



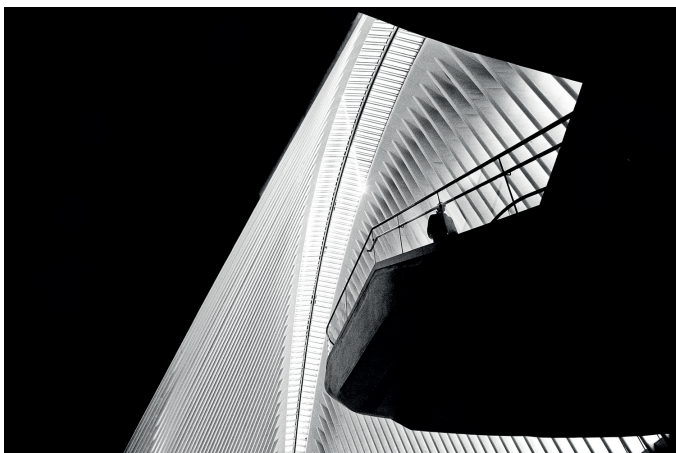
FRANCESCO TOPINO

Francesco Topino explores minimalism in street and architectural photography, using the medium as a tool for self-discovery and emotional expression. His work blends digital and analog techniques, capturing unique, unrepeatable moments and experimenting with poetic photography to convey deep narratives.

When did you start photographing and what inspired you to pursue photography?

A self-taught photographer, I was born in Rome, Italy, in 1974. I got acquainted with my first camera at the age of 16, something I inherited from my dear mother, an avid photographer herself. Over the years, I delved into several different types of photography, from street to architecture to contemplative.

I am particularly interested in street, architecture, and poetic photography, focusing on both digital and analog techniques. I like to use photography as a way to better understand myself, my fears, and my hopes. Photography for me is a never-ending journey, an exploration into my deepest inner feelings, a quest to find my own tangible presence in the world.



How would you define your photographic aesthetic?

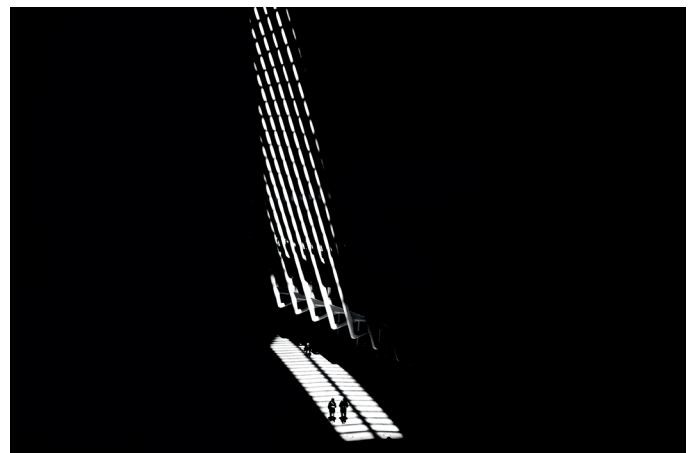
My photographic aesthetic revolves around minimalism applied to both street and architecture photography. I don't like images that are too crowded. I prefer to pick my subjects very carefully and apply different degrees of minimalism to my shots. Composition, as well as lighting, is very important to me. Over time, one starts to recognize patterns in their work. You'll see recurring themes, angles, or tones that define what you do. It takes quite a few photos to start getting there.

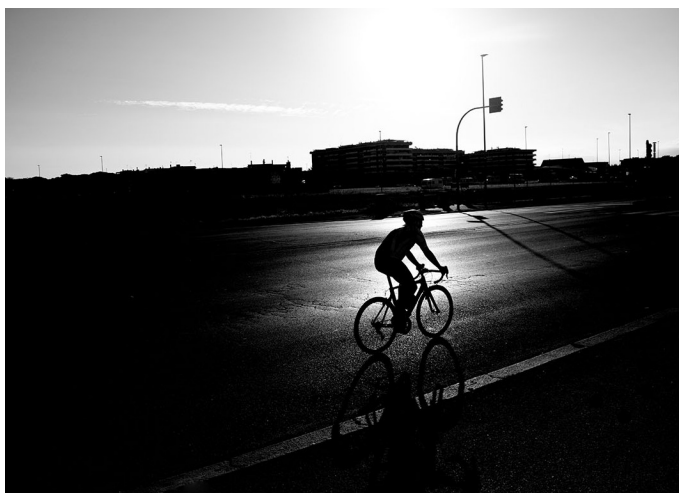
What attracts you most to urban photography?

Every time I'm out taking photos in different cities, I embark on a new journey. You never know what's going to happen. The whole day is unpredictable. You could meet a number of interesting people and find yourself in many different places. Still, in the end, all the pictures you create are truly unique. If you think about it, never again will that moment turn out exactly the same way it played out that day, nor will you be able to capture it the same way. This is the reason why I love urban photography. Everything is unique. It can't and won't be replicated.

How do you choose your subjects or locations to photograph?

I normally look for environmental and architectural ele-





ments that I can use to my advantage. The more, the better. I love to position myself in a way that allows me to incorporate something interesting in the foreground. Since I frequently focus on my subject and use a wide aperture, whatever is in the foreground is blurred. If I am shooting architecture, I like to focus on parts of the architectural element itself rather than the whole piece. If I am shooting street photography, I look for street scenes that are out of the ordinary, something that conveys something more to the viewer.

Can you tell us about one of the biggest challenges you've overcome?

I am actually experiencing this right now. As I mentioned above, I originally started with film photography back in the early '90s. Then, as the first digital cameras came out, I inevitably switched to them. Now, I am trying to get back to film photography, but it's hard. Once you get used to the immediate feedback you get from shooting digital, it's difficult to go back to film. Cost is also another issue. Film has become increasingly expensive nowadays. With digital, you can shoot an additional image at no cost.

What elements do you consider essential to creating a successful photograph?

From a technical standpoint, I think an image should have great composition and lighting. I like to keep the number of elements in an image to a minimum. A successful image must also convey emotions that go beyond aesthetics. Timing a shot is of paramount importance.

What photographers and artists inspire you?

I love Bresson, Winogrand, Vivian Maier, Moriyama, Ervitt, and Sally Mann.

Is there a particular moment in your career when you felt especially proud of your work?

In 2019, I took up photography again after a long hiatus. One of the first things I shot after my pause was a series of images taken at or near the new World Trade Center in

NYC. I submitted this series to the 2019 Minimalist Photography Awards and received an honorable mention for it. That made me very proud.

What do you want viewers to feel or take away when they look at your photos?

Some of my images may stir strong emotions, while others may be more contemplative. Everyone will feel differently about a particular image. The photographs I consider important are the ones that are not just meaningful to me but that also convey emotions to others.

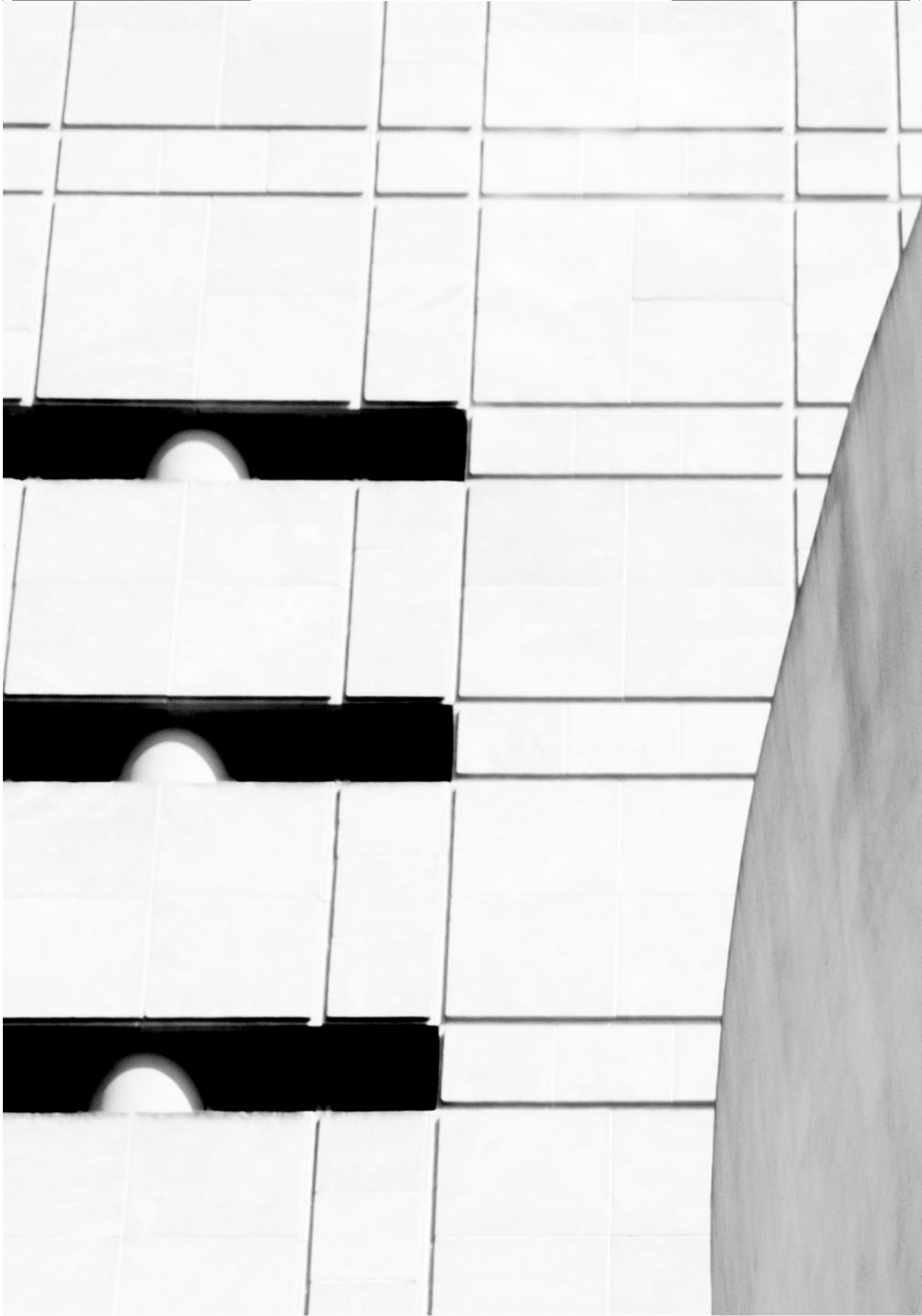
What are your future projects?

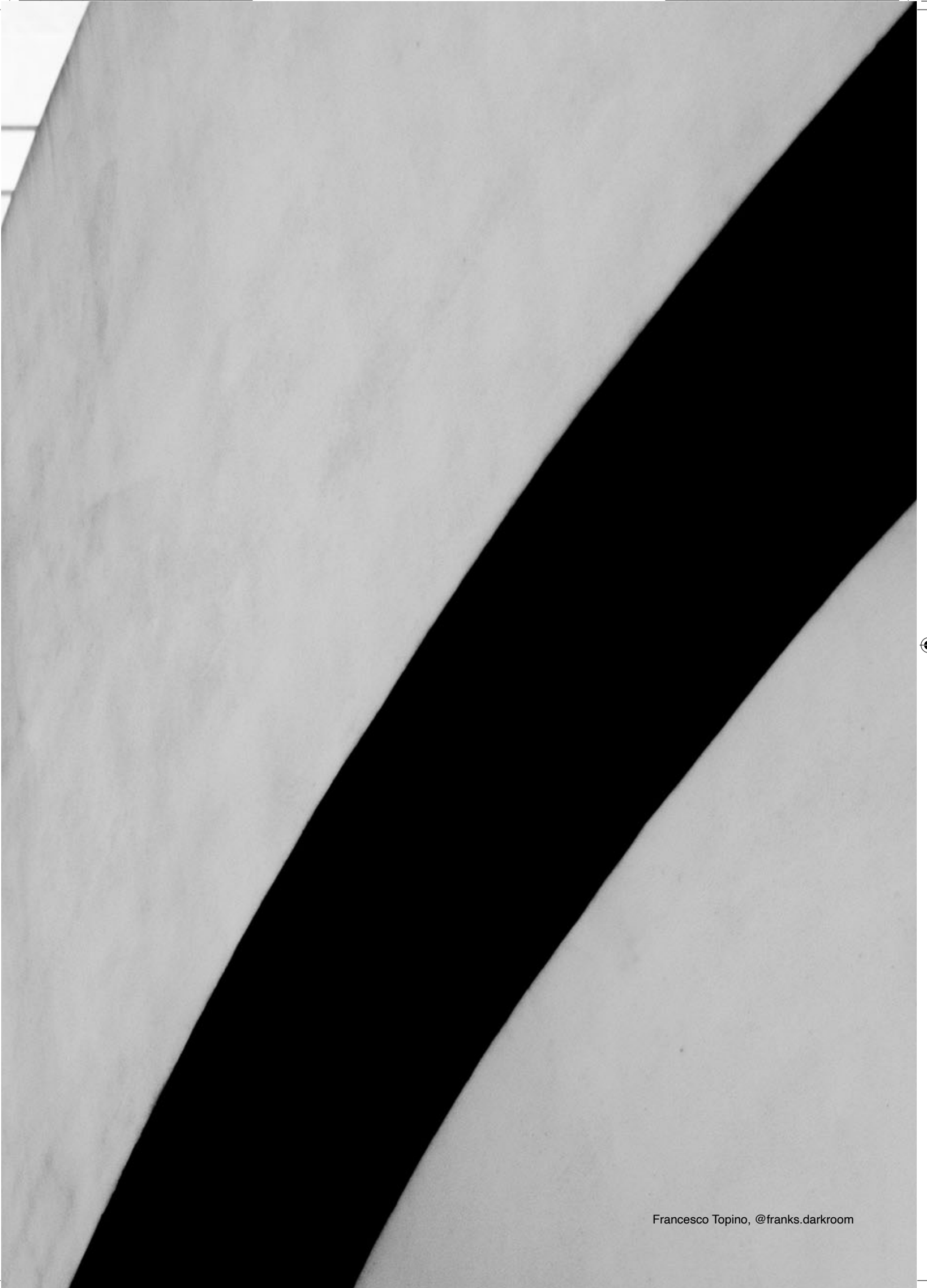
Over the past year, I have been experimenting with a new type of photography: poetic photography. I developed a body of work called Blurred, which focuses on identity and the relationships between people and nature. I like to develop subjective narratives resembling personal diaries in which people and animal figures interact with each other, mixed with natural elements, landscapes, and urban environments as well.

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