

COLLECTING PRINTS CATALOGUE

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They Have Gone

Lower Piave, Veneto, Italy

These are the so-called *case coloniche* (farmhouses) a constructive model in these areas mainly between 1880 and 1935 providing a house for the laborers who worked the land with sharecropping contracts. The gaze of a traveller, who would like to immerse himself in the evocative atmosphere of the lower Piave, would be captured after a few kilometers by the discreet presence, in the landscape, of unusual imposing buildings integrated with unexpected material naturalness in the countryside. These structures generally arose isolated in each of the numerous landholdings, near to the working fields. In 1964, sharecropping was definitively abolished in Italy.



#1

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

Printed on paper
HAHNEMUHLE Photo Rag Ultra Smooth305 g 100% cotone



#2

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

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#7

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#11

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40x60 cm / edition 9+2P.A

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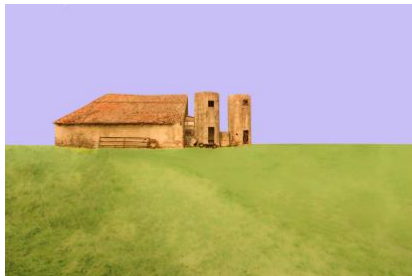


#10

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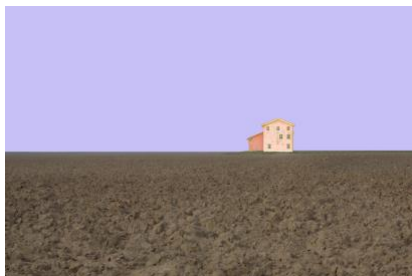


#19

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

Printed on paper

HAHNEMUHLE Photo Rag Ultra Smooth305 g 100% cotone



#23

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

Printed on paper

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#4

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60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

Printed on paper

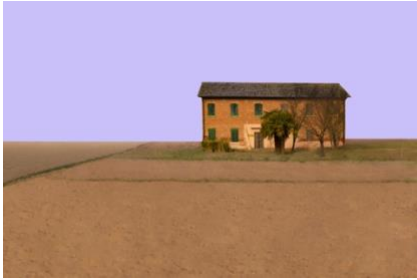
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#5

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

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#6

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

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#8

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40x60 cm / edition 9+2P.A

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#9

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

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#13

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

Printed on paper
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#14

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

Printed on paper
HAHNEMUHLE Photo Rag Ultra Smooth305 g 100% cotone



#15

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

Printed on paper
HAHNEMUHLE Photo Rag Ultra Smooth305 g 100% cotone



#16

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

Printed on paper
HAHNEMUHLE Photo Rag Ultra Smooth305 g 100% cotone



#17

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

Printed on paper
HAHNEMUHLE Photo Rag Ultra Smooth305 g 100% cotone



#18

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

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#20

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

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#21

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

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#22

Vanishing Venice

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

Printed on paper
HAHNEMUHLE Photo Rag Ultra Smooth305 g 100% cotone

In the architecture of this seductive city, different styles coexist: Byzantine, Gothic, Renaissance, Baroque. A foggy atmosphere defines how the original stylistic identity fades into other forms through an additive architectural stratification, transfiguring the architectural features and defining new identities. Ancient palaces or modest houses coexist in a single harmonious and vital whole. The photographic language suggests an enchanted, fluid, and nuanced vision that almost takes us into unreality. In this unrepeatable city, the places and perspectives seem infinite and always different, but walking through it everywhere you have the feeling of not being able to be anywhere else but in Venice.



#5

Available sizes and editions
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#4

Available sizes and editions
120x180 cm / edition 3+2P.A
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#11

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#3

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#7

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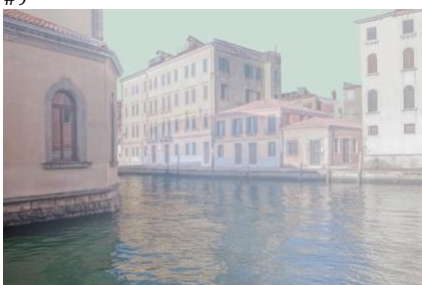
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#9

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40x60 cm / edition 9+2P.A

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#12

Available sizes and editions
120x180 cm / edition 3+2P.A
60x90 cm / edition 5+2P.A
40x60 cm / edition 9+2P.A

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#6

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#16

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40x60 cm / edition 9+2P.A

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#22

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#2

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Strangerland

Tresigallo, Emilia, Italy

These images were taken in the town of Tresigallo in the province of Ferrara, whose construction by the architect Rossoni, in the 1930s, constituted an experiment in rationalist architecture. There is a metaphysical atmosphere that is well linked to that historical period. I wanted to recreate the spirit of that era in my image. The style I chose is illustrative and the images were digitally enhanced in order to obtain a metaphysical effect through color and the distribution of volumes.



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#5

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1

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#4

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Hues of Shape

Bilbao, Basque Country, Spain

The Guggenheim Museum in Bilbao was built to a design by Canadian architect Frank Gehry and was inaugurated in 1997. These photos were taken with the specific intention of capturing the interaction between the material used (titanium from Australia), which over time has changed its original appearance as a result of atmospheric conditions, and the sun's rays which, depending on the time of day, affect differently. To obtain this result, which we could classify as a work of abstract architecture, I carried out several shooting sessions at various times of the day and with different light conditions, favoring long focal

lengths for most of the shots (excluding the overall view with a fish eye). color. The stone is forgotten: it is not lacking. Being able to grasp the change, depending on the incidence of the sun's rays, of the color of the titanium plates and their combination in various colors, always different. Then by isolating some forms chosen by me according to an aesthetic criterion, I think I have highlighted the beauty of this particular architectural work, starting from the original choice of the material used. Metallic color: blue and yellow, bronze and green. Shades of clouds slowly fade, reflected in Nervión.



#3

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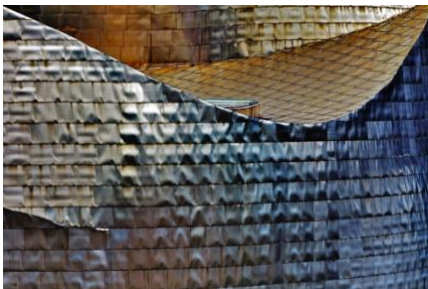


#8

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Printed on paper

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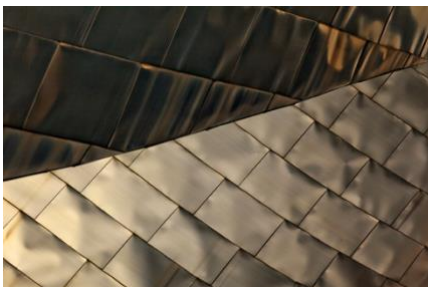


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#0

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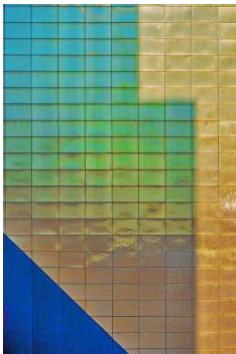
#5

New York Blues
New York, Usa

Available sizes and editions
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When color interpolates between the architecture standing in front of us, at times, our eyes spot dimensions capable of becoming autonomous from the reality for which that structure was designed. These visionary shapes become the *fil rouge* of the narration. The formal discontinuity of the buildings' tridimensional volumes is nullified by the creation of a bidimensional map. Therefore, that allows using a unique language in the narration of shapes, thus subduing them to color. The symbolic aspect of this path backward from the sea to the mountain, seeking the primary source of color, recalls the imagery of the return to the origin through vertical lines repeating in every image. Consequently, the search for color (blue in this case) – proceeding from the first to the last image – becomes less and less easy, but it always gives a positive result.



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#4

Dazzling Light

Lisboa, Portugal



#2



#5



#4

40x60 cm / edition 9+2P.A

Printed on paper

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Dazzling white light that accompanies my resounding steps in the silent blue. Correa says: "What makes me most proud of this project is that it is not at all a Museum of Modern Art. It uses the highest levels of contemporary science and medicine [...] We have tried to create a piece of architecture. Architecture as sculpture. Architecture as beauty. Beauty as therapy."

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SINGLES



Available sizes and editions
120x180 cm / edition 3+2P.A
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