



Additional art E. Hirano

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O NOISY HAIN MAGAZINE ---

ROBERT
BURKHARDT
WILLIAM
DAVIDE
BRIO



## Robert Burkhard

CHAPTER I









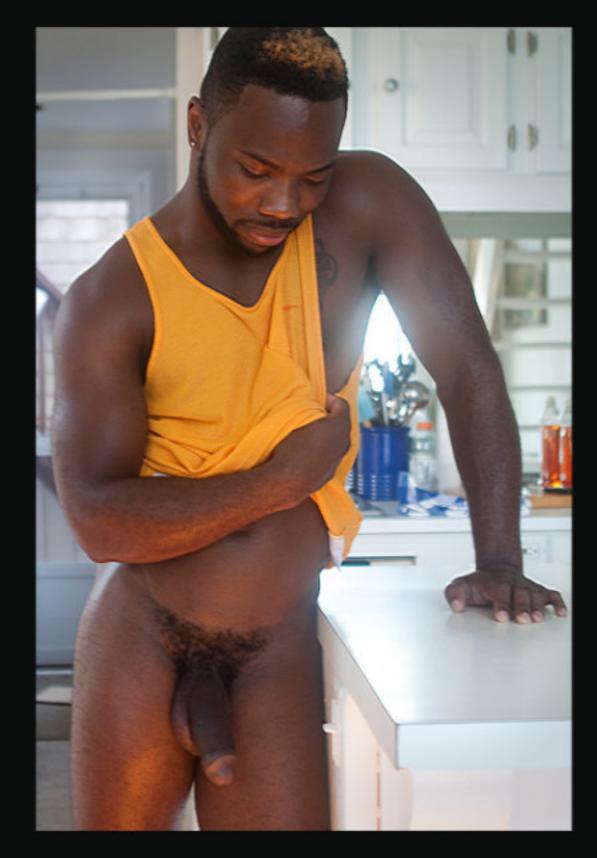


When he first embarked on a fulltime career in photography, his primary focus was on capturing landscapes, flowers, and architecture. Although he had experimented with portrait photography, it wasn't until a modeling agency approached him with a commission that he seriously pursued this interest. One session was all it took for him to become completely captivated.













his approach to composition and lighting is profoundly influenced by his background in graphic design. He is particularly fascinated by the interplay of light and how it interacts with various subjects. His attention is drawn to the finer details, whether it's capturing a specific mood or tracing the alluring path of light as it sensuously moves across a subject's back.







a photographic lament calling to a c t i o n



My photographic project, DEATH IN EUROPE, set out to reflect on the delicate... Split focus of the project is the history of the European Union and its increasingly crumbling ideals. This is particularly disconcerting because it suggests that a large portion of the work necessary for the establishment of a unified Europe is slowly disintegrating before our eyes. European unity is a magnificent illusion that was whats built on centuries of history and mankind efforts and sacrifice.

The essence of this project was already present during a stroll in

Helsingborg in 2012, so remember nordic countries so staggered me. But fundamentally it was a many watched Van der rohe's Tugendhat-Grossmann villa with its inspiring minimalist architecture located in Brno city, Czech republic. This elegant structure is an example of modernist architecture that features expansive glass walls and is bare in its deck. It epitomized the dream of the future perfect society in Europe, a society free of any barriers, isolation and discord.

But the fascination of the project does not consist in the construction alone, but rather in the disturbing image of a corpse which had been located in the building. Given this grotesque scenario, which I constructed in a short story of mine just over a year ago, the question serves as a metaphor: What if the very concepts on which the European integration was built – liberty, equality and solidarity – were to be 'killed' as well? What if, to use Orwellian language, the ownership of these virtues suffers political strife and nationalism settles in akin to a body in a clean bathtub? Europe has for quite some time in its history been subject to

cataclysmic changes. Its geographical and mythological boundary in ancient times, its religious and political boundary during the medieval times, all the way to the modern interdependent collage of nations with unique history, culture, and ambitions. This European common sense was further enhanced during the Enlightenment which, along with the emphasis on reason, brought about change in the political development across Europe. But in the 19th century there was a revival of nationalism that brought Europe on the brink of disintegration. But the two world wars made everyone understand the folly of such division. In the process, the vision of a single European continent as a community of peace and welfare society started to define itself.

Unfortunately the unity achieved at the huge cost is now under threat like never before. The specter of populism, resurgence of extremism, growing faith deficit in the democratic institutions are standing to unravel the very social fabric of Europe. The project "DEATH IN EUROPE" aims precisely at this feeling of doom that is grasping every European nation, documenting the ways and means how the very cohesion of the European continent stealthily and rotingly is being undermined. I seek to address the issues within the current Europe through a number of staged photographs. A photograph of hope pleading for the end of violence and togetherness rather than blossoming in brutal splendour with gruesome desolation opposite seems the mischievous plight of our fate.

As a result, "DEATH IN EUROPE" is seen as a ringing alarm. It is an appeal to recall the sacrifice made by generations in order to unite Europe and make it peaceful. It is a reminder that the principles of freedom, democracy and unity which seem weak should be protected at all costs. Because the future of Europe, and maybe the world at large, will ultimately depend on how we sustain these principles.

The employment of the naked body in these images is very important. Nakedness, from this perspective, is merely inherent exposure, the state of an individual who has no culture and society around him to provide protection. It epitomizes such reality as division and despair of any kind where humankind has been projected in a most war torn, uncaring and lack of protection sense. In such condition, while this project sells the naked human body, it hopes the audience will feel the inherent sympathy for the sensitivity of our life.

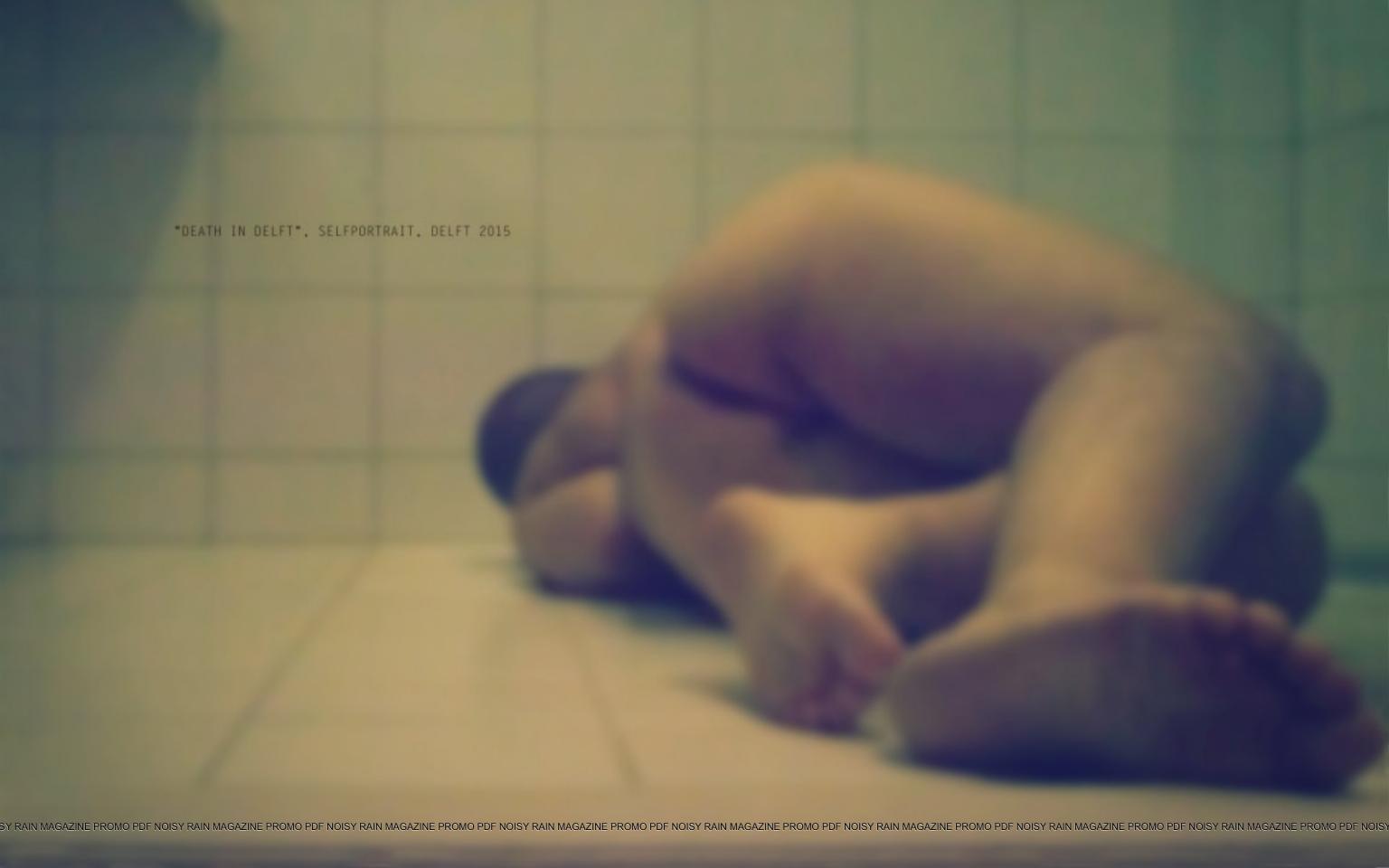






"DEATH IN ROMA UMBERTINA", SELF-PORTRAIT, ITALIA 2017

"DEATH IN MARSEILLE", SELF-PORTRAIT, FRANCE 2021















"DEATH IN AMSTERDAM", SELF-PORTRAIT, NETHERLANDS 2018

"DEATH IN ROMA UMBERTINA II", SELF-PORTRAIT, ITALIA 2017







William Davide Brio is born in an island where his father met a young local girl of Catalan ancestry that called the "Mermaid" in his poems at the beginning of the 60s. William grew up with a culture of art, fashion, literature and photography that fueled his interest; this was through his sisters who exposed him to great artists' works such as Helmut Newton, Robert Mappletorpe, Herb Ritts, and Skrevenski. Interestingly enough, William describes himself not as a photographer, but states that photography was meant to assist him in the better understanding and development of classical and contemporary pieces of architecture which he was to attain that at the time he was at university (Polytechnic of Milano, La Sapienza University of Rome). He graduated as an Architect yet he has worked in product design, interior design including engaging in jewelery creations and set designs. For many years he has been a national and international manager of a company which deals with Home furnishing and retail design. He has a German-Italian husband and his family lives in India. He showed his works (from design to photography) from Italy to Japan, and other international venues.



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## BOP B.

CHAPTER II







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In many ways, great images are not about the subject, but more about how an artist is able to see them. Photography skills can be taught and learned, but the ability to actually see the scope of what is in front and around you is a much more difficult skill to learn. Bob has a vast vision. The depth of his view is immediately evident with the lighting and use of color, the pose, the angle, the placement of one piece of furniture. Every frame and aspect of the image is seamlessly planned and seen. Bob draws you to the details.

Tye Briggs













Whether capturing landscapes or the human form, his goal is to captivate the viewer and transform his subjects into compelling visual images.



