

LA LINEA DEL MARE

the sea line

NICOLA UGHI

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Born in Pisa in 1972, the photographer has spent his entire life in this town. The proximity to the sea has been a constant presence, offering a backdrop for childhood walks, play, and cherished moments with friends. Livorno, a second home, holds a special place, with the familial connection evident through paintings of the sea — a tradition embraced by “labronici” painters.

Extensive travels within Italy and abroad, both for leisure and business, have provided opportunities to appreciate the vastness and serenity of the sea. Particularly outside the bustling summer season, when the sea reflects stormy skies or the hues of muddy rivers, a profound sense of peace prevails. Instead of engaging in activities like swimming or diving, the preference lies in observing the infinite expanse and the horizon that divides the sea from the sky — two realms, one above and one below.

The seascape, captured in a 16:9 or in a 4:3 frame, whether as a singular entity or in pairs, adheres to the chromatic rules dictated by nature itself. These images encapsulate the distant horizon and the immediacy of the present moment. The sea and sky exhibit a spectrum of colors, from midnight blue to light grey, unveiled through the enchantment of long exposure. Reality transforms into a dreamlike image, calming what is inherently restless.

"La Linea del Mare" signifies the horizon — the meeting point where the sea and sky converge, sharing their colors in the magic of seasons, times, weather, and day or night. Despite the varying positions (arranged geometrically), the scenery remains familiar, yet the infinite nuances of color resemble a child's playful use of a pastel box.

At times, minuscule figures inhabit the lower part of the image, oblivious to their role as unconscious protagonists in the photographer's frame for a fleeting moment within the unstoppable flow of time.

16 : 9

prints and series

100*56,6: copies 3+1

200*113,3: copies 2+1

bigger single prints or unlimited small series available on request



Viareggio
libeccio creases



Marina di Pisa
state of calm



Marina di Vecchiano
towards the mouth



Marina di Pisa
far the harbour



Livorno
Ardenza



Bocca di Serchio
estuary birds



Bocca di Serchio
birds in the mirror



Zoagli
spring caligo



Zoagli
Ulysse's dream



Boccardo
memory of a flood



Bocca D'Arno
angry river

4 : 3

animated series

prints and series

25*25 (with passepartout) - dyptich: copies 5+1 (for dyp.)

50*50 (with passepartout): copies 3+1

100*75 (without passepartout): copies 3+1

200*150 (without passepartout): copies 2+1

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Marina di Pisa
winter diptych

Livorno
games and departures





Marina di Pisa
tramontana

Quercianella
hints of an island





Calambrone
flows and ebbs

Calafuria
cold mists



Livorno
suspended in mid-air



Tirrenia
solitude





Marina di Pisa
sirocco jelly

Montecristo
the Count's view



Antignano

buffets of libeccio



Livorno

bold horizon



Bocca d'arno
the storm subsides



Rosignano
reflections in
the west wind



Marina di Pisa

low tide



Marina di Vecchiano
sea sculpture





Marina di Vecchiano
grin of sand

4 : 3

animated series

prints and series

25*25 (with passepartout) - dyptich: copies 5+1 (for dyp.)

50*50 (with passepartout): copies 3+1

100*75 (without passepartout): copies 3+1

200*150 (without passepartout): copies 2+1

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Calafuria
romantic soul

(homage to
Caspar David Friedrich)



Asinara
may bathers





Marina di Pisa
the volleyball match



Castiglioncello
where everything began



Marina di Pisa
guardian angels



Marina di Carrara
borderline souls



Marina di Pisa
ghost in the calm



Tirrenia
the clam gatherer



Marina di Pisa
summer mugginess_01

Homage to Bepi Viviani
(dyptich)





Marina di Pisa
summer mugginess_02

Homage to Bepi Viviani
(dyptich)

Livorno
talk



Marina di Vecchiano
dualities



features

16 : 9

museum-certified photographic paper 310g, mounted on a Dibond panel (entire series)

4 : 3

museum-certified photographic paper, 'watercolor' type, mounted on a frame (with or without mat)

bigger single prints or unlimited small series available on request

AUTHOR'S NOTE

AN AESTHETIC PROJECT

by Nicola Ughi

One year,

Let's take a year, just for convention.

365 days of the Earth's rotation around the sun, to depart and return to the same point as the previous year.

A year in which the light changes slowly, imperceptibly, from the long days of June to the shortest ones of December, and back again. A period in which the winds that hit such a small stretch of coast stir the sea until it turns into white foam or the calmness makes it so still that it looks like a mirror. A year in which people who love to populate those beaches undress due to the scorching heat, and then, in the following months, dress up because of the cold wind or the violent gusts of the southwesterly wind.

Each of these days, each of these moments expands in the magic of long-exposure photography. Whether it's morning, evening, afternoon, or night; a photographer stops with his tripod and his camera at many points along that short coast, capturing images slowly, and despite the sea always behaving differently, that shutter remains open for a long enough time to transform it into a brush—fine, imperceptible, in the calm; large and violent when the sea is rough or when muddy rivers in flood empty into the salty water.

Certainly never sharp, never so precise as to discern the outline of the waves, except on the horizon, where it becomes a straight line (the line of the sea, precisely) that divides the sea and sky into two identical portions.

Just like the sea, people also appear and disappear at the discretion of the light: outlined and fragmented into many colored pieces during sunny days... faded, transparent like ghosts when the rays are more oblique.

Ordinariness? Perhaps, but not enough to obsess me so much and drive me every time I can to the shores of a stretch of coast from Marina di Carrara to Piombino and to the island of Elba, or Gorgona or even Montecristo... to explore throughout the day, at every moment of the year, how that sea can become an obsession and at the same time a palette.

I wonder why I am so attached to those views, those colors, those figures moving along this coast. I see the visual memory of when I was a child in the many paintings of Livornese, Pisan, or even Versilian painters who contemplated it right there, sometimes standing still to look at it and paint it, and sometimes remembering it inside their studios.

With this project, perhaps ordinary because it's aesthetic and even a bit monotonous at first glance, the attentive eye will be able to discern many nuances: the differences in the skies and seas, with colors mixed by the wind and blended by long exposures; the incorporeality of the subjects fixed only by the intensity of the sun's rays.

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nicola@ughi.it
+39 335 6339927