

# IMAGE IN PROGRESS

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Art in.. dust

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## FASHION PHOTOGRAPHY, BETWEEN SENSITIVITY AND CULTURE...

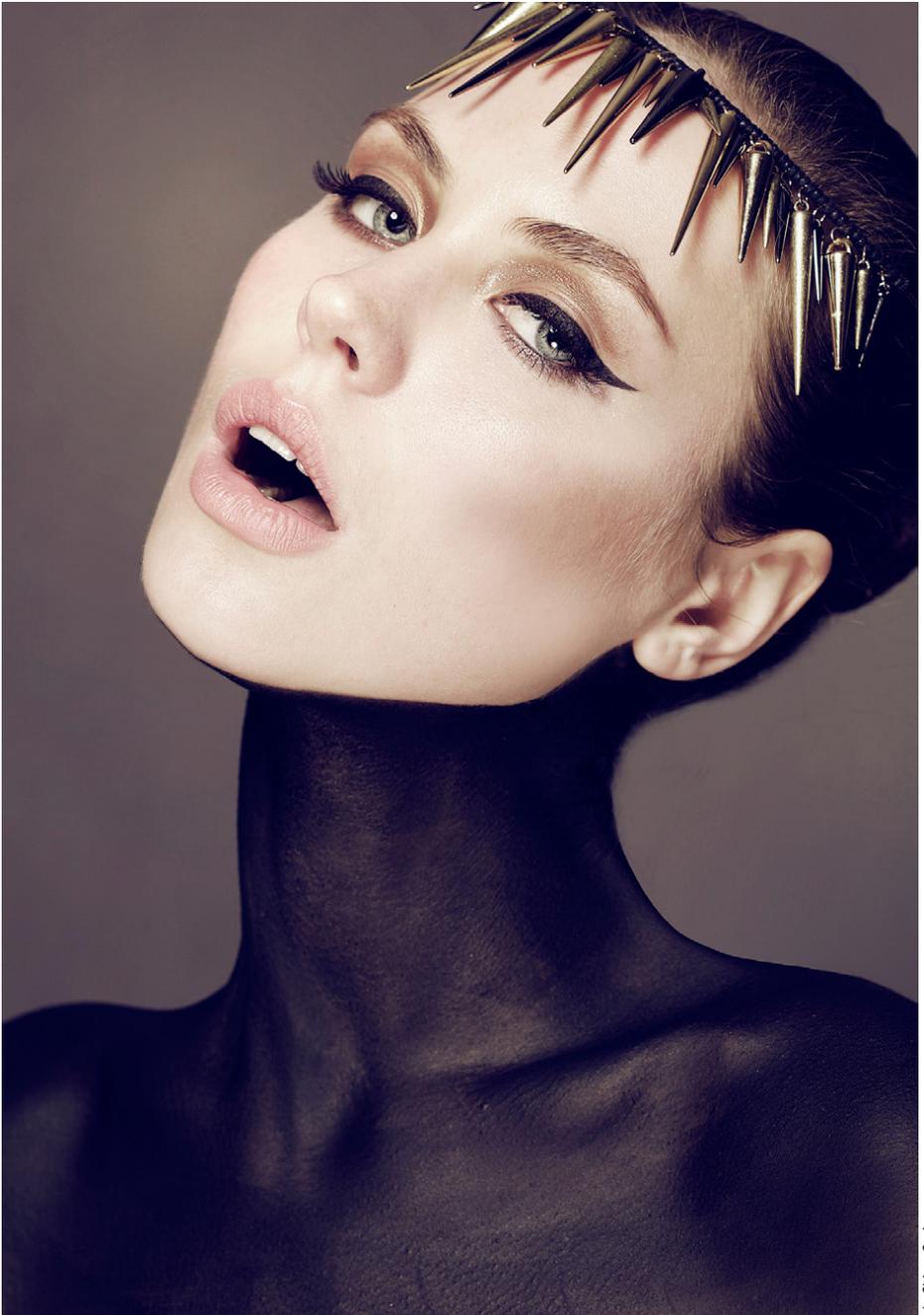


Self-Portrait

\***Chiara Ceci** was born in Rome and graduated in History of modern art from “La Sapienza” university of Rome, with a thesis on iconology and history of critique. She lived for several years in London, where she worked as a model for an important fashion agency, Profile Model Management London. After this experience she decided to stand behind a camera and to start a career as a fashion photographer. Currently she lives and works between Rome and London. She published for national and international magazines, including Look magazine, Hacid Magazine, 2bemagazine, Positive Magazine, C&C magazine, Out magazine, Vanity Fair.it .



ph: Chiara Cecci



ph: Chiara Ceci

It is hard to tell your story when you have to talk about something that is deeply ingrained in you. That is why I do not think that I can pin down the specific moment in my life when I decided to work with images.

All that I have chosen and continue to choose has always thrust me into a dimension where beauty plays a central role.

I cannot recall the experience that was instrumental in determining my photographic taste. I cannot say whether this is due to my drawing and painting restoration classes or to my passion for art history or my specific interest for iconography or iconology, or the fascination with the world of fashion and glossy magazines that led me to start my career as a model. I can say, however, that I stole many secrets from photographers while I posed for them. My years as a model in London were very important for my education. Working with some important photographers - some of whom, like Anthony McGee, were rather well-known - definitely taught me one of the most important lessons, that is that a good photo is the result of a mix between culture and sensitivity.

When you are in front of a camera, you are in the privileged position of being able to observe how the work that the team, photographers, assistants, make-up artists, stylists and, sometime, set designers carry out comes to life. Meanwhile, you understand that the ability to reach a "synthesis" - i.e. take a good photo without the help of your precious collaborators - is a very important challenge for the photographer.

Taking this one step further, I remember that when I started out portrait photos were made without even a model. Actually the only model I had available when I most needed one - that is whenever faint sunrays came through the only window of my London apartment - was I. So I began to shoot self-portraits. One of my greatest satisfactions in that period was when my booker asked me who shot the photo I had shown him. It was kind of fun to try to explain to him that I had shot it, without going into the details of a camera placed precariously between the fridge and a pile of books.

Once I graduated from university, I decided to devote myself to photography, thinking that I could not be both a model and a photographer.

At first, in fact, it was difficult to get rid of my model's hat to wear that of a photographer. Once a client asked me to do his catalogue as a photographer

and as a model at the same time.

The first step was to build a portfolio and to refine my photography technique. Thanks to my experience as a model I knew well the markets where it would be easier to meet creative people who, like me, might be interested in growing without the immediate need of being accountable to a client.

So, I moved to Barcelona, Spain, and decided to stay there for as long as it took to complete some good projects. I did not know anybody who lived there and did not speak one word of Spanish. Starting from scratch can be overwhelming but can also be elating. I began to network, talked to people, shared my ideas and involved them in new activities.

I used, and still do, all the means that technology makes available, from sector networks to the more common Facebook, Twitter, Youtube.

I think that anybody who wants to make a living as a creative should innovate constantly and never become complacent but, most of all, should understand that it is paramount to overcome one's own cultural horizons to embrace new worlds and ideas.

When I was done with my Barcelona experience I came back home, to Rome, though I understood immediately that I was not done with my research, so I continued to travel and work outside Italy. Between Rome, Barcelona and London, the city that gave me the most was definitely London. It is a competitive city but it is also meritocratic and cosmopolitan.

My goal is to be represented by a prestigious agency, to publish with those magazines that have made the history of fashion photography. Hard work does not scare me and I am stubborn enough to get what I want. However, if I cannot do that, nobody can take away from me the pleasure of shooting photos because, in the end, shooting beautiful photos is something that satisfies my inner nature more than a means to achieve social success.

I am deeply in love with photography and the incredible opportunity that it affords me to shape things through my personal esthetic prism. Meanwhile I continue to travel and to fill myself with inspirations which I then turn into photos. As the ambitious person that I am, I am trying to grow professionally without forgetting that girl who waited for that sunray to touch her.

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