



FRANCESCO RIDOLFI

Room 322

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ITALY

Nowadays, in our busy and fast-paced society, taking a bath is one of the rare situations completely for yourself. A space and time where you can relax thinking, reflecting and maybe let emerge emotions deepen buried in our hearts. As water evokes, it's an opportunity to 'immerse ourselves' in our thoughts and let feelings and deep memories 'rise to the surface'. A moment where we can drop the masks that we usually wear, briefly revealing our inner nature.

I've always been fascinated by the hotel rooms. The idea that different people alternate themselves everyday inside each room. Each guest with his own particular story and background. So I thought it could be a perfect spot to place my characters, so different one from another and yet so similar inside the bathtub.

To give shape to my idea, I needed to build the entire set from scratch. Otherwise I would not be able to control at best the architectural style of it, the lighting of the set and have the freedom to move around it to find the

perfect framing for each photo. So I managed to obtain a classic atmosphere, refined but distancing: anti-septic in some ways – to evoke the 'depersonalising' effect so typical of hotels, but also to create a strong contrast with the all too corporeal humanity of the people under view.

Francesco Ridolfi is a portrait photographer active in both the commercial and artistic fields. His work has been acknowledged and published in Italy and internationally.

Francesco is drawn deeply by images that, in finalising a project of research, find the right form for a well-conceived idea. The shooting phase becomes the final part of a longer process, where the casting of the actors, the styling, the set building and the whole production in general are fundamental to achieve the final result.

Francesco's working life is divided between Bologna, Milan and Brussels.

"The airy luminosity of an ethereal space, aseptic and suspended, contrasts with the stolidity of these bodies - less than perfect in their awkward and authentic humanness."





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"Statically present, the hotel room preserves its non-connection to sundry turn-taking occupants: its stillness heightens the tension they feel inside, which rips itself free of these contentless surroundings."



"Thus, from the bottom of a bathtub, contrasting perceptions emerge: appearance and reality, restlessness holding itself still, past within present; authenticity within fiction."





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