

FINO ALLA FINE DEL MARE JACOPO DI CERA



IMAGES PRINTED ON THE WOOD TAKEN FROM THE BOATS IN LAMPEDUSA IN “FINO ALLA FINE DEL MARE”, THE NEW PHOTOGRAPHIC PROJECT BY JACOPO CERA

Close up pictures on intact fragments of the boats piled up in the boats graveyard of Lampedusa, printed in high definition on pieces of wood

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Jacopo Di Cera, photographer from Milan with 15 years of experience in landscape photography, continues his journey with the exhibition entitled “Fino alla fine del mare”. After Milan, Rome, Arles, Carrara and Naples, the exhibition will reach Paris for Fotofever, the parallel fair to Paris Photo, from the 11th of November to the 13th at the Carrousel du Louvre.

In his 30 images, Di Cera combines reality with abstraction and social emergency, creating figurative results. In his pictures we find boundless landscapes and metaphors of a journey that turns individual identities into a blend of colours, making them lose their own essence and turning them into an abstract sea.

Excerpt from his interview to Cristina Bolzani, journalist, for the Rai blog “Punctum”:

C.B. Your project is about transformation. Fragments of boats that don't exist anymore - a metonymy of the tragedy of migrations - become abstract works in which the colours play the main role and echo Homer's verses. How has the idea of *Fino alla fine del mare* come into being?

J.D.C. *Fino alla fine del mare* has its roots in the boats graveyard in Lampedusa; it's a unique place. Everything started a few years ago, when I saw a picture taken from a helicopter by Massimo Sestini that settled in my mind. At that point, I wanted to see and understand with my very eyes. From a distance, these boats tell their tragic story through their deterioration and derelict state. The feelings you have while looking at them from a distance are desolation and despair.

As I got closer, my attention was drawn by elements of colour and unique artistic shapes. From despair, sadness and sorrow a new awareness was about to arise. From that moment on, I started taking pictures, and the more pictures I took, the more I saw art, inspiration and hope. So, gradually, journey after journey, the pictures of the boats in Lampedusa grew exponentially and became a much broader and complete project.

“Fino alla fine del mare” tells the story of an island south of Sicily, Lampedusa, a land borne of contradictions, sorrow, arrivals and hope. Situated at the center of the Mediterranean Sea, Lampedusa is a land symbolizing passage of our time and, like Ulysses' journey, it's a metaphor of mankind in a state of eternal transition, in eternal movement. A mankind that is looking for new opportunities.

In this new project, “Fino alla fine del mare”, our artist uses shapes and colours to tell the story of a man’s path of migration, with a series of images printed in high definition directly on wood taken in part by the boats graveyard in Lampedusa. Wood is both the material and symbol of this movement, of this journey. It represents the crossing towards another dimension, towards a second chance.

The six keywords of this work are taken from Homer’s verses: journey, island, bond, fight, safety, return. Each and every one of these keywords are combined with five images telling the story of migrants through colours. This photographic choice is very original, since it proves how the use of colour can create astounding visual associations drawn directly from our memory, creating some kind of visual archeology of our present and past, and from news reports that narrate our time.

“The artist’s original point of view doesn’t rely on raw images, but instead explains the metaphor of the journey, of being shipwrecked and the sense of safety through a system of colours that reminds us of Mark Rothko and Yves Klein”, said Auronda Scalera, curator of the project.

“Fino alla fine del mare” is a travelling exhibition, it’s a metaphor of a man’s journey. The project was presented at the MIA FAIR in Milan where it was praised both by the critics and the public, and broke all records in the sale of the works. After that, the exhibition moved to the heart of Rome in the attractive setting of the gallery in Palazzo Velli Expo, where it was met with the same remarkable approval.

After Milan, Rome, Arles, Carrara, Turin and the Pan museum in Naples, the exhibition reached the Fotofever in Paris, during Paris Photo, and will continue its journey in 2017 in other prestigious locations.

All of the works on show are photographic prints in high definition on wood treated with resin by the artist himself. The proceeds will be partially used to finance some NGOs and ONLUS working to address the problem of immigration, in support of all those people who leave their country to pursue the right to a life worth living.

Jacopo di Cera:

Jacopo was born in Milan in 1981 and has been working for years as marketing manager for some big multinational companies. His background includes experiences with famous international photographers, with whom he had the chance to experiment and exchange ideas.

His works have been exhibited in Rome at the Museo di Roma in Trastevere and at Palazzo Valentini; more specifically his important project about Jerusalem.

In 2010 he is awarded forth place at the prestigious National Geographic contest. Furthermore, his works have been exhibited in several fairs both in Italy and abroad (MIA - Milan; Palazzo Velli Expò - Rome; Les rencontres de la photographie — Arles; Festival Con_vivere — Carrara; PAN - Naples; Paratissima — Turin; Fotofever (Paris Photo) — Parigi). His photographs are still exhibited in many galleries in Italy and abroad and they are part of important private collections.

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