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I F /

**E / PROGETTO "URBANA NATURA" / 2007**

stampa fine art a getto di inchiostro, tutte su carta 100% cotone, tiratura 9 pezzi - fine art  
 subject printing, all on 100% paper cotton, print run 9 pieces

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**G / PROJECT "IN CORSO" / 2001**

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# LEONARDO ONETTI MUDA THE METAPHORICAL POWER OF IMAGE

text by Giovanna Gravato

Having long since freed itself from the patterns and canons of tradition, contemporary photography expresses a huge variety of visions and interpretations of the world. The works of Leonardo Onetti Muda in a very particular way: making converge in space of the image, both the 'objective' event, and the artist's own vision, as well as that of the work. Whenever we stand in front of a shot that is the result of his gaze, in fact, we are inexorably led to question what ours is telling us. In an exhibition currently underway in Vicenza until 10th January in the spaces of CSUV/Arte in which he presents five series of his works, the artist anticipates and suggests already by the title, "No F", the approach with which the public will have to watch his works. You will realize that the more the photographer goes into capturing reality, the more he makes the abstract form; the more he concentrates in the representation of the other, the more he expresses if the more he seems to grasp the random moment, the more a story is told; the more he relies on the precision of the technical mechanism, the more he produces extravagant forms, irrecognizable, and even misleading. It seems that the images produced by his eye - biological and photographic - represent the most distant from a precise "technical" result. The author's eye, in short, becomes perceptive in observing, recording, filming the world; it invades and, in turn, emanates and expands everywhere until it becomes "no-F". And this intense and subtle play on the relationship between ego and otherness is constantly replayed: example in the series of portraits on mirror "LINO\_QNE. Who stands in front of the other to objectively take on his appearance? First of all, the author himself, with his camera, and then in the process of printing the image on glass. And behold, the portrait will never be alone: it will be him but always have someone else, superimposed, in front of him, looking at him who identifies with it. It will become, therefore, "no-F". Other series, such as "Tan-chi", "Famaa", "Urbana Natura", "Deception", "Uncut" and "In Corso" insist, instead, on referring more to the ability of the image to present itself in ambiguous forms and its great elusive power. Leonardo Onetti Muda (1966) began taking photographs at a very young age and then trained at I.E.D. (European Institute of Design) in Milan, the city where he will carry out his professional photography activity since 1994 for over 20 years. At the same time he will deepen a personal research to which he has been devoting himself with increasing intensity for almost thirty years. He works mainly on projects with serial setting, the first of which was the book "Thirty portraits of works and artists from Vicenza" (1993/96), followed by "Between", transfigurations of the sculptures by Auguste Rodin at the museum of the same name in Paris. The series that have been realized, despite the variety of subjects, shooting techniques and exhibition methods, originate from the observation of ordinary everyday life and are united by an attention to the becoming, impermanence and its representation in the two-dimensionality of photography.

LEONARDO ONETTI MUDA  
LIVES AND WORKS IN SCHIO VI  
WWW.LEONARDOONETTIMUDA.COM



I G /

**H / PROGETTO "DECEPTION\_L'INGANNO" / 2022**

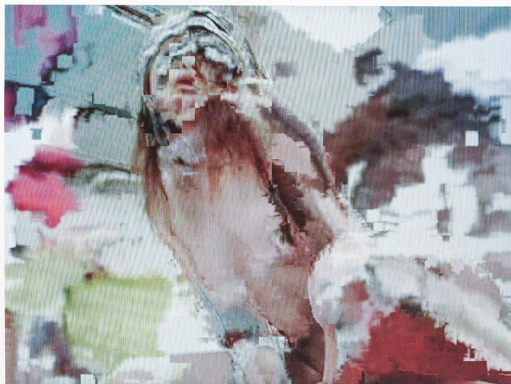
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