

**STAGED PHOTOGRAPHER &
VIDEO/FILM -MAKER**

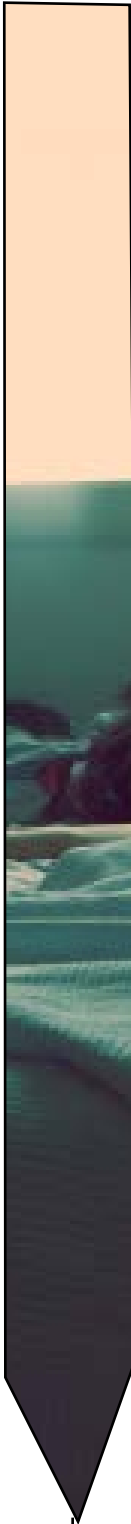


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I made a subscription to that and I didn't miss a projections, the whole film were shown in their original languages and this also helped me going more interest to that. Inspired by the eccentric and charismatic personality of My friends and also having the possibility of performing in the street with a group of artist and musicians formed on their own in the walls of narrow garage and more wide apartment, I totally opened my mind in a very intellectual and more dedicative sense. At this point I was influence by the Pink Floyd's rock and very rithmical compilation, Tom Waits who really rocked my days, with his scrape and "refrigerating" voice, Nick Cave

Nick Cave and the Bad Seeds, Depeche mode with their virtual echoing sound, Aerosmith who I always loved but I started appreciating more in a very deep sense, the very subtle and touching Notes of Sharon Von Etten,Neil Young as well as the folk Irish and more indie folk , that's why in the end I recognized more myself through the musical and harmonic taste of the Fleet Foxes, the Lumineers and Needto-breathe. Tracy Chapman and U2 always remained to the top list of my iPad, it depended more on the moment, the contest and through the music I started falling love with visualizing world into my mind, creating landscape ,situations, facts, scenes...a love which I kept alive with my Nikon d3200 since now, a passion for filming, shortcut video , an ambition which brought me here to Florence and hopefully is going to move me in New York , to explore Art, Fashion in a much more professional level and making me reach the cinematographic

The light in the Other's houses is a project which wants to increase the value of the lighting direction as well as cinematography as main visual competences also during "stage photography" to control any aspects related to the taste of the photography.By switching from one person to another and after being subjected to a serie of different lighting condition I tried to create a sort of storytelling, a narrative behind any characters in their own houses, directing them in the verge of an Art-director.As a consequence, it's evident how the pictures remind to an imaginary , a scenario made of different getsures and the element of the ordinary life is highlighted at the point of being conceived as extraordinary and magnified by the intensity of the shot taken ,which eventually is able to cristalise time and in between a documentary and fine art project to suggest , and ignite a strong sense of involvement.

BIOGRAPHY .

Born at the end of July in Carpi, an almost very restricted district of Modena, in the middle of the countryside surrounded by a natural environment, Sara started developing the passion of photography since she was very younger, at the age of 12 years old. Her Father, who normally took care of the garden and introduced her to the biological system of the place she lived ,Gargallo, a countrymen's village, was the first person to buy her as present a simple compact. Her uncle ignited her the prospective of using analogical camera , thanks of his incredible attitude of putting the hands in the dirty, by using chemicals and products of different type and the contact which is also maintained by collecting mushrooms and his frequent description of the fauna in his unique journey through the Caribbean Sea . That 's the main reason which leads Sara to focus on small objects of the wilderness and textures in her picture , especially analyzing the chromatic shades and shapes which syntetised the attractive mystery of the Creation Itself.She used her elementary compact camera as a pinhole, by attaching all the pictures she provided together in an album and describing the unique adventure she was making everyday by the introduction to a new friend or simply her daily familiar member, trying to combine her passion for narration and storytelling to a more visual aspect able to capture in a emotional level. Despite her artistic vibe , Sara was completely obsessed with foreign literatures and the prospective of learning plenty of languages, Infact after carrying out a Diploma in Classic High School she studied for two years in the uni-

versity of Bologna, where she was influenced and inspired by the more chaotic and traffic lifestyle she was forced to keep. When I made my exploration through the Sigurta's garden, Infact after carrying out a Diploma in Classic High School she studied for two years in the university of Bologna, where she was influenced and inspired by the more chaotic and traffic lifestyle she was forced to keep. When I made my exploration through the Sigurta's garden, I remember the taste of ancient China and the calligraphic system adopted also by the Japanese culture to relate a kanji to a figurative meaning. The pastel colors attracted me in a very deep sense , it was magical to have this unique and unforgettable tension of being part of a big plan in the universe. The Ninfea were floating on to the spoiled torrent, but the gloomy and heavy presence of militar green into the water mixed with the refection of this colorful and variation in the flowers made me more interested in perception and senses. In that period my mother had been working as a interior designer and I reckoned I used to watch her intensively and continuously all the day long, while she was manually making rendering of an apartment and she explained in very profound details the whole process, through her transparent paper, she was very meticulous and more systematic in the way of working and this helped me to have more control on my artistic tendency, in the sense I was able to give me much more restricted rules instead of operating without a purpose. When I was 6 only , I got used with ordering all the pastel ,colors, stencils and tube of paintings my mother took out from the drawer of her workplace,using a personal mental perception of perceiving the cold ones until arriving to the hot variations. Then , after reading book and dedicating to the cultural aspect of my knowledge, I often and ordinarily draw poster, making portray with very different methods. It came a time I was domained by the world of manga and I bought copymarkers in order to reproduce and then create my own character, by taking inspiration form a story I read or an anime I was following in the television.More and foremost I was so fascinated by the Japanese working process I ended up having an interest in languages in general and I grow up with this impassive ambition of acquiring more languages and communication " competences.





"REQUIEM FOR A DREAM"
STEARING XENYA RAYNE

Their figures were completely untangled to each other, trying to simulate slimy their body in continuos commistion, the light coming down form the window was litterally lingering upon them, creating a sculpturing very well-shaped figures able to join them all together sapiently and theatralising their gestures as they remained completely statues and stabilised with no permutation in the way thei were shaking and parading their physical appearances with a very soft and intimate moment able to capture the public' s attention.



"A GENUINE BREAKFAST "
STEERING ADIA GIOLENA

The nostalgic light has a movement, a motion which kept any subjects in a sort of paradise and very mysterious sunspension, always trying to emerge from the character's eyes who mostly appeared enraptured and literally caught in a sort of nevrotic tension and seduction.





“THE PERFECT DOLL-HOUSE”
STEERING VANESSA FIORI

That perfume which inevitably invades the house, entirely concentrated that powerful fragrance in one last very elegant composition, in a surreal domestic house with very miniature measurements and a colourful tapestry, biologically suitable to the dishes presented on the dressed table . Everything reminded to a very natural flourishing sensation of broken perfection.

The only pain was in leaving her father, who would certainly miss her, and who, when it came to the point, so little liked her going, that he told her to write to him, and almost promised to answer her letter. The farewell between herself and Mr. Wickham was perfectly friendly; on his side even more. His present pursuit could not make him forget that Elizabeth had been the first to excite and to deserve his attention, the first to listen and to pity, the first to be admired; and in his manner of bidding her adieu, wishing her every enjoyment, reminding her of what she was to expect in Lady Catherine de Bourgh, and trusting their opinion of her—their opinion of everybody—would always coincide, there was a solicitude, an interest which she felt must ever attach her to him with a most sincere regard; and she parted from him convinced that, whether married or single, he must always be her model of the amiable and pleasing. Her fellow-travellers the next day were not of a kind to make her think him less agreeable. Sir William Lucas, and his daughter Maria, a good-humoured girl, but as empty-headed as himself, had nothing to say that could be worth hearing, and were listened to with about as much delight as the rattle of the chaise. Elizabeth loved absurdities, but she had known Sir William's too long. He could tell her nothing new of the wonders of his presentation and knighthood; and his civilities were worn out, like his information.

It was a journey of only twenty-four miles, and they began it so early as to be in Gracechurch Street by noon. As they drove to Mr. Gardiner's door, Jane was at a drawing-room window watching their arrival; when they entered the passage she was there to welcome them, and Elizabeth, looking earnestly in her face, was pleased to see it healthful and lovely as ever. On the stairs were a troop of little boys and girls, whose eagerness for their cousin's appearance would not allow them to wait in the drawing-room, and whose shyness, as they had not seen her for a twelvemonth, prevented their coming lower. All was joy and kindness. The day passed most pleasantly away; the morning in bustle and shopping, and the evening at one of the theatres.

JANE AUSTEN, "PRIDE & PREJUDICES"

The pattern on the tissue of the kitchen made the entire atmosphere in the domestic field representative of the deep soul of the subject involved "



THE WONDERER INTO THE WOODS

A confident and precious allie into the woods, waiting for the sun to embrace his face and walking through the forest with the same confidence of a man actually living in that place and settling down.



She was getting off the ladder impatiently, her house was the expression of her mysterious evanescent presence, trying to confer the darkness the value of a cinematographical thriller.



A KILLER IN HER DOMESTIC FIELD

Often sunspiction on the main form to create and ignite a sensation of untold and relatively on the very obscure atmosphere of the private places, where tapestry weren't at all removed and the same location contained something unrevailed , directly acsrivable to the siolation of the violinist.





A TASTEFUL ATTITUDE

Clarification came when the most reflection is made upon any kind of selection we sapiently make in our life, we grow older and older and anything could meet up our aspektations except of the fact we could change our condition of mind.



“ANOTHER SOUND”

A part of you couldn't be unbreakable, there is always a broken sensation of unreached self-confidence, a sort of weight into your stomach which inevitably leads to find your real self, by losing the contact and more prospectively attached to the music as a sort of vehicle of extreme emotions, suffocated and smothered at the point of not being transferred according to people's assumptions, the whole possibility resides in an excavation, a premeditation, an escape from the previous condition and a continuous look through different partition walls.







"FASHION ISSUE "

Not only it's important to represent various situations by setting a specific light to evoke the whole personality of a subject, but more than that it's better to reproduce the same language also on stage fashion photography to fulfill editorial issue.

STAGE FASHION PHOTOGRAPHY "THE CINDERELLA STORY"

Fashion designer: Marianna Ferrara

Stylist&Fashion Designer: Maria Cutajar&Sara Amanzi

In collaboration with Hotel Boutique Cellai.

"THE PRAYER "

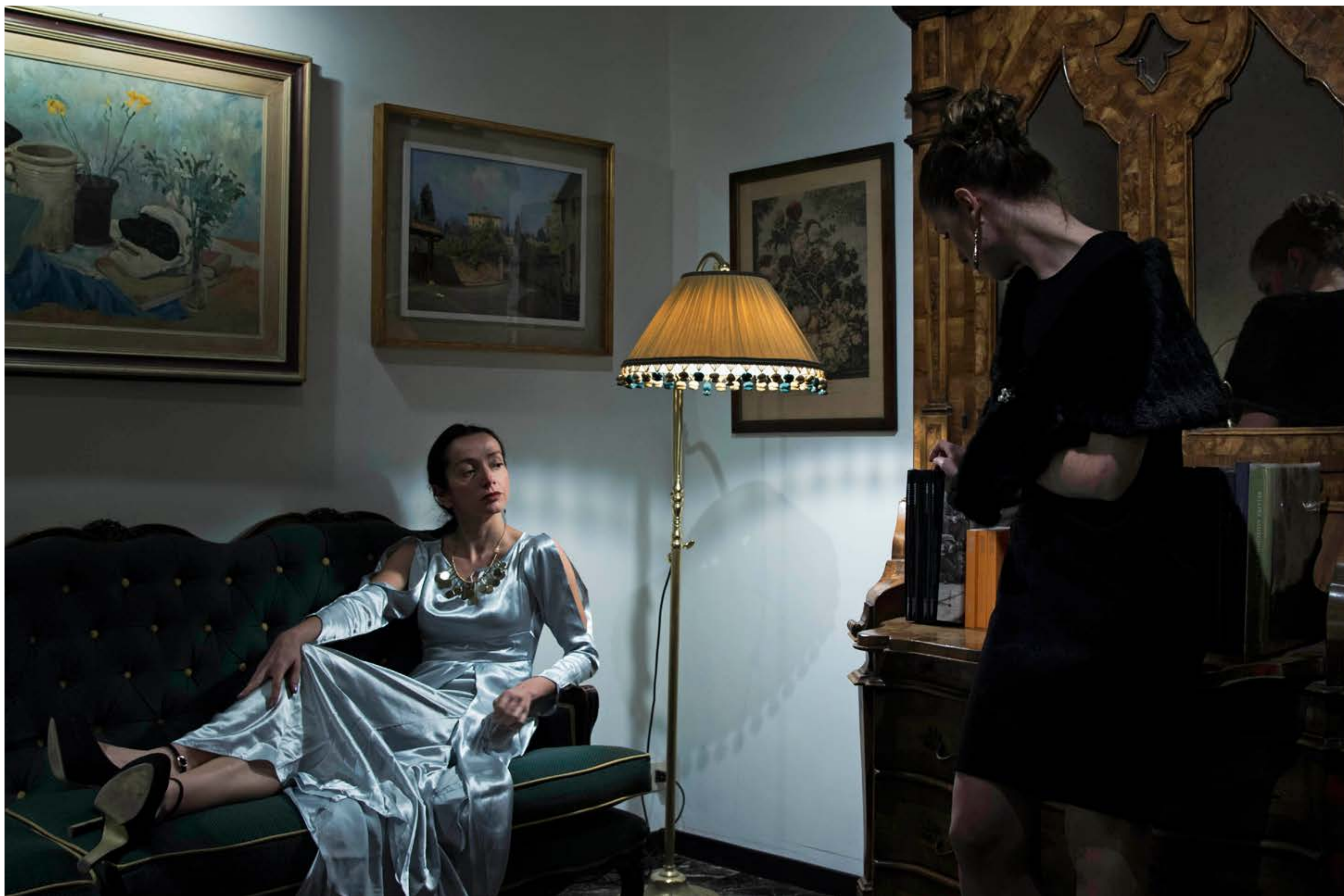
As you always look into yourself, and reckoning exactly the intimate part of you which should be explored more than the surface, as well as you remain attached to your ideals, then it must be said the ambient light coming from a lateral side of the window finally described a romantic and contemplative sensation.





"FASHION ISSUE "









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