



**TINA MODOTTI
PINO CACUCCI
UNDER THE MEXICAN SKY**

3 JUNE - 1 SEPTEMBER 2024

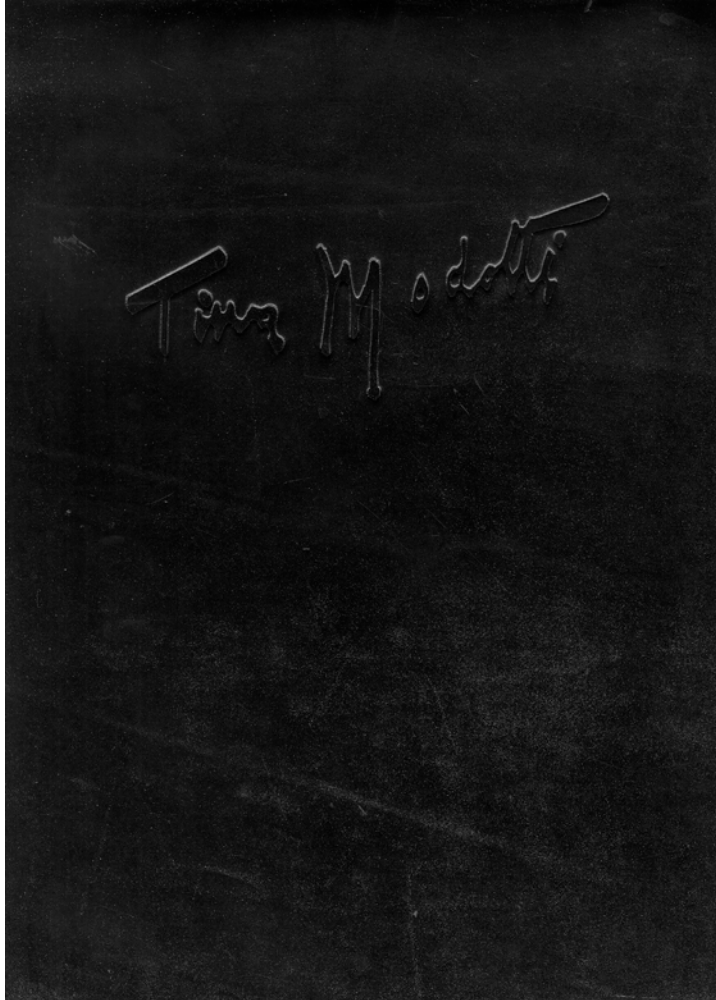
PHOTOLOGY® ONLINE GALLERY > DOSSIER DE VENTE

TINA MODOTTI & PINO CACUCCI UNDER THE MEXICAN SKY

3 JUNE - 1 SEPTEMBER 2024

DOSSIER DE VENTE

“Photology is particularly proud of merging the popular photographic work of Tina Modotti to the discreet and rarely seen images of her time life biographer Pino Cacucci. Under the Mexican sky, the title for our online exhibition, is inspired by the most recent book by Pino Cacucci on Tina Modotti which was published by Photology in 2009. Pino’s passionate link with Tina Modotti is going back in time, since his very first trip to Mexico City in 1982 when he discovered her greatness as a revolutionary woman and artist, one of the most important Italian figures active abroad at the beginning of the Twentieth Century. It’s not a case if two major events are currently bringing her works back to popular attention. Tina Modotti retrospective at the Jeu de Paume in Paris is breaking records for a photo exhibition and her inclusion in “Foreigners Everywhere” at the Venice Biennale, is giving voice to her most radical works specifically selected by Brazilian curator Adriano Pedrosa. Pino Cacucci, on the other hand, has kept investigating Mexican culture with a series of biographical books beyond Tina Modotti, about Nahui, Frida Kahlo, and just recently Pancho Villa. As he is still using photography as a recording tool of places, things and people, his creativity has melted reality with imagination bringing to life one of a kind surrealistic works of art. The Photology Online Exhibition “Under the Mexican Sky” is highlighting both artists in separated halls, creating a bridge of 100 years from Modotti’s first Portfolio of 15 photographs to the intense anthropological pictures of Mexico by Cacucci.”



TINA MODOTTI A PORTFOLIO OF 15 PHOTOGRAPHS

Always, when the words “art” and “artistic” are applied to my photographic work, I am disagreeably affected. This is due, surely, to the bad use and abuse made of these terms. I consider myself a photographer, nothing more. If my photographs differ from that which is usually done in this field, it is precisely because I try to produce not art but honest photographs, without distortions or manipulations. The majority of photographers still seek “artistic” effects, imitating other mediums of graphic expression. The result is a hybrid product that does not succeed in giving their work the most valuable characteristic it should have, photographic quality.

Whether or not photography may or may not be a work of art comparable to other plastic creation has been much discussed in last years. Naturally, opinions differ. There are those who do accept photography as a medium of expression on a par with any other and there are others who continue to look myopically at the twentieth century with eighteenth century eyes, incapable of accepting the manifestations of our mechanical civilization. But, for us who use the camera as a tool just as the painter does his brushes, adverse opinions do not matter. We have the approbation of those who recognize the merits of photography in its multiple aspects and accept it as the most eloquent, the most direct means for fixing, for registering the present epoch.

To know whether photography is or is not an art matters little. What is important is to distinguish between good and bad photography. By good is meant that photography which accepts all the limitations inherent in photographic technique and takes advantage of the possibilities and characteristics the medium offers. By bad photography is meant that which is done, one may say, with a kind of inferiority complex, with no appreciation of what photography itself offers; but on the contrary, recurring to all sorts of imitations. Such work gives the impression that the photographer is almost ashamed of making photographs and tries to hide what there is of photography in his work, superimposing effects and falsifications that can only please those of perverted taste.

Photography, precisely because it can only be produced in the present and because it is based on what exists objectively before the camera, takes its place as the most satisfactory medium for registering objective life in all its aspects, and from this comes its documental value. If to this is added sensibility and understanding and, above all, a clear orientation as to the place it should have in the field of historical development, I believe that the result is something worthy of a place in social production, to which we should all contribute.

Tina Modotti, *Mexico City*, 1929

Tina Modotti

FIFTEEN
PHOTOGRAPHS



1. Calla Lily
2. Roses
3. Convent of Tepozotlan
4. Tank No 1
5. Telephone Lines
6. Staircase
7. Wine Glasses
8. Woman of Tehuantepec
9. Muchacho with Sombrero
10. Baby Nursing
11. Girl Carrying a Pail
12. Woman Carrying Anarcho-sindicalist Black Banner
13. Men Reading El Machete
14. Campesinos (El Primero de Mayo)
15. Hands Resting on a Shovel

(All photographs were taken between 1923 and 1929 and are registered with the Fototeca del Instituto Nacional de Antropología e Historia, Pachuca, México)

Number

15/20



Tina Modotti

Workers Parade, 1926

Platinum print

cm 24x19

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD001PLE



Tina Modotti

Woman with Flag, 1928 ca.

Platinum print

cm 25x20

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD002PLE



Tina Modotti

Woman of Tehuantepec (Carrying Jicapexle), 1929 ca.

Platinum print

cm 14,6x12

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD003PLE



Tina Modotti

Glasses, 1924 ca.

Platinum print

cm 21,9x26,6

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD004PLE



Tina Modotti

Calla Lily, 1924-1926 ca.

Platinum print

cm 26,6x21,5

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD005PLE



Tina Modotti

Roses, 1924

Platinum print

cm 23,4x29,5

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD006PLE



Tina Modotti

Campesinos Reading "El Machete", 1929

Platinum print

cm 8,89x11,1

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD007PLE



Tina Modotti

Railway Worker's Draughter, 1928

Platinum print

cm 12,7x9,8

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD008PLE



Tina Modotti

Son of Agrarista, 1927 ca.

Platinum print

cm 13x10,7

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD009PLE



Tina Modotti

Telephone Wires, 1929 ca.

Platinum print

cm 26,3x21,5

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD010PLE



Tina Modotti

Hand Resting on Tool, 1927

Platinum print

cm 19,6x24,4

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD011PLE



Tina Modotti

Tank No. 1, 1927 ca.

Platinum print

cm 27,6x23

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD012PLE



Tina Modotti

Luz Jiménez Breat Feeling Her Baby, 1926

Platinum print

cm 26x21,5

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD013PLE



Tina Modotti

Staircase, 1924-1926 ca.

Platinum print

cm 21,5x26,6

Part of a portfolio of 15 photographs

Produced in 1992 by Fototeca Nacional, INAH Mexico City

All prints by Ava Vargas

This portfolio edition 15 of 20

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000

May be subject to local taxes

MOD014PLE



Tina Modotti
Convent of Tepotzotlán, 1924

Platinum print
cm 13,9x11,4

Part of a portfolio of 15 photographs
Produced in 1992 by Fototeca Nacional, INAH Mexico City
All prints by Ava Vargas
This portfolio edition 15 of 20
Framed (dark blunt wood + plexi) size cm 49 x 59 x 1
Portfolio colophon included (see final page)

Portfolio of 15 photographs retail price € 140.000
May be subject to local taxes

MOD015PLE





PINO CACUCCI UNTITLED UNDER THE MEXICAN SKY

Como México no hay dos, say with a mixture of pride and melancholy, because while they say that Mexico is unique, they think that this is bivalent: for better or for worse. And someone adds: *Si no eres mexicano no puedes entender*, without any arrogance or vainglory in declaring it, if anything, a sense of fatalism, being only a finding, because Mexico, as well as inimitable, remains sometimes incomprehensible to those Mexican is not. And if there is one thing that Mexico has taught me, it is precisely this: the reality is not unique and interpretable according to preconceived patterns, but multiform, multidimensional, changing and ephemeral - so similar to evanescent superimposed images... - sometimes elusive, and when we "Westerners" do not understand a reality, we exclaim the word "magic". Moreover, André Breton said: Mexico is instinctively surrealist.

Learning, along the way, not to pretend to explain what I saw, meanwhile... I took pictures, wandering far and wide for over forty years. Thousands of fragments of a kaleidoscope of memory, also to grasp the aspects less understandable, occasionally funny or even grotesque but only because, decontextualizing them once back "home", they were alienating, symbolic of that reality that, To me, it took years before you accepted the surrender: Mexico demands precisely this, an unconditional surrender that leads you to admit that you will never understand the country and the Mexicans. Photos taken as a souvenir, to stop the moment in a certain emotional situation. For example: one night in the mid-80s I was in Veracruz, in a period of great indecision about what to do with life, I put the old Canon on a pier wall and left the diaphragm open for a few seconds, and meanwhile I only saw the lights of the city in total darkness, Then, when I had that film of a slide developed in Mexico City, the face of a giggling devil appeared in the black sky. My demon mocking what I thought were insurmountable problems...

In those days of 1985 I finally found the tomb of Tina in the huge main cemetery of Mexico City, the Panteón de Dolores, vast as a city of seven hundred thousand inhabitants, how many are her tombstones: I was the first to do so after her death in 1942. No one remembered that she was buried there. It was not easy to find her coordinates on the dust-covered logs over forty years old. The headstone was covered with weeds, which I tore for hours. I photographed her "before and after" the brief cleaning. Thirty years later, I returned there, and the tomb had been restored, but irretrievably ruined by time: its profile engraved in worn-out stone, the words of Neruda's poetry barely guessed. And I took some pictures in the rain.

Memories, appearances, ghosts... Basically, the meaning, the essence, the reasons why I always took photographs of the Mexican reality, so... to *unreality*.

Pino Cacucci

Untitled I, 2024

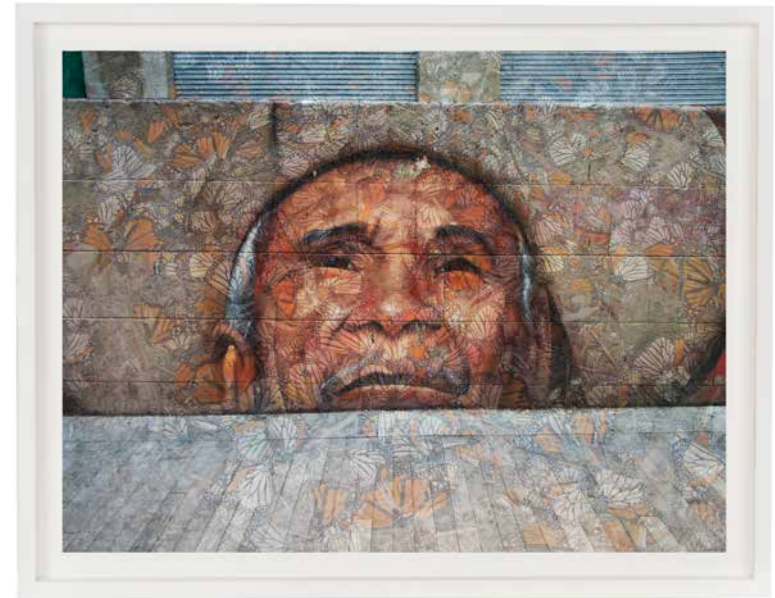
Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750

May be subject to local taxes

@Pino Cacucci

CAC001ZLE



Pino Cacucci

Untitled II, 2024

Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750

May be subject to local taxes

@Pino Cacucci

CAC002ZLE

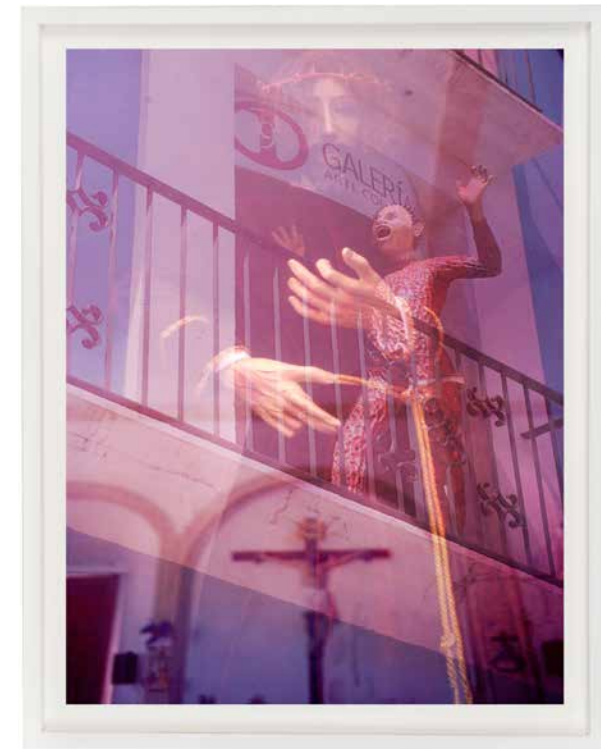


Pino Cacucci
Untitled III, 2024

Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750
May be subject to local taxes

@Pino Cacucci
CAC003ZLE



Pino Cacucci
Untitled IV, 2024

Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750
May be subject to local taxes

@Pino Cacucci
CAC004ZLE



Pino Cacucci

Untitled V, 2024

Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750

May be subject to local taxes

@Pino Cacucci

CAC005ZLE



Pino Cacucci

Untitled VI, 2024

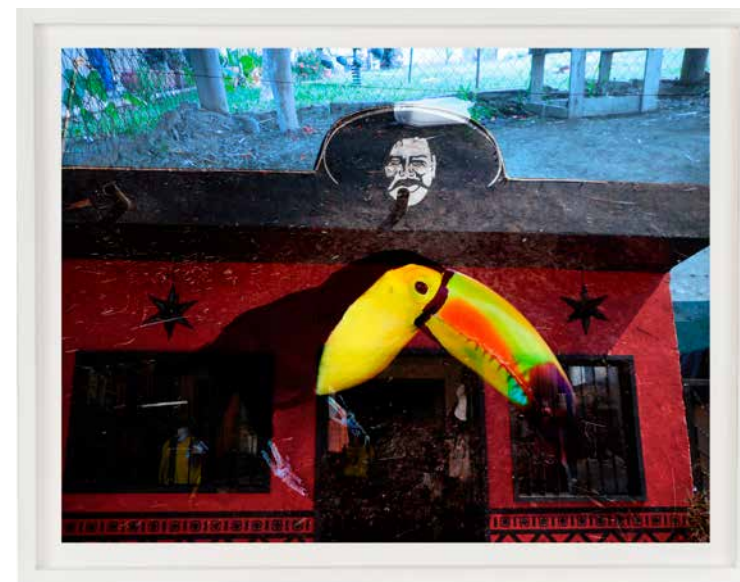
Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750

May be subject to local taxes

@Pino Cacucci

CAC006ZLE



Pino Cacucci
Untitled VII, 2024

Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750
May be subject to local taxes

@Pino Cacucci
CAC007ZLE



Pino Cacucci
Untitled VIII, 2024

Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750
May be subject to local taxes

@Pino Cacucci
CAC008ZLE



Pino Cacucci
Untitled IX, 2024

Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750
May be subject to local taxes

@Pino Cacucci
CAC009ZLE

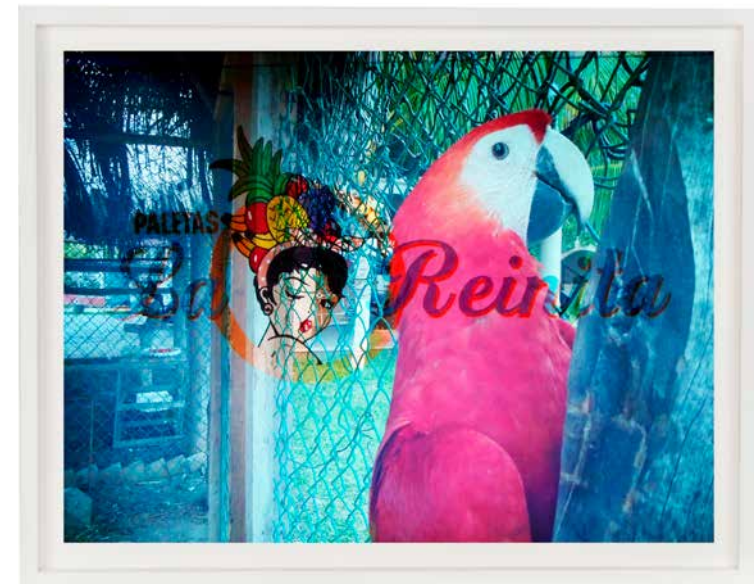


Pino Cacucci
Untitled X, 2024

Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750
May be subject to local taxes

@Pino Cacucci
CAC010ZLE



Pino Cacucci
Untitled XI, 2024

Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750
May be subject to local taxes

@Pino Cacucci
CAC011ZLE



Pino Cacucci
Untitled XII, 2024

Gicleè print on baryta paper 340 gsm
mounted on dibond
Paper on dibond 45x58 cm - Size includes a 2,5 cm white border all around
Edition 1/5
Framed 47x60x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 3.750
May be subject to local taxes

@Pino Cacucci
CAC012ZLE



Pino Cacucci

Under the Mexican Sky I, 1995

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci
CAC013ZLE



Pino Cacucci

Under the Mexican Sky II, 2011

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

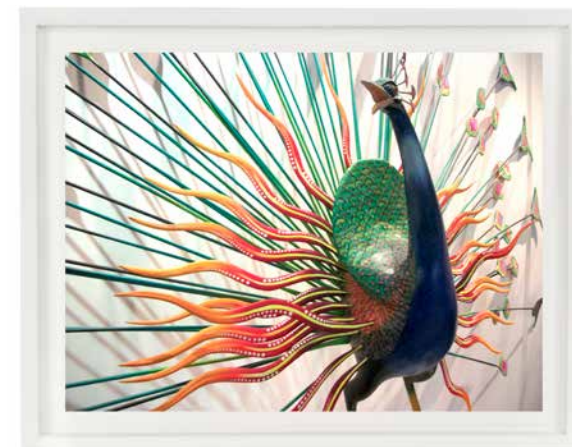
Edition 1/8

Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci
CAC014ZLE



Pino Cacucci

Under the Mexican Sky III, 2010

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC015ZLE



Pino Cacucci

Under the Mexican Sky IV, 2012

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC016ZLE



Pino Cacucci

Under the Mexican Sky V, 2015

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC017ZLE



Pino Cacucci

Under the Mexican Sky VI, 2012

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC018ZLE



Pino Cacucci

Under the Mexican Sky VII, 2013

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC019ZLE



Pino Cacucci

Under the Mexican Sky VIII, 2012

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC020ZLE



Pino Cacucci

Under the Mexican Sky IX, 2012

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

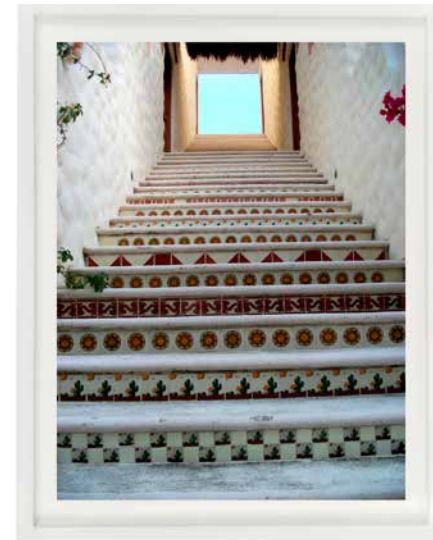
Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC021ZLE



Pino Cacucci

Under the Mexican Sky X, 2014

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC022ZLE



Pino Cacucci

Under the Mexican Sky XI, 2011

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

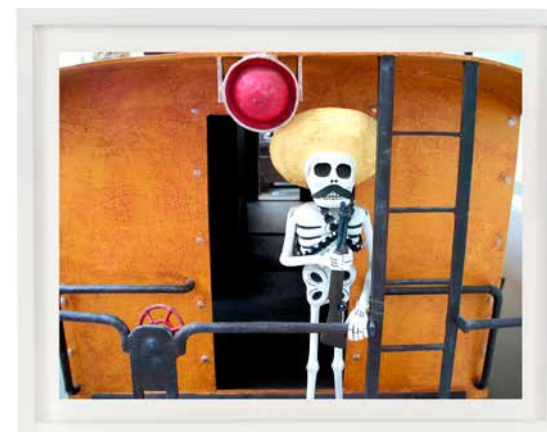
Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC023ZLE



Pino Cacucci

Under the Mexican Sky XII, 2014

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

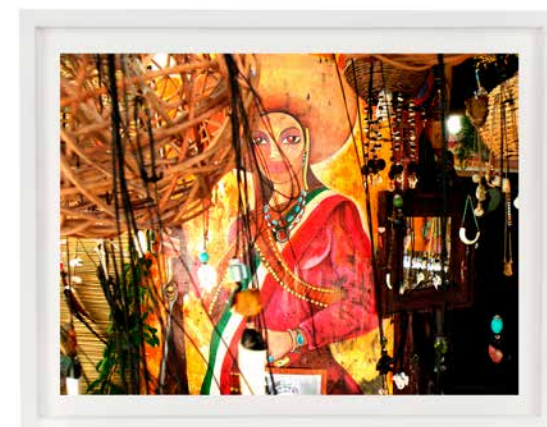
Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC024ZLE



Pino Cacucci

Under the Mexican Sky XIII, 2012

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC025ZLE



Pino Cacucci

Under the Mexican Sky XIV, 2013

Gicleè print on baryta paper 340 gsm
mounted on dibond

Paper on dibond 35x45 cm - Size includes a 2,5 cm white border all around

Edition 1/8

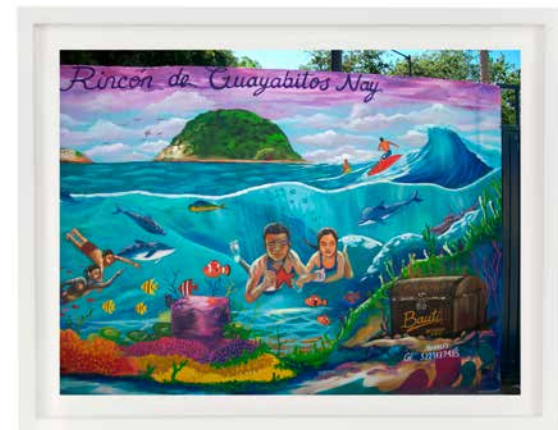
Framed 37x47x5 cm > white wood with invisible glass 70% UV
Signed by the artist, with a certificate of authenticity

€ 2.500

May be subject to local taxes

@Pino Cacucci

CAC026ZLE



COLOPHON

Exhibition

3 JUNE - 1 SEPTEMBER 2024

Photology

Davide Faccioli

Production & Organization

Photology (trademark used by permission)

Chiave srl, Via Arnaldo da Brescia 19, Noto 96017 (SR) Italy
gallery@photology.com

Press Office

Photology Online Gallery

Curatorial studies & Residencies

Via Santa Chiara, 1 - 40137 Bologna Italy
shows@photology.com

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Courtesy Artworks by Tina Modotti

Throckmorton Fine Art Inc., New York

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Still Life Photography

Aldo Castoldi, Milano

Website & 3D Virtual Exhibition

Emanuele Melli, Bit Boutique, Bologna

Graphic support

Marta Romagnoli, Tipolito Farnese, Piacenza

Legal support

Maria Rosaria Santangelo, Pistoia

Logistic Partner

Art Defender, Bologna

Transportation and delivery of artworks are curated by the above external partners, in direct contact with each client. Estimated transportation costs and eventual custom duties will depend on site of geographical destination.

Artwork Production Partner

Studio Bernè, Legnano

Special thanks

Norberto Rivera, Rosario Urso