

The second of four children, Mimmo Jodice was born in the La Sanità district of Naples on 29 March 1934. His father died when he was a child. Although the young Jodice went straight into work after primary school, he continued to study privately and was passionately interested in the arts, theatre, classical music and jazz, assiduously teaching himself to paint and draw. At the end of the 1950s he started to take photographs.

In 1962 Jodice married Angela Salomone, lifelong companion, esteemed collaborator, and mother of his three children, Barbara (b. 1963), Francesco (b. 1963) and Sebastiano (b. 1971). He bought his first magnifier in 1964. It was during this period that he went to the Academy of Fine Arts in Naples, where an avant-garde revival was under way, and he began to experiment with different materials, abstract forms, and with the linguistic and technical aspects of photography, perceiving its role as a form of expression rather than a vehicle for mere narrative. Nudes and portraits were his preferred subjects, but he was also drawn to everyday objects, which he reinterpreted within abstract compositions, sometimes with a hint of Cubism.

In 1967 he decided to concentrate on photography. His works were exhibited for the first time at the Libreria La Mandragola in Naples, and he had his first photograph published, in the Italian issue of *Popular Photography* magazine. At Domenico Rea's house he met Allen Ginsberg and Fernanda Pivano. The prevailing climate of cultural, political and social change during that era prompted Jodice to use photography as an art form and explore new depths, whilst continuing to experiment with different techniques and materials.

Jodice mounted an exhibition at the Teatro Sperto in Urbino in 1968. That year would also mark his entry into the art world, with the formation of a long and successful collaboration with the Neapolitan gallerist Lucio Amelio, along with others such as Lia Rumma. They introduced him to some of the most important exponents of the avant-garde, including Andy Warhol, Robert Rauschenberg, Joseph Beuys, Gino De Dominicis, Giulio Paolini, Josef Kosuth, Vito Acconci, Mario Merz, Jannis Kounellis, Sol LeWitt and Hermann Nitsch. His close contact with this world opened his eyes to the sense of urgency that marked those years of renewal and protest. This realization manifested itself in new photographic experiments, and the documentation of many of the artistic events taking place, which were later published in the book *Mimmo Jodice: Avanguardie a Napoli dalla contestazione al riflusso* (1996). Through Lucio Amelio, he also got to know Filiberto Menna, Achille Bonito Oliva, Angelo Trimarco and Germano Celant, who would all later write about his work.

Jodice became friends with musicologist Roberto De Simone, an expert in popular traditions, in 1969. Their friendship spar-ked in Jodice an interest in the festivals and religious ceremonies of Naples and the south of Italy, and a passion for anthropological study. In 1974 they co-published the book *Chi è devoto: Feste popolari in Campania*. In 1970 Jodice was invited to run experimental courses at the Academy of Fine Arts in Naples (he was professor of photography there between 1975 and 1994) and became the leading authority on Neapolitan photography, then still in its infancy, and southern Italian photography as a whole. He exhibited at Lanfranco Colombo's Galleria Il Diaframma in Milan as part of Cesare Zavattini's show, "Nudo dentro cartelle ermetiche". During those years, his work was a cross between artistic construction and social realism.

Jodice met Cesare De Seta in 1971, with whom he would share a studio in Naples until 1988. The outbreak of cholera in the city that same year made him focus on social conditions, compelling him to go beyond simply chronicling these events, to confront the underlying misery and degradation. The results were exhibited in "Il ventre del colera", mounted at Sicof in Milan in 1973; the sociologist Domenico De Masi contributed text.

In 1974 Jodice travelled to Japan. He also held a show at Galleria Il Diaframma, in which he juxtaposed his photographs with postcards. The book *Mezzogiorno: Questione aperta*, an extensive work exploring social conditions in the south of Italy, was published the following year. Jodice's social photography started to move away from traditional reportage in search of social types, symbolic figures and scenarios, set against a backdrop of particular locations and urban spaces.

Meanwhile Jodice continued to strive for a greater purity of language in his photography. For "Identificazione", an important show mounted by Marina Miraglia at Studio Trisorio, Naples, in 1978, Jodice put together a series of images taken by photographers whom he particularly admired, including Avedon, Kertész, Evans and Brandt. In addition, the magazine *Progresso Fotografico* dedicated a monograph to him, *La Napoli di Mimmo Jodice*, with texts by Giuseppe Alario, Percy Allum, Domenico De Masi, Cesare De Seta and Pier Paolo Preti. The following year Jodice contributed his series *Strappi e Momenti sovrapposti* to the exhibition "Iconicità/1: Una visione sul reale" at Palazzo Massari, Ferrara.

Jodice's period of social photography drew to a close in 1980 with the book *Mimmo Jodice: Vedute di Napoli*, which included an essay by Giuseppe Bonini. He started to develop a new perspective in which the human figure was no longer the protagonist, concentrating instead on empty, menacing, urban spaces, laden with memories and metaphysical presences. In the early 1980s, the collaboration between Jodice and Cesare De Seta led to the launch of an ambitious cultural project, promoted by the Azienda Autonoma di Soggiorno di Napoli, whose function was to explore the multi-faceted nature of life in contemporary Naples. Many different photographers from Italy and further afield contributed to the project, including Mario Cresci, Luigi Ghirri, Lee Friedlander, Claude Nori, Guido Guidi, Gabriele Basilico, Paul den Hollander, Arnaud Claess, Manfred Willmann, Joan Fontcuberta and Vincenzo Castella. The first exhibition in the series, and the book that accompanied it, bore the title "Napoli 1981: Sette fotografi per una nuova immagine".

During this period he also established closer ties with the world of architecture, working with the likes of Vittorio Magnago Lampugnani, Italo Lupi, Pier Luigi Nicolini, Nicola Di Battista and Álvaro Siza, as well as George Vallet, who introduced him to archaeology - a discipline that would profoundly influence his work. In 1981 Jodice contributed to the exhibition "Facets of the Permanent Collection: Expressions of the Human Condition", curated by Van Deren Coke for the San Francisco Museum of Modern Art, along with William Klein, Diane Arbus, Larry Clark and Lisette Model.

Three further titles were published in 1982: *Teatralità quotidiana a Napoli*, *Naples: une archéologie future*, with an introduction by Jean Claude Lemagny, and *Gibellina*, in which Jodice examines the traces that man has left on the landscape in the past, and interprets them as a sign of what is to come. It was during this same period that he got to know Jean Digne, director of the French Institute in Naples, and his friendship with the French photographer Bernard Plossu grew deeper. In 1983, the Gruppo Editoriale Fabbri brought out a book on Jodice's work as part of its series on great photographers, for which Filiberto Menna wrote some of the text.

In 1983 Cesare De Seta supervised the Capri project, which was commissioned by the Italian television network RAI from Jodice and a friend of his, Luigi Ghirri, a fellow photographer whom he had known for three years. The project involved extensive research into new ways of understanding the contemporary landscape in Italy, an idea that was consolidated the following year with the collective exhibition (and catalogue of the same name) "Viaggio in Italia", and then again in 1986 with "Esplorazioni sulla via Emilia". Both were the brainchild of Luigi Ghirri.

Between 1984 and 1986 Jodice collaborated with Ghirri, Gabriele Basilico, Giovanni Chiamonte, Guido Guidi, Olivo Barbieri, Mario Cresci, Vincenzo Castella, Vittore Fossati and others who had been involved in "Viaggio in Italia", as well as the likes of Arnaud Claess, Bernard Descamps, Georges Rousse and John Hilliard, on many different collective exhibitions and public commissions, both in Italy (Trieste, Carpi, Rome) and further afield (Orléans, Barcelona, Paris, Toronto).

In 1984 Jodice took part in the exhibition "Images et imaginaire d'architecture" at the Centre Pompidou in Paris. In 1985 he was involved in a project on the ancient city of Paestum, which subsequently became the focus of an exhibition (1986) at the Federal Hall National Memorial, New York, to which Angelo Trimarco contributed. An important exhibition on Jodice's hometown also took place in 1985, accompanied by a book of the same name: *Un secolo di furore: L'espressività del Seicento a Napoli*, with an introduction by Nicola Spinosa, head of the Soprintendenza per i Beni Artistici e Storici department in Naples. In the exhibition Jodice reinterpreted fragments of the Baroque paintings by Caravaggio, Ribera, Caracciolo and Giordano with emotive poignancy.

Jodice began *Archivio dello Spazio* in 1987, a huge project commissioned by the Province of Milan which marked the start of a ten-year-long collaboration. It was devised to study the relationship between architecture and the industrialized landscape around the city, the capital of the Lombardy region of Italy. In the same year, Jodice participated with Paolo Gioli, Christian Milovanoff, John Stathatos, Alain Fleischer and Javier Vallhonrat in the collective exhibition "Mémoires de l'origine", which was curated by Jean-François Chevrier and held at the Centre de la Vieille Charité, Marseilles. Three important books were published around this time: *Suor Orsola: Cittadella monastica nella Napoli del Seicento* (1987), *Napoli sospesa* (1988), with a text by Arturo Carlo Quintavalle, and *Mimmo Jodice: Fotografie* (1988), with an introduction by Carlo Bertelli. The latter was accompanied by an exhibition as part of the "Mois de la Photo" event in Paris. Another book by Jodice, published in 1988, contained photographs of the city of Arles.

During these years a double thread ran through Jodice's work: on the one hand, a surreal and ethereal vision of Naples, and on the other, an obsession with the imprints of the past on the present, and with the roots of Mediterranean culture. His study of architecture and the ancient world was reinforced by his work as a photographer of art, working alongside important archaeologists and art historians such as Eugenio Battisti, Giulio Carlo Argan, Giuliano Briganti and Fausto Zevi. A number of important publications were born of these close collaborations, including *Michelangelo scultore* (1989), *Paestum* (1990), *Pompei* (1991-92), *Antonio Canova* (1992) and *Neapolis* (1994). In these works, Jodice captures the solemnity of the museum pieces, at the same time imbuing them with a timeless quality.

In 1990 an exhibition at the Fundação de Serralves in Porto, Portugal, featured Jodice's photographs of Álvaro Siza's modernist masterpieces. A close working relationship had been developing between Jodice and the Portuguese architect for a number of years. Jodice also published another book on Naples, *La città invisibile: Nuove vedute di Napoli*, compiled by Germano Celant. He collaborated with Tom Drahos, Christian Milovanoff, Jean-Louis Garnell and others on the collective exhibition "Vue du pont" at Chartreuse de Villeneuve-lez-Avignon, which reinforced Jodice's interest in the themes of memory and the ancient world - themes that reoccurred in 1992 in his work for the project *Musa museu*, commissioned by the Ayuntamiento de Barcelona. Other artists with whom he collaborated on the project included Gabriele Basilico, Manel Esclusa, Paul den Hollander, Humberto Rivas, Tony Catany, Pere Formiguera, Joan Fontcuberta and Javier Vallhonrat. In 1993 his monograph *Tempo interiore*, edited by Roberta Valtorta, was published in French and Italian and accompanied by a large-scale exhibition at Villa Pignatelli, Naples, and subsequently Palazzo della Ragione, Padua. He also participated in a number of other important collective exhibitions in Italy ("Muri di carta" at the Venice Biennial, curated by Arturo Carlo Quintavalle; and "Immagini italiane" at the Guggenheim in Venice, curated by Melissa Harris) and elsewhere ("Jardins do Paraíso" in Coimbra, Portugal, curated by Gabriel Bauret; and *Genius Loci* in Joinville, France, curated by Chantal Grande).

In 1994, together with Gabriele Basilico and Olivo Barbieri, Jodice was commissioned to create a photographic view of Modena, which resulted in the catalogue *Gli occhi sulla città* and exhibition; and in New York some of his experimental works from the 1960s went on display at the Solomon Guggenheim Museum as part of the collective exhibition "The Italian Metamorphosis 1943-1968", curated by Germano Celant.

A year later, Jodice became firmly established on the international scene when *Mediterranean* was published in the US, Italy and Germany, with texts by George Hersey and Predrag Matvejevic; this was followed by an important exhibition which toured the Philadelphia Museum of Art, the Cleveland Museum of Art, the Triennial in Milan, the Pinacoteca Provinciale in Bari, Castello di Rivoli, Aperture's Burden Gallery in New York, and Arles. The book marked another turning point in terms of Jodice's style, which was moving away from documentary and becoming increasingly pictorial. In 1997 he took part in a project by Paolo Costantini, entitled *Venezia/Marghera: Fotografia e trasformazione della città contemporanea*.

In 1998 *Paris: City of Light* was published, which focused on the historic and monumental aspects of the French capital, as well as its role as a modern metropolis. It was accompanied by an exhibition at the Maison Européenne de la Photographie in Paris. *Eden* came out the same year, with an introduction by Germano Celant; this work was also the subject of an exhibition at the Museo di Palazzo Ducale in Mantua, which revealed Jodice's renewed interest in everyday objects, displayed in blurred and surreal settings.

In 1999 *Reale Albergo dei Poveri* was published. This book was dedicated to the extraordinary eighteenth-century Real Albergo dei Poveri - formerly a hospice/almshouse - in Naples and was accompanied by an exhibition at the Cappella Palatina di Castelnuovo near Naples. He also contributed to Roberta Valtorta's *Milano senza confini*, which was accompanied by a collective exhibition with Gabriele Basilico, Paolo Gioli, Guido Guidi, Vincenzo Castella, Thomas Struth, Peter Fischli, David Weiss, John Davies, Paul Graham and Manfred Willmann at Spazio Oberdan in Milan.

A further two books came out in 2000: *Isolario mediterraneo*, which focused on the solitude and absoluteness of seascapes, with text by Predrag Matvejevic, and *Old Calabria: I luoghi del Grand Tour*. The exhibition "Fate presto!" also took place, with a book of the same name. Twenty years after the devastating Campania-Basilicata earthquake, this project brought together a collection of photographs by some of the most renowned figures in the field, including Mario Cresci, Luciano D'Alessandro, Mario De Biasi, Vito Falcone, Mauro Galligani, Gianni Giansanti, Roberto Koch, Giorgio Lotti and Jodice himself. Jodice's own exhibition, "Anamnesi", was shown at the National Gallery of Modern Art (Galleria Nazionale d'Arte Moderna) in Rome, and he participated in the exhibition "Luoghi come paesaggi" at the Uffizi in Florence, which highlighted the effects of public commissions on the European landscape during the 1980s and 1990s.

In 2001, the exhibition "Mimmo Jodice: Retrospectiva 1965-2000" was mounted at the Galleria Civica d'Arte Moderna e Contemporanea di Torino (GAM), Turin; Pier Giovanni Castagnoli put together the catalogue, which included texts by Roberta Valtorta and Paul Virilio. The book *Gli iconemi: storia e memoria del paesaggio - a visual journey through the plains of Lombardy*, commissioned by the Region of Lombardy - was also published, followed by an exhibition (2002) at Palazzo Bagatti Valsecchi in Milan. Jodice was also invited by the Massachusetts Institute of Technology in Boston, in collaboration with Harvard University, to undertake a project on Milan. In April of that year, the Italian architect Gae Aulenti enlarged some of Jodice's archaeological photographs for the underground station Museo in Naples. In October, as part of "Modena per la Fotografia", he exhibited some "socially aware" photographs from the 1970s. Coinciding with the festival came the publication of a monograph entitled *Mimmo Jodice: Negli anni Settanta*, edited by Filippo Maggia. The following month Jodice exhibited a series of photographs of the sea in the Milanese branch of Galleria Lia Rumma. He also took part in the exhibition "An Eye for the City" at the University of New Mexico Art Museum, curated by Antonella Russo. Jodice's work on Boston was exhibited at the Massachusetts College of Art in 2001; entitled "Inlands: Visions of Boston", the exhibition was accompanied by a book of the same name.

In 2002 he was invited to take part in the exhibition celebrating the fiftieth anniversary of the Aperture Foundation in New York, along with another exhibition marking the fifteenth anniversary of Condé Nast, also in New York. He was also part of the exhibition "La natura morta: Da Manet ai giorni nostri" at the Gallery of Modern Art (Galleria d'Arte Moderna) in Bologna, and exhibited his work on the sea at the Musée de la Mer in Cannes, under the title "Silence". In that same year, Jodice was acknowledged for his work in the fields of art history, literature and culture in general: his photographs were included in a new edition of *Arte Moderna* by Giulio Carlo Argan, revised by the respected art critic Achille Bonito Oliva, as well as in an Einaudi edition of *The Tragedies of Euripides* which incorporated a series of photographs from *Mediterranean* as a visual counterpart to the words of the Greek tragedian.

Jodice was entered into the *Enciclopedia Universale dell'Arte* Garzanti and the *Enciclopedia Treccani* in 2003. In addition, his work on the sea was exhibited at the *Galerie Baudoin Lebon* in Paris, and the anthology *Mimmo Jodice* was published, edited by Roberta Valtorta. The *Accademia Nazionale dei Lincei* acknowledged Jodice's work in the photographic field by awarding him the *Antonio Feltrinelli* prize - the first time it had been awarded to a photographer.

In 2004 he was amongst the contributors to the book *Michael E. Hoffman: Outside the Ordinary. A Tribute in Pictures*, which was published in remembrance of Michael E. Hoffman, long-time director at the *Aperture Foundation* publishing house. Many key photographers from around the world donated their images, which are now in the collection of the *Philadelphia Museum of Art*. The *Museu de Arte de São Paulo* dedicated an important exhibition to Jodice, consisting of photographs of the city which had been commissioned to mark the 450th anniversary of São Paulo's foundation. His work was also exhibited at the *Museum of Modern and Contemporary Art* in Rovereto, and now forms part of the *Cotroneo* collection at the museum. Exhibitions were also mounted at the *Museum of Modern Art* in Wakayama, Japan, and at the *Moscow House of Photography*, during its biennial of photography.

With the construction of the underground railway in Turin in 2005, the city's *Gallery of Modern Art* invited Jodice to participate in the project *Sei per Torino*, along with *Olivo Barbieri*, *Gabriele Basilico*, *Franco Fontana*, *Armin Linke* and Jodice's son *Francesco*, an artist in his own right. He also contributed to a project on the city of Naples, commissioned by the *Soprintendenza per i Beni Architettonici e il Paesaggio* and by the *Patrimonio Storico Artistico ed Etnoantropologico* in the city. This collaboration led to the publication of the book *Obiettivo Napoli: Luoghi memorie immagini*, with photographs by *Mimmo Jodice*, *Gabriele Basilico*, *Luca Campigotto*, *Vincenzo Castella*, *Pino Musi* and *Eiko Hosoe*.

In 2006 Jodice was involved in a collective exhibition on Italian art and design at the *Musée des Beaux-Arts* in Montreal, entitled "*Il modo italiano: Design et avant-garde en Italie au XX^{ème} siècle*", and then in 2007 at *MART* in Rovereto. Other exhibitions during this period included "*Light*" (2005) at the *Gallery of Modern Art* in Bologna, curated by *Valerio Dehò*, and "*Mito mediterraneo*" (2006) at the *Italian Institute of Culture* in Tokyo; "*Mediterranean*" - undoubtedly one of Jodice's most important and best-loved projects - was mounted at the *Moscow House of Photography*, and he also took part in the collective exhibition "*Italy Made in Art: Now*" at the *Museum of Contemporary Art* in Shanghai (both 2006). Towards the end of 2006, the *Università degli Studi Federico II* in Naples awarded him an honorary degree in architecture, in recognition of the many years he has devoted to this subject, and his creative interpretations of architecture and the complexity of urban and metropolitan spaces through the medium of photography. To mark the occasion, the *Palazzo Reale* in Naples mounted an exhibition of his photographs of major cities such as *New York*, *Tokyo*, *São Paulo*, *Rome*, *Boston*, *Paris*, *Moscow* and *Naples*. The exhibition was accompanied by a book, *Città Visibili/Visible Cities*, with text contributions by *Benedetto Gravagnuolo*, head of the *Faculty of Architecture*, *Hans Ulrich Obrist* and *Stefano Boeri*. This is another theme that has been much favoured by Jodice, particularly in recent years.

During 2007 he was involved in a series of commissions for *Sguardi gardesani*, which led to an exhibition and catalogue (edited by *Walter Guadagnini*). Jodice's research into locations around *Lake Garda* was conducted with his friend of many years and fellow photographer *Bernard Plossu*.