

MICHELE ALASSIO



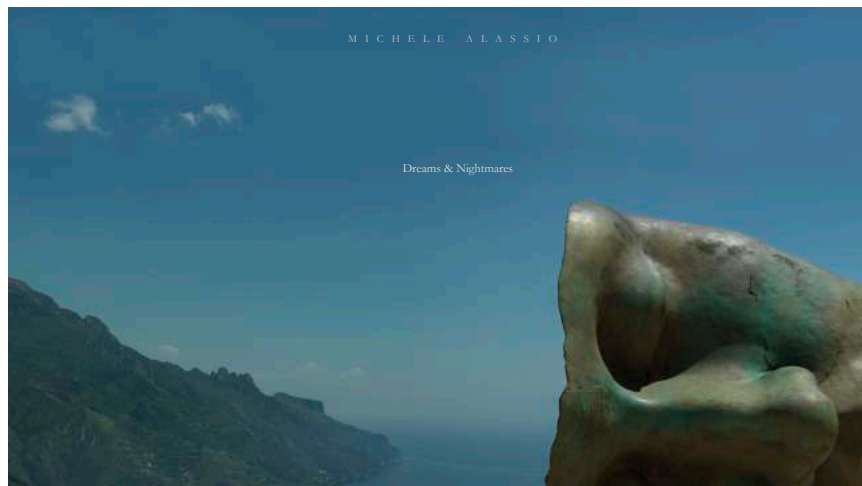
Dreams & Nightmares

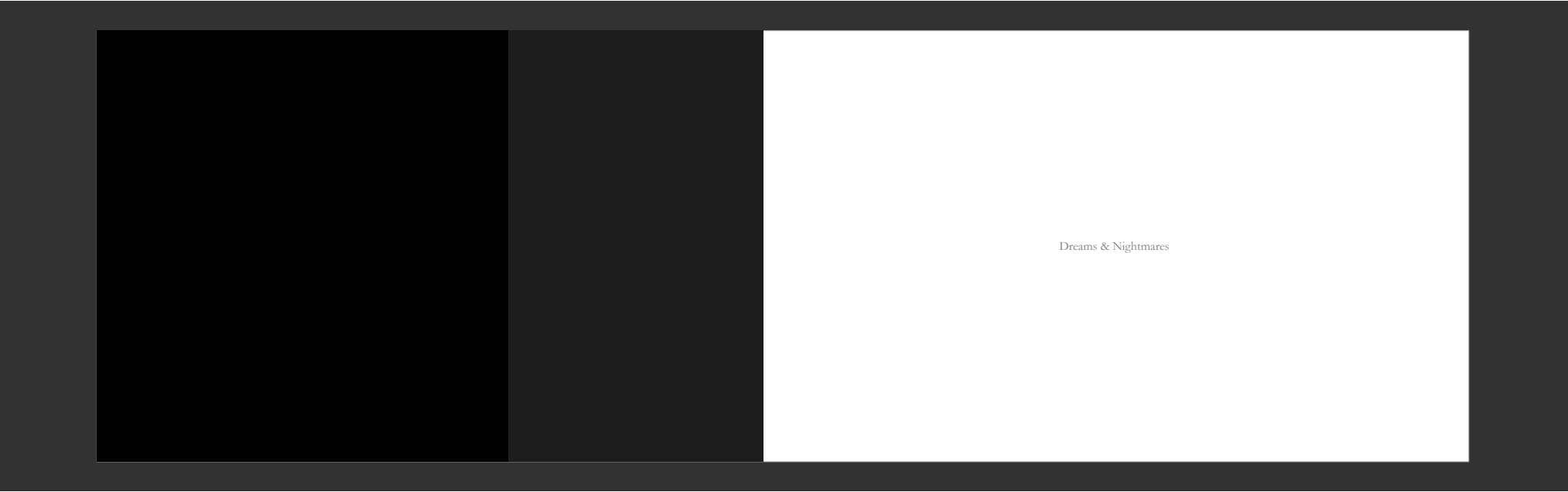
BARRY FRIEDMAN GALLERY

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Dreams & Nightmares

BARRY FRIEDMAN GALLERY



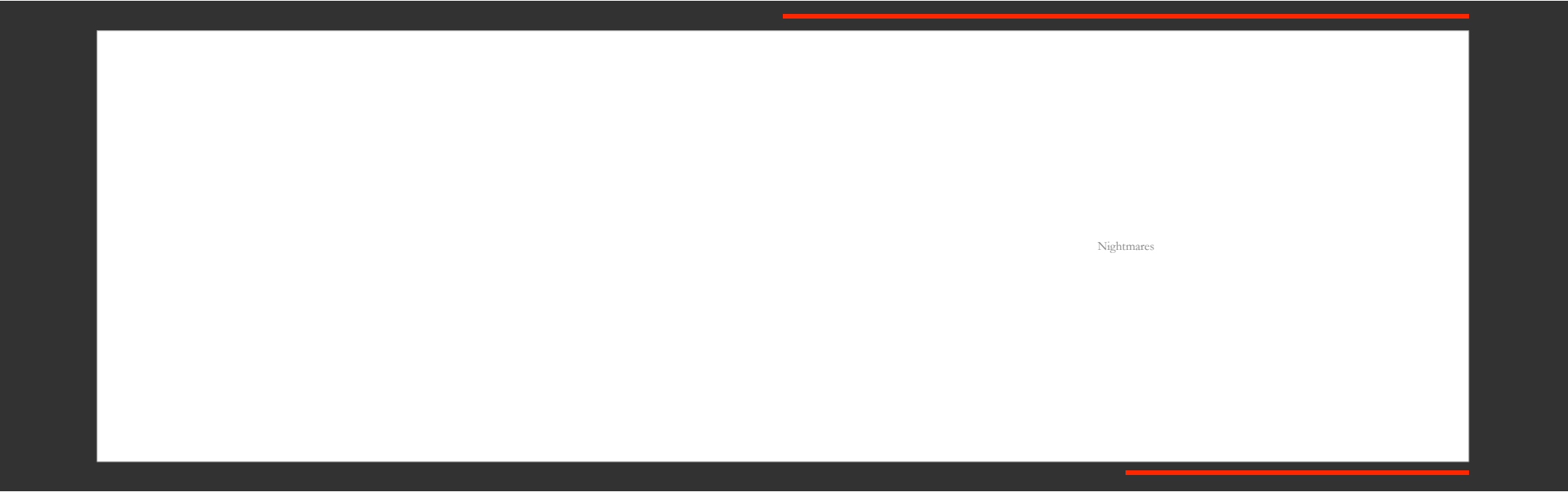


Dreams & Nightmares

The last year I have accepted to hold a "lesson" about the photography in an elementary school.
I have carried with my the first popular Camera product in U.S.A., a "N° 0 BROWNIE", one Hasselblad 500C/M of 1960, and the latest and powerfull camera of the World, a Hasselblad 4HD50 Multi-Shoot.
The classroom of sciences accommodated aproximately seventy children, I was on the desk of the teacher's sourrounded of my three polished cameras and all the teacher's at the bottom of the room, shooulder's at wall.
I have begun saying that, before speaking about the photography, we need to find an agreement about what is an image, and therefore I pull out from my pocket one postcard and waving it in front of the children I asked: " Is a image this?"
The answer was a chorus of "YES", only few children had answered "NO" and so, to one of these children, I have quickly say: " Ok, but if this isn't a image, what can be?
And the children reply me, simply: " It's a postcard!"
Everybody laughed
"Right" - I reply - "It's a postcard. Only a Postcard."- And now we make a small experiment: everybody of you must think to the face of your mother, until you can see, really, in front of you. Are you ready? You see it?"
"YES", was the chorus", and in that moment I have torn the postcard in thousand pieces, I have flung up them and, immediately, say at the children : "Well, now you must try to do at the face of your mother the same thing that I have do at the postcard!"
Silence
"Everybody can do it? Nobody? I know it .It is impossible. The face of your mother isn't a postcard, is a image. One image is a mental object wide like your memory, height like your desire and depth like your feeling .Your images belong only to you and nobody else can see they. Your images will follow you all the life, but are not subject to your will; you can not modify neither cancel them. Them are indestructible. Only the time will be able to do somethings them, but only in the same way in which will to something to yours.
The photography is only the scissor with which we can tried to recut from our life eventhings can transmit our feeling of the world."
The teachers seemed me a little pales, but maybe was only a light effect. In the next hour the children asked my eventhings, but nobody has questioned my about the three polished cameras. It has been a good sign, I think.

Michele Alassio

September 2013



Nightmares



The Nightmare of the Jews

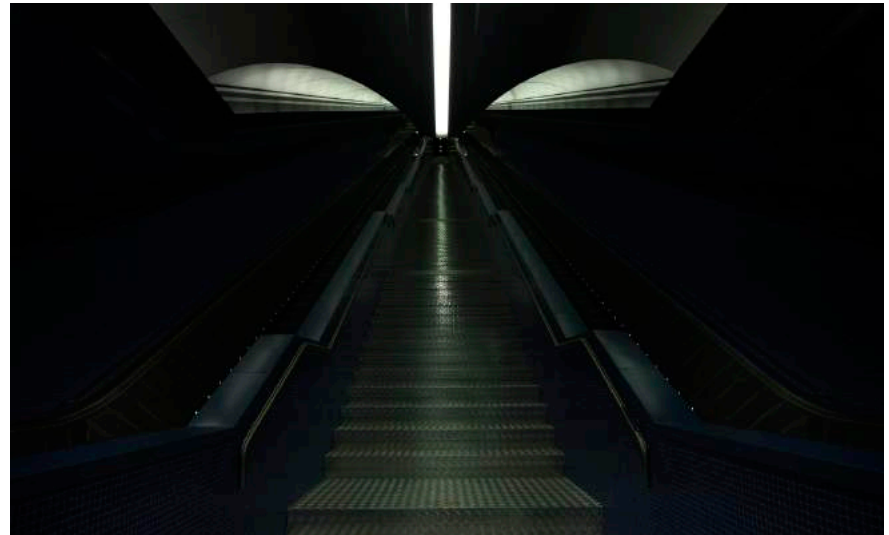
The Tree of Life, Great Synagogue, Budapest, October 2012





'The Subway Nightmare

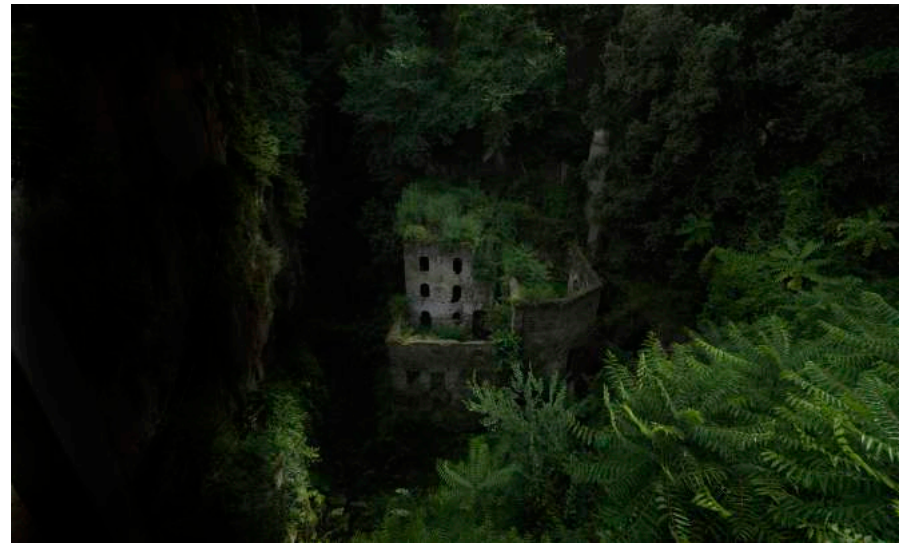
Toloto Subway Station, Naples, September 2013





The Green Nightmare

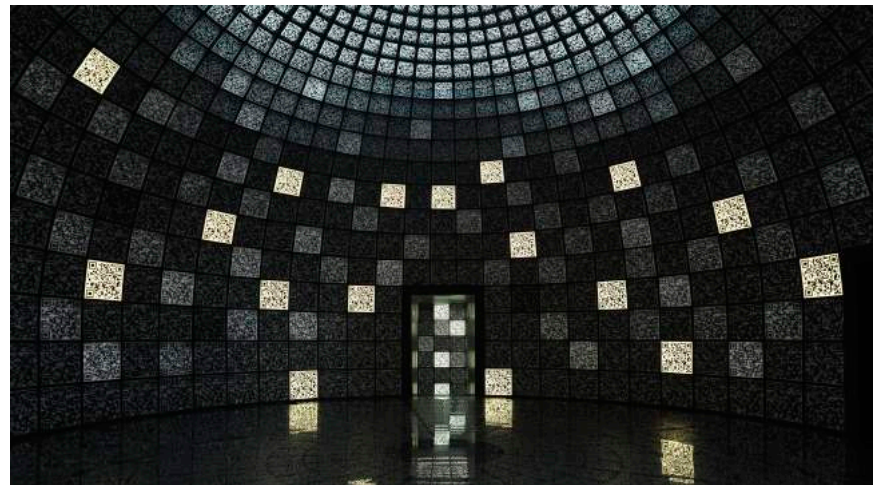
Antique water Mill, Sorrento, Italy, September 2013

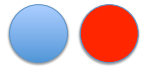




The Nightmare of the Web

Venice, Biennale di Architettura, November 2012





The Homeless Nightmare

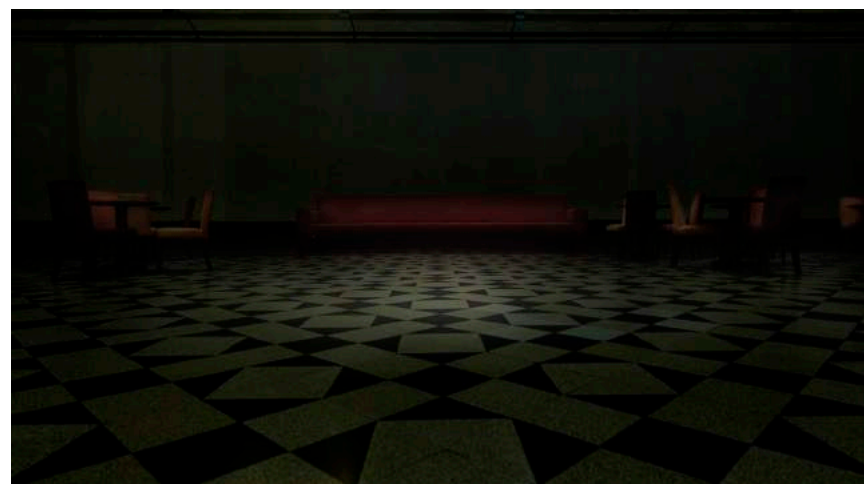
Lido di Jesolo, Venice, March 2013

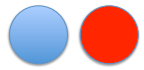




The Soviet Nightmare

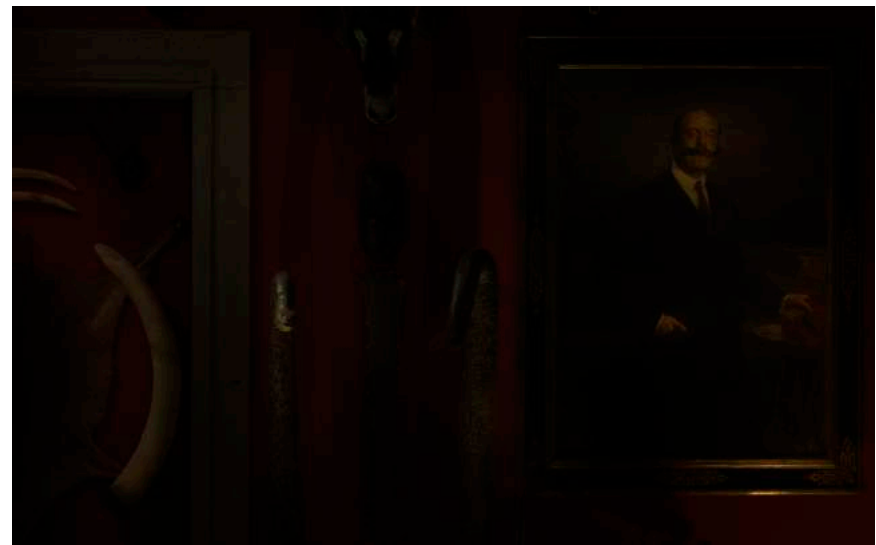
Museum of Fine Arts, Budapest, October 2012





My Nightmare (my Lawyer)

Museum of Natural History, Venice, May 2013



The Naples's Nightmare

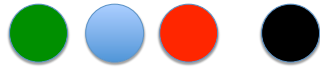
Amalfi Coast, Italy, September 2013



The Naple's Nightmare

Amalfi Coast, Italy, September 2013

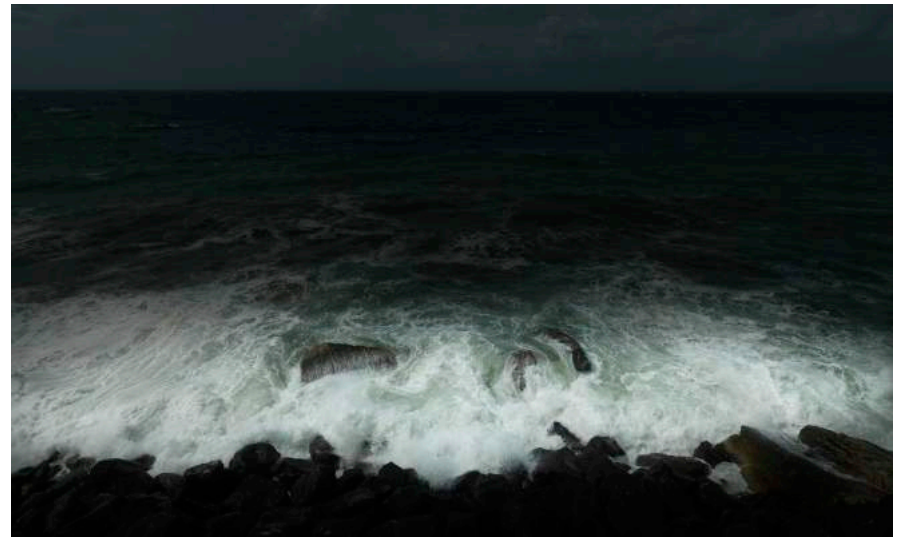
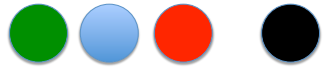


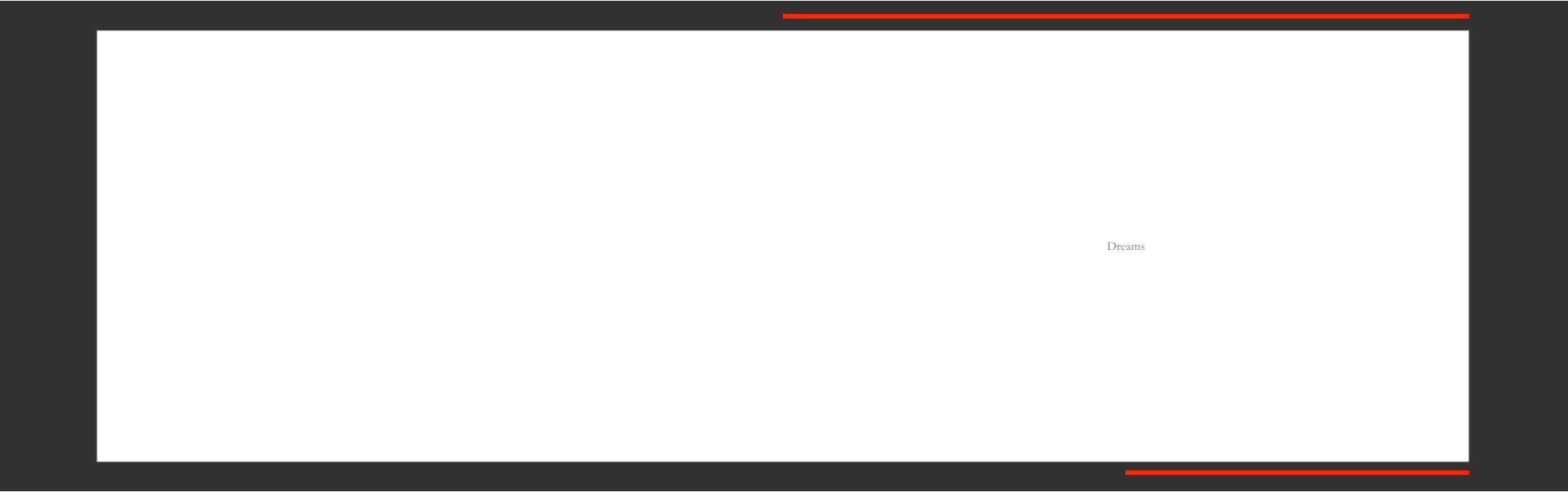


The Stairway Nightmare

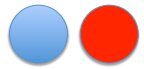
Toledo Subway Station, Naples, September 2013





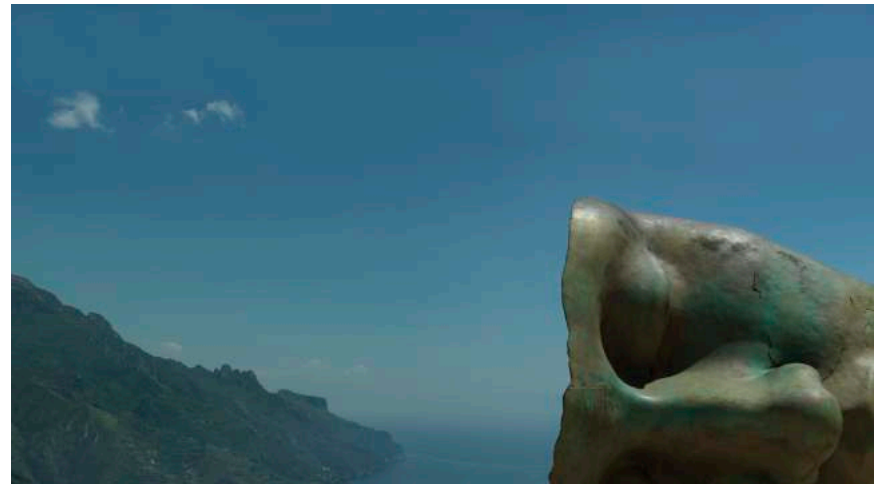


Dreams



The Dream of the Greeks

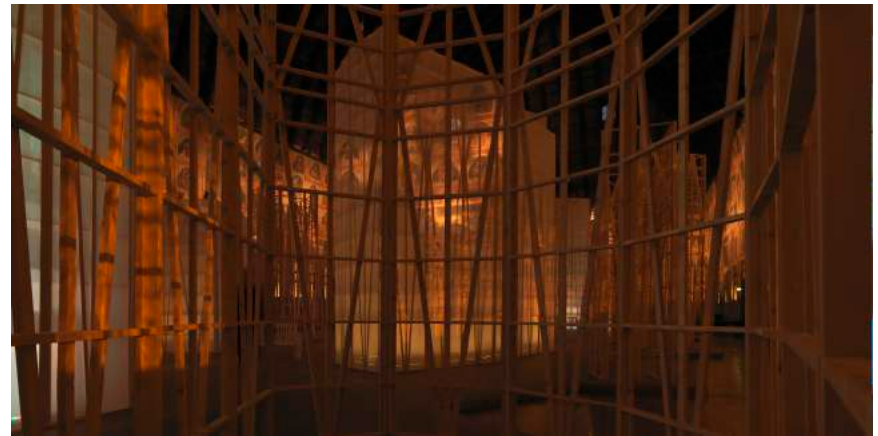
Ravello, Amalfi Coast, May 2012





'The Dream of the horse

Padua, regione Palazzo, January 2012





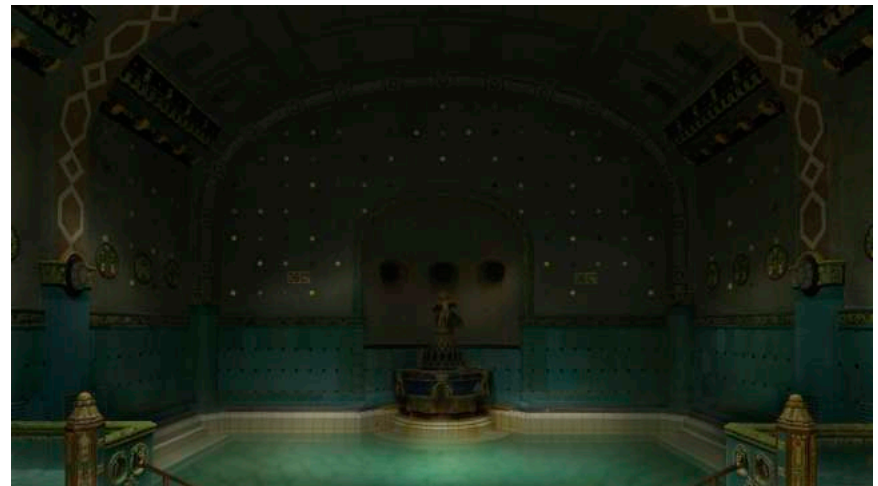
'The Dream of the Archangel

St. Michael Sanctuary, Maddaloni valley, Italy, september 2013





The Dream of the Turks
Gellert Thermal Bath, Budapest, October 2012



The Nurcyev's dream

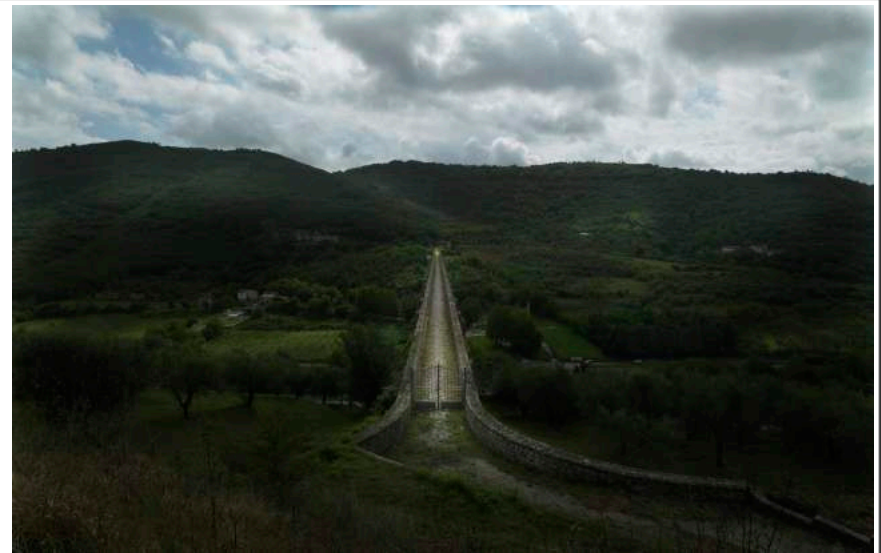
Positano, Italy, september 2013

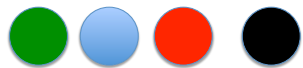




The Dream of the Pilgrim

Vanvitelli's antique Acquedotto, Maddaloni valley, Italy, September 2013





The Architect's Dream

Venice, Biennale di Architettura, November 2012

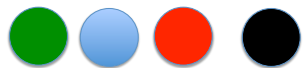




'The Dream of the Power

Capodimonte Armoury, Naples, September 2013





The Dream of the Piano

Hig School of Music, Venice, May 2013





The Dream of the Lion

Venice, Maymury 2013



Michele Alasio was born in Venice on August 22nd, 1956. As a photographer, he has undertaken projects for Bell'Italia, F.M.R., Marco Pola, Atlante, Vogue Antiques, among others. He has also produced reproductions of works of art for the Sovrintendenza del Veneto, the Museo Armeno, Archeological Museum of Aquileia, as well as public and private institutions, dealers, and artists. He also produced advertisements for Vogue Italia, Uomo Vogue, Elle, Lui, Vanity Fair and Vogue Gioielli. He has worked on advertising campaigns for Alberta Ferretti, Rene Caovilla, Ermenegildo Zegna, Lorenzo Rubelli, Al Duca D'Aosta, Giorgio Armani, Ungaro, De Beers, Sent, Domus, and others. He was also involved in film and cinematography for companies such as BRW and Diavofilm.

His first exhibition, curated by Ziva Kraus of Ilona Photo Gallery, took place in August, 1985, and was entitled "Fotografia in Venezia - Paolo Monti & Michele Alasio." In 1987, on the invitation of Lanfranco Colombo, director of the Milanese gallery "Il Diaframma," Alasio's work was exhibited in the International Photography Salon of Milan. In 1995, the artist began printing limited editions of his works, both with subjects derived from earlier exhibitions as well as new subject matter.

The series was shown at various galleries, and was well received not only by the viewers, but also by the international collectors who bought several hundred prints from 1997 onwards. For this body of work, Alasio used a special selective 'virage' process on mounted baryt paper.

This series was further exhibited in September of 2000 at the Bac Art Studio of Venice. During this time, roughly spanning from 1995 to 2002, Alasio planned and completed his famed "Sacks," exhibition which consisted of 13 images inspired by the cases examined and documented by the famous American neurologist Oliver Sacks. These were presented in a preview exhibition at the Bugno Art Gallery in Venice in December 2002. In 2003, Alasio completed another body of work, entitled "Next Stop." These photographs were taken at the various pavilions in the 2003 Venice Biennale, and also consisted of 13 images. Both exhibitions were presented again at the Cortina D'Ampezzo at the Sovilla Bookshop in the summer and winter of 2004.

During the same year and into 2005, Alasio accepted a commission from the heralded architect Emilio Ambasz & Associates of New York for a multimedia project depicting the "Casa de Retiro Espiritual." This architectural gem is located in an immense estate in Andalusia, Spain. The project, once completed, consisted of a volume of photographs accompanied by a video made using a radio-controlled model helicopter. The project was accompanied by a catalogue, published in Italy, and distributed throughout the world. In November 2005, the Museum of Modern Art of New York exhibited the photographs and aerial video from the project. The exhibition was originally intended to end at the beginning of March 2006, but was extended due to popular demand. In May 2006, a selection from this exhibition was shown at the Museum of the Permanent One, in Milan. In July 2007, Alasio's new body of work entitled "Venice-Thirteen New Images" was exhibited at the Daniele Luchetta Gallery in Venice.

From October 23 to December 20, 2008, the Barry Friedman Gallery in NY presented a selection of the series "Sacks", "Next Stop" and "Venice".

In the month of April 2011, Alasio's new body of work, entitled "J.L.B." (Jorge Luis Borges) was exhibited in one preview of 13 of the 21 photography at the Civic Museum of Pistoia, Italy, in collaboration by the Barry Friedman Gallery and the Museum of the Paper of Pescia. After this first preview, the show was exhibited also in Venice in the month of May (Bugno Art Gallery), St. Petersburg (ROS PHOTO) in June-September and New York (Barry Friedman Gallery) in October.

A new edition of the catalogue of the "J.L.B." work, with two new essays by Maria Kodama and Paul Leckere (President Emeritus of the New York Public Library) is scheduled for 2013.

The first exhibition of eight photographs by the new body of work, entitled "Dreams & Nightmares" is scheduled in the month of novembre 2013, during the Salon: Art + Design, in New York.

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