

CASTELNUOVO  
FOTOGRAFIA



IX EDIZIONE



# IL PAESAGGIO FUTURO

RAPPRESENTAZIONE  
IMMAGINAZIONE

**CASTELNUOVO FOTOGRAFIA 9TH EDITION**

Rocca Colonna | Piazza Vittorio Veneto  
Castelnuovo di Porto | Rome

*"And it is in these books that one can see my intentions and what I believe;*

*in the end, it is that I believe in an infinite universe, truly the result of the infinite divine power, because I considered it unworthy of divine goodness and power that, with the ability to produce this world, as well as another and infinite other worlds, it produced only a finite world.*

*Yes, I did declare there were infinite worlds particularly similar to this one like earth;*

*which, like Pythagoras, I consider to be a star, similar to which is the Moon, other planets and other stars, which are infinite;*

*and that all of these bodies are worlds and without number, which constitute therefore the infinite universe in an infinite space;*

*and this is called the infinite universe, in which there are innumerable worlds."*

#### **Giordano Bruno**

Venice, 2 June 1592, during his interrogation by the inquisitor.

The poetic input a sustaining element of the festival last year was entrusted to the poetry of Cesare Pavese. This year it will be dedicated to the words of Giordano Bruno, who preferred to be burnt at the stake rather than renounce to his idea of infinite space and infinite worlds.

We want to imagine possible landscapes of the future: reflect on the meanings landscapes acquire in varied forms of contemporary representation and their relationship with space and time.

We want to focus our gaze on the emptiness of the current landscape and on the reflections of the past looking at: silos, metropolitan river banks, fields covered by solar panels, amongst hills clustered with wind turbines and the spontaneous beauty of nature.

We want to question ourselves on the mysteries of life in a night full of stars while within the residual spaces of underpasses, of overpasses and building plots we wait for something to happen.

(Is that what we had imagined for the future?)

With the awareness of the present, in the eyes of those who collect cobalt to pour into surreal videogames; travelling in the folds of deep dream, in algorithmic outputs that capture what artificial intelligence's dreams.

(In the replicat's technological eyes, do dreams get confused with our images?)

Contemplate the possibility to change a future different from the one which daily life seems to aggressively impose, open up to a possibility which can redesign that which is necessary somewhere else. Take into consideration the possibility of reinventing ourselves, imagining all the possible differences of every gender.

(Could future perspectives take a stance in the face of time fluid motion?)

If in the digital world, representation (which belongs to the materials of today, of the here and now, finite substances, pre-established and dominated by the power of self-representation) is guided by a systematic procedure of calculation which acts to resolve a problem, it is in the areas that remain, free of control and surveillance, where the divinity resides who is able to rekindle the imagination and poetry, instruments without which it is impossible to imagine the infinite landscapes of the future.

# THE UNIVERSE MAKERS

BIANCA SALVO

in collaboration with  
**Les Boutographies**  
**Photo Tales**

The project The Universe Makers is the result of two-year research on space imagery and is presented as an enquiry on representative patterns and figurative models upon which our pop culture psyche bases and which still nowadays profoundly influence our attitudes toward the scientific and the outer space. Through this body of work, I wanted to explore the character photography, technology, science fiction and other media that have played in producing evidences that still address our collective imagery towards beliefs, fake conceptions and constructed scenarios.

The future of civilization is certainly a matter of concern for humanity: from the appearance on TV of the First Man on the Moon in 1969, to the recent mission of Mars ONE promising to inaugurate a permanent human settlement on Mars, the possibility of life beyond Earth has established itself concretely in our minds. Documents and visual records collected over the past years from Institutions and Research Centres have had a fundamental role in providing us with vivid depictions of

the remote universe and realistic proofs of space exploration's feasibility. On the other hand, science fiction massively contributed, in setting up our idea of an outward infinite galaxy, waiting for us to be explored, studied and colonized, suggesting situations in between the bizarre and the truth.

Using these assumptions as a starting point, I have collected documents and images questioning their informative function, besides, according to my practice, I have begun a process of intervention of these records with the aim to challenge their authenticity. I have established a parallel dialogue between ultimate proofs and fake results transforming factual evidences into unrealistic scenarios.

The project conceived under the form of a multi-layered installation comprises texts, sculptured objects, archival images, still photographs and a photo-book and it points to explore abstractions of the collective unconscious related to our perception of the outward space.





# EXTRAMOON

SARA COLAONE, JOAN FONTCUBERTA, TAHIA FARHIN HAQUE, YUKO KOTAKI,  
SARA MUNARI, LUCA MARIA PATELLA, DANIEL ROTHBART, JACK SAL,  
NATALIA SAURIN, LARISSA SANSOUR, NORIKO YAMAGUCHI, FRANCESCO ZIZOLA

curated by **Manuela De Leonardis**

in collaboration with:

Galleria del Cembalo - Roma

MEM gallery - Tokyo

Montoro 12 gallery - Roma/Bruxelles

with the patronage of

Danish Academy

Embassy of Denmark in Italy

IILA – Italian Latin American Institute,

Cervantes Institute

Japanese Institute of Culture

Cultural Office of the Embassy of Spain

Royal Academy of Spain in Rome

Embassy of Argentina in Italy



Noriko Yamaguchi, Keitai Girl no. 4, 2004



Larissa Sansour, A Space Exodus, still del video, 2009

Even today when we can get to Mars, the moon remains the partially unexplored territory of dreams and utopia for those of us who are “romantics”. The dark side of the moon, moonlight, moon cake, honeymoon, lunar phases, moonlanding... thoughts and visions directed to a future landscape, an elsewhere which is primarily imagined where one can project a part of oneself, and which in EXTRAMOON travels at the speed of light through the works of 12 international artists. Life International in its July 25, 1966 edition asked “What color is the Moon?”. Is it the same Moon which led a young man to climb up a pole on a festive night in Lucania that Mario Dondero photographed and which reflects the waters of Lake d’Annecy, “fish caught” by the young girls painted by Paul Emile Chabas and reproduced in the photoengraving in the postcards of the period. Francesco Zizola captures an analogous texture of the lunar rays on the waters in the Strait of Messina, mobile as a melodious automatic writing. For Yuko Kotaki, the moon is a sphere like the ball in which it finds its own shadow or like the USAF Space Track aerospace headquarters rising from nothing in the arid

immensity of US territory and photographed by Jack Sal. Natalia Saurin underlines the fact that it always has two faces (and you will pay for it if you forget this) like love and falling in love. Tahia Farhin Haque also intercepts its ambiguity visibly: the moon, like a slice of watermelon laying on a round mirror, appears to be beautiful and chromatically seductive, however, who knows if it is hiding something rotten in its core. Cosmonauts, androids and even dogs on special missions – reality or fiction? Joan Fontcuberta, Sara Munari, Daniel Rothbart, Noriko Yamaguchi insinuate this doubt and share it with the observer. If then, Luca Maria Patella rises higher and higher, hanging to a street sign that says <stop>, Larissa Sansour conquers the space with a Palestinian flag accompanied by the arabesque notes of the science fiction film 2001: Odyssey in Space (1968) by Stanley Kubrick. As long as it remains in the starry sky, the moon will never cease to be the cabinet of marvels designed with levity and irony by Sara Colaone in Moonderkammer. In the meantime, it seems like we can almost hear the voice of Franco Battiato as he sings “I am looking for a permanent center of gravity” as we all sing along with him.



Sara Munari, Non ditelo a mia madre – Don't let my mother know.  
Avvistamento astronave sul pianeta Musa 23 durante il secondo viaggio, 2017



Tahia Farhin Haque, Rotting from the core, 2021





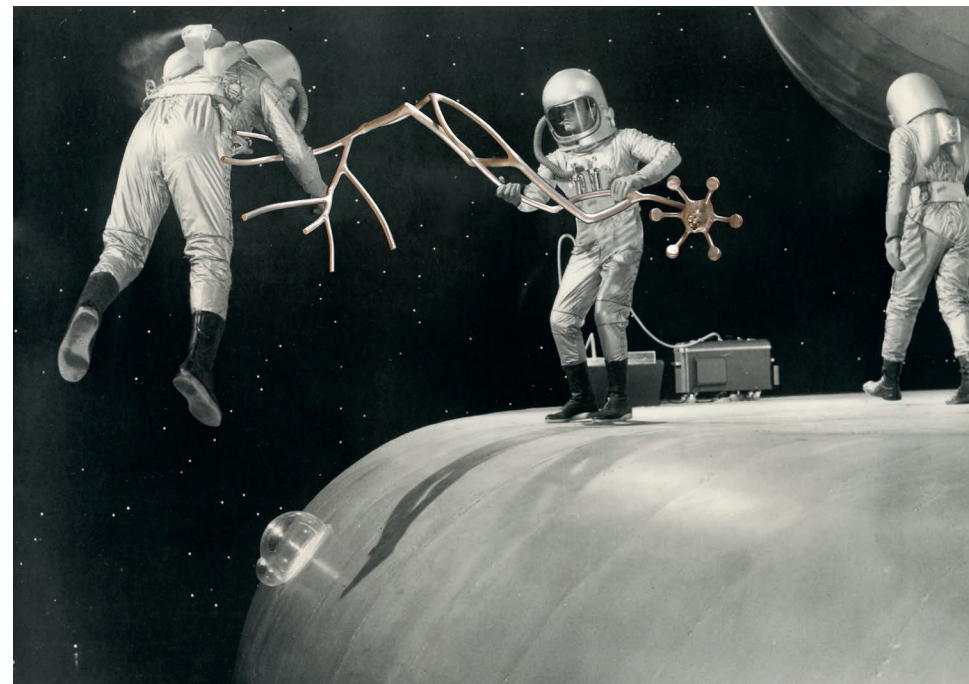
Jack Sal, No Title (USAF Spacetrack), 1973-74



Yuko Kotaki, Gossamer # 59, 2014

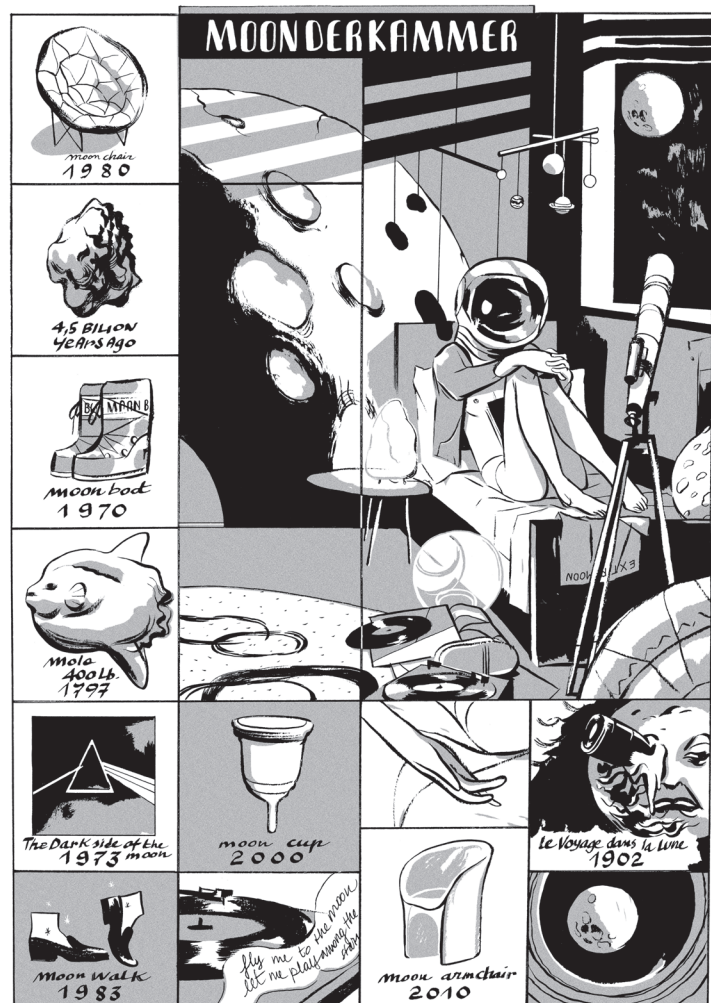


Natalia Saurin, I due lati della luna (serie Ti amo troppo), 2020



Daniel Rothbart, Space Engineers, 1962-2019



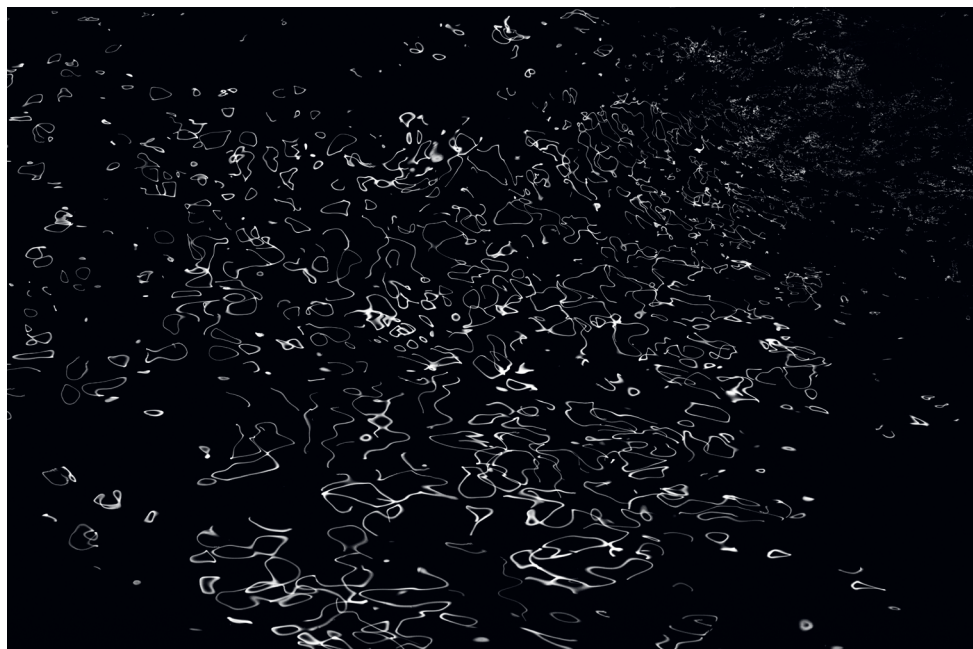


Sara Colaone, Moonderkammer, 2021



Luca Maria Patella, STOP al non crederci! (nell'Io/Sé), 2010





Francesco Zizola, 27 luglio 2018 ore 23:53, Ganzirri eclisse di luna sullo stretto di Messina



Joan Fontcuberta, Ivan and Kloka in their historic EVA (Extra-Vehicular Activity), 1968-1997

# AD ASTRA

CARLO FABBRI

curated by **Francesca Semerano**

This story was found in an ancient trunk where it had been for almost a century. There are papers, documents, ancient photos and among the other precious findings even positive photographic plates, ancient slides imprinted on glass plates. Images of Astro-physics emerge from the past which are amazingly clear for the time.

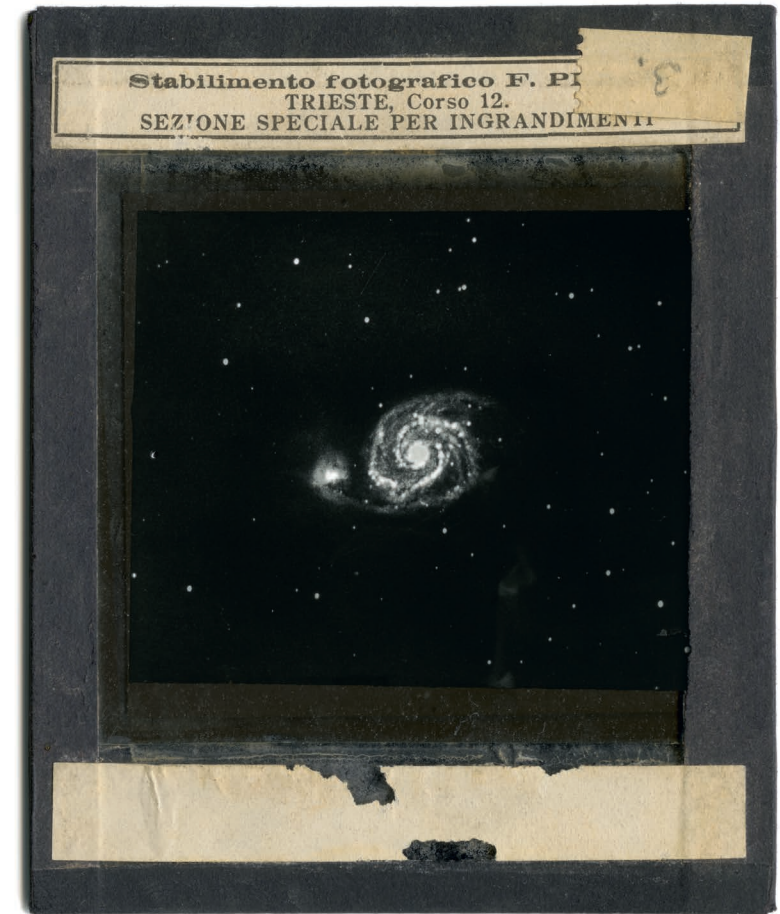
Discoveries that call for the reconstruction of the life of Carlo Fabbri, a charismatic and multifaceted figure who was a scientist, professor of physics and cave explorer (speleologist). His education began in Trieste, a city still imbued with Mittle European culture of the Austro-Hungarian Empire. He earned his degree in Bologna and then worked as a speleologist in Udine. He was subsequently transferred to Lecce as a maths and physics teacher in one of the 34 Italian Scientific Lyceums which had just been created by the Gentile Reform in 1923. His destination was perhaps a form of punishment because he had refused to join the Fascist party.

There, he settled down into a family which lovingly hosted him. He was considered a mythical figure.

He enjoyed the prestige due to his excellent cultural level and his elevated social role which were automatically recognized as indisputable. It was in this southern city that prerequisites for the development of this story begin.

His son, not by blood but by “choice”, at a certain point in his life felt the need to reopen that trunk and to search. With a bit of regret for not having asked questions when it would have been possible to receive an answer, he is rethinking this story today, but as an adult, aware of the distance due to the time that has passed and with the intention of refinding a part of himself.

Little by little he glances at the documents and then stops at a photo of his “uncle” and enters into his “own” story. Inside of him, there are emotions to relive, the creases of memories and retracing ancient, visual paths but, above all, the desire to relive a profound emotional relationship sewn together with string made up of stars and of poetry. Because this is the story of the life of a scientist, but it is undoubtedly also a story of love.





The COSMI project delves into the theme of gender and identity. The project was born through the intimate and direct contact of the photographer with the subjects portrayed. The contemporary bodies photographed in classical poses transcend the stereotyped conventions of beauty and become proud exponents of a new aesthetic sense: fluid and not compliant, reconciling in their essence the opposites of masculine and feminine, usually considered as the extreme poles of a continuum, inside of which everyone can enter and move freely. The body represents a space of identity which redefines and reconfigures itself in a complex process of construction of self. The stark lighting and use of black and white aesthetically reinforce the dichotomous equilibrium: masculine/feminine, light/shade, strength/vulnerability. Nudity is understood not as being without clothes but rather as the revelation of one's own nature. I have used the portrait as a means of reflection and a discourse on identity, using a frontal view as the means to achieve a direct, honest and respectful rapport with regard to the subject photographed, thus displaying the dignity, pride and beauty of each subject. The act of looking at oneself and then creating a portrait thus becomes a mirror in which first the photographer, and then the viewer, reflects on the expressions of the subjects as one tries to comprehend the subjects' history as well as essence. The project came to fruition during the third edition of the Lab/per un laboratorio irregolare curated by Antonio Biasiucci.



Di\_stanza is a site specific installation for Castelnuovo Fotografia, designed during the first month of residency in Leipzig. The grid system develops by joining side by side hundreds of acid-free papers 20x20 cm long onto the walls throughout an immersive vision.

Every piece comes out from an "inverted imprimatura" and by drawing repeatedly lines with pastel pencils, so that to fill all the blanks. Tools are the same as ever in still life painting: infested honeycombs play as objects, a linen fabric on frame, and rabbit-glue spiked with manganese oxide as a preparation to next painting layers.

I sought to reverse space-time dimensions as the process usually takes. I turn the canvas that was meanwhile marked by imprimatura into a hand machine to print impressions from honeyframes on paper; imprimatura was made brushing on the opposite side indeed, and I used several coats together in both directions instead of waiting 24 hrs as per rule. Finally I put colours in empty spaces as a result of printing, using pastel pencils mostly picked up from old school cases. Mosaic-like structure, as well as a no-stop layout and the square form sound pretty familiar.

In these times we happened to interact each other living through Instagram square apertures, to scroll down daily landscape images made of pixels, going round by viewing rooms, and single cells on zoom, all these circumstances allow us to see something beyond our staying and to fill inner spaces to a fault. "Stanza" in Italian means somewhere to stay; in English "stanza" refers to a group of lines placed together within a poem.



# APNEA

GIUSEPPE VITALE

in collaboration with

LAB / Per un laboratorio irregolare

Magazzini Fotografici

The process underlying Giuseppe Vitale's *modus operandi* involves gathering traces, collecting visual stumbles and disclosing them after removing their recognisable form.

In the transition from micro to macro, almost indecipherable details suggest ambiguous images, poised between relics from an undefined past and futuristic hints at a time yet to be written.

This state of suspension describes a space-time dimension with a muffled atmosphere, a limbo that is also a refuge, a hypothetical womb in which to escape reality and anxiety.

The lens captures a possible parallel universe made up of reassuring objects, organisms and atmospheres in which to rediscover the memory of a loved one, unexpected, elusive, which goes beyond the physical and visible form to become multisensory perception, metaphysical space, a place to find your breath again.

*Alessandra Troncone*





# NON SONO IO IL FOTOGRAFO

MASSIMILIANO TOMMASO REZZA

curated by Daniela Cotimbo

Starts from the homonym published in 2021 by Pneumatica, independent publisher house founded by Massimiliano Tommaso Rezza in self.

As the book the expositive project for Castelnuovo Fotografia emphasises the ambiguous nature of the photograph and the conventions and social practises included in it.

The choice of frame, subject and style is not neutral action, but they are the glaring signs and symptoms of photographic automatism, conjectures, ideas and political choices aftering the outcome of the photographic recording. Starting from five photographs that the same author took to "an audience" during a Berlin event, it have been obtained enlargements which are shown to light the individual's physiognomies.

If, in the form of the public concept itself, individuals are undistinguished, they are revealed by the pics' enlargements.

When the photographer chooses the subject, he relies a convention that hides the wall observed world: so he must always assume the responsibility and the burden of exclusion and censorship.

The exhibition shows the reflection, and the same time established a direct relationship with the public, revealing that the use of the exhibition is also affected by cultural and social constructs. In accepting the invitation of the ninth edition of the Festival. dedicated to Paesaggio del Futuro, Rezza invites us to a constant and radical questioning of the gaze.



# AFTER

LARISSA SANSOUR

curated by **Ursula Hawlitschka** and **Manuela De Leonardis**  
in collaboration with **Montoro 12 gallery Roma/Bruxelles**  
under the patronage of **Danish Academy** and **Embassy of Denmark in Italy**

*After* is a political fiction narration in black and white which intercepts the dynamics of memory and that of nostalgia. Larissa Sansour (born in East Jerusalem 1973, lives and works in London) created these conceptual photographs, in part stills from the video (*In Vitro*) which she co-directed with Soren Lind in 2019, for the 58th Biennale D'Arte di Venezia, for her personal show *Heirloom*, curated by Nat Muller and commissioned by the Danish Arts Foundation for the Danish pavillion. The Palestinian artist, who combines films, photography, installations and sculpture in her interdisciplinary works, envisioned a science fiction scenario to challenge the concept of time through the dialog between the feminine figures of Dunia and Alia. Dunia, keeper of identity and of memory, after having survived an ecological disaster, has created an enormous underground fruit grove below the Biblical city of Bethlehem, exactly where an abandoned nuclear reactor had been located. On the other hand, Alia is a clone created in a laboratory whose inherited memories conflict in an alienating manner with the present. If for Dunia (a name which means mondo or earth in Arabic), the house is represented by the city, for Alia (which in the various ethnologies of Arabic is associated with heaven, paradise and sublime whereas "aliyah" in Hebrew indicates the Zionist immigration into Palestine), it is nothing but a temporary, artificial world. As Nat Muller writes, Alia's home "is to be found at some place in the future – and even perhaps elsewhere – whereas it is definitely connected to the past for Dunia. Both women appear to be enclosed in a temporal prison with conflicting answers regarding how they could each be liberated."



# LITHIUM ROAD

MATJAZ KRIVITC

Batteries are catalysts of massive changes in our time, both industrial and social. The boom of battery driven cars, phones and robots is causing the market for its core component lithium to soar, creating a modern-day gold rush with geo-strategic consequences. Story follows the value chain of this rare mineral, from investment and prospecting in the US, to mining in Bolivia, production of batteries and cars in China and to the small oil state Norway leading the way to electrify all of its transportation – cars, buses, planes and boats. This is the story of how lithium is changing societies and just possibly might have a role in saving our planet. But at a high cost.

As the need for climate protection gets stronger, the development of cleaner energy is gaining momentum. At the same time, a key part of the solution, lithium, and the production of the material, is not without its own hazards and sins. Lithium pollution is an increasing problem wherever it is mined, and there also are threats to local communities that are totally taken control over by mining companies. The supply of lithium is not fast enough to accommodate the demand, and signs of a bottleneck effect are already manifesting, with Chinese, Australian and American corporations buying lithium mines in countries around the world to ensure reserves for the future. The story is talking about how the future is unraveling in front of our eyes. It is raising awareness about how the transition from fossil to electric actually is happening, with all its wonderful possibilities. But also how it's affecting geo politics and how clean energy also comes with a price and some risks.





# TELEFOTONASA

NAZARIO DAL POZ

curated by **Stefania Giorgi**

Plastic *confetti* fall from above like rain-drops on some of the many newspapers that, in the last decades of the twentieth century, published the images and described the dreams and endeavours of the Star and Stripes empire. Some were real photos, and some were construed ones, as some were taken using sophisticated radio-telescopes and lunar probes, while others were obtained through human manipulation, by Photoshop precursors.

These images were circulated by NASA – National Aeronautics and Space Administration – an institution founded in 1958, that later digitalised and made accessible its immense archive. We knew it – the great General was leading the convoy towards the most distant, remote and unknown Wild West: outer space.

The world, at the time, travelled at two different speeds.

Soviets arrived first.

Jurij (Gagarin) and Valentina (Tereskova), sturdy and lively peasants that seemed taken from an advertising brochure, stopped harvesting wheat for their people, wore an awkward galactic armour and left to fly around in space. They were called cosmonauts. In those years, everything in

URSS rotated around this beautiful and obsolete Greek word, Kosmos, which means order.

Americans were second. However, they achieved the biggest success.

On 21<sup>st</sup> July 1969, with their spaceship, Apollo 11, they disembarked on the moon. Neil (Armstrong) and Edwin (Aldrin) were called astronauts and danced on the craters of our satellite, as loose-limbed as Clint (Eastwood).

Communists demonstrated the possibility to travel out of terrestrial atmosphere, capitalists showed it was possible to survive on other celestial bodies.

NASA's images portray space stations, remote planets, gaseous rings, galactic plains, human creatures that touch the unknown; a flashing of materials, shapes and colours.

They evoke Tarkovskij's and Kubrick's visions, Burri's large yin/yan black/white creations, Fontana's "spatial concepts", Mari's toys, Feininger's colour streaks, lines tangles and rarefied atmospheres.

Spatial shapes in spatial landscapes.

*Stefania Giorgi*

This rare series of tele-photos was rescued and preserved by Nazario Dal Poz, photographer, teacher of Photography, in charge of the weekly magazine L'Espresso's photographic content, who believes photographs must be carefully studied and observed, but above all they require care, respect and curiosity.







## BROTHERLAND

MARTINA ZANINELLI

The wall of Berlin fell on November 9, 1989 and a year later Germany was reunited. For many it was a festive moment, achieving liberty, something which had been dreamed of for so long becoming a reality. For others, it was the start of a period of violence and fear. As always, History has two faces. On December 6, 1990 Amadeu Antonio Kiowa died in Eberswalde, a city 50 miles from Berlin. He was the first victim of racial violence in the reunited Germany. Amadeu Antonio had arrived in the German Democratic Republic in 1987 as a *Vertragsarbeiter* (guest foreign worker). In the beginning of the 1960s, the GDR had signed bilateral agreements with other socialist countries for the formation and employment of workers to fill the shortage of hand laborers. The first *Vertragsarbeiter*s had come from Poland and Hungary and then subsequently also from Algeria, Angola, Cuba, Mozambique and Vietnam. The bilateral agreements were nullified with the reunification of the two Germanies. Within a very short time, the majority of the *Vertragsarbeiter* were forced

to return to their native countries. Despite the political pressure and the money offered to return home, some of them decided to stay. The drastic rise in unemployment and the lack of future prospects after the fall of the GDR caused resentment and hatred of "others" to explode. Racism and Neo Naziism, until then held under control and hidden by the socialist German state until that moment, became evident. Neo Nazi groups fomented hatred of the remaining *Vertragsarbeiter*. Amadeu Antonio became the first victim of the spiraling violence which led to the creation of the slogan "Ausländer raus" (away with foreigners) and culminated with two pogroms. Hoyerswerda (September 1991) and Rostock-Lichtenhagen (August 1992) broke out when the *Vertragsarbeiters'* hostels were attacked with Molotov cocktails and rocks by Neo Nazi groups with the applause of the inhabitants of the neighborhood.

The project was realized with the collaboration of Thomas Jacobs.

# SIGNAL LOSS

ALESSANDRA BROWN



The virtual landscape is for Alessandra Brown the place in which we experience the paradox of being ever-connected despite feeling a simultaneous sense of growing detachment from one another.

With this body of work, which emerges from a digital archive of images, Brown focuses on the tensions underlying human interactions in an era in which freedom and the desire to move, to settle elsewhere around the world, to preserve intimate relationships despite being far away from one another, are chaotically enveloped. Time and space are bent in evermore precarious environments, they merge into landscapes of blurred shapes, displaying a visual complexity driven by confused codes and data which become a metaphor for this alienating condition. Thanks to a skilful fusion of the digital medium with the analogue one and by following a slow and meticulous itinerary, Brown intercepts grainy and fragmented screenshots in which the

pixels, by losing their adherence to their original algorithms, tear the curtain of the virtual space and display landscapes of real life, in which the immateriality of human feelings resurface in images marked by fragility.

The lack of signal opens wide the abyss where electronic bridges sink, dragging virtual reality towards an unstable seabed, in whose sand the simulation of a vanished, lost, absent materiality is buried. It is from this unforeseen disappearance that the hunting for recollection begins; recollections which by fading and blurring move away, becoming almost inaccessible.

The drawing and the painting become means of an authentic reconstruction of what on one hand has disappeared though on the other remains: a high-fidelity recording of an extinct sound, which still echoes...

...willing and displaying the evocation of a cherished person, who is still alive.

*To Futura*

# BLUE

MATTEO NATALUCCI E LUCA SANTINI



## SPECIAL MENTION CDPZINE 2020

Emilia Romagna is a flat region in northern Italy, where most of the Italian excellences of salami and cheeses famous all over the world come from.

8,704,544 is the number of pigs present in June 2018 in Italian farms. These animals are sent to the slaughterhouse when they reach 100/150 kg in about 8/12 months, with an average growth of about 700 grams per day thanks to enriched soy-based feed. 2,249,722 is the number of Friesian cows reared in Italy.

Like all mammals, cows produce milk only after giving birth, which is why the animals are repeatedly artificially impregnated. Therefore passing from 17 liters per day in 1985 to today they produce about 30, therefore almost double. There were 37,261,188 laying hens

reared in Italy in 2017, of which only 8% of these reared biological outdoors. Broiler farms are concrete, ventilated and artificially lit sheds where up to 30,000 animals are crammed with a density of up to 20 animals per square meter. Genetic selections have transfigured the body of these animals, managing to be ready for slaughter in just 40/50 days. Due to the overcrowded conditions, large doses of antibiotics are needed to protect the animals themselves.

For about a year and a half the authors sneaked into numerous intensive farms. Returning, thanks to the use of the flash as sharp and ruthless as possible, aesthetically powerful images of an extremely saturated environment.



# SCARFÉS

GIUSEPPE ANDRETTA

## SPECIAL MENTION CDPZINE 2020

Tcharmil means, in the Moroccan dialect, a spicy meat stew marinated with different spices. Recently, however, it is used to indicate the teenagers subculture that has become particularly widespread in large cities such as Casablanca and Fes. The outward appearance of this fashion is manifested by weird haircuts, crests or tribal designs; sportswear either signed by European brands and huge watches, often gilded, or long chains around the neck and bracelets to imitate American or Hispanic gangs. Their weapons are machetes and they all show large scars on the arms, chest and often also on the neck and face.

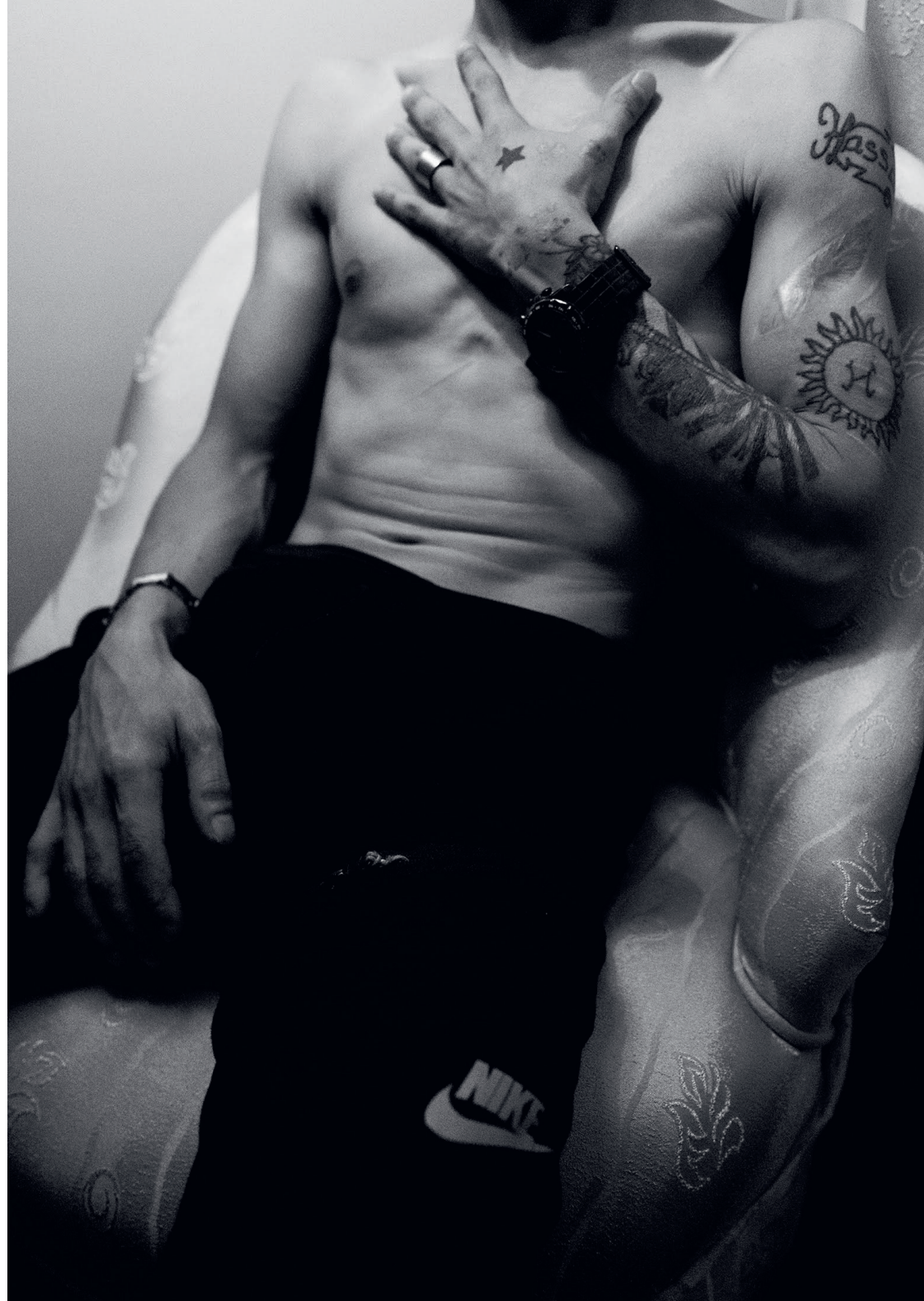
In 2014, when I started this research, the king of Morocco Mohammed VI introduced a severe initiative to counter the tcharmil phenomenon that led to numerous arrests. The same public opinion has gathered in numerous demonstrations against the gratuitous violence of these gangs that often, in their incursions into the medina, they come to scar the face of their victims.

The title of the project plays on the meaning of "scar" and "Fes", the city; but also on the association with Scarface, the famous boss played by Al Pacino, idol of many of these teenagers. The project focuses, however, not so much on the tcharmil subculture but on the form of self-harm that almost all of them use as a kind of recognition symbol or code of belonging. Unfortunately, this extreme form has spread by emulation even among very young people, becoming a real social plague. Its danger lies above all in the fact that the

gesture takes place in a fit of rage or anger, as opposed to other forms; therefore the risk is that the author of the act cuts off a vein or a tendon.

I met a gang of boys in Fes, in the old medina, and I attended them on several trips for about three years, as a guest in their home. I lived with them the daily life of small tips from lost tourists in the alleys of the medina or from the gain in the sale of hashish. Despite their respect for Ramadan, these boys suffer enormously from the closure of the border with Spain, their only desire is to escape. Islam does not stand comparison with Europe, wealth and beautiful women; and the scars on their skin explain it loud and clear.

Self-injury in our society, among teenagers is much more common than we think, is experienced as a shame to hide. In the tcharmil culture, on the other hand, it is a symbol to show off with pride, a scream that triggers social horror. In Morocco this form of self-harm is older than this contemporary subculture but the youth gangs have adopted it as a symbol, as an emblem of their rebellion and desire to escape. After all, the skin is our limit and in this case, opening a gash of it also takes on the meaning of alleviating a much greater inner suffering than physical pain. An extreme act of self-harm much more similar to what prisoners do than western teenagers. It is no coincidence that the prison represents one of the worst conditions of deprivation of liberty, probably as the young tcharmil live their reality in Morocco within the Islamic rules.





# I HAVE ALWAYS BEEN HERE (AND I HAVE MANY WAYS TO MAKE YOU BELIEVE IT)

GIORGIO BARBETTA

WINNER CDPZINE 2020

*"A photo is a photo, is a photo, is a photo and the third time that you repeat it, I think that you only want to make me believe it so that I continue to circle around and around it forever or at least as many times are needed until I realize that a photo is not a photo, is not a photo, is not a photo and so please tell me exactly – what am I looking at?"*

Pure or mute images do not exist. Every image contains an infinite number of implicit messages which depend on an infinite series of contexts and social practices which are in constant movement. They are interconnected in innumerable ways and every viewer lives an image with all of one's virtual body, projecting oneself, above all, into it. And the texts, on their part, are full of images

which are intertwined; the language develops surrounded by metaphors, analogies and figures. They are Siamese twins, part of a single movement of images and figures which constantly recreate the world. We see that which we know but what is unknown to us appears on the edges of our field of vision in abeyance of becoming the center of attention. Therefore, one must always ask oneself the question – what am I looking at?

Starting with a photo that was found, in I Have Always Been Here, I created a series of plausible descriptions, weaving together real and invented details, data which can be found online, true stories, memories and fantasy.





# YEMEN UNVEILED

MATTEO BASTIANELLI



A trip suspended in time to Yemen, whose landscape is a theatre of war between beauty and destruction, splendor and desolation. The ongoing armed conflict in Yemen affected all aspects of social life, resulting in serious challenges for the provision of public services, such as waste management, electricity and water supply. The consequences for the environment are disastrous and are contributing to the deterioration of public health. According to the United Nations (UN) estimates, this is the world's worst humanitarian crisis, with 20 million people who are in need of protection and humanitarian assistance due to the lack of health services and supplies. The beauty of the scenery clashes visibly with the scars etched upon man-made structures. The jagged mountains looming up over inhabited areas, the rocky crags and the tremendous peaks, the ways

through which nature articulates itself, seem to admonish people, as a reminder of the chaos that has been ravaging the country for almost 7 years now. The polluted wells and the infected water, last year alone, caused more than one million cases of diarrhea and cholera. According to the World Health Organization (WHO) hundreds of suspected cases of diphtheria have also been reported in Yemen, where the disease has re-emerged as the country's health system has been weakened by ongoing war and a blockade on essential goods. Barricades of stones, garbage, makeshift shelters and collapsed buildings change the identity of the landscape, revealing and withholding at the same time, the signs of an almost invisible war. A documentation of the impact that the destruction of the environment is having on the country, nowadays on the brink of collapse.



# UMANE TRACCE

NICOLA PACCAGNELLA

curated by **CSF Adams**

To take photographs is to entrust memory to eternity. Nicola Paccagnella photographs something the very moment it ceases to exist, what you see is no longer there. The malt house in the port had long since ceased its operations and its original business activity. Since the 1980s, market and manufacturing regulations have gradually stripped it of its significance and purpose, and over these years of neglect it has become a makeshift shelter for many. The owner's project for the complete redevelopment of the property left no option but demolition. Amid neglect and abandonment, in the midst of a sealed fate, however, signs of life, proof of existence, gleams of dignity have sprung up. In apparently desolated scenarios, rarefied signs of human presence invite us to reflect on our being through a journey in balance between emotional content and evocative force. Places our society have been abandoned come back to life, telling stories that appear to be distant from us. We call them "invisible", so as to justify our indifference; we see them as "illegal", asserting our authority; we picture them as "invaders", calling on a power to defend us. These are vestiges, which lead us to come to terms with our pervasive selfishness and encourage us to reflect and rediscover our humanity. These photographs capture the spirit, all the spirits of unknown people of the past and the present. And even the force of things around those people. They tell stories through flashes steeped in fascinating form, a form that has crumble down to demolition dust. Of those lives - the productive one and the one as a catacomb for the living - only these images remain. What's gone is still there, thanks to them.

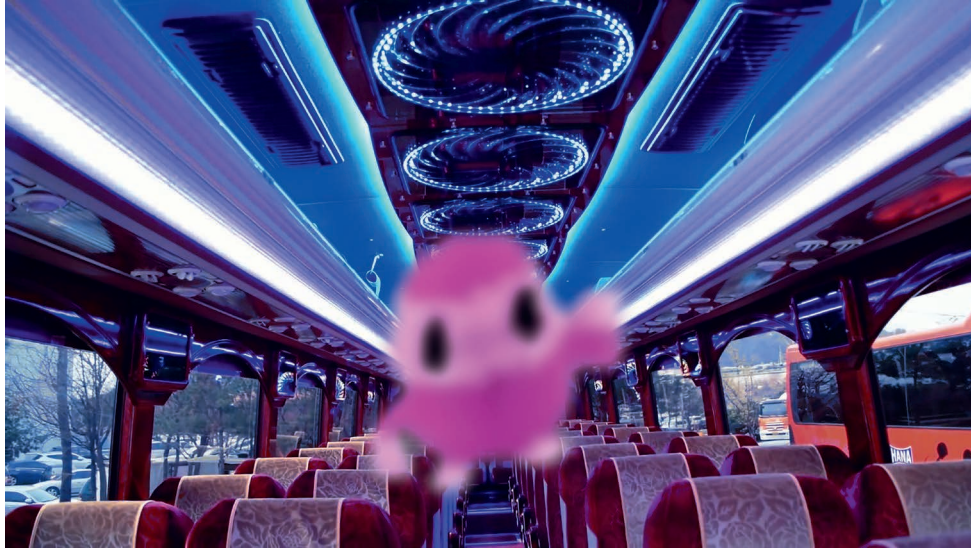
The photos were taken in November 2018 in Porto Marghera (Ve).



# GUILT TRIP

SINAE YOO

curated by Manuela De Leonardis  
in collaboration with The Gallery Apart, Roma



An interdisciplinary artist who investigates the relationship between virtual and physical landscapes, Sinae Yoo (Seoul 1985) in *Guilt Trip* displays a split in the globalized world, dominated by the mechanisms of capitalism which crush the individual by subjecting him/her to the rules of profit. Inspired by Pop Culture, the Korean artist recounts a visionary story which develops in three separate moments in the videos *Dancing Eyes I* (2017), *Dancing Eyes II* (2017) and *Dancing Eyes III* (2019) from which some of stills are displayed. The alienation develops among artificial lights, karaoke, video games, dolls, tunnels, food (raw fish), inaugurations of shopping centers and sex. It is all delicately balanced between pleasure, sense of guilt, shame, exasperated protagonism and lack of communication which are all explicitly underlined by the obsessive electronic music. The ambiguous perception corresponds to a feeling of discomfort which envelops the observer-consumer in his/her "voyeuristic" activity.

# TAZ TOWER

CHIARA DAVOLI E LEROY S.P.Q.R'DAM



Piranesi's mediumistic genius, as remembered by Margaret Yourcenar when thinking about his series of prints "Views of Rome", sniffed out hallucination, the long journeys of memory, the tragic architecture of the interior world.

A new Trajan's column is rising in the landscape of the future of Rome: the Taz Tower. But if the long spiral frieze which winds around the column, wanted by the emperor, from the bottom to the top describes the most important moments in the conquest of ancient Dacia, on the Taz Tower a long narration of various attempts to liberate space from speculation and from oblivion winds around the tower. No longer scenes of submission, of captured enemies and soldiers in formation, there is a sequence of scenes of all the occupation of sites in Rome dedicated to social and housing improvement which took place in the city starting, chronologically speaking, in the early 80s and lasting until the most recent attempts. The column is made of translucent glass and the images of the buildings are silk-screened. At night, powerful search lights transform the column into an enormous beacon, a lighthouse in the midst of a crumbling sea of cement which propagates a message for a different style of life. There is an elevator inside which allows one to rapidly pass through the narration of the history and reach the top in order to observe from above the transformation taking place in the city. For the exhibition, we have moved the base and the lower part of the trunk of the column into the courtyard of the Rocca Colonna.

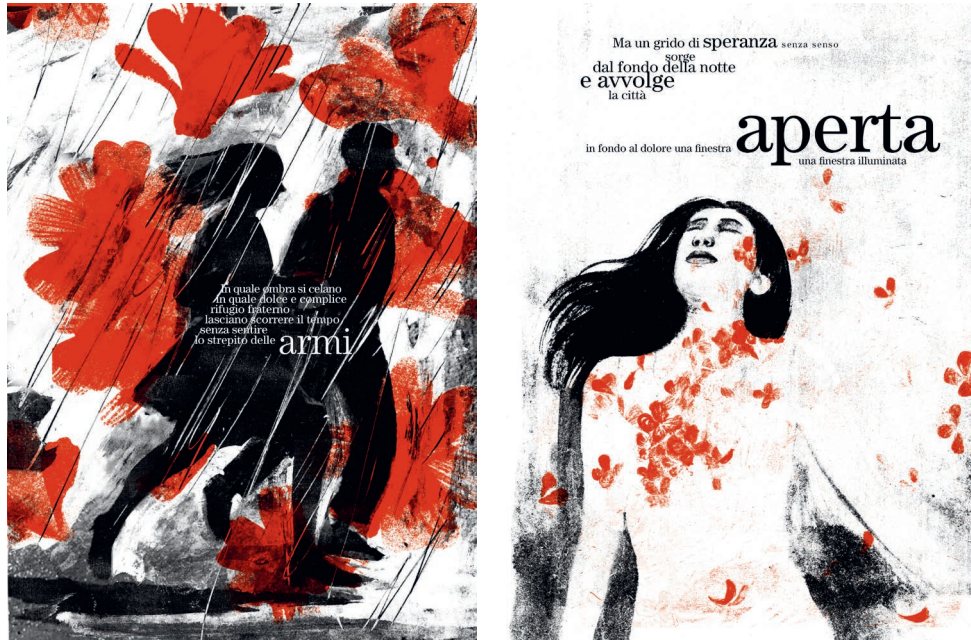
The Taz Tower does not want to celebrate a man of power but rather all of the squatters that have taken part in the transformation of the ruins into temporarily autonomous zones.



# THE INVENTION OF LOVE

MARA CERRI

curated by ELSE Edizioni



*L'invenzione dell'amore*, a poem of love and liberation set in a city suffocated by a totalitarian regime was written by Daniel Filipe, a poet from Capo Verde, in 1961 during the fascist dictatorship of Salazar. Daniel Felipe's words, despite the censorship, would become the words for one of the songs of the revolution which led to the liberation of the Portuguese on April 25, 1974, just as on another April 25th our country was liberated from the Nazi-Fascist occupation.

Translated for the first time into Italian by Alice Rohrwacher and Luciana Fina, and magnificently illustrated by Mara Cerri in a series 14 silk-screen posters. "*L'invenzione dell'amore*" continues to stir our emotions and speak to us about a reverse form of contagion, that of a suddenly imperative story of love, which still today during this unexpected dystopic season born from the epidemic, dictates a continued necessity for an unprecedented distancing between people.

*L'invenzione dell'amore* gives us a moment of respite between the times and distant places by recounting the story of an epidemic which is the opposite to the one in which we find ourselves today, an epidemic of love and hope, of trust in others and the renewed camaraderie among men. Reinterpreted for cinema in 1965 by Antonio Campos, one of the earliest cult figures in the world of Portuguese documentary, the poem will be published by Else Edizioni in a limited edition silk-screen printing with only 500 copies which will be available during the IX edition of Castelnuovo Fotografia. During the festival, Marra Cerri's posters will be displayed along the roads and in the piazza.

# THE WEIGHT OF EVERYTHING THAT ISN'T THERE

IOLANDA DI BONAVENTURA

curated by Carlo Gallerati



*Il peso di tutto quello che non c'è* is a flow of consciousness, the description of a space of absence. A memory corrupted by time, by trauma, by nostalgia: deteriorated files, a profound visual white sound. There is no conceivable emotion when faced with the impossibility to comprehend overlapping sensations and internal voices, but for a detached astonishment. *Il peso di tutto quello che non c'è* recounts the failures, abandonment, forsaking - everything that we would want next to us but is missing. How much does emptiness weigh?

The piece was created to be an Android app, which could be utilized via Gear VR: a viewer that can be attached to the screen of a cellular phone which comes with headphones. The experience enjoyed by the individual, the person who is looking directly into the viewer, is shown on a screen so that a much larger audience can directly access the experimentation first hand.

It is an attempt to bring reality and languages, apparently very distant from each other, closer by borrowing from videogames the use of a viewer VR, from contemporary photography the reconstruction of environment and from cinema the development of the events. The piece is a 360 degree sequence shot, whose internal mounting is determined by what the viewer sees and who then decides which scenes and which spaces to frame in the photo and look at. The viewer thus defines the rhythm of the narrative.

Saverio Trapasso (Artheria) provided the technical support for the realization of the piece.



# WANDERING WITH A GLASS OF WATER

CINZIA SARTO

curated by Manuela De Leonardis



Video experimentation is a free way of observing reality. With this point of view, Cinzia Sarto (born in Turin in 1960, lives and works between New York and Isola Farnese, Rome) has created a video from the series Wandering with a Glass of Water (2013-2017), a three chapter visionary narrative.

- 1. Lost in a glass of water (Persa in un bicchiere d'acqua), 2013 (2' 06")** awarded honorable mention in Medi Terraneum 2013 – the Festival Internacional Simultáneo de Videoarte in Bogotá. *"I start walking with a glass of water; the water becomes a magnifying glass, an instrument to clean the eyes, a compass and an offering. The eyes observe its fluid nature, its ability to transform itself from a single drop into the vaporous density of fog. The sound of each drop underlines each step towards the next one another".*
- 2. Never Neverland, 2017 (4' 41")**  
Traces of human beings marching towards the Promised Land, the various paths do not intertwine. We are transformed into arrows which join together in symbolic forms of destruction and desire.
- 3. You are not mine (Tu non sei mio), 2017 (3' 36")**  
Move towards another, hold him/her without capturing him/her, be transformed after the encounter.

# CULTURAL GRAVITY

FEDERICA DI CARLO

curated by Alessandra Barbuto



Federica Di Carlo created Cultural Gravity in 2020. The gravity which the title of the piece refers to introduces us, right from the start, to the complexity of binomial meanings – that of the physical laws which underline the fall of the graves as well as to a problematic, emergency situation. Alluding to Article 34 of the Italian Constitution, in which the “right to education” is affirmed, the piece focuses on one of the most serious consequences of the pandemic, the state of emergency of culture.

The video plays the theme of the national news program at the moment in which Italy appears on the screen. The audio playing in the background is unsettling and takes us back to another time and to another space. It takes us to images from the archives of a NASA countdown in the explorations of space which took place in the sixties. Despite their differences, the audio and the video travel on parallel tracks

which both lead to a shared sense of waiting. The newscast, just as space exploration, are both about to begin even if everything always seems perennially begin again from the start in an eternal spiral which permeates our anxiety to know that which is about to be revealed.

Federica Di Carlo recounts all of this from an unusual perspective, like that of a star. Her gaze shows us our country, and the entire world, from afar, with a distant vision. Federica's poetic gaze unifies the vision and connects fields of knowledge which we are used to seeing as distinct and distant: science, environment and art. And yet, all you need is an event like the pandemic to remind us that “everything is connected and nothing is self-sufficient”, as the artist likes to remind us when citing the previous expression which she had heard scientists constantly repeat and which she often keeps in mind when working on her projects.

# A MAN GOING UP A LADDER & A SERPENT

PAOLO BUGGIANI

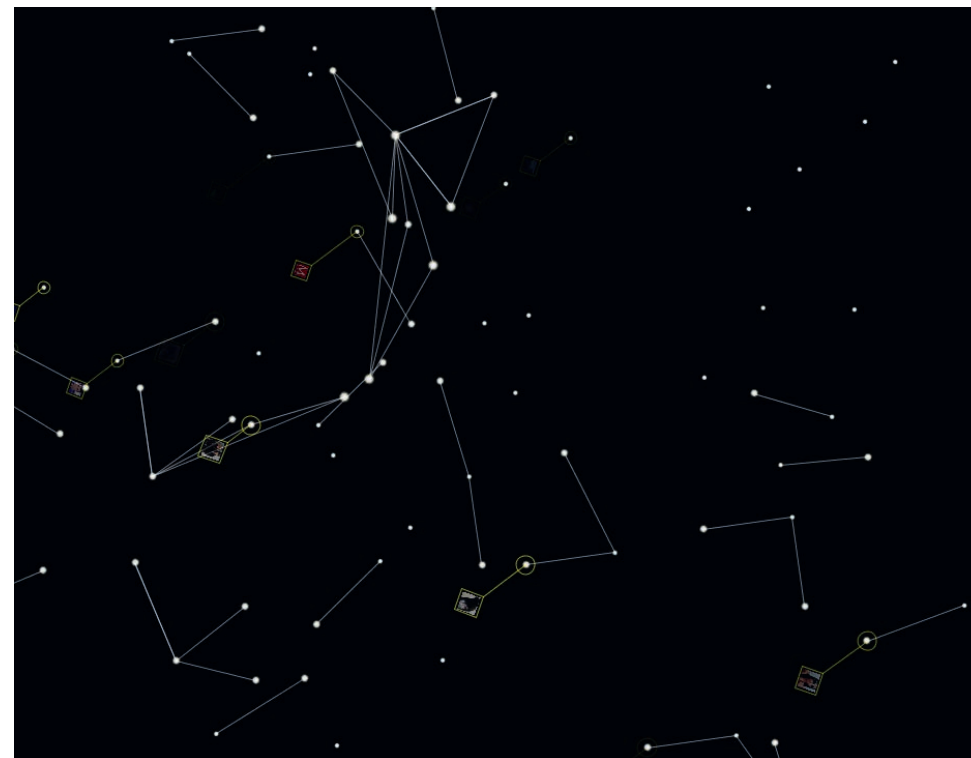
curated by Manuela De Leonardis



Uomo che sale & serpente (2020) is an example of Paolo Buggiani's research with regard to the freedom of expression. Buggiani (born in Casterlfiorentino Firenze in 1933) lives and works in New York and Isola Farnese, Rome. The aluminum sculpture of a man, almost a robot, is influenced in his movement by the moment which precedes his climb up the ladder while the serpent, also an ancient symbol, is captured as he waits. For the artist, an outsider known for his poetic "Urban Mithology" which has always contrasted (DARED) the luoghi comuni (STANDARDS) of contemporary art with enthusiasm, passion and playful insubordination, it is an attempt to represent the concept of time and how it is related to art. Time which has the power to magically disappear and, simultaneously, to translate the moment, smashing the dynamics of daily life in order to introduce "extraordinary" elements which the observer is invited to reflect upon. It is also a way to confront the mystery of parallel realities which allow Buggiani to investigate impossible situations in the infinite time of the universe and as well as our subjective time, so brief in proportion to that of art.

# THIS.ASTRO

SALVATORE IACONESI E ORIANA PERSICO



Through the Castelnuovo Fotografia performance, Oriana Persico and Salvatore Iaconesi will work and talk about their project, "Per un Nuovo Abitare" ("For a new way of inhabiting"), the condition for a new cosmology where human beings are not at the centre, but are only a part of a dynamic network formed by many different players: humans, non-humans, computer-generated entities with a juridical status, plants, animals, complex structures such as woods, forests and seas. In this new way of inhabiting, data and their computer elaboration – that helps us see the various shapes of data – have a very important role, as they treat data and their computer elaboration not only as technical phenomena, but also as cultural ones, that modify people's lives and democracies, interfering with the ability to enjoy our fundamental rights. The project, that in Castelnuovo will be called "This.astro", also includes the creation of a New Inhabiting Rituals Archive. This performance/workshop will consist of two sessions and will be an open space for interpersonal exchange.



Winning project of the public notice "Strategia Fotografia 2020" promoted and supported by the Directorate General for Contemporary Creativity of the MiC, Ministry of Culture



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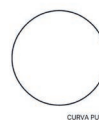
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**9TH EDITION**

2 – 10 October 2021

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Castelnuovo di Porto, Rome

**Artistic direction**

Elisabetta Portoghese – founder

Michela Becchis – historian, art critic and curator

Manuela De Leonardis – art historian, journalist and curator

and Marianna Fazzi – curator, organisation offices

**Press office**

Sasha Taormina

**Visual Designer**

Simone D'Angelo

**Videomaker**

Andrea Arena

**Photography**

Matilde Cenci

**Technical organization**

Tommaso Bastianelli

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courtesy: Joan Fontcuberta



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