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LEVIA

MAGAZINE

COVER STORY: EMMA GOLN @EMMA.GOLN



EDITOR'S LETTER



This is our first issue, bringing together creators and individuals from different backgrounds, sharing their experiences, perspectives, and creative work.

We hope this can remain a quiet and grounded space, where images are truly seen, and stories are carefully heard.

— LEVIA · Where Stories Become Visible

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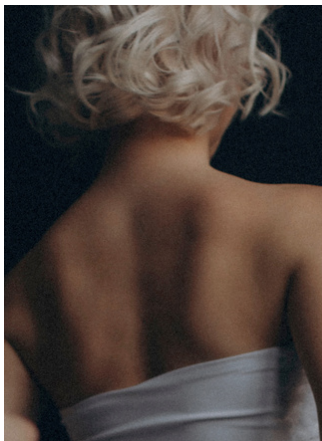
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UGO LO PINTO

INSTAGRAM @UGOLOPINTO

Our way of seeing is never neutral. It is shaped by experience, memory, and emotion. Reality, therefore, is not simply what appears on the surface; it is also defined by how we perceive and understand it. This is another way of encounter for LEVIA Magazine. In this conversation, we move toward a different creative path, between cinema and photography, between narrative and perception — tracing how, over time, one builds a personal way of seeing through images. This time, we meet Ugo, a visual creator moving between film and photography. His practice does not follow a fixed trajectory, but gradually takes shape through constant transformation.

Starting from photography, moving into cinema, and returning again to the image itself, his work revolves around a central question: not what we see, but how we see. Rooted in the tradition of Italian cinema, and shaped through collaborations with directors and cinematographers, as well as participation in internationally recognized films, he has developed a distinct visual language — where light becomes narrative, and the image carries emotion and thought. In this process, photography is no longer a response to reality, but approaches a more internal state: a way of slowing down time, allowing perception to quietly re-emerge.

Reality is never an endpoint, but an ongoing process of becoming.
In his work, the image moves beyond representation, becoming a space of emergence,
where emotion, memory, and the subconscious slowly and quietly surface.



For him, image-making has never been merely a way of working; it is closer to a state that unfolds naturally. "I don't really feel like I'm working," he says. "I simply follow what I love." Today, he moves between two forms of creation: on one side, cinema, where as a cinematographer he contributes to shaping narrative and image; on the other, a more personal photographic practice — quieter, and more inward.

For him, cinema is never only about telling stories, but about the gradual emergence of emotion within the image. This way of seeing does not begin with film, but can be traced back to an earlier relationship with photography — in the darkroom, in nature, with only a camera and a quiet, inward curiosity.

That experience slowed his gaze, making it more attentive and precise.

His way of seeing is also rooted in a specific place — Basilicata, in southern Italy, a land marked by raw landscapes and deep cultural layers. These experiences do not reveal themselves directly, but settle over time, gradually shaping how he perceives the world. In this context, light is no longer a simple visual element, but a medium through which things are allowed to appear:





Between light and shadow, between presence and absence, between what is revealed and what remains hidden, a deeper relationship is continuously sensed and formed. In the series *Appearances and Apparitions*, this relationship unfolds further.

The image begins from a real place, yet gradually opens toward a more symbolic dimension. Signs and archetypes re-emerge, like fragments of a deeper memory. Through collage and visual intervention, the landscape is no longer simply described, but constantly reconfigured, questioned, and seen again.



Not a Straight Line

IT DID NOT BEGIN AS A DECISION, BUT AS SOMETHING ALREADY FORMING WITHIN HIM.

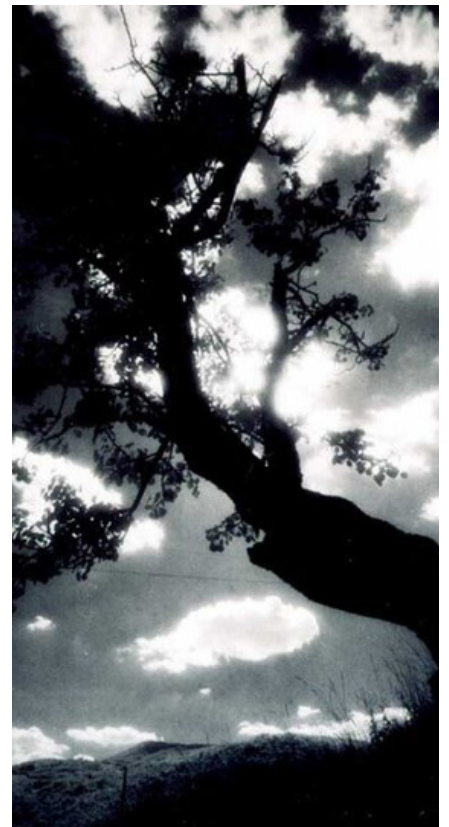
His path was never a straight line. It unfolded through a series of crossings, each one asking for a choice. The beginning came early. At eleven, a family friend placed a camera in his hands. After a few technical explanations, he was simply left free to photograph. A few days later, the film was developed. His father - himself a photographer, looked at the images and assumed they were taken by the teacher. He even praised their quality. Only afterwards did he realize they were his son's. "His reaction... paused for a moment."

That was when he understood that photography had already become something more. Not just an interest, but something taking shape within him. Still, this path was not immediately accepted.

His family imagined a more stable future. He continued his studies, even entering mechanical engineering at one point. But photography never left him.

Between study and creation, between different directions, he gradually moved closer to what truly mattered to him.

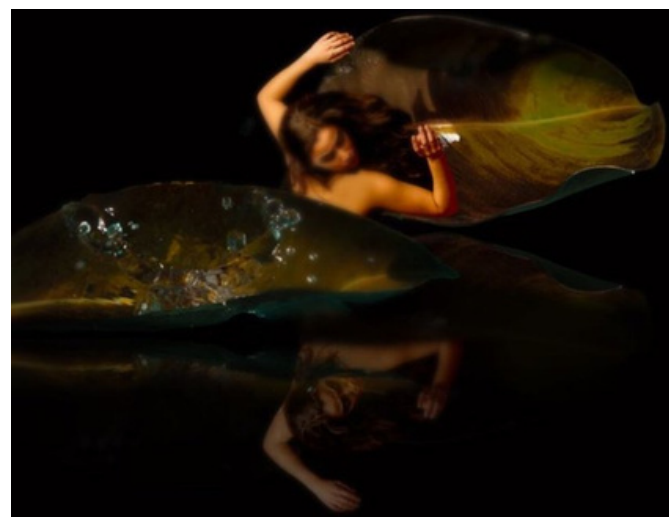
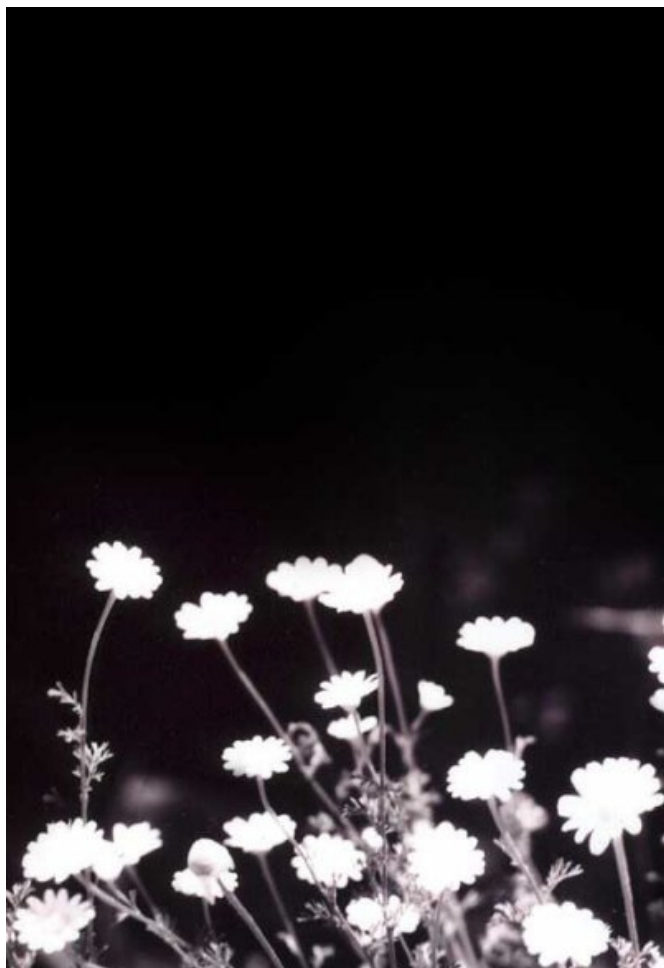
At first, this choice was not easy to understand. But over time, it was accepted. What he considers a form of luck is not the path itself, but the fact of having grown up in a family that remained united, even through different visions.



Leaving, and Becoming Again

What felt like a rupture became a turning point.

Looking back, it was a form of rebirth.



The real turning point came later, in Milan. After completing his studies in photography, he began working as an assistant. That period was difficult. Economic pressure, and at times a challenging environment. At the same time, a personal experience led him to question many things. So he made a decision. To leave. He moved to Rome.

There, he entered a film school founded by major figures of Italian cinema. In the space of a week, his life shifted completely, well into his thirties.

A director took him under his wing. He began to work, to learn, and gradually to be trusted.

From there came more collaborations, more encounters, and the possibility to work alongside important figures in cinema. These moments were not immediately defined as success. But they slowly reshaped his path.

Looking back, he now sees that difficult period as a transformation.

Perhaps even a form of rebirth.



Some stories stay with a person. They are not told immediately. They take shape slowly, over time.



For him, it is the same.

"I always have many stories with me." Two of them are now becoming films.

One begins from the present. It appears to reflect on the socio-political reality we live in, but at a deeper level, it speaks of the cycles of human history. Patterns that seem to repeat themselves, as if they had always been there.

The other is more intimate. It emerges from a deep fear, almost a form of instinct.

From there, the story turns inward, becoming an exploration of the self.



ORIETUR IN TENEBRIS LUX TUA.

HE DOES NOT ELABORATE FURTHER. HE LEAVES
ONLY ONE SENTENCE:

"ORIETUR IN TENEBRIS LUX TUA."

YOUR LIGHT WILL RISE FROM THE DARKNESS.

THANK YOU, UGO,

FOR INVITING US TO SEE DIFFERENTLY,

AND, WITHIN THE IMAGE, TO SENSE WHAT HAS
NOT YET BEEN SPOKEN.