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Looking beyond...

Looking around
  Photographing with the mind
   Reflecting ...
    Deciding ...
and only then...
  Taking one (1) photograph

Research topics

Meta-Photographs
    Conceptual landscapes

Abstract photography, Dreamlike, surreal visions
    Water
    Glass
    Lights and colours

Photographing the invisible
    Fish-eye lens
    Extreme enlargements
    Complementary colours

Communicating emotions
    Mountains
    Sea
    Free formats

Meta-Photographs
Conceptual landscapes

The Landscape may evoke concepts.

The Landscape may evoke realities that are diffrent from how they appear.

The meaning of the image no longer has anything to do with what is represented in it.

Decentrism!

Pirandello

The day is drawing to a close as I descend from St Giles hill in Montreal and walk down the long avenue which takes me back to the city centre in an urban landscape made by lights and articulated geometries.

A skyscraper in particular catches my attention. The glass panes of its windows are not perfectly flat and reflect the same part of the opposite skyscraper, each deforming it in a different way.

"Right you are (if you think so)", "One, No One and One Hundred Thousand", …
We each filter reality in our own way, we each have our own truth.

This is Pirandello's thought in a single image!

Perhaps ultimate truth, objectivity, is where the sun is reflected, but there the light is dazzling, and you can't see anything...

Perhaps we are denied absolute truth? We are all prisoners of our own?

From Euclid to Mandelbrot

Two geometries in a single image.

We sail with a tailwind and goose-winged sails
"Euclidean" geometric lines describe the pattern of sails full of wind.

But other shapes appear in the sky,
those of clouds, "fractal" shapes.

Water

A creative element in the landscape.

A body of water in a landscape, a lake, a stream, a river, the sea, or even a small, temporary puddle,
is instrumental in characterising it.

A motionless surface can lead to meditation,
A waterfall or a storm can arouse strong emotions.

The fact water reflects the surrounding environment and at the same time is transparent opens the way to infinite scenes of beauty the eye of the photographer can capture.

Puddles especially can offer dreamlike and often surreal visions.

Glass
A creative element in the landscape

Glass can generate infinite varieties of images.
Its characteristic of being both reflecting and transparent allows it to generate two overlapping images with different degrees of opacity, depending on the angle of incidence of light.

Observing the two images as if they were one reveals dreamlike, surreal visions that can be captured with a single shot without any subsequent processing.
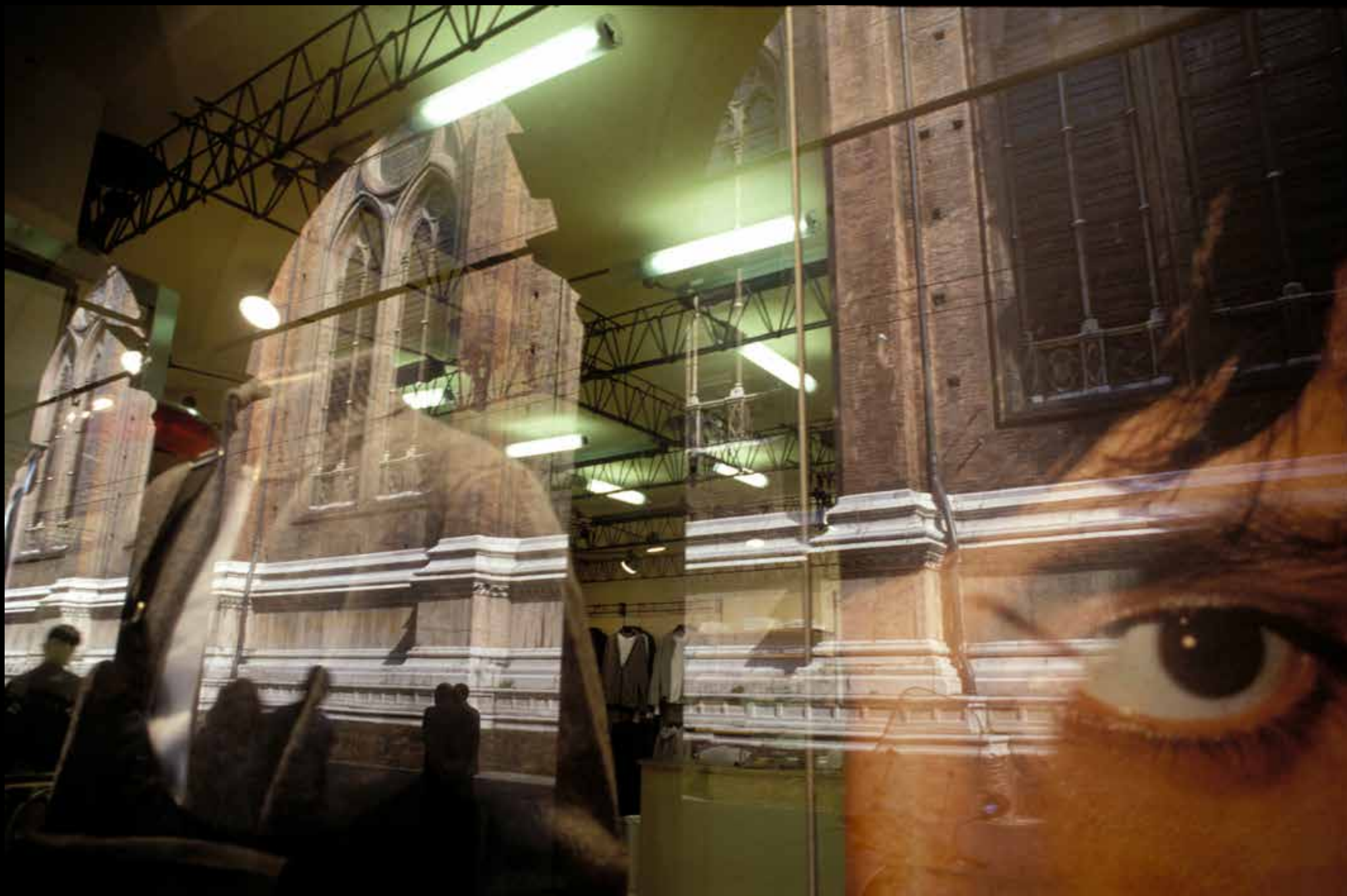
Lights and colours

Light effects
Light can create abstract and harmonious shapes. It just needs to get in, creeping through the creases of barriers that let it filter through here and there; curtains, blinds, fences, and so on. The photographer's eye and imagination will do the rest.

Fireworks
Why photograph the trajectories and explosions when, with a zoom lens, we can capture details and fantastic colourful shapes which, in their abstraction, make you forget their origin?

Dawns and dusks
Perhaps the most obvious of subjects! And yet, it's almost impossible to resist the desire to take at least one photograph of such beauty and variety of colours.

Night skies
The sky at night, when photographed with long exposures, shows the rotation of the earth.
We rotate with the earth and so, if we look North, the stars as we see them from here depict large arcs with the North Star in the middle.
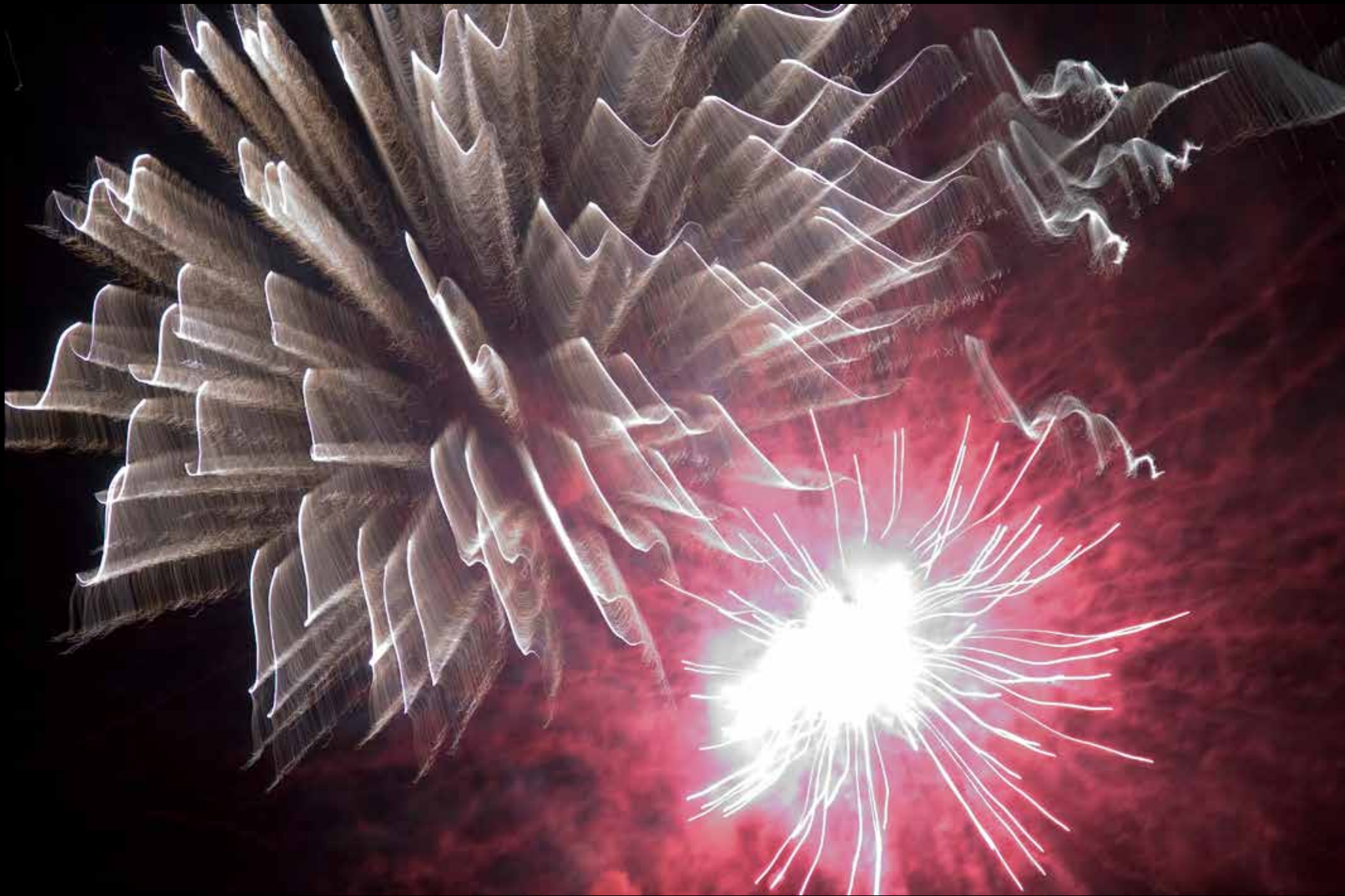Their length depends of the time of exposure.
Framing the sky towards other directions, the circles become straight lines because their radiuses tend to infinity. But there's a bigger surprise:
THE CIRCLES ARE FULL OF COLOUR! Stars show us their colour".
We are photographing something that is INVISIBLE to our eyes and the image we obtain shows it to us!

Photographing the invisible
Different geometries around us

Our eyes, as a result of Darwin's evolution, an evolution that's probably more aimed at practicality than knowledge, allow us to observe a deformation corresponding approximately to that of a lens with a focal length of 42 mm.

Had evolution developed our eyes in a different way, we would have had different views of the world, other possible deformations of the same reality corresponding, by way of an analogy, to those of lenses with different focal lengths. Cameras therefore allow us to discover other possible representations of the same reality, which our eyes cannot see, and make us reflect on the limits and illusory nature of our sensory perception.

16 mm lenses, and even more so 10.5 mm lenses, show us a geometrically new world, a world essentially made up of curved surfaces and curved lines, a deformation of the real world that's invisible to us but we can observe and share with photographic cameras.

Even Euclidean geometry, which describes the world we see, ceases to be absolute and objective, like it was thought to be in the past.
Other geometries were developed at the end of the 19th century, which describe a world made up of curved surfaces and curved lines:
Non-Euclidean geometries.

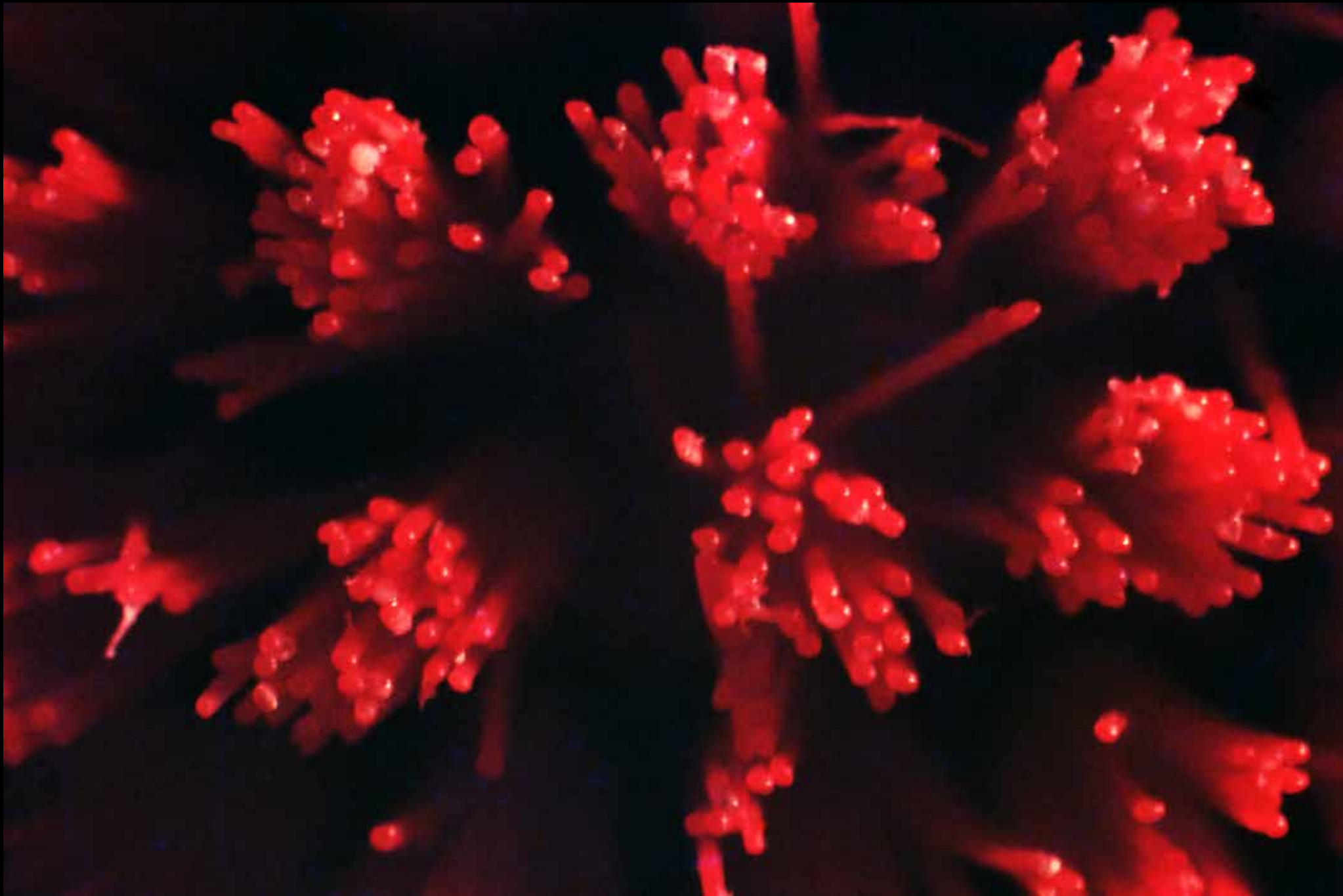## Photographing the invisible
Extreme enlargements

The wonderful images we can see today in documentaries made by professional working groups, well-organised and with equipment that are inconceivable to the amateur photographer, may perhaps discourage the latter from venturing down the path of extreme enlargements.

However, even with ordinary and minimal equipment, and mostly with a bit of imagination, we can explore unknown worlds and reveal their beauty, with the wonder we always experience when we look at what the naked eye can't see and the joy of being able to share it with others through our photographs.

Not only observing the "very small" from a macro point of view, but also, thanks to powerful zoom lenses and imaginatively choosing the point of observation, discovering often surprising new perspectives and details all around us.

Objects, living beings, landscapes can now appear in a new way and reveal otherwise unknown beauty.

Photographing the invisible
Complementary colours

Inverting the colours of an image is a game that can at times, though not always, be pleasantly surprising:
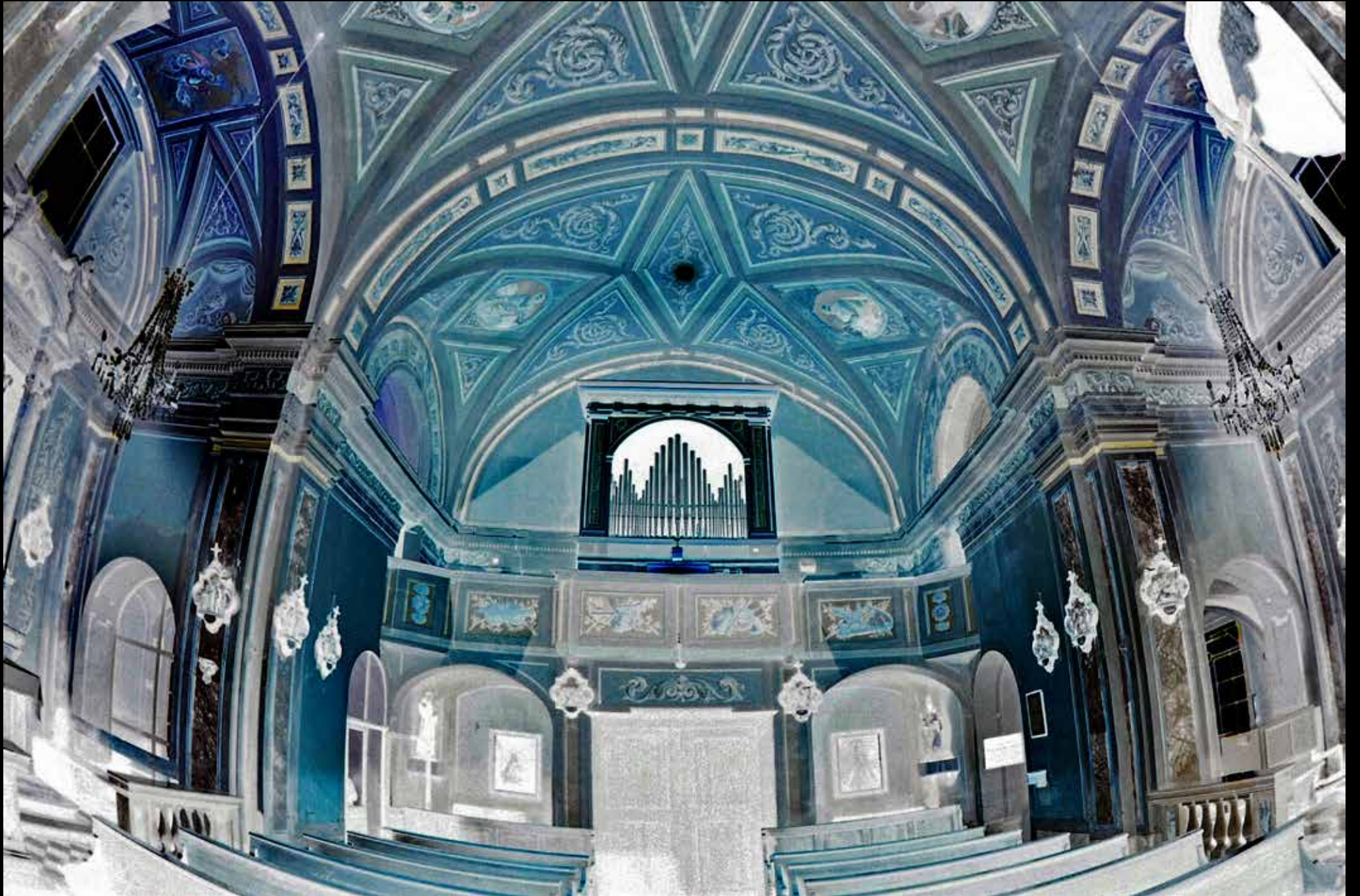
Summer can turn into winter.
Stones can become made of ice.
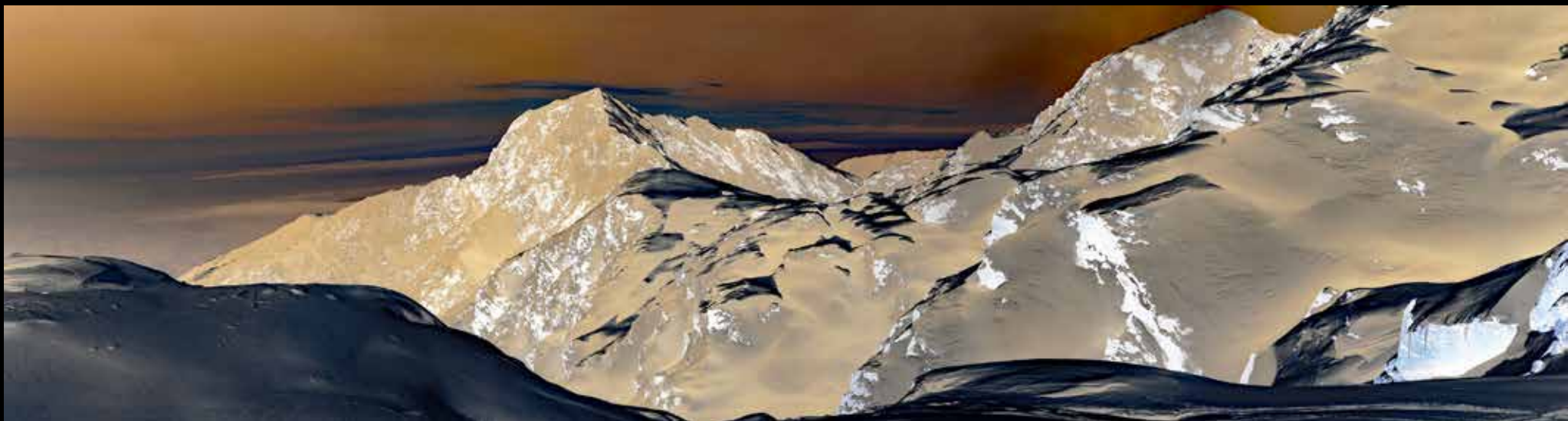Sharp and colourful images can turn into black and white sketches, almost like charcoal drawings.
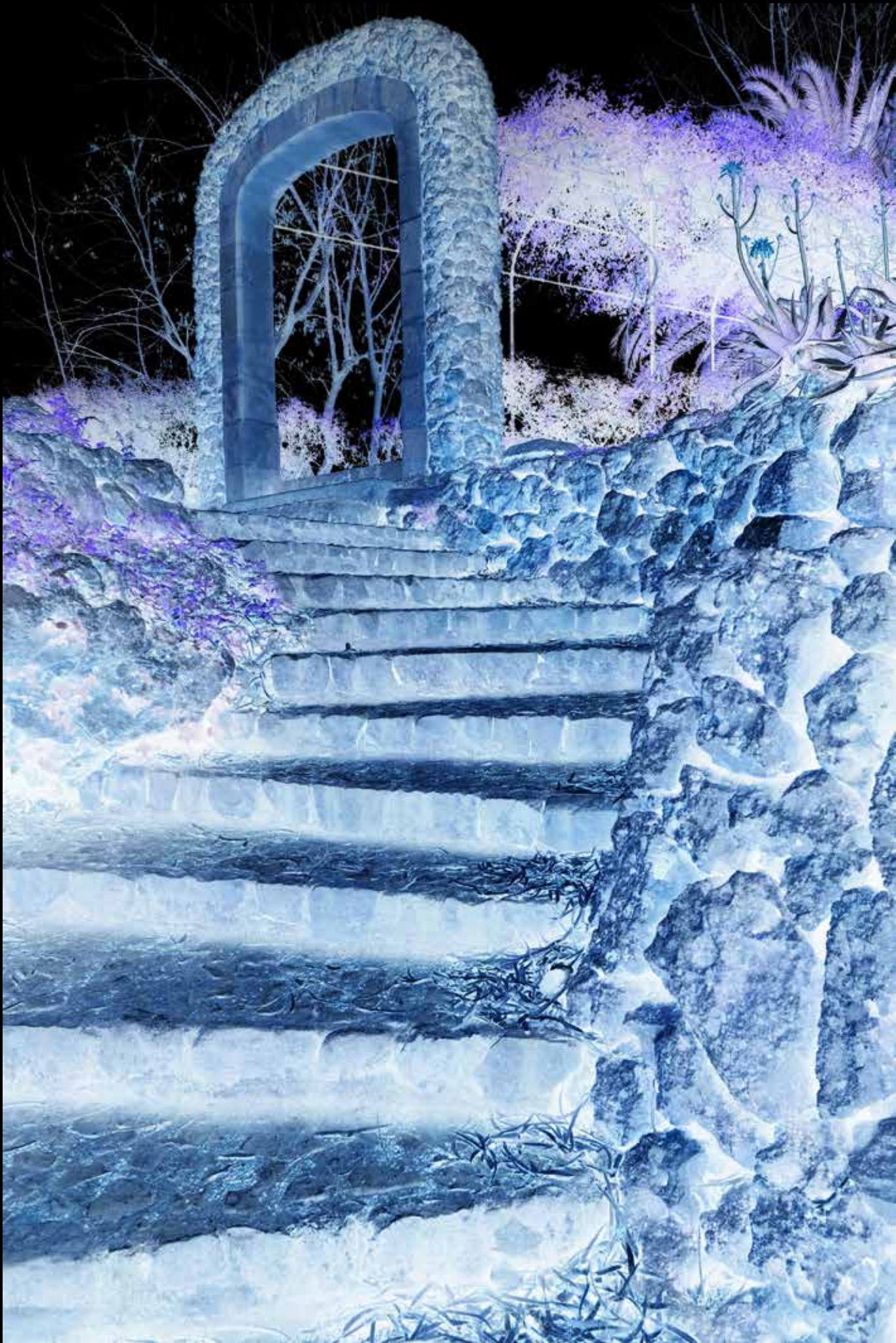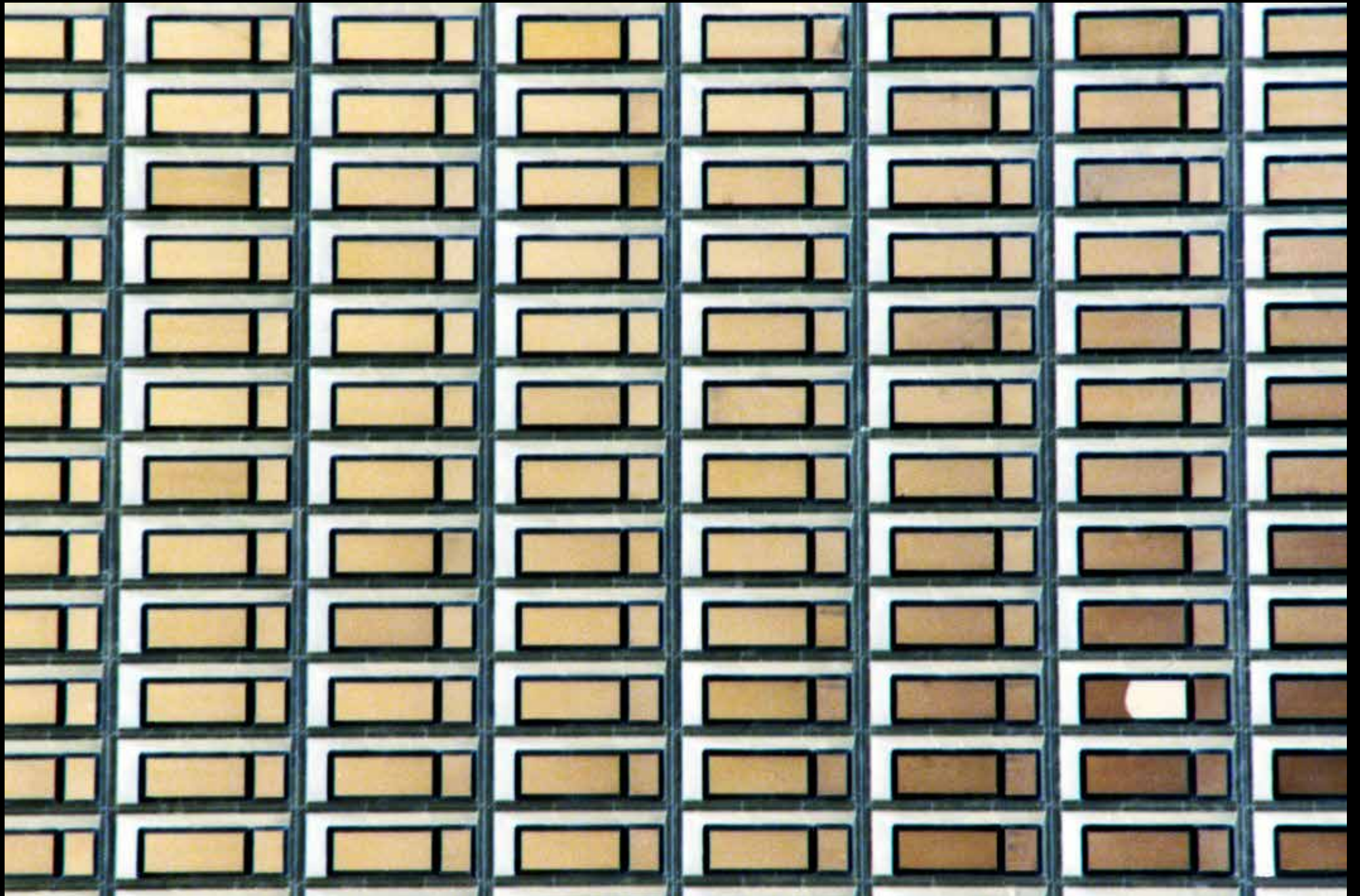
Is this how colour-blind people see? And puppies?

Emotions from the Mountains

To find ourselves in an unusual and exciting environment, a vertical world, an environment of wild nature, far and different from the artificial world built by mankind, the real world we are part of although we often forget it in our everyday life, we don't need to face considerable mountaineering challenges.

Photographs taken in the mountains do not strive to document feats, real or otherwise, but are born out of the desire to communicate the emotions felt in particular environments and situations to those who weren't there at the time, whether it is landscapes, rock climbing or progression on a glacier.

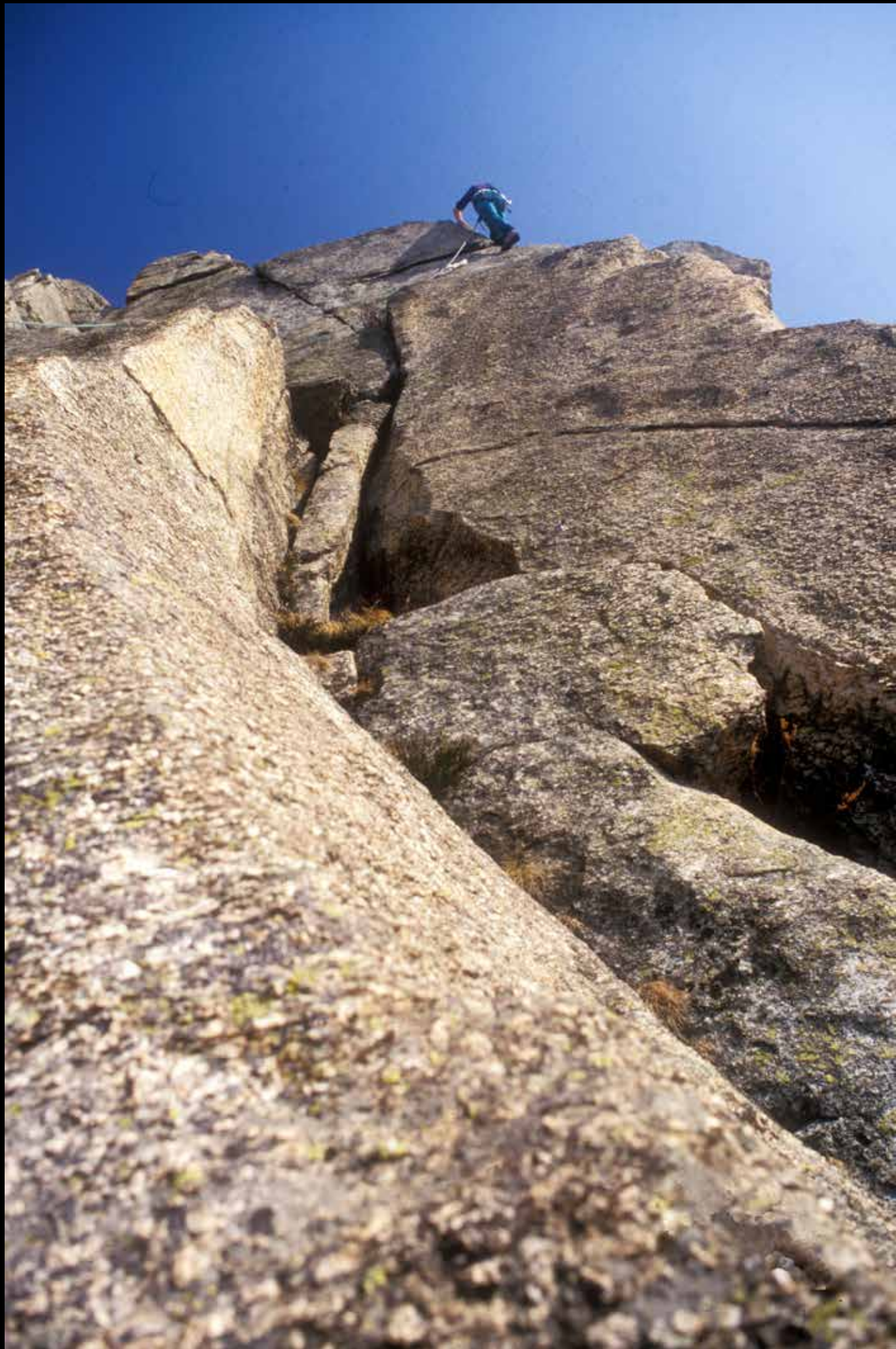Choosing the right moment for the shot, the lens and the framing is therefore important.
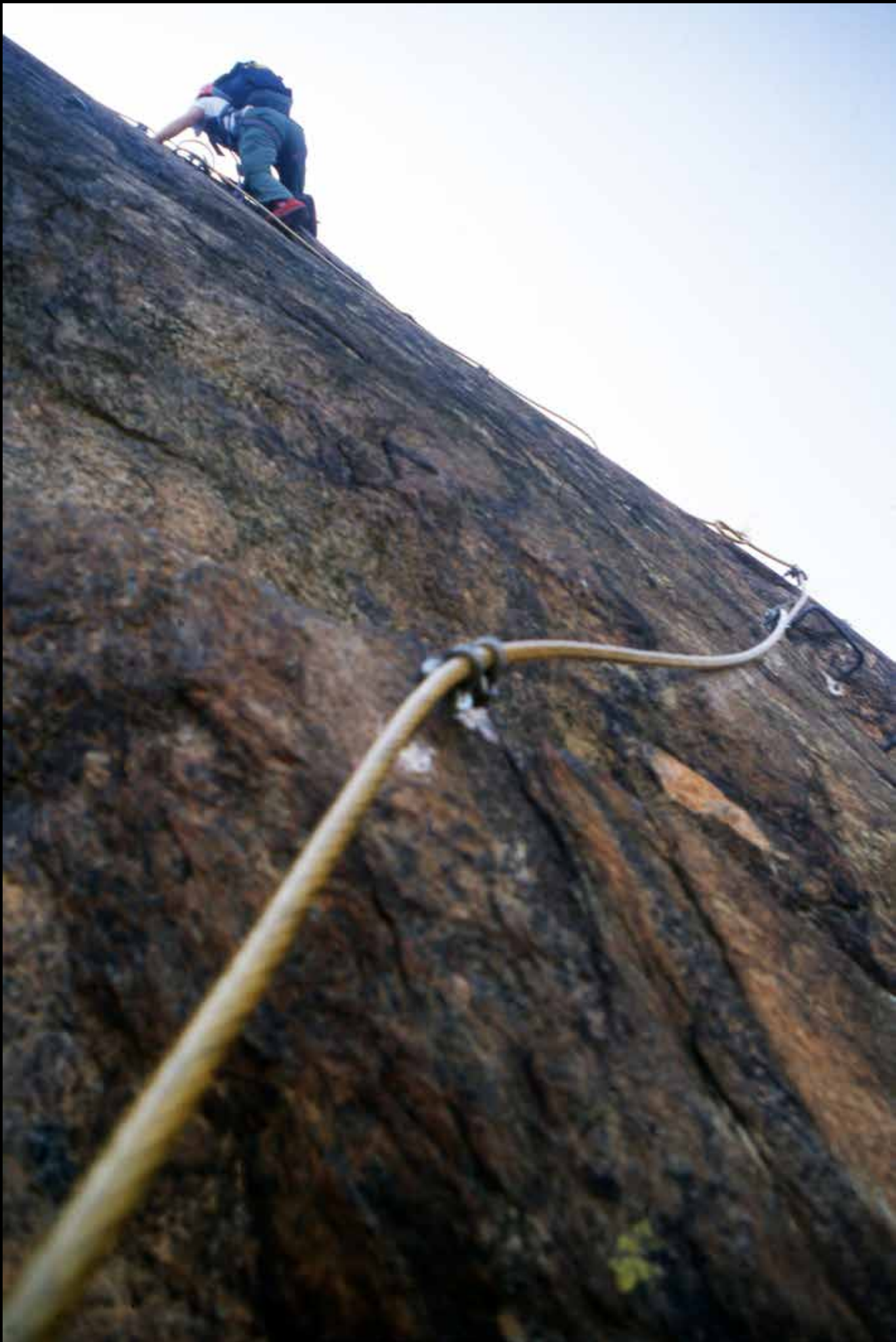
Emotions from the sea

Just like in the mountains, at sea and in nature in general too the main motivation for taking photographs is capturing scenes and situations of great beauty in order to share the emotions felt in those moment with those who weren't there.

The landscapes, the calm or powerful waves, the colourful boats are all inspiring subjects.

But it is especially offshore sailing that offers extraordinary and unique moments. When you sail for several days without ever mooring in a harbour or sheltered bay, when you live at sea at night too, you enter a new dimension, with a pace and scales of values that no longer have anything to do with those who live on land.

Free format

Format can emphasise the features of the subject and evoke more intense emotions in the person observing the image.

When plates or film were used, composing free format images wasn't easy, although it wasn't impossible; but now, with digital photography everything is simpler and putting together several shots you can create any format, also improving without limitations the definition of the actual images; and you can therefore print large size photographs, even a few metres long or high.

Moreover, by using a zoom lens you can also achieve another important result: bringing the subject closer and capturing its details while maintaining the idea of the overall environment.

Formats can be horizontal and emphasise a wide landscape like a mountain range, or vertical, suitable for instance to show the power of a waterfall or the majesty of a tree.

But smaller subjects can also be enhanced by free format.