

METAPORTRAITS

It is the renunciation to the fact. The decline of the objective datum.

The abolition of memory as a tool to record the present.

The recovery of ethereal forms and the harmony of a fleeting feeling which is hardly photographable.

I think these are the central elements of Franco Donaggio's work.

I think these are the diverging valences of an operation which wants to move away from a specific photography that is more and more tired and isolated.

To fully understand these photographs you must set aside any possible doubt, enter into a visionary dimension and forget any references and needs of verisimilitude and photogenic essence.

Who believes in the portrait, as I do, as a moment where ideas meet, he will be able to see how the photographer and the subject have had here, in these images, the chance of experiencing the thrill of transparency, of tasting the boldness of a relationship based on deep curiosity and mutual complicity.

Denis Curti