# LA LINEA DEL MARE

the sea line

NICOLA UGHI

#### NICOLA UGHI

## LA LINEA DEL MARE

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.

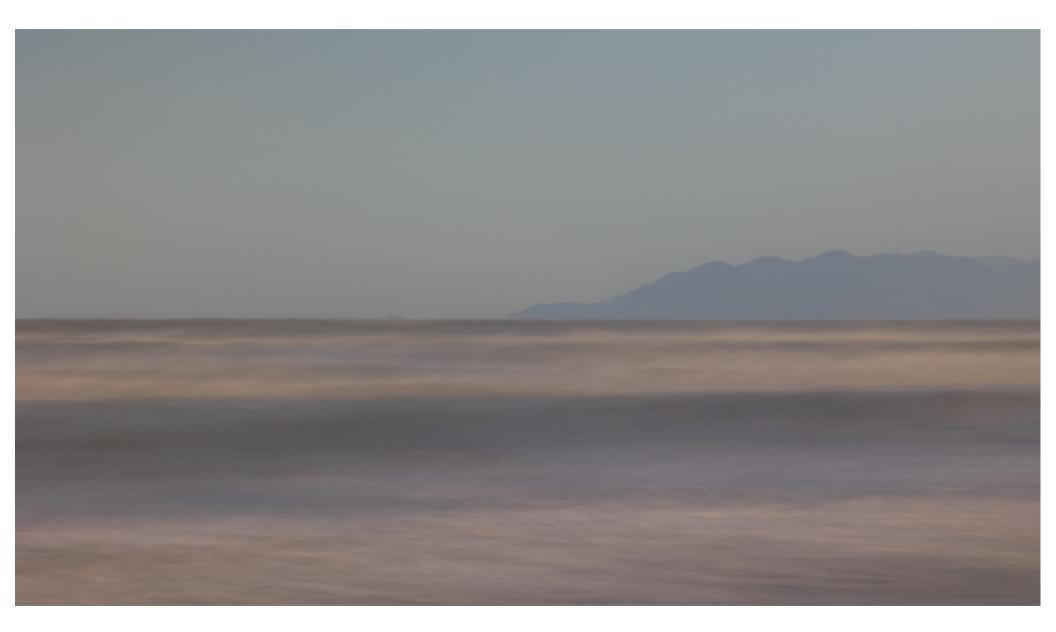
"La Linea del Mare" signifies the horizon — the meeting point where the sea and sky converge, sharing their colors in the magic of seasons, times, weather, and day or night. Despite the varying positions (arranged geometrically), the scenary remains familiar, yet the infinite nuances of color resemble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

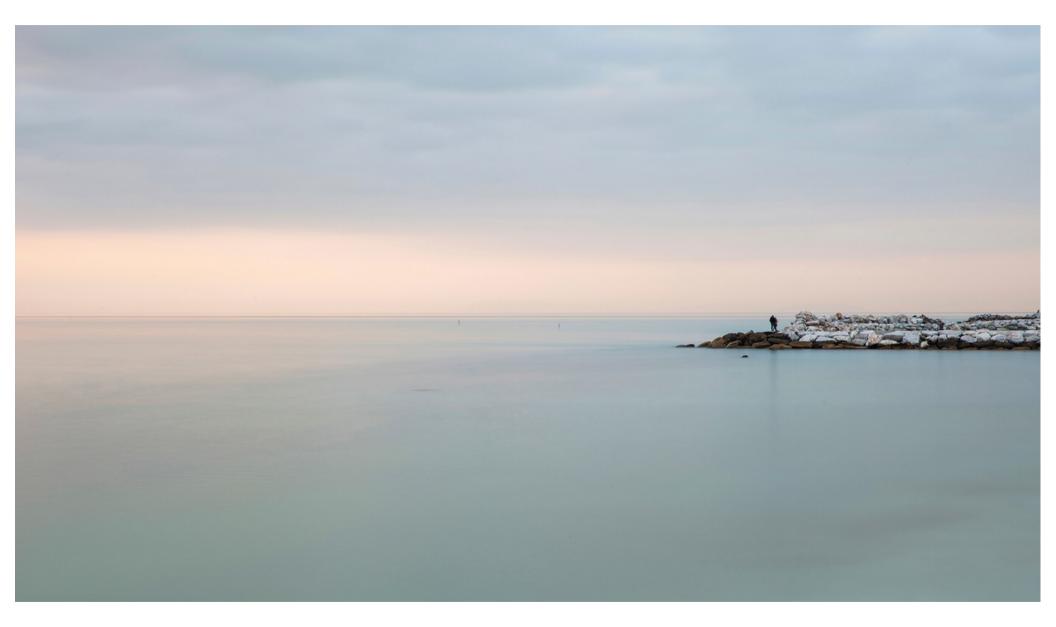
# 16:9

### prints and series

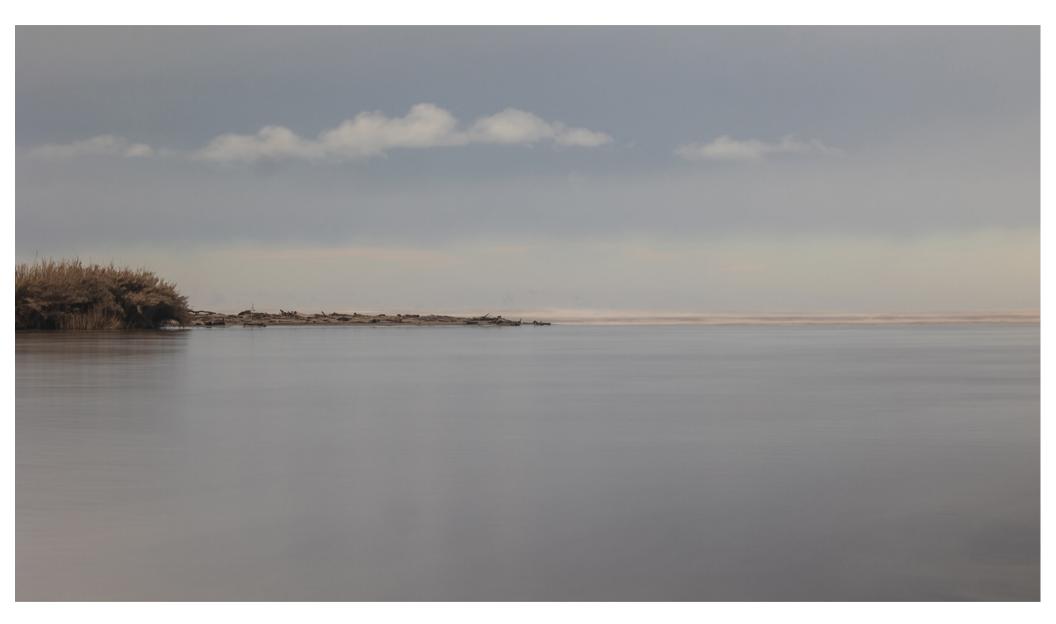
100\*56,6: copies 3+1 200\*113,3: copies 2+1



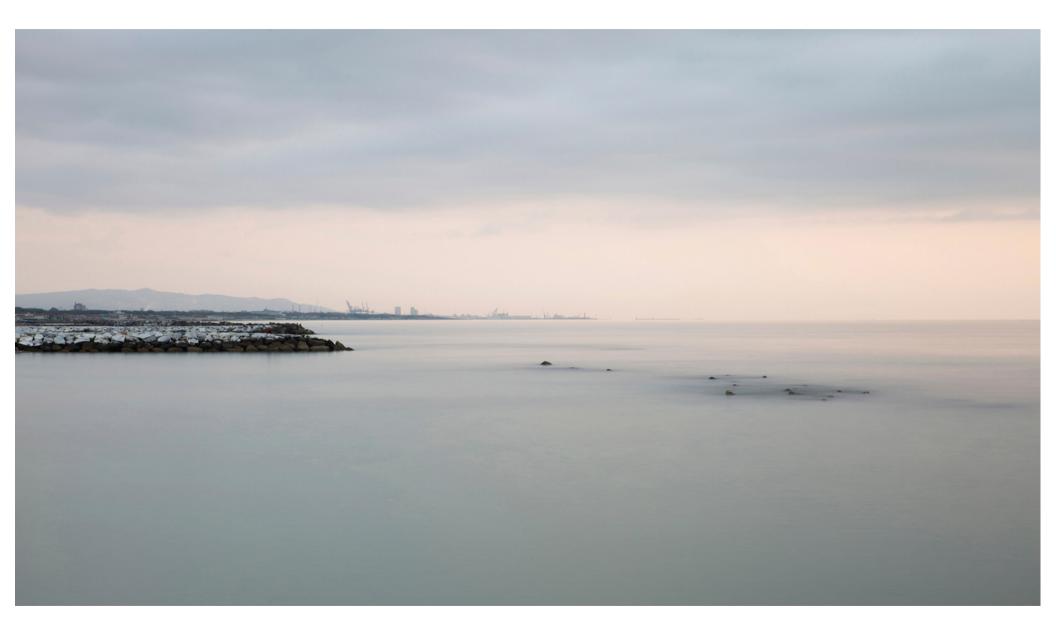
Viareggio libeccio creases



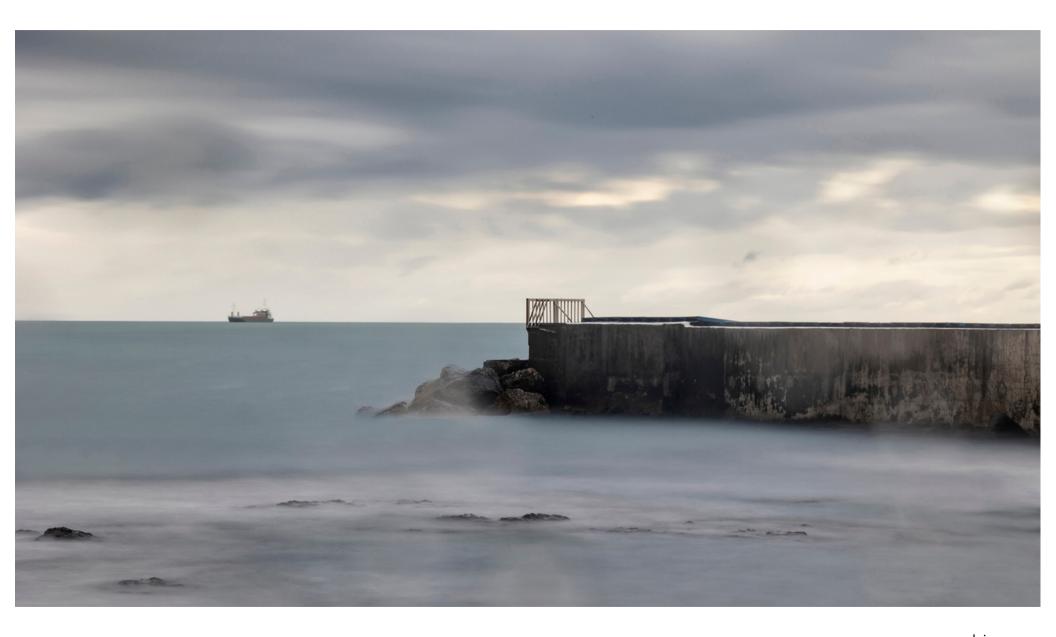
Marina di Pisa state of calm



Marina di Vecchiano towards the mouth



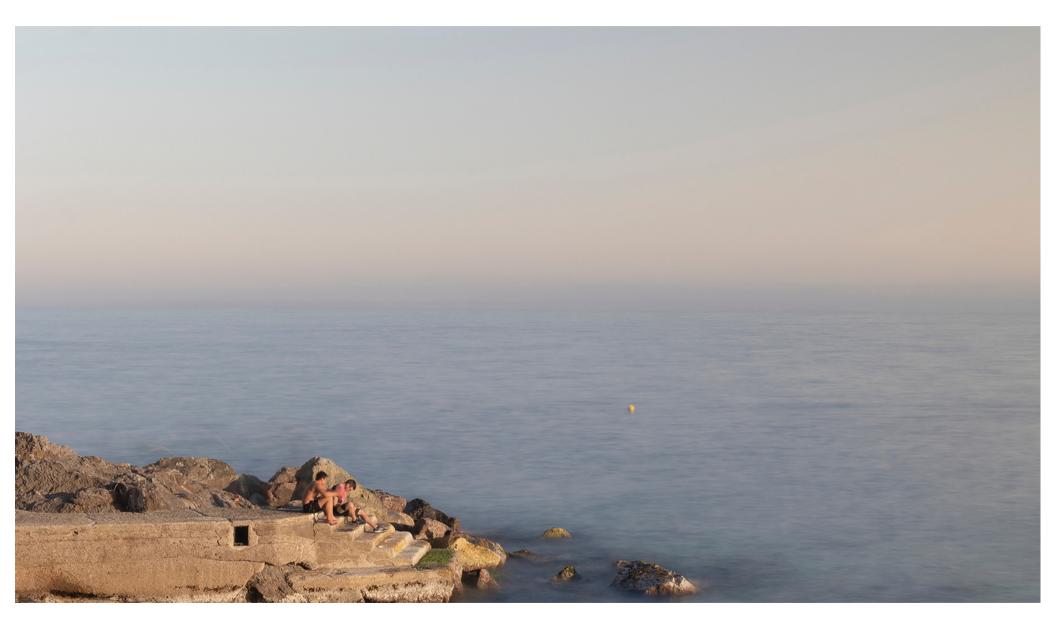
Marina di Pisa far the harbour



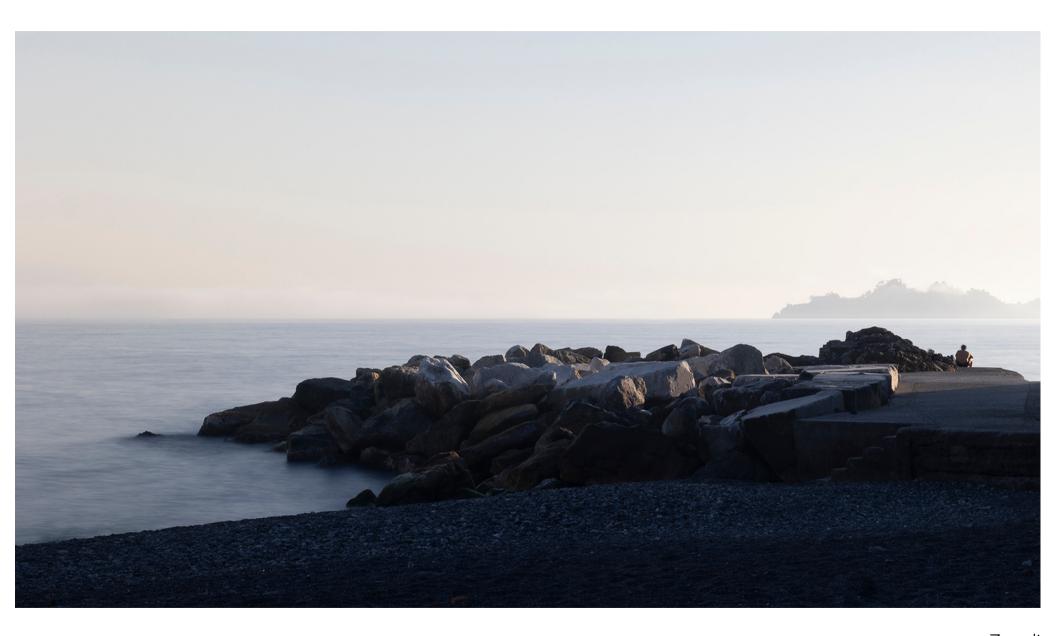


Bocca di Serchio estuary birds





Zoagli spring caligo



Zoagli Ulysse's dream



Boccadarno memory of a flood



# 4:3

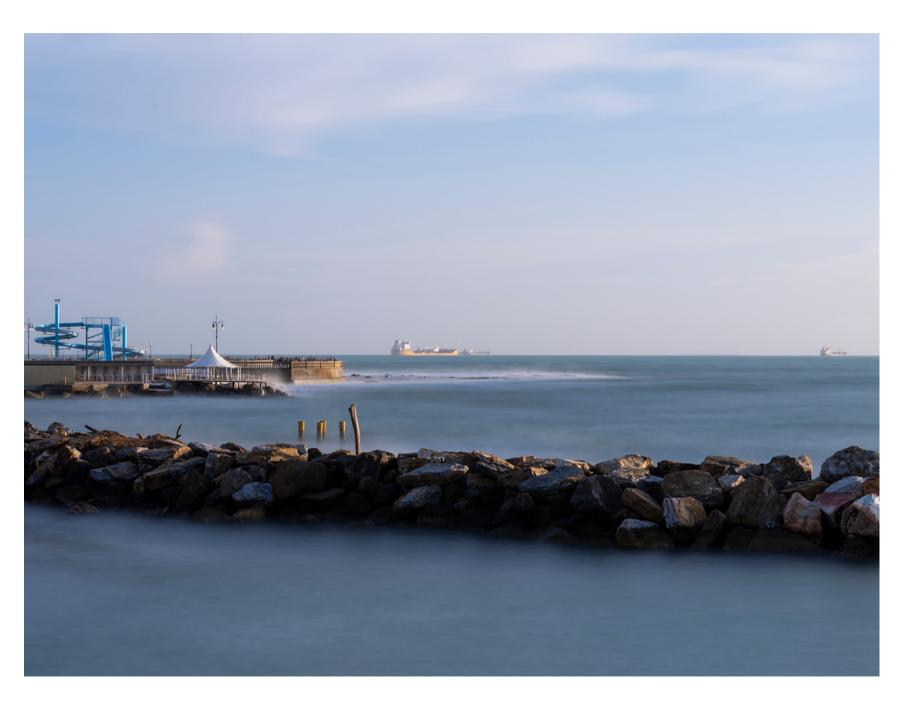
#### animated series

### 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

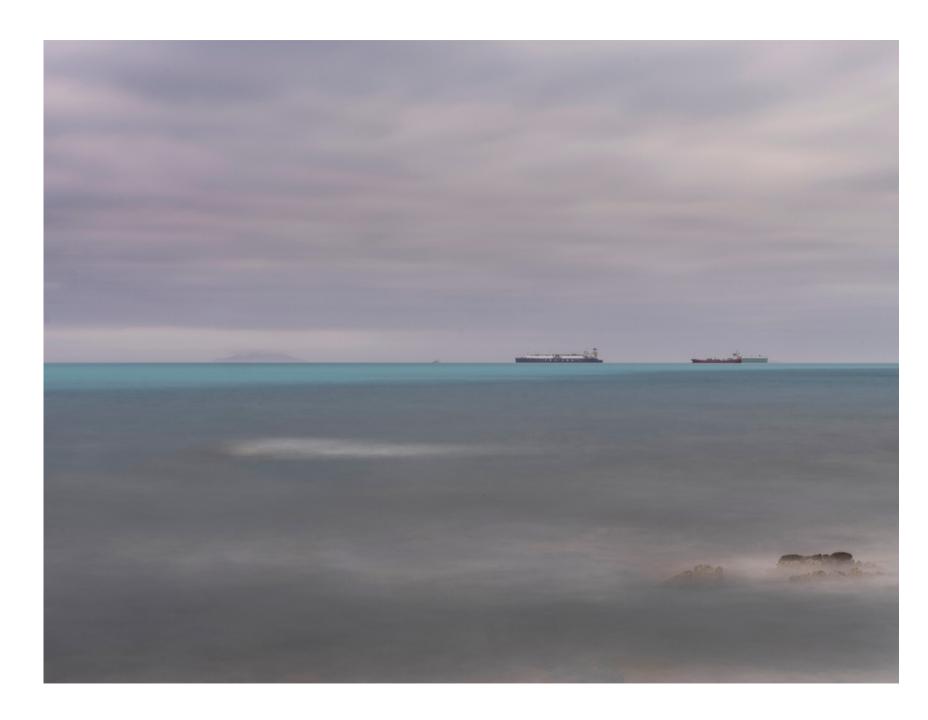


Marina di Pisa winter diptych Livorno games and departures





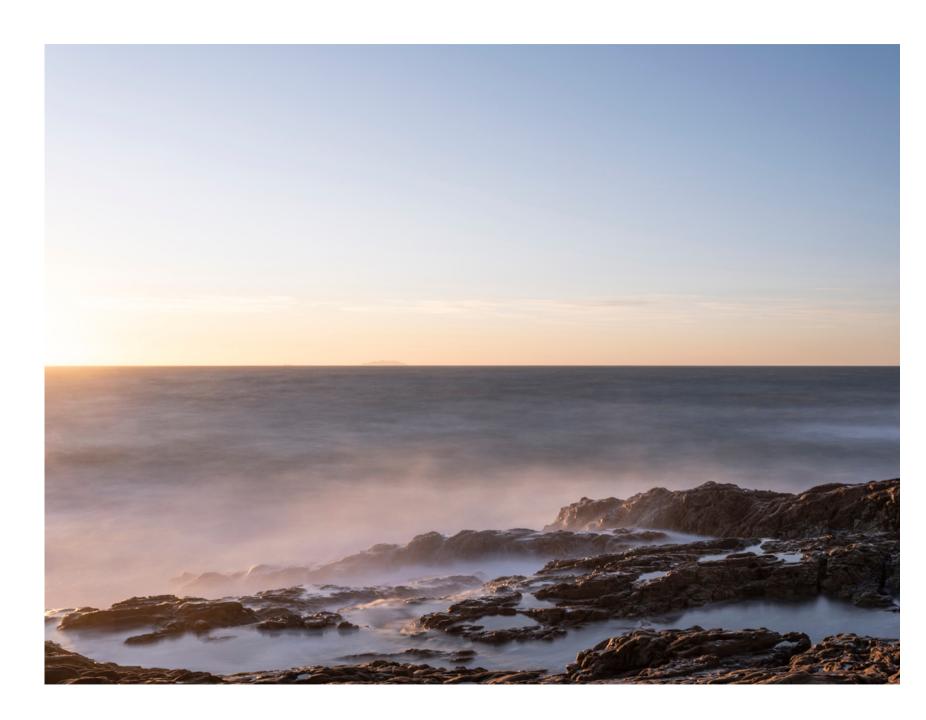
Quercianella hints of an island

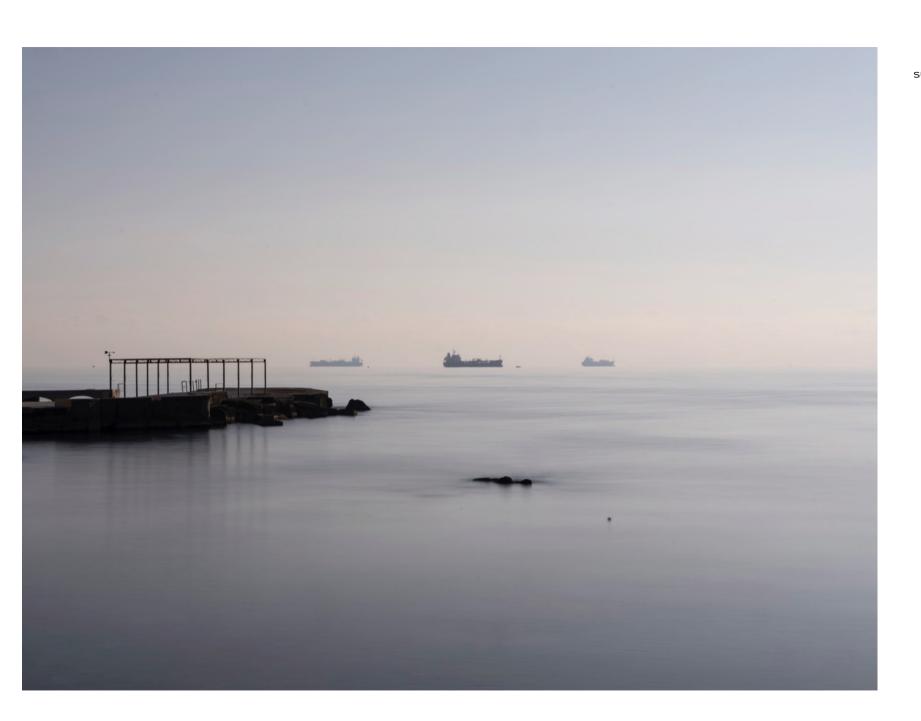






### Calafuria cold mists





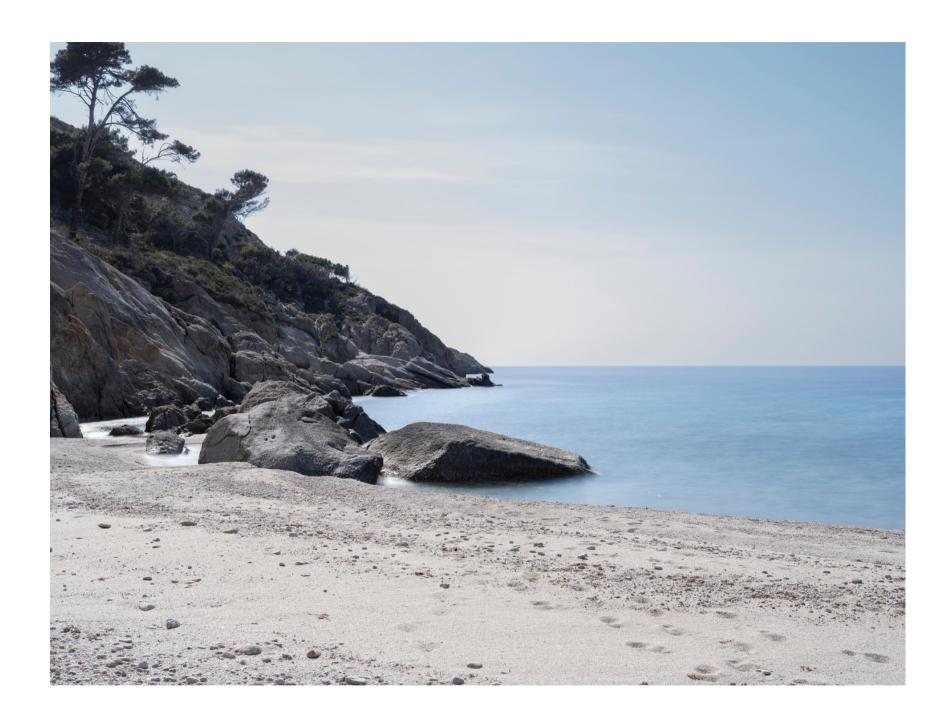
Livorno suspended in mid-air

Tirrenia solitude





Montecristo the Count's view

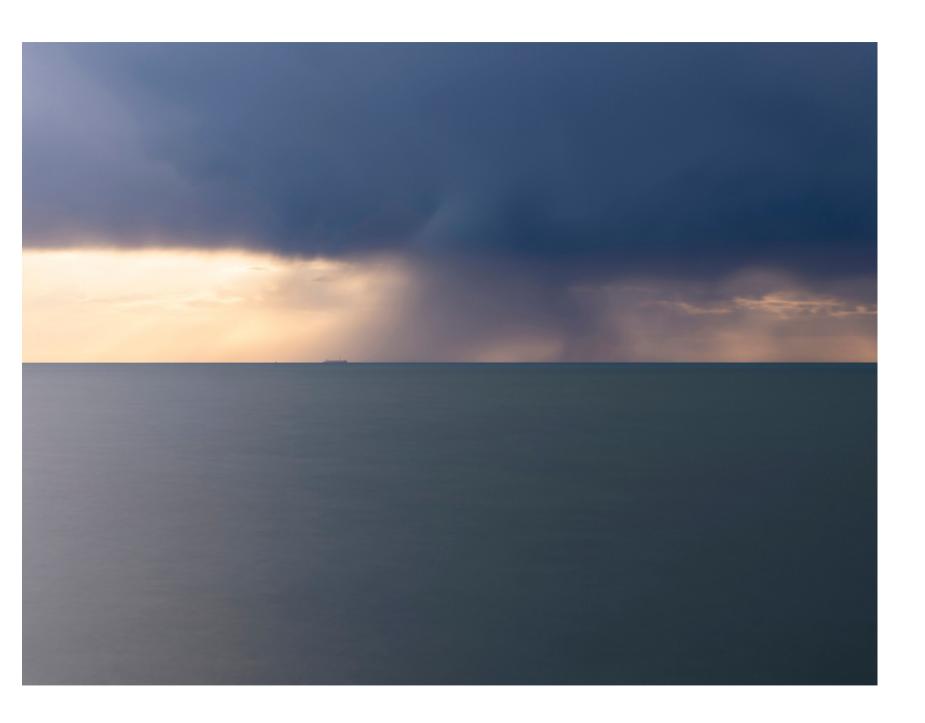




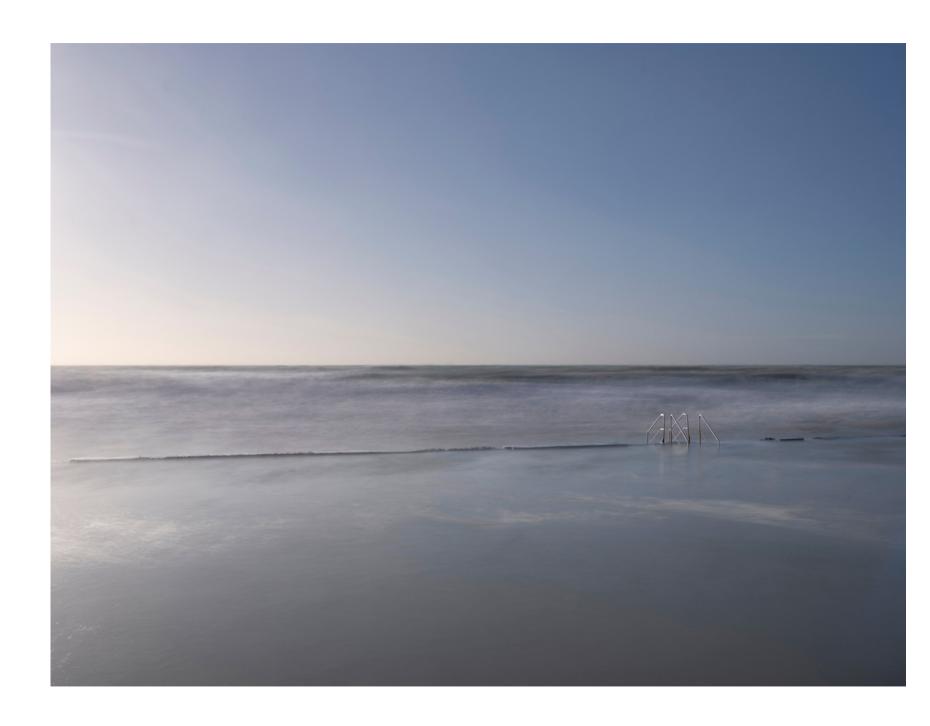


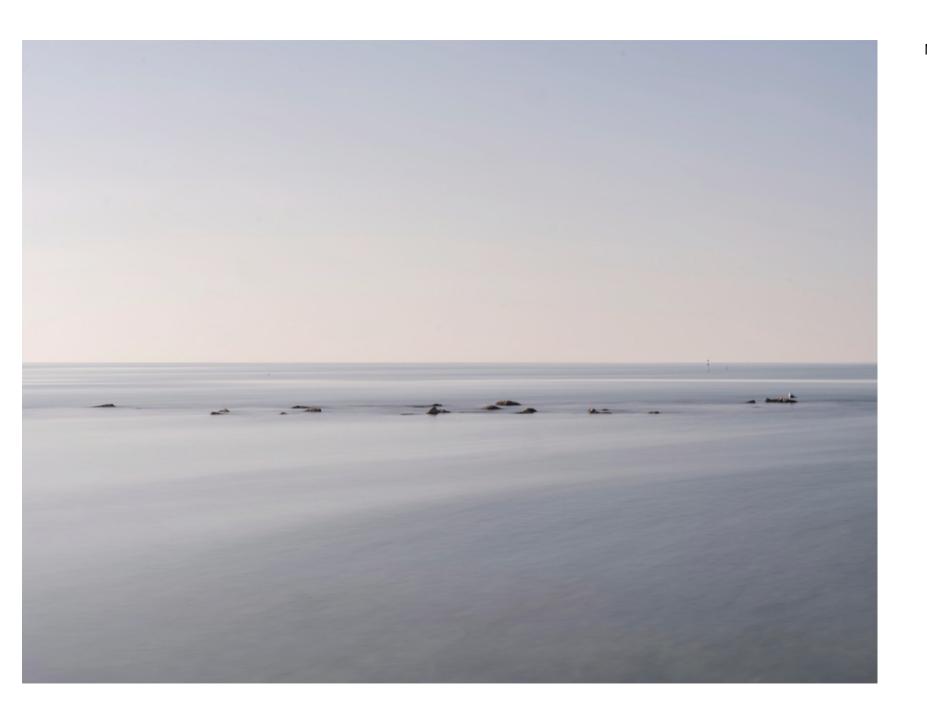
Livorno bold horizon

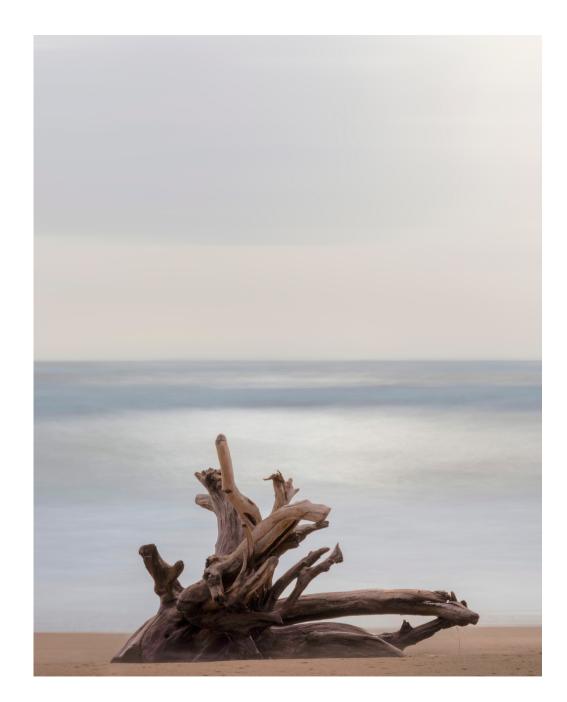




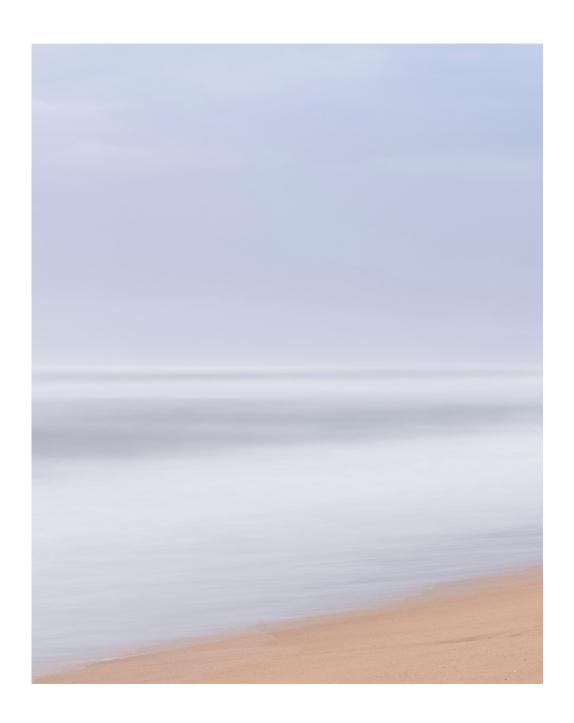
Rosignano reflections in the west wind







Marina di Vecchiano sea sculpture



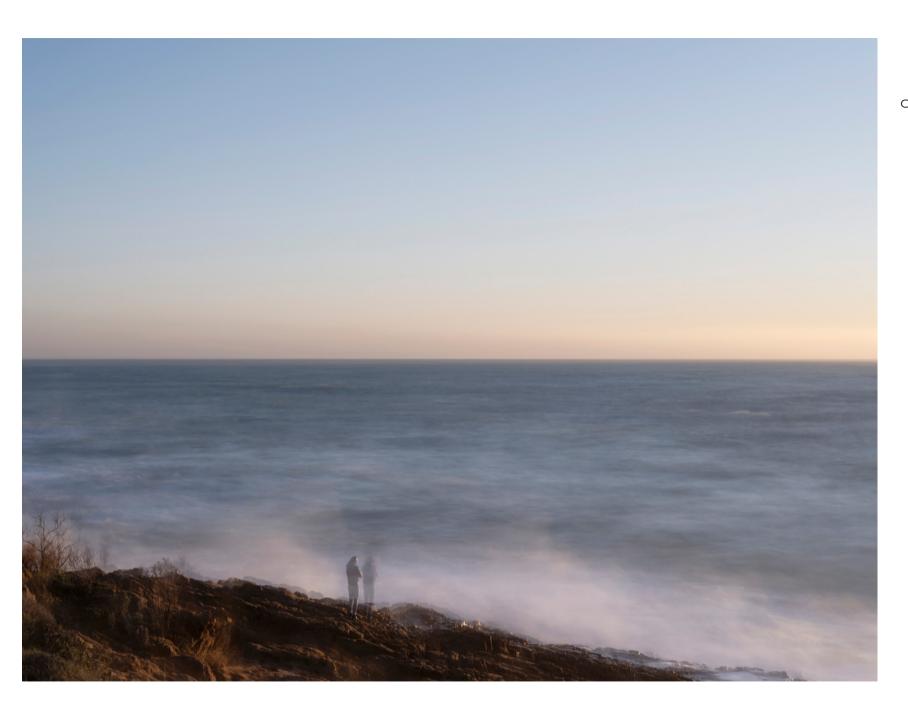
Marina di Vecchiano grin of sand

# 4:3

#### animated series

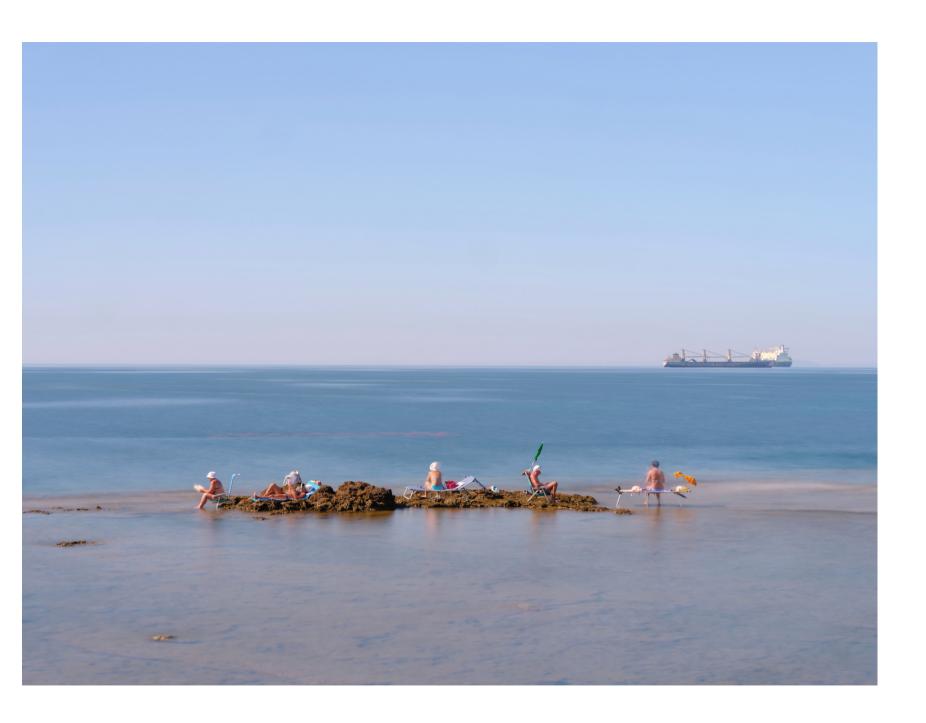
### prints and series

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



Calafuria romantic soul

(homage to Caspar David Friedrich) Asinara may bathers

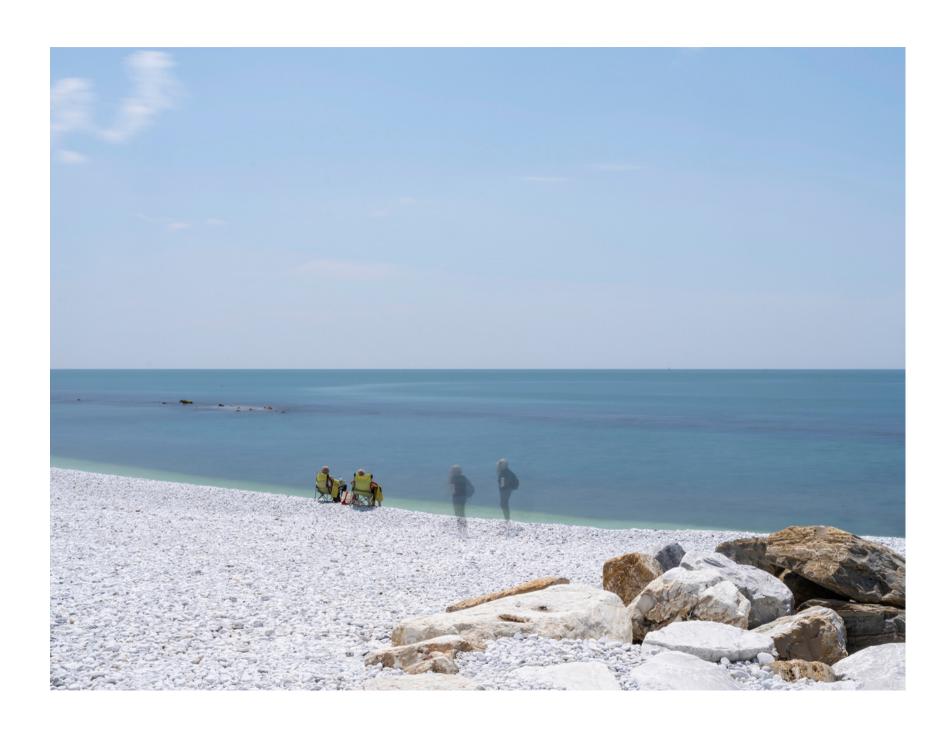


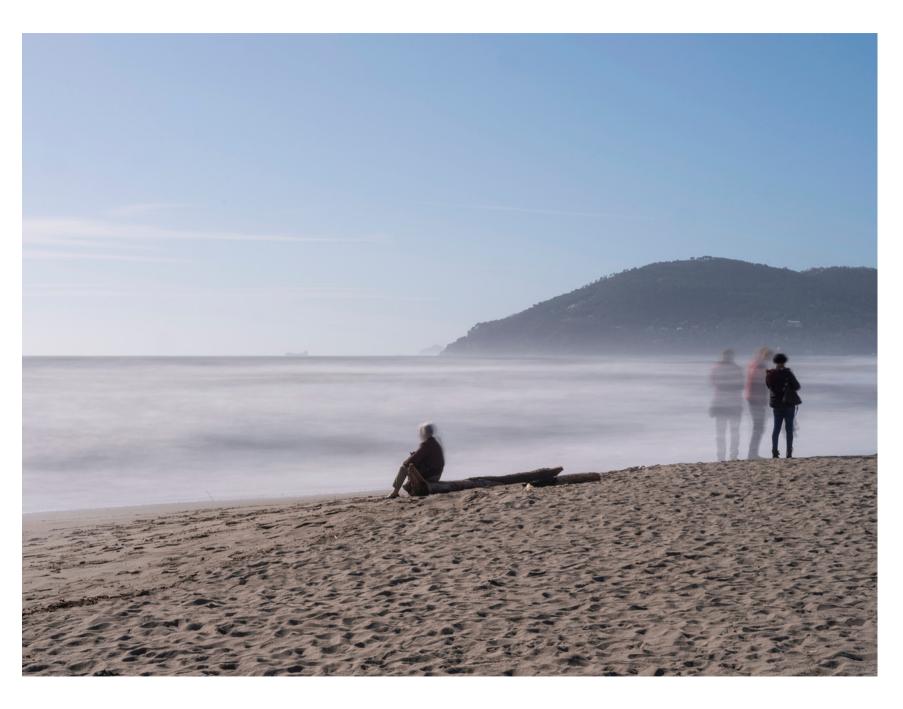
Marina di Pisa the volleyball match



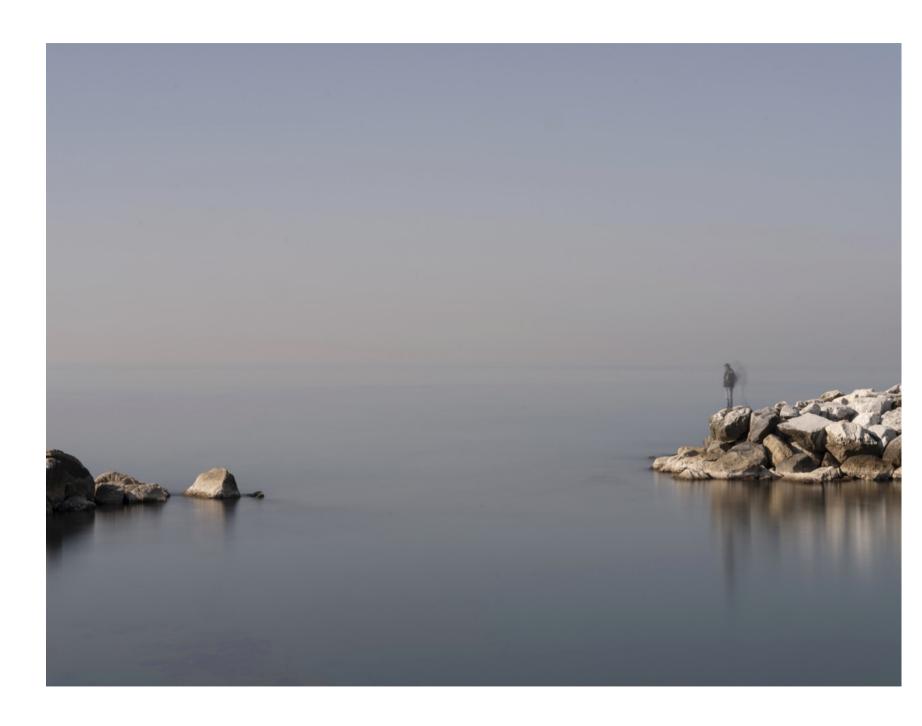


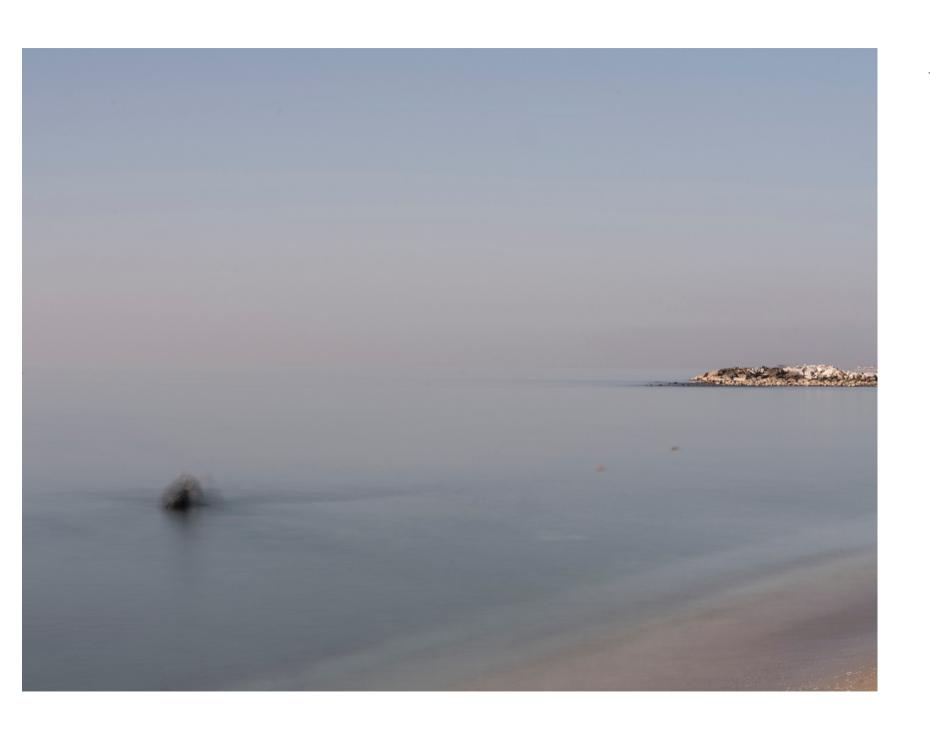
Marina di Pisa guardian angels





Marina di Pisa ghost in the calm





Tirrenia the clam gatherer

Marina di Pisa summer mugginess\_01

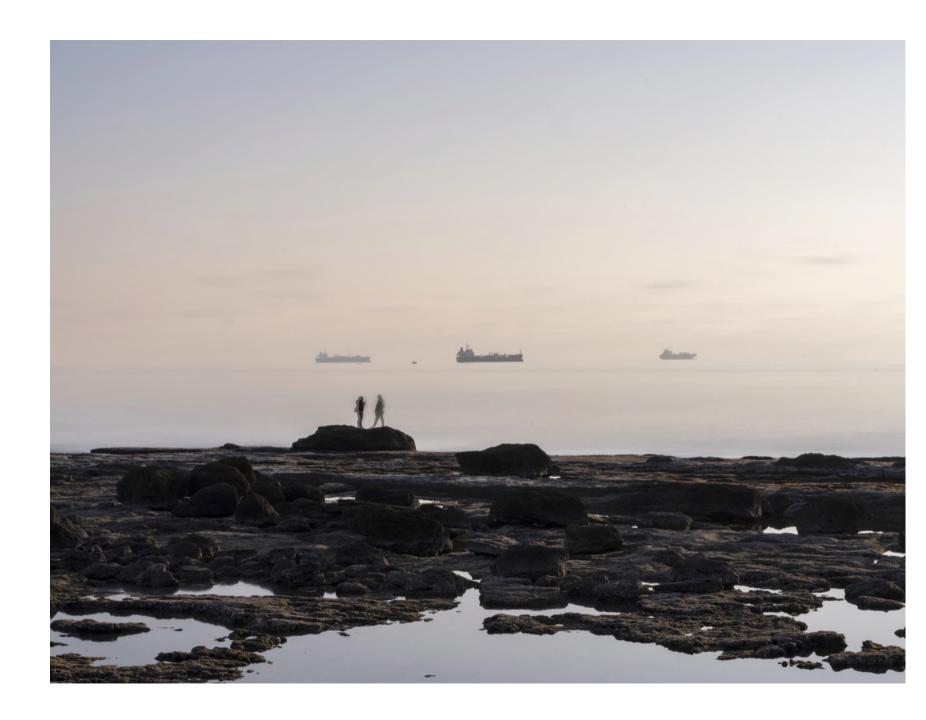
Homage to Bepi Viviani (dyptich)





Marina di Pisa summer mugginess\_02

Homage to Bepi Viviani (dyptich)





## 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)

## **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.

## LA LINEA DEL MARE

NICOLA UGHI

nicola@ughi.it +39 335 6339927