

**Il Direttore**

## **Beyond Photography.**

Not many weeks ago I met Graziano Villa and it was as if the years that have elapsed from the last work done together, were suddenly absorbed by the vortex of time. In short, I found the friend, the great photographer (in all senses of sight height from basketball) architectures, houses and landscapes, still life and especially of people of which its laminate lights, cutting and the height of the frame reveal, or, as Oliviero Toscani, steal the soul. We recalled AD and special as "AD Veneto" which, combining as elective affinities, his photographs and works of art, invented a unique format to understand how the industry and the crafts are even before culture that trade and economy. And then we talked about this exhibition on its Paris and its Grandeur. He showed me the original shots and then those treaties which would form the exposure corpus. The set as individual frames have impressed me, I was surprised and intrigued. The course subject matter, Notre Dame, Les Invalides, the Eiffel Tower, the Grand Arche and the skyscrapers of La Defense, the Rodin sculptures are epiphanies of itself strong, but the shots cuts "villiane" then make them even more effective, emotionally talking. Their monumentality is an expression of a city that has been a source of authoritarianism, but also a dispenser of freedom, homeland of Grandeur (fact) of the thought, the idea that libertine is so close relative of licentiousness, but also of libertarianism in the costumes. And "Mother" friendly, too friendly, to those fleeing and fleeing wars and persecution. But are the changes induced by the subsequent intervention of Villa to make those people more and more of photography, their "negativity colored" matrix almost expressionistic and somewhat 'surreal (Man Ray is not so far) extracts a deep sense; adding to the reality goes beyond it, he reveals, for intuition and empathy, as if the fabric and the most truthful semantic warp, become the mirror of the more intimate view of the photographer, the anthropological, psychological, emotional and political, which is inside and behind the his artist's regard, and at the same time nourishes it and configures it. So for example, the Eiffel Tower, taken from below and therefore dramatically deformed, colored in the hues of the tricolor transalpine, turns into a cocked flame into the sky, an invocation and a fist in his way Boccioni, for freedom, accentuated from that kind of twist that the goal of Graziano Villa has succeeded in giving the linearity of the massive metal structure of 1889. a vibrant gesture of liberation that has the flavor of a declaration of love for a great Paris suddenly became fragile, vulnerable as it is today the most ferocious Islamic terrorism.

***Ettore Mocchetti***