

LUCA ANDREONI

Works

Samples

Luca Andreoni

**Le mie notti sono più belle dei vostri giorni
(My nights are more beautiful than your days),
2016**

Le mie notti sono più belle dei vostri giorni is a tribute to love: from its more universal expressions, like the passion for cinema and photography, to its more intimate and personal forms, like the relationships of love that connect human beings.

Set up inside the Cineteca of Bologna, where over 70,000 films are preserved, the series runs along a double track: while some large format images evoke the rooms of this temple of memories, the smaller size prints, displayed individually or composed together to form a large installation, are meant as an exploration of the archives on the part of the artist who, making through photography a selection of inspiring film titles, recreates the typical narrative structure of a love story.

Details

Title: *Le mie notti sono più belle dei vostri giorni (My nights are more beautiful than your days)*

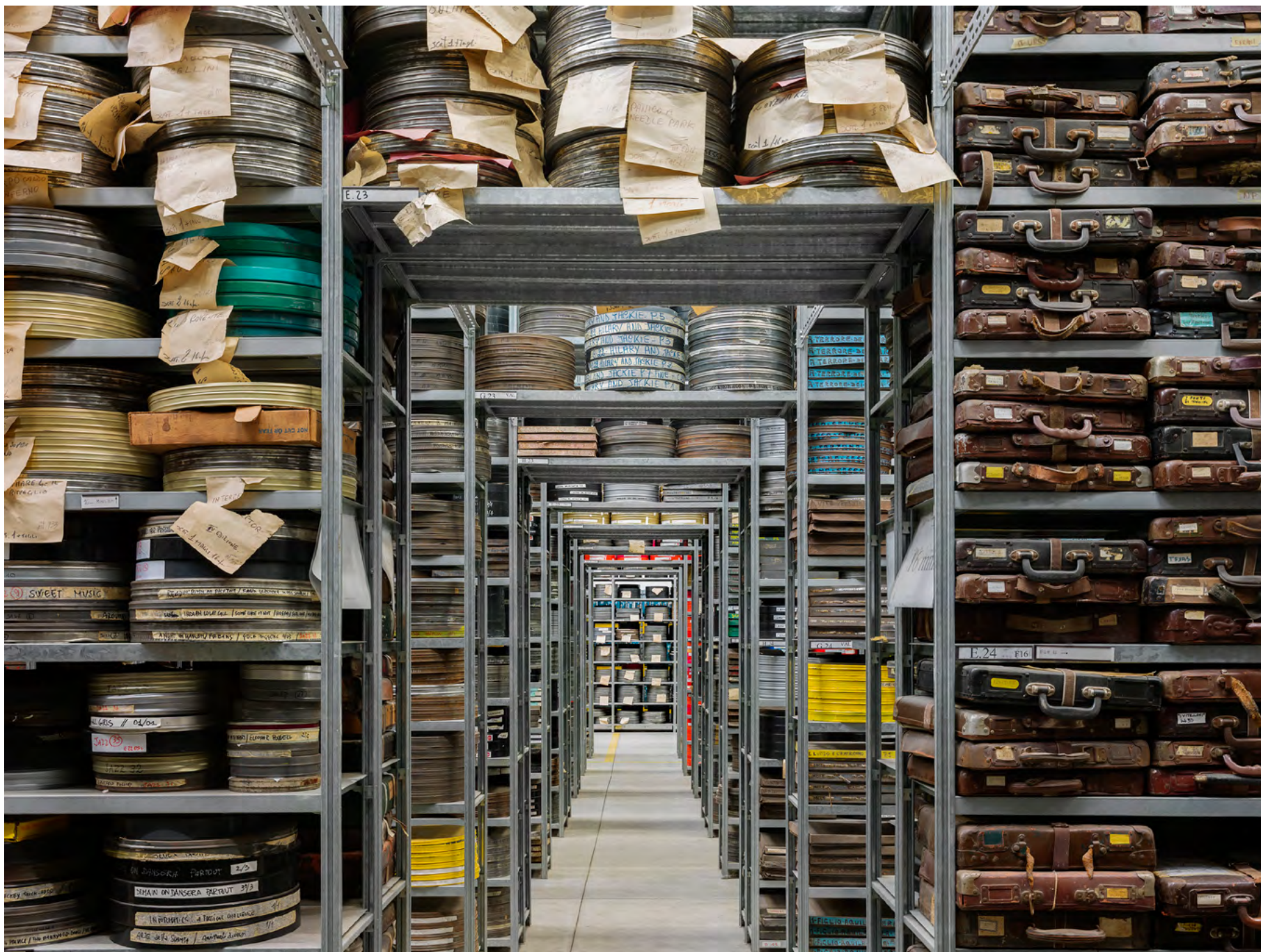
Work Date: 2016

Materials: Fine Art Inkjet Print, Hahnemühle Photo Rag, wooden frame

Size: 144 photographs, various sizes (cm 34 x 43,3, cm 77,5 x 100, cm 110 x 145, ed. 1/5 + 2AP)

Edition: 5+2 AP







Luca Andreoni
Inferno 1911, 2014

Inferno 1911 is a photographic series produced entirely by Andreoni in 2014, immersed in the Grigne, a mountain massif in Lombardy. Well known among mountaineers and alpinists for the beauty and variety of its rock climbs, at the start of the last century it was the stage used for a number of scenes of *Inferno*, one of the first epic movies to be made in Italy. Produced by Milano Films, the feature-length movie was a cinema adaptation of Dante's journey into the underworld, with path-breaking special effects and editing techniques. Like *Inferno*, Andreoni's work also absorbs the hostile environment of limestone and fog to plunge the spectator into a suspended and enigmatic atmosphere, one where photography, the medium of choice to penetrate into the folds of reality, turns into a means of concealment. And of loss: of the surface of things, of orientation, of peace of mind. With *Inferno 1911*, Andreoni investigates a middle ground: this is not a question of seeing but of glimpsing. Focusing our attention on a portion of his images, we are given a host of minimal and unexpected details (vegetation, people, objects...), but no certainty. The relentless effort of looking, understanding and discovering remains, literally stripping the skin of white drapes of cloud and fog from the mountain. Along an equally ambiguous path which, by tending towards a constant ascent, seems to lead to the gates of hell.

(from a text by Francesco Zanot)

Details

Title: *Inferno 1911*

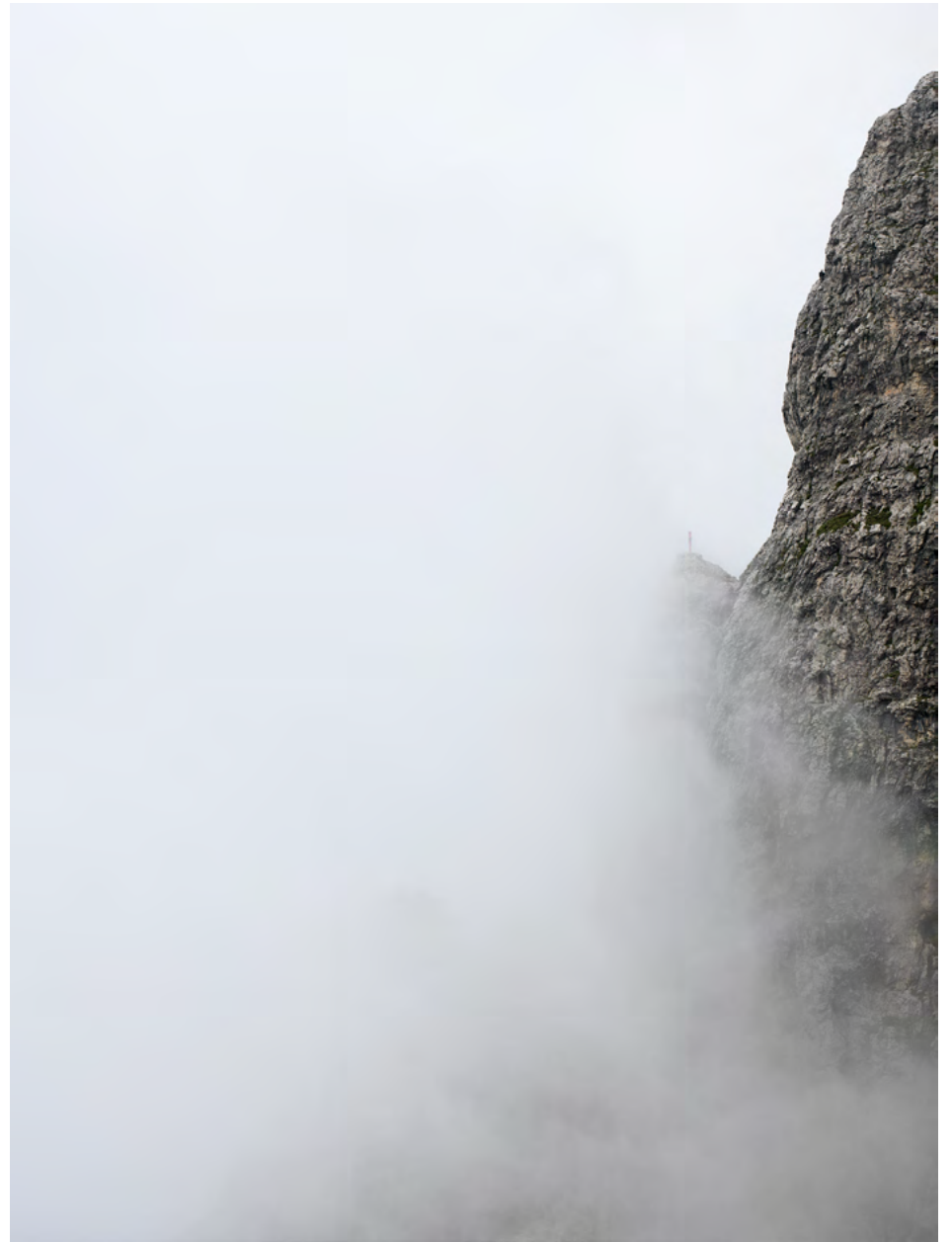
Work Date: 2014

Materials: Fine Art Inkjet Print, Hahnemühle Photo Rag, aluminium, wooden frame

Size: 19 photographs (7 are diptychs), cm 140x105 and 80x60

Edition: 5+1 AP





Luca Andreoni

Invisibile Quotidiano (The Daily Invisible), 2015

[...] Like other recent works carried out by Luca Andreoni, *Invisibile Quotidiano* starts from the exploration of the landscape or of a single element in it, to explore the role of nature in the life of human beings. The serial quality found in other works - like *Tunnel* (2005-2006), *Orridi* (2007) or *Crepacci* (2008-2009), collected in the *Non si fa in tempo ad avere paura* trilogy - is here replaced by a narrative progression whose dynamism is marked by an increasing rhythm. Yet the above-mentioned works all share the same interrogative: what kind of relationship connects man to nature? Often reduced to a mere exploitable resource, or to an ornamental element, nature is increasingly confined to secondary roles. However, it is nature itself that demonstrates the fallacy of such a position. As Andreoni explains, "Having lost its fundamental historical role, the river survives as a trace of a natural element that seems to have only a decorative aim, when it does not swell during floods". Only in such tragic cases its presence is powerfully reasserted. And only then the thunder of its tumultuous waters fully captures our attention again. The sound vibrations emitted by *Invisibile Quotidiano* seem to be the expression of the unconscious of nature that reclaims its central role through the strength of the images and the symbolic power of photography.

(from a text by Francesca Lazzarini)



Details

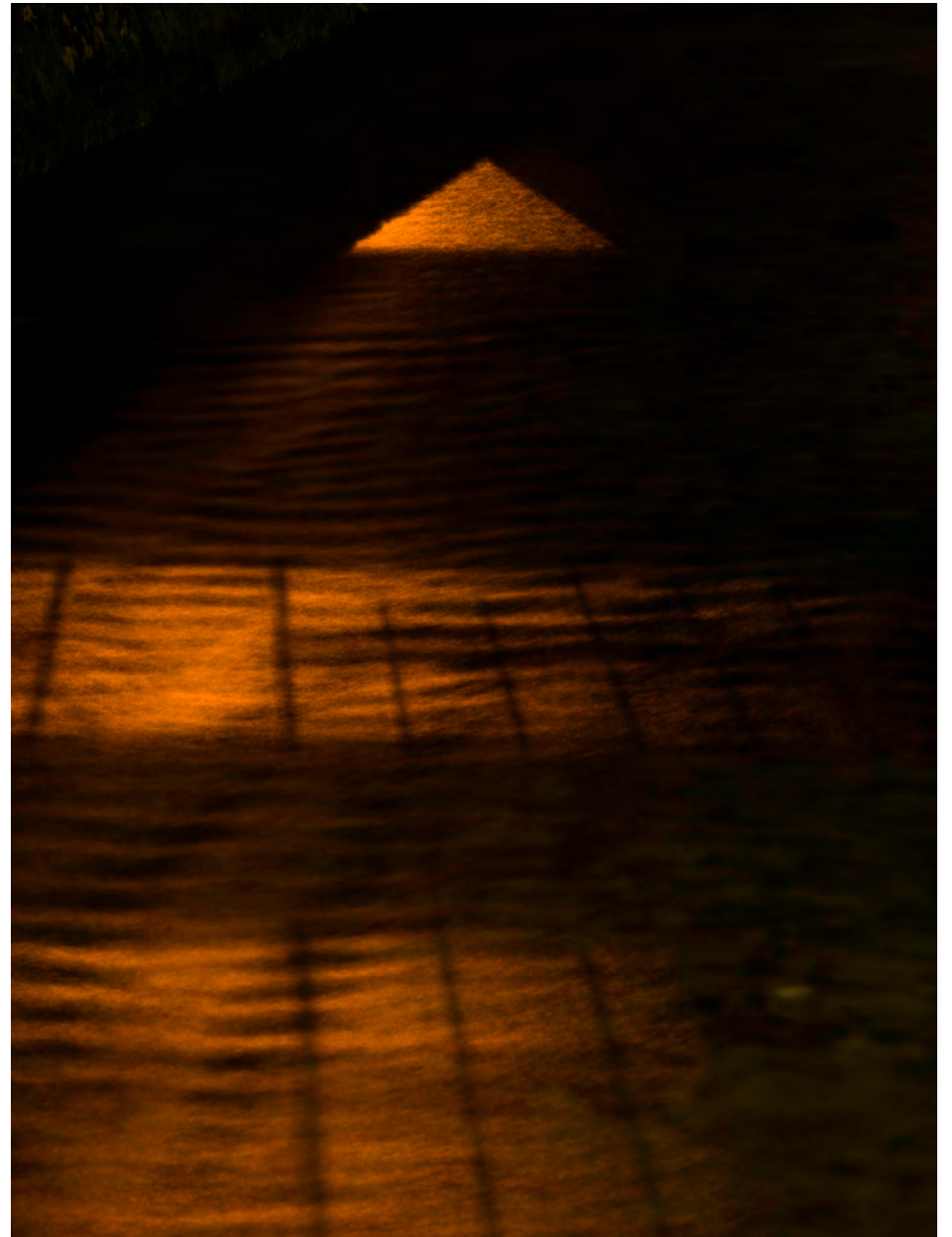
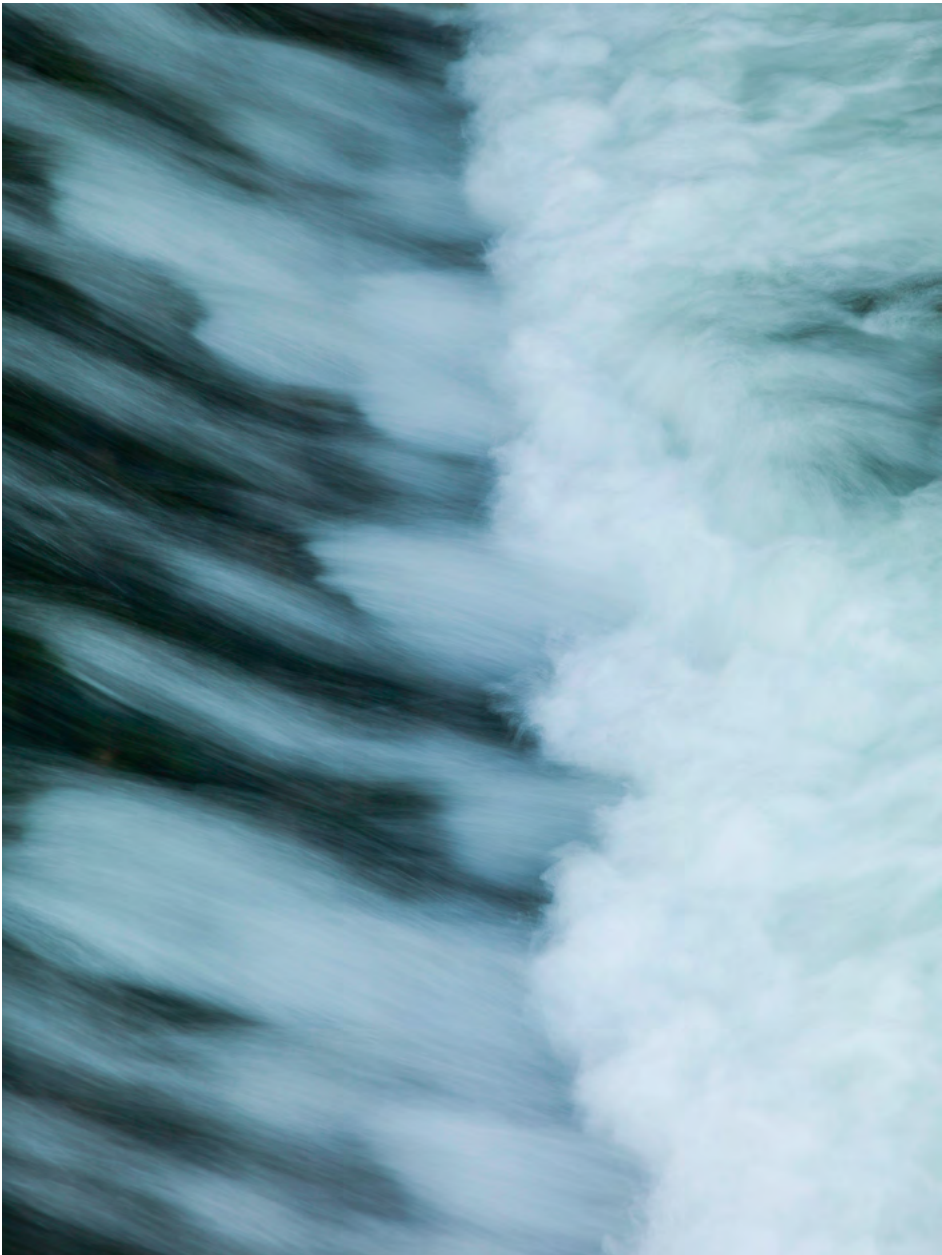
Title: *Invisibile Quotidiano (The Daily Invisible)*

Work Date: 2015

Materials: Fine Art Inkjet Print, Canson Baryta Photographique, aluminium dibond, wooden frame

Size: 16 photographs, cm 78x104

Edition: 5+1 AP



Luca Andreoni

L'orizzonte delle intemperie, (The Horizon of Bad Weather), 2013

Dear Emma, Giulia and Alessandro,

*Museums are places that welcome beauty and intelligence. Therefore, going inside MA*GA a few weeks ago, after the brutal accident that has caused so much suffering, my concern was that I would have found only senseless destruction.*

However, the museum surprised me, and this is what my photographs try to show.

It was immediately evident to me that the spaces of the museum, the rooms and their walls, had preserved intact all their strength and their ability to enhance the presences that inhabit them - as if there was a sense of staying power even in presence of such a destructive event.

These photographs try to collect the testimonies of this permanence and this force that inhabits the physical locations of the museum. They try to say that such traumatic events can also be a resource, a key to understand many things and an indication of hope for the future. I tried to approach everything gently, with something that inside me I would call affectionate detachment and respect for the spaces that are so dear to you.

*There is also another thing that I noticed: at this moment I believe that MA*GA is not just a museum, but it represents all Italian museums. Its image, so dramatic and rich at the same time, shows to me the condition of culture in Italy, of what we are, and we do, and we try to do.*



Details

Title: *L'orizzonte delle intemperie (The Horizon of Bad Weather)*

Work Date: 2013

Materials: Fine Art Inkjet Print, Hahnemühle Photo Rag Bright White, aluminium, wooden frame

Size: 93 photographs, cm 87x110

Edition: 5+1 AP



Luca Andreoni

La bellezza essenziale (The Essential Beauty), 2013

Aldo Rossi - Gallarate

You have to get not only comfort but also the beauty essential to any decent human life (...) man is a social being, he does not live isolated. It is a part of the community.

Alfonso Eduardo Reidy, in "Habitat", VI, 29, april 1956, p. 39.

Aldo Rossi's Gallarate is one of the masterpieces in XXth Century architecture. This work explores it and its silence.

Details

Title: *La bellezza essenziale (The Essential Beauty)*

Work Date: 2013

Materials: Fine Art Inkjet Print, Hahnemühle Photo Rag Bright White, aluminium, wooden frame

Size: 21 photographs, various sizes (cm 50x40, cm 100x80)

Edition: 5+1 AP





Luca Andreoni
Alberi (Trees), 2011

We, who grew up in the mountains, will always carry our trees within us and wherever we go we will always be able to describe them in every detail.



Details

Title: *Alberi (Trees)*

Work Date: 2011

Materials: Fine Art Inkjet Print, Hahnemühle Photo Rag
Bright White, aluminium, wooden frame

Size: 25 photographs, cm 137x110 or 87x110

Edition: 5+1 AP



Luca Andreoni

**Nel buio di uno spazio, (In the darkness of a space),
2009**

This work is dedicated to, and inspired by, Rainer Maria Rilke's *Duino Elegies*, one of the most important works by one of the greatest poets of the 20th century. Created between January and May 2009, for the most part in Duino (Trieste), this work consists of a large-size diptych and a polyptych (six images). The two parts of the work ideally face each other, forming a 'visual' reflection on the leading themes of sections from the *Duino Elegies* (such as fleetingness and beauty) and, more generally, on poetic creation. It is a work that attempts to combine visuals with literature, and uses images to evoke some of the reflections, the complexity and visionary spirit that pervade Rainer Maria Rilke's work.

*And we, who think of happiness ascending
would with consternation
know the rapture that almost overwhelms us
when happiness falls.*



Details

Title: *Nel buio di uno spazio (In the darkness of a space)*

Work Date: 2009

Materials: C-prints, mounted on plexiglass and aluminium dibond

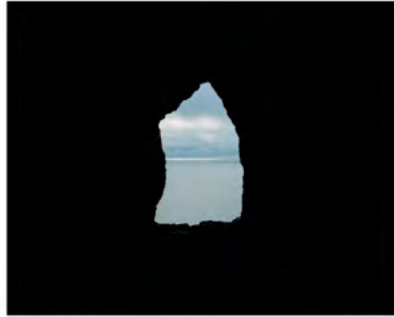
Size: 8 photographs (one diptych and one polyptych)

- diptych: cm 150x210 (cm 150x100 each)

- polyptych: cm 80x500 (cm 80x100 e 80x80 each)

Edition: 5+1 AP

Note: The photographs of three editions can be sold as single pieces.



Luca Andreoni

***Non si fa in tempo ad avere paura (There's no time to be afraid)* - Crepacci, 2008-2009**

The work *Crepacci* completes the trilogy *Non si fa in tempo ad avere paura*. Together with the series *Tunnel* and *Orridi* these are stages of an ancestral journey through the heart of the rocky earth and the abysses of the human soul. After the exploration of road tunnels' artificial spaces, whose forms and colours are evocative of the meanderings of ordinary hells (*Tunnel*, 2005-2006) and after tracking the testimonies to human will power in the footbridges of mountain canyons (*Orridi*, 2007) Luca Andreoni completes his journey focusing on the crevasses of the Mont Blanc glacier. Here the landscape borders with the sublime and this newly conquered frontier appears almost alien and inhumane. (...)

The ambivalent nature of this work produces a shift from the physical dimension to a metaphor for the human condition; the fear usually triggered by crevasses, the sheer terror that we would expect when facing these dangerous locations, are overridden by awe at their unspeakable beauty. It is the very paradox of existence; even when immersed in fears and daily struggles, at times we are met by new wondrous energies and unexpected inner resources. Not dissimilar to an intense love affair, life is fear and surprise, sorrow and beauty. As a sense of danger and fear is somehow familiar in our life, paradoxically it is its extraordinary beauty that we find ultimately unbearable. The coexistence of these powerful emotions eliminates the risk of inertia, as one replaces the other in a constant and vibrant motion towards the future.

(from a text by Francesca Lazzarini)

Details

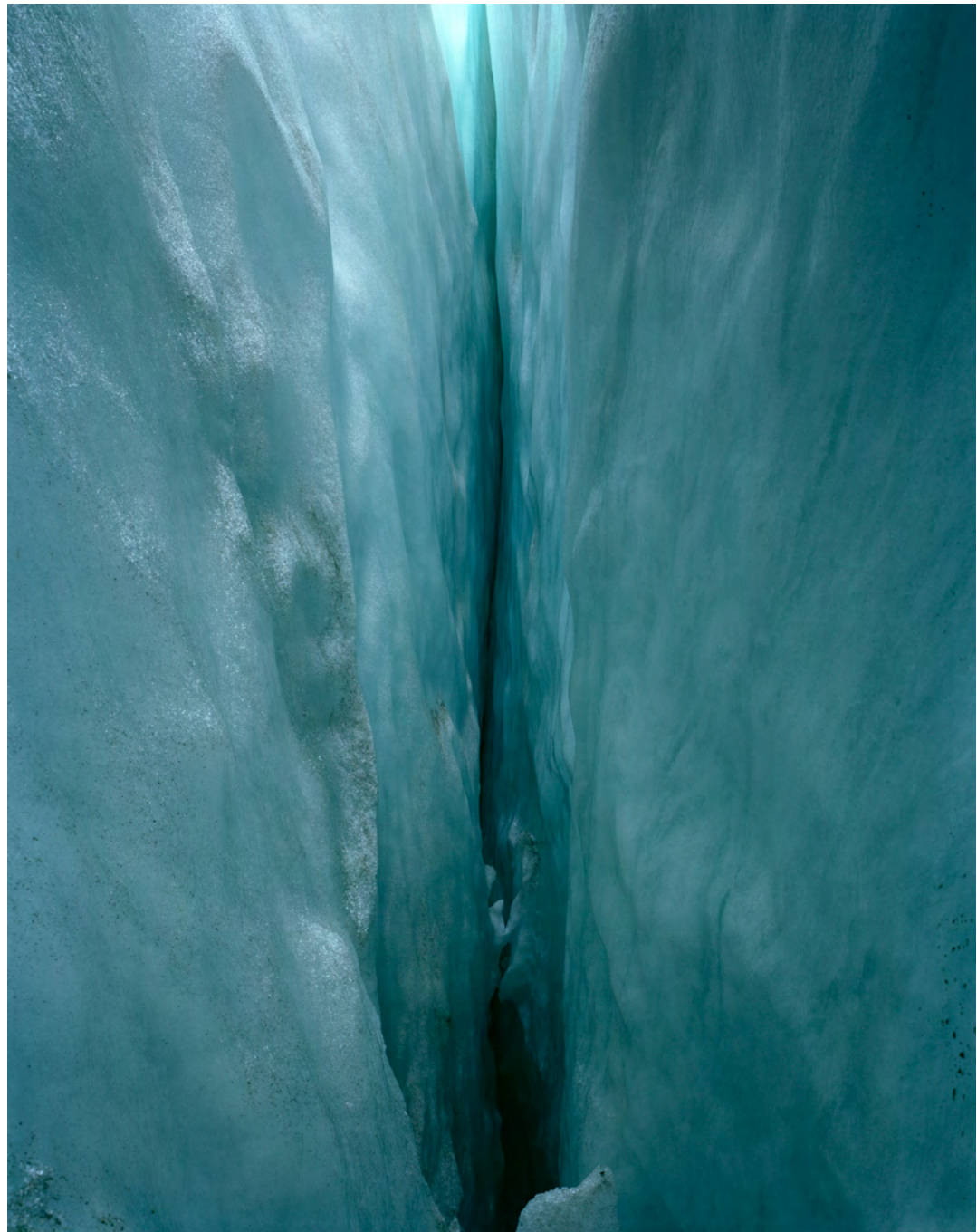
Title: *There's no time to be afraid* - Crepacci

Work Date: 2008-2009

Materials: Lambda prints from 4"x5" colour negatives, mounted on plexiglass and aluminium dibond

Size: 27 photographs 125x98 cm or 60x47 cm

Edition: 3+1 AP for each size





Luca Andreoni

Non si fa in tempo ad avere paura (There's no time to be afraid) - Orridi, 2007

In the Italian language the adjective *orrido* is also used as a noun, to refer to those deep post-ice age chasms cleft by the erosion caused by torrents and waterfalls in certain rock formations. Millennia of ill-treatment inflicted on the rock by water, by life.

The word is derived from the Latin *horridus*, meaning *horrible, horrendous, terrifying* etc. In other European languages we find *gorge, gouffre, canyon* and so on. Come to that, there are other words for it in Italian, such as *forra, canalone, gola, precipizio, burrone*. But in Italy the term *orrido* is used almost nationwide, perhaps because of the feeling of terror which the word suggests (it gives one “the horrors”).

Apart from the “exorcisms” of the artists, Nature has nearly always been hostile: a terrible force, to be approached with care. We need only think of the forests existing in the medieval world-picture – gloomy and dark and often the scene of horrible happenings – or what the sea or the deserts were for people in very ancient times. Or indeed of the legends which fill the gorges and chasms with the voices of terrifying creatures: giants, witches, assassins...

But the history of the human species is also one of the taking of complete possession of the environment in which it lives, to the point that Nature today, in a state of practically total submission, offers us only rare and often dramatic displays of its power. And in the same way the “*orridi*” – those chasms which give us “the horrors” – are exorcized with the gesture – simultaneously sacred and diabolical – of throwing audacious bridges over their yawning depths. It is becoming increasingly difficult to imagine the impression they must have made in times past. Today these “horrid depths” enable us to look at them as they once were seen as if aloof in a high window. Having become tourist attractions, and in some cases almost museum pieces, they also tell us something about our present.

(from a text by Francesca Mila Nemni)

Details

Title: *There's no time to be afraid - Orridi*

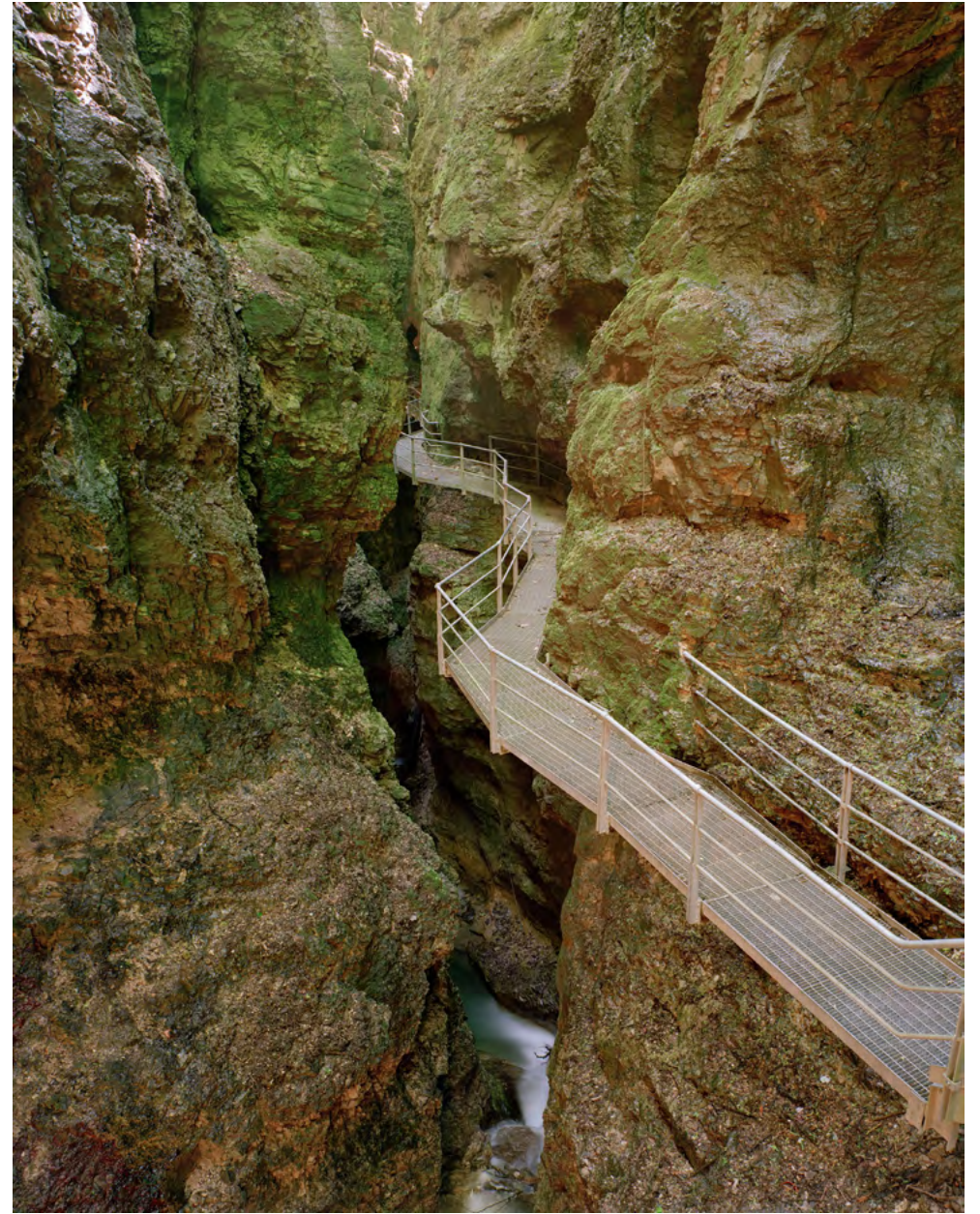
Work Date: 2007

Materials: Lambda prints from 4”x5” colour negatives, mounted on plexiglass and aluminium dibond

Size: 30 photographs 125x98 cm or 60x47 cm

Edition: 3+1 AP for each size





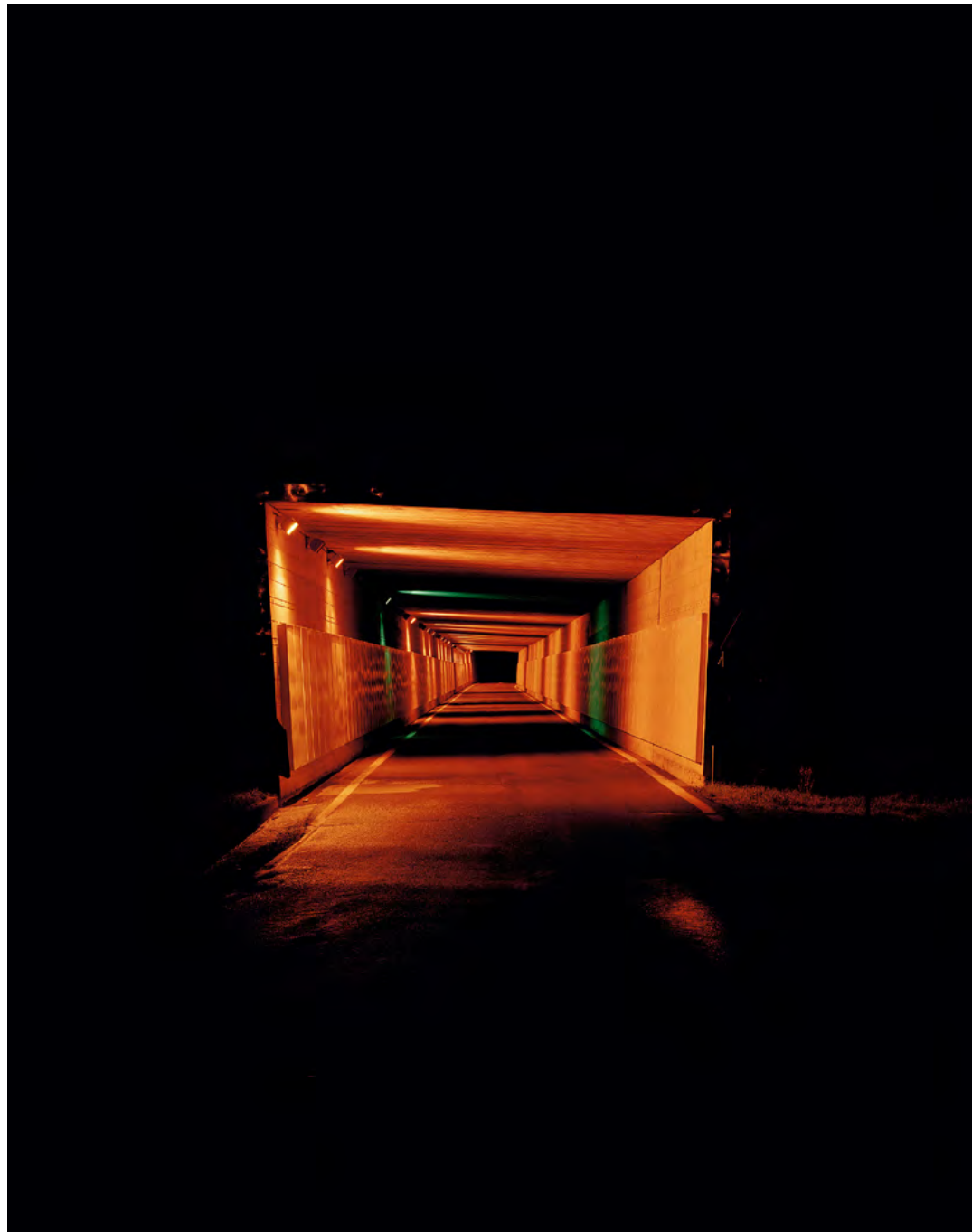
Luca Andreoni and Antonio Fortugno

***Nonsi fa in tempo ad avere paura (There's no time to be afraid)* - Tunnels, 2005-2006**

Connection structures *par excellence*, architectures built with the only aim of allowing their own crossing. They are the tunnels by Andreoni_Fortugno, that become downtime places where the photographers set up their tripod and accurately frame the view under their black cloth with a performing act which set them against the cars, that - at every passing - force them to back off and obsessively repeat the preparatory acts of a over one hundred sixty years old ritual: identify an exact position, set up the tripod, look at the image on the ground glass. Images that force to stop, to look at, to listen to: that is the result. High, deep colours poach these caves - usually dark - convertig them. Neon lights define new outlines, new details; create new suggestions.

No more transition points, but downtime places, where the observer, for the first time, is required to see. Everything is perfectly into focus. The tiniest details are sharp depicted. It is a perfection that does not appease nevertheless, that keeps away. There is not a warm atmosphere, quite the contrary: there is a feeling of emptyness and waste that is the distinctive feature of the contemporary age.

Tunnels have been just rarely subjects in the history of photography, perhaps because they are, indeed, transition points. At the opposite sides of the time-space we find Nadar and Naoya Hatakeyama: the first one, during the Sixties of the Nineteenth century, went down - first of all - in the Paris underground showing to the whole country the catacombs and the sewers under the city, the second one, in Tokyo, recently went five meters under the sidewalks walking through narrow tunnels and bad smell waters. A_F photographs, however, are the only ones to have been realized just using the preexisting lights; often overhigh colours and clinically evident details give us an impression to look at a fake reality, reconstructed at another time, even if any digital manipulation have not occurred. To look at them in the right way, stopping, tunnels are exactly like these, as A_F portray them: not only places, landscapes but even artworks close to many others in the contemporary art such as the *Varese Corridor* by Dan Flavin with its over two hundreds neon



tubes, the tunnel by James Turrel at the Museum of Fine Art in Houston and, again, the scenographies realized by Stanley Kubrik: the narrow passages in *2001: A Space Odyssey* and the popular corridor in *Shining*. The silence seems to mark and connect all these places, characterized by a misthycal pathos. Does it not happen here. Because the sound of silence inside a tunnel without cars passing away is quite so: so high to cover any other sound, involving everyone inside in an intense and sonorous experience without a break and a direction. The mute images by A_F do paradoxically the same: they demand attention to the observer, to listen to and ask him to put attention to the unavoidable ground noises. "There's no time to be afraid" is the last line of a poem by Gianni Rodari titled *The Tunnel*: to much are the enchantments and the distractions along these short routes that lead to the light or to the darkness.

(from a text by Francesco Zanot)



Details

Title: *There's no time to be afraid - Tunnels*

Work Date: 2005-2006

Materials: Lambda prints from 4"x5" colour negatives, mounted on plexiglass and aluminium dibond

Size: 30 photographs 125x98 cm or 60x47 cm

Edition: 3+1 AP big size, 5+1 AP small size

Luca Andreoni and Antonio Fortugno
Carissimi (My Very Dear Friends), 2006

Committed by Sandretto Re Rebaudengo Foundation, this work had to be realised in the small town of Ciriè, near Turin.

The work is dedicated to an important political figure of the area, Pasquale Cavaliere, who grew up in Ciriè. Pasquale Cavaliere committed suicide in 1999, after an important career in the Green Party. Recently Ciriè Municipality dedicated him a small garden near a medieval tower.

Our work was realized in this garden, with night pictures of trees and grass, and one daylight picture of the tower.

The project includes a short sentence by Pasquale Cavaliere: *"My very dear friends, sometimes there are weights that become untenable and I, maybe without realizing it, got many on my shoulders. Our generation had to face too many expectations and often failed. We mixed politics with loves and now many between us can't disembrace this hank, made of feelings and never solved loves."*



Details

Title: Carissimi (My Very Dear Friends)

Work Date: 2006

Materials: C-prints from 4"x5" colour negatives

Size/edition: 1 polyptych and 1 photograph

- polyptych: full size cm 80x250, 5 photographs cm 70x45 and 40x50, edition 3+1 AP (mounted on aluminium, with frame)

- single photograph: cm 50x60, edition 3+1 AP (mounted on aluminium, with frame)



Luca Andreoni and Antonio Fortugno
Venezia, 2006

Text from the project:

(...)

The work will be composed of two parts.

The first part will be a text/essay which will appear in the catalogue.

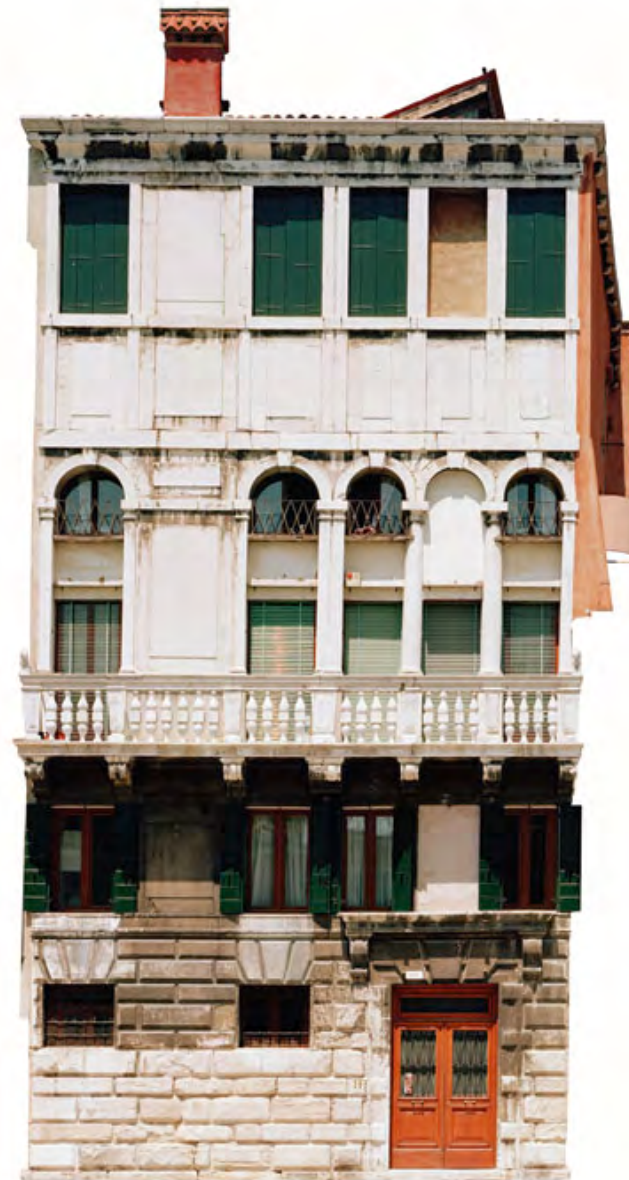
The second part consists of images. The work will stem more from photogrammetry than traditional photography, specifically from terrestrial photogrammetry - known as 'non-conventional photogrammetry' by the experts.

Here is the production chain:

- An on-site inspection, to identify the subjects we'll be shooting (building fronts that show the deformations of the construction 'box' from settling movement over time - see the text/essay).
- A few days of shooting the buildings we've chosen.
- Development and high-resolution scanning of the negatives.
- We'll go back to the sites with the 15-20 shots that we've chosen, this time accompanied by an architect specialised in surveying, who will take the measurements of the coordinates of some of the points, and the measurements of each building.
- Processing of the high-resolution images using ArchiCad software and then perspective straightening of the front of each building, precise to a tolerance of millimetres in order to make use of the numerical surveying data. Essentially, this is a technical photographic survey which could also be used to obtain a detailed relief drawing.
- Export and printing of the images obtained. Before printing, the building will be blocked out and thus separated from the context: in the final image, it will be floating on white.

We've done a few tests with architectural images that we had, and it gives an effect of both rigorousness and estrangement; the estrangement comes from the fact that the straightening - the use of this technique - acts precisely on only one plane (obviously, the building's façade), whilst the other planes (for example, the overhangs - the balconies and decorations) are deformed in unforeseeable ways, or distorted, in other words.

What comes out of it is an image that preserves elements of ambiguity within the scientificity: maybe they'll be images that show the extremely powerful reproduction capacities of photography and at the same time they'll show the unbridgeable distance from reality. Somewhat, it comes to mind, like Venice: terribly real but also - today - remote, alien, and mysterious in its perfection.





Details

Title: Venezia

Work Date: 2006

Materials: C-prints

Size/edition: 19 photographs

- cm 80x100, edition 3+1 ap (plexiglass/dibond)

Luca Andreoni and Antonio Fortugno
WAR, 2003/2005

This project, regarding some World War I military memorial chapels in the Eastern part of Italy (Redipuglia and Oslavia), was completed when Francesco Bonami invited us to exhibit at “La Dolce Crisi. Fotografia Contemporanea in Italia”. The work starts with a small photograph of an inscription in Redipuglia that says “*Let you be guided by an inspirational purpose more than by the curiosity of seeing*”

Details

Title: WAR

Work Date: 2003-2005

Materials: C-prints from 8"x10" or 4"x5" colour negatives

Size/edition: 1 triptych and 1 polyptych

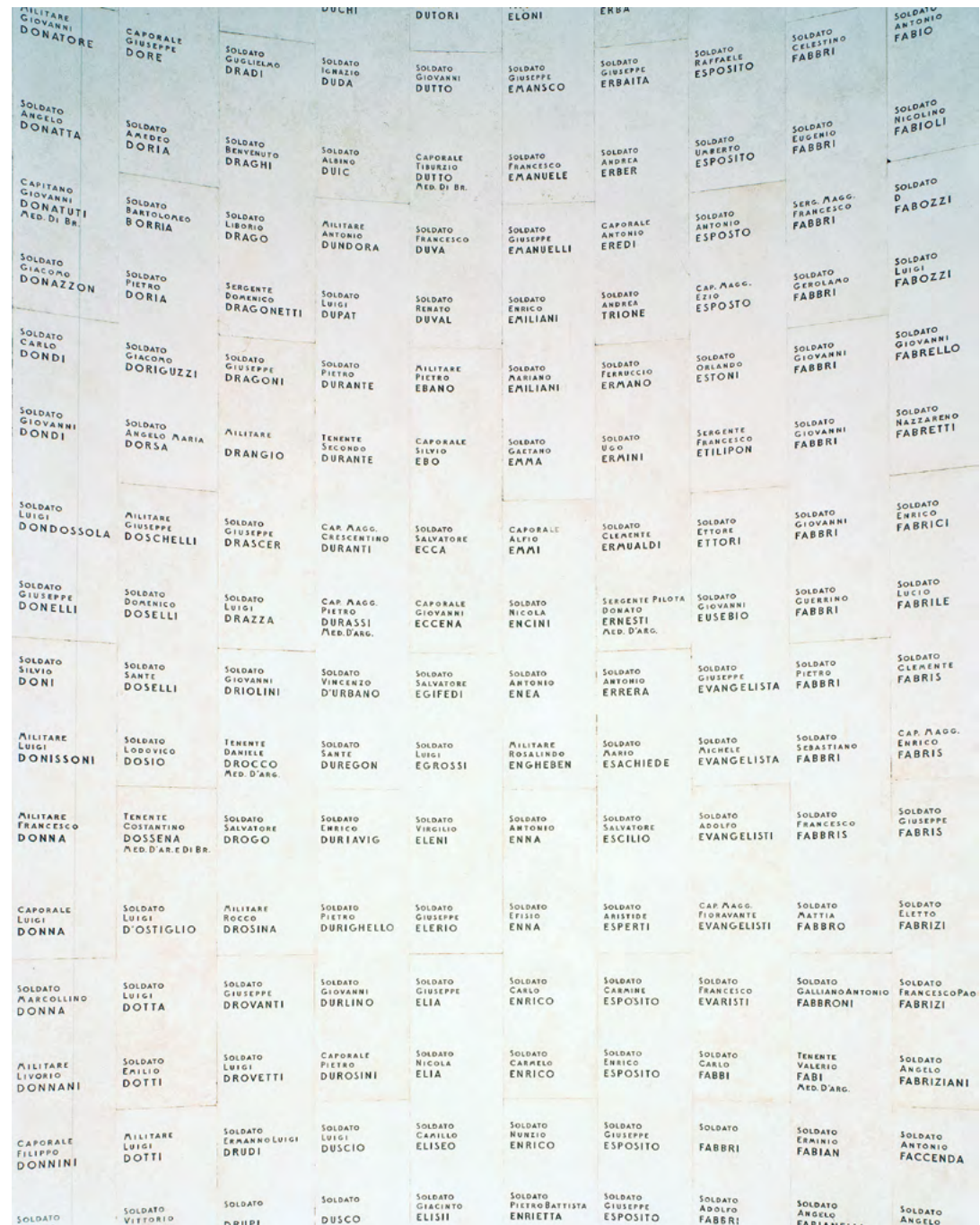
- triptych: 3 photographs cm 120x170, edition 3+1 AP
(mounted on aluminium, with frame)

- polyptych: 5 photographs cm 80x100 and 80x60, edition 3+1 AP (mounted on aluminium, with frame)

Texts

(From the catalogue of 'La Dolce Crisi')

Luca Andreoni and Antonio Fortugno use photography to explore and reflect on the expressive and symbolic value of contemporary inhabited architecture. Through the analysis of community housing and the evolution of its forms in the last few decades, their work





shows the existential potential and the social changes implicit in the development of large urban suburbs. In their images balconies, facades, doors and windows become elements through which to dissect and amplify the meanings of human geography. Recently the research carried out by the two artists has also investigated the use of portraiture in public iconography and its contribution, in a similar way of architecture, in the evolution of political communication. For the project entitled WAR the two artists collected, between 2003 and 2005, images of the military memorial chapels in Oslavia and Redipuglia which were built in the middle of the 1930s to hold the mortal remains of more than 150.000 soldiers who died during the First World War. The order and sobriety of the memorial stones is interrupted by the bloody red of the sumac bushes that cover the plateau between San Martino del Carso and Redipuglia, an autumnal image that metaphorically commemorates the suffering and death of so many men. Andreoni_Fortugno bring together in their work an essential formal exploration with a careful attention to detail, creating representations that constantly shift from a descriptive to a symbolic level: on the one hand, the propagandistic stateliness of the Fascist architecture and, on the other, the suffering implicit in the war and in the memory of the men who fought it.

Luca Andreoni and Antonio Fortugno
IMHO – Election campaign, 2005

IMHO // abbrev. [abbreviation for 'In My Humble Opinion']

Also seen in variant forms such as IMNSHO (In My Not-So-Humble Opinion) and IMAO (In My Arrogant Opinion).

A shorthand appended to a comment written in an online forum, IMHO indicates that the writer is aware that they are expressing a debatable view, probably on a subject already under discussion. One of many such shorthands in common use online, especially in discussion forums.

Made during the political campaign in May/June 2004, the work shows faces of politicians - usually not very popular - shooting their political propaganda posters.

A great part of Italian political communication is almost exclusively based on showing the face of our politicians, as it could be a warranty of seriousness and reliability. Politicians (from the top leaders to the less important ones) show their faces, with results that are often devastating - caused by their physical look and by their use of photography, poor and extreme at the same time.

Our work tries to consider how portrait photography can be used in a rhetorical way and how is our present political communication.

Details

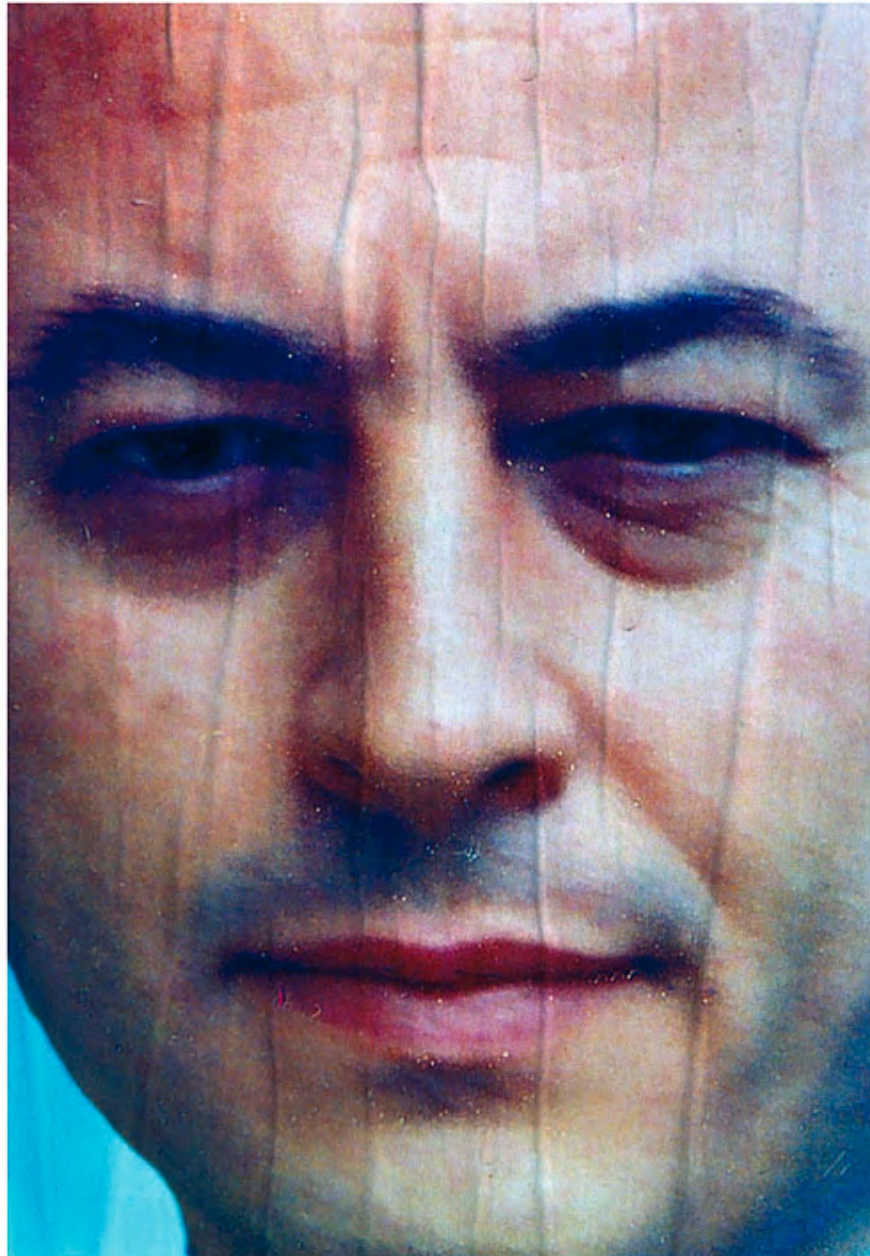
Title: IMHO

Work Date: 2005

Materials: C-prints

Size/edition: 16 photographs

- cm 75x50, edition 5+1 AP





Luca Andreoni and Antonio Fortugno
Triplet I, Death Valley (CA), 2004

Part of a triplet of works, also including the Mont Blanc glaciers and Tokio/Hiroshima (Japan).



Details

Title: Triplet I Death Valley

Work Date: 2004

Materials: C-prints from 4"x5" colour negatives

Size/edition: 20 photographs

- cm 80x100, edition 5+1 AP (mounted on plexiglass, with frame)

- cm 125x160, edition 3+1 AP (plexiglass/dibond)



Luca Andreoni and Antonio Fortugno
Triplet I, Mont Blanc, 2002-2006

An extended survey on the Mont Blanc glaciers, on both the Italian and French side. Part of a triplet of works, also including Death Valley (CA) and Tokio/Hiroshima (Japan).



Details

Title: Triplet I Mont Blanc

Work Date: 2002-2006

Materials: C-prints from 4"x5" colour negatives

Size/edition: 20 photographs

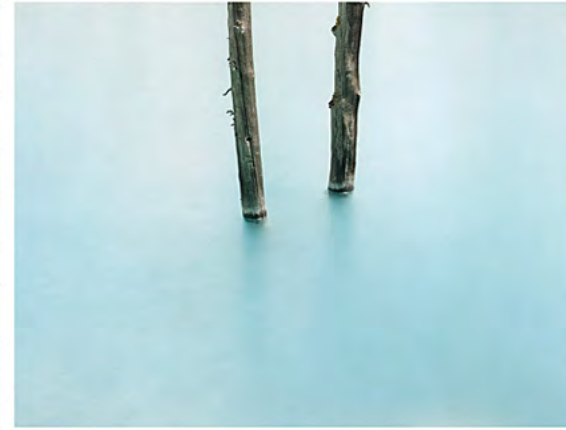
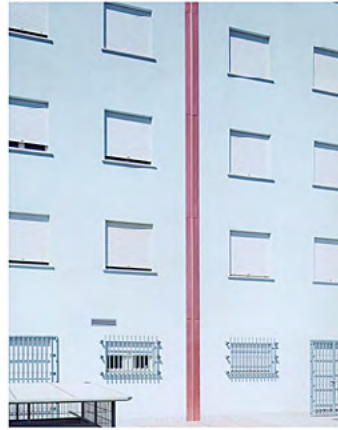
- cm 80x100, edition 5+1 AP (mounted on plexiglass, with frame)

- cm 125x160, edition 3+1 AP (plexiglass/dibond)



Luca Andreoni and Antonio Fortugno
TrittiPolitti, 2002/2003

In these triptychs we left the seriality of previous works and did a small set of big prints. These are characterized by similar colours and display an image of nature in the centre and pictures of buildings, interiors, portraits... on the two sides. Even if sometimes the images allude to extreme landscapes, all the photographs were shot in tourist places. We are never attracted by extreme, special, curious or magical places, but rather by those where we can feel at home: the ordinary, but beautiful beyond the visible. Inspired by the colours of some Italian political parties, the work became more complicated and stratified, in the effort to be an evocative testimonial of the complexity of our life.



Details

Title: TrittiPolitti (Blue, white, red, green, black)

Work Date: 2002-2003

Materials: C-prints from 8"x10" or 4"x5" colour/bw negatives

Size/edition: 5 triptychs

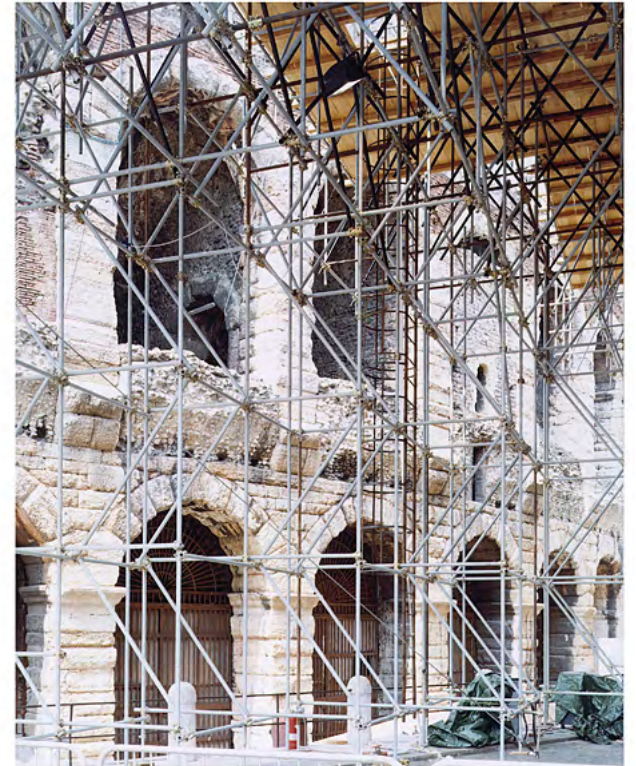
- full size cm 125x400, edition 5+1 AP
(mounted on plexiglass/dibond)





Luca Andreoni and Antonio Fortugno
Diptychs, 2001

The work is based on the dialogue between two images - shot in the same town- linked together by the co-presence of the same colours and by our evocation of the places and of their life.



Details

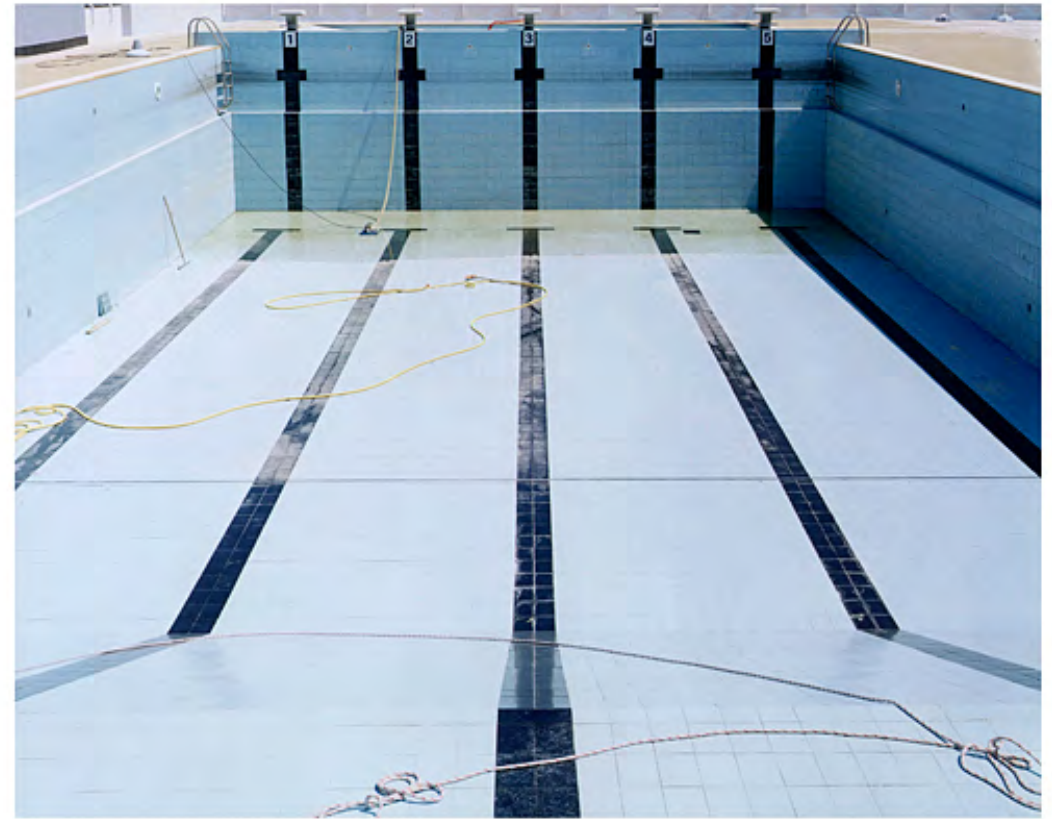
Title: Diptychs

Work Date: 2001

Materials: C-prints from 8"x10" colour negatives

Size/edition: 4 diptychs

- cm 80x64, edition 10+1 AP (mounted on forex, with frame
cm 100x85)



Luca Andreoni and Antonio Fortugno
Tracce3 (Traces3), 2001

Made in a small town near Trieste, Tracce3 goes on with the Tracce project. These small houses were built during the '30s for the employees of a nearby airport and are shared by two owners. For this reason some differences in the appearance of each side of the houses can be seen, revealing something of the personality of the owners.



Details

Title: Tracce3 (Traces3)

Work Date: 2001

Materials: C-prints from 4"x 5" colour negatives

Size/edition: 20 photographs (2 series, 10 photographs each)

- cm 24x30, Image size cm 20x25, edition 10+1 AP



Luca Andreoni and Antonio Fortugno
Tracce2 (Traces2), 2001

Tracce2 was firstly presented in the exhibition 'Instant City' at the Centro d'Arte Contemporanea Luigi Pecci in Prato. It is a survey of residential buildings in Milan; big buildings, mostly located in the suburbs, characteristic of many European cities. The work uses the same approach of the previous work 'Da Guarene all'Etna, via mare, via terra', but it is now applied to a large city. We shot a diptych for every building, as the whole series is made of pairs of pictures; in the exhibition at Pecci Museum we mixed the photographs together and the pairs could be recognized only with careful observation.



Details

Title: Tracce2 (Traces2)

Work Date: 2001

Materials: C-prints from 8"x10" colour negatives

Size/edition: 47 photographs

- cm 24x30, contact prints, edition 10+1 AP

- cm 80x64, edition 10+1 AP (mounted on forex, with frame
cm 100x85)

- cm 170x140, edition 5+1 AP (plexiglass/dibond)

Texts

(From the catalogue of 'Instant City', text by Filippo Maggia)
In this new series of photographs, taken over the closing months of 2000, Andreoni_Fortugno continue their work of analyzing the residential areas and suburban districts of North Italian cities, a valid and substantial sample of which has already been presented as part of the From Guarene to Etna, by Sea, by Land exhibition project. Alongside a delicate and discreet house that takes its inspiration, in its colors as well as in certain bold architectural choices, from the post modern so much in vogue in the second half of the eighties, stand the hard and impregnable forms of the uniform and inevitably gray apartment blocks of the suburban areas, the so-called "citadels", a high and by now inaccessible product of the public housing programs of the sixties and seventies. But it is not systematic typological classification that interests the two artists; documentation is not their ultimate aim. Their work must principally be assessed on the basis of the minimal and rarefied presences that appear in the photographs: the pots of geraniums balanced on windowsills, the embroidered drapes at the windows, the carefully clipped hedges and many other elements that are barely visible: boilers, stairs and ladders, mats, brooms, baskets and plastic bags, the occasional article of clothing. These are the objects that allow us to perceive the humanity hidden behind those windows, inside those apartment blocks. Even though we do not see their faces, we do not know what jobs they do or what their interests are, we are permitted to imagine them, it is possible for us to hazard an identikit. Andreoni_Fortugno offer us two different vantage points from which to do this: an overall view, made up of many contact prints, and a number of large prints. In the first case the sensation is unequivocal: that we are faced with normality, with the absolutely ordinary, with humanity rendered uniform for once and for all. When we look at the large-format works, on the other hand, and proceed by deduction and progressive focusing from one detail to another, it is possible to see how those presences, so anonymous at first sight, are in reality small but determined attempts to assert an individuality.



004 028 063
014 031 044
042 036 049



064 027 005
045 030 013
050 037 043



026 047 073
011 065 012
057 048 062



021 019 020 038 071 046 072 039 017 018 022

Luca Andreoni and Antonio Fortugno
Tracce (Traces), 1999

In 1998 Sandretto Re Rebaudengo Foundation commissioned us -as part of the project 'Da Guarene all'Etna, via mare, via terra'- a work on the Pianura Padana, a large plain in the north of Italy, going from Turin to Trieste through Milan, Verona, Venice. We decided to explore new built houses in some small towns in Pianura Padana, far away from metropolis. We visited many places, almost inhabited, carefully looking for houses that could describe not only a way of living, but also of feeling in our society and our community. In our aim the work would have, together with a documentary approach, sociological implications crossing with aesthetical considerations about what 'normal' life can mean and seem.

Details

Title: Tracce (Traces)

Work Date: 1999

Materials: C-prints from 8"x10" colour negatives

Size/edition: 32 photographs

- cm 24x30, contact prints, edition 2+1 AP

- cm 80x64, edition 10+1 AP (mounted on forex, with frame cm 100x85)

- cm 170x140, edition 5+1 AP (plexiglass/dibond)



Texts

(From the catalogue of 'Da Guarene all'Etna, via mare, via terra', text by Filippo Maggia)

On the subject of the art of puzzle-making, Georges Perec in his introduction to Life: instructions for use wrote: "The object aimed at... is not a sum of elements that need first to be isolated and analysed, but a whole, a form, that is, a structure; the element does not exist before the group, it is not more immediate, nor older - it is not the elements that determine the group, but the group that determines the elements; The knowledge of the whole and of its laws, of the group and of its structure, cannot be deduced from the knowledge of the single parts that comprise it. This means that one can look at a piece of a puzzle for three days in a row believing one knows everything about its configuration and colour without actually taking the smallest step forward...". Thus, Tracce, single pieces of a large puzzle, must have appeared to Luca Andreoni and Antonio Fortugno as "The rows of semi-detached houses on the edge of little towns, little apartment blocks set almost on their own in the country, buildings of one, two or three floors that defy typological classification, a whole forest of definitive normality from which the idea of place, centre, living, horizon, beauty but also horror, have vanished... A Po Valley that is more American than America." And even though it might have been simpler to concentrate the photography in a single place, just as with the art of the puzzle, by going from west to east the group that at first appears like "an itinerary without moving"* instead reveals to the authors "a series of micro-variations, local micro-reference points in the forms, chromatic shifts and viewpoints".**

**From the notes accompanying the work of Andreoni_Fortugno*



Luca Andreoni and Antonio Fortugno
Archivio dello Spazio, 1995/1997

In 1995 we were invited to join one of the most important photographic projects carried out in Italy, in the Provincia of Milan. This project - started in 1984 and curated by Roberta Valtorta and Achille Sacconi - included many important Italian landscape photographers (as Ghirri, Basilico, Guidi, Jodice, Castella, Barbieri...) and some young photographers. Our task was to document few towns they assigned us, in any way we chose.

We took part in the last two campaigns of this project, in 1995 and 1997.

Details

Title: Archivio dello Spazio

Work Date: 1995-1997

Materials: C-prints or gelatine silver prints from 8"x10" negatives

Size/edition: 63 + 37 photographs (two different campaigns)

- cm 24x30, contact prints, edition unlimited



