

**EXPOSED
Torino
Foto Festival
New
Landscapes
02.05-
02.06.2024**

EXPOSED Torino Foto Festival

New Landscapes – Nuovi Paesaggi

2 May - 2 June 2024

Artistic Directors: Menno Liauw and Salvatore Vitale

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EXPOSED Torino Foto Festival

Turin's New International Festival of Photography

From 2 May to 2 June 2024

the first edition with the title

New Landscapes – Nuovi Paesaggi

Artistic Directors: Menno Liauw and Salvatore Vitale

Over 20 temporary exhibitions in more than 20 venues

One programme of events dedicated to photography organized with the city's main cultural institutions and independent organizations

A single pass for the whole Festival
can be purchased for € 25 from 5 March 2024
at this [link](#)

Turin, 5 March 2024. From 2 May to 2 June 2024, the regional capital city of Piedmont will host the first edition of **EXPOSED Torino Foto Festival**, Turin's new international festival of photography. The 2024 Festival focuses on ***New Landscapes – Nuovi Paesaggi***, echoing one of the main topics of Italy's tradition in photography, offering a reflection of the modern evolution of the medium, of the main challenges and innovations of the world of images in its programme of **temporary exhibitions, meetings, talks, and events** in Turin's main cultural institutions.

EXPOSED is promoted by the **City of Turin, the Piedmont Region, the Turin Chamber of Commerce, Intesa Sanpaolo, Fondazione Compagnia di San Paolo** and **Fondazione per l'Arte Moderna e Contemporanea CRT** on behalf of **Fondazione CRT** and is organised by **Fondazione per la Cultura Torino**: an event to highlight once again the city's cultural and artistic vocation, that views creativity and innovation projects as one of the main drivers of the development and growth of the area, and not just as a tourist attraction.

Menno Liauw and **Salvatore Vitale**, Director and Artistic Director of **FUTURES**, an international platform with 19 major European art institutions with an impact and influence in the world of photography, were selected as **EXPOSED Art Directors** through an international public process.

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*"We wish to concentrate on an innovative and inclusive approach to attract a mixed local and international public, with a diverse programme that includes various approaches in photography: from classical to contemporary, cross-media, installations and performative photography. Cooperation and collectivity are key aspects – says **Menno Liauw** – and highlight the multidisciplinary and kaleidoscopic nature of EXPOSED. A range of visions, approaches, ideas and projects make the Festival, and thus also the city of Turin, an inclusive meeting point open to the world."*

*"We are presenting projects that are often the result of long-term research on the social developments of a community. Such projects exceed the boundaries of aesthetics, but start exchanges, raise awareness and inspire social changes. We intend to show the impact art can have on our perception of the world, from local communities to global issues, through the lenses of many artists" – underlines **Salvatore Vitale**.*

The programme of the first edition of EXPOSED lists over 20 temporary exhibitions, an artistic commission, two days of talks, an educational platform, a fair of independent publishers, meetings, screenings, portfolio readings and other events, enabled by the involvement in planning and production of the city's main institutions, the independent organizations and the players of the city's and international artistic landscape.

The programme spans from 2 May to 2 June with exhibitions produced by EXPOSED or organized in collaboration with partners: CAMERA – Centro Italiano per la Fotografia; Castello di Rivoli Museo d'Arte Contemporanea; Cinema Massimo – National Museum of Cinema; Cripta747; Ex Galoppatoio della Cavallerizza Reale – Paratissima; Fondazione Merz; Fondazione Sandretto Re Rebaudengo; Fondazione Torino Musei with GAM – Galleria Civica d'Arte Moderna e Contemporanea, MAO Museo d'Arte Orientale and Palazzo Madama – Museo Civico d'Arte Antica; Gallerie d'Italia – Torino; Mucho Mas!; Museo Regionale di Scienze Naturali; OGR Torino; Palazzo Birago, headquarters of the Turin Chamber of Commerce; Palazzo Carignano – Piedmont Regional Museums Directorate; Pista 500 of Pinacoteca Agnelli; Polo del '900; Villa della Regina – Piedmont Regional Museums Directorate; Witty Books.

FREE EXHIBITIONS

At Binario 2 hall of OGR Torino, the collective exhibition coproduced by EXPOSED and OGR Torino, **A View from Above**, offers a vertical perspective as the main point of view. It explores how our gaze on landscape through photography has changed over the past decades, and how this has influenced how we control, design and model the environment we live in.

At the Polo del '900, the lead is **Mónica de Miranda**, the winner of the first edition of **EXPOSED Grant for Contemporary Photography 2023**, with **As if the world had no West**. The exhibition proposes the creation of new landscapes by researching metaphysically present but hidden ecologies in Angola, deconstructing the Western understanding of memory, history and territory.

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At **Palazzo Birago**, headquarters of the Turin Chamber of Commerce, the exhibition **Tender Loving Care** by **Kalina Pulit** closely interfaces with the author's short shown at **Cinema Massimo** halls belonging to the **National Museum of Cinema**. It focuses on a deep rethinking of the notion of belonging, on the dualism between public and private spheres, in a time when these boundaries are increasingly weak and blurred.

EXHIBITIONS ACCESSED WITH THE EXPOSED PASS

New trends in Italian and world photography are the main foci of the exhibitions at **CAMERA – Centro Italiano per la Fotografia**: the young South Korean artist **Dongkyun Vak** explores the tension between human beings, nature and technology in the Anthropocene in his show **Heatwave** – in collaboration with the **Vontobel Art Collection**; in the spaces in via Delle Rosine, visitors will find a project stemming from the cooperation with **Chora Media** and **Lavazza**, including work by **Arianna Arcara**, **Antonio Ottomanelli** and **Roselena Ramistella** on the landscapes of linguistic minorities in Italy never displayed before.

Queer Icons is a project by the **Oslo Fotogalleriet** including both an exhibition at the **Ex Galoppatoio della Cavallerizza Reale – Paratissima**, and a far-reaching public programme that celebrates the traditional Norwegian underground queer culture 50 years after the decriminalization of homosexuality, the appeal of life lived outside norms through democratic drive, parties and activism. This is done by telling life stories, gathered by the photographer **Fin Serck-Hanssen** and by the authors **Bjørn Hatterud** and **Caroline Ugelstad Elnæs**.

At the **Gallerie d'Italia – Torino of Intesa Sanpaolo** Dutch designer and researcher **Simone C. Niquille** presents **Beauty and The Beep**, a short shot with innovative tools centred on the co-existence between people, data and technological processes ensuing from the computerized vision of domestic robots. The author is inspired by the enchanted daily objects in the popular fairy tale *The Beauty and the Beast*, and enacts a scene with a humanized chair and its ironic and grotesque attempts to sit down.

SCREENINGS presents three works at the **Cinema Massimo – National Museum of Cinema** by **Kalina Pulit**, **Michele Sibiloni** and the collective **Wild Alchemy Lab**. **Tender Loving Care** by **Kalina Pulit** is a film on actual and metaphorical connections and relations. **Grasshopper Republic** by **Michele Sibiloni** and **Daniel McCabe** is a medium length film that examines the strange, beautiful and dangerous relationship between human beings and nature. **Wild Alchemy Lab** presents a series of AI short films and artworks from the archives of the collective's journal.

With **Non fiction**, American photographer and architect **Erin O'Keefe** brings to the **Museo Regionale di Scienze Naturali** a project that explores the nature of spatial perception and the optical tools, as well as the unavoidable misalignment that the camera produces when it turns 3-D shapes and spaces into a 2-D image. **Lebohng Kganye** presents **Shall You Return Everything, But The Burden** at **Cucine storiche** (historical kitchens) **di Palazzo Carignano**: a video and an installation retrace German photographer and painter Marie Pauline Thorbecke's expedition (1911-1913) to Cameroon for the German Colonial Society. **State of Emergency – Harakati za Mau Mau kwa Haki, Usawa na Ardhi Yetu** by **Max Pinckers** can be seen at **Palazzo Madama – Museo Civico d'Arte Antica**: it is a fictional documentary by the photographer in cooperation with Mau Mau and Kenya war veterans, in an attempt

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to retrace and fill in the historical voids of the official colonial period. **Villa della Regina** hosts *True Colors* by **Mathieu Asselin**, that questions the ecological narrative of contemporary industry. The project draws inspiration from the *Dieselgate* case: in 2014 Volkswagen was shown to use software to circumvent air pollution tests on certain car models.

EXPOSED programme continues with **coproduced exhibitions and shows developed in collaboration with institutions and independent spaces in Turin.**

Expanded, a project originating from the Collection of **Fondazione per l'Arte Moderna e Contemporanea CRT**, is coming to life in **EXPOSED** and will unite an exhibition in three chapters in a single coherent path at the venues of **Castello di Rivoli, GAM – Galleria Civica d'Arte Moderna e Contemporanea** and **OGR Torino.**

Expanded With at the **Castello di Rivoli Museo d'Arte Contemporanea**, curated by Marcella Beccaria, presents works in which the photographic medium is the starting point for investigating different types of relationship with the landscape, with works by pioneers of Land Art, *Arte Povera* and Body Art. In **Expanded Without** (2 May – 31 July 2024) at Binario 1 hall of **OGR Torino**, the focus is instead on works where the image is produced without resorting to the traditional photographic medium: visitors will find installations, authentic experiential fields, within which the viewer becomes part of the image construction process.

Finally, **Expanded – I Paesaggi dell'Arte** at the **GAM – Galleria Civica d'Arte Moderna e Contemporanea di Torino**, curated by Elena Volpato, traces the Italian history of photography dedicated to art: from the first 19th-century documentation of the architectural landscape to the shots by Armin Linke.

The **Castello di Rivoli Museo d'Arte Contemporanea** will also host the exhibition called **Paolo Pellion di Persano. La semplice storia di un fotografo**, a first in gathering an important collection of the artist's photographs, including many unpublished so far, conveying an extraordinary story that highlights the artistic vitality of Turin and its area.

Presented at the **Fondazione Merz** is the video installation *Chimera* (2022) by **Lena Kuzmich**, a non-binary artist who creates new visions and worlds by assembling different footage, set in a virtual, almost playful world, using various editing software. By examining queer ecology and non-binary life within nature, the artist questions what defines human beings as a species. The work is part of the exhibition **Sacro è**, in which the languages of a young generation of artists (Tiphaine Calmettes, Matilde Cassani, Giuseppe Di Liberto, Quynh Lâm, Lena Kuzmich, Tommy Malekoff, Lorenzo Montinaro, GianMarco Porru) suggest a reflection on the concept of "sacred", which is researched and explored in its everyday dimension, emphasising the wonder of existence and the poetry that is present in everyday life.

Fondazione Sandretto Re Rebaudengo presents a performance for the opening of **Je Vous Aime, Diana Anselmo's** first solo. The deaf artist and performer researched archives in Turin and Paris suggesting a dialogue between video and photographic documents. The collective exhibition **When We Were Old. Opere dalla Collezione Sandretto Re Rebaudengo** is a selection of photographic works by Anna Gaskell, Larry Johnson, Sherrie Levine, Tracey Moffat, Collier Schorr and Wolfgang Tillmans. It consists of a series of considerations on youth as a space of legitimate autonomy and experience,

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avoiding a rhetoric of youth as an age projected only into the future. ***What the Owl Knows*** by **The Otolith Group** is a video installation dedicated to the writer and painter Lynette Yiadom-Boakye. Finally, on 18 May the conclusive exhibition of the 18th edition of *Young Curators Residency Programme Torino* will open in Guarene.

The **MAO Museo d'Arte Orientale** hosts the screening of two films by **Shahidul Alam**, the Bangladeshi photo-reporter, writer and activist, who will also be leading a meeting with the Senegalese artist and activist **Yasmine Eid-Sabbagh** on **11 May**.

The **Pinacoteca Agnelli** presents "**Untitled**" (1991), by **Felix Gonzalez-Torres** for **EXPOSED**: an image on the **Pista 500** billboard, on the Lingotto building rooftop, branching out into the city with six advertising billboards. *Untitled* returns to Turin after being exhibited at the Castello di Rivoli in 2000: an invitation to reflect on how our perception of the city has changed and how its spaces can become places to share multiple perspectives and experiences.

Cripta747 will screen ***Cosmic Radiation*** by the artist **Graeme Arnfield**. ***Across the Ocean*** in the **Mucho Mas!** space is the installation by the Vietnamese artist **Hiền Hoàng** that uses rice to address German immigration policy and its discrimination. **Fabio Barile** brings ***Works for a Cosmic Feeling*** to **Witty Books**, a collection of photographic works using the tools and instruments of science and philosophy to explore what Romain Rolland called an "oceanic feeling" in his 1927 letter to Sigmund Freud, referring to the feeling of being at one with the universe.

EXPOSED exhibitions can be accessed with a single pass that is valid for the entire duration of the Festival and will entitle visitors to a single admission for each exhibition. The pass costs €25 and can be purchased as of 5 March 2024 at the ticket office INFOPIEMONTE – ABBONAMENTO MUSEI Desk in Via Garibaldi 2 or on the **EXPOSED** website at this [link](#).

People under 18 and students can purchase the pass at the reduced price of €20 at the ticket office INFOPIEMONTE – ABBONAMENTO MUSEI Desk in Via Garibaldi 2. The usual reductions for those who have Abbonamento Musei and Torino Piemonte Card also apply.

A series of **meetings, educational activities** and **participatory events** will complete the calendar, as well as **symposia** for professionals of contemporary photography: a lively and dynamic programme that **EXPOSED** has developed to involve both experts and enthusiasts, piecing together old and new languages.

On **3 and 4 May, from 10 am to 8 pm**, the **talk programme** organized by the Artistic Directors will be held at the **Cavallerizza Reale – Paratissima**, at the **Pinacoteca Albertina**, at the **Gallerie d'Italia – Torino** and at the **Cinema Massimo – National Museum of Cinema**: two days of meetings thinking about photography and the world of contemporary images. Starting with the title of this first edition of **EXPOSED New Landscapes – Nuovi Paesaggi**, the talks will focus on four main themes: ***Ethics and the politics of representations; New landscapes: AI, technology and images; Circulation and photographic industry; Artist Talks: In Transition.***

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They will be led by the curators, the artists involved in the Festival and reference figures from the industry, and will be moderated by local and international journalists, photo-editors and professionals, so as to convey the role and growing impact of photography from different points of view.

Fotomuseum Winterthur presents the event **CHEATED BY AN IMAGE** at the city of Turin's cultural hub **Off Topic**: with live music, it explores the ways in which we are seduced, fascinated and deceived by digital and online photography. During the evening, several personal testimonies will reveal the different ways in which we are deceived by images: from dating app profile pictures to war fakes in Ukraine, from the seductions of online e-commerce platforms to endless doomscrolling on TikTok. **CHEATED BY AN IMAGE** is part of Fotomuseum Winterthur's ongoing research project **[PERMANENT BETA] THE LURE OF THE IMAGE**, which is accessible on the online platform www.permanentbeta.network and will end with a group exhibition in 2025.

On **3 and 4 May** at **CAMERA – Centro Italiano per la Fotografia**, jointly with **Fotofestival Lodz**, **EXPOSED PHOTOMATCH** has organized two days of open networking events and public presentations, breathing new life into the traditional formula of portfolio reviews. The idea comes from a democratic and inclusive model – free of charge – where experts and artists share a space and put forward their experiences, their work and motivations.

Yet more, and thanks to the collaboration of **EXPOSED** and **SPRINT Milano**, the coming edition of the **art book fair dedicated to independent publishers and artists' books** will take place at **Binario 3** hall of the **OGR – Torino from 2 to 5 May 2024**, an opportunity to welcome a selection of **20 local and international publishers**, with some of the cutting-edge contemporary research in the area.

EXPOSED for TORINO FUTURA

As part of **TORINO FUTURA**, a project coordinated by the Department of Cultural Policies and the Department of Education and Youth Policies, which connects and enriches the activities of the city's main events aimed at the younger generations, **EXPOSED** is launching a collaboration with **IED Torino** in the development of **Pop-up Photo Studio**. This project invites the public to become the protagonists of a collective action to tell the faces of the participants in the first edition of EXPOSED through the medium of photography. On the occasion of the inauguration, young students from the Photography Course and from high schools will welcome those who wish to have their portraits taken in an **en plein air studio open to all**, set up at one of the festival locations.

In order to promote the positive effects of collaborations between research and education institutions and cultural organizations, the Festival presents the project for an experimental exhibition created and produced in collaboration with the **Master of Arts in Interaction Design** of the **University of Applied Sciences and Arts of Southern Switzerland (SUPSI)** and the **Recontemporary gallery** in Turin. This exchange stems from the common goal to push the boundaries of the conversation on contemporary image creation through creative technology, asking what is the definition of photography in the era of automation and what are the implications of artificial agents creating images. For one month, the

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Recontemporary gallery will host interactive installations that merge the digital and physical realms, stimulating reflections on contemporary concepts such as non-human photography, networked images and AI.

TURIN: A CITY FOR PHOTOGRAPHY

Furthermore, throughout **EXPOSED**, the city will offer a vast photographic offer of the highest level. Once again, we will have **THE PHAIR** (3-5 May 2024), the yearly photography fair in its 5th edition that this year will take place at the Sala Fucine of **OGR Torino**, with over 50 European galleries.

The scheduled programme of the city's cultural offer also includes exhibitions devoted to the masters of photography, such as **Robert Capa e Gerda Taro: la fotografia, l'amore, la Guerra** at **CAMERA – Centro Italiano per la Fotografia**, and **Luigi Ghirri. Rosso Ferrari** at the **Museo dell'Automobile**, an exhibition that retraces the steps of one of the foremost Italian designers and the work devoted to the historical brand name. A talk to gain a better insight on the topic will be held on 16 May.

At the **Gallerie d'Italia – Torino**, **Cristina Mittermeier. La grande saggezza** is the first retrospective in Europe dedicated to the photographer, marine biologist and activist, while **Non ha l'età. Il Festival di Sanremo in bianco e nero 1951-1976** presents a series of photos from the Intesa Sanpaolo Archivio Publifoto of the Festival's off-stage shots from the years when it was held at the Sanremo Casino.

For the 700th anniversary of Marco Polo's death the **MAO Museo d'Arte Orientale** hosts **Tradu/izioni d'Eurasia Reload**, a new presentation of the exhibition describing the fascinating journey of art, culture and tradition from the Far East to the Mediterranean through a new selection of ceramics, fabrics, metals and manuscripts.

The exhibition called **LIBERTY. Torino Capitale** held at **Palazzo Madama – Museo Civico d'Arte Antica** describes Turin's pivotal role in the establishment of *Liberty* with about 100 works.

PAV Parco Arte Vivente will host **Car Crash. Piero Gilardi e l'arte povera**, an exhibition that researches Piero Gilardi's (Turin, 1942-2023) work in the Nineteen Sixties.

At the **Pinacoteca Agnelli**, in addition to the work by Felix Gonzalez-Torres, two new works by artists **Rirkrit Tiravanija** and **Finnegan Shannon** will be installed at the **Pista 500**. In the interior exhibition spaces, in addition to the Permanent Collection, the exhibitions **Form Form SuperForm** and **Lucy McKenzie e Antonio Canova. Vulcanizzato** continue.

The **Museo Nazionale del Risorgimento Italiano** and **Unione Industriali Torino** present **Paesaggi industriali. Un viaggio nelle trasformazioni urbane di Torino**, a storytelling through images by **Mauro Vallinotto** illustrating the complexity of the transformations that have affected Turin and the major municipalities of the metropolitan area over the last half century.

Fondazione Mamre proposes an unpublished account of Iran: **IRAN. PAESAGGI UMANI E URBANI Fotografie** is a project in collaboration with **Claudio Silighini**, a photographer and photojournalist working on social issues and countries with internal conflicts.

The **Associazione Barriera** presents the exhibition **No Gatekeepers For My Heart** by **Franko B**, an artist linked to punk and queer arenas and concerns since the 1990s. His work embraces performances, photography, sculpture, installation and action in the public space.

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Photography will take prime place also in the refurbished **Flashback Habitat** space with three solo exhibitions belonging to the project **Insurrezioni. Fotografie di una protesta. Tre storie di attivismo, tra giornalismo e fotografia.**

The independent space **Quartz Studio** will host a solo of the German photographer **Ingar Krauss**, including work so far never exhibited on Italian landscapes.

Paratissima will present the third edition of **Liquida Photofestival** at the Cavallerizza **from 2 to 5 May**, analysing the state of contemporary images.

JEST and **ARTECO** present **Altra versione dello stesso paesaggio**, a project by Arianna Arcara resulting from a residency in the Susa Valley and specifically at the **Pinacoteca G.A. Levis**. The residency is open to photographers and artists and aims at creating new narratives based on the substantial body of work by landscape painter Giuseppe Augusto Levis.

During **EXPOSED** several other activities for citizens will be organized to increase the general participation, starting from the award for the best shot of the **Luci d'Artista** that lit up the neighbourhoods during the Christmas festivities (which will be awarded by the Mayor during the festival days), up to appointments in the run-up to the second edition.

The list of events is constantly being updated and can be found under **EXPOSED's** general communication.

We would like to thank **Turismo Torino e Provincia** and the **Associazione Abbonamento Musei** for helping by making their knowledge and expertise available to us, offering their support for the ticketing of the coming festival of photography, consistently with their mission of promoting projects and events that can make the cultural resources in the Region Piedmont more accessible.

Thanks to **Jacobacci Avvocati**, a law firm specialising in intellectual property and art law, which supports the festival as a sponsor by enriching the talk programme content.

Also thanks to **Edit**, Hospitality partner, which will welcome all guests, visitors and artists in its two Turin venues, Edit Torino and Edit Porto Urbano at the Murazzi del Po, with dedicated discounts on all Food & Beverage services for the duration of the event.

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For a month, from 2 May to 2 June, the art of photography will take centre stage with the launch of the first edition of EXPOSED, the new International Photography Festival of Turin, an event we are truly excited to kick off.

The first photograph in history of our city is kept in the Galleria Civica d'Arte Moderna e Contemporanea and dates back to 1839. It captured a view of the Chiesa della Gran Madre and was the third daguerreotype ever taken in Italy. An innovation that gradually led to the spread of the new technique and the establishment of photographic studios across Turin.

Today, with this Festival, we continue that narrative and bring photographs by top-tier artists from around the globe to our city.

A captivating programme of exhibitions and events awaits tourists and visitors, brought to life with the support of Turin's leading institutions and independent entities, to whom we extend our gratitude for their contributions. This will be a unique opportunity to admire the work of renowned photographers and engage in discussions about photography. We hope it becomes an annual tradition cherished and anticipated by enthusiasts everywhere.

Stefano Lo Russo, Mayor of Turin

In a region distinguished for elevating film-making and animated arts to a cornerstone of its historical, traditional, and authoritative strengths, the first edition of "EXPOSED. Torino Foto Festival" complements Piedmont's cultural offerings. It acts as the essential component for a comprehensive exploration of the imagery world, offering events addressing not just enthusiasts but especially newcomers to this form of communication.

Landscape photography, which inaugurates this first edition, possesses the ability to capture nature's beauty in all its grandeur and majesty. Through a camera lens, we can appreciate every detail, colour, and nuance that nature presents. This genre also invites us to fully immerse in nature and experience its tranquillity and magnificence. It prompts us to reflect on the beauty and significance of protecting and preserving the natural environment, ensuring breathtaking landscapes will be appreciated by future generations as well.

Alberto Cirio, President of Piedmont Region

Vittoria Poggio, Regional Councillor for Culture, Tourism and Commerce

As the Turin Chamber of Commerce, we were keen to launch this Festival and have been actively involved from the start, bringing together local institutions and entities already active in this field in a true team effort. Today, this shared commitment is even more apparent, with the unveiling of a busy programme and an extensive list of exhibition venues, including our own Palazzo Birago. This wide-ranging event is open to enthusiasts, citizens, and tourists alike, offering a proposal of remarkably high quality.

Dario Gallina, President of the Turin Chamber of Commerce

We are participating in the inaugural edition of EXPOSED Festival, which reinforces Turin's significance in the culture of imagery. Our support extends to the city's cultural institutions and organisations through the programme at Gallerie d'Italia in Piazza San Carlo, designed to highlight the importance of photography in exploring major contemporary themes.

Michele Coppola, Executive Director of Art, Culture and Historical Heritage of Intesa Sanpaolo and Director of Gallerie d'Italia

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EXPOSED Torino Foto Festival New Landscapes 02.05- 02.06.2024

The Fondazione Compagnia di San Paolo places special emphasis on culture as a catalyst for local development and is particularly engaged when key cultural figures succeed in establishing productive collaboration networks. These networks enhance and operate from a systemic and sustainable perspective for cultural, economic, and social advancement of communities. With the EXPOSED Festival, Turin significantly expands and diversifies the array of public and private offerings from museums, foundations, galleries, fairs, and cultural institutions, which have long centred photography in their daily activities of research, study, and content creation. EXPOSED has undeniably stimulated the city's cultural ecosystem, and I am confident that each entity will contribute its unique expertise to make this event a magnet for ideas, new energy, and a diverse audience drawn by the immediate, contemporary, and immensely captivating language of photography.

Matteo Bagnasco, Head of Cultural Objective of the Fondazione Compagnia di San Paolo

The Fondazione per l'Arte Moderna e Contemporanea CRT, delegated by Fondazione CRT, is proud to support and promote EXPOSED, the first edition of the Turin International Photography Festival. The festival, set for next May under the artistic direction of Menno Liuw and Salvatore Vitale, will feature a collaboration with the city's leading cultural institutions and independent entities. It will offer a comprehensive programme of exhibitions and events focused on photography. The Foundation participates in the exhibition programme by presenting for the first time most of the core photos from the CRT Art Collection. The project unfolds across three venues: at OGR with Expanded Without, dedicated to images made without a camera, at Castello di Rivoli with Expanded With, curated by Marcella Beccaria and at GAM with Expanded. I Paesaggi dell'Arte, curated by Elena Volpato.

Patrizia Sandretto Re Rebaudengo, President of the Fondazione per l'Arte Moderna e Contemporanea CRT

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CAMERA – Centro Italiano per la Fotografia

opening hours: Fri/Wed: 11am-7pm; Thurs: 11am-9pm

Dongkyun Vak

Heatwave

curated by Giangavino Pazzola

tbc dates

A New Gaze is *Art Vontobel's* biannual sponsorship prize for emerging contemporary photography. The third edition of the prize was awarded to South Korean artist Dongkyun Vak (*1992).

Heatwave explores the tension between man, nature and technology in the Anthropocene. The term 'Anthropocene' refers to a new geological epoch and regards humans as the most influential species on the planet. The resulting problems are well-known - global warming, climate imbalance and loss of habitats and biodiversity.

Vak's aim is not simply to photograph and document the destruction of our planet - instead, he turns inwards, building something akin to a mind space in his studio, moving away from the event itself and investigating the structure of the situation. In doing so, the artist places the significance of technology for this historical turning point at the centre of his artworks.

Heatwave is a collection of photographed objects and situations, forms and phenomena via which the artist and the viewer contemplate the relationship between nature and culture, humans and technology, the man-made and the machine-made, in the era of the Anthropocene. In this sense, *Heatwave* is some sort of mindmap of today's visual environment that poses the question as to who or what is responsible for the life-giving ecosystems of our planet, and in what form. Vak seeks to compare nature's technology with that of production which, with time, can evolve from within and, in doing so, may take on quite a different and unexpected use than the one originally intended.

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Castello di Rivoli Museo d'Arte Contemporanea

Wed/Fri 10am-5pm Sat/Sun/holidays 11am-6pm

Paolo Pellion di Persano. The simple story of a photographer

curated by Marcella Beccaria and Andrea Viliani

from 20 April

The exhibition brings Paolo Pellion di Persano's photographs together for the first time, including many previously never shown before now. His photographs piece together an outstanding tale of the lively artistic life of Turin and its surroundings.

The exhibition displays the author's work from his beginnings in the 1970's, pinpointing his core themes: travels, the social unrest of the time, the development of the *Arte Povera* Movement, his work in the fashion world and his love for theatre. Another section is devoted to the long-standing relationship between Pellion and the Rivoli Castle Museum, starting with its beginnings in 1984 and that lasted till 2012 and beyond, resulting in an engaging narrative that conveys the wealth of historical layering, collections and exposition in every room of the Museum. As well as the original prints by the author, the exhibition includes documentary material such as personal objects and work tools and instruments that were usually stored in his laboratory in Castagneto Po.

Also on show the generous donation the heirs made in 2023 of his archive, including about 44,000 negatives, to the Museum's Research Centre. The project is supported by *Strategia Fotografia 2023* and promoted by the Directorate-General for Contemporary Creativity of the Ministry of Culture.

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Expanded With

curated by Marcella Beccaria
from 2 May

Expanded With presents works in which the photographic medium is the starting point for investigating different types of relationship with the landscape. From performative actions from the 1960s-70s, the exhibition includes works by pioneers of Land Art, *Arte povera* and Body Art, the use of photography as a conceptual tool and more contemporary experiences. *Expanded With* is part of *Expanded*, an exhibition divided into three chapters curated by Marcella Beccaria and Elena Volpato with a view to enhance the photographs included in the Collection of Fondazione per l'Arte Moderna e Contemporanea CRT on a gratuitous loan to Castello di Rivoli Museo d'Arte Contemporanea and GAM Galleria Civica d'Arte Moderna e Contemporanea of Turin. The exhibition – a single coherent path set in the venues of Castello di Rivoli, GAM and OGR Torino – presents photography from three special angles. Besides *Expanded With* at Castello di Rivoli, the project includes *Expanded Without* at OGR and *Expanded – I Paesaggi dell'Arte* at GAM in Turin. *Expanded* investigates images as an expanded field, intentionally quoting the works of American art theorist Rosalind Krauss.

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Cinema Massimo - National Museum of Cinema

Kalina Pulit, Michele Sibiloni and Wild Alchemy Lab

Screenings

2 May - 2 June 2024

Friday 3 May, h. 3pm-6pm: screening *Tender Loving Care* + talk with Kalina Pulit

Saturday 4 May, h. 3pm-6pm: screening *Grasshopper Republic* + talk with Michele Sibiloni

Sunday 5 May, h. 3pm-6pm: screening *A Tale of Two Seeds: Sound and Silence in Latin America's Andean Plains e Semantica* + talk with Wild Alchemy Lab

Monday 13 May, h. 3pm-6pm: screening of the three films

Kalina Pulit

Tender Loving Care

A film about connection in the literal and metaphorical sense - daily interactions chart the sense of loneliness and concerns of one individual.

Kalina, a single woman in her 30s living in London, struggles with feelings of isolation and decides to call up various customer care lines in search of connection. She pushes the boundaries of the people she speaks to, with varying results. She seeks dating advice from her bank, talks about films with her doctor, and bonds with her Internet provider over the topic of reincarnation. Call centers become a backdrop for conversations about the meaning of life and big city loneliness.

Tender Loving Care is a meditation on the sense of belonging. It is a framework of rules and roles that are there to be broken and subverted, a story of contrast and duality, swirling between what is professional and what is personal, public or private, playful or serious. It is a critique of consumerism, the impact it has on individuals and the quality of their relationships, as well as an analysis on communication in the digital age.

The film is an extended version of a shorter one commissioned for *Straight8 Shootout* that premiered at Cannes Film Festival last summer. According to *Straight8* competition rules, it was shot on one roll of Super8 film, with no editing and a 'blind' soundtrack created separately with no preview of the film. The full version of the film (20 minutes), shot on 16mm and Super8, features a structure in three acts, an expanded narrative and an original score.

Daniel McCabe, Michele Sibiloni

Grasshopper Republic

Grasshopper Republic examines the strange, beautiful, and dangerous predicament of man versus nature. By examining the balance of survival between communities and ecosystems, questions arise about the corrupt tendencies of capitalism, environmental impact, and food source sustainability. The viewer must look inside themselves for reference and reflection. The equilibrium and cycle of nature drives the film's narrative. The grasshoppers have synced their reproductive cycles to the vegetation brought by the rainy season and the phases of the moon (a running visual motif in the film) influence and guide the swarm's migration.

On the opposite end, we see trappers brutally insert themselves into this natural environment.

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Working around the clock, getting burned by the lights and infected by other poisonous insects, they mow down anything in their path to capture the expensive treat. This tireless, repetitive act often pushes those who dare to risk beyond their breaking point. Despite this ruthless dedication, succeeding in the grasshopper industry is beyond difficult. Police shakedowns, city official payoffs, and backdoor deals are commonplace, requiring an additional freestyle entrepreneurial zeal to navigate the corrupt waters of Uganda. The film follows one of Uganda's top grasshopper trappers, Siraje Lubwama Ojuku and his intrepid team. Riding shotgun with our anti-hero Siraje, human nature is revealed as he plows full force into the chaotic industry. Among the worker ranks beneath him, it becomes obvious that little is considered and much is lost in the hunt for profit. Siraje expertly utilizes his team's vulnerabilities to get what he needs, as they in turn thrash around, held hostage by their quest for survival.

The film was inspired by Michele Sibiloni's book *Nsenene*.

Wild Alchemy Lab

A Tale of Two Seeds: Sound and Silence in Latin America's Andean Plains

Wild Alchemy Lab founder, Jemma Foster, showcases short films and augmented-reality artworks from the journal archives through the elemental editions of earth, fire, water, air and aether. This will be an opportunity to share and discuss the curatorial and collaborative processes of the Wild Alchemy Lab collective of international artists, researchers, scientists and practitioners. *A Tale of Two Seeds: Sound and Silence in Latin America's Andean Plains* is a sound installation and short film that explores food sovereignty, deforestation, and the preservation of biodiversity through the story of soy monoculture and its expansion in South American territories, by creative studios Atractor and Semantica. The main body of research behind the project is concerned with how the aggressive practices of agroindustrial GM monocultures have had an irreversible and detrimental effect on the land.

Wild Alchemy Lab

Semantica

Semantica is a mixed-media digital installation by Jemma Foster and Camilla French, comprising of four short films that explore interspecies communication and non-linear linguistics in the post-anthropocene. After screening the first two films in the series, Jemma will talk about the current production processes for the final two films, including a discussion with musician and composer Jamie Perera about biodata technologies and sonification in the score. Finally, Jamie will share *Anthropocene in C Major*, an auditory and visual journey through 12,000 years of climate change data. Through deep listening, it invites us to confront our ecological and systemic grief, become aware of our collective ecology, and find agency for change.

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Cripta747

opening hours: from Tuesday to Saturday, from 3:30pm to 7:30pm
or by appointment on www.cripta747.it

Graeme Arnfield

Cosmic Radiation

curated by Vincenzo Estremo
from 16 May 2024

Welcome to the age of cosmic radiation! In 2021 the Sun fell to its lowest point of activity since the birth of science. Its magnetic waves that once shielded the Earth dramatically weakened. During this solar lull powerful intergalactic cosmic rays penetrated our atmosphere. Originating from the explosive remnants of dead stars, these silent, invisible and highly charged particles were only noticed in their effect - in what they did to our bodies and to the technologies we thought we could rely upon.

The installation of British artist Arnfield is a continuation of the research work that led to the production of *The Phantom Menace* (2019), a techno-driven stroboscopic climate fiction film. Written in conversation with various British Amazon warehouse workers, it was inspired by the proposed plans for the US government to install their fragile predictive supercomputers deep underground in order to protect them from hypothetical alien threats. Arnfield uses the scientific visualizations produced on these supercomputers – which are low-resolution for today's standards – to speculate on the role of image labour in a subterranean future.

Cosmic Radiation inaugurates the season of screenings presented by Cripta747 and curated by Vincenzo Estremo: a cycle of short and medium length films to think about the future of work in highly technological contexts.

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Ex Galoppatoio della Cavallerizza Reale - Paratissima

Fin Serck-Hanssen

Queer Icons

curated by Antonio Cataldo

2 May - 2 June 2024

The *Queer Icons* project, comprising an exhibition, a book, and wide-ranging public programs, results from a series of meetings that photographer Fin Serck-Hanssen and authors Bjørn Hatterud and Caroline Ugelstad Elnæs had with queer personas that have not only contributed to structure social and cultural foundations underpinning the Norwegian society we know today, but built a more complex and nuanced understanding of sexuality to prevent forms of conscious and unconscious discrimination coming from biased societal conservatism. The project addresses the fight for freedom and equality leading to the repeal of Criminal Law 213 in 1972 for decriminalizing homosexuality in Norway by depicting the life stories of inspiring leading individuals who actively fought in the background and the foreground against prejudicial moral jurisdiction, eventually leading to a more liberated society. It celebrates the glam of life produced outside the norm through democratic demands, parties, and activism in historical Norwegian queer underground culture, including sequins, joy, and humor. The exhibition, which, in addition, has also been presented for schools of all ages in Norway, aims to support these unwritten stories to surface in majoritarian storytelling with a widespread reach.

The exhibition and its public programs have been produced and curated by the Fotogalleriet curatorial team. The exhibition is designed by Harald Lunde Helgesen, HAIKw/. The book, available in Norwegian, edited by Bente Riise and designed by Den Luca, is published by Pitch Forlag.

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Fondazione Merz

Tue/Sun 11am-7pm Closed on Monday

Tiphaine Calmettes, Matilde Cassani, Giuseppe Di Liberto, Lena Kuzmich, Quỳnh Lâm, Tommy Malekoff, Lorenzo Montinaro, GianMarco Porru

The installation of *Chimera* (2022) by Lena Kuzmich is made in collaboration with EXPOSED Torino Foto Festival.

Sacro è

curated by Giulia Turconi

18 March - 16 June 2024

The installation of *Chimera* (2022) by Lena Kuzmich is made in collaboration with EXPOSED Torino Foto Festival and is part of the exhibition that starts from Franco Arminio's collection of poems, "Sacro Minore", to spark a reflection centred on the concept of "sacred", identified and delved into within its everyday dimension while highlighting the marvel of existence and the poetry that lies in daily life. Through the expressions of a young generation of artists, a selection motivated by the intent to concentrate on something sacred that is contemporary, modern, and rejuvenated, "Sacro è" seeks to construct a celebration of sacredness, focusing on its intimate and private connotations and advocating for a return to community and humanity, presenting a universal and collective vision.

To enhance the reflection on the exhibition's themes, the curator recommends the viewing of Pier Paolo Pasolini's film "Teorema", which pursues a ceaseless enquiry into hidden sacredness. As the author theorised, for history to advance, it is essential to keep the sacred close and acknowledge its presence in the essence and depths of everyday life. To ignore it, or attempt to obliterate it, would lead to the nullification of existence.

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Fondazione Sandretto Re Rebaudengo, Torino

Thurs 8pm-11pm Fri/Sun 12pm-7pm; Mon/Wed closed

Diana Anselmo

Je vous aime

curated by Bernardo Follini

19 March - 13 October

4 May performance

Je Vous Aime is Diana Anselmo's first solo exhibition. Anselmo is a deaf artist and performer, and the show presents the output of research she has conducted in Turin and Paris archives. The exhibition consists of a dialogue between video and photographic documents that explore the relationship between pre-cinema and the history of the Deaf community's oppression. To mark the opening week of EXPOSED, Diana Anselmo is presenting a lecture-performance by the same name at the Fondazione.

The Otolith Group

What the Owl Knows

curated by Irene Calderoni

19 March - 2 June 2024

The exhibition *What the Owl Knows* by The Otolith Group consists of a video installation dedicated to artist and author Lynette Yiadom-Boakye, a close friend of Kodwo Eshun and Anjalika Sagar, who are both artists of the collective. With its focus on post-cinematographic practice, The Otolith Group has created a portrait of the artist and her work, combining the transparency of the documentary register with a sense of reticence with regard to biographical exposure.

Group show

When We Were Old. Opere dalla Collezione Sandretto Re Rebaudengo

curated by Bernardo Follini

2 May - 2 June 2024

When We Were Old presents a selection of photographic works by Anna Gaskell, Larry Johnson, Sherrie Levine, Tracey Moffat, Collier Schorr and Wolfgang Tillmans, which are part of the Sandretto Re Rebaudengo Collection. As the contradiction of the title suggests, the group of works offers a reflection on youth as a space of past legitimate autonomy and experience, shunning the rhetoric of 'youth' as merely projected into the future.

Fondazione Sandretto Re Rebaudengo, Guarene

opening hours: Saturday and Sunday: 12pm-7pm

Young Curators Residency Programme

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curated by Jiayue He, Aigerim Kapar and Andria Nyberg Forshage
18 May - September 2024

On 18 May, the final exhibition of the 18th edition of the Young Curators Residency Programme Torino, coordinated by Michele Bertolino and curated by Jiayue He, Aigerim Kapar and Andria Nyberg Forshage, will open in the Guarene spaces. The project consists of an exhibition of artists encountered by the 3 curators-in-residence while travelling in Italy. As part of the exhibition project, a personal focus will be dedicated to an Italian photographer.

GAM-Galleria Civica d'Arte Moderna e Contemporanea
opening hours: Tue/Sun 10am-6pm; Closed on Monday

**Collezione della Fondazione per l'Arte Moderna e Contemporanea CRT
*Expanded – I Paesaggi dell'Arte***
curated by Elena Volpato
3 May - 8 September 2024

The exhibition highlights the key role of photography and the extraordinary collecting track records that GAM can boast in this field. The exhibition traces the Italian history of photography dedicated to art through some loans and the numerous photo-archives in the GAM collections, acquired by the City of Turin and the Fondazione per l'Arte Moderna e Contemporanea CRT (Foundation for Modern and Contemporary Art CRT). It starts from the first nineteenth-century records of the architectural landscape all the way up to include Armin Linke's shots of the Teatro Regio. It features Ghirri's images that place the spectators' gaze between the photographic lens and the works of art and those of Mulas, who more than anyone else knew how to portray the exhibition landscape and the studio as the artist's thought spaces. It also includes the photos of Gianfranco Gorgoni, where work of art and horizon merge into a single significant landscape as the one created by Land Art and Minimalism.

Expanded – I Paesaggi dell'Arte is part of *Expanded*, an exhibition divided into three chapters curated by Marcella Beccaria and Elena Volpato with a view to enhance the photographs included in the Collection of Fondazione per l'Arte Moderna e Contemporanea CRT on a gratuitous loan to Castello di Rivoli Museo d'Arte Contemporanea and GAM Galleria Civica d'Arte Moderna e Contemporanea of Turin. The exhibition – a single coherent path set in the venues of Castello di Rivoli, GAM and OGR Torino – presents photography from three special angles. Besides *Expanded With* at Castello di Rivoli, the project includes *Expanded Without* at OGR and *Expanded – I Paesaggi dell'Arte* at GAM in Turin. *Expanded* investigates images as an expanded field, intentionally quoting the works of American art theorist Rosalind Krauss.

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Gallerie d'Italia - Torino

Tue/Sun 9.30am-7.30pm; Wed 9.30am-10.30pm; Closed on Monday

Simone C. Niquille
Beauty and The Beep
2 May - 2 June 2024

Exploring the consequences of cohabiting with computer vision, Simone Niquille's *Beauty and The Beep* follows Bertil, a chair that is trying to find a place to sit. Inspired by the enchanted household objects from the fairy tale *Beauty and The Beast*, the film is set in a suburban home instead of a castle, and the beast has been replaced by the continuous notification sounds of smart devices. In the film, Bertil navigates through a virtual house — a recreation of the model home built by the robotics company Boston Dynamics in 2016 to showcase their robot dog SpotMini. Wondering who would buy an automated mechanical pet to assist and live in their home, the film explores Boston Dynamics' datafied definition of a home or what it takes for such a personal and intimate space to be standardised for computer vision to function. Bertil — a synthetic chair inspired by IKEA's first 3D rendered image for their print catalogue, which marked their shift to rendered imagery — wanders through this seemingly simple virtual home, interacting with its objects, in search of some answers. Navigating the home for Bertil is no easy task, as they encounter the daily life noise that is littered throughout the home. A banana trips them, they cannot sit, they get stuck on a treadmill and why is there a toy pony on the floor? Revealing how the impossibility of gathering training data in the home has led to the widespread use of synthetic data, Bertil reminds us that the home is private and not for capture.

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MAO Museo d'Arte Orientale

Shahidul Alam and Yasmine Eid-Sabbagh

Il cono d'ombra: dove termina la democrazia e inizia la censura

11 May 2024, at 4.00 pm

Shahidul Alam and Yasmine Eid-Sabbagh have always worked in a context of art production that operates fluidly on the borderline between research and activism. Although they come from different situations and places - respectively Bangladesh and France with Lebanese origins - they share a common worldview and art practice.

Both have recently been involved in events in Germany that have marked a watershed between a "before" and an "after", giving rise to a particularly evident and relevant anthropological change. In 2023, Yasmine Eid-Sabbagh was among the participants of Documenta 15, curated by the Ruangrupa collective, an event at the centre of a crisis unprecedented since the Second World War, caused by the questioning of expressive and artistic freedom; Shahidul Alam was instead supposed to be one of the curators of the 2024 Photography Biennial in Germany: the event was cancelled due to his pro-Palestinian positions.

In dialogue with Davide Quadrio, Alam and Eid-Sabbagh will discuss the changing meaning of the pair democracy-freedom. If the concept of freedom seems to be gradually crumbling and corroding, undermined by the relentless rise of the equation freedom = privilege, freedom of thought can only be exercised within clearly established and firm limits.

The dialogue will develop through reflections on the post-global world, possible practices of resistance on the ground, areas of freedom of expression and the development of artistic and intellectual models coming from non-Western social, cultural and political contexts that are not exactly democratic.

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Mucho Mas!

Open by appointment

Hiền Hoàng

Across the Ocean

curated by Mucho Mas

2 May - 2 June 2024

“My aunt, who was the oldest daughter in my mother’s family, was the first one to come to the GDR as a contract worker. After some time, she started sending letters home. She wrote about how nice life was in Germany and so on. There was hardly any mention of sacrifice and discrimination. Later, when I visited her for the first time in 2014, I was surprised at how difficult her life actually was. Even though I remember she kept telling me to be careful during our communications because calls and messages could have been recorded. I didn’t understand why she was so obsessed with this fear until one day I discovered that, in most cases, communication between the contract workers and German citizens outside of work was strictly forbidden and controlled by both German and Vietnamese authorities. I wonder how much truth there was in the letters she sent home across the ocean, and how much of it became reality in her perception”.

The installation contains parts of the interdisciplinary project *Asia Bistro - Made in Rice*. The artist uses rice - a typical ingredient of her country of origin and also a symbol for what is ‘Asian’ in the Western part of the world - to address the underlying discrimination of the ‘good immigrant’. Here food becomes a metaphor for stereotypes about Asian cultures - a limitation, a mask.

The piece highlights the issue of immigration policy in Germany and Europe, and how it affects a person and often causes trauma - for a person as well as for a community.

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Museo Regionale di Scienze Naturali

Mon/Sun 10am-6pm; Closed on Tuesday

Erin O'Keefe

Non fiction

2 May - 2 June 2024

Erin O'Keefe is both a photographer and an architect whose work speaks to both art forms. The artist's background in architecture plays an essential role in her artistic practice. The questions raised through her work concern spatial perception and the tools she uses are rooted in the abstract and formal language she developed as an architect.

As a photographer, Erin O'Keefe is interested in the study of distortions and misunderstanding caused by the camera, as she translates 3-D spaces and shapes in a 2-D image. The core of her work pivots around this inevitable misalignment.

Straddling between illusion and reality, her abstract representations have a vibrant essence, the result of a balancing act of geometrical shapes and colour. All her work consists of unique pieces that put together her compositional skills and visual aesthetics, echoing painting. Painstakingly carefully detailed and painted wooden shapes form her *mise-en-scène*, with legible brush marks against solid backgrounds.

Erin O'Keefe calls upon us to think about the use of space through photography, the instrument of fiction par excellence*, * leaving viewers in a space for contemplation in an intimate sphere.

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OGR Torino

2 May:

h. 11am – 1pm *press preview*

h. 6pm – 10pm *opening*

from 3 to 5 May:

h. 10am – 9pm

from 6 May to 2 June:

Thurs – Wed h. 6pm – 10pm

Sat – Sun h. 10am – 8pm

Group show

A View From Above

curated by Domenico Quaranta, Salvatore Vitale with Samuele Piazza

co-production EXPOSED Torino Foto Festival and OGR Torino

2 May - 2 June 2024

Binario 2

In recent years the view from above, a once exceptional point of view reserved to people in power and inhuman agents like birds, angels and gods, has become widespread and accessible. In 2011, artist and writer Hito Steyerl introduced the concept of 'vertical perspective' to address the "departure of a stable paradigm of orientation", and to describe what can be seen, to all effects, as the emergence of a new scopic regime.

By replacing the stable horizon and the role played by linear perspective along modernity, vertical perspective established 'a new visual normality', firmly rooted in the tools of surveillance and warfare. First perceived as a liberation and a new way of seeing, vertical perspective loses its romantic grip to become identified with the point of view of the power that kills and controls when satellites and drones enter the equation. Always the outcome of a constructed, machine-aided experience of the world, the view from above delocalizes and ultimately de-humanizes the gaze, allowing a God's eye view on reality not only in terms of position, but also in the way it captures additional information and data; it looks through reality instead of sticking to its surface, and generates 'total images' that are both and neither images and maps, representations and visualizations blurring the difference between place and space.

By adopting vertical perspective as its main point of view, the exhibition explores the way in which our look on landscapes through the camera eye has changed along the last decades, and how this shift in scopic regimes affected the way we control, design and shape the environment we live in.

Expanded Without

2 May – 28 July 2024

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The exhibition project focuses on works in which the image is produced without resorting to the camera or other means of recording reality. The works presented are installations, authentic experiential fields, within which the viewer becomes part of the process of image construction.

Expanded Without is part of *Expanded*, an exhibition divided into three chapters curated by Marcella Beccaria and Elena Volpato with a view to enhance the photographs included in the Collection of Fondazione per l'Arte Moderna e Contemporanea CRT on a gratuitous loan to Castello di Rivoli Museo d'Arte Contemporanea and GAM Galleria Civica d'Arte Moderna e Contemporanea of Turin. The exhibition – a single coherent path set in the venues of Castello di Rivoli, GAM and OGR Torino – presents photography from three special angles. Besides *Expanded With* at Castello di Rivoli, the project includes *Expanded Without* at OGR and *Expanded – I Paesaggi dell'Arte* at GAM in Turin. *Expanded* investigates images as an expanded field, intentionally quoting the works of American art theorist Rosalind Krauss.

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Palazzo Birago

Kalina Pulit
Tender Loving Care
2 May - 2 June 2024

The exhibition at Palazzo Birago is connected to the project created for the National Museum of Cinema. Kalina Pulit's project consists of two different and complementary parts in conversation with each other: a screening and an exhibition. A short film screened at the Cinema Massimo will guide viewers in discovering an exhibition set up at Palazzo Birago, offering an interconnected narrative and visual experience with mutual references.

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**Cucine storiche (historical kitchens) of Palazzo Carignano - Piedmont regional Museums
Directorate**

opening hours: 10am-6pm

Lebohang Kganye

Shall You Return Everything, But The Burden

2 May - 2 June 2024

The starting point of the exhibition project is a bundle of photographs and drawings by German painter and photographer Marie Pauline Thorbecke. Thorbecke undertook an expedition to Cameroon on assignment from the German Colonial Society between 1911 and 1913, together with her husband Franz Thorbecke. For fifteen months, Marie Pauline Thorbecke wrote diary letters detailing their Cameroon trek and sent them back home in Germany. The diary letters were later published as a book: *On the Savannah: Marie Pauline Thorbecke* (1990, Geary, Christraud M.). 110 years later, Kganye follows her footsteps through the country and, in a video piece (*A Burden Consumed in Sips*) and an installation (*Two Stories of (Hi)stories Betray me*), weaves together memories, impressions and narratives, all from a female perspective.

A Burden Consumed in Sips (2023) is a hybrid animation live-action film of 22 screen panels, resembling the panoramic format of the landscape illustrations. The film documents Kganye's travel to Cameroon to piece together the trek detailed in Thorbecke's book. Throughout the journey, she carries a diary in one hand and a heavy cloth bag in the other. The bag, made of indigo fabric, contained objects to be returned to where they originally belonged in Cameroon - this is a reference to the objects listed in the Rautenstrauch-Joest-Museum and collected by the Thorbecke's. The act of returning the objects, the soil and the vegetation to their country of origin prompts one to think, repair and recast the past by considering restitution as an act of possibility.

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Palazzo Madama - Museo Civico d'Arte Antica

opening hours: Mon/Sun 10am-6pm; Closed on Tuesday

Max Pinckers

State of Emergency - Harakati za Mau Mau kwa Haki, Usawa na Ardhi Yetu

curated by Salvatore Vitale

9 April - 2 June 2024

State of Emergency - Harakati za Mau Mau kwa Haki, Usawa na Ardhi Yetu is an ongoing documentary project in collaboration with Mau Mau war veterans and Kenyans who survived colonial atrocities. Through live re-enactments or 'demonstrations', a (re)visualisation of the struggle for independence from British colonial rule in the 1950s is created, showing past experiences in present days, with a future audience in mind. As most colonial archives have been deliberately destroyed, hidden or manipulated, the project seeks to shed light on the blind spots of history by creating new 'imagined documents' that fill the gaps in the historical archives.

State of Emergency weaves together fragmentary colonial archives, photographs of architectural and symbolic remains from the past, mass grave sites, demonstrations and testimonies of those who lived through and survived the war.

State of Emergency is a collaborative attempt at reconstructing and reimagining possible futures of reparation and reconciliation. With the collaboration of the National Museums of Kenya and Mau Mau War Veterans Association members, the project provides a collective response to heal, without erasing, the still open wounds of colonial violence, creating a restorative tool that, through the medium of photography, tells the powerful the truth of those who lived through it.

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Pinacoteca Agnelli | La Pista 500

from 8 Apr to 8 May Tue/Sun 10am-8pm; Closed on Mondays

From 9 to 13 May 10am-9pm

From 14 May Tue/Sun 11am-9pm; Closed on Mondays

Felix Gonzalez-Torres

“Untitled” (1991)

curated by Sarah Cosulich and Lucrezia Calabrò Visconti

2 May - 15 October 2024

Pinacoteca Agnelli enriches the project on the Pista 500 by exhibiting an artwork that extends to the entire city of Turin. Felix Gonzalez-Torres' work *“Untitled”* (1991) consists of an image installed on the Pista 500 billboard and on multiple billboards throughout the city.

“Untitled” (1991), depicting an unmade double bed, is installed with no identifying information, allowing viewers to encounter the work in the urban landscape without an immediate explanation. While the work was first exhibited in 1991, prompting an exploration of the boundary between public space and private life in an era marked by the HIV pandemic, the work allows for new interpretations and associations in each context of its display. A significant early exhibition presented the work on billboards across the boroughs of New York City, and the work has subsequently been presented in various places worldwide. The intimate, domestic, and commonplace image creates a strong contrast with adjacent advertisements, challenging social norms and bringing taboo topics such as death, pain, and loss into public space.

The city of Turin holds significant meaning in the history of Gonzalez-Torres's work, as the artist was invited to Castello di Rivara in 1991, where he presented a series of legendary works. The billboard *“Untitled”* (1991) **was first presented in Turin in 2000 during a group exhibition at Castello di Rivoli. Bringing *“Untitled”* (1991) back to Turin more than twenty years later prompts reflection on how our perception of the city has changed and how its spaces can open up to the sharing of multiple perspectives and experiences. The work raises still-relevant questions about the collective processing of loss, and regulations of private space that constrain individual autonomy, in a historical moment that has disrupted our habits regarding mourning and absence.

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Polo del '900

Mon/Sat 9am-8pm; Closed on Sundays

Mónica de Miranda

As if the world had no West

2 May - 2 June 2024

As if the world had no West proposes the creation of new landscapes by investigating hidden, yet metaphysically present, ecologies in Angola, deconstructing Western understandings of memory, history, and land. The project enquires in the work of anthropologist Augusto Zita investigations in the Namibia desert, in which he devised a nature-oriented space/time system having light as a third dimension. De Miranda will bring forward this research, while deconstructing the understanding of land and looking at the land as a place of mutual care and liberation. *As if the world had no West* reveals non-Western configurations of landscape.

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Villa della Regina - Piedmont regional Museums Directorate

Tue/Sun 9.30am-1pm and 2pm-6pm; Closed on Mondays

Mathieu Asselin

True Colors

curated by Sergio Valenzuela Escobedo

2 May - 2 June 2024

True Colors, inspired by the *Dieselgate* scandal, questions the contemporary industry's deceptive ecological narrative. The project recontextualizes the industry's own visual marketing tools, including photography, video, advertising and archival material, to reveal the stark contrast between its professed environmental narrative and actual practices. It prompts us to reexamine our relationship with cars against the backdrop of today's pressing environmental issues and to critically evaluate the industry's unsustainable, individualistic and production-oriented vision of the future of human mobility.

Dieselgate

In 2014, it was revealed that Volkswagen was using software to circumvent air pollution tests in certain car models, which was a major scandal in the automotive industry. When this software detected standardized emissions tests, it modified the engine to reduce emissions only during the tests. However, under real driving conditions, these vehicles emitted much higher levels of pollutants. This discovery caused great outrage and exposed similar fraudulent practices at other car manufacturers such as Audi, BMW, Renault, Fiat and Jeep.

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Witty Books

Orari: 15.00-19.00

Fabio Barile

Works for a Cosmic Feeling

curated by Tommaso Parrillo and Niccolò Fano

2 May - 2 June 2024

Works for a Cosmic Feeling is a collection of photographic works using the scientific and philosophical instruments to explore what Romain Rolland described in 1927 as an 'oceanic feeling' in a letter to Sigmund Freud – referring to the immersive feeling, being at one with the universe. According to the Taoist principle of the 'valley spirit', Barile's works follow a number of trajectories endeavouring to behave as a complex system. His work is like a stream of consciousness, an immersive journey in the making, and interconnectivity, enshrining transformation over time as part and parcel of the work itself.

Barile's works are an effort to examine, connect and depict a different level of the real world – within the limitations of the photographic means – whether he is observing how forest branches and leaves organize, how a two-D surface breaks into the third dimension, or the attempt to recreate the structures built by animals.

Inconsistency and imperfections are not seen as faults, but as key ingredients of evolution. Evolution is compared to craftwork creatively transforming materials and pre-existing ideas, unlike an engineer who follows the steps of a pre-established plan. Barile's approach speaks to a vision of the world where change and imperfection are not just inevitable: they are essential to both the creative process and evolution.

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EXPOSED Torino Foto Festival New Landscapes 02.05- 02.06.2024

EXPOSED TALKS

EXPOSED TALKS is a series of discussions and meetings designed to delve into the key elements and themes presented throughout the Festival's program. In this inaugural edition, the focus is on exploring the concept of *NEW LANDSCAPES* as a framework for addressing the social, political, and artistic challenges our society faces during this period of transition. The term 'New Landscapes' encompasses our evolving relationship with both human and non-human environments, illustrating the interconnectedness and cause-and-effect relationships between physical and digital, social, political, and economic landscapes. It also reflects on the strategies contemporary artists employ to depict and document the increasing abstraction of our post-capitalist world.

The program is structured around four main themes: discussions on the ethics and politics of representation, the influence of new technologies on artistic production and the visualization of reality, the circulation and dissemination of images and best practices addressing gender and sustainability, and artistic visions and experiments aimed at addressing the transitional nature of contemporary photography. Various formats are included, ranging from keynotes and panels to performative lectures.

Featuring both artists showcased at the festival and invited guests, each conversation delves into the significance of images in contemporary society, serving as a starting point for further discussions and dialogues.

Shahidul Alam
Lisa Barnard
Emma Bowkett
Marco De Mutiis
Yasmine Eid-Sabbagh
Maurizio Lazzarato
Azu Nwagbogu
Zoé Samudzi
Joanna Zylinska

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ARTISTIC DIRECTORS

MENNO LIAUW

Menno Liauw is the founder and director of FUTURES. He has been Active for more than 20 years as a strategy consultant, specialising in fundraising, product and service development, branding and reputation management for a wide range of organisations, nationally and internationally, he founded the Foam Amsterdam brand and was the co-founder and owner of Foam Magazine. He has worked in the management of the Stedelijk Museum Amsterdam and the Royal Concertgebouw Orchestra. He is co-founder of Unseen, the international photography fair. He is a guest lecturer at the HKU University of the Arts, where he helps students prepare for the world of work. Menno is a member of the Advisory Board of the Van Gogh Museum's inclusiveness programme.

SALVATORE VITALE

Salvatore Vitale is a visual artist and artistic director of FUTURES based in Switzerland. His work has been recognized internationally & awarded, and has been widely exhibited in museums and photography festivals, with solo exhibitions at FMAV Fondazione Modena Arti Visive, CAMERA - Centro Italiano per la Fotografia, OGR Turin, MASI Lugano, Swiss Photography Foundation Winterthur (2018) and MOCAP - Museum of Contemporary Art, Krakow (2018). Vitale is a senior lecturer at the Lucerne University of Applied Sciences and Arts (HSLU), as well as co-founder and editor-in-chief of Yes Magazine. He has participated in and edited several publications and is a member of the nominating committee of the Photographic Foundation Deutsche Börse.

Futures is a European platform comprising 19 major European art institutions with great impact and influence in the world of photography. This horizontal network includes the Fondazione CAMERA - Centro Italiano Per La Fotografia (Turin, Italy), the Robert Capa Contemporary Photography Center Nonprofit Ltd (Budapest, Hungary), Photo Ireland Festival Limited (Dublin, Ireland), Fundacja Edukacji Wizualnej - Fotofestiwal (Lodz, Poland) Deichtorhallen Hamburg GmbH (Hamburg, Germany), Asociatia Photo Romania - Photo Romania Festival (Cluj Napoca, Romania), Fundación Contemporánea - PhotoEspaña (Madrid, Spain), AG Culturele Instellingen Antwerpen/Erfgoed - FOMU (Antwerp, Belgium), Copenhagen Photo Festival (Copenhagen, Denmark), VOID O.E. (Athens, Greece), Centre Photographique Rouen Normandie (Rouen, France), Stiftelsen Fotogalleriet (Oslo, Norway), Fotografiska Udruga Organ Vida (Zagreb, Croatia), Stichting FOTODOK (Utrecht, Holland), Biedriba ISSP (Riga, Latvia), Plataforma de Fotografia Ci.CLO Unipessoal (Porto, Portugal), Fotograf 07 z.s. (Prague, Czech Republic), Der Greif (Munich, Germany). FUTURES has been growing every year with new member organisations and plans to find representatives in every region of Europe.

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The EXPOSED Torino Foto Festival programme includes paid and free exhibitions.
The EXPOSED PASS entitles visitors to access all curated exhibitions included in the EXPOSED Torino Foto Festival programme.

The PASS is valid from 2 May to 2 June 2024.

VENUES OF THE EXHIBITIONS:

CAMERA – Centro Italiano per la Fotografia
Castello di Rivoli Museo d'Arte Contemporanea
Cripta747 - *free entry*
Ex Galoppatoio della Cavallerizza Reale - Paratissima
Fondazione Merz
Fondazione Sandretto Re Rebaudengo
Fondazione Merz
Gallerie d'Italia - Torino
GAM – Galleria Civica d'Arte Moderna e Contemporanea
MAO Museo d'Arte Orientale
Mucho Mas! - *free entry*
National Museum of the Cinema - Cinema Massimo
Museo Regionale di Scienze Naturali
OGR Torino - *free entry*
Palazzo Birago - *free entry*
Palazzo Carignano - Direzione regionale Musei Piemonte
Palazzo Madama - Museo Civico d'Arte Antica
Pista 500 di Pinacoteca Agnelli
Polo del 900 - *free entry*
Villa della Regina - Direzione regionale Musei Piemonte
Witty Books - *free entry*

Online ticketing: <https://www.exposed.photography/en/tickets>
Ticket office at INFOPIEMONTE - ABBONAMENTO MUSEI Desk
Via Garibaldi, 2
Tel. 800 329329
Opening hours: Monday/Sunday from 9 am to 1 pm and from 2 pm to 6 pm

EXPOSED PASS: € 25.00

EXPOSED REDUCED-PRICE PASS (under 18; students): € 20.00

You can only get a reduction if you buy tickets at the ticket office in Via Garibaldi 2.

The usual reductions for those who have Abbonamento Musei and Torino Piemonte Card also apply.

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