



# NUOVA GENERAZIONE

## Sguardi contemporanei sugli Archivi Alinari

Turin, 19 October 2023 – 4 February 2024

The *Nuova Generazione: Sguardi contemporanei sugli Archivi Alinari* exhibition features unseen works by four emerging Italian artists: **Matteo De Mayda**, **Leonardo Magrelli**, **Giovanna Petrocchi**, and **Silvia Rosi**. Using the vast photo collection from the Fondazione Alinari in Florence, each artist developed a project connecting the past with today through a multidisciplinary approach, highlighting the diversity of modern photography.

The exhibition, with an installation designed by Andrea Isola, is organized by **CAMERA and FAF Toscana - Fondazione Alinari per la Fotografia**, curated by **Giangavino Pazzola and Monica Poggi**, with the intention of increasing the public photographic heritage by commissioning unpublished projects to young artists.

The initiative was a winner of “**Photography Strategy 2022**”, promoted by the **Ministry of Culture's General Directorate for Contemporary Creativity** to foster and support Italian research, talent and excellence in photography.

After the exhibition in Turin, in the spring of 2024, the works will be exhibited in Florence, where they will interact with historical photographs and objects from the archive, highlighting the relationship between past, present and future, and will then be acquired and become part of the Alinari Archives.

The **four projects** presented in the exhibition in CAMERA's Project Room from October 19, 2023 to February 4, 2024 are very different from each other and explore a broad spectrum of reflections related to the theme of the archive.

**Leonardo Magrelli**, for example, after viewing all 223.940 digitized photographs on the Alinari Foundation's portal, selected images that, in his view, testify to the heterogeneity of the collection. Reflecting on the mechanisms of cataloguing, Magrelli's project **57 giorni di immagini (57 Days of Images)** decontextualizes and reframes these materials to give them new and different meanings.

The particularly close cuts make interpretation even more complex, leading to a distancing between the images and the cultural and historical references they carried. The same mechanism was also applied to the captions, which the artist distances from the respective shots. The aim is to raise in the viewer the sense of suspension and incompleteness that will lead him to a personal interpretation of what he sees.

Drawing on recent research, **Silvia Rosi's** project ***Protektorat*** reflects on the power of images and words in the construction of historical truth. Aware of the fallibility of translating archival documents and the urgency of reconstructing a family memory after the African diaspora, Rosi explores materials collected at the National Archives in Lomé, Togo.

What differentiates the history of the colonizers from that of the colonized? Her characteristic self-portraits, as well as the sets she reconstructs from this investigation reflect on an identity denied by official history. The staging of a game of Ludo, (a board game of Indian origin but imported to West Africa by British soldiers), the Bible, as well as decorative elements taken from Wax-printed textiles, are all symbols of domination, mistakenly attributed to the local culture, but imported to those geographic areas by the colonists. These counter-stories bring back forgotten tales to life, highlighting a reflection on subalternity.

In her artistic practice, **Giovanna Petrocchi** reuses materials taken from online archives through the technique of digital collage. On this occasion, starting from photographs belonging to the Giuseppe Wulz Fund in the Alinari Archives, Petrocchi scans unusual *carte de visite* to give life to an ironic filing in the making of an unusual fantasy landscape. Traditionally, this type of photography reproduces small-format portraits, popular in the late 19th century to disseminate family images, but in this more than rare case of Wulz, they exclusively capture the interiors of a Trieste palace.

Struck by this anomaly, Petrocchi decides to let unexpected fictional characters inhabit this world. For her project ***Archive of G.***, she selects parts of these photographs and combines them with other materials from art archives accessible on the Internet, such as those of the British Museum in London or the Metropolitan Museum in New York, as well as with photomicrographs of insects from the Giorgio Roster Fund, also part of the Alinari Collection. The result is an imaginary classification of flora and fauna, humans, machines, and writing that reflects on the aesthetic, timeless, and non-neutral potential of archives.

**Matteo De Mayda**, on the other hand, works in collaboration with environmental research organizations to study the transformation of the Venetian lagoon, in particular its "barene" (tabular soils typical of lagoons). The "barene" are one of the most characteristic and fragile environments of the Venetian ecosystem, fundamental for the balance of the lagoon. Venice, one of the favorite destinations of grand tours in past centuries and of mass tourism today, is one of the most represented subjects in the Alinari Archives.

In his project ***Una barena intera (A Whole Shoal)***, De Mayda deviates from common tourist routes to tell the story of the fragility of an ecosystem where different bird species coexist and whose survival is threatened by human activity. By mixing the photogrammetry technique with historical images of different species that inhabit the barene, the dialogue between past and present forces us to think about the future of the lands we inhabit.

The initiative is supported by a volume published by Dario Cimorelli Editore, containing reproductions of all the works on display, as well as the essays by the project's curators.



## **INFORMATION**

### **CAMERA - Centro Italiano per la Fotografia**

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### **Opening hours** (Last entry, 30 minutes before closing)

Monday 11 a.m. - 7 p.m.

Tuesday 11 a.m. - 7 p.m.

Wednesday 11 a.m. - 7 p.m.

Thursday 11 a.m. - 9 p.m.

Friday 11 a.m. - 7 p.m.

Saturday 11 a.m. - 7 p.m.

Sunday 11 a.m. - 7 p.m.

### **Tickets**

#### **Full Admission € 12**

#### **Reduced admission € 8**, 26 and under, 70 and over, and for:

- Members / holders / subscribers: Alliance Française, AFIP – Associazione Fotografi Professionisti, Aiace Torino, Amici della Fondazione per l'Architettura, APC Gold Card, Card di ArtsApp, AWI – Art Workers Italia, Card "Io Leggo di Più", Card MenoUnoPiuSei, Centro Congressi Unione Industriale Torino, COOP, ENI Station, Enjoy, FAI – Fondo Ambiente Italiano, FIAF, Hangar Bicocca, Medicina e Misura di Donna Onlus, Ordine degli Architetti, Ordine dei Dottori Commercialisti e degli Esperti Contabili di Torino, Spazi Fotografici di Bologna, Slow Food, Touring Club Italiano;
- Ticket holders of: Gallerie d'Italia (Turin, Milan, Naples, Vicenza), Forte di Bard, Museo Nazionale del Cinema, MEF - Museo Ettore Fico;
- Students: Enrolled in Academies of Fine Arts or equivalent, Bachelor's, Master's or Ph.D. programs in the areas of photography, art history, cultural heritage, architecture, graphic design, and film by showing appropriate document;
- Groups: Groups of visitors consisting of at least 15 paying people.

**Reduced admission for school groups € 6**, groups of at least 15 school/university/training center students.

**Reduced € 4**, ALI association and Intesa Sanpaolo employees.

## Free Entrance

All exhibitions displayed in the Project Room

Children 12 and under, and for:

- Abbonamento Musei Torino Piemonte holders, Torino + Piemonte Card holders, ICOM members;
- Eni employees, Lavazza employees, Amici di Palazzo Magnani (Reggio Emilia);
- Visitors with disabilities and one accompanying person;
- Licensed tour guides;
- Registered journalists.

Ticketing and presale service by Vivaticket.

## Contact

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