

noovo



4

A FEW OF THEM: CONTEMPORARY PHOTOGRAPHY



The image features three knotted cords, each with a central woven band and two bulbous, textured ends. They are arranged vertically on a light-colored, slightly textured surface. The top and bottom cords are a reddish-brown color, while the middle cord is a dark, almost black color. Each cord has a thin, light-colored thread passing through its center. A rectangular stamp with Chinese characters is positioned in the middle of the frame, overlapping the central cord. The background is a mix of light and dark areas, with some faint, illegible text visible in the upper right corner.

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Noovo Editions is an independent editorial and cultural project by María del Rosario González y Santeiro and Jorge Margolles Garrote with online and paper editions. Noovo seeks to be an aesthetic arbiter and cultural mediator at the juncture between fashion, photography and jewellery: a platform to show the highest level of creativity from around the world.

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The fourth edition in our *Contemporary Portraits of Fashion, Photography and Jewellery* series, Noovo presents *A Few of Them*: an exceptional selection of international, contemporary photographers.

Noovo believes that photography is one of the most vibrant contemporary visual arts so we decided to find some of the best creators of contemporary photography and put them together in this book. These photographers all have certain characteristics in common: extraordinary creativity, perfect execution and a novel point of view that reflects their passion for what they do. Taking in a range of different disciplines – digital, portrait, architectural, landscape, fashion – here you will find photography as contemporary art. All of them use their camera as a creative tool to project fascinating thoughts and powerful images.

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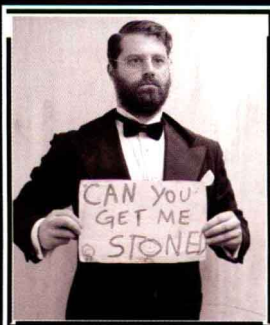
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photography



photographer

Aaron Hawks

<http://www.mrhawks.com>

Over the course of his 15 year career, Mr Hawks has seen his photography, film and installation work appear in publications such as Taschen Books and *Goliath* and *Juxtapoz* Magazine. His films have been shown around the world as well as local Californian theatres such as the Coppala, the Roxie and the Berkeley University Theatre. Mr Hawks has also appeared in a number of shows, and held his solo show at a shooting gallery that featured a hanging piano, several performance artists hanging in nets, an installation of one of his sets and mechanical trap devices that were remotely triggered by motion sensors. Currently working on new film projects, Mr Hawks is determined to continue to push his creative imagination to its limits.



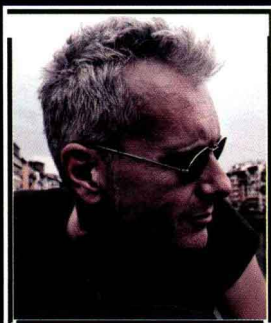






Aaron Hawks





photographer

Alessandro Bavari

<http://www.alessandrobavari.com>

Many things have been said about Sodom and Gomorrah but even now, nobody really knows anything. The only evidence for Sodom and Gomorrah's existence was handed down to us as part of the *Book of Genesis*. Some think the cities were submerged under the heavy waters of the Dead Sea, destroyed by a natural disaster as Pompeii was. In fact, according to geological studies, the area where they stood appears to be rich in sulphur, bitumen and oil as yet unexplored. When Lot's wife (Lot was the only inhabitant to believe in God and was therefore saved from Divine Wrath), overwhelmed by doubt and second thoughts, was transformed into a pillar of salt, one could imagine her to have been struck by a scorching gust of sulphur and ashes, as was the fate of the ancient Pompeians. So as not to have to face the colossus of archaeology, I decided to approach the subject by following a precise itinerary, imagining landscapes, portraits, environments and objects, and by following an almost identical path to the one that Italo Calvino took 30 years ago in *Le Città Invisibili* (Invisible Cities).

He wrote:

'All cities were invented; I have given each one a woman's name: Procopia, Zenobia, Chloe, Hypatia, Theora, Phyllis, etc (...). The book was created one piece at a time, at intervals which were sometimes lengthy (...). I keep a file on objects, a

file on animals, one on individuals, one on historical figures and another on mythological heroes. I have a file on the four seasons and one on the five senses; in one I collect pages related to the cities and landscapes of my life and in another, imaginary cities, outside of space and time. I have the habit of taking photographs of everything wherever I go: human and animal matter, objects, landscapes and architecture. Materials that I have accumulated and catalogued of things photographed in museums and on the street, on trips outside Europe and on brief afternoon outings. Materials presented in this imaginary journey, the journey which launched me into the metaphor of these two forbidden and damned cities where people happily live in a total absence of morality, devoted to vice and lust, where every kind of sexual perversion is part of everyday life. In short, I have wanted the people of Sodom and Gomorrah to be happy, creative and imaginative up to the very day of the apocalypse in which God omnipotent, vexed by their excessive exuberance, decided to spread forevermore his immense black veil.'

Sodom and Gomorrah is an open-ended project, to which I will continue to add work. It is an ever expanding project, like Sodom and Gomorrah would be, had they survived the Divine Wrath: an irrational expansion, chaotic, exuberant and spontaneous, just like that of all modern cities.