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Thank you,
Joanna Borek-Clement



INTERVIEW WITH
GIACOMO COSTA

DISCOVERING GIACOMO COSTA

TEXT:
JOANNA BOREK-CLEMENT

IMAGES:
GIACOMO COSTA

THE FIRST CONTACT

This summer, strolling aimlessly through the Castro, San Francisco, I was lucky to discover an important book in the store where, coincidentally, Harvey Milk's "Castro Camera" used to be located.

The cover immediately caught my attention and brought the vague memory of an intriguing dark image I saw months before. As I opened the book and saw the first reproduction, my imagination was rapidly lifted to another dimension and point in time. I found myself intuitively and effortlessly engaged in every vision I came across in the publication I was holding. It was a provocative feast of architectural inspiration and I was eager to congratulate the artist on his work.

From our first on-line contact, Costa was very friendly and lighthearted. Interesting, I thought, how is the author of such youthfully humorous comments and self-portraits able to produce these prophetic visions?

ABOUT THE BOOK

"The Chronicles of Time" by Giacomo Costa was printed in the late fall of 2008. This fascinating book opens with an enthusiastic foreword by Sir Norman Foster and the essay "Don't panic" by Luca Beatrice, the curator of the Italian pavilion at the Venice Biennale.

Much of the art compilation summarizes twelve years of the author's artistic journey as a photographer and a digital visionary, guiding us through almost two hundred and fifty pages worth of art reproductions.

GIACOMO COSTA'S ART

I am not surprised that Giacomo Costa's captivating art was mostly born, as he metaphorically described, with his "eyes closed".⁽¹⁾ It feels deeply rooted in the subconscious intuition of a prophetic dream. His visions warn us against the negative impact that uncontrolled human development may have on the future of our planet.

Costa's photorealistic art elevates us above densely urban and deteriorated ghost cities, allowing us to experience the loneliness of being the last living soul on Earth. It is indeed an apocalypse. However, experiencing it can be fascinating as opposed to depressing, as we do not see the direct correlation between the destruction and the individual human pain that it may have caused. Costa's cities are abandoned, which enables his art to be 'safely experimental'. We can choose to treat it as a 'spatial game' rather than as a depressing reflection on the failure of humanity.