

# Angelo Morelli

[b.1975, Aosta, Italy]

Angelo Morelli definitively turned to photography when, while visiting the Museo Reina Sofía in Madrid, he came across a Robert Capa retrospective devoted to the Spanish Civil War. His path, marked by the example of the Czech photographer Josef Koudelka, did not go in the direction of wartime reporting, and Morelli instead turned to landscape photography, architecture and travel, as witnessed by his reports from Cuba, Morocco, Romania, Argentina, Madagascar and Egypt. In 2005 and 2006 he took the pictures for the Italian press campaigns for the Moroccan Ministry of Tourism and participated in various expeditions in the Libyan Sahara, where he followed the Italian-Libyan archaeological mission and documented its work. During the same period, in Bergamo he participated in two collective exhibitions, *La città che sale* (2005, Complesso di Sant'Agostino) and *faces:places=art:emotion* (2006, Museo Storico). He collaborated with the Dutch agency The Cover Story, which specializes in photojournalism, and he is currently linked with the English agency Millennium Images. Since 2010 Morelli has worked for the Region of Piedmont to create a large archive of Piedmont's Baroque architecture. In 2013 he exhibited at the open-air museum of Camo (Cuneo), in an artistic project curated by Claudio Lorenzoni. Morelli currently lives and works in Turin.



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Cover

*Biblioteca Nazionale di Bosnia ed Erzegovina (durante i lavori di restauro), Sarajevo (Bosnia-Erzegovina), 2008*

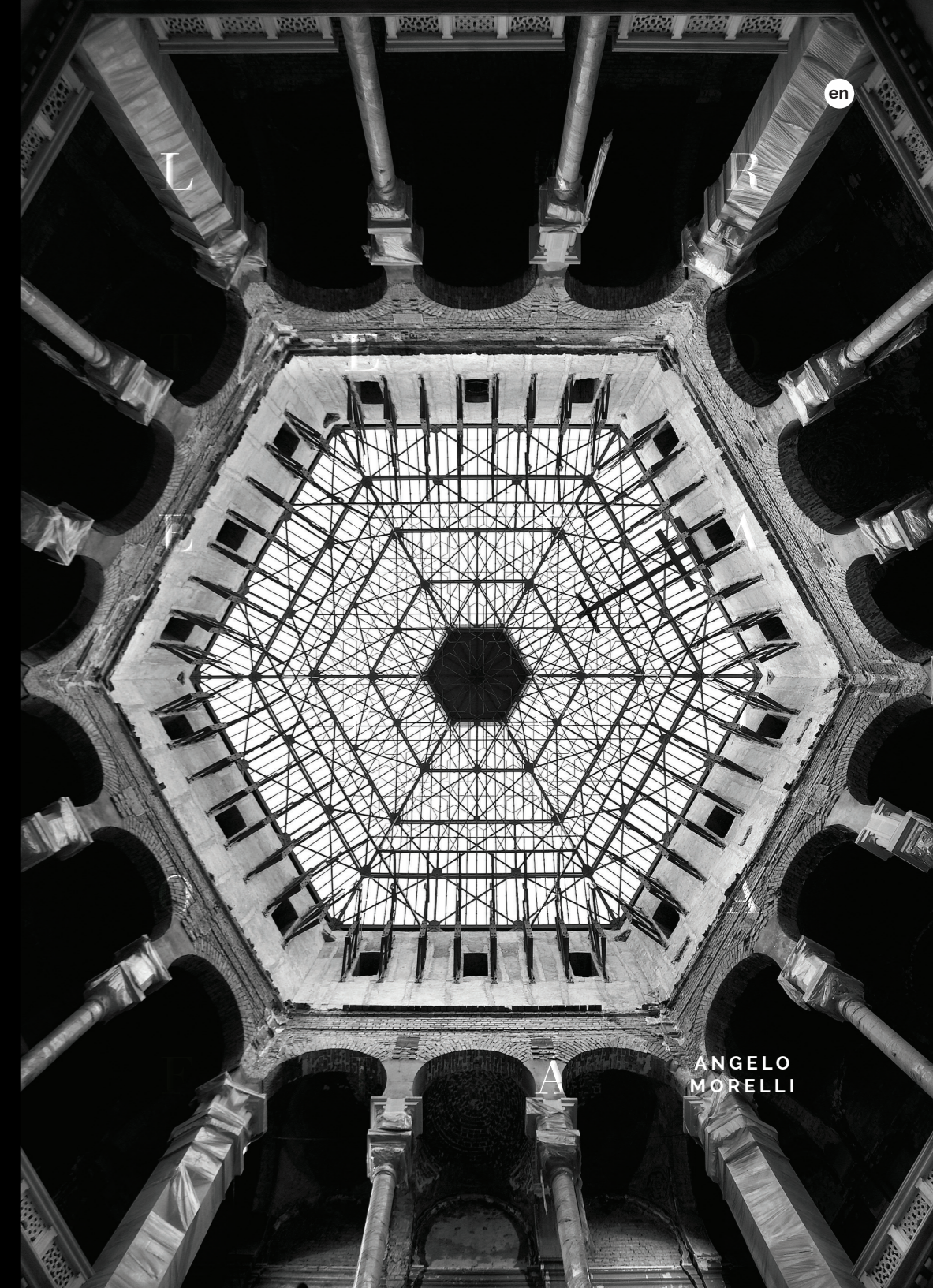
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ANGELO  
MORELLI



**STRADA SU COLLINE INNEVATE,  
VALLE D'AOSTA**  
2009

The aerial photograph was made by flying over Italy's Valle d'Aosta region in a helicopter and it offers a sweeping view of the snowy landscape. The road winding its way through the hills acquires the delicate forms of a painterly gesture, a delicate movement meandering between the small houses in the snow. The climate is intimate and silent, muted even more by the use of black-and-white photography that transforms the landscape into a place of memory. In fact, Valle d'Aosta is the photographer's birthplace and this picture captures and conveys the intimate and

knowing rapport that is established between individual and territory.

1 *Strada Su Colline Innevate,  
Valle D'Aosta, 2009*

2 *Sacrario Militare Italiano  
Di El Alamein (Egitto), 2007*

3 *Portici Di Piazza Chanoux, Aosta, 2007*

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## BLACK AND WHITE GEOMETRIES. ANGELO MORELLI'S ARCHITECTURE

Writing *De Architectura*, Vitruvius uses three rhetorical categories to list the ideal properties of buildings: *firmitas* (solidity), *utilitas* (usefulness) and *venustas* (beauty) – the latter to be pursued through a masterful distribution of symmetries and eurythmies. Taking as his main reference the most important Latin text to deal with this matter, Leon Battista Alberti – the foremost art theorist of the early Renaissance – focuses his research on the balancing principles of decorations and proportionate distribution of the parts: «[...]».[1]

Even nowadays, to build a space means to take inspiration from those classic outlines to lend solemnity and impressiveness over the work. When the intended project is the construction of the image of space, that is to say architecture photography, the game of lines, geometries, perfect joints is even more charming. If a building is built from bottom to top, following the rules of statics, the photographic camera can decide to follow the opposite direction. This is what happens, for instance, in *Strada su colline innevate* and *Valle d'Aosta* by Angelo Morelli – a collector of 'architectural details' –. «To find a form and an order even where there seemingly is none is a sort of challenge for me, an artistic tic that I am happy to live with».[2]

The research on composition that characterises his shots turns his images into abstract masterpieces, with no distinction between up and down because they can all be flipped around their axe. This is the case of *Portici di Piazza Chanoux*, *Aosta*, *Sacrario Militare italiano di El Alamein* (Egitto) or *la Biblioteca Nazionale di Bosnia ed Erzegovina* (durante i lavori di restauro), *Sarajevo* (Bosnia-

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Erzegovina). To photograph these tall ceilings from an angle that is perpendicular to them means to visually follow the upward development of the building: architecture has always been intended to raise towards the sky, to gradually lose weight in order to approach God.

Morelli relieves the eyes from the burden of heavy volumes thanks to the use of black and white, which gives depth to the image and enhances its psychological characteristics. «[...] Neutral tones help the eyes to stay focused on the perception of geometries. The only coloured shot is *Palazzo della Civiltà Italiana*, but even there I tried to lower the chromatic shades to make the formal aspect prevail over all the other elements».[3]

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[1] L. B. Alberti, *L'architettura*, tr., it. di G. Orlandi, Edizioni il Polifilo, Milano 1966, p. 48.

[2] <http://www.alidem.com/it/news-ed-eventi/posts/rigore-e-simmetria-intervista-ad-angelo-morelli>. Translation is our own.

[3] Ibidem.