

CASTELNUOVO
FOTOGRAFIA



X EDIZIONE





MANY LANDSCAPES DIFFERENT PLOTS MULTIPLE GENEALOGIES

CASTELNUOVO FOTOGRAFIA EDIZIONE X

Rocca Colonna | Piazza Vittorio Veneto
Castelnuovo di Porto | Roma

This edition is a tribute to Salvatore Iaconesi,
creator of relations and constellations.

*At any given moment in the middle of a city
there's a million epiphanies occurring,
in the blurring of the world beyond the curtain
and the world within the person
There's a quivering.
The litter in the alleyway is singing.*

Kae Tempest
Let Them Eat Chaos

*"It's not as if cyborg doesn't work anymore,
but I think that you must mix it to a litter with other
creatures, whereas too often it has been looked at
as a separate entity".*

F. Timeto, interview with Donna Haraway,
in Bestiary Haraway, Mimesis, 2020

Embracing landscape beyond the usual representations,
as a fluid substance continuously mutating.
Welcoming a multitude of interpretations where humans
are not the main characters.

With a certain urgency we are looking for new
perspectives highlighting how landscapes can relate to
people, places and other lives.
Multiple plots generating | Other bonding | Other
relationships | Other genealogies.

We are following a mental journey with American
philosopher Donna J. Haraway which claims the end of
duality and the assertion of plurality and connections as
a basis for existence.

Through the "co-fusion" with natural elements, digital
technology, cyber technology, and virtual reality, the
physical body is surpassing dualisms and dichotomies
of binary identity dictated by the dominant gender
system man/woman, natural/artificial, black/white.

Along with the artists' visions questioning themselves
on this topic, we are asking what to do in order to
rescue the links that have allowed us to live on this
earth thanks to all these infinite connections.

MASTERING THE ELEMENTS

JANA HARTMANN

curated by Martina Zaninelli

with the Patronage of Embassy of the Federal Republic of Germany - Italy

Mastering the elements is a photographic research on the scientific exploration and eventual conquest of nature from the beginnings of alchemy until the present day. The ambiguity of the title of the series hints at a changing perspective towards our natural environment. While the alchemists' transdisciplinary view on the world strived for a deep UNDERSTANDING of nature's inner workings, the 18th century saw a transition towards reductionist, fragmented and increasingly abstract natural sciences, seeking DOMINANCE over nature's bounty. In her work Jana Hartmann addresses various topics that have captivated the curiosity of researchers throughout history and in which the borders of scientific understanding continue to be pushed ever further.

Examples being the concept of matter which today is advanced by quantum physics or the pursuit of prolonging human life, reenergized by discoveries

in the fields of biogerontology and transhumanism. Juxtaposing the alchemical approach with modern scientific practice exposes various issues associated to today's prevailing understanding of nature. It reminds us on the historical narrative of nature in which all natural elements were active partners – interrelated and dependent on each other – rather than passive resources/objects.

Mastering the elements has been conceived and developed through an animated exchange with natural scientists, historians and philosophers. The selectively framed photographs were taken from scientific experiments in laboratories, natural history exhibits, studio models, and nature itself. By complementing them with excerpts from alchemical writings, scientific papers, and ethical viewpoints, an intriguing cross-disciplinary dialogue between multiple narrational perspectives is initiated.





CORAZONADA

GIULIA GATTI

curated by Camilla Carè

This body of work originated in Tehuantepec's isthmus in Mexico, a land that historically has always been the subject of numerous tales and depictions- portrayals from travelers, academics and artists. The majority of these works was focused on the women that inhabit this region, most of it it is undeniably powerful, elegant and independent.

These months in Mexico brought me to deal with a simple latent - veiled - abeyant desire, which evidently is the need to not being represented by a patriarchal gaze. This project for me might just be a small attempt to destructure the ISTMENO female imaginary which has always been surrounded by a lot of pretension and presumptions. These women's stories travel among

a contemporaneity that is beginning to make noise, people want to overturn the prejudices and archetypes built over time, by building new sets of rules, touching the feminine scope through a symbology that is linked to power, to erotism, mystery and nostalgia. It is also sometimes through the grotesque exasperation of a conduct, marriage, maternity, hard work, to be good daughters and good mothers.

This series is above all my personal experiment to sabotage- demolish - undermine all of the milestones that our society expects women to achieve, to play with them, to provoke and disrupt the fertile ground of tradition.

SELF-PORTRAITS

PAOLO COVINO

Self-portraits: images of oneself, snapshots of one's interiority, artistic stratagems that block time and prolong memory, means used to fix transformations of the Ego in order to make it eternal.

Of every painter, sculptor, photographer, self-portrait producer, it is clear the intention to move to the center of an era, in the heart of a personal period, lived intensely to the point that they want to remember it for a long time, perhaps forever.

Now, what is worth representing of our time? What is worth representing of the scope of the current artistic message, of the psychology of those who experience art and / or make it?

Humanity tends to conform, the individual tends to homologate, the distinctive characteristics of man are demonized rather than exalted, the colors must fade to rejoin the milky white of a placenta without chromosomes.

Hence, an extreme expressive need. The photos show a person who is only outwardly different, but in reality inexpressive, to underline that what really counts is not human depth and intimistic quality that one carries inside, but the grotesque ability to disguise and model to make oneself suitable for the gaze of others. The estranging process of the "Chameleon Ego" ends in boredom, depression, up to ataraxia and disinterest in life, a Meursault translated into a self-portrait, of which only the solipsistic existential condition remains. The "Authors" are my manifesto against this contemporary trend, proclaimed through the rhetoric of the oxymoron: rediscovering the value of mutability, discrepancy and even disagreement, having as a result the monochromatic and obsessive repetitive traits of the same figure, of the face, mine, always vaguely similar, though depersonalized and alien to itself.





I DON'T CARE (ABOUT FOOTBALL)

GIULIA IACOLUTTI + MARANGONI 105

I don't care (about football) is a participatory art project developed with the creative contribution of the players of 'Marangoni 105', a soccer team founded 2011 within a psychiatric facility in Udine and managed by Cooperativa Duemilauno Agenzia Sociale. The words that gave Iacolutti the title for the work were first spoken by a girl in the facility. They suggest that the game is not an end in itself, but a practice of social inclusion and integration. The patients composed the team up, together with operators and supporters.

All players wear number 14: a tribute to Johan Crujff, the legendary Ajax player, who embodied the philosophy of total football. Uniforms are all the same, which stands for a way of playing and being on the field, but also for a mindset that refuses rigid identities and strongly believes in the possibility of

changing role - both on the field and within society. During three years of acquaintance and work, Iacolutti set up workshops in which they chorally reflected on mental distress and the path taken inside the residence, using football as a metaphor for a path and a care experience. The research consists of photographs, meetings, travels, workouts, stretching sessions, interviews, projects, writing exercises and collages, all actions that transform the art object into a place of dialogue, in which the discovery of the other and of the self plays a central role. The process of analysis and self-analysis is then converted into a creative motion that becomes part of the work; it is through the cut-out shapes of the bodies that they investigate the "not" that gave the name at the project, that negative to which it is complex to give voice, shape, meaning.

STILL BIRTH

CHIARA ERNANDES

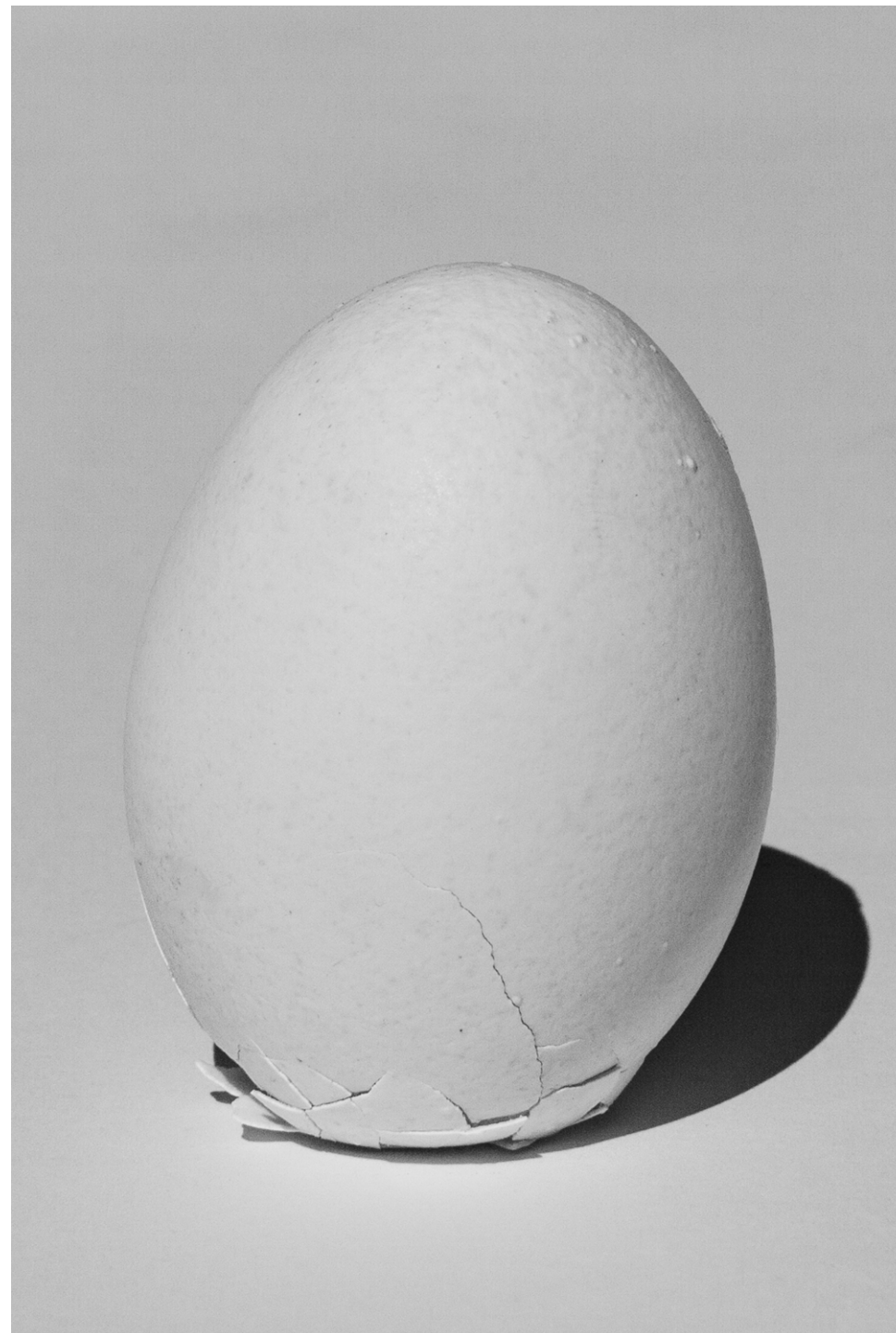
curated by Francesco Rombaldi - Yogurt Magazine

I was born dead on the 8th of August 1989. Cyanotic and hypotonic, I was intubated and resuscitated by a cardiac massage. After 5 minutes my vital values stabilized. Over the years, this event has taken on different meanings for me. It has always been hidden in a corner of my body.

A body that kept its secret, its absolute reasons and its unanswered questions. This very first episode of my life legitimized my oddities, defended my limitations, exasperated my desperation and my being different and distant from the rest of the world. It supported my disobedience.

Then I felt the need to search for myself, to declare to my own self that I existed. I began to ask my body to attempt to remember where it had been, what language it had spoken while trying to begin its journey. I put myself in the shoes of a speleologist, an astronaut, a diver, a scientist, a researcher.

I entered my sidereal craters, in my rocky calcifications, in the fusional dimension that time takes on when it does not exist. I saw myself scattered in the light, I confused myself for a stone, I hid inside my mother's from whom there could be no separation. I started from death, by contradiction.



THE SHAPE OF SELF

ALESSIO MAXIMILIAN SCHRODER

curated by Chiara Capodici - Leporello

Hindu mythology contains numerous examples of androgynes and individuals changing sexual orientation. This is an important cultural substratum that helps to understand both the presence of the hijras, a religious sub-caste that has represented different cross and trans gender identities in India for centuries, and the activism of many transgender communities.

From 2014 to 2018, Alessio Maximilian Schroder portrayed the complex trans community in several locations in West Bengal, a State from which many trans movements and leaders originate or are connected to. The people portrayed are part of the three macro-groups of the trans world: hijras, trans women, and trans men, filmed mostly in their private rooms.

The Shape of Self is a project that aims to portray the search for identity (the Self) of trans people, emphasizing how each body (the Shape) is the final or transient result of an introspective process that becomes externalized, while testifying to the social development that has been taking place since 2014 in the trans community.

Since 2019, he has then documented the Kinnara Akahara, a new religious order that brings hijras

together now calling them Kinnara, established in 2016 by Laxmi Narayan Tripath, a transgender/hijra activist, with the goal of having their religious and social status recognized. In traditional Indian texts, Kinnaras are celestial beings associated with music: using this name instead of the traditional appellation of hijra is meant to emphasize their semi-divine (updevata) nature.

Laxmi was the first South Asian transgender representative at the United Nations and was one of the petitioners in the Supreme Court for the recognition of the Third Gender in India. In 2016 the Kinnara Akhara participated in the Kumbh Mela and the 2019 Ardh Kumbh Mela marked its affirmation in front of the orthodox ascetic (Akhara) groups.

The transgender community does not fully identify with hijras, who have been nevertheless a major driving force in asserting their rights since the first legal victory in 2005, when the Indian state added option E (eunuchs) to the traditional M and F on passport application forms. In 2009, both hijras and transgenders were officially listed among "others" in the electoral rolls, and on April 15th 2014, thanks to the efforts of Laxmi and others, India's Supreme Court, in a landmark ruling, officially recognized the Third Gender.

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ISLAND: DREAM AND PRISON

PAOLA FAVOINO



Through darkroom manipulation of both negatives and prints, I created a new piece from the initial images I took of Pat in two different moments in time.

Pat is transgender and does not relate to binary sexuality. The second time I photographed Pat, was after she had her breasts removed, a profoundly hated appendix of her body and her exterior appearance which she feels does not belong to her existence. The shots are a diary of the emotional and rational journey that was a necessary outcome of my meeting with Pat and the theme of non-binary genders.

Starting with the premise that all bodies are continuously mutating, I share the view that the "error" is not to be born in the "wrong body", but in the persistence of wanting to control and regiment measures, forms, habits and behaviors, thus avoiding to give credit to the "unrecognizable" which is the "in between".

At the moment, the result is a series of prints that deal with the mysterious creature playing under my eyes. A spontaneous work that follows the memory of one moment and tries to represent a different kind of elegantly aware beauty. The island in the background is a metaphor for both an ideal place and unescapable fortress.

AUTUMN LEAVES & OTHER STORIES

AHMED FAIZAN NAVEED

curated by Manuela De Leonardis
with the Patronage of the Embassy of Pakistan - Rome, Italy

"If I consider the camera as the extension of the human eye, I can capture the reality in a distinct way from the naked eye. I investigate these possibilities as I constantly look at the subject", says Ahmed Faizan Naveed. The artist also speaks of a "fragment of memory that records" in capturing "the multiple reflections of an individual, all at the same time".

Autumn Leaves & other Stories, Naveed's first exhibition in Italy, focuses on the selection of three photographic corpus made at different times on the relationship between man, time, landscape and urbanization: *Between Here and There* (2010), *Autumn Leaves* (2015-2021) and *Mountain trees (letters to the land)* (2019).

"At the beginning we had plants and forests; nature not contaminated by any human intervention. Then came the settlements; whether it is the ancient civilization or the current one, water remains the source and center of the whole life. Now we have the conclusion; the result of a complete urbanization", says the artist.

Ahmed Faizan Naveed observes the fragility of a mutant equilibrium that he recounts by juxtaposing the portraits of elderly men and women in the natural landscape; with the same empathic feeling he photographs incomplete and abandoned architectural structures, in particular the concrete water tanks. A photograph that generates dialogue, bringing the viewer closer to the "materiality of time for stimulate a more reflective intimacy with reality".



A SENSITIVE EDUCATION

FRANCESCA TODDE

A Sensitive Education explores, through the figure of Tristan Plot, the possibilities of empathy between different natural species. Tristan is a bird educator, he prepares them for participation in theater and dance performances or film documentaries. He also works on the new concept of ornithotherapy and mediation through the animal with inmates in Poitiers Prison and with disabled or elderly people.

Having studied ecology, biology and ethology at the university, he developed an educational technique at the intersection of imprinting, traditional training and positive training (through play). His method is a set of observation and predisposition of mind in harmony with the environment, according to the sensitivity of the other and in relation to expression and behavior codes which are different from the human ones. His research is based on the understanding

of the sensitivity of birds and aims to recover that ability, which got lost over the course of evolution, of perceiving the minimal variations and micro movements that are the expressive world of animals. Tristan, through the intuition of animality as something delicate, subtle and minimal, defines the relationship with birds as an exclusive bond able to reconcile the rhythm of the species with the individual one and of highlighting a different position of the human in the natural universe.

The book *A Sensitive Education* was released in January 2020 by the independent publishing house Départ Pour l'Image, of which the author is co-founder. The book was awarded with the Ponchielli Prize for the best photographic book 2020/21. Special mention at the Marco Bastianelli Award for the best Italian photographic book 2020.





I FOUGHT THE LAW AND THE LAW WON

VALENTINA DE SANTIS

1ST PRIZE CDPZINE 2021

curated by Elisabetta Portoghese

Artena, ex Montefortino, is a town in the province of Rome that stands on a high rocky spur not accessible to cars but only on foot or by mule.

In 1475 the town was taken from the lordship of the Counts by Charles VIII of France. In place of the Counts of Segni Prospero Colonna took over, appointed by the same Charles VIII. The antipapale activity of the Colonna family caused to Artena several destructions by the pontiffs including that of 1557 under Paul IV who decided to raze the town and to exercise the rite of sowing salt on the ruins. Due to the large debts of the Colonna family, Montefortino was sold to Cardinal Scipione Borghese in 1614. In 1873 the name changed to Artena. The geographical conditions and the historical and cultural background have made the country become the “country of brigands”. By brigand is meant an “outlaw” one became either out of misery or for political ideals or for family inheritance. No guilt in killing or violating the laws. At the end 800 Artena was the most dangerous country in Italy. The inhabitants

of Artena called “artenesi” have been the subject of studies for the theories of the physician and anthropologist Cesare Lombroso who argued that the origin of criminal behavior was inherent in the physiognomy that determines the psychic deviations. At the end of his career he also took into account the environmental, cultural and social factor as elements of the psychological formation of an individual. Over time, Lombroso’s theory almost disappeared in the modern age. Scipio Sighele, sociologist and disciple of Lombroso, in 1880 published in the Archives of Psychiatry an article entitled “A country of born delinquents” where he recounts the criminal life of the town of Artena and in particular the trial of many members of different families of criminals at the court in Frosinone.

The defendants had to answer to the following charges: fat (a term of the time that identifies an armed robbery), murder and attempted murder. It was July 6, 1890. In Italy it changed the term from “brigandage” to “criminal association”.

LA PRIMA NEVE

ROSA LACAVALLA

SPECIAL MENTION CDPZINE 2020

Snow is used as an expedient to mark time, as it marked some important events in the author's life. It becomes a symbol of key mother-daughter moments. A relationship that is presented through archival images - taken by the author's father during her childhood and reworked by her in the darkroom - in which the element of the hands becomes a constant to represent the detachment and the rapprochement, following the numerous contrasts.

The particular type of binding of the artist's book recalls the continuous interweaving of the bond, which ends with a sense of independence given by the threads left loose.



Try is a choral work focused on sport, narrated with the performance staging, photography and video. Each performance is the narration of a sport and is site specific, de-contextualizing real sports actions performed by professional athletes and staging them in urban or art dedicated places with the aim of imagining a new and powerful female mythology. Sport, with its ambivalent nature suspended between freedom and control, becomes an existential research on collective construction, social structures, female mythology and the political body. The female identity, object of the actions, becomes a recognized and recognizable narrative tool that intersects the complex of gymnastic and athletic competitions with the individual nature and the imbalances in society, aggregating everyday life and political control. The costumes are custom made,

originating from the sports uniform, marked with a specific color sprayed directly on the athlete's outfit, invading the whiteness of the costumes, becoming a trace, stain, an abstract and unexpected rebellion in the space occupied by the action. In the work *Try*, by moving the sporting action from its classical setting and placing it in unexpected contexts - a roofless church, an urban underpass surrounded by moving cars, a sculpture in a public park - it acquires different meanings, becoming a story about society's condition, constantly immersed in images, where the body is transformed into a physical and abstract manifestation of instability, leaving a void that does not allow any stable identification. By involving professional athletes, schools, sports clubs, a narrative is created that becomes a collective and participatory story.



BECKON US FROM HOME

SARAH BLESENER

curated by Alessia Locatelli - Biennale Fotografia Femminile di Mantova

Sarah Blesener gives us a strong photographic documentary developed around and based on adolescence. With both the eye of an educator and that of a photographer, she describes the multitude of nuances during the innocent and carefree development of Russian and American military cadets. For "Toy soldiers" she has visited the Russian military academies, whereas for "Beckon Us from Home" (which started in 2016 and is still going) she mapped all the Camps in the United States where they teach youngsters from age six and above: American values, faith and militarism. Blesener's delicate portrayals move around contrasting backgrounds laden with a profound nationalistic flavour. The two projects are exhibited together because as she states herself: "...I investigate ideologies and traditions that are passed on to the new generations and reignite the discussion on nationalistic rhetorics which are yet again spreading around the world.



NEL SANTUARIO DELLA VISIONE: TRA MOLTEPLICITÀ ED ESATTEZZA

CAROLA GRAZIANI

curated by Gabriele Agostini - CSF Adams

The space inhabited by Carola Graziani's work belongs to a mobile horizon, a mutable future, it is the space of events where diversity is constantly present. In order to inhabit that space, we must elaborate flexible and dynamic mental maps. Ambiguous accesses allow us to cross an irregular, delayed and dissonant territory. In these spaces we meet incomplete figures and unresolved narratives which invite us to navigate inside the unexpected and within the unknown. Abandonment allures us. Vertiginous constellations, chaotic numberings, inextricable ganglia overwhelm the viewer. Space is deconstructed, reversed, swept away, deprived of any type of hierarchical structure. A complex struggle between multiplicity and accuracy, a space created by our own gaze, where all is filtered, reinvented, remodelled, rewritten, replaced, resemantized.

Carola isolates parts of the phenomenal flux, she breaks simultaneity and escapes from coexistence. She operates as if only one image existed, only one thought or memory were present. Only this way, she can bring the images to their maximum intensity, presenting them in a realistic way and at the same time making them signify something transcendent. This is how she can explore exchanges, connections and interferences. Presence and absence, participation and distancing, adhesion and flight: they all are seduced by the invisible. This is where Carola's photographs belong.

Gabriele Agostini



OPEN CLUSTER (AT THE MEMORY OF)

SARA BERNABUCCI

curated by Michela Becchis

Hubble showed us a mode of stellar coexistence that has a lot to teach, not only to science.

The metaphorical intake of open clusters that may contain anything, from a few dozen up to hundreds of stars, which are open to a vast gamma of age and to the individuality of each star, which are made up of young or older stars, with open and widespread structure, not particularly stable, with the stars who could disperse after a few million years, well all this moves and dances between Sara Bernabucci's dust.

In the stratigraphy she owns and she orients, the chosen objects form a universe, indeed, they are recreated in the form of a universe by the depositing of the dust that, by binding to time, leave a trace, the memory of what they were, theirs past history.

Just like when we observe the galaxies we know we are looking at something that has passed, perhaps that no longer exists. The artist welcomes that distant memories and reformulates an imaginary, a different relationship between the object and its perception, between different physicalities that the changing of forms, force to rethink.



LA RADA DI AUGUSTA

SEBASTIAN WELLES

curated by Sarah Carlet

In the bay of Augusta, a massive costal area in Sicily, for over 70 years now a refinery for crude oil and energy Polo Petrolchimico di Siracusa operates as one of the biggest and most polluting chemical plants in Europe.

In this photographic project, realized between 2019 and 2020, Sebastian Wells shadowed Augusta's inhabitants in their daily lives marked by pollution, unemployment, poverty and corruption. Particularly, Augusta developed a complicated social tension between capitalism and Catholicism, mafia infiltrations and distrust for the institutions, between environmental activism and resigned apathy.

Sebastian Wells uses photographic storytelling to inspect the anthropologic nucleus of post-industrial Augusta, convinced that the relationship between environment and industry transcends the mere political, technical, and economic scenarios. Augusta could be anywhere.



IT'S ALL IN MY HEAD

ETINOSA YVONNE

with the Patronage of Embassy of Nigeria, Roma - Italy

It's All In My Head is an ongoing, research-based multimedia project that explores the coping mechanisms of survivors of terrorism and extreme instances of conflict, crisis and cruelty in Nigeria. Through research and conversations that subsequently transform into moving images and portrait photography layered with writing, I explore and express the impact of such atrocities on the mental health and psychological well-being of survivors.

This lifelong project advocates for increased and long-term access to psychosocial support for the survivors, which in turn will improve their mental health and well-being. For this chapter of the project, I spoke to victims of farmer-herder conflicts.

Climate change and a steady increase in population have led to scarcity of natural resources, including land and water. These intersecting crises have led to a vigorous struggle among two important groups of people who have peacefully co-existed for ages. My findings point to the fact that some of the

perpetrators are backed by wealthy people who want to protect their "assets," thereby further escalating and sustaining this ongoing conflict.

Furthermore, this unfortunate situation is compounded by the fact that perpetrators are very rarely arrested and charged for their crimes. This has given rise to individuals seeking justice through any means possible; giving birth to reprisal attacks that have sustained these clashes.

As Nigeria continues to grapple with varying degrees of extremism, terrorism and violent conflict, very little priority is being placed on assessing the mental health of survivors and the resulting trauma experienced from such horrific events.

A significant portion of survivors struggle with depression, PTSD, and vengeful thoughts, while others have found solace in their basic existence and religion. With all this in mind, I started *It's All In My Head* to draw society's attention to the state of mind of some of these survivors.



NOS VISAGES

NIDHAL CHAMEKH

Nos visages (our faces) continues Nidhal Chamekh's research around visual souvenirs of figures of the past and the light they might shed on our contemporary era.

For this series, the artist draws from articles of French colonial propaganda, specifically the magazine *Le Miroir*, founded in 1910. In these documents Senegalese and Berber "infantrymen" participating in the First World War were represented in a way that situates them *"somewhere between the ethnographical survey and the hackneyed colonial and orientalist image"* says the art historian Morad Montazami. The colonial portrait becomes what he calls *"a photographic apparatus for capturing an individual's features, reduced to an identikit portrait of the Colonized, the Foreigner, and the Slave (a system shared with the developments of anthropometric and criminological photography, in the late 19th century)."*

With many of these magazine portraits leaving their subjects nameless, Chamekh pastes half faces together, removing them from all existing schemes of recognition and representation. He reconstitutes and revisits silenced histories, highlighting these figures who fought for France but who were written out of official narrative, which obfuscates the inextricable history of the empire.



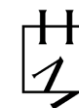
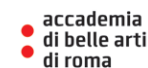
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Castelnuovo di Porto, Roma

Artistic direction

Elisabetta Portoghese

Michela Becchis

Press Office

Annalisa Polli

Organizing secretary

Agnese Landolfo

Designer

Simone D'Angelo

Videomaker

Silvia Scipioni

Andrea Arena

Event photographer

Matilde Cenci

Technical organization

Tommaso Bastianelli

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