagendor rhwng *Arddangosfa mewn amser real n.4. Gadewch ar y muriau ôl ffotograffig o'ch ymweliad byrhoedlog* ym 1972 a 2010, beth mae'n ddweud am hunaniaeth ffotograffiaeth heddiw?

**RV** Mae awtomatiaeth a hap yn sicr yn nodweddion sylfaenol yng ngwaith Vaccari. Maent yn ymdrin â'r anymwybod a'r ochr fecanyddol o fywyd cyfoes.

Yn *Arddangosfeydd mewn Amser Real*, mae'r actor/gwylwr yn uniaethu gyda'i ffotograff o'i hun efallai oherwydd ei fod wedi ei gynhyrchu'n awtomatig gan beiriant ac nid gan ddarlunydd. Yn hytrach, mae'r peiriant yn rhan o brofiad bob dydd y gwylwr. Yn y cysondeb a'r cyffredinedd hwn mae 'hap' yn elfen sy'n bresenol ar unwaith (elfen, oedd yn bwysig i'r Dadayddion a'r Swrealwyr). Nid wy'n credu bod gwahaniaeth mawr rhwng ystyr ffotograffiaeth yn 1972 a heddiw. Roedd syniad Vaccari yn 1972, fodd bynnag, yn rhagweld sefyllfa dorfol a ddaeth i'r golwg mewn blynyddoedd diweddarach ac sy'n parhau felly heddiw. Mae hefyd yn bwysig ychwanegu bod y syniad o hunaniaeth, heddiw, yn fwy cysylltiedig â'r an-weledol, megis y cod bar ac nid y llun pasbort. Ond hyd yn oed gyda hyn, roedd Vaccari o flaen ei amser, ac yn wir, mae rhai o'i weithiau yn cynnwys codau bar, megis *Paesaggi in codice (Tirwedd mewn cod)* (1991), *Esposizione in Tempo Reale n. 21 (Bar Code-Code Bar)* (1993) yn *Arddangosfa Eilffwydd Fenis* y flwyddyn honno.

**VB** Mae sgwrsio wedi bod yn ysbrydoliaeth yn arbennig o ystyried bod tair cenhedlaeth rhwng Franco, chi a minnau. Mae hyn eto'n fy atgoffa o ddyfyniad o *Fotografia e Inconscio Tecnologico*:

'Fel cartograffwyr gwallgo, gydag amynedd a gobaith, rydym yn dal ati i greu mapiau o'n rhithiau ein hunain'. [5]

[4] Flusser, V. (1984) Göttingen: European Photography "A Lexicon of Basic Concepts", p.60

[5] Vaccari, F. (1979) Fotografia e Inconscio Tecnologico, third edition, Torino, Einaudi. Translation by the author, p. 73

**VB** In the glossary of Czech-Brazilian philosopher Vilém Flusser (1920-1991) the concept of Automat is defined as 'an apparatus that necessarily functions according to a program that moves according to chance.' [4] How much do you think chance is related to a tangible need for identification? And, considering the gap between the *Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit* in 1972 and 2010, what does it say about the identity of photography today?

**RV** Automatism and chance are definitely fundamental characteristics of Vaccari's work. They deal with both the unconscious and the mechanical aspect of contemporary life.

In *Exhibitions in Real Time*, the actor/viewer identifies with his or her photograph perhaps because this is produced automatically by a machine and not by a portraitist. Instead this machine is part of the everyday experience of the viewer. In this regularity and banality, 'chance' is an element immediately present (an element, which in fact was important to the Dadaists and Surrealists).

I don't think there is a big difference between the meaning of photography in 1972 and today. However, Vaccari's idea in 1972 anticipated a mass situation that manifested in subsequent years and continues to do so today. It is also important to add that today the idea of identity is more connected to the non-visual, such as the barcode for example and not the passport photo. But even in this Vaccari was ahead of his time, and in fact in some of his works there are barcodes, such as *Paesaggi in codice (Encoded landscape)* (1991), *Esposizione in tempo reale n. 21 (Bar code-Code bar)* (1993) at the Venice Biennale that year.

**VB** It has been very inspiring to be in conversation especially considering that between Franco, you and me there are three generations. This reminds me again of a quote from *Fotografia e Inconscio Tecnologico*:

'Like mad cartographers, with patience and optimism, we keep constructing maps of our own illusions'. [5]

### Roberta Valtorta

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Mae Roberta Valtorta (1952) yn hanesydd a beirniad celf. Hi yw Cyfarwyddwr yr Amueddfa Ffotograffiaeth Cyfoes yng Nghinisello Balsamo – Milan. Mae Valtorta yn ysgrifennu am ffotograffiaeth fel mynegiant celfyddydol, fel erfyn sy'n medru dirnad y tirwedd cyfoes fel treftadaeth diwylliannol.

Mae ei chyhoeddiadau diweddar yn cynnwys: Joachim Schmid e le fotografie degli altri, Johan & Levi, Monza 2012; Mimmo Jodice, Bruno Mondadori, Milano 2013; Luogo e identità nella fotografia italiana contemporanea, Einaudi, Torino 2013.

### Valentina Bonizzi

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Artist Eidalaidd yw Valentina Bonizzi (1982) sydd wedi ymgartrefu yn yr Alban (ers 2005). Mae Bonizzi yn defnyddio ffotograffiaeth, fideo, mewnosodiad, ffilm, dogfennau archifol, effemera ac arteffactau i ymrafael gyda'r pynciau o hunaniaeth, iaith a dulliau o gynrychiolaeth. Fel ymateb i'r dulliau gwyddonol o ddiffinio dinasyddiaeth, ac er mwyn cynrychioli'r unigolyn mewn hanes cyfunol, mae Bonizzi wedi bod yn archwilio profiadau ymfudwyr o 1850 hyd heddiw.

Derbyniodd ysgoloriaeth AHRC ar gyfer Doethuriaeth yn y Ganolfan Ymchwil Gweledol yng Ngholeg Celf a Dylunio Duncan of Jordanstone, Dundee, yr Alban. Yn ddiweddar cafodd ei gwaith ei arddangos yn y Scottish National Portrait Gallery a'r Stills Gallery, Caeredin.

### Roberta Valtorta

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(1952) is an art historian and art critic. She is the Director of the Museum of Contemporary Photography in Cinisello Balsamo – Milan. Valtorta writes about photography as an artistic expression, as an instrument able to read the contemporary landscape as a cultural heritage.

Recent publications include: Joachim Schmid e le fotografie degli altri, Johan & Levi, Monza 2012; Mimmo Jodice, Bruno Mondadori, Milano 2013; Luogo e identità nella fotografia italiana contemporanea, Einaudi, Torino 2013.

### Valentina Bonizzi

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(1982) is an Italian artist based in Scotland (since 2005). Bonizzi uses photography, video installation, film, archival documents, ephemera and artefacts to confront the subjects of identity, language and methods of representation. As a response to scientific methods of defining citizenship, and in order to represent the individual within collective history, Bonizzi has been exploring migrant experiences from 1850 to today.

She holds an AHRC bursary for a PhD in the Visual Research Centre at Duncan of Jordanstone College of Art and Design, Dundee, Scotland. She recently exhibited at the Scottish National Portrait Gallery and Stills Gallery, Edinburgh.

Mae'r cyhoeddiad hwn wedi ei gynhyrchu ar gyfer arddangosfa  
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*Franco Valsecchi*

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[1]

F.Vaccari, *Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit*, 1972, atgynhyrchiad ffotograffig ar gyfnas/photographic reproduction on canvas, cm.100x100

[2]

F.Vaccari, *Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit*, 1972, sribed ffotograffig/photostrip, cm.20x4

[3]

Installation view/Golygfa o'r mewnosodiad

[4]

F.Vaccari, *Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit*, 1972, gludwaith o sribedi ffotograffig ar gardfwrdd/ collage of photostrips on cardboard, cm.45,5x58,5

[5]

F.Vaccari, *Photomatic d'Italia*, 1974, gludwaith sribedi ffotograffig ar gardfwrdd/collage of photostrips on cardboard, cm.50x69,5

[6]

Installation view/Golygfa o'r mewnosodiad

[7]

F.Vaccari, *Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit*, 1972, gludwaith o ffotograffau du a gwyn, sribedi ffotograffig, cerdiau post ac ysgrifen wedi ei deipio ar gardfwrdd/collage of b-w photograph, photostrips, postcard and type-written text on cardboard, cm.50x70

[8]

Installation view/Golygfa o'r mewnosodiad

[9]

F.Vaccari, *Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit*, 1972, gludwaith o sribedi ffotograffig ar gardfwrdd/ collage of photostrips on cardboard, cm.45,5x58,5

[10]

F.Vaccari, *Photomatic d'Italia*, 1974, gludwaith sribedi ffotograffig ar gardfwrdd/ collage of photostrips on cardboard, cm.50x70

[11]

F.Vaccari, *Photomatic d'Italia*, 1973-74, gludwaith sribedi ffotograffig ar gardfwrdd/ collage of photostrips on cardboard, cm.38x60



Memorial of 1976  
Fugate Valley  
1976



Memorial of 1976  
Fugate Valley  
1976



video gallerista

J. Kounele's  
Arte povera

Dorothee Wintheim?  
artista tedesca

Palazzoli  
gallerista alla  
gall. Blu (mi)



	<p><b>ESPOSIZIONE IN TEMPO REALE</b></p> <p><b>EXPOSITION EN TEMPS REEL</b></p> <p><b>AUSTELLUNG IN WIRKLICHER ZEIT</b></p> <p><b>EXHIBITION IN REAL TIME</b></p>	<p><b>36<sup>a</sup> Biennale di Venezia 1972</b></p>
	<p>La fotografia come azione e non come contemplazione Photography as action rather than contemplation</p>	
<p>01500</p>	<p>VACCARI</p>	

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VIA AGNINI, 326  
41100 - MODENA (ITALIA)

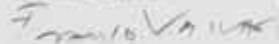
Nome \_\_\_\_\_  
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Via \_\_\_\_\_  
Città \_\_\_\_\_  
Paese \_\_\_\_\_

**ESPOSIZIONE IN TEMPO REALE N.4**

Lascia su queste pareti una traccia fotografica del tuo passaggio  
XXXVI Biennale di Venezia, 1972

Nella mia sala alla Biennale di Venezia del 1972 ho esposto una cabina Photomat (una di quelle cabine per fotolensere che si trovano nelle grandi città) ed una scritta in quattro lingue che invitava il visitatore a lasciare una traccia fotografica del proprio passaggio.  
Io mi sono limitato ad innescare il processo, facendo la prima photostrip il giorno dell'inaugurazione; poi non sono più intervenuto.  
Alla fine dell'esposizione le strip accumulate erano oltre 6000.

Franco Vaccari



**FRANCO VACCARI**  
esposizione in tempo reale n.4  
**LASCIA SU QUESTE PARETI UNA TRACCIA  
FOTOGRAFICA DEL TUO PASSAGGIO**  
XXXVI Biennale di Venezia, 1972







Francis V. V. V.  
1974









Ynglŷ n â'r Artist  
About the Artist

Ganwyd Franco Vaccari ym 1936 ym Modena, yr Eidal. Astudiodd y gwyddorau gan raddio mewn ffiseg cyn mynd yn artist. Mae ei waith wedi ei arddangos mewn pedair Gwŷl Eilflwydd yn Fenis (1972, 1980, 1993, 1995) ac wedi'i gyflwyno yn y Centre Pompidou ym Mharis a MoMA, PS1 yn Efrog Newydd, ymysg eraill. Yn ogystal, mae wedi ennill ei blwyf fel beirniad ac awdur, ac mae'n adnabyddus am ei draethodau beirniadol ar ffotograffiaeth.

Franco Vaccari was born in 1936, in Modena, Italy. He studied sciences and graduated in physics before becoming an artist. His work has been shown at four Venice Biennales (1972, 1980, 1993, 1995) and presented at the Centre Pompidou in Paris and MoMA, PS1 in New York, among numerous others. In addition, he is also an established critic and writer, and known for his critical essays on the subject of photography.



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*Ardangosa a Gweithiau Celf/Exhibition & Artwork*