

## ***Dei ricordi italiani***

*Italia.*

Fascinated by this country since my historical studies, passionate about its art during my artistic journey, feeling a lot of pleasure and happiness in its regions, I sought through different photographic approaches to translate these relationships. From this wide range of methods, techniques and works was born a project too vast to photograph "the whole": the people, their works, and their environment.

Today I improve my research and I continue to make my Italian images not only with "everything" that is visible but also with literally "everything" that is there, and above all, "using all my senses". I believe that "everything" can be a source of inspiration for my *ricordi italiani*: the tragic singing of Callas in the role of Tosca, the bitterness of Campari, the softness of the marble that adorns the Venetian bridges polished by the hands of men for centuries, the scent of Amalfi lemons, etc. In summary: all my reminiscences, thoughts and experiences of Italy, "everything" that Italy has given me began and continues to guide me in my photographic creation. My project then, is not re-produce the specified reality: for example the sober elegance of Gae Aulenti's design and her specific achievements, recognizable and trivialized by mass popularization. It is about showing that her style, an important part of world-renowned Italian design, embodies not only a defining characteristic of fine arts in Italy, but more broadly, the Italian art of living, its elegant, refined, "effeminate" side as well as all that it evokes beyond that: pleasure, voluptuousness... Let's take another example: I don't want to copy the light blue of *Mare Tireno* or the blue of the ceiling of *Sant Ignazio* in Rome, but to create a warm, subtle, delicate blue, a blue that could represent all Italian blues, with the appropriate use of materials significant to Italian reality and the various tools of my workshop. I therefore have to go beyond existing and recorded appearances, escape the realism of the documentary and make the "invisible" visible. It becomes clear that a project of this magnitude requires not only large-scale shooting and extensive studies, but also a critical examination of the reality studied alongside an Italophile attitude. Ideally, I should represent my love of Italy while maintaining a scientific objectivity when working on Italian images.

This desire for Italy or... the desire to be happy, is closely mixed with the desire to make perfect and ideal images, the images closest to the spirit of this *paradiso*, the spirit of Italy.

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