

Francesco Jodice*

(Naples, 1967)

Looking at certain works by Francesco Jodice, one would be tempted to see a continuation of that long tradition of Italian photography of architecture and landscape, expressed through the use of color that younger generations have sometimes staked out as their own territory.

But a closer observation reveals that even in photographs where the framing is fully frontal and direct, coming up against the impenetrable screen of buildings connoted by an essential and peripheral modernism, there is only a superficial resemblance to views by Gabriele Basilico, for example. What strikes the viewer, behind the regular series of windows, is the chaos of life, of a human presence that breaks the consistency of the lines, that shatters the rigor of the architectural design with the addition of curtains, air conditioners, or satellite dishes. His photograph *Tokyo*, 1999, in the CRT collection, reveals a human beehive of activity that responds to the architectural hive, with a crowd of humanity that suffocates our glance as much as it does the residential complex.

The rust and marks of time on the roofs of the trailers in *Oostende*, 2005, also reveal the everyday presence of human history.

A new aesthetic, consisting of a total overlapping of the iconography of the landscape and that of the portrait, seems to occur in his works. The movement of individuals, as well as that of entire populations, their routes and their settlements, become landscapes in themselves. "One of the factors of change that interests me," he said in a recent interview, "is the ability of different "social consortia" (the individual, the couple, the family, the class, the neighborhood, the company, citizens, etc.) to modify the landscape in their own image and likeness. A landscape does not change only 'from above,' at the behest of politicians, urban developers, planners and entrepreneurs; but also 'from below,' according to the ability of communities to project their desires onto the landscape, conferring it with a new form that is less structural and more organic." (EV)

Additional Works in the Collection

Paris, 2000, digital print on white Hahnemühle paper, 39.40 × 50.04 inches

Forte dei marmi, 2000, digital print on white Hahnemühle paper, 28.96 × 57.92 inches

Montevideo, 2001, digital print on white Hahnemühle paper, 39.40 × 50.04 inches

Punta de l'este, 2001, digital print on white Hahnemühle paper, 39.40 × 50.04 inches

Singapore, 2001, digital print on white Hahnemühle paper, 39.40 × 57.92 inches

Phi Phi Ley, 2003, digital print on white Hahnemühle paper, 39.40 × 57.92 inches

Tulum, 2005, digital print on white Hahnemühle paper, 39.40 × 112.09 inches

Oostende, 2005, two digital prints on white Hahnemühle paper, 39.40 × 50.04 inches

São Paulo, 2006, digital print on white Hahnemühle paper, 39.40 × 53.98 inches

São Paulo, 2006, digital print on white Hahnemühle paper, 50.04 × 39.40 inches

Bangkok, 2003, digital print on white Hahnemühle paper, 50.04 × 39.40 inches