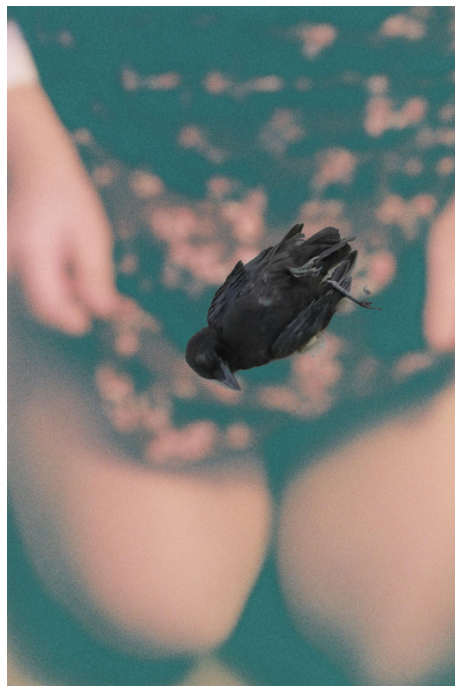


My body of work is a personal consideration of how through my eyes I see the world regressing ,expressing the complexity of existence with a combination of mirages and reality.I observed the relationships between animals and humans explored by Roger Ballen “On closer inspection, the images can be seen to elicit metaphors from the interaction of the birds (a symbol of purity, heavenliness, freedom and peace) with the space characterized by chaos, darkness and human detritus.”(Artsy Editors,2014)

I wanted to recall the deteriorated state of humans but in a different form.From his works I perceived the desire to contemplate the birds, representing man in constriction,caged and invisible and his sort of desire to be elevated to the free spirit of a sublime being. I instead highlighted the man supremacy over nature and the blame for causing the sufferance of the species.



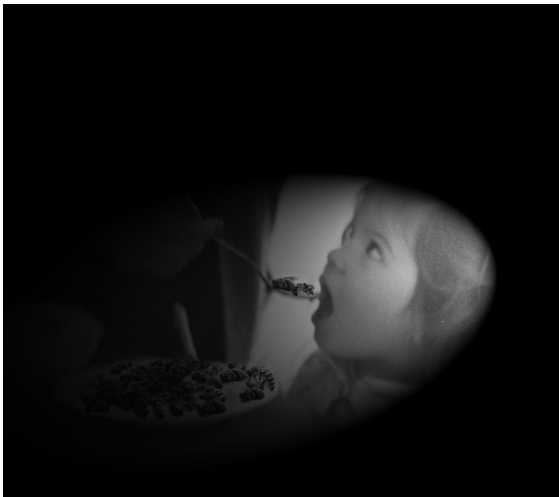
Aimilia Balaska presents her works under a distortion of memories, modifying them during her process of growing, she retrace photographs from the past in attempt to exorcise the events of her childhood, I wanted to use, like her ,an old image and work on it to document the detachment of a relationship that has gone under pressure over time making an union fragile. I tried to adopt the same aesthetic style of Balaska hiding a facial expression, however the remote feeling manages to shine through, mostly it was a way to represent an act of communication and love that has disappeared.



My perspective of the future has been created inspired by Martha Rosler's powerful and subversive publications characterized by the art of montage."My art is a communicative act, a form of an utterance, a way to open a conversation" I believe that she tried to denounce a wrong system expressing her political opinion. Looking at her photographs gave rise to my futuristic vision of a contaminated world ,exposing a feeling close to the awareness of things and reactions.

I have imagined the possible role of the young generation that belongs to a society bombarded by media/press information and the hand of the child chest as a sign of affliction for this pressure.





The family context, american suburb, uncultivated brushwood, unpaved lands, the fact to be profoundly abandoned to his imagination, the coherency of his works that makes him recognizable and never repetitive.

I was fascinated by the introspection of Ralph Eugen Meytard's photography. I have not only analysed the factor identity behind the masks but I have been intrigued by the numbers and their potential significance. This "unresolved" aspect gave me the input to use this element in my photography giving it the meaning of a countdown. I was also influenced in the choice of subject and a fragment of childhood.



I wanted to explore and represent a sort of inner conflict and frustration ,I was influenced by the turbulence of Francesca Woodman, her inclination to hide and camouflage her figure, framed in an echo of despair.The exasperation of identifying herself in a spectrum.On the edge like my subject on the window ready to fall into a bigger danger.

My picture appears under a form of dream where the desire of the subconscious prevails,the exigency to escape in another dimension which turns out to be in vain,an illusion that leads to a dramatic epilogue like the Woodman death.

