

MOLE *Art*

FOTOGRAFIA ARTE e CULTURA

22 - 2026

ON THE FRONT PAGE

MATHIEU FORGET

"TRANSFORMING MOVEMENT INTO POETRY"

NEW VISIONS

CECILIA GIORIA

"FORM AND FRAGMENT"



READERS' GALLERY

AUGUSTO DE LUCA

"ARMAGEDDON"



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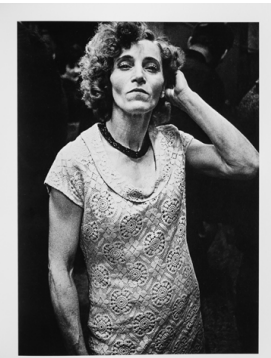
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MARCO DONATIELLO
Managing editor

Every time I sit down to write the editorial of a new issue of MoleArt, I'm surprised to think about how far we have come along with this magazine.

When it was born, several years ago, there was no project editorial structure, no business plan and not even an idea of getting this far. There was simply a group of friends united from the passion for photography, an interest in art and the desire to create a space in which to give voice to authors, projects and stories worthy of attention.

Over the years, many things have changed. The pages of the magazine have featured internationally renowned photographers, emerging authors, artists, and readers who have chosen to share their view of the world.

Yet, despite the passage of time, the spirit has remained the same.

For this reason, I'm pleased that issue 22 also marks a significant change. **Starting today, MoleArt will be available not only in Italian, but also in English.** Making the magazine bilingual is our way of allowing a greater number of people to explore the work of the authors we host.

The issue's cover is dedicated to Mathieu Forget, a French artist who has developed a distinctive visual language by transforming movement into poetry. His images, suspended between dance and architecture, seem to defy gravity and remind us that the world can be observed from unexpected perspectives.

Different perspectives that we also find in the following pages.

Anders Petersen's legendary Café Lehmitz, one of the fundamental works of European documentary photography, to **Fabio Bucciarelli's** work in territories marked by Israeli occupation and conflict in the Middle East. From the introspective research of **Cecilia Gioria**, who uses self-portraiture as a tool for identity exploration, to the young **Lina Daniel**, who chronicles the world of fashion and events with a refreshingly new perspective.

We've also dedicated space to a topic seemingly unrelated to photography, but one that concerns the way technology changes our perspective. Tools like **Google Maps** have radically changed our relationship with cities, travel, and even the photographic exploration of places.

The issue closes with the **Readers' Gallery**, a section I am particularly fond of because it represents the soul of the magazine, which does not aim simply to talk about photography, but to create opportunities for connection among people who share the same passion.

To all of you who continue to read, support, and accompany us on this journey, my sincerest thanks.

Happy reading!

THE LENS AND THE MIRROR. WHERE ART ENDS AND VOYEURISM BEGINS.

Imagine a dimly lit room. A soft light cuts through the darkness and caresses the line of a bare back, the fold of a sheet, the distracted and vulnerable expression of someone who thinks they're alone. Then, the sharp sound of a shutter. Click.

At that precise moment, one of photography's most ancient miracles occurs. What is that newborn image? Is it a work of art that captures the essence of human fragility, or is it yet another act of voyeurism, a theft of privacy disguised as aesthetics?

The line between intimacy and violation, when it comes to portraits and nudes, is always a blurry one. In an age where everyone has a camera in their pocket and the tendency to overexpose their lives on social media, redefining the boundary has become urgent.

The fundamental difference isn't the amount of exposed skin or the clarity of the image. It's the consent. But be careful, we're not just talking about legal consent, the kind of consent signed on a piece of paper. We're talking about emotional consent.

When great photographers like Nan Goldin or Francesca Woodman explored the nude and the private, they stole nothing. There was a profound pact between those behind and in front of the lens, a space of mutual trust in which the subject agreed to lay herself bare to reveal pain, identity, the passing of time. In this case, the viewer is not an intruder, but a guest invited to bear witness to a piece of humanity. Art, here, elevates the body to language.

Instead, voyeurism degrades the human being to an object. It occurs when the lens captures without asking permission, or when it appropriates another's vulnerability for consumption. The "stolen gaze," which in street photography can have documentary value, risks becoming an act of oppression in the realm of intimacy and nudity.

But there's a third actor in this story, and that's us. Often, the difference between art and voyeurism isn't made by the photographer, but by the viewer's intention. Are we contemplating a complex emotion, or are we simply distractedly consuming a body?

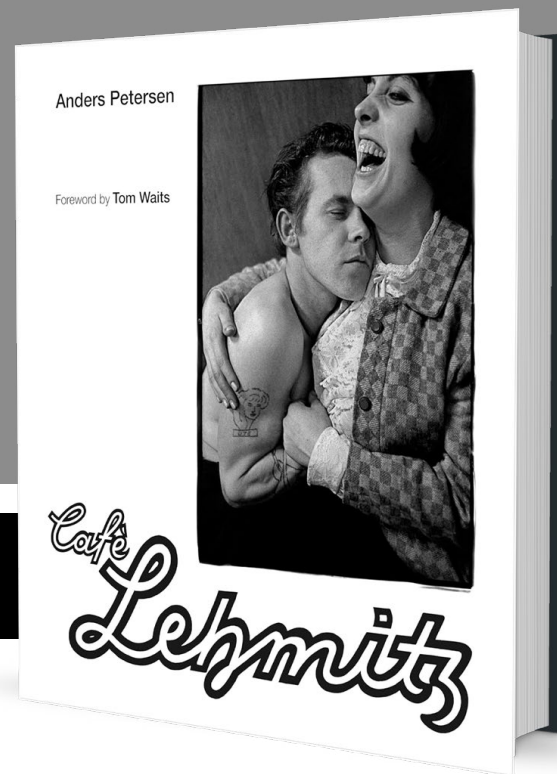


Intimate photography can be a mirror in which to reflect oneself or a weapon to wound. The real challenge, for photographers and viewers, is not to cover bodies or prohibit images, but to relearn respect. Because great photography doesn't undress people, but rather lays bare their souls with delicacy and courage.

RICCARDO REBORA
Editor-in-chief

AUTHOR'S BOOKS

by **Candido Cupertino**
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Anders Petersen

Anders Petersen is a Swedish photographer born in Stockholm in 1944, known for his intimate and deeply human approach to photography. Petersen approached this medium in the 1960s, attending the renowned school of Christer Strömholm, a central figure in postwar Swedish photography. Strömholm's influence proved decisive, especially on a methodological rather than stylistic level, assimilating the idea of photography as a human experience, even before being a formal exercise.

From the very beginning, Petersen developed a personal vision of documentary photography, based on direct involvement. He enters the places he intends to portray, builds authentic relationships,

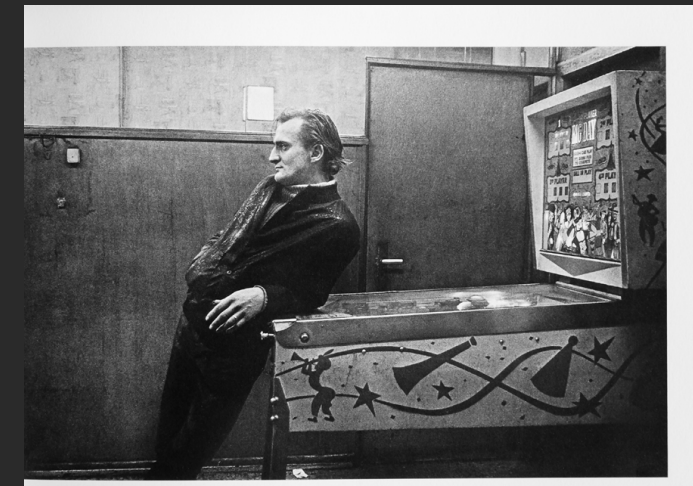
spends long periods of time with the people he photographs, and lets these very connections guide and shape the creative process.

In this article, we present "Café Lehmitz," the project that undoubtedly brought Anders Petersen his greatest fame, dedicated to the patrons of a Hamburg café. First published in 1978 and recently reissued by Prestel Publishing in a new edition, the book remains a milestone in European documentary photography, not only for its historical value but for the extraordinary intensity with which it captures the faces and stories of a fragile yet profoundly authentic humanity.

"Café Lehmitz" is not simply a reportage on Hamburg's nightlife, nor a sociological investigation of society's fringes. It is an intimate portrait of a community observed from within, as well as a narrative constructed over time through presence, listening, and a relationship of trust between photographer and subjects. This very proximity makes Petersen's work even today an essential reference for anyone who wishes to explore the deeper meaning of documentary photography.

The story of "Café Lehmitz" begins in the late 1960s in Hamburg's St. Pauli district. In an area known for its vibrant nightlife, Petersen discovers the establishment frequented by sailors, prostitutes, workers, immigrants, alcoholics, and those living on the margins of German society at the time.

For three years, between 1967 and 1970, the photographer frequented Café Lehmitz almost daily.



The book is an intimate portrait of a community observed from within.



As the months passed, he ceased to be an external observer and became an integral part of that human microcosm. The people in the café learned to know him, to trust him, and to accept his presence naturally. It was precisely this intimacy that made the project possible. **The photographs do not show individuals reacting to the presence of the camera, but people who continue to live before the lens without masks.**

When the first edition of "Café Lehmitz " was published in 1978 by Schirmer- Mosel, European documentary photography was still strongly influenced by social reportage and the post-war humanist tradition. In this context, Petersen's work immediately stood out for its radical and unfiltered nature. The images were not intended to explain a social condition or formulate a moral judgment, but rather to show life as it unfolds before the lens, with all its complexity and contradictions.



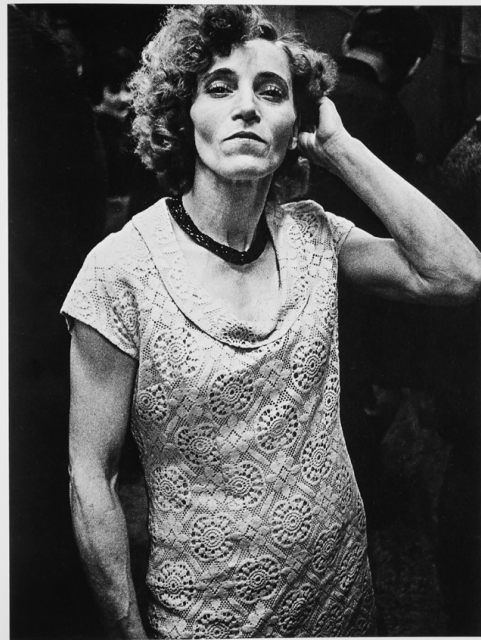
Over the years, the volume has been included in numerous bibliographies dedicated to the most important photography books of the twentieth century and has influenced generations of documentary photographers.

The recent edition published by Prestel presents the original work in its entirety, making it available again to a new generation of readers. The volume preserves the historical core of the project and retains one of the most interesting elements of the original edition: the transcripts of conversations recorded by Petersen during the years spent in the club. These are not structured interviews, but fragments of life collected over the nights spent there. Men and women of all ages recount desires, disappointments, lost loves, broken friendships, and unfulfilled hopes. Stories of people who passed away too soon, memories of life companions, and reflections on the difficulty of finding one's place in the world emerge.

The testimonials add a fundamental narrative dimension to the images and help transform the book into an immersive experience that goes far beyond the simple photographic sequence. **The new edition opens with a preface by Tom Waits, the multifaceted American artist, musician, composer, and actor,** and the choice is no coincidence. In Petersen's images, Waits immediately recognizes a universe akin to his own, the same imperfect humanity embodied in the songs on his album " Rain Dogs." Faces and stories suspended between failure and hope, irony and tragedy, capable of remaining profoundly human even when everything seems to be crumbling.

It's no coincidence that a photograph of "Café Lehmitz " was chosen as the cover for that album. Indeed, the two works seem to speak the same language, made up of sleepless nights, sudden friendships, loves consumed too quickly, and lives lived on the margins.

AUTHOR'S BOOKS

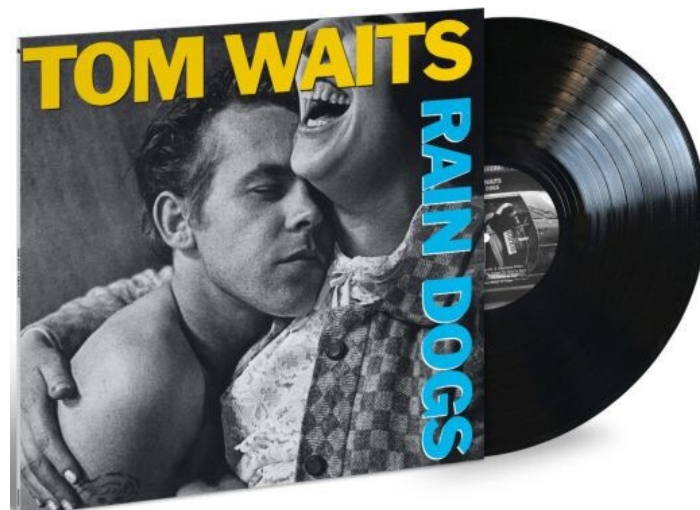


In 1985, Tom Waits released the album "Rain Dogs." The photograph chosen for the cover comes from "Café Lehmitz" and has become one of the most recognizable images in the history of photography and music.

From the album "Rain Dogs" (1985):

*"Oh, how we danced and we swallowed the night
For it was all ripe for dreaming
Oh, how we danced away
All of the lights
We've always been"*

Tom Waits writes: *"When I discovered Anders Petersen in 1985, I felt I had found a compatriot. A fellow traveler working on my own soil, an artist whose images say as much about himself as they do about the daily lives of his subjects. His eye captures something I can feel, smell, taste. His photographs reveal something*



tragically and comically human. His subjects meet him halfway... they give him their whole selves, flesh and blood, and he gives them his beating heart. These are people who don't care that there's a camera in front of them."

Waits's words reveal one of the fundamental characteristics of Petersen's work: that his subjects are never observed from the outside. The people he photographs meet the photographer halfway, bringing their fragility before the lens, and Petersen responds by engaging deeply with emotion. His images don't simply show, they seem to evoke a complete sensory experience, conveying the sensation of perceiving people's voices, the smell of smoke permeating their clothes, the sound of glasses set on the bar, the weight of nights

spent searching for a place in the world. Men and women often ignored by society, who in Petersen's photographs rediscover a rare and surprising dignity.

“People continue to live in front of the lens without masks”

AUTHOR'S BOOKS



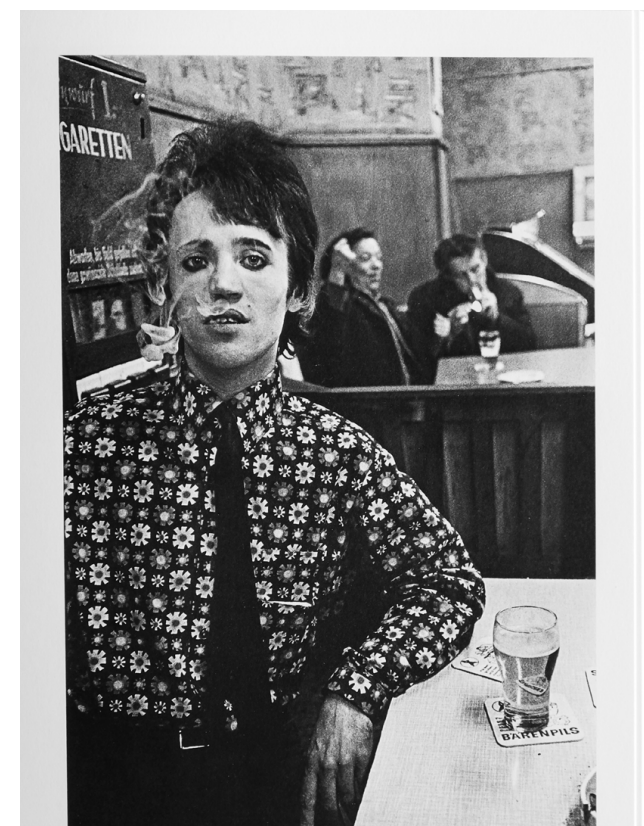
Petersen's photography is characterized by an almost exclusive use of ambient light.

The rooms of the "Café Lehmitz " were dimly lit, and the photographer often worked with high-speed black-and-white film, deliberately exploiting its grain as an expressive element. More than a technical limitation, grain becomes an integral part of the image, helping to reinforce the sense of immediacy and presence. The close-ups, sometimes seemingly imperfect cuts, and shallow depth of field contribute to a deeply emotional photograph, where the viewer is constantly immersed in the action and never assumes the role of a distant observer.

“
**Photography
that does not
seek technical
perfection,
but emotional
truth**
”

Printing also plays a fundamental role. Deep blacks, sharp contrasts, and a rich tonal range transform each image into a tangible presence. It's a photography that seeks emotional truth rather than technical perfection.

For a contemporary photographer, the book can be read as an invitation to abandon the obsession with technical performance and extreme sharpness, and return to focusing on the quality of human encounters. It's also an opportunity to reflect on how the most meaningful images aren't necessarily born from extraordinary events, but from the ability to share time and space with the people portrayed, recognizing photography as a tool for authentic mutual understanding.



EXHIBITION

VIEW for YOU

by **Carlo Mogavero**
carlo.mogavero@moleart.it

Fabio Bucciarelli Occupied Territories: Stories from the West Bank, Gaza and Lebanon.

LOCATION: Rovere Castle – Vinovo

PERIOD: February 7 – May 3, 2026

CURATOR: Lejla Hodzic

“
**One of the best
contemporary
reporters**
”



With great interest and high expectations, we went to see the exhibition by Fabio Bucciarelli, one of the finest contemporary reporters. The Castello della Rovere in Vinovo hosted the exhibition "Occupied Territories : Stories from the West Bank, Gaza, and Lebanon," a photographic project by Fabio Bucciarelli documenting over ten years of work in the territories scarred by Israeli occupation. The exhibition is an adaptation of the photography book of the same name, published by Dario Cimorelli Editore, which chronicles daily life in the occupied territories of the West Bank, the Gaza Strip, and Lebanon. This long-term reportage project eschews the urgency of news reporting to offer a layered, complex, and profoundly human narrative of places too often reduced to symbols or statistics.

Fabio Bucciarelli (Turin, 1980) is an internationally renowned photographer, reporter, and author. His images of global wars and their humanitarian consequences, taken over the last 15 years, have established him as one of the leading contemporary photojournalists.

His gaze goes beyond news reporting, revealing the humanity and fragility behind conflicts. He has also covered the Libyan civil war, the Syrian civil war, the conflict in Ukraine since 2014, the uprisings in the Arab world, and the migrant crisis in the Mediterranean. **His photographs have been published by leading international publications and have received prestigious awards, including the Robert Capa Gold Medal, several World Press Photo awards, and thirteen Picture of the Year awards.**



Rather than presenting an analytical review of the exhibition, we would like to propose a journey through the emotions that the selected photographs evoke as we traverse the three different exhibition areas: The West Bank, Gaza, and Lebanon.

The first impression one gets, walking among the exhibition panels, is of the author's intense involvement in the scene. The stories' dramatic protagonists seem to recount their misfortunes, drawing the viewer into the center of the story. The author almost always shoots with a 24mm or 35mm lens and is always very close to the subject. Only in this way can he empathize with the protagonists and convey their feelings, pain, and frustrations. He knows no other way of photographing, rejecting the use of long, sterile focal lengths.

Gaza, which has been called the world's largest prison, appears in all its truth, with innocent children demanding justice, often depicted with weapons in hand. The numerous funeral scenes are told not through the sight of mangled bodies, but through the eloquent faces of the victims' relatives, who seem to demand justification for such violence.

The author's intention to tell about these places is well summarized in his sentence: *"Occupied Territories It is the daily condition of those who live in a space and time marked by constant and oppressive Israeli occupation . It is not simply places on the map like Gaza, Lebanon, or the West Bank. These territories are symbols of a deeper experience, which goes beyond geography. Occupied Territories It is the space and time of those who live under constant siege. It is the sensation of suspended time, which does not flow as it should, and of bodies that lack the freedom to move, to exist without limits. It is the interruption of lives, forced to continually redefine themselves in a context of eternal conflict".*

EXHIBITION

VIEW for YOU

The photographs are displayed on fifty iron rods that support the one hundred one-meter prints, creating oppressive corridors and paths where pain becomes architecture. **The photographs of the West Bank, Gaza, and Lebanon are stories to be traversed on a journey that allows one to interact with the images and their weight.** As happened a few years ago, when viewing Pellegrin's exhibition at



“It is always very close to the subject”

the Reggia di Venaria, here too the impression is of witnessing an open vision of the photographs, leaving the viewer free to interpret them personally.

The only flaw we found in the exhibition space is the lighting, which, in our opinion, isn't up to par with the contents on display. Some areas are just too dark. The author's political stance is evident. Indeed, it's noteworthy that none of the photographs on display



feature the occupants; the territories are described only by the victims, who see their spaces restricted and violated.

The striking photographs depicting the war-torn cities, rendered in black and white, leave plenty of room for the imagination. How many stories unfolded within those destroyed walls, those damaged apartments, that abandoned furniture?



There are two photographs in the exhibition that are worthy of iconic status because, through the intensity of their visual narrative, they capture a specific moment in history. The first appears on the poster, in which a pyramid of young people reaches toward the sky. We are in Gaza in 2018, during the demonstration marking the seventieth anniversary of the Nakba (the Palestinian exodus of 1948).

In the background, the black smoke from burning tires frames the epic nature of the scene. It seems like a reference to Eugène Delacroix's famous painting "Liberty Leading the People."

The second photo shows a girl screaming through a plastic bag. She appears to be

EXHIBITION

VIEW for YOU

suffocating, as if her scream were being held back by the wrapping. She is a protester in the so-called Buffer Zone, an area where Israelis do not allow any obstacles to be placed, so they can shoot any Palestinian who attempts to cross.



The girl expresses her anger by wearing the bag to protect herself from tear gas during one of the many demonstrations dubbed "The March of Return," aimed at expressing the desire to return to their lands occupied by settlers.

In these times of artificial intelligence and photos created from scratch, Bucciarelli's exhibition brings us back to true reportage photography, which can never be replaced by an algorithm, with its raw, empathetic, and real images, capable of conveying, in a profound way, the reality of the Palestinian people, oppressed unjustly and inhumanely for decades.

“
His gaze goes
beyond the
news
”



COVER ARTICLE

by **Riccardo Rebora**
riccardo.rebora@moleart.it

MATHIEU FORGET

“Transform ordinary
moments into
extraordinary
experiences”



For the past decade, French photographer and artist Mathieu Forget has built a distinctive visual language around a simple yet powerful idea: making the human body appear to fly.

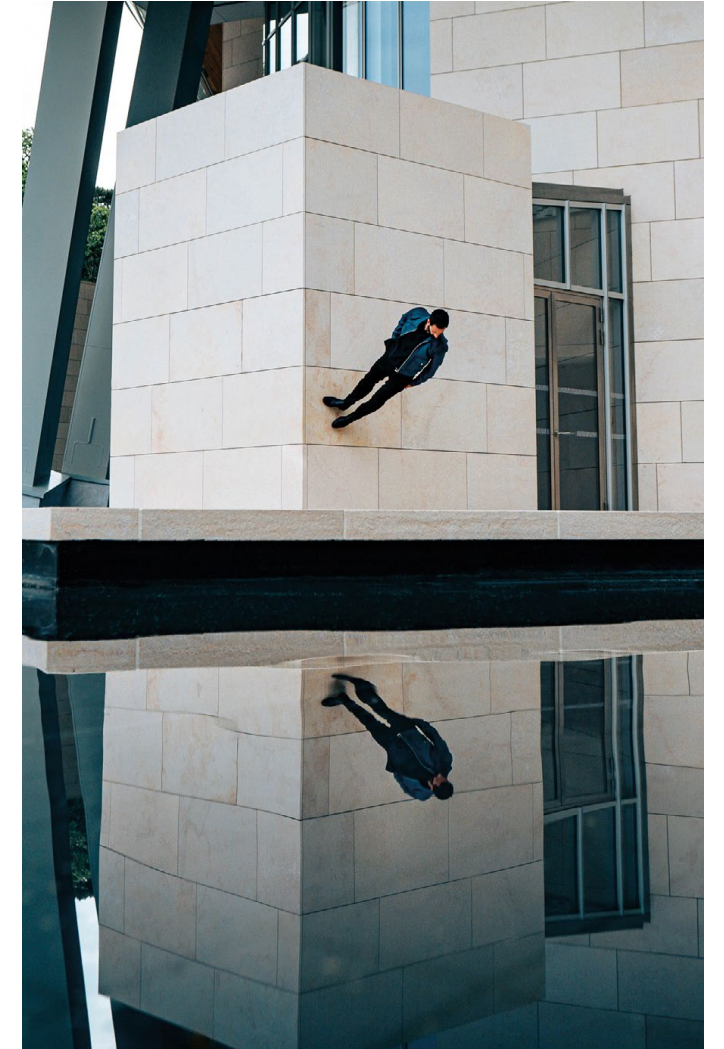
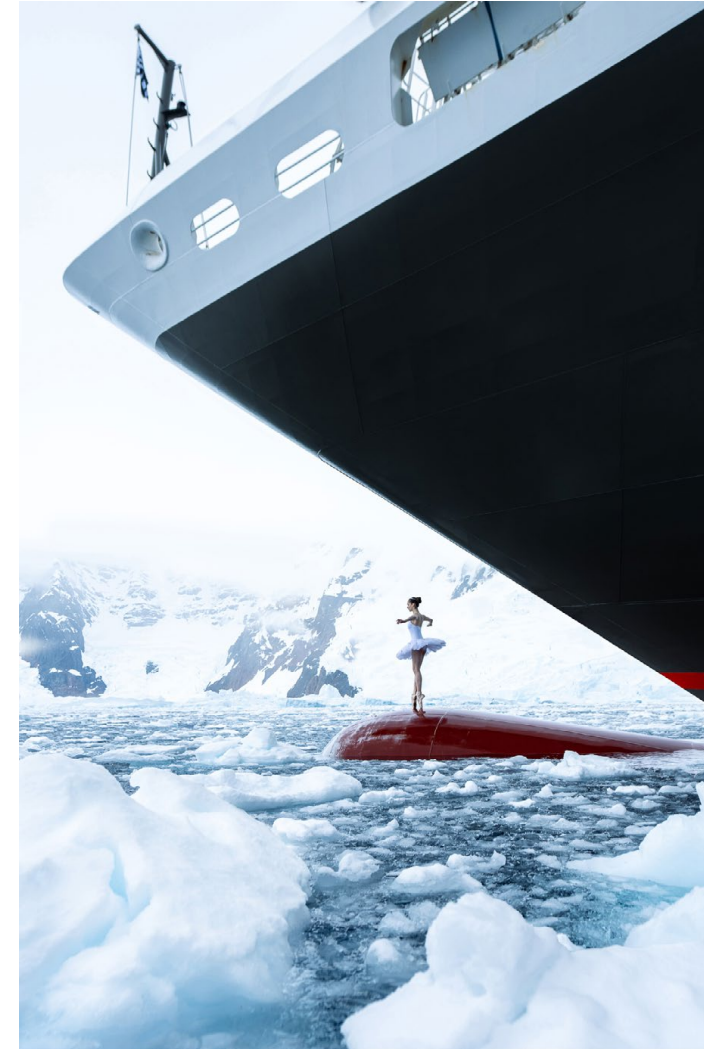
Known worldwide for his striking images of levitation, Forget combines dance, photography, filmmaking, architecture, and travel into a body of work that challenges gravity while celebrating movement. What began as a personal experiment in New York has evolved into an internationally recognized artistic practice that has taken him from urban streets to museums, deserts, glaciers, and some of the world's most iconic locations.

In 2026, Forget celebrates ten years since the publication of the first image that launched his career on social media. The milestone coincides with his first solo institutional museum exhibition

in Nice, France and the release of a new book **LEVITATION** that reflects on a decade of creative exploration.

Before becoming known for his sports-related projects, Forget had already spent years exploring the relationship between dance and photography. A trained dancer for more than twenty years, he began seriously combining movement, photography, and filmmaking around 2016. The image of a body suspended in mid-air quickly became his signature.

For Forget, levitation is much more than a visual effect. It represents freedom, aspiration, and the ultimate expression of movement. If dancers could completely transcend physical limits, he suggests, they would fly.



His new book traces this artistic journey across multiple continents, featuring images created in locations ranging from New York and Los Angeles to Antarctica, the United Arab Emirates, Europe, and Japan. More than a collection of photographs, it is a visual diary documenting the experiments, collaborations, successes, and failures that shaped his artistic identity.

“People often see the final result,” he explains, “but not everything that happened behind it.”

Over the years, Forget’s understanding of the “perfect jump” has changed significantly. In his early work, the jump was primarily an athletic performance. Influenced by New York’s powerful architecture and urban energy, his images emphasized strength, precision, and physical achievement.

“
**Harmony
between
subject,
environment
and history**”

COVER ARTICLE



“

Emotion
remains the
distinctive
element of art
”



The body occupied dramatic positions, often framed by bold geometric structures.

Today, his approach is more refined and poetic. The emphasis has shifted from performance to emotion, from power to elegance. Minimal landscapes, carefully chosen locations, and simpler compositions now play a central role in his imagery.

Instead of focusing exclusively on the highest point of the jump, Forget has become increasingly interested in the moments before takeoff and after landing. These transitional moments often tell richer stories and reveal a deeper sense of humanity.

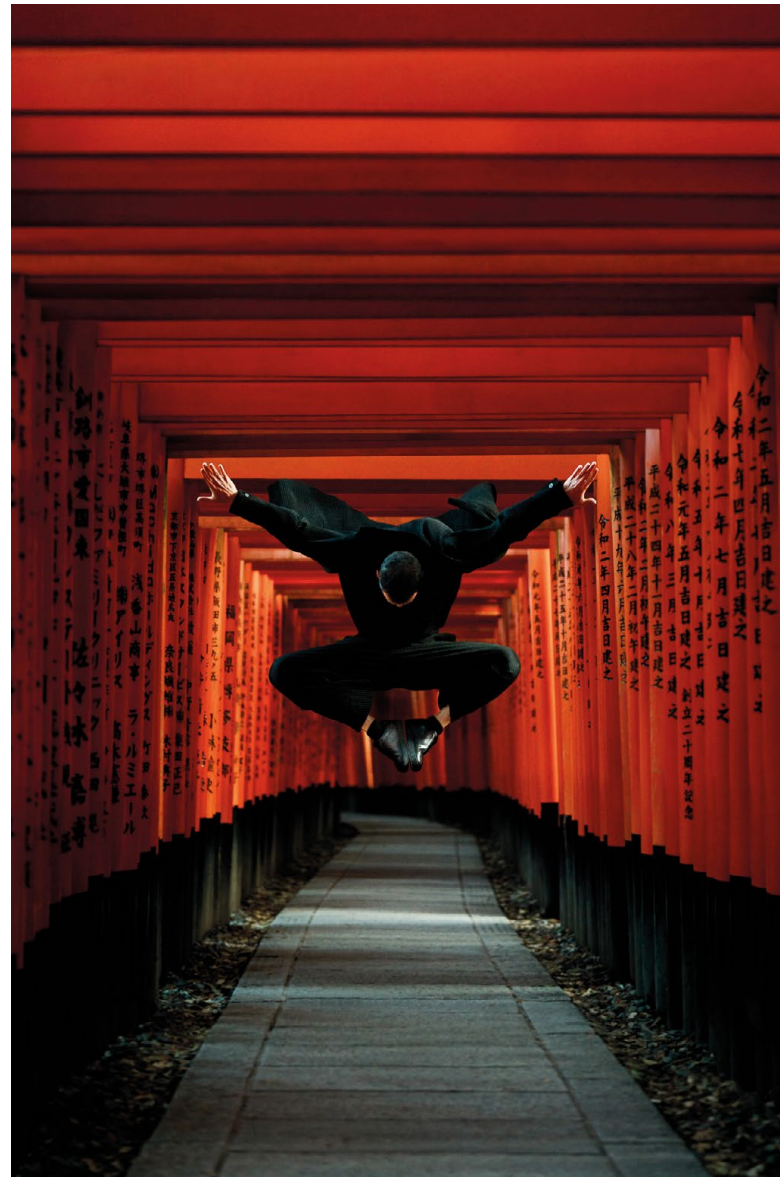
COVER ARTICLE



This evolution mirrors his artistic philosophy: saying more with less.

As a photographer whose work often appears almost impossible, Forget frequently encounters questions about artificial intelligence and digital manipulation.

His images are famously rooted in reality. The jumps are real. The movement is real. The physical effort behind each photograph remains an essential part of the work.



Yet Forget does not view artificial intelligence as a threat. Instead, he sees it as another creative tool, much like social media once was when it disrupted traditional artistic industries.

He already uses AI to streamline certain aspects of his workflow, from image cleaning to location research and creative brainstorming. However, he believes technology can never replace the emotional dimension of human experience.



COVER ARTICLE



According to Forget, audiences may soon become even more interested in authentic, human-made work precisely because AI-generated imagery is becoming increasingly accessible. The value of a photograph will not only lie in how it looks, but also in knowing that a real person stood in a real place at a specific moment to create it.

For him, emotion remains the defining element of art.

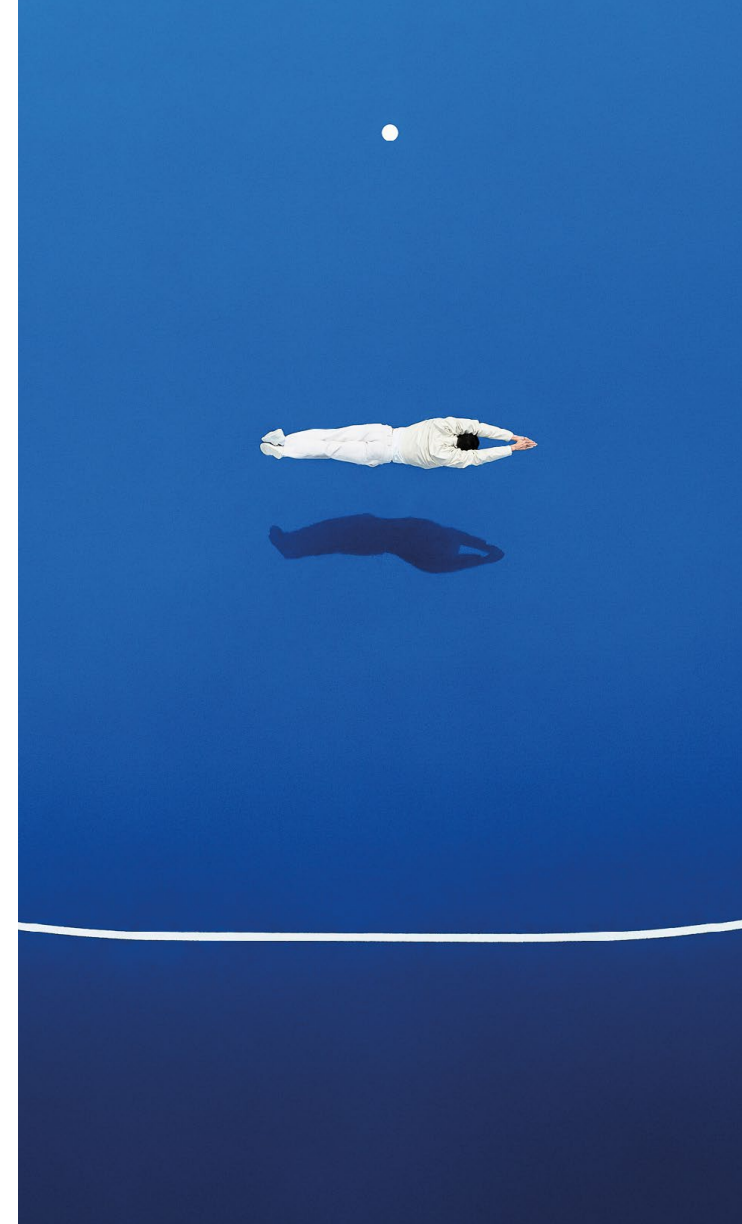
Architecture has always played a central role in Forget's work, although not necessarily in the conventional sense. When he began photographing in New York, practical limitations shaped his approach.

Without access to studios or prestigious locations, the



MATHIEU FORGET

Mathieu Forget alias Forgetmat is a world renowned movement artist and creative director who specializes in movement and levitation art. Originally from Paris, dancer, photographer and performer, he embodies a new vision of dance that is both digital and real.



city itself became his stage. Streets, buildings, and public spaces provided endless opportunities for experimentation.

Over time, architecture evolved from a simple backdrop into an active collaborator. Each location contributes to the narrative, interacting with the subject, the clothing, and the movement.

Today, Forget's definition of architecture extends beyond human-made structures. He is equally fascinated by the natural architecture of landscapes, whether it is the vast emptiness of a salt lake in Turkey or the monumental forms of Antarctic icebergs.



“
Works that defy gravity by celebrating movement
”

In every case, his goal remains the same: finding harmony between subject, environment, and story.

Between 2021 and 2024, Forget focused extensively on the relationship between art and sport, a project that reached a peak during the Paris Olympic & Paralympic Games, where he served as an ambassador.

Rather than documenting athletic performance in a traditional way, he sought to elevate sport into a visual language of elegance and movement. Athletes became performers within carefully crafted artistic environments.

COVER ARTICLE



This approach continued in one of his recent projects in Milan, where winter sports athletes were photographed inside the luxurious interiors of the Hotel Principe di Savoia. The contrast between athletic equipment and refined architectural spaces created unexpected visual narratives.

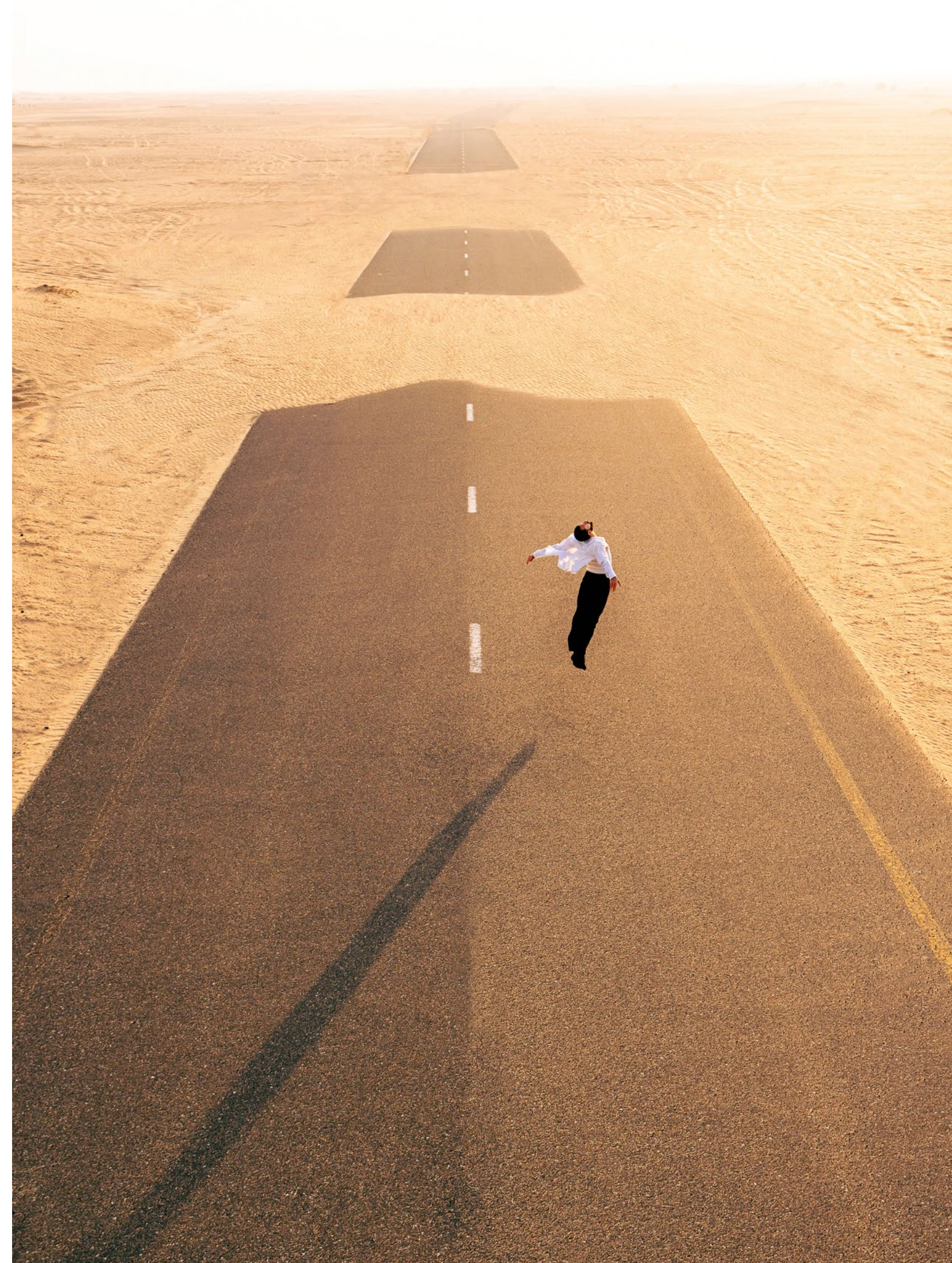
For Forget, making athletes “fly” is not simply about capturing them airborne. It is about revealing the beauty, grace, and expressive potential that exist within every movement.

After spending ten years using himself as the primary subject of his work, Forget is preparing for a new phase.

Having refined his visual language through countless self-portraits, he now wants to apply his vision to others. Athletes, actors, models, and performers may soon become central characters in his evolving exploration of movement and levitation.

The objective remains unchanged: transforming ordinary moments into extraordinary experiences.

As Mathieu Forget enters the second decade of his career, his work continues to remind us that photography is not only about capturing reality. Sometimes, it is about showing us what reality feels like when gravity briefly disappears.



Cecilia GIORIA

Cecilia's work moves in an intimate and layered territory, where the image becomes a tool of investigation rather than representation.

Through self-portraits, collage, and writing, she constructs an ongoing dialogue between interiority and form, between control and fragmentation.

In the interview we tried to get to the heart of her process, where the image stops describing and begins to question.

In your work, the self-portrait appears not as a representation, but as a tool. At what point did you realize it could become a device for personal investigation, not simply a photographic genre?

I don't think there was a single, recognizable moment. Rather, it was an awareness that developed within the practice itself. From the beginning, the self-portrait didn't impose itself as a choice of representation, but as a primal, almost inevitable language, that is, the closest point from



which to begin observation. Later, I realized that I wasn't using my image to assert a presence, but rather to challenge an identity and to observe from the outside something that was still internally fragmented. In this sense, the self-portrait became an investigative device that allowed me to transform the body into a surface of interrogation and photography into a space for translation between psychic experience and visual form.

You often talk about "fragmented interior geometries" with which you continually negotiate. How? More control or more loss of control?

It's a negotiation that coincides neither with the mastery of form nor with a total abandonment to chaos, but concerns the way in which one attempts to give structure to something that by its very nature resists being fully organized. When I speak of "fragmented interior geometries," I think of a material made of tensions, gaps, opacities, and contradictory movements. The work arises from there, from the attempt to construct an image



that doesn't erase instability, but contains it and allows it to breathe. There's certainly a component of control, which coexists with the part that exceeds and remains irreducible. True negotiation is understanding to what extent to intervene without closing the work, to what extent to leave a fracture open without losing the image's stability. It's a subtle dynamic between containment and surrender.

Your works seem to move between vulnerability and construction. How much spontaneity and construction is there in your images?

Vulnerability alone doesn't generate an image, because it is an original condition, not a form. In my works, what appears spontaneous is always traversed by a very precise process of construction, because I feel that internal experience, if it remains too close to itself, cannot truly become visible. A transformation is necessary. I wouldn't clearly distinguish between spontaneity and construction. The former concerns the emotional origin of the work, the latter its possibility of existing. Staging, concealment, ambiguity, and theatricality are not just decorative elements, but necessary strategies to bring out something that would otherwise remain



shapeless or excessively exposed. Construction doesn't correct vulnerability, but it allows it not to collapse in on itself and to find a form that can be shared.

“
**Photography
can be
therapeutic
without being
confession.**
”



You use photography almost as a therapeutic and expository space. How do you manage the boundary between the intimate and the exposed?

Photography can be therapeutic without ever coinciding with confession. There's a fundamental difference between processing an experience and showing it. At various points in my journey, images have functioned as a method of observation and a place of healing. They've allowed me to look from the outside into very intense and painful internal states. There are times of emotional saturation in which the image cannot yet emerge, or cannot be shared without betraying the complexity of its origins. For me, the boundary between the



intimate and the exposed is constructed within the necessary distance capable of transforming autobiographical material into a form that is not simply revelation. Showing doesn't mean exhibiting the private, but understanding when an experience has ceased to be solely mine and can become a threshold of recognition for others as well.

Figures like Cindy Sherman and Francesca Woodman emerge in your references. In what ways do you feel connected to them, and in what ways do you feel you've distanced yourself?

The continuity with figures like Cindy Sherman and Francesca Woodman lies primarily in having recognized the self-portrait as a field of tension rather than self-affirmation. Both use the body as an unstable and changeable place, removing it from both celebration and unambiguous interpretation. This is something I feel deeply connected to my own research. At the same time, I've felt the need to distance myself from any overly legible affiliation. My work stems from an extremely personal relationship



with psychological vulnerability, depression, panic attacks, the ambivalence between healing and loss of self, and from a need to transform everything into a visual language that is neither quotation nor genealogy. Rather than placing myself in linear continuity with them, I feel I've traversed them and then moved towards a territory where the self-portrait is more explicitly intertwined with a reflection on the very limits of visibility.

In your collages and object manipulations, there seems to be a need to "touch" thought and make it material. What is your relationship with physicality in your creative process?

Yes, there is certainly a desire to "touch" thought, or rather, to remove it from a purely mental state and force it to confront matter. For me, physicality is not an accessory element of the creative process, but a necessity. Certain inner contents, if not conveyed through gesture and manipulation, remain abstract, fluid, and therefore elusive. I am particularly interested in objects that retain a memory and an emotional presence. Working physically with matter means coming into contact with a truth that is not only conceptual, but also embodied.



CECILIA GIORIA

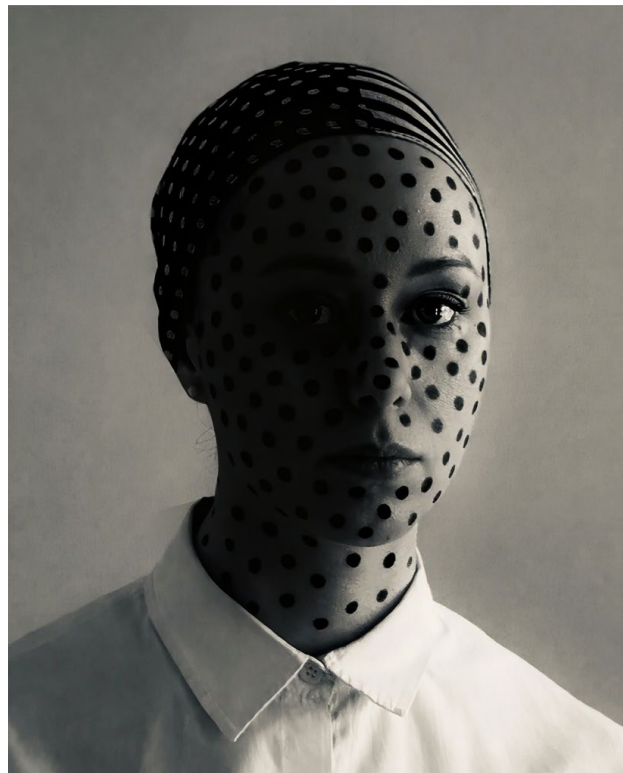
She is an Italian photographer and visual artist who trained at IED in Milan, where she graduated in 2014.

His research focuses on self-portraiture as a tool for identity and psychological investigation, far from self-referential logic, and explores themes of vulnerability and internal conflict.

Her work has been exhibited in exhibitions and fairs in Italy and abroad, collaborating with various galleries in Milan, Parma and Venice.

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Your work seems to be permeated by a tension between identity and transformation. Are you interested in arriving at a definition of yourself or keeping the question open?

I'm not interested in arriving at a definition of myself because, especially in my work, it would risk being a closure. I'm more fascinated by keeping the question open, remaining in that zone where identity and transformation are not opposed, but continually implicated. The body, for me, has long been a refuge and a fracture, a home and a distance, a more intimate and at the same time more difficult place to inhabit. If the self-portrait still makes sense to me, it's precisely because it doesn't produce a definitive answer, but maintains a space where the self can be observed, questioned, transformed without ever being fixed.



You often work on what isn't externally visible. How do you know when an image truly conveys something internal and when it remains merely aesthetic?

When it doesn't simply illustrate an emotional state, but manages to contain its complexity without exhausting it. When a photograph intercepts something authentically internal, it retains a zone of resistance, not fully translatable. For me, it's essential that there always be a threshold between what the image shows and what it can't fully absorb. That's where I sense truth—not when the interior is revealed, but when its presence is felt without becoming completely available.

In the work " Mapping of the Active Ingredient ," you transform a moment of intense internal intensity into a sort of visual mapping. What allowed you to move from experience to the construction of the image? Was it a gesture of control, of survival, or a way to give form to something that would otherwise have remained shapeless?



In that work, the transition from experience to the construction of the image was possible because, at a certain point, a form of distance became necessary that didn't erase the intensity, but made it legible and traversable. When you experience a very strong internal condition, the risk is that everything remains immersed in absolute proximity, without contours. For me, the mapping was precisely the attempt to produce temporary contours within something that had lost them. In this sense, it was a gesture of control, not of domination, and it was a form of orientation, almost of survival. The image became a fragile but necessary structure, a way to look from the outside at what was passing through me from the inside.

Your work clearly shows that self-portraiture isn't about narcissism or vanity, but rather a constant quest for self-knowledge . What really happens inside you when you create a self-portrait? Is it a process of discovery, control, confrontation, or even defense?

When I create a self-portrait, a multi-layered process takes place, one that cannot be reduced to a single function. There is certainly discovery, because each image attempts to approach something that has not yet been fully conceived. There is control, because the visual form requires a stance.



There is confrontation, because the self-portrait forces us to confront what we perceive of ourselves and what escapes us. But there is also defense, and for me this word does not have a negative connotation. Sometimes the image is a protective threshold , not a hiding place, but a condition that makes it possible to approach something painful without being overwhelmed by it. The self-portrait is the place where I try to see what inhabits me, knowing that a part will always remain irreducible, and it is precisely from there that the need for the work arises.

I'm fascinated by keeping questions open.

by **Marco Donatiello**
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LINA DANIEL



Lina's photography is born from an instinctive gaze and develops over time through practice, observation, and self-education. Her work moves across different fields while maintaining strong visual coherence and a constant focus on representation, gesture, and presence. In our conversation with her, we focused mainly on her relationship with photography, on vision, on what she chooses to show, and on what she consciously decides to leave out of the frame.

Your photographic path is strongly self-taught. How has observing the work of other photographers helped shape your visual language, and how have you avoided turning it into imitation?

The work of other photographers had such a strong impact on me that I felt their style as if it were my own. The beauty of trying to recreate someone else's work is that the result, however similar, will never be identical. So I try to distance myself from the sources I initially drew from, in order to define a style that recalls them but remains different.

Self-portraiture has been a practice accompanying your work for years, and you continue to pursue it even with your phone. From a photographic perspective, what does self-portraiture offer you that other genres do not?

Self-portraiture allows me to see myself as I know I am, rather than how others perceive me. By constantly portraying others, photographers often tend to forget themselves. I, on the other hand, care about being present and turning the camera toward myself as well.



You often work through subtraction and detail, both in street photography and in your more structured projects. How do you decide what enters the frame and what remains outside?

I am fascinated by details, fluid movements, and those moments that seem suspended. In fashion, I look for contrasts and colors that echo one another. In street photography, instead, I prefer to capture gestures that tell both what I leave outside the frame and the emotions I felt.

Your fashion photography is direct and full of energy, while your street work feels more quiet and suspended. How do you shift your visual and mental approach when moving from one genre to another?

The genre changes according to what I want to feel. Fashion photography, for me, is about telling



what I see, while street photography is more of a meditation on my emotional state and a search for presence in what happens to me. It is a kind of anchor to the inner self.

I care about the impact I have on others



In the project “Umarell, Italian identity expressed through gesture,” the body is present without a face, and gesture becomes the protagonist. What kind of photographic narrative are you interested in building through this formal choice?

My intention is to tell the story of waiting and what one carries within while going through it. It is a natural gesture that reveals a hidden part of someone’s life. These are moments, often of boredom, in which one pauses and reflects.

You show strong respect toward your subjects, especially in street photography. How does this ethical stance influence your shooting decisions and image selection?



I respect my subjects by trying to capture their emotions rather than their expressions. Especially when photographing children, I avoid shooting them frontally, preferring to capture them from behind or in profile.

Editing has played an important role in your growth, also thanks to specific training. What is your relationship with post-production? Is it a finishing tool or a truly creative phase?

For a long time, editing was a field of experimentation for me, but now I feel the need to deepen the technical side and refine my skills with more advanced software. Like many photographers, I developed presets to optimize time, but I feel that today this approach is no longer enough.

Photographing events like Fashion Week requires speed, adaptability, and spatial awareness. In your opinion, what is the most underestimated photographic skill in such chaotic contexts?

Interaction with the subject is often underestimated compared to the use of the camera. Milan Fashion Week allows me to approach people authentically.



Before pointing the lens, I try to establish a genuine connection, so that the person in front of me does not feel like a character or a temporary object, but a real person. I care about the impact I have on others. Making my subjects feel at ease is what truly makes the difference at the moment of shooting.

Looking at your portfolio as a whole, there seems to be a strong focus on representation and on how images “speak.” When do you feel a photograph is successful—what elements need to be present for you to consider it complete?

I feel I have achieved my goal when I see myself represented in my images and find something of myself in what I see. It does not matter how unusual the subjects or contexts may be. There will always be common ground that makes me feel close to the person in front of me.

LINA DANIEL

Originally from Ethiopia, she grew up and lives in Milan. She is an Afro-Italian photographer specializing in capturing the essence of fashion and event photography.

With a keen eye for detail and storytelling, she is able to adapt to different settings. Her photography involves fashion industry professionals, brands, and individuals seeking to translate their inner world into images, balancing editorial structure and personal presence.



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WEB & TECHNOLOGY

by **Antonio Longo**
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THE AUGMENTED CITY



Google Maps and the new urban perception

There was a specific moment, in the early 2000s, when we stopped getting lost in cities.

For centuries, the urban experience was built on uncertainty; that is, the city was a system of progressive orientation. People walked, took the wrong turn, asked for directions. Maps were paper tools to be consulted before setting out or to be opened on a bench with a slow, almost ritualistic gesture.

Then something changed. With the spread of smartphones and Google Maps, the city ceased to be merely a physical space. It became an information surface, a navigable environment, a structure augmented by data, routes, and images. Today, we don't just consult the map, we interact with it as if it were a presence.

Geographer Michel de Certeau described the city as a system of narratives generated by walking. Those who observe from above see an ordered structure. Those who wander the streets experience detours, unexpected glimpses, and mistakes.

In the past, walking was a form of exploration. Today, however, when we open Google Maps, we no longer look at the city; we anticipate it. The route is already mapped out, the margin of uncertainty drastically reduced.

Today, the process intensifies. We don't just ask where something is. We ask "what makes sense to do here, now, for me?" and the map doesn't simply provide a path, but a series of organized possibilities and suggested decisions. The city ceases to be a territory to be interpreted and becomes, increasingly clearly, an interface to be navigated.



MAPS BECOMES A CREATIVE ASSISTANT

With the introduction of AI, Google Maps is no longer a simple map, but a real urban assistant.

- Ask Maps lets you explore the city through natural questions, turning research into conversation.
- Immersive Navigation offers a visual simulation of routes, also useful for planning photo shoots.
- Intelligent suggestions anticipate interests and needs, suggesting places and perspectives that match our style.

For photographers, these are powerful pre-visualization tools that pose a new challenge: maintaining a personal perspective in an increasingly algorithm-driven environment

Traditional maps were representations. Digital maps have become operational environments. Contemporary maps are becoming interlocutors.

Within Google Maps, the integration of artificial intelligence introduces a form of conversational navigation. It's possible to ask open-ended questions and obtain answers constructed by cross-referencing data, images, reviews, and behaviors. It's no longer just about finding your way, but about delegating part of the decision-making process.

At the same time, new immersive modes transform the journey into something resembling a simulation. Buildings, trajectories, and intersections are visually anticipated. The city is no longer merely visible, but, to a certain extent, already experienced.



One of the most interesting effects of Google Maps was the ability to get to know a place before visiting it, thanks to Street View, a tool that profoundly changed the relationship between experience and imagination.

In the past, the journey began with arrival. Today, it begins much earlier, and the mechanism extends further. We don't just explore space, we explore scenarios. Cities present themselves as sets of alternative routes, suggested locations, compromises between time, traffic, cost, and crowding. Choices emerge from a continuous statistic. We arrive in places that not only seem familiar, but already decided.

Google Street View was one of the largest photography projects ever undertaken, an immense archive, produced without an author. In Street View, there's no photographer choosing the shot. The

camera drives the streets and records everything, resulting in a photograph without intention.

Yet, this very absence of purpose has fascinated many contemporary artists. Photographers like Jon Rafman have explored Street View as an infinite visual archive, selecting unexpected images, random moments, fragments of urban life captured without awareness. Today, with artificial intelligence, the archive is no longer merely available, but interpretable.

Images become data that feeds spatial understanding systems. If Street View represented an automatic gaze, AI introduces a gaze that recognizes, connects, and suggests.

To understand how radical this transformation is, we need only return to the pioneers of urban photography. Eugène Atget roamed Paris seeking

atmospheres, documenting what was about to disappear. Luigi Ghirri observed the landscape as a system of signs, seeking a form of thought in images. Both worked on what exceeded function. Their photographs were not used for orientation, but for seeing.

By comparison, algorithmic photography doesn't select, but accumulates. And precisely for this reason, the human photographic gesture changes meaning. It is no longer just documentation, but becomes perceptual resistance.

Another, more subtle effect concerns the way we search. In the past, searching involved an effort of selection, comparison, and decision. Today, we receive answers that are already composed, filtered, and organized.

The city is returned as a personalized selection. This increases efficiency, but introduces a potential problem. If everything is suggested, what's left to discover? The possibility of error, which was also the possibility of discovery, tends to decrease.

The most profound transformation is not visual, but cognitive. The city is no longer simply a place to be traversed or interpreted, but a space that anticipates our intentions.

Maps don't just guide us. They try to understand what we want before we even ask the question. In this sense, the augmented city becomes a predictive city.

Paradoxically, this very growing predictability is generating a reaction in contemporary photography. Many artists are returning to seek out what eludes systems: the margins, the voids, the peripheries, the places without reviews or data.

LINK

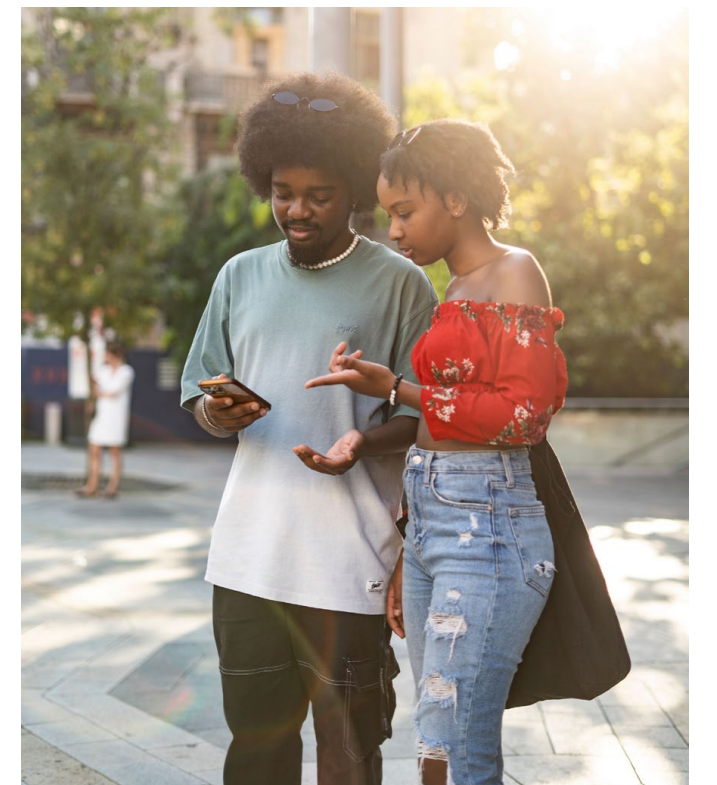
<https://sites.google.com/view/sito-arte/articoli/luoghi-virtuali/jon-rafman-9-eyes-of-google-street-view>

<https://www.moma.org/artists/229-eugene-atget>



Walking aimlessly. Observing without question. Getting lost again. It's an attempt to restore the city's opaqueness and mystery. Because a city that's completely legible, navigable, and suggestive risks losing its capacity to surprise.

Google Maps has made cities more accessible, more efficient, and smarter. But with artificial intelligence, it has taken a further step. The map is no longer just a tool, but has become a voice that guides us in our decisions. **And perhaps, precisely for this reason, urban photography reminds us that space is not only what we can interrogate, but also what we don't yet know we want to see.**



AUGUSTO DE LUCA

“Armageddon”



When photography ventures into the realm of the metaphysical and the surreal, it becomes a tool to explore invisible dimensions and profound symbolism.

My latest photographs transcend the simple act of taking pictures. They are a journey into people's souls, an attempt to capture the invisible behind historical events. The scars left by global conflicts are evident, but there are also shadows and silences, the untold stories of those who suffered and those who fought.



Through the lens of art, the essence of human emotions is explored, using surreal elements to highlight pain and hope. Each image is charged with symbols that not only evoke the collective memory of war, but also invite the viewer to explore their own interpretation of suffering and rebirth.

The choice of shapes, composition, and lighting become tools to tell stories that transcend the visible. The surreal component comes into play when reality is "distorted," creating images that seem to emerge from a dream. The surreal does not seek to deny pain, but to amplify it, leading the viewer to a dimension of deeper understanding. The approach challenges the observer to reflect on the boundary between reality and imagination, between what has been and what could be.

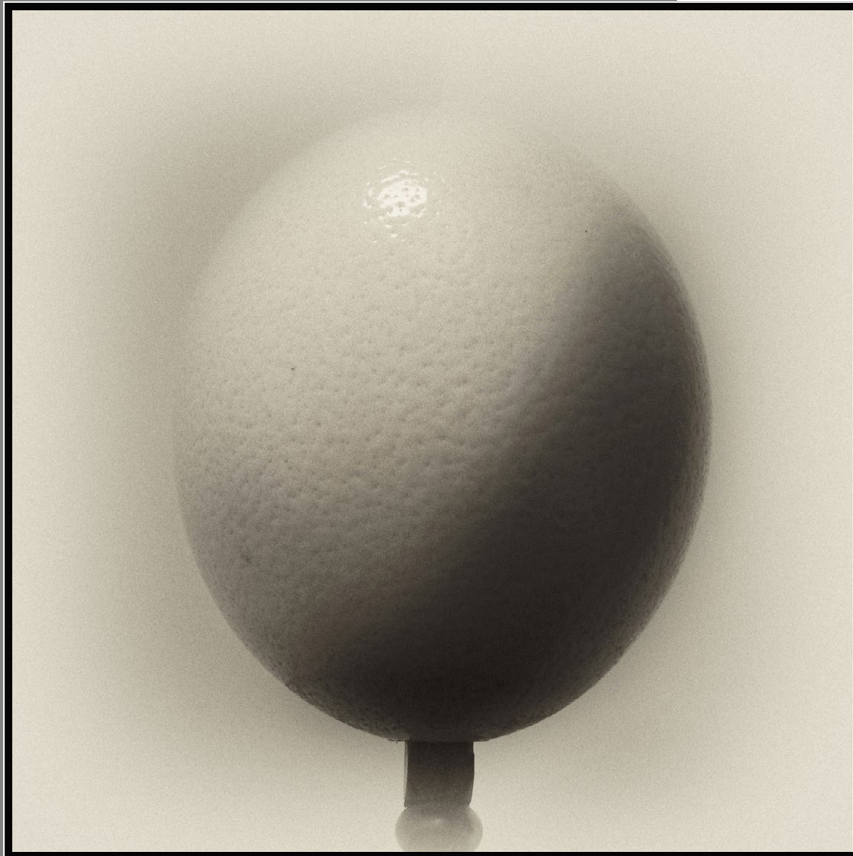
“Armageddon” is a surreal and symbolic photographic work on the catastrophes of world wars. It is an invitation to look beyond the surface of the images. It is a call to explore human emotions and experiences, to confront the past and find profound meaning in beauty and pain. Through art, the stories of millions of lives lost or transformed live on, encouraging us to keep memories alive and look to the future with new eyes.



AUGUSTO DE LUCA

Born in Naples in 1955, he is a photographer and performer. With a classical education and a law degree, he became a professional photographer in the mid-1970s. He has focused on traditional photography and experimentation with various photographic materials. His style is characterized by a particular attention to framing and the smallest expressive units of the portrayed subject. Images of stark realism are juxtaposed with others that recall the metaphysical lesson.

De Luca is internationally renowned and has exhibited in numerous Italian and foreign galleries. His photographs appear in public and private collections such as the International Polaroid Collection (USA), the National Library of Paris, the Municipal Photographic Archives of Rome, the Photographic Archives of the Archaeological Park of Pompeii, the National Gallery of Aesthetic Arts of China (Beijing), and the Musée de la Photographie in Charleroi (Belgium).



CONTACTS

https://fr.wikipedia.org/wiki/Augusto_De_Luca
https://gropedia.com/page/augusto_de_luca
http://www.edueda.net/index.php?title=Augusto_De_Luca



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