

Friends, Fara San Martino, 2026 · © Emanuele Cerreto

Emanuele Cerreto

He isn't looking for the postcard.

He's looking for the people who stay.

No plan. Just listening.



Long Live Love, L'Aquila, 2026 · © Emanuele Cerreto

Every weekend, Emanuele Cerreto sets out without a plan through the hill towns of Abruzzo. Places that have lost people over generations. Doors left open in summer for those who come home.

He photographs what remains: the old man on the step, the woman at the window, the child with a ball.

“I wait until light, gesture and place agree with each other.”

Nothing is staged



Ring-a-rosy, Scanno, 2026 · © Emanuele Cerreto

Sometimes he waits for a scene to unfold. Sometimes he walks over, asks a name, talks. Some of his best pictures began with a conversation.

His inspiration: Mario Giacomelli, toughness and tenderness in one. His first teacher, Pino Giannini, taught him to love photography.

A stranger in the vineyard



Harvest, Catignano, 2026 · © Emanuele Cerreto

Grape harvest in Catignano. Cerreto arrives with a camera and a question. Giuseppe could have said no. He said yes, and let a stranger into his family's life for an afternoon.

“I was welcomed in, and the trust behind that welcome is what I try to honour in every picture.”



Free, Lago Pio, Villalago, 2026 · © Emanuele Cerreto

Black and white. Except when gentleness matters.

Black and white strips away everything that is not essential. And memory, Cerreto says, has no colour anyway.

At Lago Pio, he chooses colour all the same. The green is part of the scene's gentleness.

A photograph is finished when …

He lets his pictures rest until the memory of the day fades. What remains holds its own without a caption.

“A photograph is finished when adding or removing anything would make it weaker.”



Priority Seats, Roma, 2026 · © Emanuele Cerreto

What we owe to the places we leave



Portrait photograph: @ale_denicolo_dna

Emanuele Cerreto, born in 1978, is a street and documentary photographer from Chieti. A photography manual from his father sparked his interest as a child; he has been photographing consciously for five years.

His new project, ‘Il suono delle fotografie’, is still in progress: voices, silence, the striking of a bell, made palpable in pictures. He wants to return to the same places, going deeper rather than further.

His question to us all: what do we owe to the places we leave?

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@emanuelecerreto

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YETA · ART VISION SYNDICATE

art-vision-syndicate.de

Photographs: Emanuele Cerreto · Interview: Matti Duerr · Editorial: YETA

Based on the written interview of 26 October 2026. Quotations follow the approved German editorial version of the English interview.

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