

Is image everything?

How photographs develop in their gentle attitude.

Text by Enrico Ratto

Photos by Paul Fusco and W. Eugene Smith

GentleBooklets

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Courtesy of Magnum Photos.

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GentleBooklets It is a series of long-form articles written by different authors. The booklets, designed for a quick read, feature texts and images. We have kindly asked to the authors to comment on the term “kindness.” Authors and photographers have donated their work.

The motivations behind the project are the same as those of Gentletude, the desire to spread awareness about the need for “kindness” in our society, a society too focused on personal success to remember the basics of everyday living and respect for the environment that hosts us.

Our decision to present these ideas in a series of publications is due to the awareness that, in order to stimulate people to think about these issues, it is necessary to present some concrete examples. In this case, the examples will be provided in the texts written by the authors.

Is image everything?

SUMMARY

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Is image everything?

How photographs develop in their gentle attitude

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INTRODUCTION

Photography is not always a kindly art form. When it was born, nobody was thinking about the golden section or the rule of thirds, all things that express balance and, therefore, kindness. Photography was born from chemistry, independently of the image and the evaluations of composition and color balance.

At the beginning, everything was based on reactions, reagents, and means of printing that were rather rough and extemporized. Fascinating things, but not really kind.

Then came the light, and the shadows with it. Lights and shadows shifted the attention from the chemical process to the image. In fact, nowadays, very few people wonder what happens to the molecules of a film, or of the bytes in a memory card. The “photo”, the light, and the drawing created, have priority over the “grafia”, the way in which the light is impressed. In the 80s, a Canon advertisement simply said: “Image is everything”. This is it. And this is not very kind either.

Moreover the photograph, before being developed, printed, and hung on a wall, must be taken. Now the important thing is the experience of the photographer, of the people in the photograph, and the way in which they interact. Briefly: their approach to life.

Therefore, apart from chemistry, the play of light and shadows, and any other technical aspect, it is from the attitude of the photographer and of the subjects that a kindly photo is born. As always, life is what has to be kind, not its portrait.

But why should a picture be kind?

A photo, like any other art product, has the aim of influencing those who observe it. We are not talking about deception, but positive influence: when we see a good photo we often say "How moving!". To move is to influence, and we do not influence someone else without kindness.

Take for example a difficult situation, such as a war photo feature. Blood, desperation, dead bodies (or a bicycle with some books tied to it abandoned on the road, portrayed in a magnificent picture of Sarajevo by Annie Leibovitz) are not in the least sweet, but they can be kind and being able to influence us. A kind and honest approach influences us, allowing us to think.

A photograph can be kind and honest, or only one of these two things. It is a question of two different playing fields: one inside the photo, and the other the external context.

Talking about kindness, it is an aesthetic factor, of com-

position and motivation: how and why a photo has been taken.

Honesty instead is a matter of treatment, regarding external factors.

A photograph is transmitted: the itinerary of an exhibition, the pages of a magazine, the architecture of a website.

It is the treatment that determines the honesty of a photograph: a tagline can decontextualize a photograph and make itdifferently honest. Moreover a photograph can be either published at a time very close to when it was taken, or later, after some time. This happens very often in the field of publishing, and it can modify the message of the photo. For example, in 2012, soon after his victory, Obama's staff has tweeted a photo that became the symbol of the election night: a hug between the President and his wife Michelle. That shot was taken in the middle of the electoral campaign, more precisely on 15th August 2012, in Dubuque, Iowa. In that case the procedure was considered honest. Since it was a shot without a strong message, it was simply postponed in time and used to share a clear, and mainstream message.

Paul Fusco's photo feature "RFK Funeral Train" (1968), about which we will talk about in this text, is another example of how kindness can be reinforced if the use of photographs is honest.

The photo feature on the funeral of Bobby Kennedy was published thirty years after its realization, and printed in

a monthly magazine founded by Bobby's nephew, John Kennedy Jr: this contributed to strengthen the emotional range, a feeling of gratitude between generations, basically, a kind message.

There are three photographs described in this book.

The criteria of choice are clear: the kindness of a nation in the photographic essay "RFK – Funeral Train" by Paul Fusco; the private dimension of kindness in the shot "A walk to paradise garden" by Eugene Smith; the rebellious aspect of kindness in the photo taken by Annie Leibovitz with two very young people in love – not necessarily on set, as we will see – Johnny Depp and Kate Moss.

RFK - FUNERAL TRAIN. PAUL FUSCO

In order to organize all the thousand images that we see in an ordinary day, we usually and instinctively distinguish between photograph, image and icon.

It is a hierarchical distinction, obviously very subjective, and it mostly regards emotional aspects. Nothing too codified. There is a generic image with a strong graphic component, then there is a complete photograph that can tell a story, at the top of the hierarchy there is an icon.

For example: an advertisement often contains an image with a model, a product, and a trademark. If the image is able to live independently of the advertisement and it can express a message, then it is a photograph. If all of this is supported by a favorable context, then the photo can become an icon.

A historic event is obviously a favorable context. If the photo represents the life of a family that is well-known and glamorous, then the photograph can become an icon in a very short time.

Take the Kennedys for example. There are thousands of images that portray this family, partly because the opening of the private house of a politician to photographers started at the end of the 50s, to favor the rise of JFK.

The result is that there are thousands of fake poses, happy family smiles, trip on a sailing boat. There are a lot of beautiful dogs and kids who are playing under the desk, a

symbol of power. Needless to say, these kinds of photos were taken for propaganda. Their approach is not at all a matter of kindness.

However, there is a photo report portraying Kennedy's family that does not have anything to do with propaganda. This work waited 30 years before being published: the title is RFK Funeral Train, and the author is Paul Fusco.

On 8th June 1968 the body of Robert Kennedy was carried on a train from Penn Station in New York, to Union Station in Washington. Robert Kennedy had been killed two days before in the kitchen of the Hotel Ambassador in Los Angeles. Bobby Kennedy, in that moment, was near the White House. Much of America was on his side, in the same way as it was with JFK less than ten years before. In this story the heart plays a great part and the images could have become facile icons in a very short time if it had not been for the approach of a kind photographer.

A train from New York to Washington usually takes two hours. The Funeral Train that was carrying Bobby Kennedy's body, on June 8th, 1968, took almost 8 hours and went through five different states: New York, New Jersey, Pennsylvania, Delaware and Maryland.

Paul Fusco was on the train. Till that moment, Paul Fusco had spent much of his life in war, among aircraft carriers and fighting in Korea.

"In 1968 I was a photographer for the magazine Look at

New York” says Paul Fusco “The morning of Bobby Kennedy’s funeral I went to the news director to say hello. He raised his head and said ‘There is a service for Bobby at St. Patrick’s church. The coffin will be carried on a train to Penn Station in Washington. Get on that train’.”

It is important to underline how Paul Fusco got on the Funeral Train. This episode helps us understand the approach that the photographer had in his report: the decision was taken in a few minutes, and the mission was to provide documentary evidence for a moment that was secondary compared to the heart of the historical event.

By pure chance, Paul Fusco was only a few hours far from providing documentary evidence for America. There was no strategy, only impulsiveness and an experience lived at first hand.

At the Penn Station in New York, a policeman asked Paul Fusco for his credentials as a journalist, and immediately on seeing them, he said: “Ok, get on the train, sit down and don’t move”.

The carriage filled up slowly, and according to the photographer there was no other journalist on board, no famous people, no television, no other photographer.

Paul Fusco has never been interested in the single shot, he has always affirmed that he wanted to realize his profession as a photographer through essays, reports, accounts of an itinerary.

It is very likely for this reason that not one of the photos taken on the Funeral Train has become an icon. There is not one photo that prevails over the others. It is a long photo account of the trip that follows the route of the train and, more importantly, the path of the sun.

As the train moves, millions of people start gathering along the platforms, in the stations, at the level crossings. All those people come from the fields to get closer to the railway line, waving, crying, kneeling down, showing signs saying "So long, Bobby". Life in the countryside stops while the train passes by. The rails become a long imaginary road.

The kind greeting from America is portrayed by the approach of the photographer. The life experience of both sides blends. The rest is done by time and context.

Little by little, as the hours passed, the light started to fade and Paul Fusco's film struggled increasingly to portray figures that are still and well defined: at the sunset the exposure time becomes longer, the figures become blurred. "I was usually working with three different cameras" says the photographer. "Two Leica Ms and one Nikon reflex. That day, while the sun was setting, my anxiety was growing. I was taking photographs with a film of low sensitivity, the train was moving, the subjects were moving, the exposure times were longer and longer and there were still a lot of people to photograph".

Take a story-teller photographer, used to the action of

the war, and ask him to follow an episode that the media consider the least interesting part of an episode of historic significance, put him on a funeral train that crosses five American states, and switch off the light of the sun. If the result is a memorable report it is only because of his attitude, of his total respect towards the people he encountered on the way.

This story has many examples of kindness, probably the most incisive level of kindness that we can find in a modern photo-essay.

It is a clear, obvious, and immediate kindness: the salute of the nation to the Funeral Train. "In the last compartment the secret services decided to lay Bobby's coffin on the floor" Paul Fusco tells us, talking about that salute, "But the railway men thought that it was offensive to the crowd that had been waiting for the train to pass, so, as soon as the train started going, they lifted it up and placed it, a bit precariously, on the back of the seats. It was an unstable position, but in this way the coffin could be seen through the windows of the train". And along the route of the train, holding improvised US flags, there were ordinary people, farm workers, inhabitants of the industrial areas holding their children, some women shielding their faces from the sun with umbrellas. They looked like they had gone out of the house at the last minute. There were barefoot children, old people with their hats, Scouts, women in mourning, girls with colorful dresses, nuns, boys sitting on motor-

bikes, firemen, families on the roofs of vans and cars.

All these people are not following any script, they are spontaneously composed in an undefined situation. The sun is setting and the shapes – increasingly blurred – exhibited on Paul Fusco's film, have recorded exactly all this.

Then there is the kindness in the photographer's approach. "Soon after the departure, the train emerged from a tunnel and I was speechless" Paul Fusco remembers. "Hundreds of people were gathering near the line and were trying to get as close as possible to Bobby. I went to a window, I opened the upper part, feeling that it was my place, and I started photographing everything I saw". In his job, Paul Fusco has always had a priority: to try to convey how people live, and especially, why they live like that. If the photographer had not understood the sense of tragedy and involvement, that afternoon he would have brought home only a few photos, not a masterpiece.

"While I was looking at the printed photos, from those taken with the perfect exposure, to those that were increasingly dark, I understood that the sense of my report was the passage from light into darkness, from hope to loss, from love to tragedy and grief".

There is no single photo that symbolizes this report, all the photos are linked and follow a chronological order. Maybe it is one of the few modern historical events that did not

produce an icon, and this is also the result of a kind, authentic attitude.

“My favorite photo is the one where there are a father and son on a wooden bridge who are saluting like soldiers” Paul Fusco tells us. “The young boy is bare-chested and their hair is ruffled. That picture is the symbol of America after Bobby’s assassination: that family was very poor, they were fighting to survive and they were watching the possibility of a different life passing by. The Kennedys had given people hope, and now those people were watching that dream fading. The dream was going away with that train, closed in that coffin”.

Finally, there is the treatment of this photo-essay. The kindness used when taking the photos is merged, for once, with honesty at the time of publication. During that afternoon, Paul Fusco took almost 2000 photographs. In the end, the official photos that compose the report are only 53 (only recently, in the library of the Congress 1800 more photos came to light). At first, Look Magazine filed the whole work for a typical journalistic reason: its competitor Life had already published the photos of the funeral. Therefore, in Look Magazine, they decided to write a retrospective special on Bob Kennedy’s life, and Fusco’s report ended up in the archive.

“I had to wait 30 years to see these photos printed” the photographer tells us. “I proposed to use them for the first

anniversary, then for the second, ten years later, twenty years later, twenty-five...”

Finally, in 1998, the photographer called George magazine. This is a monthly magazine founded by John Kennedy Jr, Bobby Kennedy’s nephew, at the beginning of the 90s. It was the thirtieth anniversary of Bobby’s death, and the directors of the magazine soon understood the importance of the story. There could not be a better “container”. From that moment Paul Fusco’s work was taken from the archives and the photography world started talking about it again. The report becomes an exposition, and, in 2000 a book.

From Paul Fusco’s agency “Magnum”, there is a specific request: the photos were to be printed only on the right-hand pages of the book, “because the readers must not move their heads, but stay still. They only have to turn the pages and see the faces flowing as if they too were sitting behind the train window, next to Bobby’s coffin”.





A WALK TO PARADISE GARDEN. W. EUGENE SMITH

The most difficult, inflexible and complex photographer of the 1900s took one of the kindest photographs of the whole century. It could not be otherwise.

We are talking about W. Eugene Smith, a photographer who was never on the other side of the lens. He put everything into his works: heart, time – years, money that many agencies, such as Magnum or magazines such as Life could no longer support at one point. A photographer who was liable to have a nervous breakdown if the photo editor did not treat the shots in the right way. Eugene Smith did not have a simple life.

The photo editor John G. Morris, in his book *Get the picture*, introduces the chapter dedicated to the photographer in this way: “I thought I knew Gene Smith. But probably no one really knew him”.

His life was a succession of wars, admission to psychiatric hospitals, plastic surgery on the scars of war, a teaching post at the University of Austin, Texas, carried out intermittently, due to his difficult health.

And then a photo that became a symbol: *A Walk to Paradise Garden*. It has not to do with a historical fact, it represents an act of private kindness.

One day in 1946, W. Eugene Smith was walking together with his children, Juanita and Patrick, in a wood near

their home. The air was fresh and clear and the sun's rays passed among the leaves, and Gene Smith had a 35mm compact camera with him , since it was the only one he used (he was fired from the magazine Life because he did not want to use the average format).

"I was following my children through a group of very tall trees" the photographer says, "my children were surprised at every little discovery. I was watching them running. Suddenly, I realized that, despite all the wars, all the things I had experienced till that day, my children in the woods represented a sonnet to life, to the courage to keep going on and live every day. At one point, Patrick saw something beyond the trees, so he grabbed Juanita's hand and start running out, towards the light. I stopped, took my camera, and shot that photograph".

In 1955 Eugene Smith sent a print of the photograph "A walk to paradise garden" to Edward Steichen, curator of the MoMA, for the exhibition entitled "Family of Man". From that moment, the photo became full of meaning. One meaning above all: kindness. First of all, this photo is kind because of the composition: the square format in which a circle created by the light, is inscribed, and the children in the middle, seen from behind.

These elements make the photo perfect, as regards of both technique and perception.

But this same photo could also be not at all kind. The chil-

dren are portrayed with their backs to the camera, that would be enough. Think of modern street photography, and not the classic photography by Cartier-Bresson or Robert Doisneau. Very often we see an asymmetric situation between the subject and the photographer: the uninformed subject cannot make his contribution to the realization of the photo. Photographing two people from behind, could lead to the opposite result: no honesty at all.

“It seems like many photographers put a glass pane between them and the subject” says W. Eugene Smith. “They cannot and will not go into the subject to get to know him”. After all, kindness, like good photography, is a question of distance from the subject. The closer you go, the better the photo and, the closer you go, the more your shot is a kind act. This is because the subject sees you, builds a relationship with you, and the glass pane between the photographer and the subject falls away.

Is it kinder to portray the subject you love from behind, or to use a zoom lens for a subject with who you have no relationship?

In reality, the fact is that absolute and pure kindness is not kindness at all. Kindness is the sum of all those behaviors (that have to be understood in time) put together. They do not have to be understood and accepted straight away.

Many photos seem kind but they are only well taken poses, both in photography and in life.

Just as style is not style if it does not contain some inellegant traits that only interaction through time with the observer leads to the correct interpretative key, in the same way, kindness is not kindness if it does not have at least one question mark.

The best pictures are not those that strike you, but those that leave a question mark and an open ending. Did the two children know that their father was taking the photo? Would the photo have had another strength if the two children had turned around?

Probably it would have lost all its meaning, but you never know. And the point is precisely this doubt.

Photography that appears clear is constructed, a well studied architecture, and it has very few elements of kindness. W. Eugene Smith's photography contains many question marks: there is no need to make a list, everyone asks his own questions. Of course, in its technical perfection, this is not a photo that completes a story. This photo has three ellipsis points. And that is where kindness lies.





JOHNNY DEPP AND KATE MOSS. ANNIE LEIBOVITZ

The recipe for kindness does not include honey. It does not have anything to do with ribbons and smiles. Kindness can be hard, maybe because a kind attitude is a genuine approach.

Let's look at a photographer who is tough and kind: Annie Leibovitz.

In forty years of rock and click, for many reasons, she has taken many photos of ordinary people and famous people lying on a bed. These photos are all authentic. The people, sometimes, less so.

Let's take two of the most popular "bed-in" figures whom Annie Leibovitz portrayed: John Lennon with Yoko Ono and Johnny Depp with Kate Moss.

The photo of John Lennon and Yoko Ono is certainly more iconic, partly because it has a symbolic element that the photograph of Johnny and Kate cannot have: the date. It was taken inside the Dakota Building on the afternoon of December 8th, 1980, only a few hours before Mark David Chapman, with a copy of *The Catcher in the Rye* in his pocket, yelled "Hey, Mr Lennon!" and shot him five times. That afternoon Annie Leibovitz was in the right place at the right time. The photograph itself is not so kind: it was taken to relaunch the image of two rather old stars. The treatment, instead, was certainly honest: the photo was published soon after John Lennon's death on the cover of the

magazine Rolling Stone, without extra elements: without a title, without a tagline, nothing but the two subjects.

When Annie Leibovitz portrayed Johnny Depp and Kate Moss, they were 20 and 30 years old, they had shot to the top with acting and modeling, they had talent, determination, and acted authentically. They had an innate attitude. Of course they did not have great responsibilities towards the world, they were more free than John Lennon. They did not write the lyrics of “Imagine”, they did not receive applause from millions of people with the song “Give Peace a Chance”, and they did not leave a cultural legacy that was difficult to manage, nor will they ever do so.

In 1994, for example, Johnny Depp’s past was Tim Burton and Edward Scissor hands. Then there was the music, a lot of money, night life, and the Viper Room in West Hollywood where River Phoenix died.

Kate Moss, in 1994, had already defined a style, whose name is kind only in the sound: Heroin Chic. There was a great realism in the model’s choices. In 1990 Kate had been portrayed in a series of photos – described as “grunge” - taken by her friend Corinne Day and published in the magazine The Face. Then she realized that the grunge did not have anything to do with the role she wanted.

So she changed style and strategy, she left her photographer friend and in two years, thanks to the intuition of Calvin Klein’s and of the photographer Mario Sorrenti, she was photographed thin as a rail, in black and white , next to

the word "Obsession". No trace of leaving ideals or questions to the world.

The substantial difference between the two photos taken by Annie Leibovitz is very simple: for Johnny and Kate there is no ideological superstructure. It is just a picture of them, and with a style behind it that fires the imagination of those who observe it. Full stop. It is a kind photo, maybe just a little borderline for the common definition of kindness, but it is kind. It has a fake authenticity. This photo contains all the chic – nihilism of the beginning of the 90s, photographed on a bed in the Royalton Hotel in Manhattan.

A few details: who is the star in the two photos? Look at those who undressed. It is a matter of charisma. In one picture, Kate is undressed. In the other, so is John Lennon. To understand who is the star in a photographic shoot, you have to look at the one with fewer clothes on.

Moreover, Kate Moss is looking at the camera, Yoko Ono is not. Eugene Smith's children were not looking at the camera. But in Eugene Smith's case, the question was: if the children had been aware of the camera, what would have been changed? But in that wood there was no set, nothing was constructed. This time it's different.

When there are stars involved, the person who is looking at the camera is not cheating. It is like saying: we are not

hiding from the world that this work is adding to the reputation of all of us. It is an authentic attitude. Actually, in most of her photos, Kate Moss is looking at the camera. It is something that only a few models can do, and it is a responsibility that only a few photographers, and above all only a few advertisers, can take. Running a risk is a question of attitude.

There was an attempt to replicate the photo of Johnny and Kate: an attempt that failed as to authenticity but triumphed as to being trash. In November 2009 Muse Magazine dedicated the cover to Lindsay Lohan, and the photographer was an American born in Taiwan, Yu Tsai. The purpose was to reproduce the photo of Kate Moss and Johnny Depp, fifteen years later. But the blunders and mistaken interpretations are blatant. The location is the Chateau Marmont in Los Angeles. Chateau Marmont means rock stars, photographers, Hollywood. But glamour and high society have nothing to do with this photo.

Lindsay Lohan and Petey Wright, the two protagonists of the photo, are both undressed, so neither of them is a star. Lindsay Lohan, in her left hand, is holding a cigarette: if you are a rebel, you have to underline it. Kate Moss is a rebel even without the cigarette, even though in many of her photo shoots it was an essential element. Third detail: Johnny and Kate are holding hands, while Lindsay keeps

her hands very distant from her partner. This photo of Yu Tsai is the exact opposite of a rebellious, authentic, kind photo.

Annie Leibovitz's photography says that being kind means hiding the details. Kate and Johnny's photo is full of elements that are not portrayed. Which? Take all the evident elements and the taglines inserted in Yu Tsai's photo, eliminate them and you will obtain a photo rich in implicit details.

Details and context, in photography, substantially change the story and the truth. In October 2012, an amateur from New York, Mo Gelber, photographed two very beautiful young people handcuffed in front of the Manhattan Court. The two kissed during their arrest. No one never found out whether the photo was authentic or a set-up. It isn't important. We had fun imagining how the truth could be changed if we added new possible details in the photo, widening the field. In the official photo, we see two handcuffed youngsters kissing. This is street photography. If we widened the framing, we would discover that maybe, around them, there are assistants, umbrellas, flashes, and a set. This is fashion photography. But if we widened it still more, maybe we would see that a little further south of the High Court, a hurricane is beating down on Battery Park. That would be photojournalism: a set that is about to be destroyed by

a hurricane. The truth, in photography, is just a matter of details that are framed in the photo.

To be kind also means to declare one's intentions. And it does not matter what the intentions are, the important thing is that the situation should not be asymmetric. The difference between John Lennon with Yoko Ono and Kate Moss with Johnny Depp lies in the more or less declared intentions.

CONCLUSION

The archives are full of kind photos. The criteria to recognize them are: technique and composition, intentions of the photographer, approach of the subject, historical moment, treatment of the photo. Finally, there is a serious complication: photos are alive. A photo looked at today may be a good fashion photo, but looking at it 15 years from now we may find out that it has a cultural meaning for a generation. Photos change during time, change their meaning, evolve in their kind approach.

AUTHOR

Enrico Ratto, communication expert

Enrico Ratto has told the world with words for magazines and newspapers of all kinds for 10 years. He directed online magazines and followed the marketing for the CPL's communication agency. Then he discovered the pictures and founded Open Sevendays (www.opensevendays.it), a project that combines his two great passions: photography and e-commerce.

In the end it is always to make a click. The important thing is that is not him who takes the photos. He does not know the rule of thirds and even if he knew it, he would not care about it.

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PHOTOGRAPHERS

Paul Fusco (b. 1930)

Paul Fusco worked as a photographer with the United States Army Signal Corps in Korea from 1951 to 1953, before studying photojournalism at Ohio University, where he received his Bachelor of Fine Arts degree in 1957. He moved to New York City and started his career as a staff photographer with Look, where he remained until 1971. In this role he produced important reportages on social issues in the US. After Look closed down, Fusco approached Magnum Photos, becoming an associate in 1973 and a full member the following year. His photography has been published widely in major US magazines including Time, Life, Newsweek, the New York Times Magazine, Mother Jones and Psychology Today, as well as

in other publications worldwide.

Fusco moved to Mill Valley, California, in the early 1980s to photograph the lives of the oppressed and of those with alternative lifestyles. Among his latest subjects are people living with AIDS in California, homelessness and the welfare system in New York, and the Zapatista uprising in the Mexican state of Chiapas. He has also worked on a long-term project documenting Belarussian children and adults sickened by radioactive fallout from the Chernobyl explosion. He is now based in New York City.

W. Eugene Smith (b. 1918, d. 1978)

William Eugene Smith was born in 1918 in Wichita, Kansas. He took his first photographs at the age of 15 for two local newspapers. In 1936 Smith entered Notre Dame University in Wichita. A year later he left the university and went to New York City, and after studying with Helene Sanders at the New York Institute of Photography, in 1937 he began working for News-Week (later Newsweek). He was fired for refusing to use medium-format cameras and joined the Black Star agency as a freelance. Smith worked as a war correspondent for Flying magazine (1943-44), and a year later for Life. He followed the island-hopping American offensive against Japan. Eugene Smith worked for Life again between 1947 and 1955, before resigning in order to join Magnum as an associate. In 1957 he became a full member of Magnum.

Photographs courtesy of Magnum Photos.
www.magnumphotos.com

GENTLETUDE

Gentletude is a neologism composed of the words “gentilezza”(gentleness/kindness) and “attitudine” (attitude). It pursues the aims for a better world without violence, arrogance and rudeness. A world where caring and paying attention to others, common sense and balanced competitiveness are the most important things. The production provided by the association was completely free, based on the Commons Creative Criteria. Gentletude in Italy is a non-profit organization (NPO), and in Switzerland is a non-profit association. Contact Gentletude on the website:

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In reality,
the fact is that
absolute and pure
kindness is not kindness at all.
Kindness is the sum
of all those behaviors
(that have to be understood in time)
put together.
They do not have
to be understood
and
accepted straight away.
Many photos
seem kind
but they are only
well taken poses,
both
in photography
and
in life.