

E-MAGAZINE

# SCUBA SHOOTERS

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## BOOKS

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## SUBMERGED SHOTS

A BOOK BY FRANCESCO PACIENZA

*"Francesco's style of underwater photography caught my eyes a long time ago. The lighting, the subjects, the composition and his message of discovery and divulgation of the underwater world and its inhabitants.*

*A message that unites us even if transmitted and used with a different photographic style because that's what attracts our photographic attention.*

*It soon became clear that his style and approach is out of the ordinary, I was pulled in by his vision to see more, to learn and to enjoy a photographic style that often makes the Underwater World a fairytale place, a place where children's fantasies take shape and become the life that populates the ocean beneath its surface. Besides each photograph, even the nature, is an art form and as such must involve all the observer's senses by creating in him the emotions that led the photographer to "feel" to take that photo.*



*Francesco transforms his subject in his style, in a classic manner from the limited seen world of the underwater domain into mainstream to the desktop, magazine and publication. It is like I am looking at jewels, out of this world...only to be cherished.*

*Francesco intuitive understating of ambient light and his skill in matching strobe light, it is like the stroke of brush by a master painter.*

*He uses light and composition as elements to capture the viewer's attention, even the most distracted, and take it, even though virtually under water to live this magical and fantastic sensory experience.*

*Francesco is a visionary of underwater photography, a person who believes achievable things that others are not; and all his photography is impregnated with these visions: in a word, Francesco, can be considered a revolutionary in photographic language and style, sometimes very stereotyped, of underwater photography.*

*Thank you Francesco and I am only looking forward to seeing more of your work and your vision."*

**Amos Nachum**  
**Owner/Director**  
**Explorer, Wildlife Photographer,**  
**Speaker California, USA**





My relationship with photography has its roots in my childhood: in my inborn curiosity towards everything that surrounds me, towards the colors, the play of light, the memories and emotions that every moment, captured by my eyes, creates inside of me.

At the age of twenty-five, I feel that my studies to become a lawyer do not belong to me, and I am increasingly attracted by a passion that will completely overwhelm me: photography. Thus, I abandon a classic and attractive law degree, and I start my photography studies at the European Institute of Design in Rome where, after my diploma, I will be assigned a professorship.

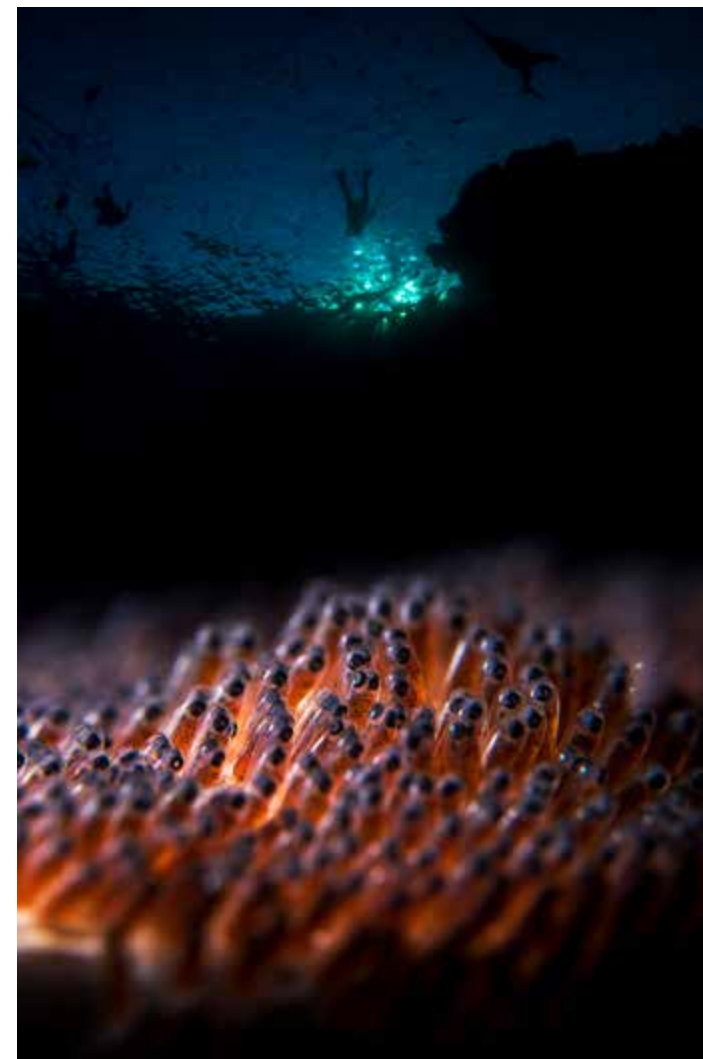
In that same period, I publish my first book: a manual on the use of the Optical Bench that will be, in those years, the first publication in Italy on this subject. From there began my professional career, and the twenty-five years in the advertising world allow me to use and apply the technical knowledge achieved even in the photos of the seabed: a hidden world, which with its fantastic creatures captures my emotions and attentions.

The two components of light and composition have always occupied a priority place in my work: photography is writing with light, and the knowledge of this element is for a photographer what the grammar is for a writer.

The technique alone is not enough if you do not have the ability to put your emotions into the visual element to photograph.

Only an excellent technical knowledge joined to an emotional sensitivity allows the photographer to creating a communicative code with the subject to photograph, thus allowing to transmitting his sensations to the final observer.

Few are those who succeed.



Few people can transmit emotional sensations through a technically perfect photo.

The skill is in knowing how to mix the two aspects, perfectly balanced in a shot.

In short, there are few people who are really able to talk about Photography, many who believe they can do it.

Throughout my professional life, I tried to make mine a concept of the ZEN philosophy: learning an art (technically) so well that you can forget how to do it!

In other words, technical knowledge must become an integral part of the photographer, enough to be used in a natural





way, and not forced, because constitutive essence of the professional himself. My photography is all this: an apparently complex whole that, in its simplicity that belongs to me, interacts with my creativity.

I quote Alexandr Rodcenko about creativity: "the difficulty is finding, seeing the unusual in the most usual."

The most difficult task is "to stimulate people to change. To learn seeing from different angles and with different light". Learning to see, to pre-visualize (as Master Ansel Adams asserted) what the final result of our shooting will become.

A photograph is a set of actions that do not stop and concretize at the time of shooting, but imply and require other actions such as developing that set of information that otherwise would not be visible, even with digital.

The developing, reminiscent of ancient emotions connected to the film, to the acrid smell of the darkroom acids, today is often demonized by the term post-production. However, as it happened with the film, that without developing there would be no photograph, the same happens today with digital, which needs developing too.

Where is the difference, then?

The difference is that for digital we have two distinct types of developing: the one made by cameras for those who decide to shoot in JPEG format and entrust the final result to the cameras' presets; or the one you can do comfortably in front of your computer when you decide to shoot RAW.

This may look like the developing based on the over or under-developing test required to the professional laboratory to which you addressed. Between automatic and professional developing, I have always preferred the latter: I do the same



to my digital files shot in RAW.

In conclusion, when I am diving in the water element my feeling of freedom becomes absolute.

Photography, which is an element of maximum expressive freedom to me, merges with the water element, reaching the apotheosis of freedom.

That is, in my photos I try to enclose and transmit this enormous sense of freedom and harmony, of physicality without boundaries.

**Francesco Pacienza**





## SUBMERGED SHOTS - PRESS RELEASE

During the event of Eudi Show 2018, the second volume of the SUBMERGED SHOTS series is dedicated to the Masters of Italian Fotosub. Born in 2017 with the first two volumes dedicated to Andrea Ghisotti, chosen as the ideal tutelary number of this collection, and to Francesco Turano, this year SUBMERGED SHOTS presents a monograph whose protagonist is Francesco Pacienza.

But what is it and what does it want to be SUBMERGED SHOTS. The best way to find out is to read what wrote summarizing by Mojetta Angelo, director of the series presented by Magenes, a publisher of the sea has made its specialty publishing dozens of titles that have the center of the underwater world.

*"The time comes", writes Mojetta "in which we begin to take stock of the past few years by putting good things into the assets and asking for forgiveness for mistakes.*

*It is also the moment when we open the drawers in which we have locked up dreams and hopes and try to turn them into reality first of all with their own strength and then, perhaps with the help of someone willing to believe and to share our projects.*



*SUBMERGED SHOTS is one of these.... I talked to someone in the underwater environment trying to figure out if it could work and provoking controversial reactions, sometimes bored, sometimes amazed, sometimes interested. All ended almost invariably with a question: "Why?" Which generally implied "Who makes you do it? What are you looking for?"*

Dreams, however, are desires and desires, at least in this case, they have come true putting at the disposal of photography enthusiasts something that was not there, a series of photographic books dedicated to underwater photography, a necklace made of small runs and to collect to collect the most beautiful images of the underwater world, chosen by the authors, and only by them, to tell with the eyes of great Italian underwater photographers the passion, the talent, the ability to imprison the beauty and know how to look down there with different eyes.

The objective of these monographs is as simple as it is noble: to allow many to get to know the great names better, study their techniques and get inspired, as always happens when you look at those who left a tangible sign. It's an invitation, after all, to discover or deepen, to do more or better, to gather an ideal witness, as these photographers have done by the greats of the past, and pass it on to the younger generations to further bring the frontiers of underwater photography.

For 2018 this task belongs to the volume dedicated to Francesco Pacienza, a photographer who certainly needs no introduction, but who in his monograph will be told, as is the rule in this series, by three testimonials whose names alone are an implicit recognition the skill of our photographer: Settimio Cipriani (5 times World Champion CMAS), Amos Nachum (disseminator of the big mammals and speaker in California) and Imran Ahmad (Ambassador of the Oceans for Blancpain).. Appointment at Eudi Show 2018 to browse through this novelty and listen to the story directly from the author's voice on the occasion of the official presentation scheduled for Saturday 3 March from 12 to 12.30 at the University of Photography.

*Francesco is a visionary of underwater photography, a person who believes achievable things that others are not; and all his photography is impregnated with these visions: in a word, Francesco, can be considered a revolutionary in photographic language and style, sometimes very stereotyped, of underwater photography. (Amos Nachoum)*

Francesco Pacienza embodies the above statement. However simple or mundane his subjects are, he always manages to bring out the best in them. His ability to compose shows his mastery. I would say "making the ordinary, extraordinary." He then adds colors to his palette, like a painter or an artist. (Imran Ahmed)

One thing that has always struck me about Francesco is his continuous and constant search for new photographic techniques, as when he began to photograph the nudibranchs with a white background but contextualizing them and then applying this technique to other less "collaborative" subjects such as spirographs, seahorses and fish. This technique, much opposed in Italy, will eventually become, together with that of the mirror, a must in the world where it is still appreciated and applied by many names of the fotosub. (Settimio Cipriani)

Leafing through the pages of this book you will discover that these photos, chosen by the author among the endless possibilities offered by his vast production, not only tell stories and moments of life in the aquatic world, but go beyond highlighting the spirit of research mentioned above brings Francesco to use ancient and modern techniques, perhaps invented instruments at the time and bring almost to the extreme his desire to realize "the shot", that "shot" that can make him say like a Faust's character "you're so beautiful. Stop! ". Click. (Angelo Mojetta)

