



FUTURES

ON THE VERGE

Seven young European photographers

Project Room, CAMERA – Centro Italiano per la Fotografia
4 November 2022 – 8 January 2023

Exhibition curated by Giangavino Pazzola,
with the support of Maja Dyrehaug Gregersen and Marta Szymańska

On the Verge is the new exhibition opening at **CAMERA - Centro Italiano per la Fotografia** in its Project Room **from 4 November 2022 to 8 January 2023**. It features a group show investigating the major themes of our time, comprising over **70 works** produced by **seven young photographers** selected from the FUTURES Photography network, of which CAMERA is the only Italian representative in a network of some 20 European partners.

The projects featured by **Cian Burke** (Ireland, 1978), **Mark Duffy** (Ireland, 1981), **Pauline Hisbacq** (France, 1980), **Julia Klewaniec** (Poland, 1996), **Alice Pallot** (France, 1995), **Daniel Szalai** (Hungary, 1991) and **Ugo Woatzi** (France, 1991) tell personal and collective stories concerning conflicts, struggles for gender equality, food and ecological sustainability, and the rise of populism and nationalism throughout Europe. At the same time, from an aesthetic point of view and in terms of photographic languages, these works represent the most innovative and relevant experiences in the current European photography panorama.

“In this sense,” comments curator **Giangavino Pazzola**, “the exhibition first and foremost interrogates contemporaneity, recounting the experiences that most affect and condition post-pandemic Europe through imagery. Experiencing the limit, the border or the edge of ‘something’, be it a war, a struggle or a natural catastrophe, allows us to observe the beating heart of society and thus establish a discourse on the present-day evolution of those values of respect for freedom, democracy and equality that are the foundation stones of the European community, now increasingly fragmented and disunited by viruses, inequalities and divisions.”

On the Verge is part of the rich programme of the Annual Event proposed every year by the European FUTURES platform, and that this year will be held in Italy, in Turin. From **4 to 6 November**, CAMERA will in fact be the **headquarters of an intense calendar of activities** involving not only **100 young photographers and artists and 20 curators from all over Europe**, but also **international guests** such as artists Laia Abril (Spain), Tayio Onorato and Nico Krebs (Switzerland) and Max Pinckers (Belgium), and the curators Julija Reklaitė (Lithuania, director of Rupert, Vilnius) and Krzysztof Candrowicz (Poland, curator of CICLO Biennial in Porto, Portugal) who will be tutors of the educational programme reserved for FUTURES artists and protagonists of the talks open to the public in CAMERA’s Gymnasium. To complete the programme of meetings on photography and the contemporary image, an appointment will be held at Artissima with Irene Fenara (artist), Salvatore Vitale (artistic director of FUTURES) as well as Giangavino Pazzola (project coordinator and CAMERA curator) and Walter Guadagnini (CAMERA director) as speakers. Finally, this three-day event will



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feature numerous aperitifs, DJ sets and music, all under the banner of contemporary photography and visual research.

The European programme FUTURES (EPP – European Photography Platform) is a research platform on contemporary photography supported by the European Union and focused on mapping and supporting emerging authors beyond national borders.

In addition to CAMERA, the platform's only Italian institution, the FUTURES partners are Bienal Fotografia, Porto; Centre Photographique Rouen, Normandy; Copenhagen Photo Festival; Der Greif, Munich; FOMU Fotomuseum, Antwerp; Fotodok, Utrecht; Fotofestival, Lodz; Fotogalleriet, Oslo; Fotograf Magazine, Prague; ISPP, Riga; Organ Vida, Zagreb; PHotoEspaña, Madrid; Photo Romania Festival, Cluj-Napoca; Photolreland, Dublin; Robert Capa Contemporary Photography Center, Budapest; Triennale der Photographie Hamburg; and Void (Athens).

FUTURES is co-funded by the Creative Europe Programme of the European Union. Eurokleis is a platform partner.

Contents of the exhibition *On the Verge*

The exhibition revolves around three thematic sections:

- **ON POLITICS**, with works by **Julia Klewaniec**, **Mark Duffy** and **Cian Burke**
- **ON GENDER EQUALITY**, with works by **Pauline Hisbacq** and **Ugo Woatzi**
- **ON ECOLOGY**, with works by **Alice Pallott** and **Daniel Szalai**

ON POLITICS

With *Silent Racism (2020)*, **Julia Klewaniec** highlights the ways in which racism is normalised in today's Polish society – and, by extension, in world society – through the use of spoken language. The artist focuses on the change in the meaning of words that were previously considered disparaging (e.g. 'Murzyn', a derogatory term for a black person) and are now tolerated and becoming commonplace. Interviewing black people born or resident in Poland, the artist analyses how the political and media discourse of the last 30 years has influenced the drifts and impoverishment of language, as well as the ways in which racist and derogatory expressions have become part of common speech.

In the aftermath of the Brexit referendum campaign, **Mark Duffy** collected gadgets, posters and propaganda objects supporting the UK's exit from the European Union. The artist thus transforms the separatist rhetoric promoted over the previous months by the right-wing parties into a compact and tangible entity. Since then, *The Brexit Archive* (2016 – ongoing) has evolved, combining real and fictitious artefacts, souvenirs, paraphernalia and authentic documents to reveal the paradoxes and consequences of this decision. With *On Pugin (2019)*, on the other hand, Duffy examines the dirt lurking in the carpets of the House of Commons at the very same time as he collects objects in the archive, metaphorically cataloguing the wear and tear of Anglo-Saxon democracy.

Starting with the story of the Swede Karl-Göran Persson who, to protect himself from the Russian invasion, from the early 1930s until the 1970s transformed his farm into a gigantic concrete bunker



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(fortunately never used and now decaying), with *I fear that the magic has left this place (2020)*, **Cian Burke** creates a series of black-and-white images that constitute a possible catalogue of informal architecture, useful for building one's own fortress to shelter from war. The objects and symbols photographed by the artist are mounted on an architecture that simulates the exterior walls of Persson's house, thus questioning the viewer about human nature and fears.

ON GENDER EQUALITY

Song for Women and Birds (2020) is a body of collages developed by **Pauline Hisbacq** drawing on images from the British archive 'Greenham Common Women's Peace Camp' (1981–2000). In these images, ordinary women are shown performing various actions during peaceful demonstrations against the installation of nuclear missiles by the United States. The clippings focus on the bodies of women in action and their gestures of struggle: from defenceless pacifism in the face of police repression to the union of bodies in the tenderness of an embrace to denounce bullying, from chants of resistance to the police to the protection of humanity and respect for nature.

Ugo Woatzi offers an autobiographical project reflecting on the LGBTQI+ issue and the defence of gender rights. *Chameleon (2018 – ongoing)* is a series of staged photographs that, by showing various portraits of possible masculinities, highlights how the main representations of gender identities are actually socio-culturally constructed expressions. Using masks, textiles and accessories, and reassembling them with new colours and shapes, Woatzi questions the conventional patterns of the visual narrative of masculinity and heterosexuality. At the same time, the drapes hanging on the wall form a personal queer imaginary space within which the artist invites visitors to shamelessly express their love, hopes and fears.

ON ECOLOGY

Alice Pallott takes her cue from an environmental disaster that occurred in the last century in today's Sahara nature reserve in Lommel (Belgium), where the vegetation disappeared due to the activities of a former zinc factory. To prevent the desertification of the area, a coniferous forest was planted on which a zinc-resistant fungus – *Suillus Bovinus* – grew, one which protected the trees and the new vegetation from the toxicity of the surrounding environment. In *Suillus. Looking at the sun with closed eyelids (2020)*, the artist testifies to humanity's impact on the environment, highlighting the contrast between the Sahara's idyllic appearance and its actual toxicity.

Unleash Your Herd's Potential (2019 – ongoing) is a project by **Daniel Szalai** focusing on the themes of food sustainability, the technological landscape and our relationship with nature. Through the use of photogrammetry (a technique used to reconstruct a three-dimensional scene from a series of photographs), Szalai constructs images of portions of cows and, by setting them in a black, undefined space, points out to us how surveillance and exploitation direct the food production processes of intensive livestock farms. The artist thus addresses the theme of the application of the techniques of surveillance capitalism implemented through the use of artificial intelligence and robotics to livestock farming. It is a new system of control, in which animals are subject to continuous digital monitoring that quantifies and maximises yield, turning the lives of cows into a simple collection of data.



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INFO

CAMERA – Centro Italiano per la Fotografia

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Facebook/ @cameratorino

Instagram/ @cameratorino

Opening hours (last entrance 30 minutes prior to closing)

Monday 11 am – 7 pm

Tuesday 11 am – 7 pm

Wednesday 11 am – 7 pm

Thursday 11 am – 9 pm

Friday 11 am – 7 pm

Saturday 11 am – 7 pm

Sunday 11 am – 7 pm

Closed

24 December 2022

25 December 2022

Special opening hours

31 December 2022 11.00 am – 3 pm

1 January 2023 3 pm – 7 pm

Admission

Project Room, admission free

Adults: €12

Concessions €8, under 26 and over 70

and for members / cardholders of:

Alliance Française AFIP – Associazione Fotografi Professionisti, Aiace Torino, Amici della Fondazione per l'Architettura, APC Gold Card, 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, Slow Food, Touring Club Italiano.

And for holders of admission tickets to:

Gallerie d'Italia (Milan, Naples, Turin, Vicenza), Forte di Bard, Museo Nazionale del Cinema or MEF – Museo Ettore Fico.

Free Admission

Children under 12.

Holders of an Abbonamento Musei Torino Piemonte, holders of a Torino+Piemonte Card, holders of a valid ICOM card, handicapped citizens and an accompanier. Authorised tour guides.

Ticketing and presales by Vivaticket.



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Contacts

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