



STORMY PEAKS **POETICS OF SPACE** **CONTEMPORARY ALTERATIONS**

26 JANUARY ——— 22 MARCH 2026

PHOTOLOGY® ONLINE EXHIBITION > PRESS RELEASE

PART OF *Cultural* **26** THE ARTS
OLYMPIAD PROGRAMME

STORMY PEAKS PART OF CULTURAL OLYMPIAD

Photology is proud to participate in the upcoming Winter Olympic Games with the exhibition Stormy Peaks, presented during Milano Cortina 2026 as part of the Cultural Olympiad. Featuring works by modern / contemporary artists and photographers, this is the first time in Olympic history an art exhibition will be exclusively hosted on a 3D online platform, available worldwide 24/7. Photology reaffirms its naturally innovative spirit in promoting photographic arts. After founding the first Italian gallery in Milan in 1992, launching a pioneering artistic website in 1996, and opening the first e-commerce site in 1999 in partnership with Arte', Photology has consistently been at the forefront of embracing new technologies. Aligning with the rise of social media, in 2012 Photology curated the exhibition 20ForU via Facebook for its twentieth anniversary. Since 2020, the launch of Photology Online Gallery has sealed its commitment to developing new web-based exhibition formats. Stormy Peaks is presented under the patronage of Comune di Cortina, and with the generous support of Surefoot, a leading American ski footwear company. The curatorial choices and selection of works have greatly benefited from collaborations with international galleries such as Galleria Brun, Milano. Special thanks go to Giovanni Malagò, without whom the original vision for the Stormy Peaks project would not have been possible. The team of the Cultural Olympiad, all the artists, their foundations, archives, numerous lenders, and notably the developers of the new platform, are the true driving forces behind this endeavor—an initiative brought to life through visionary ideas and courageous decisions. These essential ingredients are what make any innovative project possible within the remarkable story of humanity's ongoing evolution.

Davide Faccioli
Photology > Founder



Ilkka Halso, - *Untitled (1)*, 2000

Artwork used by permission © Ilkka Halso, Courtesy Photology
STP049

AN OLYMPIC STATE OF MIND THE ART OF DESCENT, THE BEAUTY OF ASCENT

The mountain landscape, an unchanged witness to life on our planet, has always represented both a challenge and a call to bold women and men, ready to risk everything to conquer hitherto inaccessible summits. This drive toward excellence and discovery is renewed today in the fusion of sport and art, two disciplines that, in different eras, have chosen snow-capped peaks and jagged summits as the privileged stage for their triumphs. From the pioneers of mountaineering and photography, who dared to explore and depict the mountain in its purest and wildest forms, a path has opened that has brought the essence of the alpine landscape into contemporary culture. Sport, with its Olympic impetus and the spectacle of alpine ski races, and art, with the innovative languages of Land Art and the avant-gardes, have mutually nourished themselves on high-altitude emotions, offering a form of elevation that engages body, mind, and spirit. In this encounter, every daring descent and bold ascent becomes a metaphor for inner challenges and self-overcoming. On the same natural stage, amid snow and rock, stories of heroism, passion, and creativity unfold, where sport and art share the same will to excel, transforming the aesthetic encounter with the mountain into a unique and unrepeatable human experience.

Kristian Ghedina
Former Downhill Ski Champion



Olivo Barbieri - *Alps Geographies and People #7*, 2012
Artwork used by permission © Olivo Barbieri

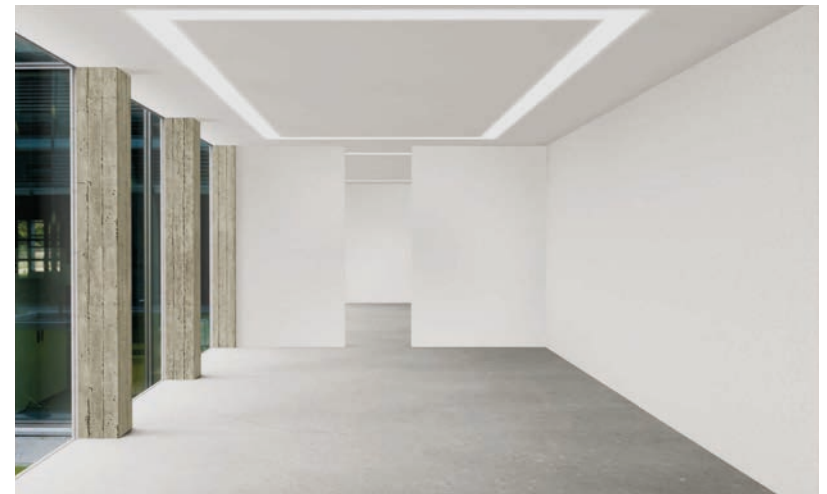
STP065

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

THE NEW PHOTOLOGY 3D PLATFORM



THE EVOLUTION OF INNOVATION

**STORMY PEAKS
WORKS BY**

**VITTORIO SELLA
EMILIO FANTIN
ANSEL ADAMS
LUCA VITONE
LUCA CAMPIGOTTO
ED RUSCHA
RICHARD LONG
MIKLOS GAÁL
MARTIN PARR
ILKKA HALSO
MAURIZIO CATTELAN
ANNE DE CARBUCCIA
PAOLA PIVI
SARA ROSSI
CARLO MOLLINO
OLIVO BARBIERI**



Emilio Fantin - *Untitled (1) Val Musiera, Lagorai, 2010*
 Artwork used by permission © Emilio Fantin, Courtesy Photology
 STP004



Luca Campigotto - *Tre Cime di Lavaredo Veduta dal Sasso di Sesto, 2013*
 Artwork used by permission © Luca Campigotto, Courtesy Farsettiarte
 STP025

POETICS OF SPACE CONTEMPORARY ALTERATIONS

The art of photography uncovers a largely untouched 'poetics of space' just in time, at the turn of the 20th century. Pictorialism is at its peak, and Alpine landscapes are known mainly through paintings. Suddenly, in the western Italian Alps, small black-and-white images printed on light paper with black borders begin to appear. The blind stamp reads 'Studio Vittorio Sella'. These vintage pictures still stand out for their profound understanding of evolving social communities in Alpine life. Today, Sella's archive is preserved by the Fondazione Sella in Biella, Piedmont, Italy.

A tribute to **Vittorio Sella's** imagery of Alpine landscapes, huts, and chalets comes a century later from Bassano's conceptual artist **Emilio Fantin**, who contributes twelve 'Untitled' works from Val Musiera to this exhibition. In search of vernacular meaning in the formation of popular communities, Fantin reveals his natural inclination towards the isolated, remote reaches of the Italian Alps.

Another exceptional discovery occurs in California decades later, when art expert Albert Bender identifies a talented young photographer, **Ansel Adams**. Despite becoming a guide at Yosemite National Park and a member of the Sierra Club, Adams is the first photographer to enter the art market. His black-and-white works, produced using an innovative printing technique (the Zone System), are acquired by MoMA's photography department as early as 1937. They demonstrate how the American environmental movement—before any hiking ambitions—is founded on Adams images of the magnificent American West. A radical shift towards so-called 'straight photography' and the f/64 Group manifesto emerges in the post-war period, with a new artistic dogma prioritising conceptual elements over the medium's purity.

A necessary reference to painting comes from the Ligurian artist **Luca Vitone's** project *The Eyes of Segantini*. This painterly vision, coinciding with the purity of mountain peaks, is vital to understanding the more recent 'stormy' era. Vitone's photographic works seek to restore an ocular vision of the mountains akin to that of 19th-century painters, especially Giovanni Segantini. Luca Vitone pursues a conceptual path to reclaim a pure nature—one of extreme, solitary relation, evoking Thoreau in Walden. His project includes a mural reproduction of Segantini's design for the Swiss Pavilion at the 1900 Exposition de Paris.

While the Dolomite rocks still bear fossil traces of marine organisms from ancient geological eras, human presence on the most inaccessible mountains is relatively recent. Outlined and dotted by rudimentary interventions during the First World War, human activity here has a utopian character: land and stone works defending the homeland's borders, undertaken by soldiers between 1915 and 1918 who transformed this natural scenario as much as possible. An aesthetic bordering on Land Art inspires the topographical research of **Luca Campigotto**, who—in a 'no limits' adventure—guides us along arduous paths, hidden trenches, and dangerous narrow-gauge trails, yielding images of incredible chromatic results.



Luca Vitone - *I passi di Segantini*, (part of) 2001 - 2004
 Artwork used by permission © Luca Vitone, Courtesy Photology
 STP022

Ed Ruscha exemplifies a sort of 'imaginative outrage' through the fusion of majestic American mountain landscapes and the neo-pop style of the new consumer society. Influenced by his background as a graphic designer, the artist testifies to capitalism's growing dependence on commonplace words combined with images symbolising the 'American Dream'.

Another artist who charts human passage through nature is **Richard Long**. Like Ruscha, his use of words with images forms part of a new code—a 'virus' borrowed from advertising and gradually infiltrating all fields of communication via art. Long often employs the title or a full descriptive caption as a central element of his message; through his rocky installations, he gives voice to the human-environment relationship. By traversing long, unknown, arduous paths, Richard Long leaves a trace of his passage, transforming seemingly immutable, monumental nature into something temporary and perceptible. His works—definable as 'performative installations' close to Land Art—are fashioned from simple materials: stones and other found objects collected on site.

Emilio Fantin returns with the avant-garde project *Trekking 92*. Ever distant from the art system's commercial logic, the artist has unsettled critics, collectors, and institutions since 1992. Through his video documentation, Fantin inoculates visitors—distracted by ephemeral market values—with a hypnotic serum to draw mind and body back towards horizons of purity and pristine landscape. The resulting documentation is strikingly effective. Visions, sounds, wind, water, earth, and sky become works in themselves, as the artist seems to affirm: 'Art needs oxygen to breathe pure air.' This experiment represents a final attempt to reaffirm the bond between humanity and nature, art and nature, humanity and art.

Miklos Gaal's images capture the 'first phase' of an invasive snowy path, where space still dominates over human presence. Emptiness and voids are the true subjects of his out-of-focus images, evoking a sort of social isolation viewed from afar—a timid curiosity towards an initiatory rite of conquering pristine territory by somewhat disorganised travellers. Apparently taken from remote outposts, his images expand our vision on the edge of the abyss with bleached vistas. 'Winter is white', and Gaal adjusts to the motif with respect for yet unspoiled landscapes.

Martin Parr's photography is less shy, drawing closer to his subjects. His kaleidoscopic reportage springs from a 'social' imaginary, delivering a pop bestiary of scenes of ordinary madness. The now completely decadent and disrespectful masses inflict chromatic trauma, forever altering the visual relationship between humanity and its mountains.

In recent decades, performative art and installations have emerged as the new wave for exposing cultural discomfort with the industrial exploitation of our forests and snowy environments. Artists such as **Ilkka Halso** defend their territories, erecting visionary barriers between nature and humanity's new madness. Trees, stones, and flowers—like fragile architectures—are protected amid restoration sites shrouded in green nets and scaffolding pipes, all constructed near his homeland of Orimattila, Finland.



Martin Parr - *Kleine Scheidegg, Switzerland, 1994*
 Artwork used by permission © Martin Parr, Courtesy Rocket Gallery
 STP041



Anne de Carbuccia - *Blue Thread, 2020*
 Artwork used by permission © Anne De Carbuccia, Courtesy Brun Fine Art
 STP055

Maurizio Cattelan's extra-large photograph *Hollywood* delivers a surreal, horrific message to humanity from an otherworldly perspective. With his conceptual bird's-eye view, Cattelan's squawk reports the outrage of destruction atop the heights of Palermo, where illegal skeletons of abandoned houses and a massive landfill overlook one of the most beautiful landscapes of Mount Pellegrino and Mondello. His postmodern take on the Hollywood imaginary ironically aligns mafia real-estate speculation with the entertainment industry.

Another example is the French artist and filmmaker **Anne de Carbuccia**, who has documented the use of special geotextile fabrics to cover melting glaciers—such as Presena in the Italian Alps—where they rest during summer months to reduce heat absorption and protect the snow and ice beneath. Her work highlights the contrast between the natural mountain landscape and human efforts to preserve it.

In a slightly different vein, **Paola Pivi**—born in Italy but an Alaskan resident—uses her deep conceptual knowledge and ironic skill at subversion to challenge audiences to shift their point of view. In 2003, she stages a metaphorical performance aligned with the first environmental activists reporting scientific data on climate change: two zebras are transported and placed in an unexpected Alpine location. It resembles a digitally manipulated image, but she has made the impossible real.

Sara Rossi's work echoes the ferocity of the Great War, fought on the Dolomites' peaks amid trenches and emplacements—as documented here by Luca Campigotto. Brutal acts of violence occurred there as much as in the Goya painting titled "3 de Mayo" which is one inspiration for Rossi. A mise-en-scène in the finest theatrical tradition using the mountains as a blank stage. The virginity of these pristine places is now lost, and recent tragic events testify how those once-sacred mountain communities are ravaged by humanity, from Vajont to Cermis to Cogne.

Cinema reveals this dark, ambiguously noirish side too: from Giorgio Diritti's *The Wind Makes Its Round* to the more recent *Vermiglio*, winner of the Grand Jury Prize at Venice. After painting, photography, performance, installation, and cinema, architecture too makes its artistic statements around the Alps. Utopian projects by Italian archistar-designer **Carlo Mollino** emerge later. Subliminally inspired by his black-and-white collages, a final antidote to mass distraction arrives via **Olivo Barbieri**. The artist from Carpi seeks to redesign a mountain at architectural scale; moving beyond analogue photography, he performs an idealistic transformation—a surgical annulment of virtual collages blending reality and Pantone colours—taking us to the summit of a hyperbaric space. The aim is to preserve mountains unviolated, at least in our imagination: an indelible postcard for future memory, where natural space remains aseptic, if absent the perils of over-tourism, now too dangerous.

BIOGRAPHIES

Ansel Adams

Ansel Easton Adams (San Francisco, USA, 1902 –Carmel-by-the-Sea, USA, 1984) was an American photographer, known for developing the zonal system. He is known for his photographs of black and white landscapes of Yosemite National Park in the United States, and is also known as the author of numerous photography books, including the trilogy of technique manuals, *The Camera*, *The Negative* and *The Print*. He was among the founders of the f/64 group together with other masters such as Edward Weston, Willard Van Dyke and Imogen Cunningham.



Olivo Barbieri

Olivo Barbieri (Carpi, Italy, 1954) belongs to the younger generation of photographers who at the beginning of the eighties gathered around the figure of Luigi Ghirri, participating in many projects he promoted, including *Viaggio in Italia*. He has been involved in photography since 1971 focusing his initial research on artificial lighting in cities. Since 1989 he has regularly traveled to the East, especially China, whose glittering development he has followed. Since 1978 Barbieri has exhibited in collective and personal exhibitions in Italy and abroad: Galleria d'Arte Moderna Bologna 1981, London, Paris, Huston, Lugano, Montreal, Venice Biennale 1993, 1995 and 1997, Essen 1996, New York Triennial 2003. In 2013 he published the volume *Site Specific* which collects the work with the American publishing house Aperture artist's tenth anniversary.



Maurizio Cattelan

Maurizio Cattelan (Padova, Italy, 1960) is a leading and provocative figure in contemporary art, known for irreverent works that question institutions, culture, and the value of art itself. He gained global attention with *La Nona Ora* (a meteor-struck Pope), the iconic public sculpture *L.O.V.E.* in Milan, and *America*, a fully functional 18-karat gold toilet later famously stolen. His projects include the magazine *TOILETPAPER*, large-scale exhibitions such as the Guggenheim retrospective with works suspended from the ceiling, and *Comedian*, the banana taped to a wall that sparked worldwide debate. Cattelan continues to exhibit internationally, remaining one of the most influential and controversial voices in contemporary art.



Luca Campigotto

Luca Campigotto (Venice, Italy, 1962) has a degree in modern history and began photographing landscapes, architecture and industries in 1980. He has carried out research projects on Venice, Rome, Naples, London, New York, Chicago, the Casbah Road in Morocco, Angkor in Cambodia, the Atacama Desert in Chile, India, Patagonia, Easter Island, Yemen, Iran, Lapland. In 2005 the magazine *Nuovi Argomenti* published a selection of his images and poems. He has exhibited at: Mois de la Photo and MEP, Paris; Somerset House, London; Gotthard Gallery, Lugano; IVAM, Valencia; L' Art Museum, Miami; The Warehouse, Miami; CCA, Montreal; Venice Biennale and the Fortuny Museum, Venice; MAXXI and the Rome Photography Festival; MART, Rovereto.



Anne de Carbuccia

Anne de Carbuccia (New York, USA, 1968) is a French photographer and artist who combines art and environmental activism. Through her *One Planet One Future* project and the *timeshrines* photographic series, creates symbolic installations in places affected by environmental crises, such as deserts, melting glaciers and areas in deforestation route. Her images, powerful and poetic, reflect on relationship between man and nature, on time and the fragility of the planet. Her work has been exhibited in international museums and galleries and is part of a wider commitment to raise awareness among the public, especially young people, about pressing climate change and sustainability issues.



Emilio Fantin

Emilio Fantin (Bassano del Grappa, Italy, 1954) is an Italian artist who lives and works in Bologna. The artist creates spaces for participation where the educational aspect is combined with the artistic one. In his works he relates art to other fields of knowledge. In 1991 he implemented the first experiments of artistic events in which he explored and enhanced the mutual relationships between art and public, public and artist, artist and artist and in general between the components of the art system. He gave life to various events and performances, also creating some videos. In 1994 in Bologna he shared a studio together with other artists: 'The atelier without brushes-La Casa Mentale'. In 2003 he participated in the exhibition "Public Art in Italy: the space of revelations" curated by A. Detheridge at Cittadellarte, Fondazione Pistoletto in Biella.



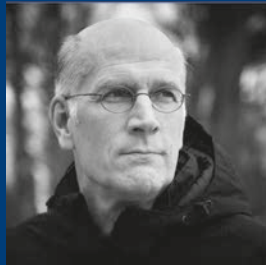
Miklos Gaál

Miklos Gaál (Espoo, Finland, 1974) is a visual artist based in Amsterdam. Gaál studied at University of Art&Design in Helsinki and at Rijksakademie van beeldende kunsten in Amsterdam. Gaál's artist practice is an inquiry into habitual and cultural distinctions that fabricate the experience of actuality. The works in this show are from a body of tableaux photography Gaál was working with between 1999–2010. Currently, Gaál is occupied processing his interests further with a doctoral research in Fine Arts at University of the Arts Helsinki.



Ilkka Halso

Ilkka Halso (Orimattila, Finland, 1965) he graduated from the University of Art and Design in Helsinki in 1992. The relationship of the human being with nature is the main theme of his great photographs, lush and meticulously constructed. "Restoration" is a series of photographs of night scenes, in a fake hospital where "suffering" species, mainly trees and plants, are described in a pseudo-scientific context. The installations are first physically assembled and then photographed. The most recent series, "Museum of Nature", begun in 2003, proceeds and expands the concept of "Restoration", both thematically and technologically, by presenting digitally produced installations, rather than concretely constructed. Instead of helping nature recover, nature is now isolated and preserved as if it were a work of art. Ilkka Halso lives and works between Orimattila and Helsinki.



Richard Long

Richard Long (Bristol, UK, 1945) is a British photographer and sculptor. He is a visual artist, a leading exponent of Land Art. As sculptor and photographer has broadened the scope of his action to interventions on territory and documentation – by means of maps, photographs, texts writings and videos – of his "walks": performances in contexts landscape and natural that do not understand the presence of man. In 1968 he exhibited in Dusseldorf and in the following decade he created inside important exhibition spaces of the large sculptures. In some cases he works by drawing with mud on the walls of museums and art galleries. In the 1978 participates in the Venice Biennale, dedicated to the relationship between art and nature. Internationally renowned artist, he has exhibited all over the world and is present in the most prestigious contemporary art collections.



Carlo Mollino

Carlo Mollino (Turin, Italy, 1905 - 1973) was an architect who stood out for his equal dedication to both artistic expression and technical precision, embodying the figure par excellence of the multifaceted Italian Renaissance in the modern era. In addition to his architectural practice — which included buildings, interiors and furniture—, Mollino was a cultured intellectual and an accomplished sportsman. His interests included photography, literary writing, skiing, aerobatic piloting and an academic position at the Polytechnic University of Turin. During the 1930s, Mollino emerged as one of the few internationally renowned architects to incorporate elements of surrealist art and culture into the Modern Movement. These principles permeate his architectural and organic furniture designs equally.



Martin Parr

Martin Parr (Epsom, UK, 1952 - Bristol 2025) is a British photojournalist. From his photographic projects always criticize modern society, the consumerism, food and tourism. Despite his beginnings as a photographer in black and white, he began working in color in 1984, his strong point. Since 1994 he has been a member from the Magnum Photographic Corporation agency His photographs do they are found in a number of international public collections such as the Arts Council of Great Britain, the Bibliothèque Nationale in Paris, the Paul Getty Center in Los Angeles, the MOMA in New York, the Museum of Modern Art in San Francisco, the Los Angeles County Museum, the Tate Modern in London. Martin Parr has published over 150 books and catalogues.



Paola Pivi

Paola Pivi (Milano, Italy, 1971) is an Italian artist and photographer whose work explores the relationship between body, identity and nature. Her works, often intimate and conceptual, they combine photography, performance and installation to investigate themes such as memory, transformation and time. Through a visual language refined and poetic, Pivi creates images that evoke deep emotions and reflections on human experience. She has exhibited in solo and group shows in Italy and abroad, developing a coherent and sensitive path in panorama of contemporary art.



Sara Rossi

Sara Rossi (Milan, Italy, 1970) is a visual artist who works primarily with video, photography, and installations. Interested in the recovery of iconographies from art history and in archives as fields of stratification and memory, she alternates a lyrical and sensitive gaze attentive to changes in light and color with a careful investigation of fragments left by time, which she uses to construct image-based narratives capable of evoking collective memories. In her work everything happens simultaneously, and the conception of a linear and progressive time made up of events occurring one after the other. She lives and works in Milan, teaches Photography at the Academy of Lecce, and has exhibited since 1996 in museums and institutions in Italy and abroad.



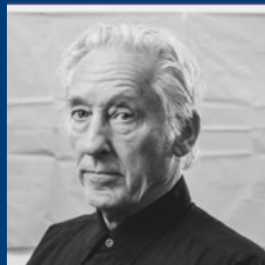
Vittorio Sella

Vittorio Sella (Biella, Italy, 1859–1943) was an Italian photographer and mountaineer known for his extraordinary photographs of mountain landscapes. Born in Biella, he became close to photography thanks to his uncle, the pioneer of photographic technique Giuseppe Venanzio Sella. Combining the passion for mountaineering with that for visual art, he participated in many expeditions to the Alps, the Caucasus, in Africa and Asia, documenting remote landscapes with equipment heavy photography, transported in extreme conditions. His images in black and white, technically perfect and full of aesthetic strength, are today considered works of art and important historical documents. Sella collaborated with explorers such as the Duke of Abruzzi, contributing to the visual narrative of great explorations. His photographic archive is today kept by the Sella Foundation.



Ed Ruscha

Edward Ruscha (Omaha, USA, 1937) is a painter and photographer. American, he studied at the Chouinard Art Institute in Los Angeles. After graduating, he began working as a layout designer for the advertising agency Carson-Roberts of Los Angeles. At the beginning of 1960 he was already known for his paintings, collages and photographs, and for his membership of the Ferus group Gallery. In 2006 he was appointed trustee of the Museum of Art Contemporary (MoCA) in Los Angeles. All his works are often connected with the Pop art movement. His works also highlight an interest in popular culture and commercial graphics that will entirely influence his work. Words and phrases are recurring in his paintings, research has also pushed him to use a wide range of materials (gunpowder, blood, fruit juices, vegetables).



Luca Vitone

Luca Vitone (Genoa, Italy, 1964) began his artistic practice in the second half of the eighties, focusing on the idea of place and inviting us to recognize something we already know, challenging the conventions of labile and faded memory, which characterizes the present time. His work explores how places identify through production cultural: art, cartography, music, food, architecture, associations, policies and ethnic minorities. Vitone resolves the gap between the sense of loss of place that accompanies postmodernism and the ways in which the feeling of belonging arises from the intersection of personal memory that is collective, and reconstructs and invents forgotten paths that yes they recombine in his personal geography. Since 2006 he has been a teacher at the New Academy of Fine Arts in Milan. In recent years he has exhibited at Pac, Mart, Pecci, Csar, Maxxi.



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EXHIBITION

STORMY PEAKS | POETICS OF SPACE & CONTEMPORARY ALTERATIONS

Stormy Peaks (Cime Tempestose) Original Project © Photology 2021

Exhibition dates

26 JANUARY - 22 MARCH 2026

Opening Time

h24 - 7 days weekly

Link to the exhibition

<https://www.photology.com/stormypeaks/>

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