

LORENZO VITALI**CHIANTI – YELLOW GAZE (2025)**

The photos were taken in the Chianti region, located in the provinces of Florence and Siena.

Under a sunny sky, among the hills that surround the villages of Gaiole and Radda, the rows of vines alternate with oak groves and the omnipresent cypress, between warm and welcoming lights and sudden openings of sky. The typical farmhouses appear, surprising us, behind a bend in the road or on top of a hill. These solid buildings – otherwise called “master’s houses” – are often characterized by a dovecote tower, and from the 13th century they began to increasingly characterize the landscape of these areas. They are centuries-old evidence of sharecropping, but, unlike what happened in other regions, they still maintain a residential function that preserves them from degradation.

STONE TALES (2024)

Built in the Itria Valley (a karst depression that extends between the provinces of Bari, Brindisi and Taranto), the project shows in a fairy-tale dimension the survival of very ancient settlements that come back to life forcefully in the landscape and in the present. The *trulli* complexes, built with local stone and dating back to the Middle Ages, are installed on very ancient human settlements and recall the shapes of prehistoric tombs. The masserie, mostly from the seventeenth and eighteenth centuries, are characterized in the landscape by the simplicity of their shapes, the imposing volumes and the blinding whiteness of the plaster or raw stone, which constitutes the leitmotif of many images. The buildings are almost always isolated and mostly uninhabited, confirming the low population density of these areas, as well as a change of direction towards different professions and lives. The traveler who slowly travels through the countryside is captured by an enchanted atmosphere that directly reconnects to the archaic magical world and that allows you to look at everything in an imaginary world outside of time.

VANISHING VENICE (2024)

In the architecture of this seductive city, different styles coexist: Byzantine, Gothic, Renaissance, Baroque. A foggy atmosphere defines how the original stylistic identity fades into other forms through an additive architectural stratification, transfiguring the architectural features and defining new identities. Ancient palaces or modest houses coexist in a single harmonious and vital whole. The photographic language suggests an enchanted, fluid, and nuanced vision that almost takes us into unreality. In this unrepeatable city, the places and perspectives seem infinite and always different but walking through it everywhere you have the feeling of not being able to be anywhere else but in Venice.

In May 2025 [Gold Winner](#) at London Photography Awards (Fine Art)

In March 2025 [Silver Winner](#) at MUSE Surreal

In February 2025 Honorable Mention at [Annual Photography Awards](#) Fine Art

[Silver Winner](#) at [ND Awards](#) in November 2024 and [Bronze Winner](#) in January 2025 at TIFA

Published in [The Pictorial List](#), [L'Oeil de la Photographie](#) and in [Dodho Fine Art Awards Magazine](#)

THEY HAVE GONE (2023)

This work stems from my personal desire to explore the emotional-affective relationship that has long linked me to the landscape of Eastern Veneto, more specifically that of the lower Piave, characterized, among other things, by the presence of a particular type of architecture, that of the so-called farmhouses, which form a fundamental and integral part.

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Their presence, to an attentive observer, does not go unnoticed, as long as you choose to travel along the provincial roads at low speed or, better still, when you enter the secondary road network.

It was necessary to spend a certain amount of time and carry out careful research on the maps before moving to the field in order to then, once on site, approach the subject with the right perspective and in the right light conditions, as well as having the suitable photographic equipment.

Equally essential was to carry out in advance a series of in-depth analyzes of the historical and geographical context of the topic in question.

From these premises it is clear that the final intent was therefore not to then organize the material that I would have acquired with a documentary purpose, an operation that the abundance of photographic material collected could also have allowed, but to draw from it those emotional cues, which were the main purpose that had prompted me to embark on this journey.

The historical-geographical context

The progressive reclamation of these territories, implemented gradually with greater intensity and effectiveness in the last twenty years of the 19th century and then in the first half of the 20th century, created the possibility of considerably expanding the areas destined for agriculture.

The Reclamation Consortiums that have arisen here, as happened in other areas of the Veneto and Italy, are clear evidence of this.

The farmhouse, which spread as a constructive model in these areas mainly between 1880 and 1935, had the function of providing a house adjacent to the workplace for the laborers who worked the land with sharecropping contracts. These structures generally arose quite isolated in each of the numerous landholdings. However, already towards the end of the 1950s, the industrialization process, the tourist development towards the sea and the mechanization of agricultural processes progressively reduced the number of laborers needed for agricultural activities. In 1964, sharecropping was definitively abolished in Italy. The 1966 flood also demonstrated that the river was not yet fully under control.

All this determined, in a rather rapid time, profound changes at a social and working level with a strong push towards the urbanization of an important part of the population.

Therefore these large structures were, one could say overnight, abandoned and now remain only as important evidence of a precise historical phase: their demolition would have a high cost and unfortunately therefore their fate, in the absence of, at the moment no conservative interventions are foreseen, it seems to be the slow degradation.

I thank Dr. Piergiorgio Rossetto, a profound connoisseur of these territories and their anthropological characteristics, for the precious advice that he has generously placed at my disposal.

FORNI

Galleria d'arte

The gaze of a traveller, who would like to immerse himself in the evocative atmosphere of the lower Piave, would be captured after a few kilometers by the discreet presence, in the landscape, of unusual imposing buildings integrated with unexpected material naturalness in the countryside.

These are the so-called farmhouses. This ends up creating in his mind, as he progresses through these places, day after day, a sort of sensation of an awaited appointment. I lived this experience in an emotionally intense way, which went beyond documentary intent.

What I have tried to tell, "illustrating" and therefore inserting a strong interpretative component, is a story, one of the many stories hidden in these border areas between land and water. As an astonished and curious observer, as I felt throughout this slow journey of discovery, I have tried to give new life to this apparently "forgotten" landscape, sometimes also using my imagination, but more often trying to grasp its coy poetry, which I wanted to try to bring out. Past lives can be guessed inside and around these monuments of a peasant reality, now extinct. Stone dinosaurs mark the territory, almost a warning not to forget those who have rejoiced, suffered and worked hard and industriously here. I therefore created images that could be defined as lively, in which however the patina of time maintains its discreet, unmistakable presence.

In December 2024 **Gold Winner** at Budapest International Photo Awards with participation in the **exhibition** in Budapest

In November 2024 was exhibited in Rome Arte in Nuvolaf for **Galleria Forni**

In March 2024 this work was **Silver Winner** at Fine Art Architecture in MUSE Photography Award

This work in January 2024 was **Gold Winner** at Tokyo International Photo Awards in Fine Art Landscape

This work in 2023 was **Silver Winner** at New York Photography Awards

This work was published in 2023 in **L'Oeil de la Photographie** and in **The Pictorial List** and in 2024 in **Dodho Magazine** and in June 2024 it was published in issue 37 of **OPENEYE**

THE ASCENT (2021)

Images taken in Matera (Basilicata), between the Sasso Caveoso and the Sasso Barisano, two deep depressions in the shape of an inverted cone that have hosted residential structures since ancient times. After having immersed yourself in the depths of the Sassi, going back up means finding the light and perceiving the spaces differently, larger than they actually are. The long uphill path, dotted with small clearings and alleys, offers surprising scenarios: sudden glimpses, blinding lights, imposing shadows, suggestive views. Everywhere you can perceive the materiality of the tuff in which the Sassi have been expertly dug over the centuries.