

# Double Exposure

A Virtual Exhibition of Photographs by  
**Donato (Danny) Pietrodangelo AND**  
**Riko Carrion**

[www.pietrophoto.com/virtual](http://www.pietrophoto.com/virtual)

**2020**

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## **Donato (Danny) Pietrodangelo**

Fine Art Photographer . Biography

Donato (Danny) Pietrodangelo was born in New York City and now lives in Tallahassee, Florida. Pietrodangelo, who received a Bachelor of Arts and Master of Science from Florida State University, studied photography from childhood under the direction of his father, a freelance photographer. In addition, he has pursued independent study on the history of color photography at the George Eastman House, International Museum of Photography.

Pietrodangelo's photographs have been internationally exhibited, with extensive showings in the United States, including solo exhibitions in Miami - Grove House, Jacksonville Museum of Art, Maitland Art Center, Pensacola Art Museum, Tallahassee LeMoyne Center for the Visual Arts; galleries in Bar Harbor, Maine and Omaha, Nebraska; University of Massachusetts, Office of the Florida Secretary of State, Division of Cultural Affairs; the Haskell Gallery, Jacksonville and more.

He has been in group exhibitions in Scotland, the former Soviet Union and throughout the U.S. Pietrodangelo's work has been awarded, honored and published. He is a past recipient of an Individual Artist Fellowship from the Florida Fine Arts Council in conjunction with the National Endowment for the Arts. His work is included in the permanent collection of the Florida Legislature, AmeriSouth, USGSA and in numerous private collections. In addition, Pietrodangelo's work has been featured in various publications including Creative Camera (London), Modern Photography, Sunday Woman, Caribbean Chronicles (Trinidad), Art Voices South, Florida Magazine, Florida Architect, Maine Life and others as well as other national and international publications.

He was recently awarded Best of Show in the American Institute of Architects, Picture Tallahassee exhibition.

He teaches photography at the Florida State University, Osher Lifelong Learning Institute.

## **Artist Development and Statement**

### **Beginnings - Donato Pietrodangelo**

When I was about seven, my father began teaching me photography. He had studied it after the war when, like so many others, he came back from the horrors to dreams of new lives and professions.

This gave me the benefit of his formal, traditional training in the City, and a depth of learning that went well beyond learning how to take good pictures, to the inherent mechanics, physics, processes and aesthetic vision entailed in making photographs. And, most importantly, learning that the genesis is not in the camera but, rather, in the eye: learning to see photographically.

He taught me about optical properties, the nature of film, the characteristics of light, the properties of color, the elements of design and composition - and the magic of immersing a piece of silver coated paper into trays filled with chemicals and then watching with wonder as the ghostly image of what I had on the ground glass of an old twin lens Rolleicord began to slowly appear.

Years later, I picked up that same camera and began again to make photographs - through older eyes.

My approach was initially influenced by the school of "straight" photography that began to evolve in the 1920s, photographers like Edward Weston, Paul Strand, Edward Steichen, Walker Evans, Ansel Adams and others. This style emphasizes "previsualization," the photograph designed in the camera, shot with maximum sharpness, with the final print devoid of any manipulation, even cropping. The subject was typically minimal, naturally lit, with an emphasis on intrinsic form, design, texture, color, space and line.

While I was a "straight" photographer, I introduced a new bent: color. The aesthetics and history of fine art photography had traditionally been written in shades of gray. My work was in color with the same emphasis on design, detail, symmetry and asymmetry of daily life.

The uniqueness of a color interpretation of straight imagery resulted in my work being internationally published, exhibited in solo shows in major Florida galleries and museums and included in juried group exhibitions throughout the county. And then, the approach lost its distinction as fine art color imagery saw wide adoption. That was okay.

It was time for a change.

I was an early adopter of digital photography and digital image processing for commercial work in the 1990s. In the 2000s, I realized the incredible, creative potential of taking pictures, with the original photograph being a point of departure for a reimagined image. In effect I did a stylistic 180 - going from a darkroom to a computer.

The work in this collection are digital photocomposites, some I refer to as cityscapes, each composed of multiple photographs or variations of the same.

The photocomposites are reimagined views of cities, natural phenomena, pieces and parts of everyday life - cut, twisted, bent and rebuilt. The final images offer a different way of looking at what we see: combining iconic buildings in a city to create an altered skyline; reconstructing the power of a coming

storm or the whimsy of thick white clouds from an airplane window, or buildings with curved roofs; the profusion of color and unique rooflines (in the now tragically destroyed) Bahamian houses.

In a sense, it turns my photography into a two-step process. Wandering a location and visually isolating and then recording the pieces and parts. Sometimes with a plan for the second part of the process, that is, creating the manipulated image; sometimes not. For instance, the cityscapes are shot for an eventual photocomposite, a reconstructed image reflecting a defining visual characteristic or the mood of an urban area. Sometimes the shoot is non-specific, visually reactionary and, I think intuitive; interpreting the association later when viewing them collectively on the screen.

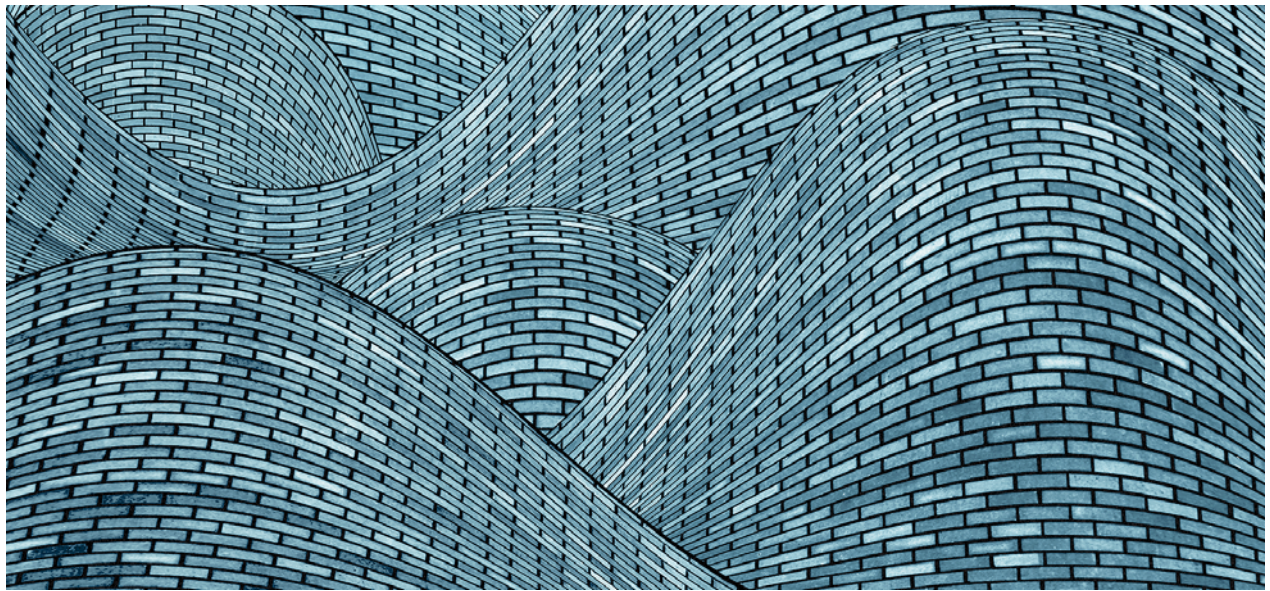
### **Of Size, Numbers, Dates and Names**

Typically, my images are presented as large prints 19 x 28 (27x 36 matted and framed) upwards to 40 x 72 (unmatted).

People ask, so let me answer the question beforehand. I don't number my prints for a simple and logical reason. Photographs aren't a serially reproduced medium, like serigraphs or lithographs. They are typically printed one at a time and commonly – especially for me each – each print can be a little different. And, I've never printed more than 20 original prints of any image.

I don't date my work on the front. To me, that feels like, "Sell before ...." Unlike food, if it was good last week it should be good today.

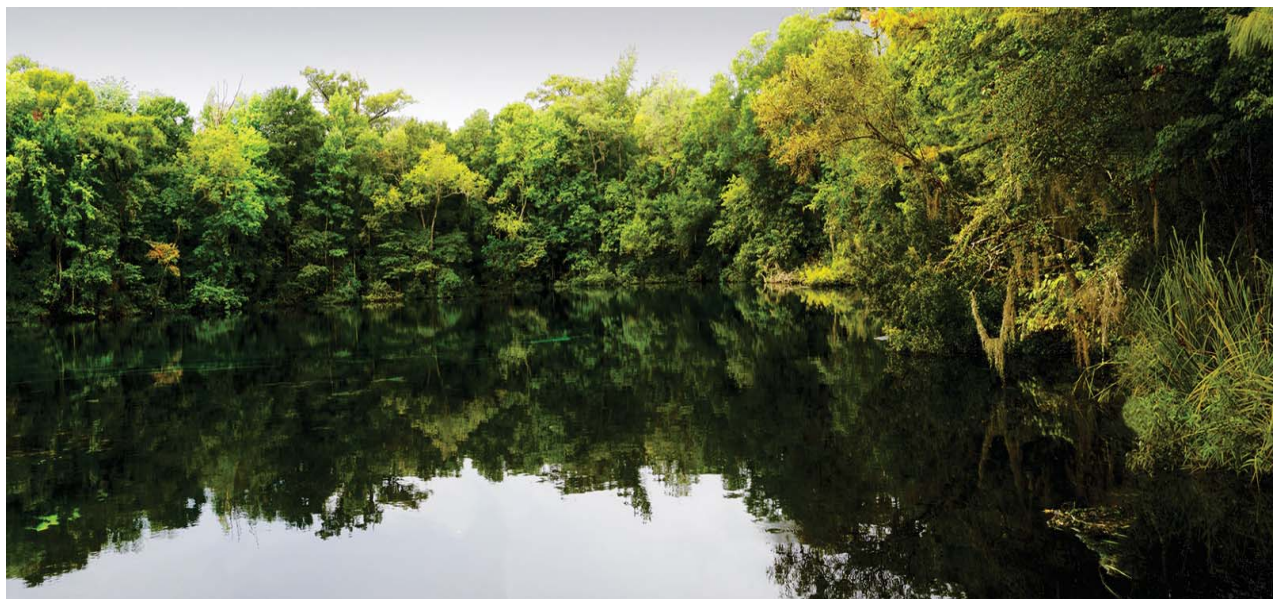
Finally, my titles are simply descriptive; I want you to see what you will



Blue Bricks, Monticello Opera House \$560.00



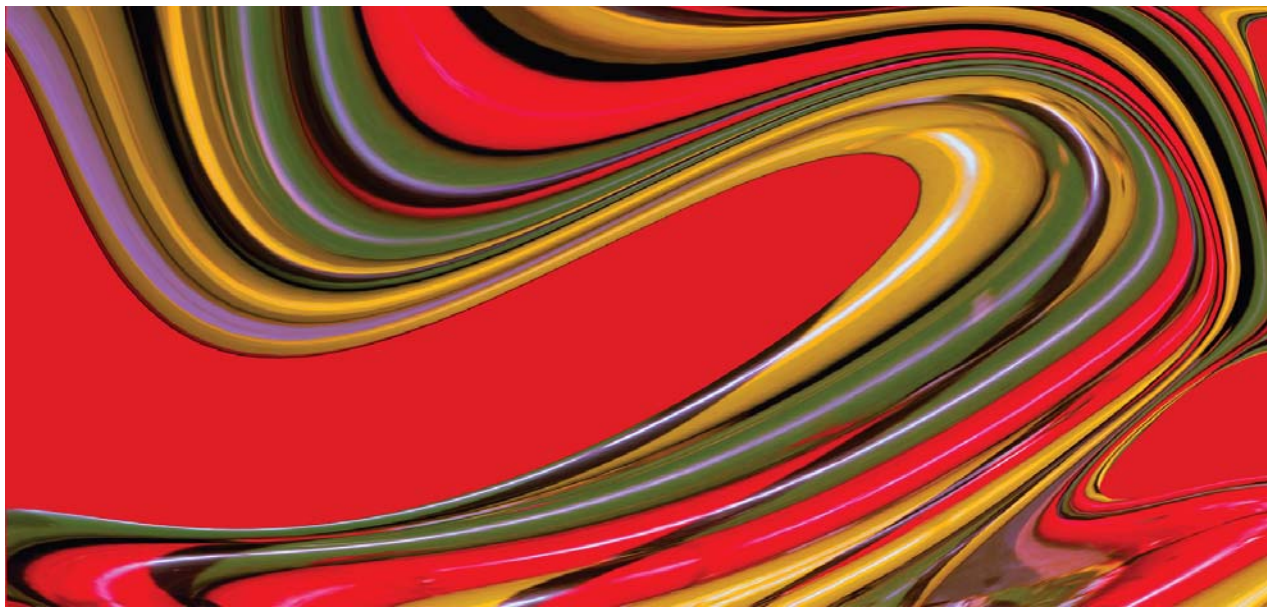
Cityscape, South Beach \$525.00



Wakulla River\$560.00



White Clouds \$490.00



Painted Bamboo \$450.00



Danger Live Alligators \$490.00



Flag \$525.00



Churches \$450.00



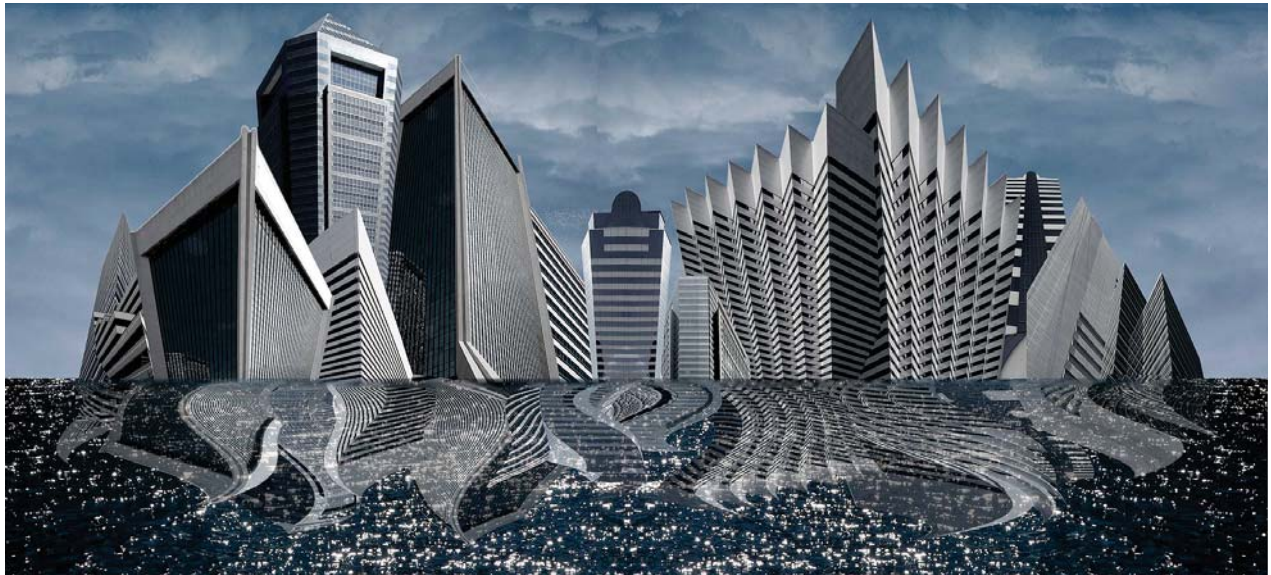
Hanoi \$450.00



Fire \$450.00



Sailboat Hulls, Newport \$525.00



Cityscape, Jacksonville \$490.00



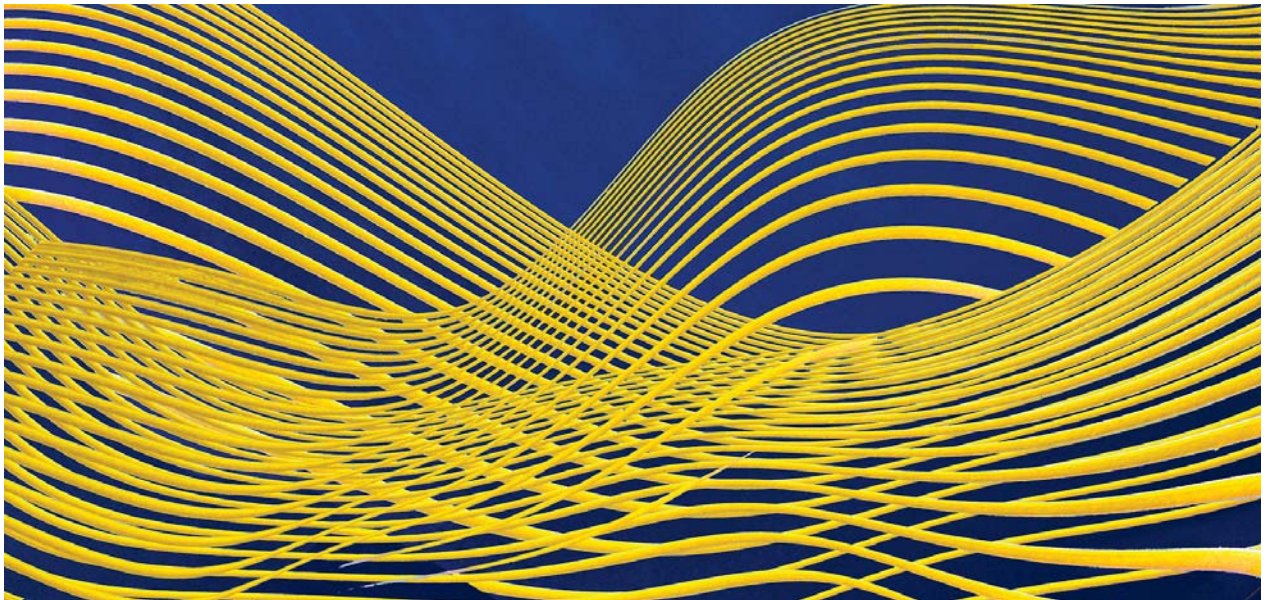
Banyon Trees \$450.00



Storm Clouds \$525.00



Shoreline \$525.00



Skyway Bridge 1 \$450.00



Shophouses, Singapore \$450.00



Painted Houses, Hopetown, Abaco Islands \$525.00



Shophouse Doors, Singapore \$560.00



Curved Roofs, Hopetown, Abaco Islands, \$560.00



Cityscape, St. Augustine \$450.00



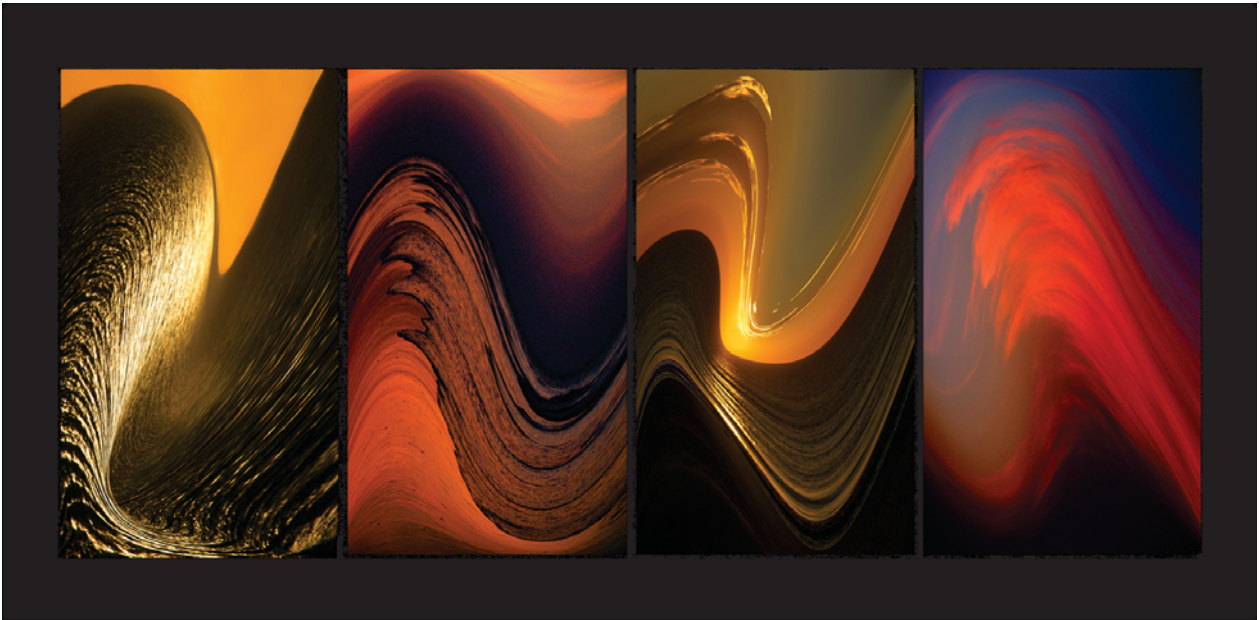
Windows 2 \$490.00



Cityscape, New York City \$525.00



Orange and White Painted Wall \$450.00



Water and Sunlight \$450.00



Jungle \$450.00



Fire \$450.00

“Joy in looking and comprehending is nature's most beautiful gift.”  
Albert Einstein

Since that fateful day in high school when I first saw the magic of an image appearing in a darkroom developer, I've been hooked, some would say addicted, to photography. With the purchase of my first camera, a Nikon Nikkormat at 18 years old, my journey began to show anyone who was interested, something that they might never have noticed.

Along the way, I worked with several different cameras, including medium and large format, instant, point and shoot, and video. But in 2002, my photo life experienced a sea-change with the purchase of my first digital camera. Although I was crazy for the immediacy of seeing my shots instantly and never running out of film, the results came up short. The camera could not capture what I had visualized. At first I used software that came with the package to make some adjustments, but they were unsatisfying. Then with the introduction of Photoshop, Lightroom, assorted new editing software, and a huge improvement in cameras, a photographer now has the power to put their creative stamp on their work. Although there is a never ending debate on what is enough and what is too much in terms of editing, I believe that it is always the responsibility of the artist to present to an audience what she or he visualized or pre-visualized. From photography's earliest days, to the mid-century modern masters, to today's champions of Instagram, photographers have always invented, bent rules, experimented with shutter speeds, exposures, apertures, and ISO. All with the intention of showing us how they see. From these I take my inspiration.

Here are two quotes from the esteemed grand master of imagery, invention and manipulation, Ansel Adams:

“You don't take a photograph, you make it.”

“There are two people in every picture; The photographer and the viewer.”

To me there is beauty and interest all around us. The camera allows me to slow down, to recognize, and to document. My goal here in this presentation is to draw your attention to subjects as seen through my personal lens.

Enjoy!

Riko

“The question is not What you look at, but What you see.” Henry David Thoreau



Chipola River Walk \$400.00



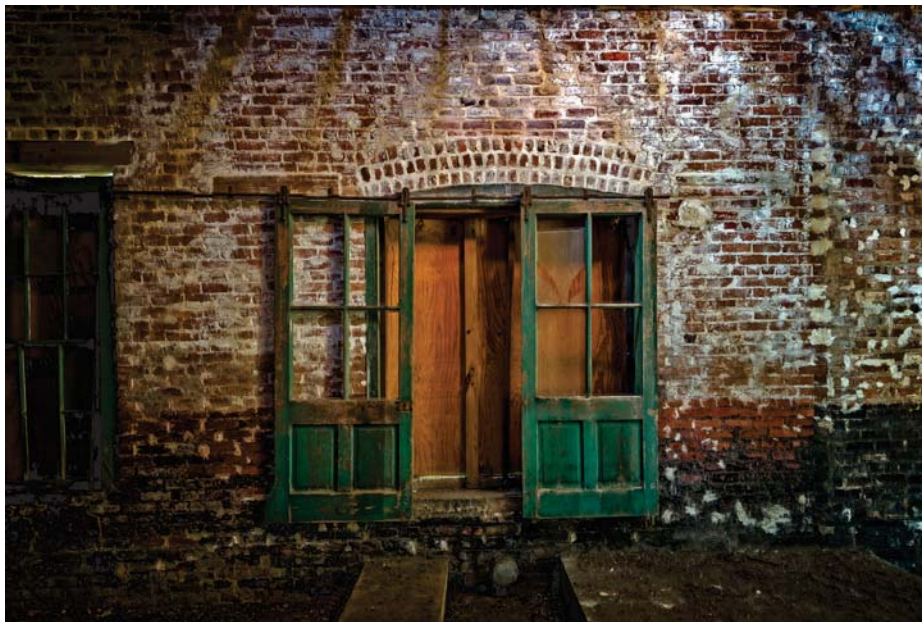
Lake Iamonia \$400.00



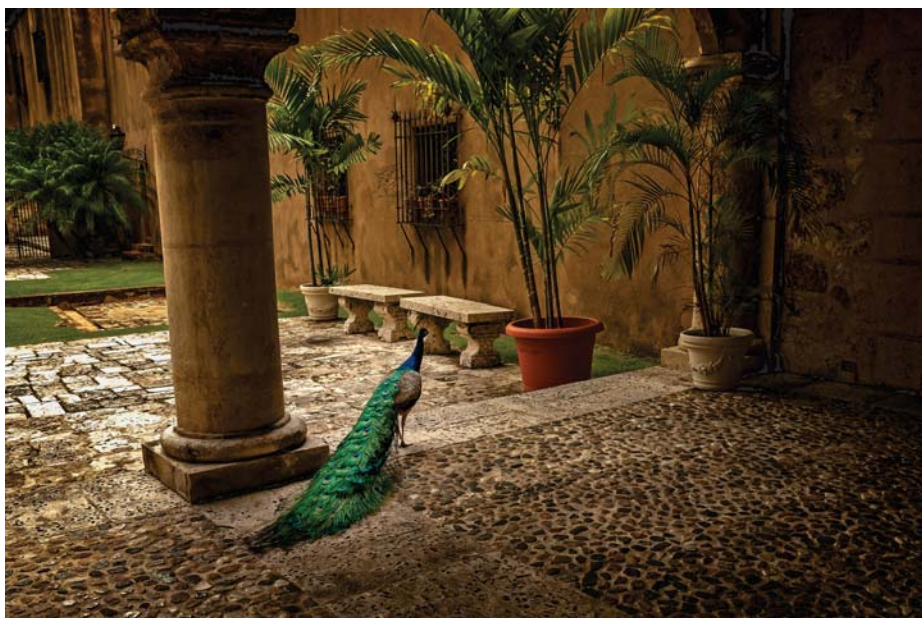
Petroglyph National Monument \$400.00



The Edison \$400.00



Waterworks Building \$400.00



Peacock Walk Through \$400.00



The WaterLine \$400.00



Bandelier National Monument \$500.00



Lush Forest Floor \$400.00



Otter Lake \$400.00



Great Blue Heron \$400.00



Santa Fe Sunset \$400.00



Ranch Feed Station \$400.00



Mystical Magical Forest \$400.00



Inlet at Sunset \$500.00



Tallahassee Museum \$400.00



Retired Shrimper \$500.00



Tall Timbers Research Station \$500.00



My Seat at Sunrise \$400.00



Facing Down A Storm \$400.00



Mullet Bay \$400.00



Orchid \$500.00



Calla Lily - \$400.00




















Amarylli - \$400.00










Ancient Oaks - \$500.00



## Donato (Danny) Pietrodangelo

| Title                                   |             | Size     |  |   |
|---|-------------|----------|--|---|
| Banyon Trees                            | 21 x 36 in. | \$450.00 |  |    |
| Blue Bricks, Monticello Opera House     | 21 x 36 in. | \$560.00 |  |    |
| Churches                                | 21 x 36 in. | \$450.00 |  |    |
| Cityscape Jacksonville                  | 21 x 36 in. | \$490.00 |  |    |
| Cityscape, New York                     | 21 x 36 in. | \$525.00 |  |    |
| Cityscape, South Beach                  | 21 x 36 in. | \$525.00 |  |    |
| Cityscape. St. Augustine                | 21 x 36 in. | \$490.00 |  |    |
| Curved Roofs, Hopetown, Abaco Islands,  | 21 x 36 in. | \$525.00 |  |    |
| Danger Live Alligators                  | 21 x 36 in. | \$490.00 |  |    |
| Fire                                    | 21 x 36 in. | \$450.00 |  |  |
| Flag                                    | 18 x 18 in. | \$525.00 |  |  |
| Hanoi                                   | 21 x 36 in. | \$450.00 |  |  |
| Jungle                                  | 21 x 36 in. | \$450.00 |  |  |
| Orange and White Painted wall           | 21 x 36 in. | \$450.00 |  |  |
| Painted Bamboo                          | 21 x 36 in. | \$450.00 |  |  |
| Painted Houses, Hopetown, Abaco Islands | 21 x 32 in. | \$525.00 |  |  |
| Sailboat Hulls, Newport                 | 21 x 36 in. | \$525.00 |  |  |
| Shophouse Doors, Singapore              | 21 x 36 in. | \$560.00 |  |  |
| Shophouses, Singapore                   | 21 x 32 in. | \$450.00 |  |  |

|                    |             |          |   |
|--------------------|-------------|----------|---|
| Shoreline          | 21 x 36 in. | \$525.00 |  |
| Skyway Bridge 1    | 18 x 28 in. | \$450.00 |  |
| Storm Clouds       | 21 x 34 in. | \$525.00 |  |
| Wakulla River      | 21 x 36 in. | \$560.00 |  |
| Water and Sunlight | 21 x 36 in. | \$450.00 |  |
| White Clouds       | 21 x 36 in. | \$490.00 |  |
| Windows 2          | 21 x 36 in. | \$490.00 |  |

**Riko Carrion**  
**Title**

Amarylli

**Price**  
\$400.00



Ancient Oaks

\$500.00



Bandelier National Monument

\$500.00



Calla Lily

\$400.00



Chipola River Walk

\$400.00



Facing Down A Storm

\$400.00



Great Blue Heron

\$400.00



Inlet at Sunset

\$500.00



Lake Iamonia

\$400.00



Lush Forest Floor

\$400.00



Mullet Bay

\$400.00



My Seat at Sunrise

\$400.00



Mystical Majical Forest












\$400.00



Orchid

\$500.00



|                               |          |  |
|-------------------------------|----------|--|
| Otter Lake                    | \$400.00 |    |
| Peacock Walk Through          | \$400.00 |    |
| Petroglyph National Monument  | \$400.00 |    |
| Ranch Feed Station            | \$400.00 |    |
| Retired Shrimper              | \$500.00 |    |
| Santa Fe Sunset               | \$400.00 |    |
| Tall Timbers Research Station | \$500.00 |    |
| Tallahassee Museum            | \$400.00 |    |
| The Edison                    | \$400.00 |  |
| The WaterLine                 | \$400.00 |  |
| Waterworks Building           | \$400.00 |  |