



Sorry My Love
Leaf Credo 80 80mm F/14 1/160s ISO50

ROOM 322

“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. 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.”

Room 322, a series of serious looking portraits by Francesco Ridolfi, captures the essence of how a person's mind reacts or tends to react to the surroundings when they are such morose and depressing and how it contrasts there being out in the real world. We were so intrigued by the portraits and couldn't resist asking a few questions from Francesco. SHIVANKER KAMBOJ from Chiiz interacted with him on how it all took form and became a masterpiece.

First tell us something more about yourself? And how did you end up with photography? Since I was a child, I was always interested in photography. During my youth I usually took

photos of the world around me especially when and where I travelled, trying to capture the spirit of the places I was visiting. But my studies were totally unrelated as I never really thought that photography could be a profession for me. It was after graduation that I realized that I could do something with this skill. Encouraged by some friends and after winning some awards in photography contests, I decided to give it a try. After ten years in this profession, I must say that it has probably been the best decision I ever made.

The feelings you have expressed through this series are actually very prevalent and common among people but were never captured as far as my knowledge goes, so how did you come up with the idea?

The very first sparkle of the idea came when I moved to Brussels (Belgium) for some months. In my new house there was a bathroom with a bathtub (could sound strange, but it was something unusual for me, as I've always had a shower in the places I lived in), so I started to take baths, and taking time for myself while I was doing them. I quickly realized that, nowadays, taking a bath is one of the rare situations, where you can have time and space alone, thinking, reflecting and maybe to let the emotions buried deep in your heart, be free.

We have seen boudoir photography and your art is somewhat related to that. Instead of the bedroom, you took the bathroom. What do you have to say about that?

I believe that the bathroom is probably one of the most private spaces we have, a place where you are always alone. The bathroom is 'the' private space par excellence. An intimate place where we can really be ourselves, where

we can drop our masks, be true to ourselves, for a moment at least.

We usually live in this place alone, but in some rare occasions we can share it with someone really close to us, revealing, in that particular moment, something about our relationship and connection. Ultimately the bathroom is a place where the truth of our existence and relationships can emerge.

See, the bathroom is a very personal space for people suffering from emotional distress. So the scenario you have created inside the bathroom might present a negative aspect to some people. What do you have to say about it ?

Francesco Ridolfi

Francesco Ridolfi is a portrait photographer active in both the commercial and artistic fields.



His work has been acknowledged and published in not just Italy but internationally.

Francesco loves photography that succeeds in seizing the passing moment, but is drawn more deeply to frames that, in finalizing a project of research, find the right form for a well-conceived idea.

His fine art works has been exhibited in Milan, London and New York.



A Chance Worthwhile
Leaf Credo 80 110mm F14 1/160s ISO50



Guilt Of Pleasure
Leaf Credo 80 110mm F/14 1/160s ISO50



A Sublime Mistake
Leaf Credo 80 80mm F/14 1/160s ISO50

Well, to be honest I do not completely agree with this sentence. Emotions like melancholia and sadness are not necessary negative, and it would be wrong try to avoid them. They are just part of our lives as joy and happiness are. In the oriental philosophy, symbols of Taoism remind us exactly about these aspects of the human nature.

Yes, I agree with you. It would be wrong to try to avoid them. And since you have mentioned Taoism, has it affected you in any way?

Well, actually I don't have a deep knowledge of Taoism, but I can tell you that I'm surely

more attracted to these kinds of Eastern philosophies rather than the Western ones. I believe that we usually undervalue the importance of accepting the life for what it is with its contrasts and difficult moments as well as considering our mind, body and soul separated and not as a single piece.

A piece of advice to the amateurs to keep up the good work?

Well, I wish them all the best and I'd like to tell them to continue their journey into the photography world, regardless the difficulties that this kind of art has. Try to perfect your vision and desire, concentrating your efforts

on one particular goal. It's important to delve deeper in one thing, instead of covering different paths.

Thank you for the time you have given us and your efforts are very valuable to us.

Thank you! Pleasure was mine!



Shivanker Kamboj

shivanker@chiiz.com
He is an aspiring photographer and loves to travel to new unknown places. He believes in live the life you love, love the life you live. An ardent football fan, he is as good on the field as on the desktop.



Guest No. 696
Leaf Credo 80 110mm F/14 1/160s ISO50



Scared Damsels
Leaf Credo 80 110mm F/14 1/160s ISO50



The Godfather Cries
Leaf Credo 80 110mm F/14 1/160s ISO50

