

**LOOK**  
**AT ME**  
**TWICE**  
**LOOK**  
**AT ME**  
**TWICE**

**PHOTOLOGY ONLINE EXHIBITION**  
**PRESS RELEASE**

# **LOOK AT ME TWICE** **ART & PHOTOGRAPHY** **DISPUTE FOR SUPREMACY**

**9 SEPTEMBER — 31 DECEMBER 2026**



PHOTOLOGY®





# HITTING THE CENTER WITH EXHIBITIONS. ONLINE ONLY.

The selection of works presented here under the title *Look at Me Twice* constitutes the second iteration for the new format of Photology Online Exhibition. Conceived as a free public online exhibition with an educational purpose, it reflects the curators' commitment to a rigorous analysis of the selected works in relation to the exhibition's theme and title. The curatorial process developed through what may be defined as a form of "in-depth analysis through opposition", was carried out by Photology's international experience and relationships cultivated over thirty-four years in the Art system. I leave readers to explore the comprehensive essay *Art and Photography: A Dispute for Supremacy within Dialogue and Conflict*, which follows in the subsequent pages.

As founder and coordinator of the online program, I can confirm that over the past two years we have worked extensively on this definitive version of the exhibition, which was first previewed in a live format in 2025 at Art Defender Bologna. A team of curators, writers, and experts in emerging technologies examined more than 400 exhibitions and approximately one thousand artworks in order to develop the six thematic sections that visitors will encounter within the platform's immersive 3D Halls. Beginning with the relationship between the historical avant-gardes and art history, and moving through the origins of photography and its literary implications, these sections amplify the alternating tensions and conflicts between photography and painting, ultimately arriving at the widespread use of the image among contemporary artists and the ongoing digital revolution.

Following the success of *Stormy Peaks (Cime Tempestose)*, the exhibition organized by Photology on the occasion of the Milano Cortina 2026 Olympic Games, the energy generated at high altitude led to the formation of a team of specialists and the establishment of a new Research Center based in Cortina d'Ampezzo, in the UNESCO-listed Dolomites. The purpose of this collective endeavor—which already includes international partnerships with institutions and professionals from the United States, Northern Europe, and Latin America—is to develop new exhibition models capable of guiding the transition from traditional physical exhibitions towards hybrid formats, experienced exclusively within immersive and interactive augmented digital environments.

The mission of Photology Peak is to systematize established technologies in order to foster an ever more sustainable exhibition ecosystem capable of overcoming geographical distance, physical limitations, and temporary restrictions imposed by circumstances such as war, age, illness, or incarceration. After a lifetime dedicated to art, we believe that Photology Peak represents an act of reciprocal generosity. It is a vital gesture of responsibility in which our commitment to research and critical inquiry is placed at the service of the broader cultural ecosystem: the invited curators, who will offer alternative readings of the world we inhabit; the many researchers who will contribute to our programmes; and the artists involved in our projects, united in a shared journey of understanding and dialogue.

This is the reason behind the creation of Photology Peak, a Research Center dedicated to reaching even the most remote audiences, granting them immediate access to knowledge and artistic experience. A decisive step forward.

Davide Faccioli  
Founder > Photology



# PHOTOLOGY ONLINE ONLY. SUSTAINABLE ART HELPS THE PLANET

Since 2020, Photology has been developing advanced solutions based on 3D technologies and immersive virtual environments applied to online exhibition formats. The new 3D platform, created in collaboration with a team of computer engineers in Helsinki, introduces new design and optimize exhibition experiences through a high-performance graphics engine and dynamic interaction systems for artworks. Through this technological skill, Photology strengthens its pioneering role in merging art and innovation, providing an exclusive tool for cultural dissemination and opening new opportunities for curators, artists, and institutions. The result is an advanced digital environment that goes beyond the boundaries of traditional galleries, creating a more direct and engaging interaction between visitors and the artists works. The new Photology Online platform integrates interactive elements embedded directly within the 3D environment, enabling activation of multimedia content (audio, video, and technical documentation) without interrupting navigation. It also includes a modular informative Lobby Area designed as a preliminary Halle, suitable for multimedia contents, partners information and institutional presentations. Our digital infrastructure is engineered to significantly reduce the costs and environmental impact associated with traditional art shows (artwork production, physical installation, transportations and energy consumption). The result is a highly accessible and sustainable exhibition system capable of maintaining high museum-level standards without geographic limitations.

Emanuele Melli

Bit Boutique > Owner







# ART AND PHOTOGRAPHY: A DISPUTE FOR SUPREMACY BETWEEN DIALOGUE AND CONFLICT

## THE ETERNAL TENSION BETWEEN THE ARTS

The tension generated by the emergence and subsequent recognition of photography has never been a matter of simple opposition; rather, it has constituted a complex dialogue that has enriched all artistic disciplines for exactly two centuries. This prolonged creative conflict has shaped artists' research practices, generating new forms of expression and redefining their role within modern society. Contemporary artists, suspended between continuity and rupture, continue to explore this tension, whether through the use of new technologies or through their commitment to traditional artistic media as vehicles of expression.

Photography, once a mere instrument of documentation, has evolved into an autonomous artistic language that has challenged disciplinary boundaries and generated new forms of beauty and meaning. This evolution has never been linear: it has passed through periods of resistance and acceptance, rupture and synthesis, tension and dialogue. Yet it is precisely these transformations that have fuelled the creativity that continues to define contemporary art.

The exhibition *Look at Me Twice. Art & Photography, A Dispute for Supremacy* seeks to investigate this tension through a selection of works that demonstrate how photography has consistently challenged the boundaries established by other artistic disciplines, generating new forms of expression and redefining the role of the artist in modern society. The curatorial narrative of the exhibition comes across different periods and techniques, revealing how this conflict has never been merely an opposition or a challenge, but rather a complex and multifaceted confrontation. A cultural interweaving that has enriched the art system and continues to generate new forms of creativity; indeed, it is this ongoing process of inquiry that keeps art vital and meaningful within contemporary society.

The significance of the title *Look at Me Twice* lies in the notion that the enduring tension between photography and the other arts is not a problem to be resolved, but a resource to be explored. It is an invitation to pause before an image and engage with it attentively. That perpetual dialogue asks us to dedicate an additional moment—to look twice. A dispute whose inherent complexity fosters innovation in thought and deepens our understanding of new avant-gardes. Our attention, our generosity in critical engagement, and a deeper knowledge of the artwork can encourage the entire art system to seek new forms of expression and challenge established boundaries.

## THE EMERGENCE OF A NEW LANGUAGE

Photography, born in the early nineteenth century, is a technical invention capable of fixing reality onto a light-sensitive surface, and has traversed two centuries of history, evolving from a simple recording device into an autonomous and widely recognized artistic language. When Joseph Nicéphore Niépce produced the first permanent photograph in 1826, no one could have foreseen that this invention would revolutionize not only the representation of reality, but also the very concept of art itself. Photography emerged as a challenge to painting: while painters devoted years of study to mastering the techniques of representation, photography offered an immediate, almost automatic means of capturing the image of the world. This apparent simplicity generated immediate resistance within the traditional art establishment.

Nineteenth-century painters regarded photography as a threat to the supremacy of traditional art. Photography's ability to reproduce reality with mechanical precision appeared to undermine the unique value of the painted work, the product of human



talent and the artist's subjective vision. Dante Gabriel Rossetti and other members of the Pre-Raphaelite movement argued that photography, deprived of the "artist's hand," could not be considered true art. This position reflected a deeper anxiety: the fear that technology might replace human creativity, reducing art to a merely industrial process.

Yet it was precisely this tension that gave rise to innovative creative responses. Some painters began incorporating photographic elements into their work, while certain photographers sought to emulate painterly techniques in order to gain greater artistic recognition. Pictorialism, a movement that emerged in the late nineteenth century, represents one of the clearest examples of this search for synthesis. Photographers such as Carleton Watkins, Peter Henry Emerson, and Julia Margaret Cameron sought to create images that appeared "pictorial" employing sophisticated processes of image manipulation and printing to achieve effects comparable to those of painting.

## **THE MODERN REVOLUTION: PHOTOGRAPHY AS AN AUTONOMOUS ART FORM**

The twentieth century marked a decisive turning point in the recognition of photography as an autonomous art form. Modern artists no longer sought to imitate painting; instead, they explored the unique qualities of the photographic medium—its ability to capture the fleeting instant, to fragment reality, and to manipulate light and shadow in ways impossible for other disciplines. This new awareness produced a radical break with previous traditions and opened the way to unprecedented forms of artistic expression.

Art historians often identify the transition to modernity with Marcel Duchamp, a central figure of the Dada movement, who employed photography not as a documentary tool but as a means of creating works that challenged conventional notions of art and beauty. His practice demonstrates how artistic media can be used to explore psychological and conceptual themes, producing images that exist at the threshold between reality and imagination. As with his celebrated ready-mades, Duchamp showed that photography need not be confined to representing visible reality; it could instead become a language capable of expressing inner visions.

At the same time, photographers associated with Group f/64, such as Ansel Adams (*Look 11*) and Edward Weston (*Look 13*), championed the principles of Straight Photography, exploring the aesthetic potential of the medium through rigorous compositions and an almost obsessive attention to technical precision in the printing process. Through his iconic images of the American landscape, Adams demonstrated that photography could attain a level of beauty and aesthetic complexity equal to that of painting, while retaining qualities unique to the medium—qualities rooted in its mechanical nature and its capacity to render reality with extraordinary precision. Modern photography was no longer limited to representing reality; it reinterpreted, fragmented, and transformed it. Artists such as Man Ray experimented with abstract photography, creating images composed of forms, tonalities, and textures detached from any direct reference to the visible world. Such practices demonstrated that photography could serve as a vehicle for the creation of entirely new artistic languages, independent of the representation of physical reality.

## **THE CREATIVE TENSION BETWEEN CONTINUITY AND RUPTURE**

In the immediate post-war period, the research trajectories of contemporary artists became increasingly characterized by a constant tension between continuity and rupture. Some chose to maintain strong connections with traditional artistic practices, employing photography as a means of exploring classical themes and techniques. Others fully embraced emerging technologies, producing radical works whose communicative power challenged censorship, controversy, and media conventions.

The slide projections of Nan Goldin (*Look 47*), the handwritten Beat photographs of Allen Ginsberg (*Look 24*), and the video works of Bill Viola (*Look 50*) are just a few examples of the ways in which contemporary artistic practice has evolved. Artists such as Jeff Wall (*Look 42*), while pioneering a new visual model through their monumental lightboxes, represent a more balanced approach. Wall's meticulously staged images, constructed on location with rigorous compositional control, display an extraordinary attention to detail and often evoke the language of historical painting. Associated with this "constructed" approach are artists such as Philip-Lorca diCorcia (*Look 48*) and Gregory Crewdson (*Look 61*), whose cinematic scenes blur the boundaries between reality and fiction. Their work demonstrates how contemporary photography can remain rooted in tradition while simultaneously exploring new creative possibilities.

Similarly, David LaChapelle (*Look 18*), through his photographs and moving-image works featuring figures from contemporary culture, fashion, and music, illustrates how photography continues to possess a unique documentary and media-driven power. Rather than imitating painting or relying on complex digital manipulation, his practice centres on the construction of highly theatrical scenarios charged with emotional intensity.

## THE DIGITAL TURN: INNOVATION AS OPPORTUNITY

Even before the advent of digital technology, avant-garde artists of the 1960s were already exploring the convergence of photography and new media, producing works that stood at the threshold of a new artistic universe. Today it may seem almost self-evident to cite figures such as Andy Warhol (*Look 32*) and Mario Schifano (*Look 53*), and later Vik Muniz (*Look 05*) and Miltos Manetas (*Look 54*), whose combination of photographic imagery with external interventions challenged conventional notions of painting and sculpture.

The emergence of digital photography at the end of the twentieth century generated a new tension in the relationship between traditional artistic practices and technological innovation. The ability to manipulate images digitally, create compositions impossible to achieve through conventional means, and alter color and contrast instantaneously opened unprecedented creative possibilities.

Yet this revolution also raised fundamental questions: what does it mean to be a photographer when an image can be generated entirely within a computer? When photography becomes digital art, does it retain its original identity? To paraphrase the title of a visionary exhibition from 1997, with the advent of Photoshop, *photography goes beyond photography*. Works derived from digitally manipulated imagery demonstrate how a break with tradition can generate new forms of wonder and unease. Feelings of alienation and social decay can now be articulated through visual languages that would have been impossible using traditional means alone.

Among the most significant exponents of this approach are the artistic duo Aziz + Cucher (*Look 59*), who, in a manner reminiscent of Constantin Brancusi, create human faces stripped of sensory features and identifying details. Their work transforms digital manipulation into a powerful metaphor for incommunicability and emotional estrangement. Likewise, Loris Cecchini (*Look 62*) employs thermoformed Plexiglas structures and digitally assembled imagery to create tridimensional photographic works populated by models and anonymous solitary figures, generating surprising and tragicomic visions imbued with subtle unease. Similar concerns emerge in the manipulated architectures and portraits of Robert Gligorov (*Look 58*), among the earliest artists to transcend the traditional image of the artist and attain a form of celebrity more commonly associated with popular culture.

In this respect, digital technology has also democratized photographic production, enabling virtually anyone to create complex images without expensive equipment or specialized technical expertise. This development has introduced a new tension: if photography is accessible to all, what distinguishes the photographic artist from the



ordinary user? How can artistic value be sustained within a context of mass image production?

## **THE SUPREMACY OF PHOTOGRAPHY IN CONTEMPORARY SOCIETY**

Contemporary society is characterized by an unprecedented dominance of the visual image. Photographs circulate continuously through social media, websites, television, and advertising, creating a media environment in which vision has become the primary means of communication and understanding. This visual predominance has generated further tensions in the relationship between photography and other artistic disciplines: if all forms of artistic expression must now compete within an environment dominated by photographic imagery, how can they preserve their distinct identities?

Photography, originally conceived as a tool for recording reality, has become the dominant language of contemporary communication. This transformation has given rise to new artistic practices that employ the image not merely to represent reality, but to explore psychological and social themes and to generate new forms of beauty. Yet this visual supremacy also raises important questions about the value of art in an age of mass image production. If everyone can create sophisticated photographic images using everyday devices, how is artistic value maintained? What distinguishes the photographic artist from the ordinary image-maker? The dispute continues—between dialogue and conflict.

*The Photology Peak Curatorial Team, Cortina d'Ampezzo July 2026*

# INDEX

1. ART HISTORY REVISITED
2. PHOTO GENESIS
3. SNAPSHOT POETICS
4. IMAGINING CONTEMPORARY ART
5. PAINTING PHOTO STILLS
6. DIGITAL IMPACT

1.  
JULIA BORNEFELD  
ANDREA JEMOLO  
VIK MUNIZ  
ANDRE KERTÉSZ

2.  
BERENICE ABBOTT  
ANSEL ADAMS  
EDWARD WESTON  
CECIL BEATON  
IRVING PENN  
ELIO SORCI  
TAZIO SECCHIAROLI

3.  
ALFRED EISENSTAEDT  
MARIO GIACOMELLI  
PAUL STRAND  
TINA MODOTTI

4.  
DEBORA HIRSCH  
MINOR WHITE  
ED RUSCHA  
FRANCO FONTANA  
LUIGI GHIRRI  
CLAUDIO ABATE  
ETTORE SOTTASS  
OLIVO BARBIERI  
OLIVIERO TOSCANI  
NAN GOLDIN  
FRANCO VACCARI

5.  
NOBUYOSHI ARAKI  
MARIO SCHIFANO  
MARCELLO GEPPETTI

6.  
ALBERTO KORDA  
AZIZ + CUCHER  
GREGORY CREWDSON

STEFANO CANTARONI  
EVERT BONGERS  
GIAN PAOLO BARBIERI  
CARLO BENVENUTO

JULIUS SHULMAN  
RICHARD MISRACH  
HORST P. HORST  
HELMUT NEWTON  
DAVID LACHAPELLE  
RON GALELLA  
MARTIN PARR

ALLEN GINSBERG  
ALEXANDER RODCHENKO  
MARIO DE BIASI  
PINO CACUCCI

ANDY WARHOL  
GIANFRANCO GORGONI  
WILLIAM EGGLESTON  
WIM WENDERS  
LUCA VITONE  
PAOLA PIVI  
JEFF WALL  
RAY GIUBILO  
ANDRES SERRANO  
PHILIP-LORCA DICORCIA  
BILL VIOLA

NAOTO KAWAHARA  
MILTOS MANETAS  
ALAIN JOSSEAU

ROBERT GLIGOROV  
BILL BRANDT  
LORIS CECCHINI



# ART HISTORY REVISITED

## JULIA BORNEFELD

Kiel, Germany, 1963.

<https://www.photology.com/en/artists-en/>

## STEAANO CANTARONI

Modena, Italy, 1977.

<https://www.rollingstone.it/musica/interviste-musica/geniale-generoso-bugiardo-dalla-parla-stefano-cantaroni/620515/>



Julia Bornefeld, *The Burning supper*, 2013

Artwork used by permission © Julia Bornefeld | LOOK01



Stefano Cantaroni, *Ultima cena*, 2000

Artwork used by permission © Stefano Cantaroni | LOOK02

## **VIK MUNIZ**

São Paulo, Brasil, 1961

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Vik\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Vik_)

## **GIAN PAOLO BARBIERI**

Milano, Italy, 1935 - Milano, Italy, 2024

<https://www.photology.com/en/artists-en/>

## **ANDRÉ KERTÉSZ**

Budapest, Hungary, 1894 - New York, USA, 1985

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Andr%25C3%25A9\\_  
Kert%25C3%25A9sz&ved=2ahUKEwjSq-  
6H1aSVAXZhv0HHTGNMU8QFnoECA8QAg  
&usg=AOvVaw1URzCf5EEuBDHApy\\_fyElr](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Andr%25C3%25A9_Kert%25C3%25A9sz&ved=2ahUKEwjSq-6H1aSVAXZhv0HHTGNMU8QFnoECA8QAg&usg=AOvVaw1URzCf5EEuBDHApy_fyElr)

## **CARLO BENVENUTO**

Stresa, Italy, 1966

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
www.galleriamazzoli.com/it/artists/  
benvenuto.html&ved=2ahUKEwiGud-k1aSV  
AxW9gP0HHYyYDJcQFnoECAUQAg&usg=  
AOvVaw2Q-yNhDJvsAASklKRatSxq](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://www.galleriamazzoli.com/it/artists/benvenuto.html&ved=2ahUKEwiGud-k1aSVAxW9gP0HHYyYDJcQFnoECAUQAg&usg=AOvVaw2Q-yNhDJvsAASklKRatSxq)

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## **ANDREA JEMOLO**

Roma, Italy, 1957

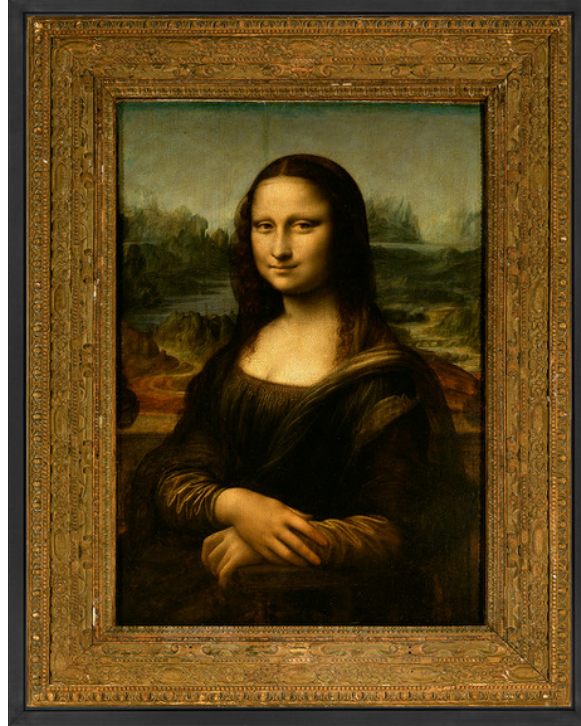
<https://www.photology.com/en/artists-en/>

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## **EVERT BONGERS**

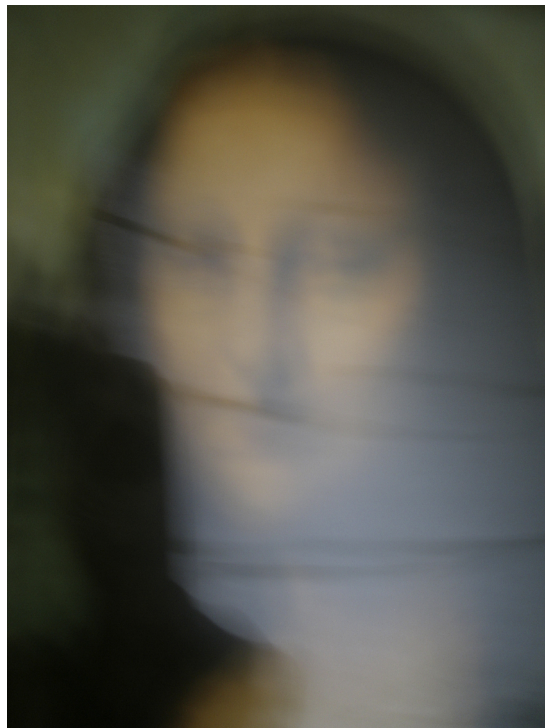
Stein, Nederland, 1957

<https://www.evertbongers.com/about>



**Andrea Jemolo**, *MONNA LISA III*, 2011

Artwork used by permission > Courtesy the artist Roma © Andrea Jemolo | LOOK03



**Evert Bongers**, *Mona Lisa 1*, 2012

Artwork used by permission > Courtesy the artist Maastricht © Evert Bongers | LOOK04

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# PHOTO GENESIS

## ***BERENICE ABBOTT***

Springfield, USA, 1898 - Monson, USA, 1991

Roma, [https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Berenice\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Berenice_)

## ***JULIUS SHULMAN***

New York, USA, 1910 - Los Angeles, USA, 2009

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://jul  
iusshulmanorg/&ved=2ahUKEwiR9ay01qSV  
AxWp-gIHHe7K5IQFnoECBIQAg&usg=AOv  
Vaw2w208w16PsO5-P1e5eZJUV](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://juliusshulmanorg/&ved=2ahUKEwiR9ay01qSVAxWp-gIHHe7K5IQFnoECBIQAg&usg=AOvVaw2w208w16PsO5-P1e5eZJUV)

## ***ANSEL ADAMS***

San Francisco, USA, 1902 - Carmel, USA, 1984

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Ansel\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Ansel_)

## ***RICHARD MISRACH***

Los Angeles, USA, 1949

<https://www.photology.com/en/artists-en/>

## ***EDWARD WESTON***

Highland Park, USA, 1886 - Carmel, USA, 1958

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/EdwardWeston&ved=2  
ahUKEwjg0cjZ1qSVAXV--AIHHZhfJxUQFnoE  
CBQQAg&usg=AOvVaw2xbfRCg9KkGikWA  
CnyGILY](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/EdwardWeston&ved=2ahUKEwjg0cjZ1qSVAXV--AIHHZhfJxUQFnoECBQQAg&usg=AOvVaw2xbfRCg9KkGikWACnyGILY)

## ***HORST P. HORST***

Weißenfels, Germany 1906 - Palm Beach, USA, 1999

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Horst\\_P.\\_Horst&ved=2  
ahUKEwiEpMvp1qSVAXVnzgIHYYtBKIQF  
noECAsQAg&usg=AOvVaw0wM9W3VINsG  
3y-r6HnXQH\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Horst_P._Horst&ved=2ahUKEwiEpMvp1qSVAXVnzgIHYYtBKIQFnoECAsQAg&usg=AOvVaw0wM9W3VINsG3y-r6HnXQH_)

## ***CECIL BEATON***

Hampstead, UK, 1904 - Broad Chalke, UK, 1980

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Cecil\\_Beaton&ved=2ah  
UKEwiN\\_7PP16SVAXuCR\\_4FHRAfCqMQFno  
ECAkQAg&usg=AOvVaw0WAJzVuyv69hvEX  
Nf-CU3U](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Cecil_Beaton&ved=2ahUKEwiN_7PP16SVAXuCR_4FHRAfCqMQFnoECAkQAg&usg=AOvVaw0WAJzVuyv69hvEXNf-CU3U)

## ***IRVING PENN***

Plainfield, USA, 1917 - New York, USA, 2009

<https://www.photology.com/en/artists-en/>

## ***ELIO SORCI***

Roma, Italy, 1932 - Roma, Italy, 2013

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.artprice.com/artista/462221/elio-sorci&ved  
=2ahUKEwjF4bX\\_16SVAXVH6wIHHbQCHb  
4QFnoECBAQAg&usg=AOvVaw394\\_61Hhu  
ox\\_OpiGeHzZeu](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.artprice.com/artista/462221/elio-sorci&ved=2ahUKEwjF4bX_16SVAXVH6wIHHbQCHb4QFnoECBAQAg&usg=AOvVaw394_61Hhuox_OpiGeHzZeu)

## ***TAZIO SECCHIAROLI***

Roma, Italy, 1925 - Roma, Italy, 1999

<https://www.photology.com/en/artists-en/>

## ***HELMUT NEWTON***

Berlin, Germany, 1920 - Los Angeles, USA, 2004

<https://www.photology.com/en/artists-en/>

## ***DAVID LACHAPELLE***

Fairfield, USA, 1963

<https://www.photology.com/en/artists-en/>

## ***RON GALELLA***

New York, USA, 1931 - Montville, USA, 2022

<https://www.photology.com/en/artists-en/>

## ***MARTIN PARR***

Epsom, UK, 1952 - Bristol, UK, 2025

<https://www.photology.com/en/artists-en/>

# SNAPSHOT POETICS

## **TINA MODOTTI**

Udine, Italy, 1896 - Mexico City, Mexico, 1942

<https://www.photology.com/en/artists-en/>



**Tina Modotti, *Roses*, 1924**

Artwork used by permission > Courtesy Throckmorton Fine Art © Tina Modotti | LOOK29



**Pino Cacucci, *Untitled VII*, 2024**

Artwork used by permission > Courtesy the artist Bologna © Pino Cacucci | LOOK30



## ***ALFRED EISENSTAEDT***

Tczew, Poland, 1898 - Oak Bluffs, USA, 1995

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Alfred\\_Eisenstaedt&ved  
=2ahUKEwj6h7n22aSVAXU5\\_7sIHTI-GaAQF  
noECAwQAg&usg=AOvVaw32Hdy0SIbWpU  
VkQL8q2zpY](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Alfred_Eisenstaedt&ved=2ahUKEwj6h7n22aSVAXU5_7sIHTI-GaAQFnoECAwQAg&usg=AOvVaw32Hdy0SIbWpUVkQL8q2zpY)

## ***ALLEN GINSBERG***

Newark, USA, 1926 - New York, USA, 1997

<https://www.photology.com/en/artists-en/>

## ***MARIO GIACOMELLI***

Senigallia, Italy, 1925 - Senigallia, Italy, 2000

<https://www.photology.com/en/artists-en/>

## ***ALEXANDER RODCHENKO***

Saint Petersburg, Russia, 1891 - Moscow, Russia, 1956

<https://www.photology.com/en/artists-en/>

## ***PAUL STRAND***

New York, USA, 1890 - Orgeval, France, 1976

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Paul\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Paul_)

## ***MARIO DE BIASI***

Belluno, Italy, 1923 - Milano, Italy, 2013

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Mario\\_De\\_Biasi&ved=  
2ahUKEwjwvNCJ2qSVAXUMhv0HHejXAng  
QFnoECAgQAg&usg=AOvVaw3vPdReD-  
pcotcZ1Qe4JSSx](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Mario_De_Biasi&ved=2ahUKEwjwvNCJ2qSVAXUMhv0HHejXAngQFnoECAgQAg&usg=AOvVaw3vPdReD-pcotcZ1Qe4JSSx)

# IMAGINING CONTEMPORARY ART

## MINOR WHITE

Minneapolis, USA, 1908 - Boston, USA, 1976

<https://www.google.com/>

[url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/](https://it.wikipedia.org/wiki/Minor_White_(fotografo)&ved=2ahUKEwieuKrh2qSVAxWA8LsIHUxvloUQFnoECA8QAg&usg=AOvVaw1UJ6-KmljBfhR0x4OezOnf)

[Minor\\_White\\_\(fotografo\)&ved=2ahUKEwieuKrh2qSVAxWA8LsIH](https://it.wikipedia.org/wiki/Minor_White_(fotografo)&ved=2ahUKEwieuKrh2qSVAxWA8LsIHUxvloUQFnoECA8QAg&usg=AOvVaw1UJ6-KmljBfhR0x4OezOnf)

[UxvloUQFnoECA8QAg&usg=AOvVaw1UJ6-KmljBfhR0x4OezOnf](https://it.wikipedia.org/wiki/Minor_White_(fotografo)&ved=2ahUKEwieuKrh2qSVAxWA8LsIHUxvloUQFnoECA8QAg&usg=AOvVaw1UJ6-KmljBfhR0x4OezOnf)



**Minor White, *Twisted Tree*, 1951**

Artwork used by permission > Courtesy Photology © Minor White | LOOK33



**Gianfranco Gorgoni, *Robert Smithson, Spiral Jetty, Rozel Point, Salt Lake, Utah*, 2010**

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## **DEBORA HIRSCH**

São Paulo, Brasil, 1967

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
www.deborahirschstudio.  
com/&ved=2ahUKEwif3pnl26SVAxXv\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://www.deborahirschstudio.com/&ved=2ahUKEwif3pnl26SVAxXv_)

## **ANDY WARHOL**

Pittsburgh, USA, 1928 - New York, USA, 1987

<https://www.photology.com/en/artists-en/>

## **ED RUSCHA**

Omaha, USA, 1937

<https://www.photology.com/en/artists-en/>

## **WILLIAM EGGLESTON**

Memphis, USA, 1939

<https://www.photology.com/en/artists-en/>

## **FRANCO FONTANA**

Modena, Italy, 1933

<https://www.photology.com/en/artists-en/>

## **WIM WENDERS**

Düsseldorf, Germany, 1945

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Wim\\_Wenders&ved=  
2ahUKEwjTkP7y26SVAxWJgf0HHb7SGr  
8QFnoECAoQAg&usg=AOvVaw044rAe-  
XbpLjmZCH-nV9x8](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Wim_Wenders&ved=2ahUKEwjTkP7y26SVAxWJgf0HHb7SGr8QFnoECAoQAg&usg=AOvVaw044rAe-XbpLjmZCH-nV9x8)

## **LUIGI GHIRRI**

Scandiano, Italy, 1943 - Reggio Emilia, Italy, 1992

<https://www.photology.com/en/artists-en/>

## **LUCA VITONE**

Genova, Italy, 1964

<https://www.photology.com/en/artists-en/>



## **OLIVO BARBIERI**

Carpi, Italy, 1954  
[www.olivobarbieri.it](http://www.olivobarbieri.it)



**Olivo Barbieri, *Stadi, Bari*, 1999**

Artwork used by permission > Courtesy Photology © Olivo Barbieri | LOOK45



**Ray Giubilo, *Jasmine Paolini*, 2025**

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## **CLAUDIO ABATE**

Roma, Italy, 1943 - Roma, Italy, 2017

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
www.claudioabate.com/biografia/&ved=  
2ahUKEwjy86ik3aSVAXVI8LslHYs7GwcQ  
FnoECAoQAg&usg=AOvVaw3seQo8ry-  
nZrMmgzatUU4\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://www.claudioabate.com/biografia/&ved=2ahUKEwjy86ik3aSVAXVI8LslHYs7GwcQFnoECAoQAg&usg=AOvVaw3seQo8rynZrMmgzatUU4_)

## **ETTORE SOTTSASS**

Innsbruck, Austria, 1917 - Milano, Italy, 2007

<https://www.photology.com/en/artists-en/>

## **OLIVIERO TOSCANI**

Milano, Italy, 1942 - Cecina, Italy, 2025

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Oliviero\\_  
Toscani&ved=2ahUKEwjx9Z7M3aSVAXWB\\_  
rsIHRidG70QFnoECAsQAg&usg=AOvVaw1e  
RZe5m-0RjdOA1NnG8-2h](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Oliviero_Toscani&ved=2ahUKEwjx9Z7M3aSVAXWB_rslHRidG70QFnoECAsQAg&usg=AOvVaw1eRZe5m-0RjdOA1NnG8-2h)

## **NAN GOLDIN**

Washington, USA, 1953

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Nan\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Nan_)

## **FRANCO VACCARI**

Modena, Italy, 1936 - Modena, Italy, 2025

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Franco\\_Vaccari&ved=2  
ahUKEwjGxPuF3qSVAXUe\\_7sIHU4wMSQQ  
FnoECBUQAg&usg=AOvVaw1Wu2YVU0xX  
tu-vFkgynV75](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Franco_Vaccari&ved=2ahUKEwjGxPuF3qSVAXUe_7sIHU4wMSQQFnoECBUQAg&usg=AOvVaw1Wu2YVU0xXtu-vFkgynV75)

## **PAOLA PIVI**

Milano, Italy, 1971

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
www.paolapivi.  
com/&ved=2ahUKEwjlw7uu3aSVAXWu\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://www.paolapivi.com/&ved=2ahUKEwjlw7uu3aSVAXWu_)

## **JEFF WALL**

Vancouver, Canada, 1946

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/  
Jeff\\_Wall&ved=2ahUKEwii\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Jeff_Wall&ved=2ahUKEwii_)

## **ANDRES SERRANO**

New York, USA, 1950

[andresserano.org](http://andresserano.org)

## **PHILIP-LORCA DICORCIA**

Hartford, USA, 1951

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
www.moma.org/collection/](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://www.moma.org/collection/)

## **BILL VIOLA**

New York, USA, 1951 - Long Beach, USA, 2024

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Bill\\_](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Bill_)

# ***PAINTING*** ***PHOTO STILLS***

## ***MARIO SCHIFANO***

Homs, Syria, 1934 - Roma, Italy, 1998

<https://www.photology.com/en/artists-en/>

## ***MILTOS MANETAS***

Athenes, Greece, 1964

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Miltos\\_Manetas&ved=  
2ahUKEwj9eSS6aSVAXYQf4FHfyIA0MQF  
noECAkQAg&usg=AOvVaw1-aTUFebRB-  
8f2IJ9CHuEg](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Miltos_Manetas&ved=2ahUKEwj9eSS6aSVAXYQf4FHfyIA0MQFnoECAkQAg&usg=AOvVaw1-aTUFebRB-8f2IJ9CHuEg)

## ***MARCELLO GEPPETTI***

Rieti, Italy, 1933 - Roma, Italy, 1998

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
marcellogeppetti.com/&ved=2ahUKEwj9ui  
6aSVAXU21QIHHa9sBA4QFnoECAcQAg&us  
g=AOvVaw2Jp1I434yxsaJNhUtGg\\_mQ](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://marcellogeppetti.com/&ved=2ahUKEwj9ui6aSVAXU21QIHHa9sBA4QFnoECAcQAg&usg=AOvVaw2Jp1I434yxsaJNhUtGg_mQ)

## ***ALAIN JOSSEAU***

Nantes, France, 1968

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
www.artsy.net/artist/alain-josseau&ved  
=2ahUKEwj\\_3JKN7aSVAXV53QIHHS\\_  
WHS0QFnoECAgQAg&usg=AOvVaw1pb-  
tr\\_kmBr8ZsWJ1WANRe](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://www.artsy.net/artist/alain-josseau&ved=2ahUKEwj_3JKN7aSVAXV53QIHHS_WHS0QFnoECAgQAg&usg=AOvVaw1pb-tr_kmBr8ZsWJ1WANRe)



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## **NOBUYOSHI ARAKI**

Tokyo, Japan, 1940

<https://www.photology.com/en/artists-en/>



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## **NAOTO KAWAHARA**

Tokyo, Japan, 1971

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
www.takaishiigallery.com/en/](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://www.takaishiigallery.com/en/)



**Araki Nobuyoshi**, *Untitled (side body) + (front body)*, early 1990s

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**Naoto Kawahara**, *Bomba biologica*, July 1998

Artwork used by permission > Courtesy Photology © Naoto Kawahara | LOOK54

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# DIGITAL IMPACT

## **ALBERTO KORDA**

La Habana, Cuba 1928 - Paris, France, 2001

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Alberto\\_Korda&ved=2a  
hUKEwjGu96e66SVAxUy1wIHHU-KHx0QFno  
ECAkQAg&usg=AOvVaw2TNxXlvE2f20cKXc  
rELWil](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Alberto_Korda&ved=2ahUKEwjGu96e66SVAxUy1wIHHU-KHx0QFnoECAkQAg&usg=AOvVaw2TNxXlvE2f20cKXcrELWil)

## **ROBERT GLIGOROV**

Kriva Palanka, Makedonia, 1959

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Robert\\_Gligorov&v  
ed=2ahUKEwiLjKit66SVAxVEzgIHHf8v  
GBAQFnoECBAQAg&usg=AOvVaw2-  
mZqVhp1Z1mK9A7XP7g2Q](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Robert_Gligorov&ved=2ahUKEwiLjKit66SVAxVEzgIHHf8vGBAQFnoECBAQAg&usg=AOvVaw2-mZqVhp1Z1mK9A7XP7g2Q)

## **AZIZ + CUCHER**

A. - Lunenburg, Canada, 1961 + C. - Lima, Peru, 1958

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
www.azizcucher.net/&ved=2ahUKEwjA4921  
66SVAxU50gIHHYoFOQIQFnoECAoQAg&us  
g=AOvVaw3dij0uTUh2-L75rh6gNU7d](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://www.azizcucher.net/&ved=2ahUKEwjA492166SVAxU50gIHHYoFOQIQFnoECAoQAg&usg=AOvVaw3dij0uTUh2-L75rh6gNU7d)

## **BILL BRANDT**

Hamburg, Germany, 1904 - London, UK, 1983

[https://www.google.com/  
url?esrc=s&q=&rct=j&sa=U&url=https://  
it.wikipedia.org/wiki/Bill\\_  
Brandt&ved=2ahUKEwjhyYm-66SVAxUPzAl  
HHbH3KM0QFnoECAwQAg&usg=AOvVaw3  
VH\\_K0UfCg\\_IGI1ZAEy7yT](https://www.google.com/url?esrc=s&q=&rct=j&sa=U&url=https://it.wikipedia.org/wiki/Bill_Brandt&ved=2ahUKEwjhyYm-66SVAxUPzAlHHbH3KM0QFnoECAwQAg&usg=AOvVaw3VH_K0UfCg_IGI1ZAEy7yT)

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## **GREGORY CREWDSON**

Brooklyn, USA, 1962

[https://it.wikipedia.org/wiki/Gregory\\_](https://it.wikipedia.org/wiki/Gregory_)

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## **LORIS CECCHINI**

Milano, Italy, 1969

[www.loriscecchini.com](http://www.loriscecchini.com)



**Gregory Crewdson**, *Untitled (Yankee Septic Emergency)*, 1998

Artwork used by permission > Courtesy Photology © Gregory Crewdson | LOOK63



**Loris Cecchini**, *Casting no Casting*, 1992

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**Rolando Paolo Guerzoni, Modena**

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**Arteria, Bologna**

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**for their extraordinary artistic help**

Julia Bornefeld, Stefano Cantaroni, Andrea Jemolo, Evert Bongers, Carlo Benvenuto, Pino Cacucci, Debora Hirsch, Luca Vitone, Ray Giubilo, Andres Serrano, Robert Gligorov.

**and many curatorial writers from 100 to 2000****© Photology Editions**

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**not to forget other cultural contributors**

Lucio Dalla, Jeffrey Fraenkel, Benedikt Taschen, Marisa Berenson, Enza Negroni, Leon Gast, Brenda Longfellow, Pappi Corsicato, Jasmine Paolini, Giampiero Mughini, Ettore Sottsass, Alessandro Amaducci, Sergio Risaliti, Patrick Roegiers

**our very special thanx**

Guido Barilla, Jerry Tommolini, Sandra Botti, Giovanni Giuliani, Adrienne Drake, Guido Orsi, Renata Knes, Daria Menozzi, Jonathan Stephenson, Emilio Mazzoli, Giulia Guaitoli, Irina Serrano, Alessandra Acutis, Gregorio Acutis, Francesco Marino, Roberta Lubich, Roberto Berne'

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