



Fotografia Europea 2015

10th EDITION

EARTH EFFECT

Exhibitions, installations, conferences, meetings, workshops, screenings, performances.

The inaugural days (15-17 May 2015) will open the tenth edition of *Fotografia Europea*, dedicated to the relationship between man and nature and included in the Reggio Emilia project for Expo 2015

Exhibitions open through 26 July 2015

INAUGURATION FRIDAY 15 MAY, CHIOSTRI DI SAN PIETRO, 6.00 PM

This year is going to be a very special edition for Fotografia Europea. In celebration of its tenth anniversary, the event in Reggio Emilia proposes a reinterpretation of the themes of Expo 2015, the Universal Exposition in Milan, through a **wide-ranging and engaging reflection on the relationship between man and nature**. Photographers and curators have been asked to explore areas of investigation linked to the representation of the planet, environmental protection, the riches of the territory, the new equilibriums established between the demands of Earth and human intervention, and the dynamic relationship between man, nature, and technology. The result is *Earth Effect*, a guiding thread that ties together the exhibitions, installations, and all the other events in the festival programme.

Once again this year, Fotografia Europea is taking a free and interdisciplinary approach, involving many different languages around the core of the **major photographic exhibitions**. The paths are often unconventional and full of surprises, thanks to the imagination, talent, and brilliance of Italian and international masters. The dialectic between man and nature - the main theme of the event - is explored through novel points of view, such as that of the snails in the *Gastrópoda* series by Catalanian photographer **Joan Fontcuberta**, or the story of the uncompleted restoration of a Fiat 500 Topolino in *Unfinished Father* by Dutch artist **Erik Kessels**, but also in a series of individual explorations (the panorama on artificial lights in **Olivo Barbieri's Ersatz Lights case study #1 east west**) or the multifaceted kaleidoscope of impressive collective shows (*No Man Nature*, curated by **Elio Grazioli** and **Walter Guadagnini** with **Diane Dufour**). With the gaze directed from Earth towards the heavens (and vice versa), works that explore our cities, scientific progress, and the relationship with nature, reconstructing the past and revealing the future, complete an exhibition programme brimming with ideas and reflections.



The **opening days** will kick off the festival on the weekend of **15-17 May**, with an ample calendar of meetings with the artists, conferences, screenings, workshops, guided tours, and performances. The Dutch agency **NOOR** is this year's special guest in the *Host* section, and opening night will be entrusted to one of the most famous Italian DJs in the world, Reggio Emilia native **Benny Benassi**, presenting a completely new set of **music and video mapping** dedicated to the theme of the fragility of nature and of our planet. The façade of the **Teatro Valli** will become the surface and backdrop for a video experiment animated by the DJ's sounds. The images are by **Guy Laliberté** (the historic founder of Cirque du Soleil), the first artist in space, whose unusual perspective spawned these extraordinary images, a "social and poetic mission" in support of **ONE DROP**, a project to raise awareness on the issue of the water emergency (Friday 15 May, 9.30 p.m., Piazza Martiri del 7 luglio).

The 2015 edition also brings back **Speciale diciottoventicinque** (curated by Alessandro Bartoli, Fabio Boni, Fabrizio Cicconi, and Laura Sassi), a project dedicated to young photography enthusiasts aged eighteen to twenty-five.

Reinforcing the symbiotic relationship between Fotografia Europea and the city of Reggio Emilia, the tenth edition of the festival adds some new local venues (such as the Renaissance era **Palazzo da Mosto**, open specially to host the collective exhibition *No Man Nature*) and new collaborations (such as the one with **Santa Maria Nuova Hospital**, which to celebrate its fiftieth anniversary will become the partner and protagonist of the photographic project *Fotoscopia* by **Alessandra Calò**), in addition to the traditional festival locations (Chiostrì di San Pietro, Chiostrì di San Domenico, Palazzo dei Musei, Galleria Parmeggiani, Spazio Gerra, Sinagoga, Biblioteca Panizzi, Museo dei Cappuccini). During the opening days, the map of Fotografia Europea will be enriched by over 200 sites that will host the **OFF Circuit** with its exhibitions, meetings, and installations, transforming the city into a single pulsating exposition. Fotografia Europea will also be part of **Reggio Emilia for Expo 2015**, the city project for the Universal Exposition that aims to promote the Reggio Emilia "system" and highlight the territory's excellence in innovation and production and its historical, artistic, and cultural wealth. In this regard, the opening days of Fotografia Europea will include the inauguration of the exhibition **NOI - Storie di comunità, idee, prodotti and terre reggiane** (WE - Stories of the communities, ideas, products, and lands of Reggio Emilia) at Palazzo dei Musei (Saturday 16 May, 12 midnight).

Organised by the Municipality of Reggio Emilia, Fotografia Europea 2015 has entrusted the **advisory committee** duties to **Elio Grazioli** and **Walter Guadagnini** (ongoing curators of the festival) and **Diane Dufour** (director of the prestigious Paris venue Le Bal), whose task will be to select the exhibit projects submitted last autumn following the public call for proposals. Due to the special nature of this edition and the connection with Expo 2015, **the opening period of the exhibitions has been extended to 26 July 2015.**

THE CONCEPT - EARTH EFFECT

In conjunction with **Expo 2015** and its call for reflection upon the health of the planet (local areas, food, roots, energy, and so on), Fotografia Europea investigates the relationship between **man and nature**, focussing not just on the representational and documentary function of photography, but also on its potential for originality and renewal, and on its distinctive approach - with an awareness of how enormously tools, techniques and iconographies have changed in recent decades, and with them, our imagery as well as our reflections.



One preliminary aspect concerns the representation of the planet. **What kind of new geography is photography able to deliver today?** Is there still an antithesis between nature and artifice, between historical memory and new developments, between tradition and future? New places, new methods of representation, new realms of the imagination and new manipulations of the image: these lead not only to novel perspectives but also to different ways of thinking about the past. Depending on the perspective we adopt, from the most internal one to the most dizzyingly external one, the way we experience and consider things clearly changes. How undecipherable certain images produced by science and technology appear to us - in the most unfathomably microscopic images, in those that reveal invisible distances and the most incredible immensity beyond all possible human imagination. How far from reality is technology able to take us today - with the possibility it affords to rework and invent images. How close we are able to get to reality through incredibly precise and accurate simulations!

While conflicts are denounced and catastrophes are documented, efforts are also being made to find new equilibriums between the demands of nature and human intervention. Art does not confine itself to representing, but frequently feels it ought to act in order to trigger change: from a commitment to depicting the world and its problems, it goes on to design and implement actions involving local areas and communities. It is **'public art'**, and makes an active and performative use of the image, frequently using new technologies in a constructive and shared way. Tensions have become more acute, issues have become more complicated: while on the one hand there is a search for balance and interconnection, on the other there is still a serious risk that everyone will go their own separate way, and that this drifting apart may also involve the (no longer) collective imagination. We can see 'nature as separate from man' - powerful and sublime perhaps, but also virgin and serene - as well as 'man as separate from nature', thanks to technologies that are so far advanced as to have lost all connection with images of nature. The exhibits in the tenth Fotografia Europea Festival explore these themes, showing that photography still has a role to play in them: a role that is both effective and thought-provoking.

THE EXHIBITS

1. MAN / NATURE

Country snails, too, can be a source of inspiration. This has been the case for **Joan Fontcuberta**, the renowned Catalan artist presenting two exhibits in Palazzo dei Musei (Reggio Emilia City Museum), the fruit of the work he has conducted in recent months at the City Museum itself. The new edition of ***Gastropoda*** is a project on the life cycle of images that looks at transformation and decay. What sparked this idea was Fontcuberta's observation of the curious fate of the invitations delivered in his post box, doomed to destruction through the snails' voracious appetite when the artist is away from home. *"It means that images, too, like all living organisms, are born, develop, run their course then decay and die"*, explains Fontcuberta - an artist as well as an essayist, a critic, a journalist and a *Chevalier* of the French Order of Arts and Letters, whose works have been shown in retrospective exhibits at the MoMA in New York and the Art Institute in Chicago, and are on show at the Metropolitan in New York and the Centre Georges Pompidou in Paris. Fontcuberta has also designed ***Secret Fauna. Carte Blanche in Lazzaro Spallanzani's Collection***, an exhibit that takes the visitor on a journey through the naturalist collections of the museums based on some apparent discoveries he has come upon



while working in the Museum's archives. Artworks are set among the marvels of nature in an original way and through a constant interaction between the real and the man-made that is characteristic of his artistic poetry.

While nature is at the heart of Fontcuberta's reflections, man is the protagonist of *Unfinished Father* by Erik Kessels. This is a touching project dedicated to his father, a passionate restorer of Fiat 500 Topolino cars, who suffered a stroke a few years ago. That unfinished Topolino becomes the focus of the exhibit, as well as a symbol of a man who - like the car - will remain unfinished. It has been taken to the Synagogue where it is on show alongside the photos documenting the various stages of its restoration. It provides a sharp contrast to the 'happy endings' we see in films, so different from the real world in which at some point everything is brutally interrupted. Also featured in the spaces of the Synagogue is a project presented by Erik Kessels, the Creative Director of the KesselsKramer agency in Amsterdam: *The Topolino in Reggio Emilia*, for which the citizens of Reggio Emilia have been invited to participate by contributing their own images of Fiat Topolino cars, rediscovered in their families' photo-albums. For the occasion, the city of Reggio Emilia, too, has opened its photo-album through the precious collaboration of the Panizzi Library: a group of 12 photographs from its collection will add to the story of the Topolino with glimpses of the city.

2. NATURE WITHOUT MAN / MAN WITHOUT NATURE

Curated by the three members of Fotografia Europea's new advisory committee (Elio Grazioli and Walter Guadagnini with Diane Dufour), *No Man Nature* is a major group exhibit, extraordinary in every respect, including its location: the historic and elegant spaces of **Palazzo da Mosto**, by courtesy of the Manodori Foundation. The exhibit brings together the works of fourteen artists (Darren Almond, Enrico Bedolo, Ricardo Cases, Pierluigi Fresia, Stephen Gill, Mishka Henner, Ange Leccia e Dominique Gonzalez-Foerster, Amedeo Martegani, Richard Mosse, Thomas Ruff, Batia Suter, Carlo Valsecchi, and Helmut Völter), who offer a thought-provoking way of exploring the topics and issues raised by the Festival's overarching theme: Earth Effect. Often dominated by technological euphoria, the images offer two hypothetical scenarios that are mutually antithetical but share common apocalyptic connotations: what does nature without man look like? And what might a world in which man renounces nature be like? Further questions and thoughts are triggered by a radical shift in perspective: sky-gazing. The firmament and the way in which man has watched it and photographed it are at the heart of *Le cose che si vedono in cielo* (*The Things We See in the Sky*), curated by Ilaria Campioli and staged in the sixteenth-century Cloisters of San Pietro. The exhibit explores the relationship between man and the universe - a subject of passionate discussion and the originator of cosmogonies since antiquity. At a time when we are getting more and more detailed images from more and more distant places, artists are feeling the need to claim back this space of the imagination. The exhibiting artists reinvent and take apart the archetypal images of the cosmos, and lead us to consider how deeply our vision of nature is influenced by the visual memory built up over the years. The exhibit is based on a selection of recent publications, showing the importance accorded by the Festival to the photo-book (previously featured in the 2014 exhibit *Without a Goal. The Photo-Book as Photographic Thought*).

3. REINVENTING THE WORLD

198 colour photographs, shot over a working period spanning thirty years, make up the mosaic of *Ersatz Lights. Case study #1 east west*, an exhibit featuring the works of Olivo Barbieri, on



display in the Cloisters of San Pietro. The exhibit, organized with the advisory coordination of **Laura Gasparini** and produced by the Panizzi Library in collaboration with the Emilia Romagna Region, the Autonomous Region of Friuli Venezia Giulia and Azienda Speciale Villa Manin - Udine, has an accompanying catalogue published by the German publisher Hatje Cantz. By “ersatz lights” we mean everything we have invented as a substitute for natural light: artificial surrogates of sunlight that become key features of the images, enabling us to discover previously unseen aspects of reality. The images range from Eastern megalopolises, to the suburban areas of European cities, and Italian urban and rural landscapes, highlighting the language of an artist who has shown a consistent ability to personalize his shots by working on focus-setting, balance of colour, and on previously untried and innovative techniques.

Another step towards the “reinvention” of the world was the research conducted by the celebrated scientist Charles Darwin during his circumnavigation of the globe aboard HMS Beagle, which laid the foundations for his *On the Origin of Species* (1859). The young Hungarian photographer **Ákos Czigány** pays tribute to the renowned scientist and his grandfather Erasmus Darwin, with his exhibit *Travelling with Darwin*, curated by **Gigliola Foschi**, (Galleria Parmeggiani). Czigány has reproduced some blank pages from the first editions of Darwin’s books, sourced from the Internet, and arranged them into grids. Seen from a distance these pages seem like abstract artworks, while from close up they reveal the marks of time.

The Festival programme features a host of events illustrating the key role played by new technologies in the photographic narrative and in the photographic language. They include the exhibit *Cluster | New Jersey Counties* by **Daniele Lisi**, in the Cloisters of San Domenico. Here, the Internet-sourced satellite images of the Meadowlands area of New Jersey - turned into a residential neighbourhood through a land reclamation project almost a century ago - offer a geometrical perspective that transforms into a “Lived Space” in the second chapter of the project, with images of those same places portrayed here during the night time. A more abstract approach playing on light, almost as if to close the circle opened by *Ersatz Lights*, is offered by **Luca Gilli** with his exhibit entitled *Blank*, in the Cloisters of San Pietro. In this collection of images, the light is not ‘turned on’ to brighten the darkness but spreads seamlessly and is almost over-luminous, confounding (reinventing) our perception of the forms, materials and volumes of the represented objects.

4. RE-NARRATING MAN

The story of man can be told through human inventions, including the most controversial ones. By combining existing materials (made for educational and promotional purposes) with his own videos and photos, the Swiss photographer **Jules Spinatsch** has produced a narrative in images on nuclear technology from the Cold War to the present day. The outcome is *Asynchronous*, an exhibit curated by **Daniele De Luigi**, held in the Cloisters of San Domenico. Also based on archive materials, sets of photos and documents found between 2009 and 2010 to be precise, is *Found Photos in Detroit*, a project by **Arianna Arcara** and **Luca Santese**, also on shown in the Cloisters of San Domenico. The two young artists, who co-founded Gruppo Cesura, tell of the decadence and abandon in the American metropolis, not just by delivering an image of the present but also by reconstructing the process and trends that led to it.

Another place, much closer in time and space, is the focus of *Fotoscopia*, a project by **Alessandra Calò**, curated by **Irene Russo** and created for Fotografia Europea in collaboration with the General Hospital of Santa Maria Nuova in Reggio Emilia. This photographic survey



narrates the first fifty years in the Hospital's life, transforming it from a stage where medical examinations and tests are performed to an object of study which the public of the Festival can visit and examine in the exhibition held in the Parmeggiani Art Gallery. A life that did not reach half a century but sadly ended at the age of 37 is that of Sergio Romagnoli, the teacher of natural science and geography, a naturalist with a passion for photography, killed in 1994 - in circumstances that are still unclear - in the island Sao Tomè, off the coast of Africa. Curated by **Alessandro Calabrese** and **Milo Montelli** and staged in the Cloisters of San Domenico, *A Drop in the Ocean* reconstructs a historical record of the work done by Romagnoli between the Seventies and Eighties.

Fotografia Europea's cross-disciplinary programme, subject to unexpected and unpredictable mutations, moves freely along the line of time and space. In *Herculaneum* (curated by **Massimo Mussini**, Cappuccini Museum), **Marcello Grassi** leads visitors on a journey of discovery of the Roman city buried by the eruption of Mount Vesuvius in 79 AD. These images of a rediscovered myth are also a warning against a future that could become menacing once again, and urge us to reflect on the humility and precariousness of man in the face of history (and nature). Space, and the threshold in particular, seen as a place of passage and metamorphosis, is the starting point of *St()ma*, a multimedia project that tells of change and mutation by intertwining music composed by **Cristiano Calcagnile** with images by **Bruno Pulici**. An innovative event that can be experienced in the Cloisters of San Domenico.

Finally, a fusion takes place between the story of man and the story of nature in *Speciale Diciottoventicinque*, by now a regular feature of Fotografia Europea, **targeted at young people aged between 18 and 25**. Over eighty young artists, divided into four groups, are presenting their works at the Cloisters of San Pietro, all linked to the Festival's overarching theme: Earth Effect. The images shot by the young photographers are arranged in four sections: *The Earth, the Soil and the Stories*; *The Earth, the Land and Man*; *The Earth, the Land and Food*; and *The Earth and the Land*. These investigations are not pursued in isolation but are always mutually interwoven through the coordination of the tutors/professional photographers Alessandro Bartoli, Fabio Boni, Fabrizio Cicconi and Laura Sassi.

5. INVESTIGATING THE WORLD

With its past exhibits dedicated to Philip Townsend's Swinging London, Mick Rock's Glamour, Kevin Cummins's Manchester and the CCCP's Punk-Rock, Spazio Gerra is now a well-established specialist observatory in the exploration of music and images combined. The project being presented for the tenth Fotografia Europea Festival, *And They Call it Jazz*, focuses on a music genre whose roots reach deep into Blues and is directly linked with the rhythmic beats of the earth and of human labour. The lens, however, is not pointed towards America but on a particular historic moment in Italy in the Sixties, when big international stars used to draw crowds in Milan's night clubs while a whole generation of outstanding home-grown musicians was flourishing. The images - with videos, graphic materials, sound tracks and a section on Jazz in Reggio Emilia - come from the archives of Riccardo Schwamenthal, a photographer of Viennese origins who has been living in Bergamo since the 1940s and one of the leading eye-witnesses of that age. The exhibit materials have been selected in consultation with the Jazz expert Rocco Pandiani, founder of the label Easy Tempo.

Another well-established partnership is that between Fotografia Europea and the Panizzi Library, being renewed once again in 2015 through, among other things, *Nature and Landscape in the*



Photographic Archive of the Panizzi Library, an exhibit of materials from the library collections curated by Laura Gasparini.

Lastly we welcome back **Circulation(s)**, the Festival de la Jeune Photographie Européenne, with screenings in the Cloisters of San Pietro of the projects realized by the 45 photographers selected by the jury of the Festival sponsored by Fetart. Through the images produced by talented young photographers, **Circulation(s)** shows the diversity and variety of today's European photography (15 May - 26 July, Cloisters of San Pietro).

THE OPENING DAYS (15-16-17 May 2015)

As usual, the opening weekend for the **Fotografia Europea 2015** exhibitions from 15 to 17 May includes a **wide array of meetings, conferences, screenings, workshops, book presentations, guided tours, and performances** that will involve the exhibiting artists along with critics, art historians, DJs, representatives of the world of culture, and industry professionals. The festival officially opens on Friday 15 May at 6.00 p.m. with an inaugural conference held at the Chiostrì di San Pietro. All the exhibition sites will open following the conference, and the evening will culminate with a spectacular show by Reggio Emilia native **Benny Benassi** (one of the most well-known Italian DJs worldwide and producer for artists such as Madonna, Jovanotti, and Mika). **Benny Benassi & One Drop present: Zero - Evolution and Fragility Of The Earth. Sound & Visual Experiment on the Teatro Valli** is an original project created for **Fotografia Europea**, a mix of music and video mapping linked to the theme "Earth Effect" with images by **Guy Laliberté** (historic founder of Cirque du Soleil) and the non-profit organization **ONE DROP** projected onto the façade of Teatro Valli, scheduled to begin at **11.30 p.m.** in **Piazza Martiri del 7 luglio**.

Saturday 16 May will open with the meeting "**No Man Nature**" with artists **Enrico Bedolo**, **Pierluigi Fresia**, **Mishka Henner**, **Carlo Valsecchi**, and **Helmut Völter** in dialogue with **Diane Dufour**, **Elio Grazioli**, and **Walter Guadagnini** (11.00 a.m., Teatro Cavallerizza). At noon at the Chiostrì di San Pietro, French photographer **Sarah Moon** will present her book *Inverno a Reggio Emilia* (Silvana Editoriale) along with **Laura Serani** and **Giovanna Calvenzi**, moderated by **Elisabetta Farioli**. The afternoon will continue with the presentation of the magazine *Mould* with **Joan Fontcuberta**, **Nino Migliori**, and **Alessio Cancellieri** (Chiostrì di San Pietro, 3.00 p.m.), and the meeting "**Unfinished Father and other stories**" with artist **Erik Kessels**, who will talk with **Giovanna Calvenzi** and **Walter Guadagnini** (4.00 p.m., Teatro Cavallerizza). At 5.00 p.m., the Chiostrì di San Pietro will host the presentation of the book *Found Photos in Detroit* by **Arianna Arcara** and **Luca Santese** along with journalist **Irene Alison**, discussing new strategies for producing photographic books. Immediately afterward, at 6.00 p.m., the Teatro Cavallerizza will host the conference "**I linguaggi fotografici contemporanei - indagine sulla giovane scena italiana e europea**" (Contemporary Photographic Languages: Survey on Young Italian and European Photography) with **Daniele De Luigi** (curator of Young Italian Photography), **Carine Dolek** (curator of **Circulations**, Festival de la Jeune Photographie Européenne), and **Luigi Ratclif** (secretary of the GAI - Associazione per il circuito dei Giovani Artisti Italiani). Sunday morning, the events begin at the Teatro Cavallerizza at 10.00 with the conference "**Lo statuto di autore nella post-fotografia**" (The status of author in post-photography), in which Spanish photographer **Joan Fontcuberta** will dialogue with **Elio Grazioli** and journalist **Michele Smargiassi**. Then at noon is the meeting "**Progettare un centro di fotografia**" (Designing a photography centre) with **Lorenza Bravetta** (Director of Camera Centro Italiano per la Fotografia, Turin), **Diane Dufour** (Director of Le Bal, Paris), and **Walter Guadagnini** (in



collaboration with aBcM). Also at noon, but at the Chiostrì di San Pietro, is the meeting “*Le cose che si vedono in cielo*” (The things you can see in the sky), along with the presentation of the books *Big Sky Hunting* by Alberto Sinigaglia, *Still* by Kasia Klimpel, and *The Meteorite Hunter* by Alexandra Lethbridge. The afternoon continues with the presentation of the book “*Unfinished Father*” with photographer Erik Kessels and Michele Smargiassi (Chiostrì di San Pietro, 3.00 p.m.), the meeting “*Ersatz Lights. Case study #1 east west*” with photographer Olivo Barbieri, Renata Ferri, Laura Gasparini, Antonio Giusa, and Francesco Zanot (Teatro Cavallerizza, 4.00 p.m.), and the presentation of the book *A Drop in the Ocean - Sergio Romagnoli* with Milo Montelli and Alessandro Calabrese and a talk by Erik Kessels (Chiostrì di San Pietro, 5.00 p.m.). At the close of the day, the Chiostrì di San Pietro will host the awards presentation of the OFF Circuit (6.00 p.m.), and then at 7.00 p.m. the concert *Segnali e Rumori - Riti e gesti nel tempo e nello spazio* (Signals and Noises - Rituals and Gestures in Time and Space), by the percussion ensemble organised by the Istituto Musicale Achille Peri of Reggio Emilia.

The opening days would not be complete without the events of the **OFF Circuit**, the free and independent section of Fotografia Europea that springs from the spontaneous initiative of the artists and the community and runs alongside the official course of the festival. Inaugurated in 2007, the OFF Circuit has continued to expand, now deeply engaging the entire fabric of the city and the province of Reggio Emilia with over **250** exhibitions scheduled in the city alone, added to which are some one hundred photographic portfolios online. The protagonists of the OFF projects are private citizens, professionals, enthusiasts, and students. The circuit not only presents exhibitions but also includes initiatives hosted in libraries, theatres, ateliers, businesses, commercial premises, town squares and streets. New for this year’s edition, the Circuito will publish a guide full of in-depth information, indications regarding the most interesting projects, and a programme divided into sections (including “food”, which lists the cafés and restaurants that will host OFF exhibitions). Overall, the events of the opening days all have **free admission** (except for workshops and portfolio readings), with the aim not only to enhance the urban space and the historical-architectural heritage of Reggio Emilia, but also to involve the largest possible number of locals and visitors.

HOST

The Municipality of Reggio Emilia, in collaboration with aBcM, continues to support the **HOST** project, the section of the festival that involves a partnership with leading figures in international contemporary photography to enrich the opening days with exhibitions, initiatives, meetings, screenings, and workshops. The special guest of the 2015 edition is the Amsterdam-based agency **NOOR**, composed of twelve photographers from nine different countries: Nina Berman, Andrea Bruce, Stanley Greene and Jon Lowenstein (USA), Pep Bonet and Sebastián Liste (Spain), Bénédicte Kurzen (France), Yuri Kozyrev (Russia), Francesco Zizola (Italy), Alixandra Fazzina (UK), Kadir van Lohuizen (Netherlands) and Asim Rafiqi (Sweden / Pakistan). The Chiostrì of San Pietro will host a collective exhibition curated by **Laura Serani** entitled *A NOOR journal on the changing planet, 2009-2015* by NOOR photographers **Nina Berman, Pep Bonet, Andrea Bruce, Alixandra Fazzina, Stanley Greene, Yuri Kozyrev, Kadir van Lohuizen, Jon Lowenstein, and Francesco Zizola**. The exhibition is inspired by a project focussing on climate change and is a synthesis of the two phases of the project undertaken by NOOR in 2009, *Consequences and Solutions*. Including recent and unpublished works, the exhibition offers a global vision of the serious problems in various regions of the planet and the solutions implemented. The history of the agency, its independence and the way it has brought together



the talent and vision of its twelve photographers will be told not only through the photographs in the exhibition but also via the numerous events on tap during the opening days of Fotografia Europea, including the possibility to attend workshops or participate in “lunch talks” with the NOOR photographers. On Saturday 16 May at 9.30 p.m., the Chiostris of San Pietro will host *NOOR Night*, an opportunity for the public to meet the photographers and see the presentation of their work with talks and slide shows. At the end of the evening, there will also be a slide show of the works created by the workshop participants under the direction of the master photographers of NOOR. In addition, Reggio Emilia will host the NOOR Annual General Meeting at the local university, four days of closed door meetings for planning the future of the agency.

WHAT'S NEW: THE ADVISORY COMMITTEE AND REGGIO EMILIA FOR EXPO 2015

Starting this year, Fotografia Europea has an advisory committee. Composed of two curators who have already worked with the festival for some time (**Elio Grazioli** of the University of Bergamo and **Walter Guadagnini** of the Accademia of Belle Arti of Bologna) and “new entry” **Diane Dufour** (Director of Le Bal, the new Paris venue created on a project of the Association des Amis de Magnum Photos, dedicated to the representation of reality through the image in all its forms: photography, video, film, and new media), the committee first and foremost had the task of judging the 210 photographic projects submitted in last autumn’s public call for proposals. Eight projects were selected for the official circuit of Fotografia Europea 2015: *Travelling with Darwin* (**Ákos Czigány**), *Asynchronous* (**Jules Spinatsch**), *Found Photos in Detroit* (**Arianna Arcara** and **Luca Santese**), *A Drop in the Ocean - Sergio Romagnoli* (curated by **Alessandro Calabrese** and **Milo Montelli**), *St()ma* (**Bruno Pulici** and **Cristiano Calcagnile**), *Cluster | New Jersey Counties* (**Daniele Lisi**), *Blank* (**Luca Gilli**), and *Herculaneum* (**Marcello Grassi**). The three members of the committee also curated *No Man Nature*, the collective exhibition on display at Palazzo da Mosto.

The other important news of the tenth edition of Fotografia Europea is its participation in **Reggio Emilia for Expo 2015**, the project based on the local territory that accompanies the Universal Exposition in Milan running from 1 May to 31 October 2015. With the aim to **promote the Reggio Emilia “system” and highlight the production excellence of the local territory as well as its historical, artistic, and cultural wealth**, the initiative involves a series of events dedicated to agriculture, food, and environment, in line with the theme of Expo 2015. The calendar of events has been organised to reinforce the collaboration and synergy between the two initiatives, so the first weekend of Fotografia Europea (Saturday 16 May) will also feature the inauguration the exhibition *NOI - Storie of comunità, idee, prodotti and terre reggiane*, (WE - Stories of the communities, ideas, products, and lands of Reggio Emilia) on display at Palazzo dei Musei, curated by **Luca Molinari**, critic and curator of international events and scientific coordinator of the Expo 2015 cluster. The exhibition, covering the entire building, offers a transversal narrative of the land, its community, and the ability to give shape to products, ideas, and ways of being, thinking, and living together. *NOI*, like Fotografia Europea 2015, will be part of a **broader reflection on our present**: complex, stratified, in search of paths that make it possible to build and achieve a sustainable future attentive to the changes taking place, without forgetting the patrimony of history and knowledge that a land such as the province of Reggio Emilia has distilled over the centuries.



THE CATALOGUE

Once again this year, the catalogue of the Festival will be produced by Silvana Editoriale, collecting the works from the exhibitions, essays by the curators, and the contributions of critics and protagonists of the tenth edition of Fotografia Europea.

www.fotografiaeuropea.it

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