antonio schiavano
fine art photography

PHOTOMORPHIA

Photomorphia:

The Metamorphosis of the Image

Antonio Schiavano explores matter and form through photography, giving rise to a unique visual language called **Photomorphia**, a term coined by the artist himself to define his personal material technique. Drawing from photographic images created throughout his career or from contemporary photographs produced in his studio in Milan, each image becomes the starting point for a material and creative intervention.

Printed on paper for smaller formats or on aluminium for larger works, the photographs are subsequently treated with oils, various paints and pigments, plaster, and abrasive materials, in a process that unites painting and sculpture. Through scratches, abrasions, and translucent veils of color, the image undergoes a **material and symbolic metamorphosis**: from a smooth, polished surface to a vulnerable, wounded, and ultimately revealed body.

The projects **The Beauty and the Bane** and **Dysmorphia** recount two complementary dimensions of this process: the former dissolves the myth of aesthetic perfection, while the latter investigates the distortion of the self generated by the gaze of others.

Each work is a changing skin, a photograph that becomes painting, a wound that turns into form. In an era dominated by digital imagery and the illusion of eternal beauty, **Photomorphia** proposes a rebirth: photography not as representation, but as an ongoing metamorphosis between matter and identity.

ANTONIO SCHIAVANO

Photographer | Visual Artist

Antonio Schiavano is a photographer and visual artist whose work investigates the relationship between identity, perception, and representation.

Following a solid career in commercial and advertising photography, collaborating with international brands in cosmetics, fashion, and still life, Schiavano has distinguished himself through a visual language that goes beyond the surface, focusing on a deeply personal expressive exploration.

Most of his works, often originating from his commercial projects, employ abrasive materials, oils, and paints to evoke the idea of transformation, alteration, and visual reworking of the image, developing the concept of Photomorphia. The destructive act renders each piece unique, unrepeatable, and authentic.

He has cultivated a sensitivity that takes him beyond the polished image toward a profound inquiry into visual structures and perceptual mechanisms, questioning the value of appearance and creating works that oscillate between the visible and the invisible, the real and the fragmented. His mastery of light, material, and composition now informs an artistic practice that challenges traditional aesthetic norms and transforms photographic language into a medium of inner exploration.

His work unfolds along the boundary between aesthetics and the deconstruction of the image, interrogating the very concept of beauty and the ways it is constructed and internalized. His oeuvre spans photography to immersive installations, with particular attention to image distortion and fragmentation.

ANTONIO SCHIAVANO

The Beauty and the Bane

A visual exploration that delves beyond appearance, restoring meaning to imperfections. Each mark becomes a revelation, each manual intervention a critical act against the falsification of reality. The result is a visceral manifesto that challenges imposed standards and redirects the gaze to the truth of forms.

Beauty is an illusion. A fragile concept, corrupted by a society that builds it upon false, replicable, and empty models. This project proclaims it loudly: the images, originally fashion and beauty shots by the artist himself, have been treated with oils and paints, scratched and altered with abrasive materials.

The Beauty and the Bane 02B
Date of creation: 2024
Dimensions: 98 x 130 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

The Beauty and the Bane 63
Date of creation: 2026
Dimensions: 40 x 50 cm
Medium: Baryta Prestige II, Canson Paper
Edition: 1 of 1

The Beauty and the Bane 32A
Date of creation: 2025
Dimensions: 98 x 140 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

The Beauty and the Bane 08A
Date of creation: 2024
Dimensions: 98 x 133 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

Each transformation is handcrafted, a gesture of rebellion against the obsessive cult of perfection, which in contemporary society often manifests through the overuse of cosmetic surgery, something Schiavano regards almost as a weapon that erases identity to impose impossible standards. Here, beauty is excavated, engraved, scratched. Every scratch dissolves excess and artifice, yet in the act of subtraction, something is added: each mark impressed upon the image does not destroy it, but reveals it. Every wound becomes a fragment of meaning, a truth emerging from beneath the surface. Beauty here disassembles, shatters, and then reconfigures into a new language: Photomorphia. An act of subversion that deconstructs the image, freeing it from its decorative role and compelling the viewer to look beyond mere appearance.

The Beauty and the Bane 31A
Date of creation: 2025
Dimensions: 95 x 120 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

The Beauty and the Bane 20
Date of creation: 2024
Dimensions: 70 x 100 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

The Beauty and the Bane 33B
Date of creation: 2025
Dimensions: 70 x 100 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

The Beauty and the Bane 07A
Date of creation: 2025
Dimensions: 70 x 100 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

The Beauty and the Bane 47A
Date of creation: 2026
Dimensions: 40 x 50 cm
Medium: Aquarelle Rag, Canson Paper
Edition: 1 of 1

The Beauty and the Bane 30E
Date of creation: 2026
Dimensions: 146 x 98 cm
Medium: 3 mm Dibond aluminum
Edition: 1 di 1

Imperfection ceases to be a flaw, ascending instead to a stylistic hallmark of existence. Here, there is no place for artificial smoothness: beauty asserts itself forcefully through the “damage,” the scratch, and the abrasion that tear across the surface of the work.

Schiavano subverts traditional aesthetic norms, proposing that true uniqueness lies within the vulnerability of the material. The “bane” thus becomes the genesis of a new aesthetic: a beauty that is authentic because it is lived, where every visual scar bears witness to truth and profoundly renews the very meaning of the beautiful.

The Beauty and the Bane 28B
Date of creation: 2025
Dimensions: 133 x 98 cm
Medium: 3 mm Dibond aluminum
Edition: 1 di 1

The Beauty and the Bane 72
Date of creation: 2026
Dimensions: 50 x 40 cm
Medium: Baryta Prestige II, Canson Paper
Edition: 1 of 1

ANTONIO SCHIAVANO

OltreLaPelle

This black and white series examines the relationship between aesthetics, identity, and belonging. The images construct a visual dialogue on coexistence, acceptance, and reciprocity, inviting the viewer to look beyond the skin and recognize the other in the fullness of their dignity.

OltreLaPelle 03
Date of creation: 2025
Dimensions: 98 x 98 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

OltreLaPelle 02
Date of creation: 2025
Dimensions: 98 x 98 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

OltreLaPelle 07
Date of creation: 2025
Dimensions: 95 x 133 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

OltreLaPelle 08
Date of creation: 2025
Dimensions: 98 x 98 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

OltreLaPelle 06
Date of creation: 2025
Dimensions: 95 x 133 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

The title, **OltreLaPelle** (beyond the skin), clearly conveys the intention to look beyond the colour of the skin, toward a deeper inclusion and a true harmony among cultures and individuals. Within these works, every gesture becomes a symbol of openness and communion, an invitation to acknowledge the other in their wholeness, to transcend cultural distances and the invisible barriers that divide us.

ANTONIO SCHIAVANO

Dysmorphia

An immersion into the instability of the personal image, where restless silhouettes drift between appearance and desire. The works explore the influence of external judgments on the construction of identity, revealing an emotional landscape that is dense, fragile, and profoundly human.

Dysmorphia 01A
Date of creation: 2025
Dimensions: 98 x 152 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

Dysmorphia 02A
Date of creation: 2025
Dimensions: 98 x 152 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

In contemporary society, an increasing number of young people live with dysmorphia, a condition in which an obsession with physical appearance leads to repeatedly scrutinizing one's reflection, identifying flaws often invisible to others.

This series of works emerges as an evolution of another project by Schiavano, Reflections, enriching its poetics through a profound meditation on self-perception.

The bodies, transfigured almost into liquid, at times iridescent surfaces, become evanescent, fragmented, teetering between reality and imagination. Forms dissolve into space, revealing a subtle, persistent tension: that between who one is and who one believes oneself to be.

Dysmorphia 05A
Date of creation: 2025
Dimensions: 147 x 95 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

Dysmorphia 10A
Date of creation: 2025
Dimensions: 98 x 147 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

Dysmorphia 06A
Date of creation: 2025
Dimensions: 98 x 147 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

Dysmorphia 07A
Date of creation: 2025
Dimensions: 137 x 95 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

Through visual fluidity and distortion, the artist gives voice to a vulnerability that transcends the physical body, suggesting the profound influence that the gaze of others exerts on individual identity.

The works thus become an emotional mirror, inviting reflection on the relationship between body and mind, and on the relentless need for approval that often shapes and alters our perception of ourselves.

Through visual distortion, the artist does not impose a mask on reality: he traverses it, questions it, and reveals its fractures. The reflected image, altered by the rippled surface, becomes a mirror of a deeper truth, one that eludes symmetry and resides in the folds of imperfection. In this way, the body, finally freed from judgment, reemerges in its full legitimacy to exist: not as a deviation from a norm, but as an irreducible testament to the human.

Dysmorphia 08A
Date of creation: 2025
Dimensions: 98 x 152 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

Dysmorphia 03A
Date of creation: 2025
Dimensions: 98 x 152 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

Dysmorphia 11A
Date of creation: 2025
Dimensions: 95 x 137 cm
Medium: 3 mm Dibond aluminum
Edition: 1 of 1

Exhibitions and Publications

EXHIBITIONS

- **(un)fair 2024** — February 29 to March 3, 2024, at Superstudio Maxi, Milan
- **UNFORGETTABLE** — March 13 to April 7, 2024, at Hub/Art, Milan
- **Lucca Art Fair 2024** — April 19 to 21, 2024, at Real Collegio, Lucca
- **“Les Italiens” at Festival OFF Arles** — July 1 to 7, 2024, Arles, France
- **COLORS vintage & FUTURE** — September 14 to November 17, 2024, at Museo della Seta, Como
- **The Beauty and the Bane** — November 16 to December 13, 2024, at Galleria Spazio 53, Voghera (MI)
- **The Beauty and the Bane** — March 22 to April 4, 2025, at Con/Temporary Spaces, Turin
- **Milano Art Week** — April 1 to 6, 2025, at Binda 19, Milan
- **Risonanze** — Group exhibition with AD Gallery, April 26 to May 3, 2025, at OnArt Gallery, Florence
- **The Phair** — Photo Art Fair with AD Gallery, May 8 to 11, 2025, at OGR, Turin
- **Riflessioni Fotomorfiche** — May 29 to June 19, 2025, at Galleria Art Studio San Lorenzo, Milan
- **Il Silenzio delle Ombre** — Retrospective Exhibition, July 20 to September 30, 2025, at Palazzo Nervegna, Brindisi
- **Fotomorfia: La metafisica del corpo** — November 6 to 18, 2025, at Centro Civico G. Verdi, Segrate (MI)
- **BOOMing Bologna | Contemporary Art Show** — February 5 to 8, 2026, at Palazzo Isolani, Bologna
- **Open Space Bologna 2026** — February 5 to 8, 2026, at Palazzo Pallavicini, Bologna
- **The Beauty and the Bane | Milano Fashion Week** - February 24 to March 03, 2026 at Oasi Life Experience, Milan
- **La Bellezza oltre lo Specchio | Milano Art/Design Week** - April 13 to 26, 2026 at Oasi Life Experience, Milan
- **Connections 8.0** | June 04 to 13, 2026 at Manuel Zoia Gallery, Milan
- **Veracidad de lo visible: La Fotomorfia** | September 25 to October 05, 2026 at Colegio de Médicos de Málaga, Spain
- **The Others Art Fair** | October 29 to November 1, 2026 at Lancia Parking, Turin

PUBLICATIONS

- **ImageMag magazine**, October 2023 — “Great Authors” column, Author of the Month
- **Corriere della Sera**, March 1, 2024 — Milan Culture Supplement
- **Art & Glamour magazine**, March 2024
- **Tutti Fotografi magazine**, December 2024 — Author Plaquette
- **Ri-Nascita**, 2025 — Monographic volume — ISBN: 9791280169914
- **The Beauty and the Bane**, 2025 — Editoriale Lombarda — ISBN 9791280169839
- **Il Silenzio delle Ombre**, 2025 — Editoriale Lombarda — Exhibition catalog — ISBN 9791280169815
- **Tutti Fotografi magazine**, September 2025 — Languishing 02 featured on the cover
- **Quaderno di Fotografia - AFIP International**, June 2026 n°1 - Article by Pio Tarantini
- **Singulart Magazine**, November 01, 2026 - Interview on “Artist” section

Exhibitions

Il Silenzio delle Ombre

July 20 to September 30, 2025
Palazzo Nervegna, Brindisi

The exhibition features approximately **140 works** drawn from the projects **The Beauty and the Bane, Dysmorphia**, **Reflections**, **Languishing**, **The Wait**, and **Shades**, displayed across 12 rooms of the prestigious **Palazzo Granafei Nervegna**. It offers an immersive journey built around the concept of **Photomorphia**, a neologism coined by the artist himself, which merges photography with material manipulation, transforming the image into an experience that is both sensory and conceptual. Through his works, Schiavano deconstructs and redefines the relationship between reality and representation, inviting the viewer to reflect on beauty, perception, and the hidden dimensions that art can reveal.

Final Sections of the Exhibition

- **Professional Path:** Works dedicated to beauty, still life, and cosmetics, where technical precision and aesthetic elegance harmoniously converge.
- **Amarcord:** Youthful images created in Brindisi, ranging from experimental still lifes to urban scenes, fragments of memory rendered with poetic sensitivity.
- **Il Silenzio delle Ombre:** Photographs taken in emblematic cities, where shadow becomes a generative and compositional element, revealing light and depth.

Exhibitions

Riflessioni Fotomorfiche

May 29 to June 19, 2025
Galleria Art Studio San Lorenzo, Milan

Antonio Schiavano's creative journey marks a rupture from commercial photography, which he perceives as artificial and polished. From this break emerges **Photomorphia**: a process in which photographs are transformed with oils, paints, solvents, and abrasives, becoming unique, material works. Scratches, engravings, and marks reveal acts of rebellion and disclosure, capable of bringing to light what usually remains hidden.

In **The Beauty and the Bane**, beauty is deconstructed and questioned, exposing the cult of perfection and the loss of authenticity. **Dysmorphia** explores fragile and evanescent figures, reflecting the instability of self-perception and the tense struggle between who we are and who we believe we must be.

Schiavano's works do more than invite observation, they demand experience: through shadow, material, and imperfection, they evoke invisible stories and suggest the pursuit of a new truth.

Mostre

The Beauty and the Bane

March 22 to April 4, 2025
Con/Temporary Spaces, Turin

This exhibition is designed to engage in dialogue with the space, amplifying its visual and conceptual impact. Scratches, marks, and abrasions become handcrafted acts of revelation, turning photography into a confrontation between fragility and strength, desire and truth. With an aesthetic that is at once minimalist and powerful, the display challenges contemporary visual codes, interrogates identity, and critiques the conformity imposed by unattainable standards of beauty.

The journey unfolds across two levels:
Ground floor: Photographic works establish a direct dialogue with the viewer.
Lower level: Projections and light effects guide visitors toward an intimate, sensory experience of inner beauty.

ARTISTIC INSTALLATIONS:
The Beginning: An eye suspended on a curtain of threads symbolizes a new perspective; stepping on the image of a screaming woman becomes a rejection of aesthetic conventions.
Ephemeral Beauty: Beauty dissolves, revealing scars and hidden truths beneath torn fabrics and transparent acetates.
Distorted Reflections: Water and mirrors transform a single image, revealing authentic imperfection.
The Search for Self: Mirrors and water form installations that invite reflection and inner exploration.
The Gaze That Persists: Eyes and video projections evoke rebirth and self-recognition.
Through the Ruins: Crumbling walls reveal images marked by time, whose tears become symbols of revelation.
The Essence of Beauty: A room of mirrors concludes the journey, multiplying a single eye until it converges back into one gaze, emblematic of true beauty.

CRITICAL REVIEW

The art of photography—understood as a truly artisanal process of image creation—has, since its inception, been in dialogue with the most ancient figurative techniques for reproducing the world: drawing, engraving, and painting. By the late nineteenth century, when the new invention was still in its formative phase, a significant number of photographers gave rise to the pictorialist movement, directly inspired, as the term itself suggests, by painting. Through the use of chiaroscuro, subtle blurring, and compositions attentive to classical references, they produced photographs far removed from the immediate realism characteristic of straight photography. It was only in the first decades of the twentieth century that photography gained self-awareness, realizing that it was not necessary to imitate other forms of expression to establish a solid artistic identity rooted in the direct reproduction of visible reality.

Yet the emergence of the historical avant-gardes in the early twentieth century also established that photography could comfortably explore fields beyond realism. Futurism, Surrealism, Dadaism, and Abstract Art influenced many photographers to push beyond the boundaries of representation. Since then, photography has continually employed a range of stylistic approaches, oscillating between direct realism and experimental visual creation.

This context introduces Antonio Schiavano, originally from Brindisi and based in Milan, who, while working in commercial photography, seeks alternative expressive paths within the photographic medium. His exploration began in the early 1980s with his first black-and-white photographs in his hometown and evolved through his commercial work to his more personal and artistic investigations. This retrospective project, Il Silenzio delle Ombre, showcases his photographic research across multiple chapters. It is noteworthy that the exhibition takes place in a prestigious venue in Brindisi, reinforcing the strong bond the artist maintains with his native land.
At the center of Schiavano's imagery is almost always the human figure, presented in non-naturalistic ways where the body becomes a subject of inner investigation. It assumes atypical positions and twists, often manipulated through color alterations and, at times, direct interventions on the prints, transforming each work into a unique piece. These methods testify to the artist's relentless pursuit of meanings that go beyond a superficial reading of his images, which might otherwise appear as purely formal exercises.

The works are organized into chapters with evocative titles, summarized by the overarching title Il Silenzio delle Ombre, a title that seems to contradict the visual "scream" emerging from the works, so clearly exemplified in The Beauty and the Bane 32°, executed in mixed media. Here, as in many other pieces, the surface is imbued with scratches reminiscent of ancient engraving techniques, creating a dialogue between the old and the contemporary where expressive methods sustain a distinct personal style.

Schiavano's approach—rooted in experimental photography with a graphic-pictorial sensibility—reveals a rich inventiveness in figurative expression, defining a marked personal style. Through his investigative photographic works, Schiavano occupies a space where photography directly engages with art, adopting traditional expressive modes while simultaneously experimenting, all the while maintaining a contemporary awareness in his inquiry into the world.

Pio Tarantini
Photographer and Critical Voice in Contemporary Photography

CRITICAL REVIEW

After a long and distinguished career in fashion and beauty, Antonio Schiavano has entered a phase of profound artistic transformation, where photography ceases to be merely a tool of aesthetic representation and becomes a medium for deeply personal, intimate, and visually potent exploration. For years, Schiavano has masterfully captured light on faces and bodies with precision and sensitivity, constructing an unmistakable visual language. His gaze, honed through technical rigor and a cultivated sense of composition in the beauty sector, has gradually shifted toward a more fragile, emotional, and complex territory.

It is within this transition that his work undergoes a profound renewal. The human figure becomes the absolute focus of his inquiry: body and face are no longer subjects to be portrayed, but emotional surfaces to be shaped, instruments through which the artist gives form to inner tensions, restrained moods, and visions that arise from expressive necessity rather than illustrative intent. His images emerge from personal urgency, from a deep and sensitive relationship with the subject, often appearing blurred, in motion, partially revealed, captured in evocative poses laden with symbolism.

What renders these works even more unique is the artist's direct intervention on the photographic image itself. Schiavano does not merely take a photograph: he acts upon it, transforms it, engraves it, as if each photograph were a living material to traverse with gesture. It is not simply representation, but inscription: each image results from a process that allows its conceptual and physical depth to surface. The works assert themselves as autonomous presences, objects to observe and simultaneously decode, visual sedimentations where every layer narrates a different story. The image becomes object, sign, sensitive surface.

In this practice, contrast emerges as a key element: between beauty and alteration, harmony and disorder, sharpness and movement, form and dissolution. It is precisely within this unstable balance that Antonio's language is defined, a language that regards photography as an open field, ready to mingle with art, painting, memory, and vision. Light, always central to his poetics, is no longer merely an element of definition but an agent of disorientation, introspection, and evocation. It illuminates and simultaneously obscures, defines and decomposes, revealing not reality itself, but what precedes or transcends it.

The interplay of contrast — between beauty and imperfection, stillness and motion, technical control and gestural abandon — is the hallmark of a language that remains faithful to the artist's origins while opening to new narrative possibilities.

Through these works, Antonio presents us with a body of work that seeks not simply to be observed, but to be experienced. Works that interrogate the gaze, raise questions, and evoke inner landscapes. His figures — true "inner figures" — do not represent: they exist.

And in their fragile and luminous existence, they resemble us more closely than we may dare to admit.

Claudio Argentiero
Photographer and President of the Italian Photographic Archive (AFI)

“Each work is an invitation to rediscover authenticity, to perceive imperfection not as a deficiency, but as the very root of beauty.”

antonio schiavano
fine art photography

www.antonioschiavano.com

+39 02 89151931 | +39 339 2903211

antonioschiavano64@gmail.com

Via Giacomo Watt, 10 - 20143 MI

INSTAGRAM: @antonioschiavanoph