

Venice RGB

Venice moves even when apparently still and motionless for centuries, it constantly changes in the eyes of the viewer and is discovered anew, while deducible in the matter that composes it. Venice is, as objective reality, as a combination of stones, water and light, but it exists in the perception of the eye, the expression of a movement which is a flux of sensations. These two juxtaposing realities, these different dimensions – being and existence – are the subject and object of Venice RGB, a triptych originating from a conscious technical experiment with the photographic potential of a specific concept of movement.

In Venice RGB, the photographic medium is submitted to Ugo Carmeni's need to capture, rather than the fixity of a single moment, the expression of passing time, the internal time of its own perception. Viewing the city with the camera in one's hand is only the first stage of the work, a research into the emotional experience of an encounter between a man and the reality that surrounds him. During the digital re-elaboration, which is a stage of reflection on what has been observed, the shots absorb chromatic matter and become the expression of the three basic colours in which the digital image can be broken down – Red, Green, Blue – according to the so-called RGB model. These colours become the primary elements of the artist's perception, the expression of his personal feeling and, ultimately, the signs through which the communication with the viewer is enacted.

Venice, as it is portrayed in these images, loses its traditional function of subject, and is caught in unusual, never common perspectives, from unfamiliar angles, chosen in moments that express a personal experience. The city moves, sways like a pier and flows rapidly before one's eyes, it becomes an opportunity to make us "feel" rather than "see", revealing to us the great depths hidden beneath what is visible.

Valeria Finocchi