

Filippo Barbero

CV

About

Filippo Barbero (b. 1992, Montecchio Emilia, Italy)
Based - Florence, Italy
Profession - Photographer and Visual Artist

Contacts

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Email - filippomaria.barbero@gmail.com
Pec - filippobarbero@pec.it
Website - www.filippobarbero.com

EDUCATION

Master of Laws, University of Florence, Firenze, Italy

SELECTED GROUP EXHIBITIONS

- 2025

Context 2025, Filter Photo, Chicago, United States, 7 March - 19 April
- 2024

(IM)POSSIBLE WORLDS, Biennale Photo Mulhouse, Mulhouse, France, 13 September - 13 October
Rebirth - The Exhibition, Liquida Photofestival, Torino, Italy, 2 - 5 May
- 2023

Currents 2023, Ogden Museum of Southern Art, New Orleans, LA, United States, December 15, 2023 - January 28, 2024
Chelonia, Fonderia 20.9 Art Gallery, Verona, Italy, 14 - 29 October
Center Forward 2023, Center For Fine Art Photography, Fort Collins, CO, United States, August 29, 2023 - May 31, 2024 (online)
Contextualise, Pavillon 333 - Pinakothek der Moderne, Munich, Germany, 16 - 18 January
New Talents 2022, 254Forest, Bruxelles, Belgium, January 19 – February 11
- 2022

Italian Panorama, PhotoVogue Festival, BASE Milano, Milano, Italy, 17 – 20 November
Verzasca Foto Festival Awards 2022, Verzasca, Brione, Switzerland
Talents 2022, Haute Photographie, Amsterdam, Netherlands, September 14
Talents 2022, Haute Photographie, Rotterdam, Netherlands, May 18

SELECTED RESIDENCIES

- 2024

Note Di Sguardi, Cervia, Italy, 8 - 16 April
- 2023

LAND, Osservatorio Mobile Nord Est, Castelfranco Veneto, Italy, 2023-2025

SELECTED AWARDS

- 2024

Dear Dave Mag , Fellowships (shortlisted)
Der Grief: Guest Room (selected)
Lucie Foundation, Heritage - B/W (finalist)
- 2023

Penumbra Foundation , Penumbra Members Gallery (winner)
Urbanautica Annual Awards 2022, People and Communities (winner)
- 2022

PhotoVogue Festival, Italian Panorama (winner)
Photolucida, Critical Mass 2022 (finalist)
GUP Magazine, Fresh Eyes Talents 2022 (shortlisted)
Photolux Festival, Intarget Photolux Awards (shortlisted)
Urbanautica Institute, Harmony - Ragusa Foto Festival 2022 (shortlisted)
Urbanautica Annual Awards 2022, Anthropology and Territories (shortlisted)

SELECTED INTERVIEWS AND TALKS

Interviews

- 2023

Photo Letter, Anne Barkin, ‘Borderland’ - Filippo Barbero, December 12
Audioteca Fotografica, Isabel Hernández, Borderland’ - Filippo Barbero, April 22
- 2022

Black Camera, Manuelaannamaria Accinno, “‘Borderland’ di Filippo Barbero: la vita come stream of consciousness”, January 24
- 2021

Nowhere Diary, Story 74, April 21

Talks

- 2025

Lecturer, Laura De Marco, Spazio Labo’, Bologna, Italy, May 20
Lecturer, Alessandro Malavasi (Festival DiecixDieci), HUB Santagnese10, Mantova, Italy, May 9
- 2024

Lecturer, Steve Bisson, Lab27, Treviso, Italy, October 27
Lecturer, Note Note Di Sguardi, Maria Goia Library, Cervia, Italy, April 14
- 2023

Panelist, Center Forward 2023, November 11
Panelist, OMNEFEST 2023/LAND: Modi di guardare, Villa Parco Bolasco, Castelfranco Veneto, Italy, September 24
- 2022

Panelist, PhotoVogue Festival 2022: The Artists Are Present, BASE Milano, Milan, Italy, November

SELECTED PUBLICATIONS AND PRESS

Publications

Ātman Journal, numero 0: 2025: Print.
The New Yorker, Sept. 30, 2024: Print.
(IM)POSSIBLE WORLDS Exhibition Catalogue, Biennale Photo Mulhouse - PEP: 2024: Print.
Origines #1. 1st ed. Revue Macaroni: 2024: Print.
Urbanautica Institute Awards 2022 by Steve Bisson. 1st ed. Urbanautica Institute: 2023: Print.
Turchese 5. 1st ed. STC Edizioni: 2023: Print.
PEP’s New Talents Exhibition Catalogue, 254 Forest, PEP:2023:Prints.
Fresh Eyes 2022. 4th ed. GUP.: 2022. Print.

Press

The New Yorker, Vogue Italia, PhotoVogue, Der Grief, Penumbra Foundation, Lucie Foundation, Dear Dave Mag, C41 Magazine, Phases Magazine, The Mammoth’s Reflex Photomagazine, PhMuseum, Photo-Letter, ZONE Mag, The Greatest Magazine, ARTTACCA, Safelight Paper, Fiiirst, Ātman Journal, Audioteca Fotografica, Bad Print Mag, G.U.P Magazine, Urbanautica Institute, Out of Service Mag, IN FRAME, Nowhere Diary, WITNESS, The Pupil Sphere, Conceptual Projects, Too Tired Project, Deadpancollection, FotoRoom.

MONOGRAPHS

Borderland, Witty Books, 2025

SPECIAL EDITIONS

Micamera; 20 / 20 / 200 Special Editions

Bio

Filippo Barbero (1992) is a photographer based in Florence, Italy.

His personal works focus especially on long-term projects driven by personal visual research referring to something intimate, creating connections with themes that concern memory, the sense of belonging and the investigation of the concept of place.

His works has been exhibited in national and international museums, galleries, institutions and festivals such as Filter Photo, in Chicago; La Kunsthalle Mulhouse for Biennale Photo Mulhouse and PEP, in Mulhouse; Paratissima Art Gallery of Cavallerizza for Liquidia Photo Festival, in Torino; Ogden Museum during PhotoNOLA Festival; Fonderia 20.9 Art Gallery, in Verona; Center Forward online exhibition at Center For Fine Art Photo; Pinakothek der Moderne and ZIRKA Space, in Munich, for Der Grief’s 15th anniversary events; 254Forest Art Space, in Brussels, for PEP’s New Talents group show; Haute Photographie in Rotterdam and Amsterdam for GUP Exhibition and Fresh Eyes Talents; BASE Milano for PhotoVogue Festival, Italian Panorama collective exhibition; Verzasca Photo Festival in Brione, Switzerland.

His works has also obtained numerous prizes and awards, such as “Penumbra Members Gallery” by Penumbra Foundation (New York, USA); “Center Forward” of the Center For Fine Art Photo (Colorado, USA); Urbanautica Institute Awards, Category: “People and Communities” by Urbanautica Institute (Italy); Critical Mass by Photolucida (Oregon, USA); Heritage di Lucie Foundation (California, USA); Intarget Photolux Award of the Photolux Festival (Italy); Italian Panorama of Photo Vogue Festival (Italy), promoted by Vogue Italia.

He is the author of the monograph “Borderland” published in 2025 by Witty Books with text by Aaron Schuman.

He was selected among the best portfolios in the ranking for Deae Dave , Magazine Fellowships.

He was invited to take part in the Artist Residency promoted by Note di Sguardi to produce a work in the Cervia area (Italy).

He was selected by Micamera Milan (Bookshop, Agency, Gallery) to launch special limited edition 20/20 prints for their 20th anniversary.

He was selected for Der Grief’s Guest Rooom: “The Tide Rises, the Tide Falls” - Boaz Levin & Sophia Greiff.

He is one of the artists selected for the “LAND” Artist Residency by OMNE (Osservatorio Mobile Nord Est) whose works will be exhibited at the OMNE FEST 2025 and published in the OMNE series as the fourth volume OMNE/LAND 2023–2025.

He was also selected by Fotografia Europea for the “PHOTOGRAPH-ER” program 2023.

His work has been published in various national and international online and paper magazines, such as The New Yorker, Vogue Italia, PhotoVogue, Der Grief, Penumbra Foundation, Lucie Foundation, Dear Dave Mag, C41 Magazine, Phases Magazine, The Mammoth’s Reflex Photomagazine, PhMuseum, Photo-Letter, ZONE Mag, The Greatest Magazine, ARTTACCA, Safelight Paper, Fiiirst, Ātman Journal, Audioteca Fotografica, Bad Print Mag, G.U.P Magazine, Urbanautica Institute, Out of Service Mag, IN FRAME, Nowhere Diary, WITNESS, The Pupil Sphere, Conceptual Projects, Too Tired Project, Deadpancollection, FotoRoom.

Artist Statement

My body of work combines photography medium to investigate how time, memory, subconscious works on the conscious part of the human being.

Memory is the primary instrument, the inexhaustible nutrient source; my work tends to open doors into the past, but they also allow a look into the present-future, and I find contained within the whirling deceit of time the opportunity for human beings to show themselves for who they really are.

I especially like to root my research in communities, especially rural, since I focus on issues that concern themes of the sense of belonging and the investigation of the concept of place. The human being, in these communities, where time seems suspended, becomes familiar with very important issues of life: respect for the rhythms of nature, growth and the sense of family, creating thus a profound sense of awareness and consideration towards the other living being who is respected and cared for in a physiological, cyclical, and natural rhythm of life. Precisely that cyclical nature, the same that Proust argues, which helps to reveal the truth, the beauty but at the same time the dark side of things, creating a double perception of reality which leads to a greater awareness of ourselves.

When I am taking a photograph, I am conscious that I am constructing images rather than taking snapshots. Since I do not take rapid photographs, it is in this respect like painting which takes a long time where you are very aware of what you are doing in the process. Exposure is only the final act of making the image as a photograph. I feel the need to take time to enter a situation, to evaluate its visual potential and let myself be guided by the suggestions of the moment. For this reason, I like to return to places to experience them again and attribute to them the constants that represent the fulcrum of being, starting a process of interpreting reality without a celebratory or symbolist intent, but with the mere intention of knowing the living being better.

Borderland
Filippo Barbero

Witty Books
104 Pages
23,5 x 28 cm
Hard cover
Design by Ilaria Miotto
Edit and art direction by Tommaso Parrillo
Text by Aaron Schuman
Published in April 2025
ISBN 979-12-80177-46-9

“All things in life that once existed tend to re-create”

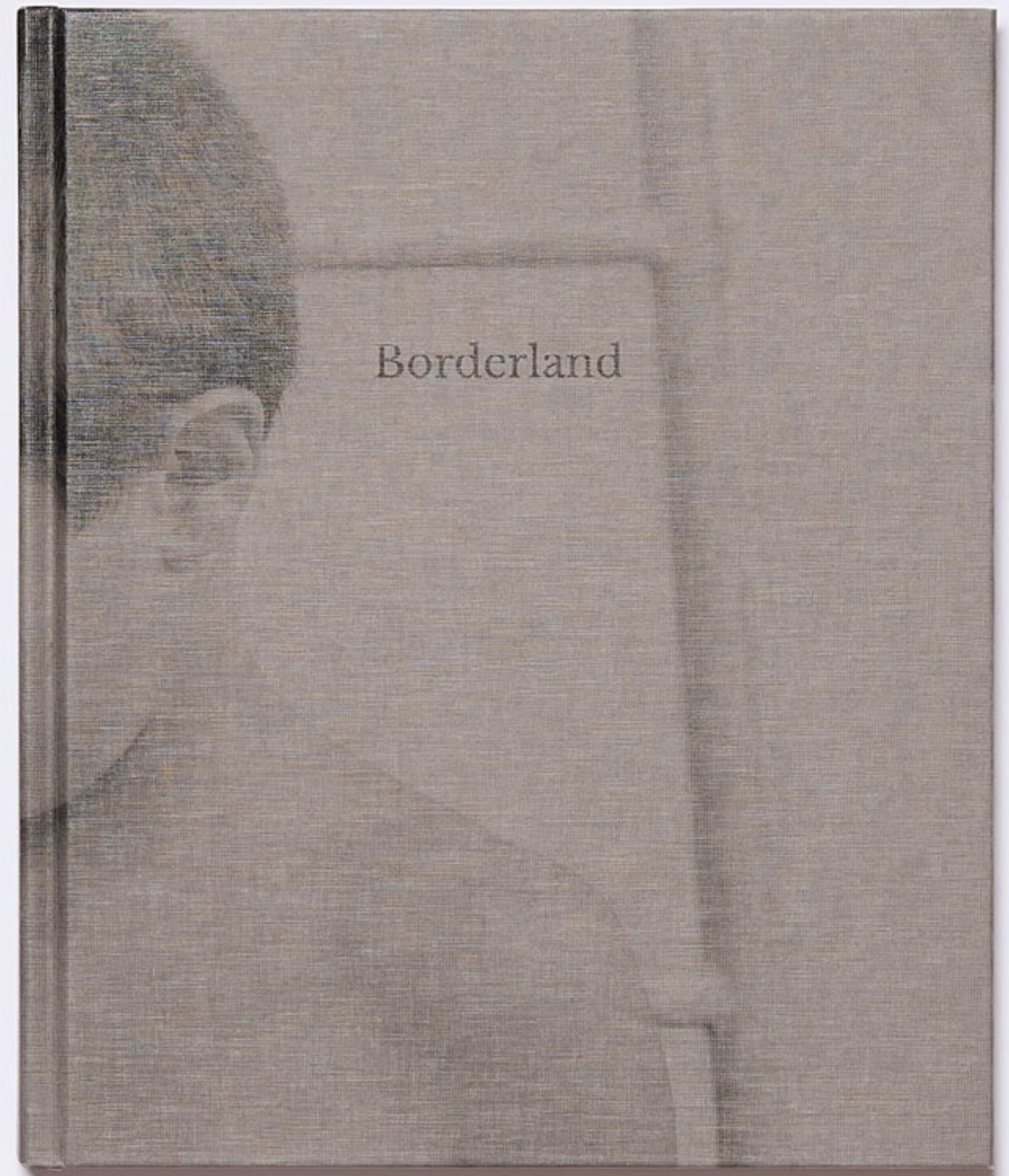
Borderland represents an intimate research in a familiar place where I grew up since my tender years. Here I would find refuge in my grandparents’ house and feel a strong love coming from them, nature and all the living creatures in the land – those silent hills where I felt free to express myself.

To me everything is bordered in this rural village on Tuscan-Emilian Apennines, and it is this dimension of indefiniteness that pushes me to a relentless pursuit for the traces of a time that I have not lived enough or that I have lived too much.

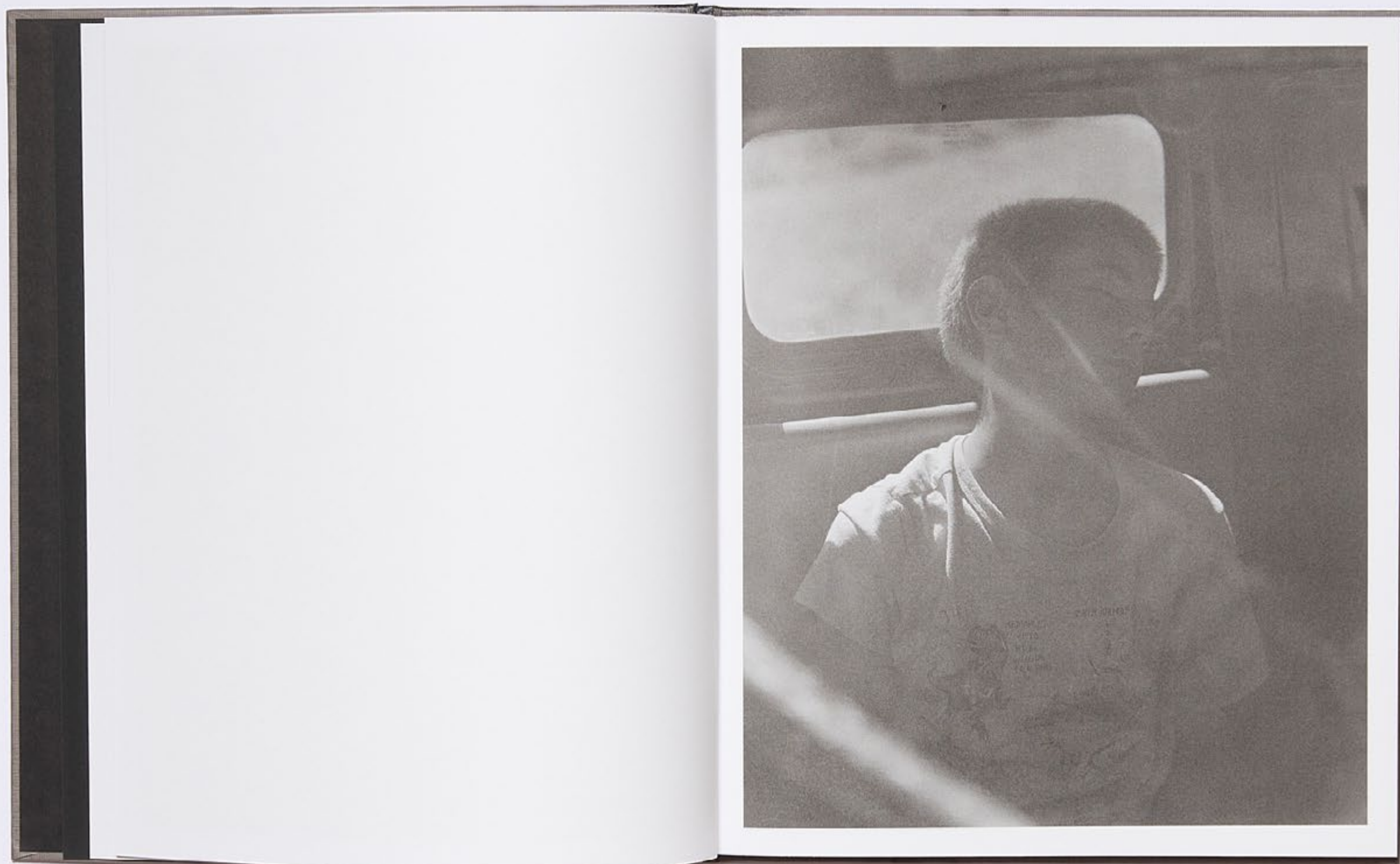
My past blends with my present and suggests my future steps. I do not know whether I should listen to it or let myself be carried away by the fresh wind – the same one that accompanied me and my grandfather and our conversations about existentialism during hot summer nights, while marvelling at the beauty of the constellation, lying downhill on a wet meadow.

Everything that surrounds me wants to get close to me, just like then, rethinking the legacy of a relationship created in time: with this aim, begins a process of interpreting reality without a celebratory, symbolist nor documentary intent. Rather, it turns out to be an evolution aimed at a deep redemption of my past and present being, producing at the same time an emotional tension that, just as on an extremity, hovers between joy and pain.

In such research, which aims to establish a continuous dialogue between memory, reality and dream, I try to retrace over time fragments of an existence regarding family, growth and belonging.





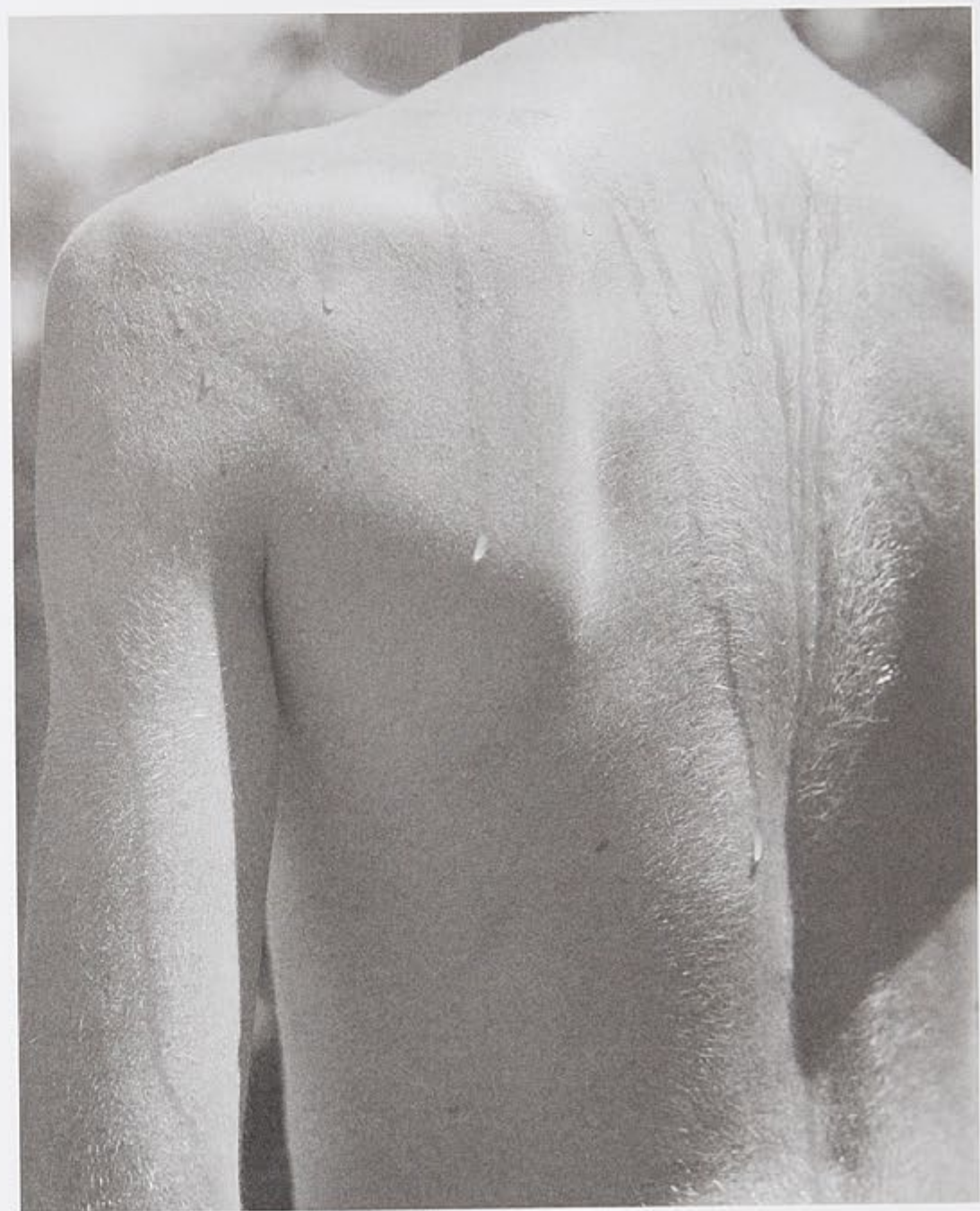












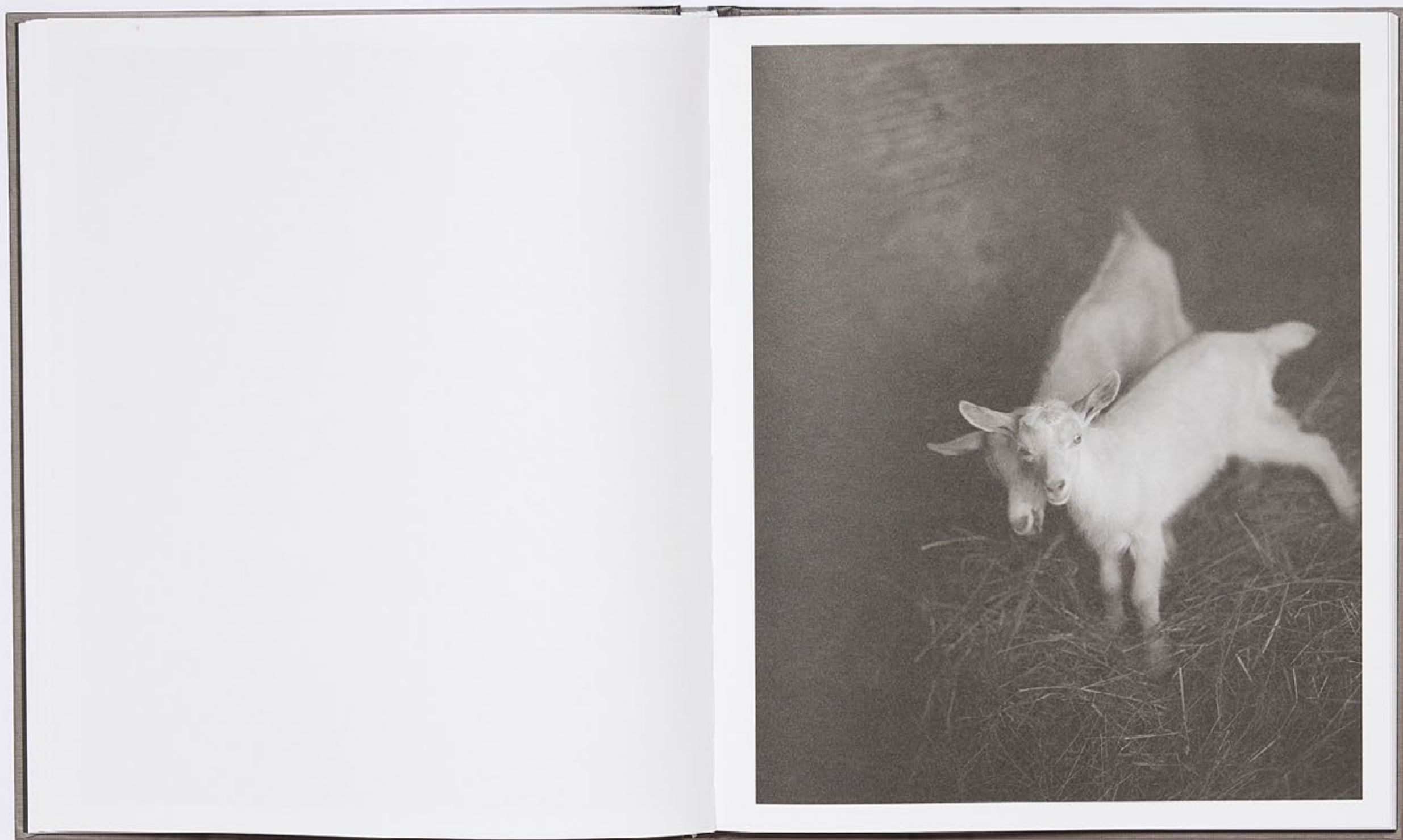






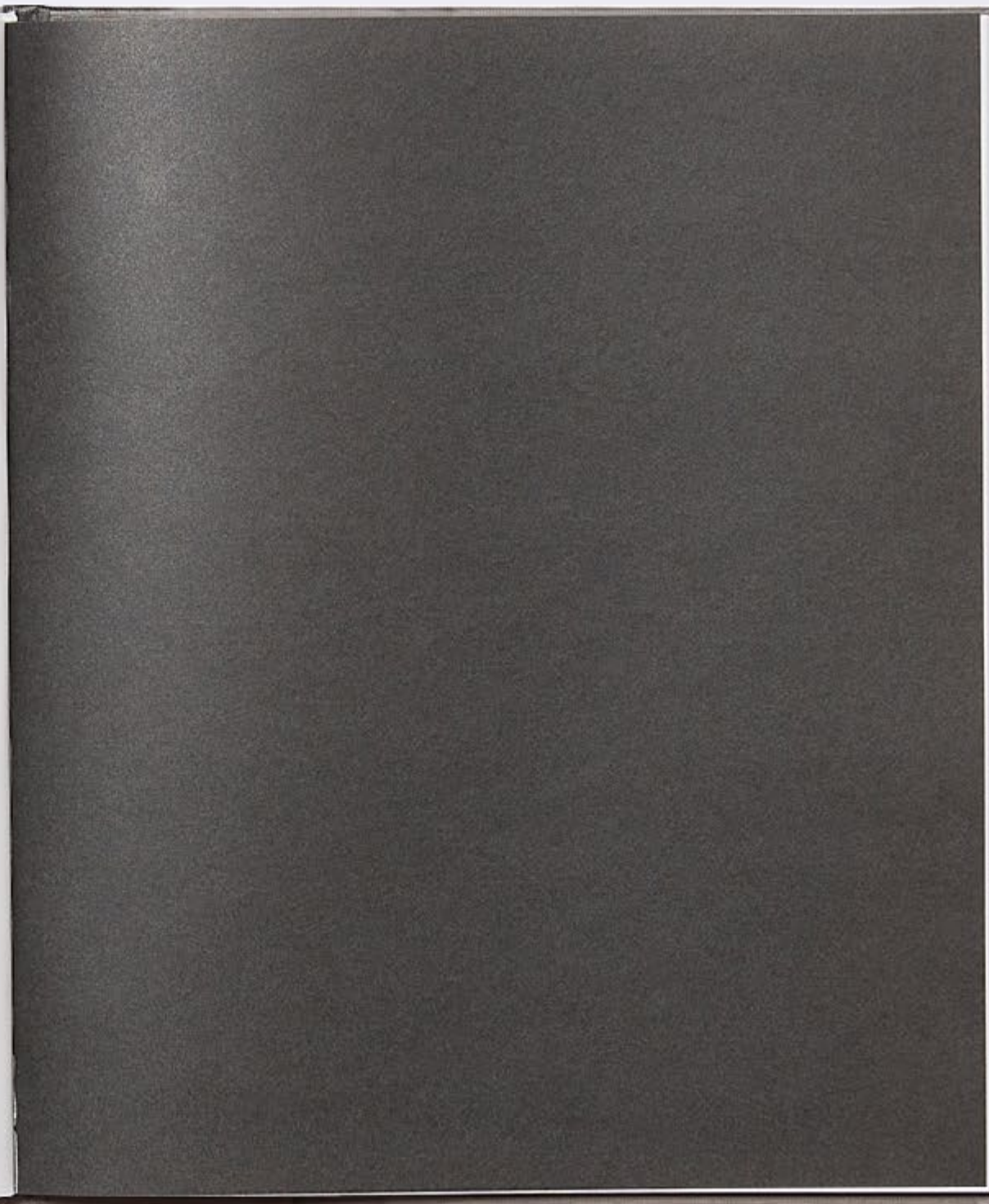
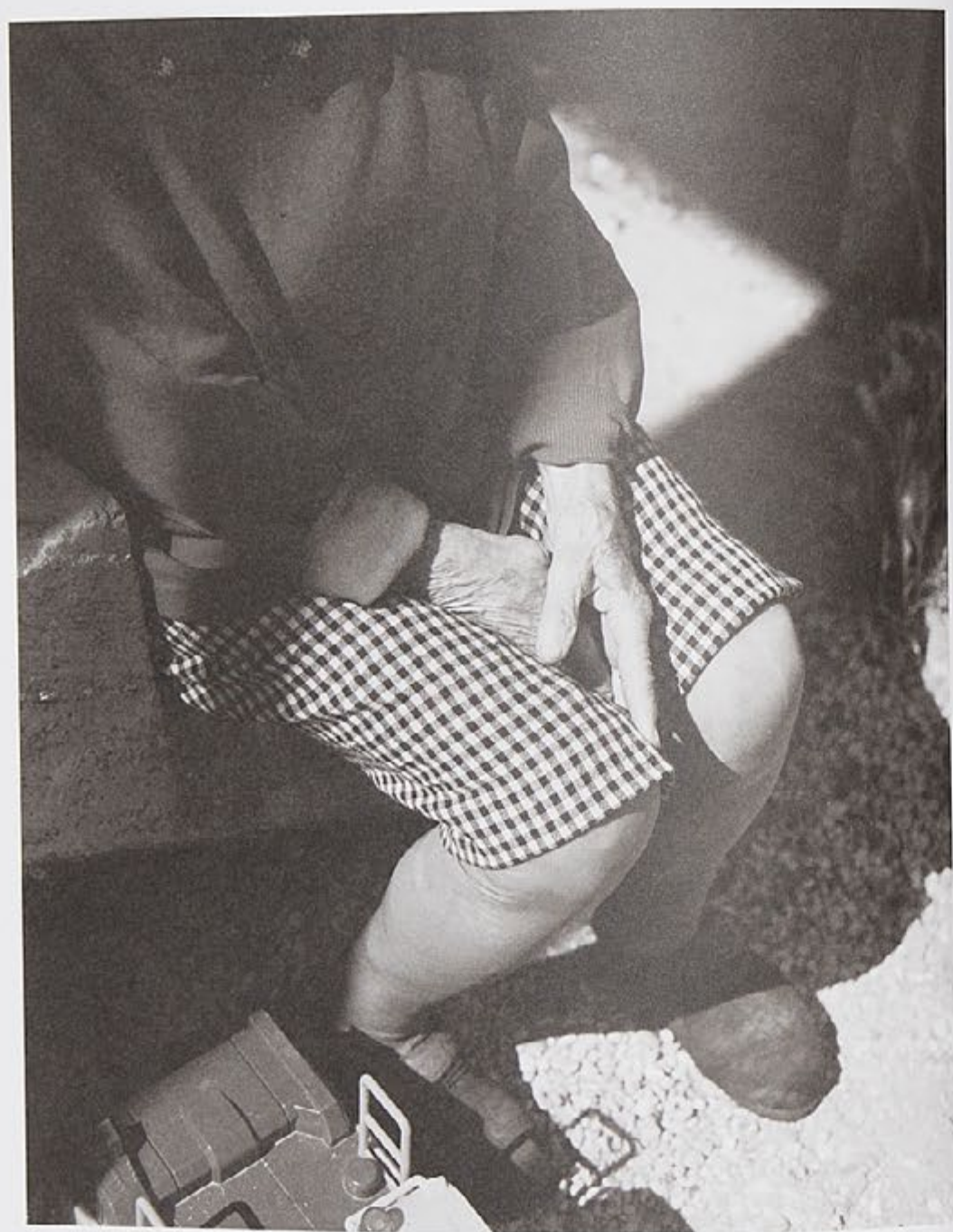








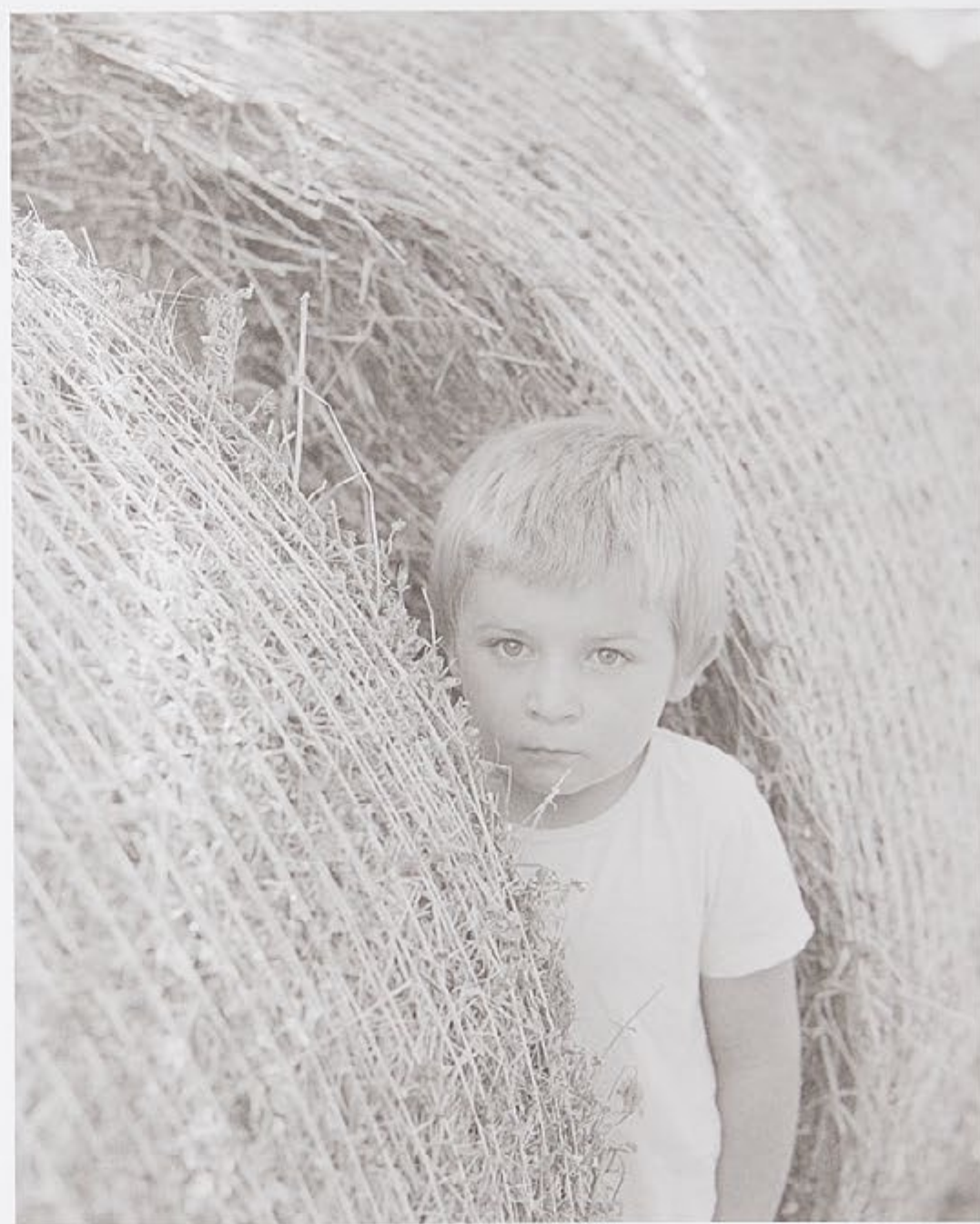




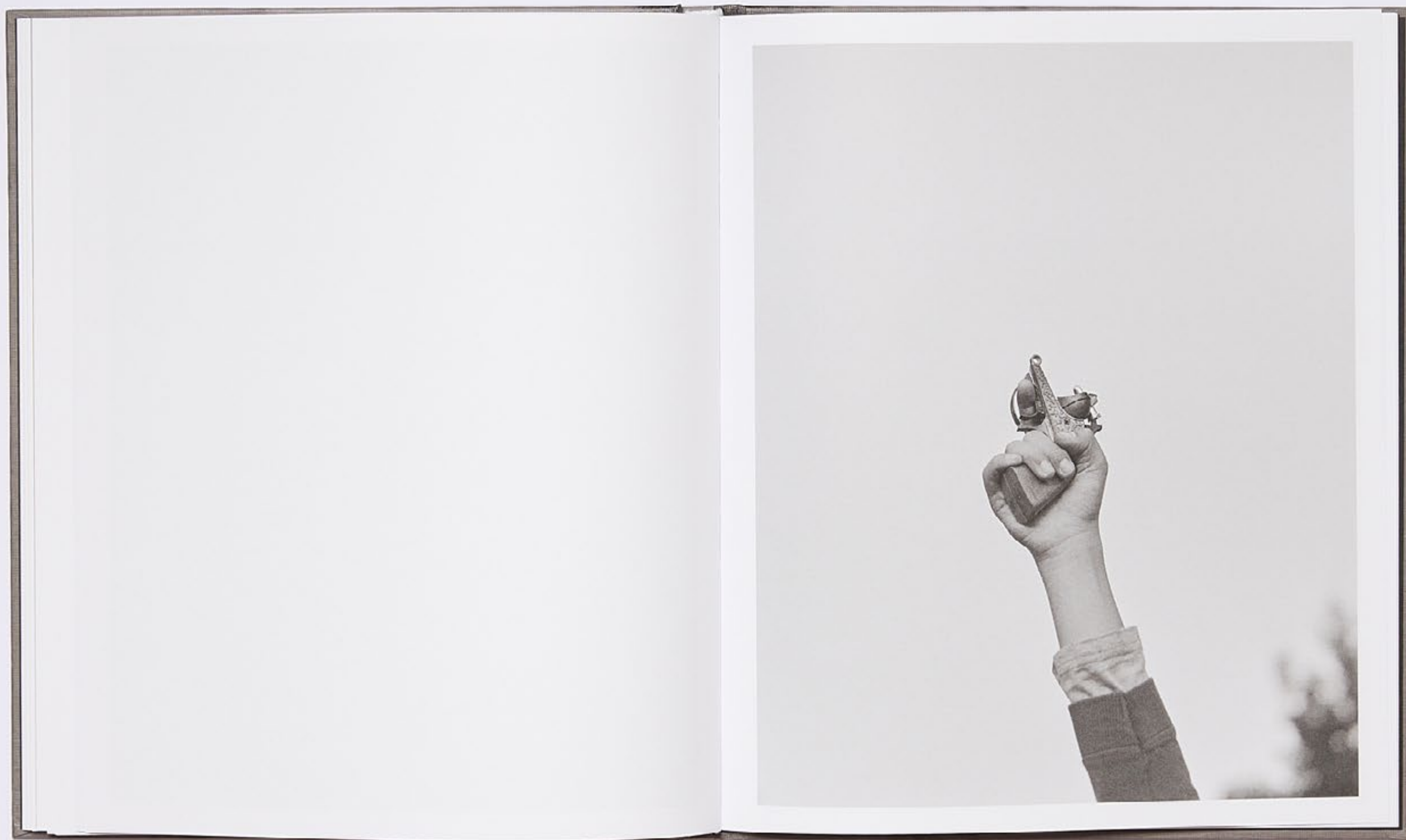


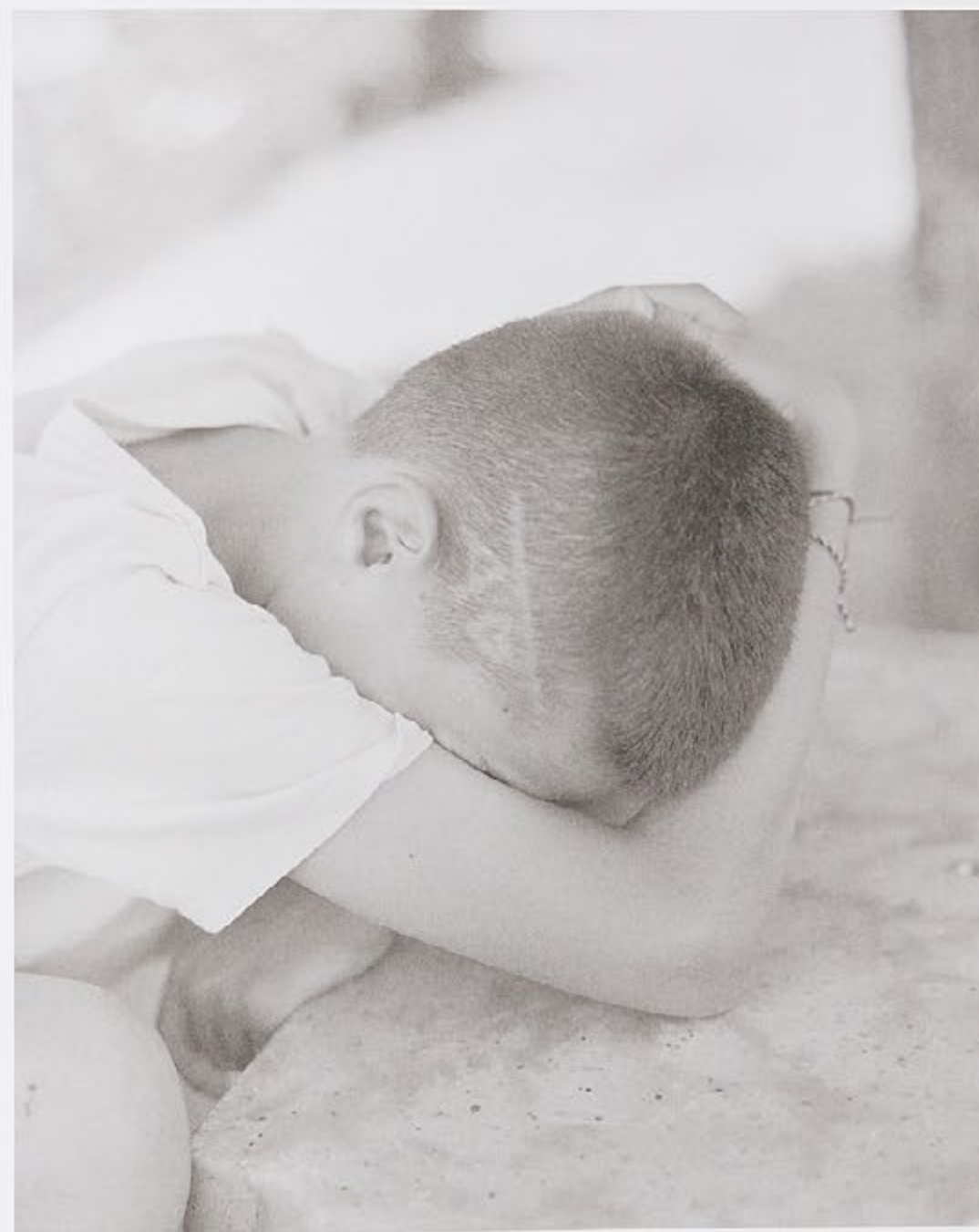












Wary of Pears
Aaron Schuman

One of my earliest memories is of sitting alone beneath a pear tree, dappled afternoon sunlight pouring through its leaves and into my eyes. I must have been two, maybe three – my parents sold the house that it stood next to not long after that. It was a warm day, not sweltering, but the air was still, and thick with the musty smell of mouldering fruits that had dropped early in the season and lay scattered all around. I remember ants, mesmerizing me as they marched in neat lines between the fallen fruit, and then scurried into their holes that led underground. Birds too, chattering loudly and roughhousing above, chasing one another in and out of the tree's canopy, and occasionally knocking a ripe pear to the ground. Picking one of these up, or perhaps one lying next to it, I bit into its side. Its thin yellow skin yielded easily to my little teeth, which then sunk deeper into its soft white flesh, mealy and glistening. Juice dripped everywhere – from my mouth and chin, down my neck, soaking my t-shirt collar. A sweetness and joy so powerful that it almost knocked me off balance overwhelmed me. Seconds later, a sharp prick inside my top lip lifted me out of this syrupy daze. Pulling the pear from my mouth, I watched as a startled bee climbed out of its now exposed core, hovering in front of me for an instant before dizzily buzzing away. This memory then grows hazy – just glimmers really, of pulsating pain, salty tears, and my mother's fingertips pushing ice against my swollen lip to numb it. But to this day, I am still wary of pears.

As I write this, a cold wind howls outside my window. It's nearing the end of a very long winter, but the sky remains steely and dismal, the branches are still barren, and a heavy dampness hangs in the air. The sun hasn't shone in months; I can't remember such darkness ever stretching so late into the year. My body is craving starches and sustenance more than sweetness and succulence – bitter greens, rich meats and heavy roots, rather than ripe fruits. I long for summer. More generally, I long for summers to last, like they did when I was a child. For the heat and endless days to linger and grow so achingly boring that they led to curiosity, discovery, and delirium. I once spent an entire summer trying to dig a tunnel to China. I once got lost, walking till dusk through fields and forests, in search of the gold at the end of a rainbow that I'd seen on the horizon that morning. I once crawled into a shallow cave hidden behind a swimming hole's waterfall and sat inside it for hours, watching the local teenagers come and go, drink and smoke, splash and flirt through the falling water. Apart from a few flashes of playing in snow, I can hardly remember the winters of my childhood, they went by so

fast. Now it feels like it's the summers that are fleeting, whereas the winters hold. I know that I'm not old, but I'm no longer young either. Over the course of the last twenty summers I have watched my own children dig deep into the mud, climb too high into the trees, roll fast down grassy hills, and get stung by bees. They are now all grown up too. My father is dead. My mother is still healthy, but she moves so much more slowly than I remember. And the grandparents whom I laughed and played cards with late into the summer nights are long gone, already distant memories for several decades now. I know that I am at a threshold. I have seen the seasons change, again and again. But looking out of this wet and windswept window, I can't help but wonder if another summer will ever come.

Twelve weeks ago, in Rome, I caressed the faces of Janus with both my hands. I'd just had dinner with a friend whose partner was seven months pregnant. At the entrance of an ancient bridge, I saw a pillar, marble, not much taller than me, which had four heads carved into it looking in all directions. This stoic god – of gates and bridges and doorways and passages, of endings and new beginnings, who resolutely stares into the past and the future at once with an acceptance that is both unsettling and unwavering – felt cool to the touch, but solid and comforting all the same. The old stone had been worn smooth, his features softened and made more youthful by time, wind, rain, and the countless travellers who'd cradled his cheeks in their hands before me. Following in the footsteps of St. Augustine, the theoretical physicist Carlo Rovelli recently asked, "Do we exist in time, or does time exist in us?" Perhaps we are not perpetually propelled into the future from the past, but instead it is we who are perpetually propelling the past into the future. Perhaps within ourselves we already contain all the summers ahead, as much as we hold within us memories of pear trees, of weathered marble, and of so much more. Only a few weeks ago, my friend finally shared a picture of his newborn daughter – lying alone on her back, eyes wide open: day one. Her expression was the same as that of the statue, her skin just as smooth and inviting. Perhaps we're at a threshold, always and forever – perhaps we are the threshold. The present itself is a borderland.

Filippo Barbero

Witty Books

Installation view of the group exhibition ”CONTEXT 2025” at Filter Photo in Chicago (Illinois, USA).

Curated by Shana Lopes

7th of March 2025 - 19th of April 2025







Installation view of the group exhibition ”(IM)POSSIBLE WORLDS” at La KunsTURM, Tour de l’Europe for Biennale de la Photographie de Mulhouse (Mulhouse, France).

Curated by Bénédicte Blondeau and Anne Immelé

15th of September 2024 - 15th of October 2024



Installation view of the group exhibition "Rebirth - The Exhibition" at Paratissima Art Gallery Cavallerizza for Liquida Photo Festival (Torino, Italy).

Curated by Laura Tota

2th - 5th of May 2024

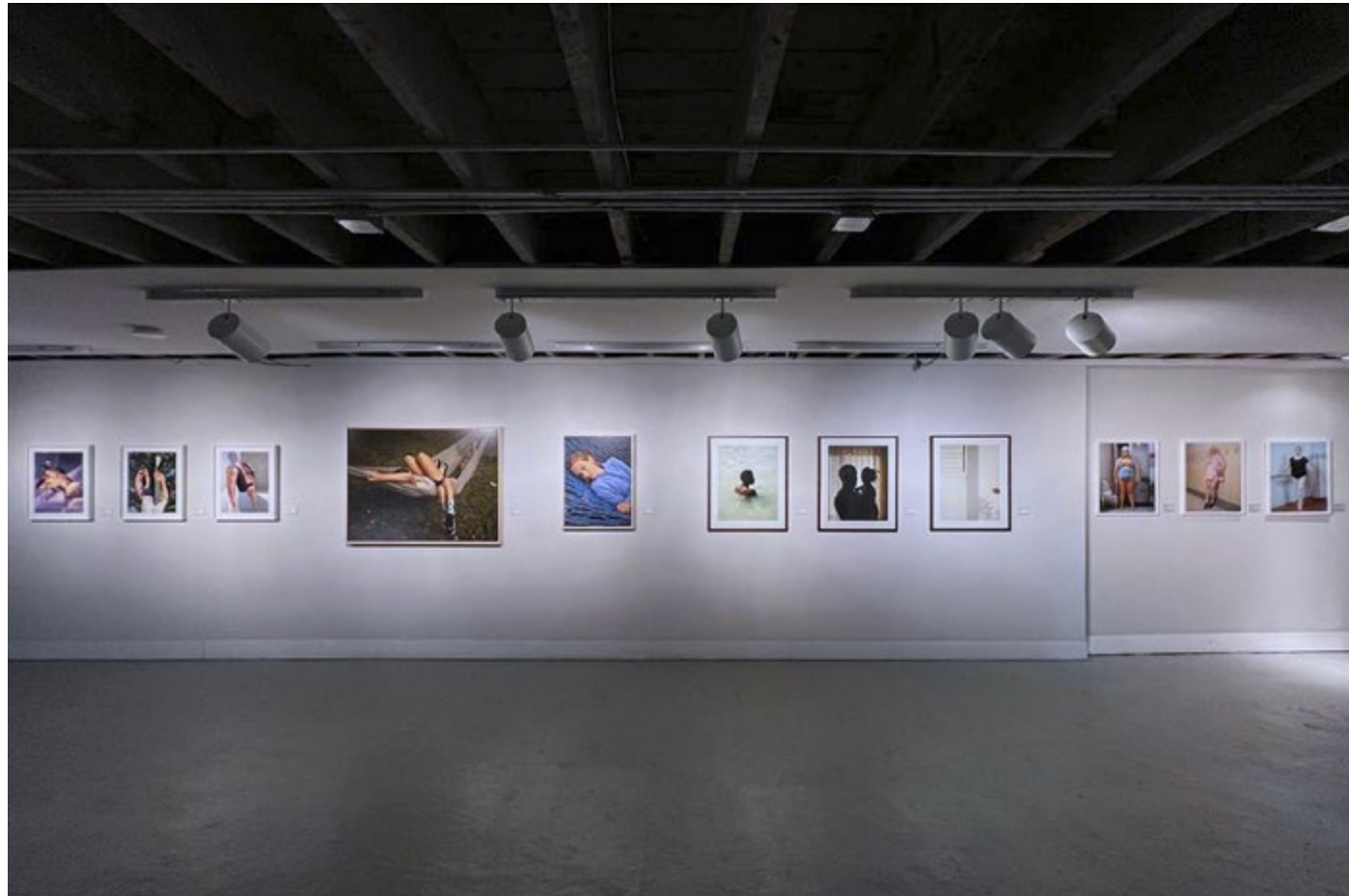




**Installation view of the group exhibition “Currents 2023”
at Ogden Museum in New Orleans (Louisiana, USA).**

Curated by Jacob Moscovitch

15th of December 2023 - 28th of January 2024





Paul Smith
1971
1971
1971
1971



Paul Smith
1971
1971
1971
1971

**Installation view of the group exhibition “Chelonia”
at Fonderia 20.9 Gallery in Verona (Italy).**

Curated by Benedetta Casagrande and Elena Vaninetti

14th of October - 29th of October 2023





Installation view of the Der Grief events for 15th anniversary at Pinakothek Der Moderne and Zirka Space, in Munich (Germany).

16th of June - 18 th of June 2023





**Installation view of the group exhibition of
PEP’s New Talents 2022 at 254 Forest in Bruxelles (Belgium).**

Curated by Bénédicte Blondeau

19th of January - 11th of February 2023







Other group exhibitions of “Borderland”:

**- Center Forward online exhibition
at Center For Fine Art Photo in Fort Collins (Colorado, USA)**

Jurors and Curators: Charles Guice and Hamidah Glasgow.

29th of August 2023 - 31th of May 2024.

**- GUP Exhibition fro Fresh Eyes Talents
at Haute Photographie in Rotterdam and Amsterdam (Netherlands)**

18th of May 2022 and 14th of September 2022.

**- “Italian Panorama” at PhotoVogue Festival
supported by Vogue Italia at BASE in Milan (Italy)**

Curators: Alessia Glaviano and Francesca Marani

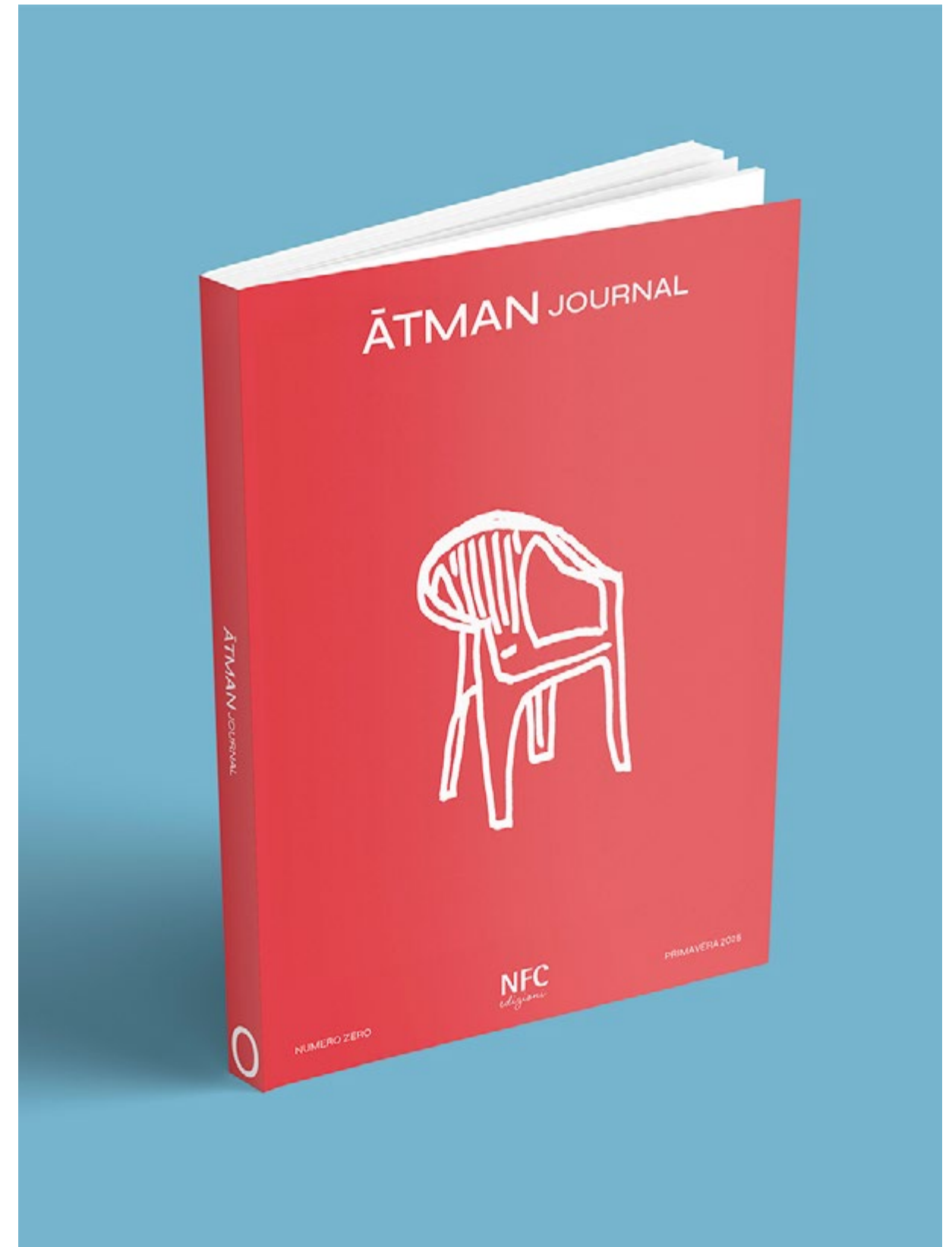
17th of November 2022 - 20th of November 2022.

Publication of “Borderland”:

- Ātman Journal — Numero zero, 2025

Published by NFC Edizioni
Editorial Director: Alfredo Tessieri
Graphic Design and Layout: Giulia Menicucci
Editorial Office Secretary: Pietro Menichetti
Editorial Review: Andrea Cellai, Milena Caporaso, Francesco Chiellino
Photographic Editing: Giulia Menicucci, Alfredo Tessieri
Cover Design: Giulia Menicucci

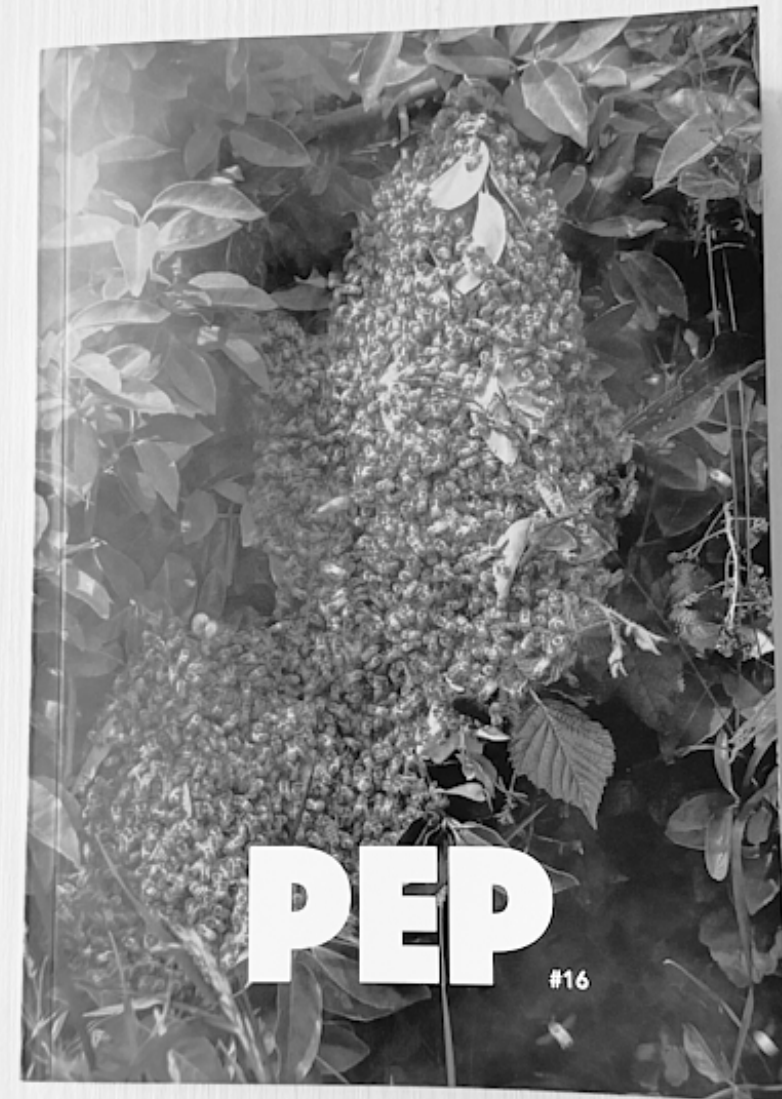
Softcover
Format: A4
Pages: 192
Language: Italian



Publication of “Borderland”:

- PEP X BIENNALE PHOTO MULHOUSE “(IM)POSSIBLE WORLDS CATALOG, 2024

Powered by PEP



Publication of “Borderland”:

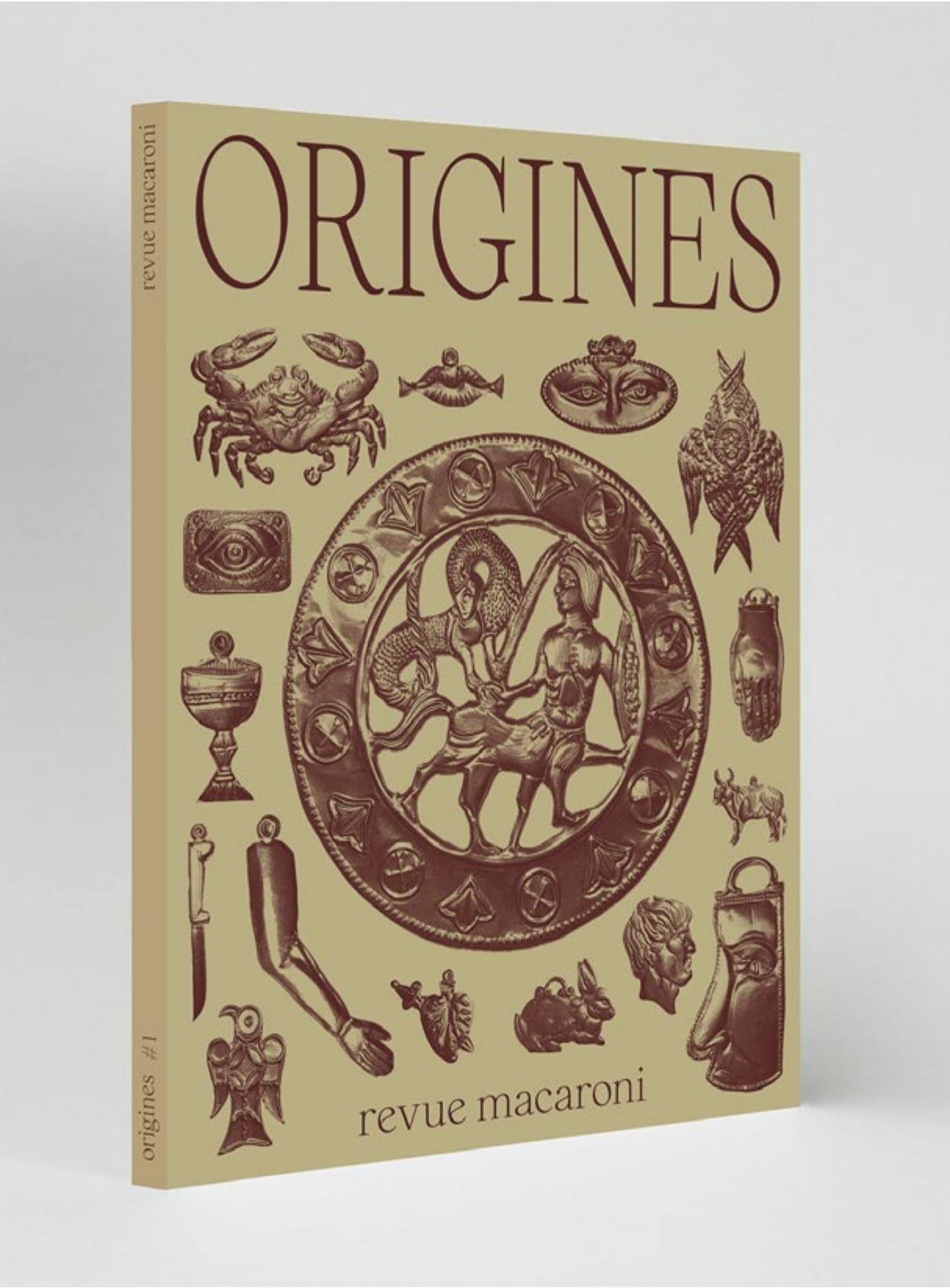
**- MACARONI BOOK on the first issue of the
REVUE MACARONI on the theme “Origins”, 2024**

(“Origins” wants to resemble artist photographers who, through their visual and photographic practices, question and explore their origins, their roots, the land of their ancestors and a part of their identity. Origins is a vital, poetic and political theme that whispers to us the importance of preserving our family histories, our customs and our beliefs beyond walls and borders).

Published by Macaroni Book Publish

Art Direction: Camille Carbonaro
Cover Design & Artwork: Victoria Kieffer
Layout & Design: Camille Carbonaro
Proofreading & Translation: Anna Muchin
External Perspective: Chiron Floris & Anna Muchin

18cm × 24cm
124 Pages
Embossed flap cover
First edition of 500 copies, 2024
Offset printing by PBtisk, Prague
Text in French and English



Publication of “Borderland”:

- URBANAUTCA AWARDS 2022 CATALOG

Powered by URBANAUTICA INSTITUTE

1st Edition, 2023
19cm × 27cm
248 Pages
Softcover Package
English
Texts by Steve Bisson



Publication of “Borderland”:

- PEP’S NEW TALENTS 2022 CATALOG

Powered by PEP

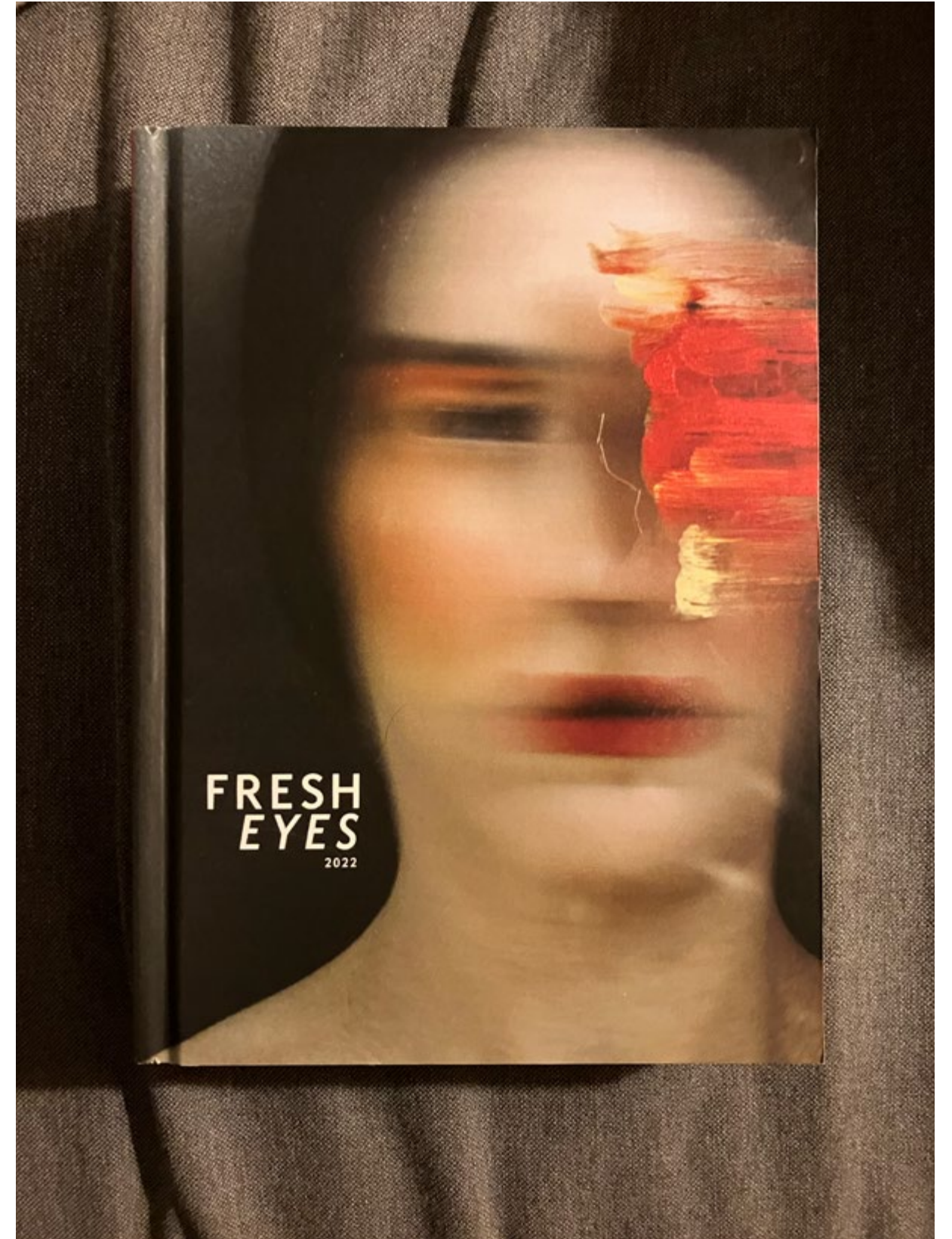


Publication of “Borderland”:

- FRESH EYES TALENT 2022 CATALOG

Powered by GUP Magazine

1st Edition, 2022
16,5cm × 22,5cm
423 Pages
Hard Cover
English



Other about “Borderland”:

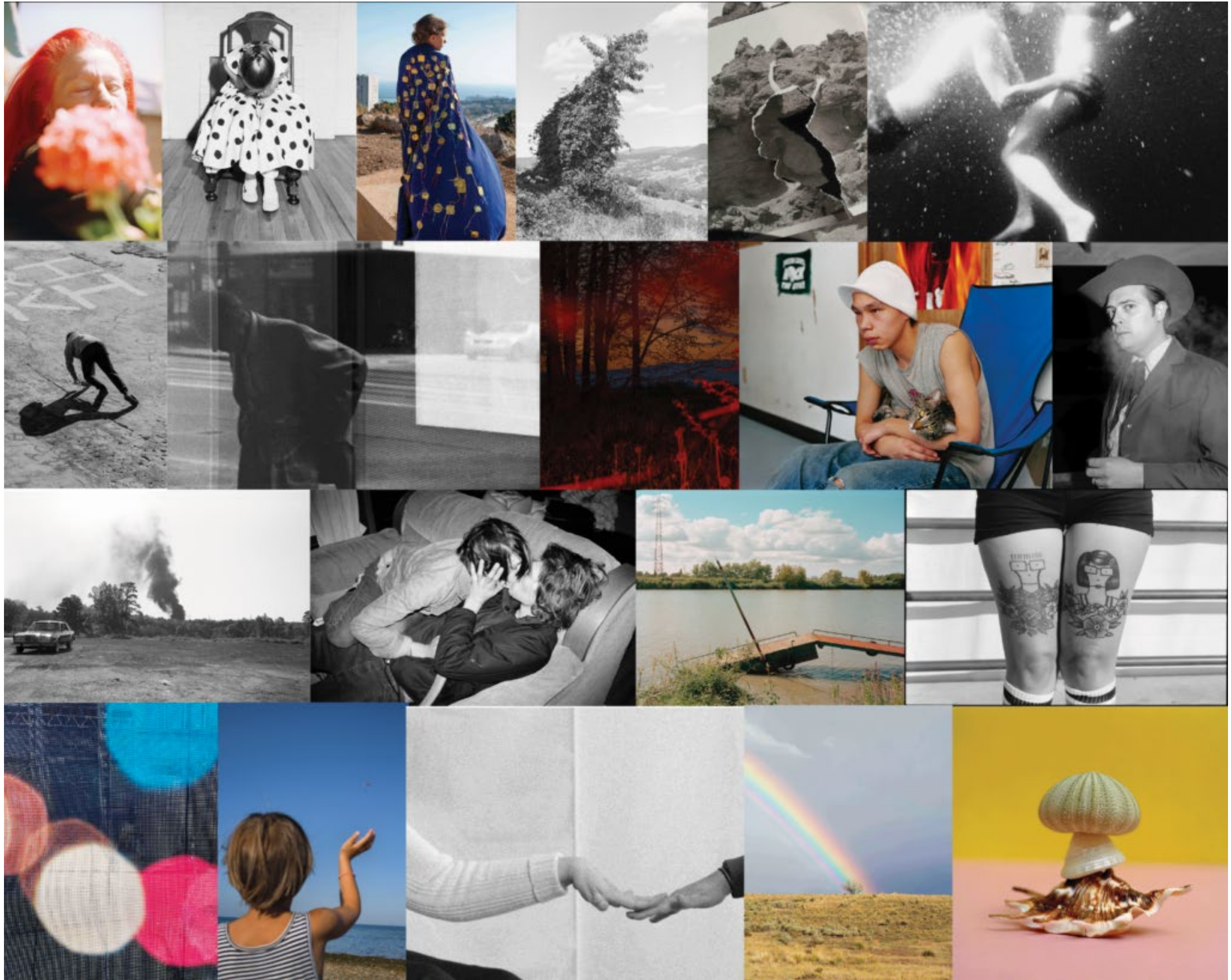
- Artist invited by Giulia Zorzi (Micamera Bookshop, Gallery and Agency) for the launch of a special edition of prints to celebrate Micamera’s twentieth anniversary.

“Twenty different images, each in edition of twenty. Twenty authors who define us.”

Artists selected:
Anna Adamo / Jessica Backhaus / Mattia Balsamini / Filippo Barbero / Camilla De Maffei / Matteo Di Giovanni / Lucas Foglia / Jason Fulford / Giulia Iacolutti / Dana Lixenberg / Sofia Masini / Claudio Majorana / Mimi Plumb / Kristine Potter / Gus Powell / Deanna Templeton / Ed Templeton / Massimiliano Tommaso Rezza / Mark Steinmetz / Ilaria Turba

Fine art prints on Hahnemühle Photorag Baryta 100%
Cotton 310gsm paper
20x25cm print sheet with 24x30cm conservative folder mats.
Signed and numbered.
Printing: Digid’A Fine Art Lab, Roma (Italy)







Installation view at Micamera Bookshop in Milan (Italy)

Other about “Borderland”:

- (Munich, Germany) Project selected by Boaz Levin & Sophia Greiff (curators and co-heads of programming at C/O Berlin) for DER GRIEF Guest Room “The Tide Rises, The Tide Falls”.

DERGRIEF

Guest Room:
Boaz Levin & Sophia Greiff


May 18, 2024

Guest Room aims to spark collaboration. Boaz Levin and Sophia Greiff, esteemed curators and co-heads of programming at C/O Berlin, have partnered to craft the next theme for your submissions: “The Tide Rises, the Tide Falls”.


“The sea is the subject of myths and utopias, a place of longing, sublimity and fascination, but also of fear and uncertainty. Oceans serve as the setting for complex cultural, socio-political and ecological challenges, ranging from migration movements and sea rescue to trade routes, the extraction of natural resources, and the unavoidable consequences of climate change. We invite you to share your images and stories, your dreams and anxieties about the forces of the elements and the depths and secrets of the sea.”

Selection


May 22, 2024



Youri Sokolov, 03, Saint-Petersburg, RUS, 2018



Filippo Barbero, 4, Trasserra (BO), ITA, 2023



Don Brodie, Untitled, Karene, JAM, 2023

Other about “Borderland”:

- (NYC, US) Project selected among the best portfolios in the ranking for Deae Dave , Magazine Fellowships

DEAR DAVE,

2018 LUCIE AWARD PHOTOGRAPHY MAGAZINE OF THE YEAR

[CURRENT ISSUE](#) [ISSUES](#) [DEAR DAVE FELLOWSHIPS](#) [FELLOWSHIP](#) [NEWS](#) [SHOP/SUBSCRIBE](#) [CONVERSATIONS](#) [INTERVIEWS](#) [ABOUT](#) [CONTACT](#)
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BORDERLAND

"ALL THINGS IN LIFE THAT ONCE EXISTED TEND TO RE-CREATE". "BORDERLAND" REPRESENTS AN INTIMATE RESEARCH IN A FAMILIAR PLACE WHERE I GREW UP SINCE MY TENDER YEARS. HERE I WOULD FIND REFUGE IN MY GRANDPARENTS' HOUSE AND FEEL A STRONG LOVE COMING FROM THEM, NATURE AND ALL THE LIVING CREATURES IN THE LAND – THOSE SILENT HILLS WHERE I FELT FREE TO EXPRESS MYSELF. TO ME EVERYTHING IS BORDERED IN THIS RURAL VILLAGE ON TUSCAN-EMILIAN APENNINES, AND IT IS THIS DIMENSION OF INDEFINITENESS THAT PUSHES ME TO A RELENTLESS PURSUIT FOR THE TRACES OF A TIME THAT I HAVE NOT LIVED ENOUGH OR THAT I HAVE LIVED TOO MUCH.

MY PAST BLENDS WITH MY PRESENT AND SUGGESTS MY FUTURE STEPS. I DO NOT KNOW WHETHER I SHOULD LISTEN TO IT OR LET MYSELF BE CARRIED AWAY BY THE FRESH WIND – THE SAME ONE THAT ACCOMPANIED ME AND MY GRANDFATHER AND OUR CONVERSATIONS ABOUT EXISTENTIALISM DURING HOT SUMMER NIGHTS, WHILE MARVELLING AT THE BEAUTY OF THE CONSTELLATION, LYING DOWNHILL ON A WET MEADOW.

EVERYTHING THAT SURROUNDS ME WANTS TO GET CLOSE TO ME, JUST LIKE THEN, RETHINKING THE LEGACY OF A RELATIONSHIP CREATED IN TIME: WITH THIS AIM, BEGINS A PROCESS OF INTERPRETING REALITY WITHOUT A CELEBRATORY, SYMBOLIST OR DOCUMENTARY INTENT. RATHER, IT TURNS OUT TO BE AN EVOLUTION AIMED AT A DEEP REDEMPTION OF MY PAST AND PRESENT BEING, PRODUCING AT THE SAME TIME AN EMOTIONAL TENSION THAT, JUST AS ON AN EXTREMITY, HOVERS BETWEEN JOY AND PAIN.

IN SUCH RESEARCH, WHICH AIMS TO ESTABLISH A CONTINUOUS DIALOGUE BETWEEN MEMORY, REALITY AND DREAM, I TRY TO RETRACE OVER TIME FRAGMENTS OF AN EXISTENCE REGARDING FAMILY, GROWTH AND BELONGING.

A man is worth as much as his land is (2023-Ongoing)

A man is worth as much as his land is: this is also how value is measured in agriculture. In fact, this interconnection between human being and earth, in such a capitalist society like today's, undergoes continuous changes and constant revisiting both in terms of perception of what we mean by "land", and in terms of estimate of the value that is given to a specific "land", according to the needs of the historical-social context of a specific place.

Castelfranco Veneto had, and still has, a strong agricultural fabric which was predominant until the 1960s. Subsequently, a strong cementing, industrializing and gentrifying policy emerged, which led to the loss of the balance that had been established in the territory between human beings and their land.

Through this local project, I try to draw attention to the traces of an ancestral relationship that the native population preserves with their land, in terms of a mostly agricultural identity.

- A project that I'm working for **OMNE (Osservatorio Mobile Nord Est) Artist Residency** about the Castelfranco Veneto territory with other Artists such as Aaron Schuman, Ingar Krauss, Cristian Ordonez, Michele Cera, Camilla de Maffei, Matteo de Mayda, Giulia Iacolutti. Plus invited photographers Olivo Barbieri and Francesco Raffaelli.

- Each one of us will continue to work on this biennial program (2023-2025) to produce a collective book as the fourth volume OMNE/LAND 2023–2025 and a group exhibition for the new edition of OMNEFEST 2025.

- OMNE Artist Residency Selection Commission: Guido Guidi, Gerry Johansson, Stefania Rössl, Massimo Sordi, Maura Gallina.

















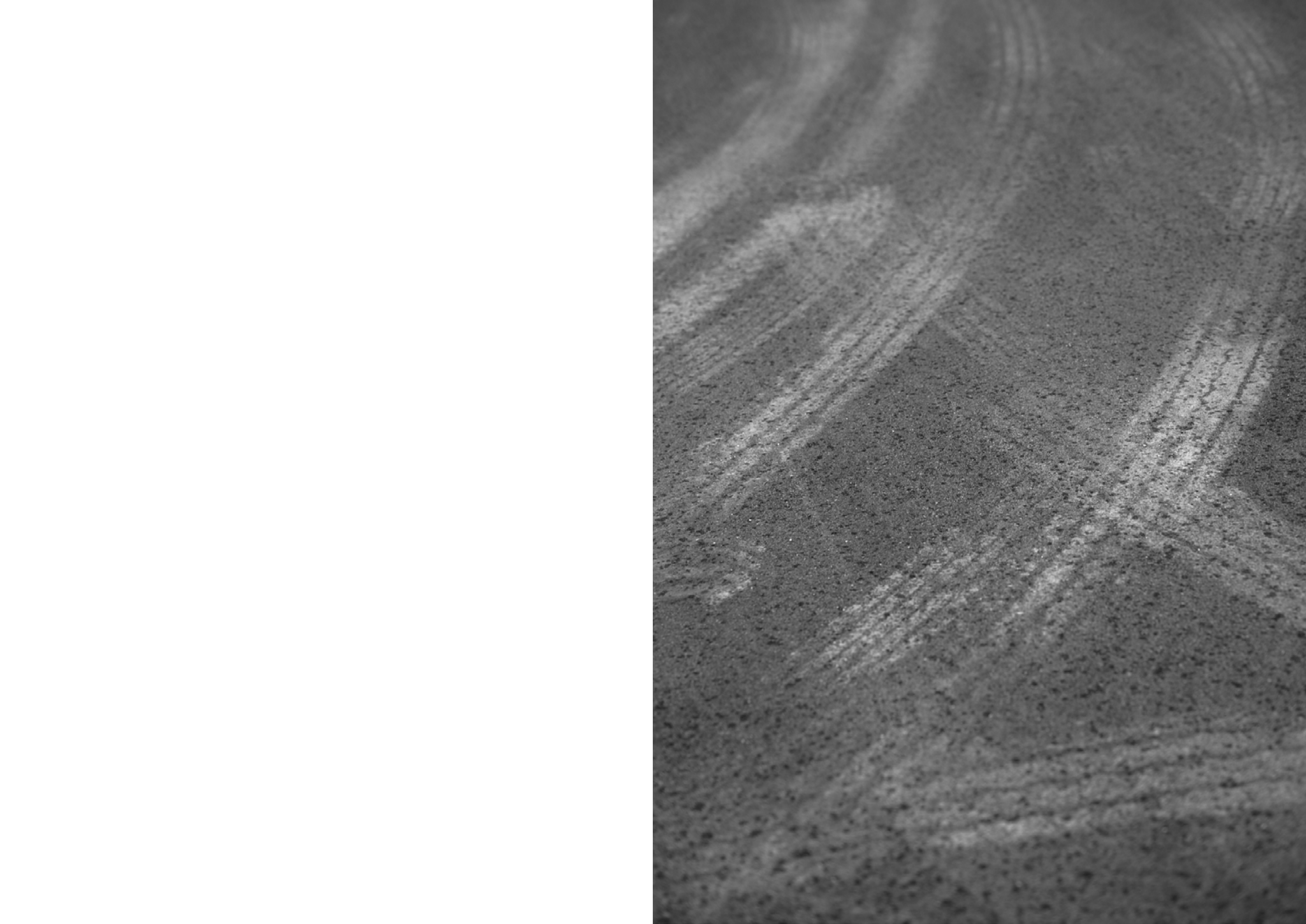












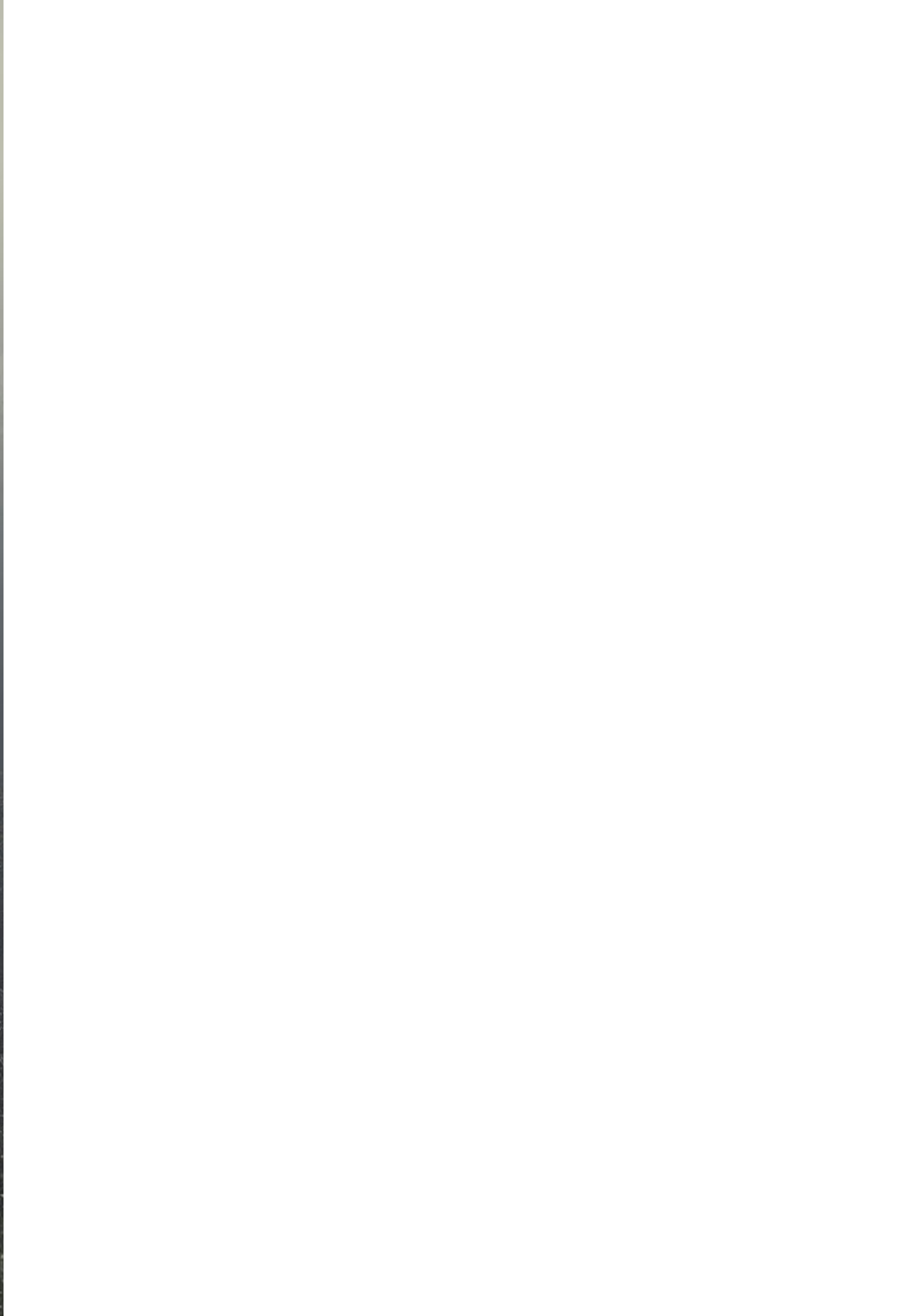
Lingering under the burning sun (2023-Ongoing)

The Lingering Under The Burning Sun project is inspired by the book “Noise: A Flaw in Human Judgment” by Daniel Kahneman, Olivier Sibony and Cass Sunstein, which addresses the concept of noise in decision-making contexts.

- text not completed yet -





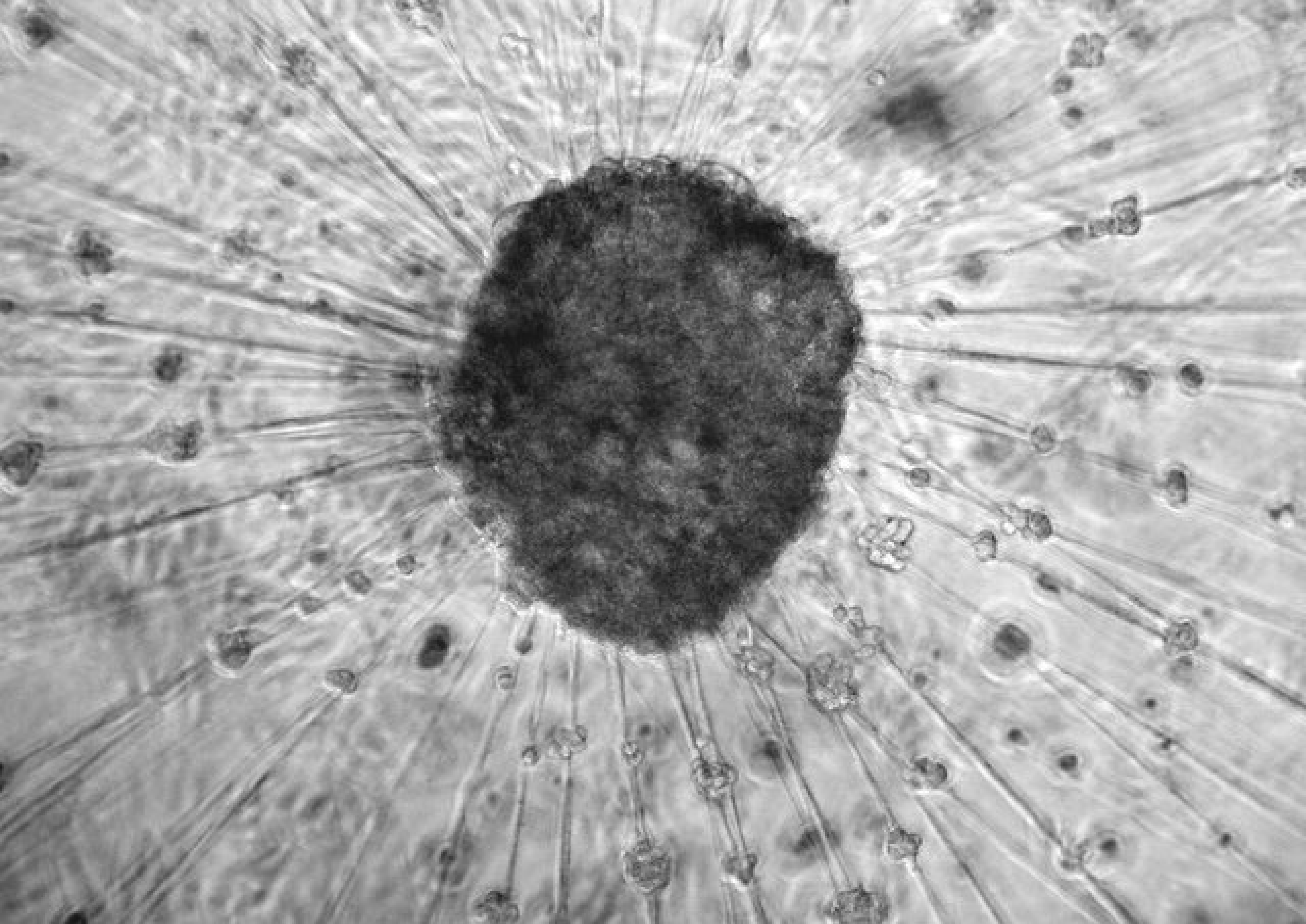












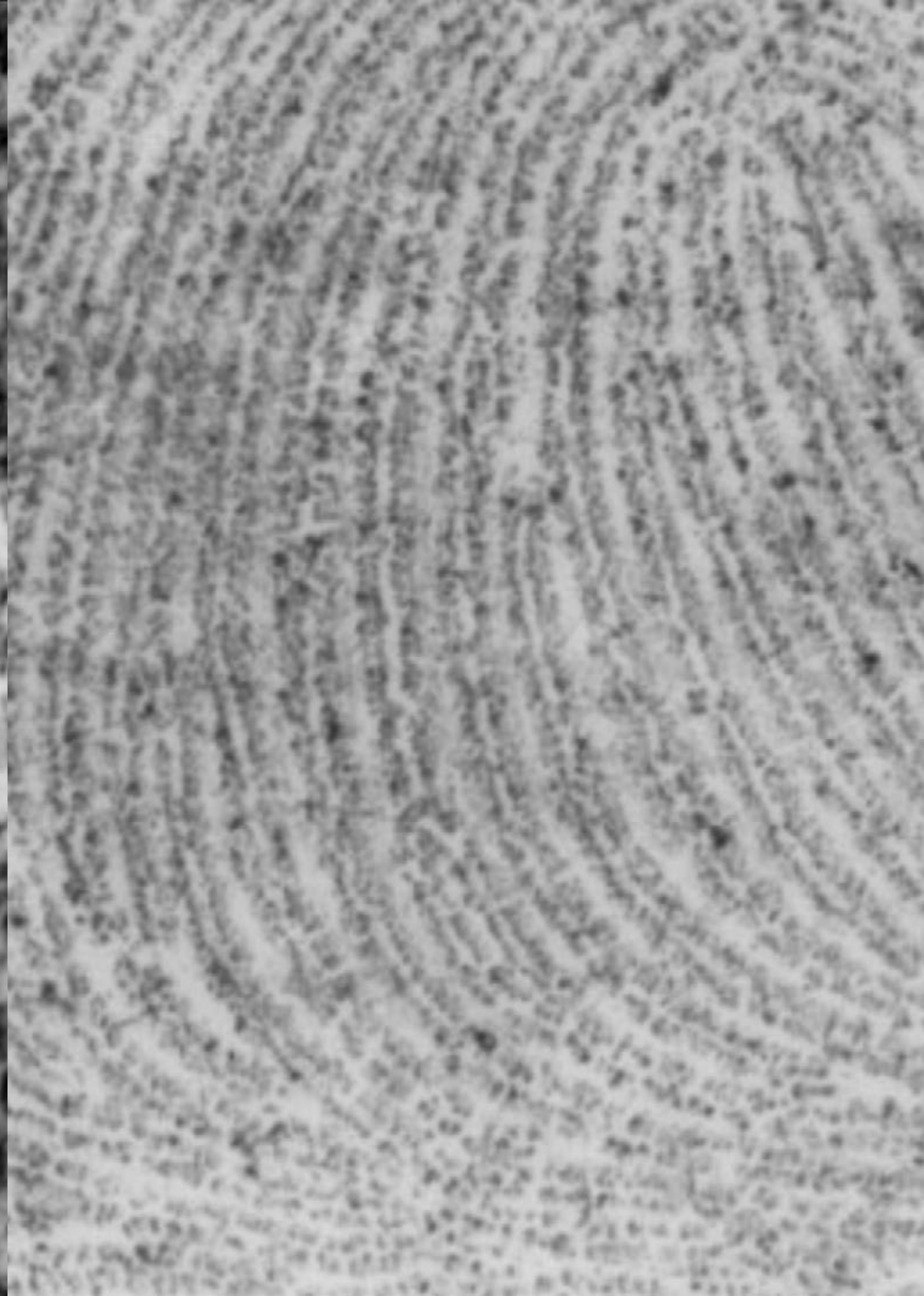
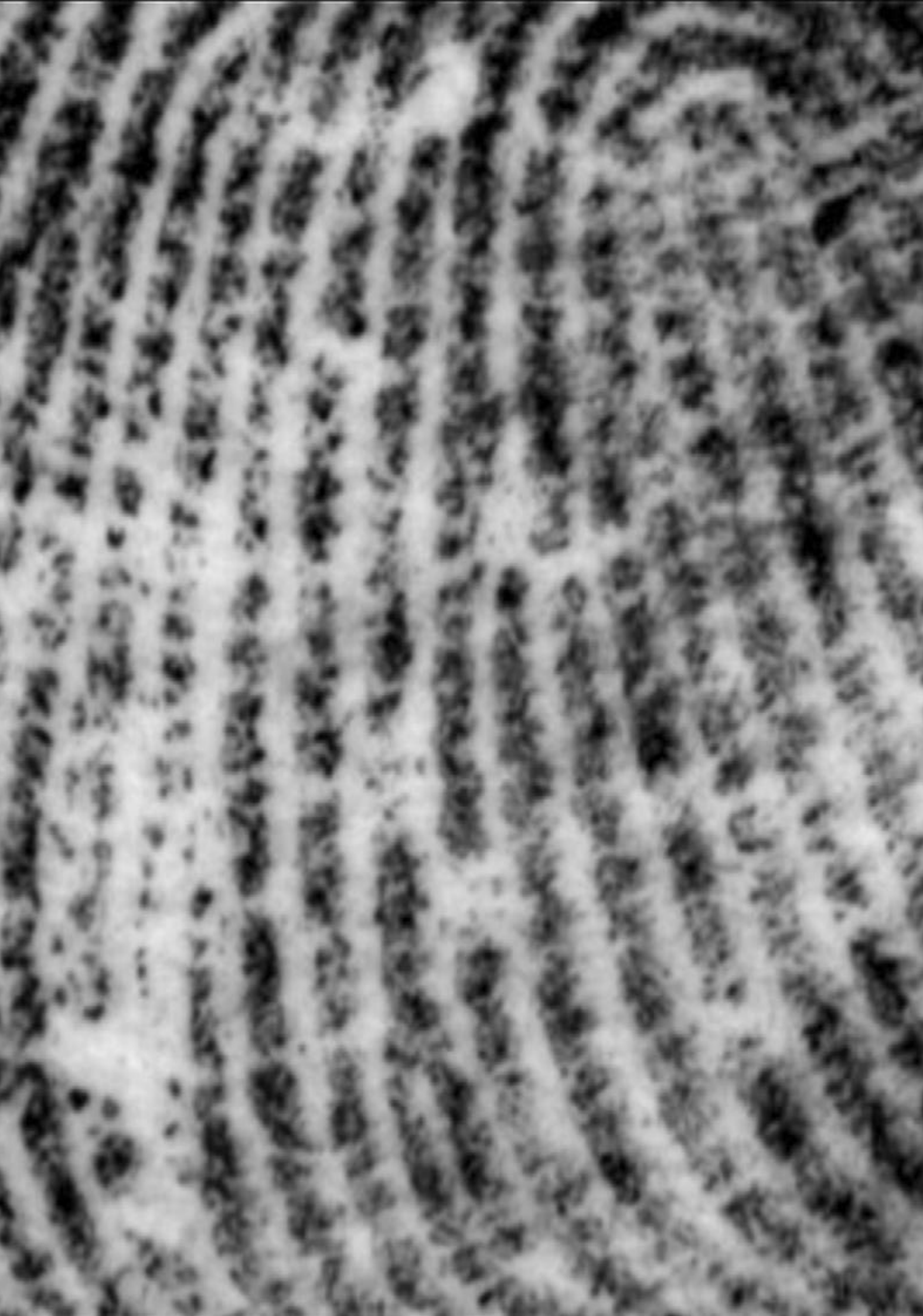
























Maremma Notes (2023-Ongoing)

A photographic research work in the Maremma area.

- text not completed yet -





















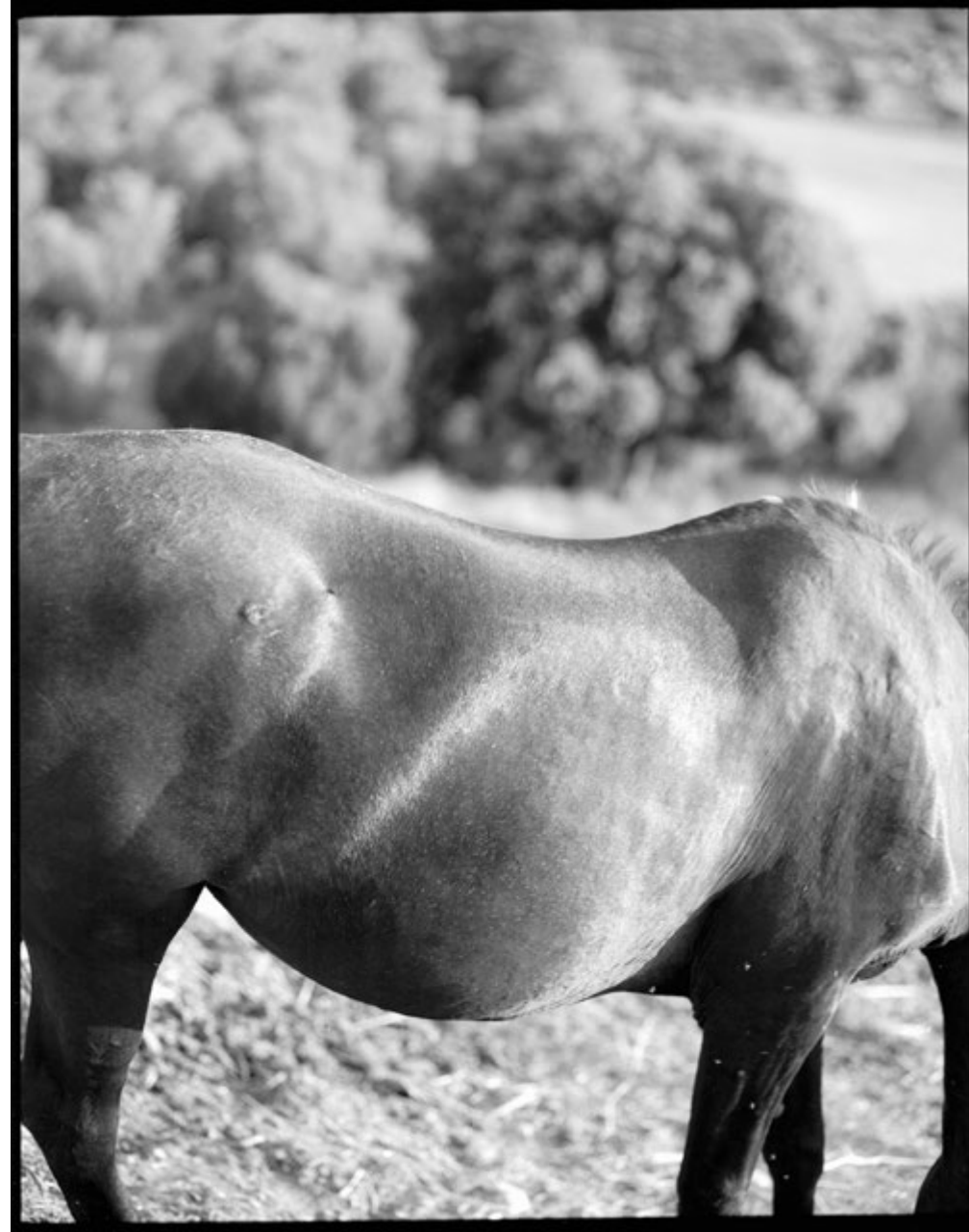


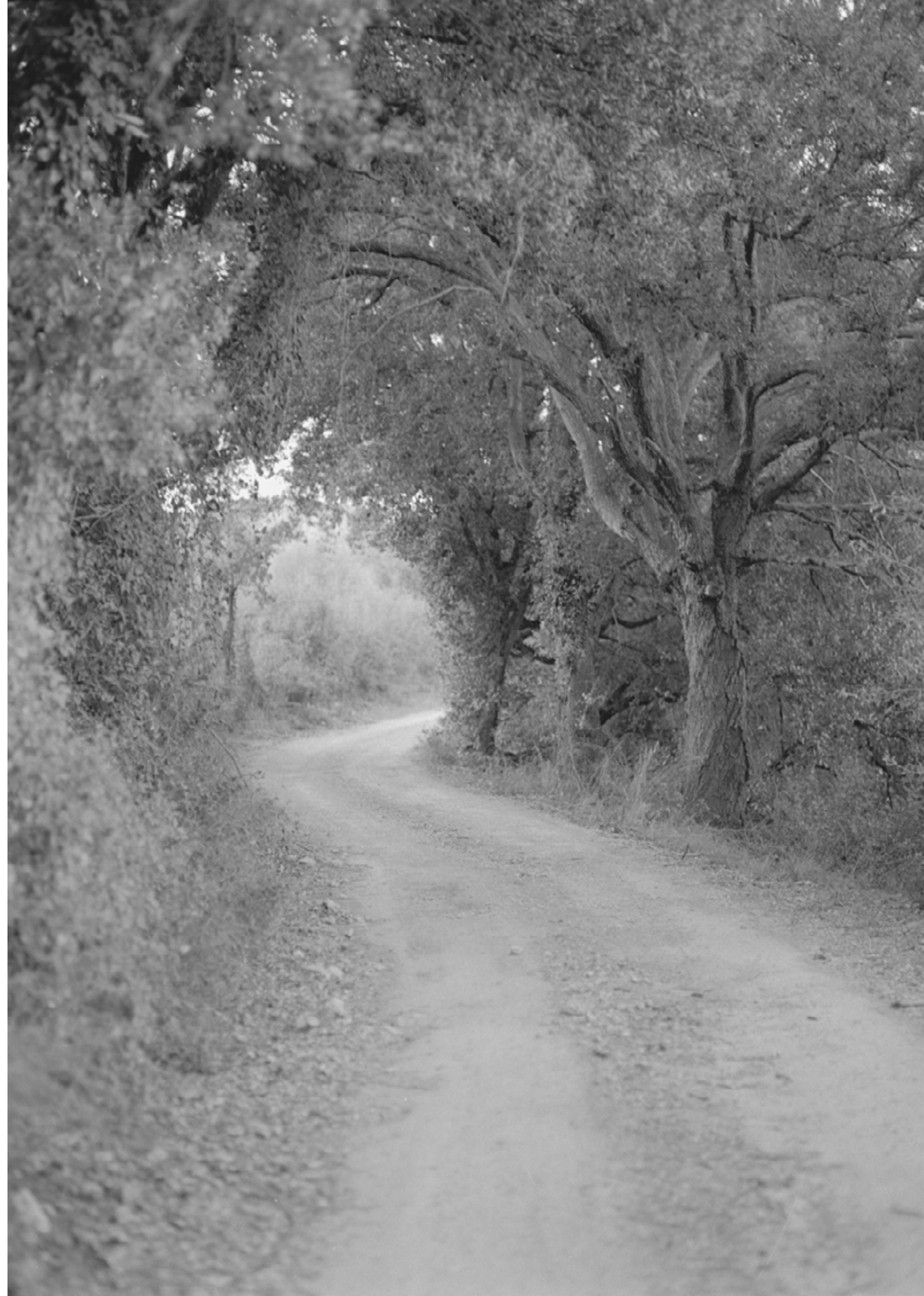












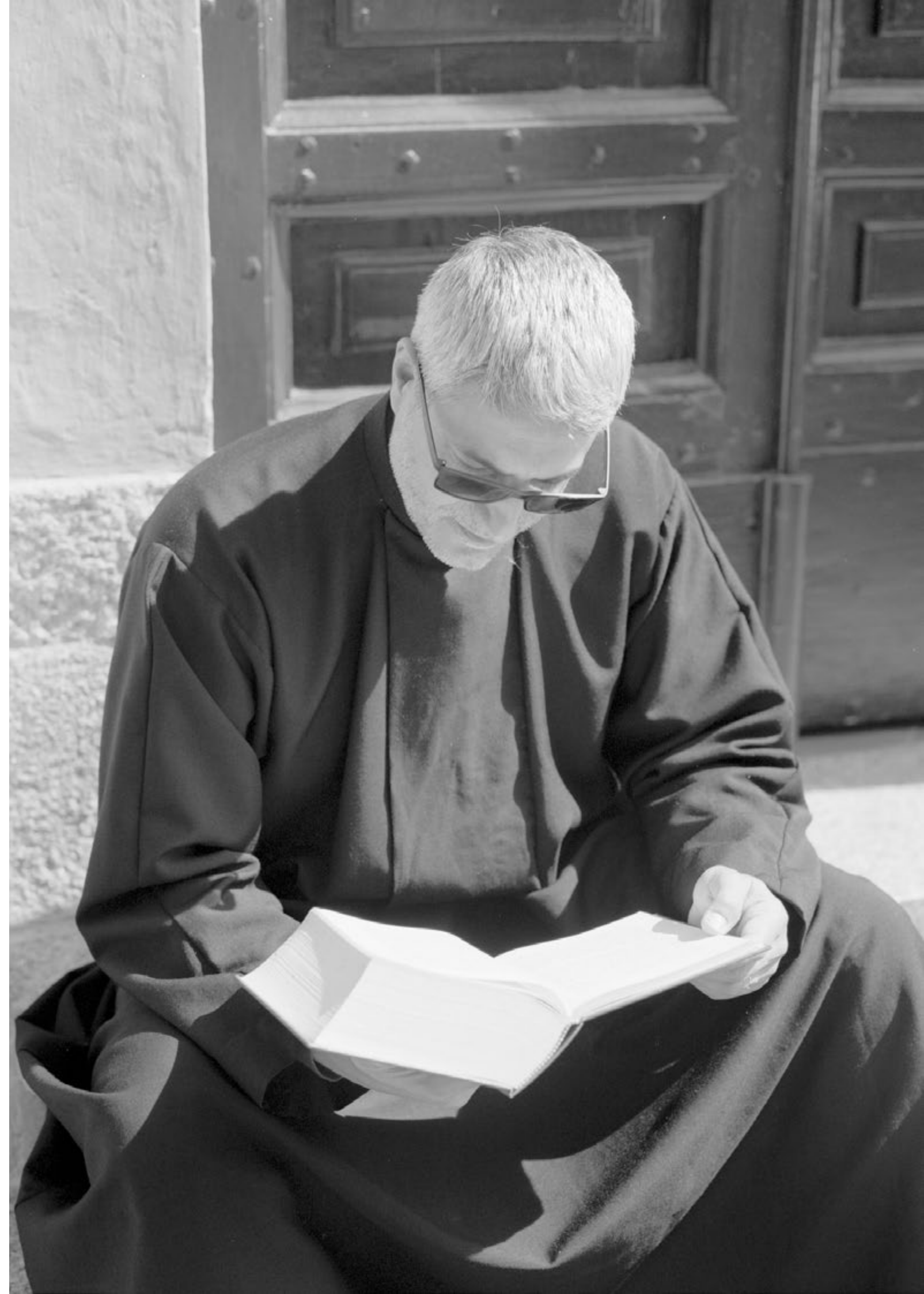














































Note di Sguardi Artist Residency Project (2024-Ongoing)

A photographic research work in the Cervia area.

- title and text not completed yet -
- A project that I'm working for **Note Di Sguardi Artist Residency**, which I was invited to, around the area of Cervia.
- Project supported by the Note Di Sguardi Association and Municipality of Cervia.















































Nullus Enim Locus Sine Genio (2020-Ongoing)

Every place, every source, every ravine is a guardian of its own spiritual identity. It is up to us, human beings, to make an effort to decode the reality that can only emerge through a personal and intimate representation.

This search for identity moves its steps from a cognitive intent or even better, a psychic one - driven by a constitutive will of a process aimed at embodying the emotions underlying a place, and at the same time conjugating a tendency aimed at its mutability and its static nature. By virtue of the spatial freedom that surrounds us and that we enjoy, this process leads to an inevitable continuous (re)defining of the spaces we live in and in a more or less conscious way. Waiting for the real to manifest itself in its entirety and purity, (re)finding a suspension of time and tracing a theme or a circumstantial meaning free from the vulgarity of superficial content, but at the same time capable of making us (re)discover beauty in its simplest forms, is the leitmotif of this research. Exclusively, in this epiphany, silence allows for personal and intimate reflection - representation, (re)bringing us to an almost mystical freedom able to let us abandon ourselves to the motions of the moment.

- An ongoing long-term project aimed at the research of the identity of the concept of place.

















Passing By (April-May 2020)

A series of photographs I shot during the first lockdown of Covid-19 pandemic.

They portray an intimate and a deep research with the place I was living in: not really mine, yet involved by a familiar feeling.





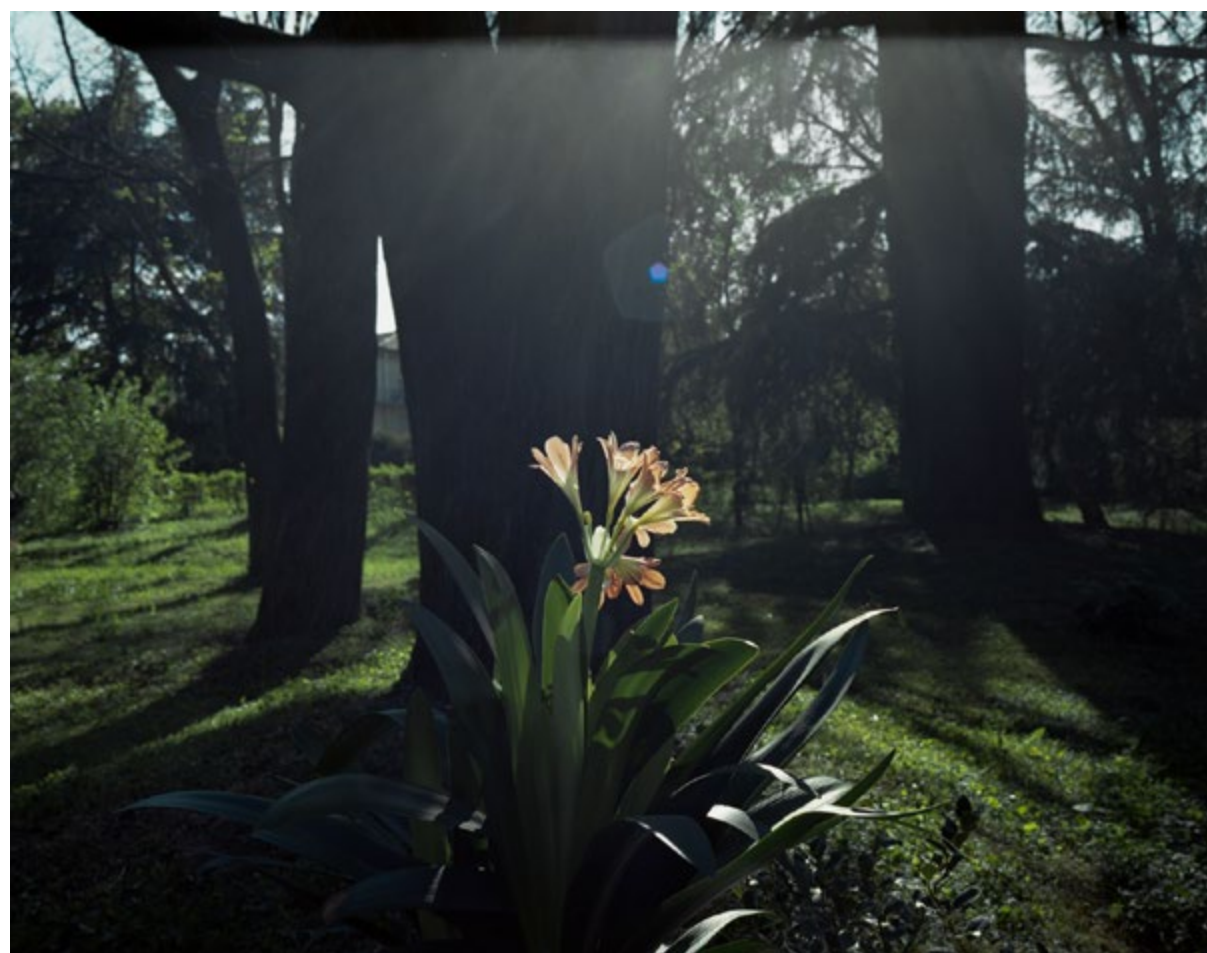












For general enquires please contact me at filippomaria.barbero@gmail.com

For any enquires coming from galleries, exhibitors, collectors, public and private institutions, incorporated and unincorporated bodies, and others who commission and/or acquire and/or collaborate and/or display and/or exhibit and/or otherwise use artistic works, please contact me at filippomaria.barbero@gmail.com or directly my Agent Charles Guice at charles@guiceprojects.com