

Vanishing Valletta in black and white



David Pisani's photography is closely linked to his passion for architecture and design - a quest for beauty and order that are a trademark of his work.

Specialising in fine art black and white silver printing, he has pursued a search for the expression of empathy with his subject, pushing the limits of the dictum that photography should not reproduce what is visible but make visible the invisible.

His work is for the first time being exhibited in Malta, with an exhibition, *Vanishing Valletta*, featuring a reprint of the 30 prints in the collections of the Bibliothèque Nationale de France, prepared exclusively for this exhibition.

Mr Pisani's work on Valletta spans 19 years and was first exhibited in the Biennale of Photography in Paris (Mois de la Photo) in 1996 under the title *La Valette Et Le Grand Port - Portrait D'Une Capitale Maritime* (Valletta And The Grand Harbour - Portrait Of A Maritime Capital). Shortly after, he began working on an extended documentation of Valletta - *Vanishing Valletta*. In June 2000, 30 original prints from this series were entered in the permanent collections of the Bibliothèque Nationale de France.

Mr Pisani took up photography at an early age, experimenting with the endless possibilities of the photographic image by means of a rudimentary camera and a makeshift darkroom. He continued to develop and refine his photographic skills as a self-taught practitioner, drawing inspiration from classical masters of art and photography.

He says he was particularly influenced by the work of Ansel Adams and Eugène Atget, the former for his technical virtuosity and the latter for his emotional and spiritual rendering of the streets and buildings of Paris, a city that was to occupy a pivotal place in his career.

The exhibition is being hosted by Hilton Malta and curated by SO Galerie. It is on until mid-January in the hotel's lobby.
