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ANTHROPOMORPHOSIS

This project originates from a deep inner need, stimulated by a trip to India in 2019 and by the collection of plastic bottle caps for a social project I have from a deep inner need for about two years.

Anthropomorphosis has occupied 8 months of uninterrupted work, carried out inside my house every day, with the creation of costumes and sets through waste materials, mainly plastic, more than 12000 bottle caps, 10000 linear meters of "clamps" that would be pipes used in agriculture for irrigation of crops inside the greenhouses, but also of aluminium scraps, 8000 circular elements with a diameter of about one centimeter, collected by a window and door frame friend in a few years of daily work and that we can see applied in the groom's suit, strictly in plastic and with aluminium decorations.

The project aims mainly to make my public linger in front of the consumption, often excessive, of industrial materials that are transparent to our sight, with the aim of launching an inner reflection on how much the use of the industrial material mentioned above can compromise the already difficult balance between the human being and the environment in which he lives. I certainly do not want to go into environmental and sustainability discourses that would require skills that I do not have and different locations, but I believe that photography, visionary in this case, can be a very important contribution to stimulate a conscious consumption in our daily lives. With great pride I was able to involve my mother, my sister, my nephew and some very dear friends in this project, who believed in my story and each of them contributed with their own personality, also helping me in the creation of clothes (the groom's dress required a sartorial intervention of my mother) and scenography and supporting me in all moments of fatigue.

Anthropomorphosis is divided into 9 photographic shots and two important chapters, respectively of 5 and 4 photographs, technically but above all emotionally different. In the first chapter, in fact, you can perceive a certain harmony, emphasized by harmonic and classic compositions, while in the second chapter the background is darker, the scenography always has a black background and gradually the feeling of anguish appropriates the gaze of my subjects representative.



Mother Earth

Mother Earth inaugurates the project through an evocative reference to something tribal, primordial, the absence of a context stops the viewer in front of a fixed, decisive, balanced and aware gaze.

Here the coexistence of the human being with plastic is peaceful, nothing suggests any drama, every object seems to be part of a complex and static harmony, beautiful and timeless.





The bride

In these two shots I wanted to represent the wedding starting from respective contexts of origin, using in particular the Sicilian tradition that belongs to me and that I know. The contexts of representation are very different because the way in which men and women are considered culturally is different. The bride wears a white dress that perfectly recalls the idea of purity, the industrial elements on her body contrast with those of the room that are decadent and at the same time mindful of a very precise tradition that represents the woman in her role, historically attributed to her, as she who manages the internal places of the house. The place where I took this photo is an abandoned residence of a rich Sicilian landowner, the portrait in a frame testifies to his economic condition because in that period only a rich person could afford a portrait. Approaching the bride to this frame becomes a further way to underline how the passage of cultural roles takes place through individual gender identities.

The groom

I wanted to represent the groom through two elements added to plastic in a context of technological waste, with a hint of human housing in the background, through metal as a patriarchal element of hardness and strength, a semiotic provocation that I wanted to insert and that I wanted to underline together to the reference of the cultural tradition, which foresees that the groom starts from his family context towards the bride's house.



The bride's house



In this section I have highlighted some very strong cultural elements. The groom and the bride come together in marriage, the kitchen in the background is a concrete cultural element, every single object is part of an ethnic identity and the contrast with the industrial elements in the wedding gowns becomes even stronger.

The honeymoon



Leaving the house, the world becomes more contemporary, the spouses look each other in the eyes, they are in love and unaware of what will happen, but the background is a concrete industrial context. Here a cultural reference to tradition is already totally missing. This shot closes the chapter and announces a strong change.



The Birth

A maternity scene inaugurates the second chapter, the background is black, the plastic waste almost represents a glimmer of light, but they are also sprawling. I wanted to represent the mother through a classical nudity. she embraces her baby, her gaze is torn, on the one hand she is happy to be a mother, on the other she is aware of having given birth to something inhuman, she is not happy and she is not even sad, but she is totally disoriented.



Duress

As a work of art with an abstract and contemporary taste, in this phase the human being is represented only by a face, whose gaze is full of anguish and fear, a great awareness of death, is coerced and inexorably hunted around there is only an indefinable amount of plastic elements that trap him in an inexorable inability to act for his salvation.



Metamorphosis

Here I wanted to represent despair, in a dynamic attempt to search for salvation, the look is terror, the body is degenerate, oppressed and agonizing. His head features moving plastic elements that seem alive, which do not intend to free him from a now announced death.



Epilogue of a human extinction

A plastic ocean, that's how I immediately saw the end of the human being. In reference to the real drama we are experiencing, the horizon is black, the gaze exhausted in his last attempt to ask for help. The focus of the lens hesitates, is the last breath, the last look, the epilogue of the life of the whole human species.

Anthropomorphosis would never have been born without the brazenly human contribution of those who helped me to make it real.

I am proud and deeply grateful to have within my project:

MARIA, my mother, who contributed not only by posing for Mother Earth, but by working on the creation of the groom's suit.

CLAUDIA, a dear friend, in the role of the bride and a fundamental part in the design and creation of the costumes.

FEDERICO, my splendid nephew, who played the groom and who despite his 16 years of age was able to play an important role in the project.

MARGHERITA, a piece of my heart, friend and companion of very strong emotions, who played the difficult role of motherhood.

SILVANA, my sister, who deeply hates being photographed, but who in this project has put all her love towards me, to the point of being passed out immediately after the shot due to her physical immobility and the posture forced to have for a time higher than its resistance.

ANTONIA, an important friend who got involved in a difficult role of metamorphosis, contributing physically, emotionally and mentally.

CLARA, a friend who made an idea of the epilogue as no one would have been able to do, with her innate ability to interpret the drama to say the least formidable.

I thank SALVO who took care of the project presentation graphics, an important friend who supports me not only with his professional work, but also with his valuable advice.

Finally, I thank all the people who believe in my path of growth, who every day give me new motivations for not ceasing to believe in my dreams.

I dedicate this project to VITTORIO, my father, the most tireless dreamer I have ever known and loved.

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