



Trieste
Photo
Days

M26 PROJECT

VISUAL REFLECTIONS IN PORTO VECCHIO

Exhibition catalogue

Book Project by dotART / Exhibit Around APS
Consultant Vincenzo Labellarte
Graphic design Studio grafico Stefano Ambroset
Cover photo Gabriele Badiale

Publisher Exhibit Around APS
www.exhibitaround.com

Headquarters Via San Francesco d'Assisi 6 - 34133 Trieste, Italy

Phone +39 040 3720617

Email info@exhibitaround.com

VAT 1377560329

Fiscal Code 90167170324

© 2024 All photos owned by the named photographer

M26 PROJECT

VISUAL REFLECTIONS IN PORTO VECCHIO

Exhibition catalogue

2024

CONTENTS

THE PROJECT

<i>Foreword</i>	6
<i>Territories and destinies</i> Vincenzo Labellarte	8
<i>Exhibition introductions</i>	
<i>La città doppia / The double city</i>	12
<i>Obiettivo / Objective Company Town</i>	14
<i>Sguardi diVini / Divine Insights</i>	16

EXHIBITIONS

<i>La città doppia / The double city</i>	18
<i>Obiettivo / Objective Company Town</i>	94
<i>Sguardi diVini / Divine Insights</i>	142

APPENDICES

<i>Featured photographers</i>	170
-------------------------------------	-----

FOREWORD

As an important event in Trieste's cultural calendar, the *Trieste Photo Days International Photography Festival* (organized by Exhibit Around APS and dotART) brings together talented photographers and offers its visitors a chance to explore various styles and subjects in contemporary Italian and international photography.

In November 2024, Trieste Photo Days moves to Porto Vecchio to showcase exhibitions and meetings with renowned photographers. Hosted in the iconic Magazzino 26, *Visual reflections in Porto Vecchio* invites you to explore history and urban

transformation through the lens of photographers including guest artists Massimo Siragusa, Andrea Rossato and Lorenzo Zoppolato.

In Magazzino 26, Exhibit Around's three main projects of 2024 are presented: these provide insights into various aspects from urban landscapes to rural scenes, from traditional customs to modern realities, from company towns through double cities to picturesque vineyards.

This catalogue serves as your guide to the M26 Project, which aims to help us understand our past, pres-

ent, and future. Folding through these pages, we invite you to see Trieste, Italy and the world through the eyes of the artists who have contributed to this extraordinary event. As you browse through the book, you'll get a sense of the diversity of contemporary photography and a comprehensive overview of the exhibitions, whether you're attending the event or exploring from afar.

Welcome to a weekend of discovery, dialogue, and visual delight at the heart of Trieste's Porto Vecchio.

Exhibit Around APS

TERRITORIES AND DESTINIES

Vincenzo Labellarte



How do geographical, social, cultural and economic characteristics influence the destinies of those who inhabit them? This question *Visual Reflections in Porto Vecchio* seeks to answer through the set of activities produced this year by Exhibit Around APS and dotART: commissioned and editorial projects, international calls and photographic releases in the area, activities that define the three main chapters of the exhibition project.

The first is Dual Cities, urban areas with dual identities due to cultural, political or geographical reasons. This is the case of the border drawn between Italy and Slovenia following the 1947 Treaty of Paris, which assigned the cities of Gorizia and Nova Gorica to two different fates, which only sixty years later resumed free communication.

Narrating this theme in an extremely effective and evocative way is one of the leading exponents of Italian photography, Massimo Siragusa. Focusing on the small details of the relationship between border and nature,

his photos remind us that the natural order of things is always indifferent to the lines drawn by men.

Taking us much farther afield, Elis Hoffman, directs our gaze, through images of great visual power, to a little-known reality of South Africa, that of those who, in a place that has known apartheid, are now marginalized in society more for economic and social reasons than for racial reasons.

Manca Juvan's photos, on the other hand, tell us about the dual identity of Istanbul, a city that has always been a crossroads of different cultures and that today has to face the complex passage between tradition and modernity while, precisely on the subject of encounters of cultures, Luca Veronesi documents the experience of the ARAN skyscrapers, towers built in Ferrara in the years of an economic boom that is now distant, in which people of thirty different nationalities now live together, a Babel tower in which different cultures manage to coexist.

Marina Dego takes us to South America, to Manaus, with a poetic account of the eternally indefinite relationship between urbanized areas and the Amazon rainforest while Davide Greco photographs the border between Germany and Poland focusing on the cities of Frankfurt and Słubice, united by a dark past, which thanks to the active role of those who inhabit them today seem like a single entity.

Closing this first part is Luca Casonato whose research identifies those elements that have turned Venice into an iconic city worldwide to the point that both Las Vegas and Macau have tried to reconstruct their own versions for tourism purposes.

The second chapter is of company towns, known in Italy as workers' villages. Built beginning in the late nineteenth century near factories, agricultural or mining subdivisions, these types of settlements were designed to reconcile the needs of entrepreneurs with those of workers by concentrating the activities of production and

those of workers' daily lives in one place. There have been many pioneering Italian experiences on the subject, among them Ivrea, Panzano, Torviscosa and Crespi d'Adda. And it is on Torviscosa that Andrea Rossato's sensitive gaze lingers to recount the surreal and metaphysical aspect that directed its design.

Torviscosa is also the site of Viola Vendrame's visual tale that leads us among the dwellings of the urban center passing through the arches that characterize it. While Federico Mauro leads us to another working-class village of great historical and archaeological-industrial importance: Crespi d'Adda.

The proximity between manufacturing and residential areas over time has also created quite problematic living conditions as Andrew Borowiec's images suggest, and in some cases even serious health problems for workers and their families. And this is the case of Min Kush narrated by Marylise Vigneau, an industrial town built near a uranium mine, or of the dangerous proximity between industry and habitation depicted in the images.

Of particular documentary value is Maria Pansini's project that investigates one of the historical and nodal problems of southern Italy, that of the Taranto steel plant, whose open-

ing, initially hailed as a sign of economic and social progress, over time revealed an extremely dramatic negative impact on the health of those unfortunate enough to live near that industrial area.

Alnis Stakle's melancholy gaze closes this section with a series of images that evoke the loneliness generated by the construction of China's megacities and their inhabitants' attempts to create social spaces.

The last chapter of the project investigates the relationship between territory and winemaking activity and begins with the extraordinary panoramic photos of Lorenzo Zoppolato who, through the experience of Leopoldo and his estate, documents the winemaking activity of the Gorizia Karst.

Nicola Ritrovato traces the birth of wine from its earliest stages, while Martin Schitto's images remind us that the moment of the grape harvest can also become a moment of family and social gathering.

Finally, Jacopo Mazzeo's work, taking us to Armenia among the amphorae used for the millenary method of producing the local wine, brings us back to the theme of borders by telling us about a territory that has been the subject of strong geopolitical tensions for years and that last saw

part of its production resources disappear due to the annexation of the Nagorno-Karabakh region by Azerbaijan.

LA CITTÀ DOPPIA / THE DOUBLE CITY

Exhibitions

In a world shaped by both connection and division, border cities—those that lie between two nations, cultures, or identities—offer a fascinating glimpse into the realities faced by communities living along these divides. This book brings together the work of photographers from around the globe to create a global portrait of the challenges, cultural intersections, and shared experiences of these dual cities.

This project is a multidisciplinary photographic initiative inspired by the celebration of GO! 2025 Nova Gorica-Gorizia European Capital of Culture. The aim of the project is to explore the intricate dynamics of communities split by borders—both physical and metaphorical. These twin cities offer a unique perspective on how boundaries influence daily life, bringing both struggles and opportunities. Through this collection of images, the book delves into the nuances of living in such liminal spaces, where the experience of being between two worlds is constant.

The theme of *The Double City* is broad and open to interpretation. Photographers were invited to document any location where the idea of duality and division exists, whether a formal border defines the space or not. By exploring these spaces through a wide variety of lenses, this project reflects the complexity and diversity of border regions around the world. It examines not only the physical separations but also the cultural, social, and emotional divisions that shape the identities of these communities.

As you turn the pages of this book, you'll encounter images that capture the essence of life in cities where the boundaries between nations or cultures blur. From connection and conflict to division and unity, these photographs offer an intimate look at the human stories that play out in border regions. They provide a window into the shared human experience that transcends borders, inviting readers to reflect on how we are all, in some way, influenced by the lines that separate us.

Ultimately, *The Double City* seeks to foster a deeper understanding of the ways in which border cities, despite being divided by politics or geography, often become places of cultural exchange and mutual influence. The stories these images tell offer insight into how communities navigate the complexities of living at the intersection of different worlds, showing us that while borders may divide, they also unite through shared experiences and common humanity.



OBIETTIVO / OBJECTIVE COMPANY TOWN

Exhibitions

Obiettivo: Company Town presents a photographic project centered on “company towns,” or factory-cities, urban settlements built around industrial plants during the height of industrialization. These towns were not just economic hubs but also significant social and cultural spaces, deeply shaping the lives of workers and their families. The project offers a visual exploration of the relationship between industrial growth and urban development, illustrating how these towns provided both economic opportunities and a controlled environment dictated by the companies that created them.

The project draws inspiration from two key examples in Friuli Venezia Giulia, Italy: Panzano, a workers’ village tied to the Cantiere Navale shipyard, and Torviscosa, an industrial city built by the SNIA Viscosa company. These towns showcase the dual nature of industrialization—offering employment and stability while significantly influencing the social and cultural fabric of the communities that grew around them. Panzano

and Torviscosa are symbolic of how industry shaped not just local economies, but also community life and regional identity.

Through Exhibit Around, the project expands its scope to a global scale, with photographers from across the world documenting company towns in different regions. These images highlight both the similarities and differences in how this urban model developed in various parts of the world, from North America to Europe and Asia. Despite their geographic and cultural differences, all these towns share the common thread of being shaped by industrialization.

A highlight of the project is the contribution of award-winning Italian photographer Andrea Rossato. His evocative photography adds depth to the collection, capturing the daily lives of workers and offering insight into the human experiences within these factory-driven environments. Rossato’s work emphasizes the social dynamics and the connection

between people and place in company towns.

The photographs in this book are not just about industrial architecture and urban planning but also about the human stories behind these places. Many of these once-thriving industrial towns are now in various stages of transformation or decline, with their stories reflecting both prosperity and abandonment. The images capture this evolution, showing the lasting impact of industrialization on communities and individuals.

By connecting the past to the present, the project invites readers to reflect on how industrialization has shaped urban development, community identities, and cultural heritage. It serves as a reminder of the enduring legacy of company towns and the lasting stories they continue to tell.



SGUARDI DIVINI / DIVINE INSIGHTS

Exhibitions

The invention of photography in the 19th century led enthusiasts to shift from traditional portraiture to capturing rural life. In Friuli Venezia Giulia, this trend gained momentum in the late 1800s, as landowners began photographing their estates and agricultural activities, such as preparing fields, tending to vineyards, and transporting wine barrels. Photography became a valuable tool for agricultural societies and schools to document these activities

In 1870, the Tominz family was commissioned to create watercolor illustrations of grape varieties in the Province of Trieste. A few decades later, photographs (though black and white) were used to capture the same grapes in Friuli. The growing popularity of photography led to iconic images like the Teatro Rossetti in Trieste being set up for the 1888 Wine Fair.

By the early 1900s, photos of other fairs, such as the First Istrian Provincial Exhibition in Capodistria, featured wine bottles and casks. The

Abuja family in Gorizia preserved images of their wine cellars, barrels being loaded onto wagons for shipment to Austria, and their sales outlet in Graz.

During World War I, military photographers documented the vineyards along the Isonzo Front, some already damaged by bombardment. These photos also captured the cultivation methods of the time, with vines trained on fruit trees, pergolas, and other structures. Other wartime images showed Austrian soldiers opening wine bottles in Gorizia's Piazza Vittoria and transporting wine for soldiers in the Collio and Karst regions. The devastation of the war contributed to significant changes in grape variety selection and cultivation methods.

Post-war images from the 1920s, now part of various archives like the Ersa collection and local municipal photo libraries, illustrate the reconstruction of viticulture. These photos, alongside materials from agricultural schools and books from the 1930s and 1940s,

document the evolution of wine production, fairs, and festivals.

Notable photographers such as Brisighelli, Mottola, Borsatti, and Magajna continued to capture vineyard landscapes in black and white through the 1960s. These images depict the transformation of viticulture from a system reliant on vines intertwined with fruit trees to a more scientific approach in the 20th century. This shift involved better grape varieties, disease-resistant rootstocks, and more efficient cultivation methods, moving from festive harvests to more labor-intensive ones.

Even aerial photogrammetry, pioneered in the 1940s, contributed to managing rural landscapes. Today, a project aims to blend these historical images with modern photography through workshops at wineries, enriching the experience with wine tastings and creating a dialogue between past and present in viticulture.

Extract from the book Sguardi diVini, preface by Stefano Cosma



EXHIBITIONS

*La città doppia /
The double city*

MASSIMO SIRAGUSA

The two cities

The one time I was in Gorizia, many years ago, there was still the wall. That division in the fabric of the city was a vision that repelled and attracted me at the same time. I had the curiosity of wanting to know the world beyond and, at the same time, I could not understand the deep meaning of that divide. I had a partial and rather nebulous knowledge of the history of those places, and the enthusiasm of youth made me loathe any barrier. Although, I confess, even less could I understand and accept the divisions in the present day.

The border appeared disturbing to me. Border police checking passports. The cars with their trunks open to allow inspection of suitcases. The long lines of people waiting. For me, born on an island, the only border imaginable was the fluidity of the sea. The barriers, the walls, the inspections, had a vaguely threatening and repelling flavor.

I remember, as I was on the train back home, reflecting for a long time on the perception that my visit to the city

had left me with. A beautiful place, surrounded by lush nature and full of nice people. Yet I seemed to detect in the gaze of some people, in some signs scattered here and there, a feeling of unfinishedness, almost a veil of melancholy. Nothing real, for goodness sake. It was probably just the impressions of a too hasty and distant observer.

Today's city is a different story.

The division is a barely visible trace. Sure, the crossings are still there, but they seem to have mellowed and appear less hostile and mysterious. Above all, they have lost their meaning. And so it is interesting to go in search of those traces that take on the appearance of markers, of signs existing in a territory. A place is a container of memory. In the path of searching for the evidence that memory offers us, photography provides many tools of analysis, but above all a method. Like an archaeologist, a photographer must exercise unveiling, which does not mean simply recording what surrounds us, but offering a key to

interpretation, an interpretation of reality. More than seeing, a photographer must know how to look. He or she must go in search of the detail, the revealing element from which to begin the understanding of the whole.

The old route of the wall, reduced to a small protuberance winding along the state border, is still clearly present, albeit camouflaged among the houses of the double city. A path that crystallizes the years of physical division, and turns it into a signal. Almost a warning, suggesting that we should not go over the mistakes of past history again. I had fun playing with that remnant wall. I tried to climb over it several times, in a childish game that allowed me to move from one nation to another a dozen times.

Lost along the border that separated the two cities, the bike path is, in the evolutionary path of the territory, perhaps the most symbolically significant example. I have not seen many cyclists in Gorizia. Probably that track will be used occasionally, just for a Sunday ride. But how marvelous



to imagine the metamorphosis of a border into a path to be cycled.

A utopically barrier-free future that is already present.

A place, with the layering of interventions, with the processes of transfor-

mation that follow one another, and with changes in the very way it is experienced and enjoyed, is an expression of society's evolution over time. The temporal dimension is identified, therefore, as an essential moment in understanding an area, and photography is the perfect language for making

the idea of time plastically concrete. On closer inspection, the very act of photographing is an action that ferries the past into the present. From this we should start. We should cherish the memory of history carefully, to ensure that we have greater awareness and knowledge of our present.









ELIS HOFFMAN

Shadows

Searching for safety, somewhere to belong. Feeling meaninglessness and exhaustion without context, like being in a vacuum and not seeing a way out. The mundane becomes rituals to escape your thoughts for a little while. And those important moments of social interaction that get you through the day.

Our existential needs are fundamentally very similar. Whatever you're background and your life looks like; we want to feel safe, to belong somewhere and feel like our life has some meaning. Our dreams can be different but our needs are the same. "Shadows" is a series that portray an emotional state as well as shed light on people that feel marginalized and forgotten.

"Shadows" was photographed in a squatter camp outside Johannesburg, South Africa. Maybe the only camp in South Africa that is not segregated and where people of different color live together. The images are a part of a larger body of work.









MANCA JUVAN

Istanbul. Faces of freedom.

The photographic series *Istanbul, Faces of Freedom* by Manca Juvan is part of the *Svoboda Metropole – Freedom of Metropolis, TRANS-MAKING project (2017-2022)* by The Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU). This project explores urban freedom and metropolitan life, aiming to highlight changes in urban spaces through its exhibition and accompanying book.

European cities, which were considered spaces of freedom from the high Middle Ages onwards, are experiencing new groundbreaking changes in regard to the concept of freedom in the new millennium. If until recently metropolises, including Istanbul, were observed as a safe haven for an-

one who wanted to break free from the shackles of a rigid traditional way of life or flee political persecution, today's perception of urban freedom testifies to the fact that freedom can be restricted at the origin of its birth as well. On one hand, blame rests with the authoritarian policies of states seeking to exert control over urban spaces in terms of both capital and politics. On the other hand, responsibility lies with neoliberal capital, which thrives most rapidly within urban environments. And thirdly, reasons also lie in nuances in-between and various personal life circumstances.

Although Istanbul only entered history under the name Byzantium, its role remained the same: it continued

to evolve into a center of different worlds and cultures. As a space of direct contact between continents and civilizations, the city was able to absorb, blend, and transform all those who settled in it. From Asian Turks, Syrians, Kurds, Greeks, Bulgarians, Bosniaks, Albanians, Russians, and even Vikings, it formed a multi-layered mixture that extends beyond our imagination, originating from remnants of Orientalist fantasy in the European perspective, and makes this city on the Bosphorus Strait extremely special, if not unique.

*Oto Luthar,
Director of the Research Centre
of the Slovenian Academy
of Sciences and Arts*











MARINA DEGO

Manaus, the other face of the Amazon

Manaus and the forest: difficult to say where one begins and the other ends. They intertwine in a tangle of interrupted roads and houses that settle among the vegetation that does not give up. The roots claim

space and penetrate everywhere, until they get into your head. The city grows, disorderly, chaotic, it throws itself into the waters of the Río Negro, it is reflected in the puddles of a rain that gives no respite.

Man doubles himself, wearing the Amazon as the memory of a nature he is forgetting. He seeks the earth, he finds it again in a dream that reunites everything, where the trees meet the clouds.







LUCA VERONESI

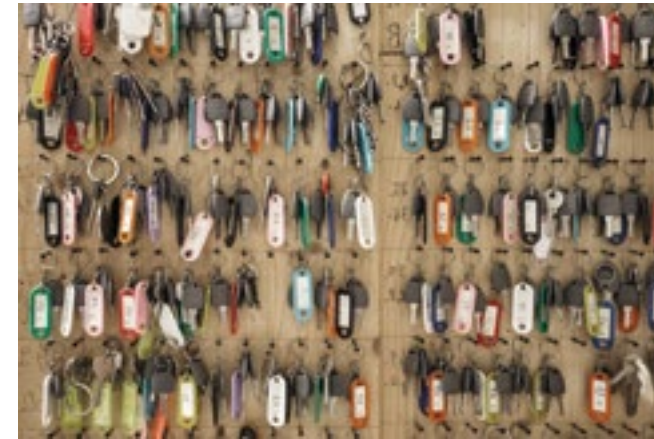
Babel's tower

The ARAN skyscraper, a stone's throw from Ferrara's railway station, is a complex designed and built in the late 1950s on the wings of one of the first building speculations of the post-war "economic boom".

This building consists of two towers 80 metres high, 20 floors and almost 200 apartments. It is home for people of al-

most 30 different nationalities, including Filipinos, Pakistanis, Nigerians, Cameroonians, Moroccans and Chinese. However, contrary to what the locals imagine, this place is also home for many Italians, seeking a more affordable housing. It's literally a city within a city. A Tower of Babel where different cultures coexist, meet and compare each other every single day.

The ecosystem of this construction is very dynamic, surrounded by many shops and a large park where the diverse communities come together. After years of stigmatising information or political propaganda that favoured a progressive ghettoisation of the housing complex, The Babel's Tower project tells a different perspective of this community.







DAVIDE GRECO

Slubfurt: a European double dream

Border cities share a unique characteristic: they are both geographically and politically distant from centers of power. This distance makes them ideal places to observe spontaneous forms of coexistence. In 2019, I traveled to the German-Polish border to photograph the unique connection between the border towns of Frankfurt (Oder) and Słubice. Located just an hour by train from Berlin, these towns now appear as a singular entity connected by a blue bridge, despite having been separate for 60 years.

Over the decades, these towns have experienced numerous political events that have profoundly altered their demographics and identities.

Until 1945, both cities were part of the Third Reich. Post-war agreements

shifted the neighborhoods east of the river, now known as Słubice, into Polish territory, forcing German inhabitants to flee overnight to the western bank. Słubice turned into a ghost town, prompting the government to repopulate it with thousands of new inhabitants from eastern Poland. This division persisted for decades, with strict controls and long waits to cross the Oder River bridge. However, this changed in December 2007 when Poland joined the Schengen area, dismantling border posts and fostering closer ties between the two cities. This integration sparked cross-border development in urban planning, services, education, tourism, and creativity.

In 1999, German artist Michael Kurzwelly from Frankfurt (Oder)

introduced the concept of “Slubfurt,” a virtual union of the two towns with a real council body. This initiative aimed to combat stereotypes formed over 60 years of separation, promoting a collaborative environment where residents could shape a new, shared identity.

I believe that the story of this specific borderland, marked by past conflicts and demographic upheavals, offers valuable insights into the ongoing discussions about new conflicts at Europe’s doorstep. This project was co-financed by a STEP travel grant from the European Cultural Foundation Labs.









LUCA CASONATO

3Venices

“3Venices” is a photographic project on Venice, or rather on the three Venices in the world. It focuses on the identity, cultural and architectural heritage of

Venice: the project aims to be a photographic reasoning about Venice’s architectural elements which have made it a topos, a symbol, all over the world.

Moreover, the photos bring to light the elements of modernity of the contemporary Venices: Venetian Macao and Venetian Las Vegas.









Giuseppe Roccasanta
Double side



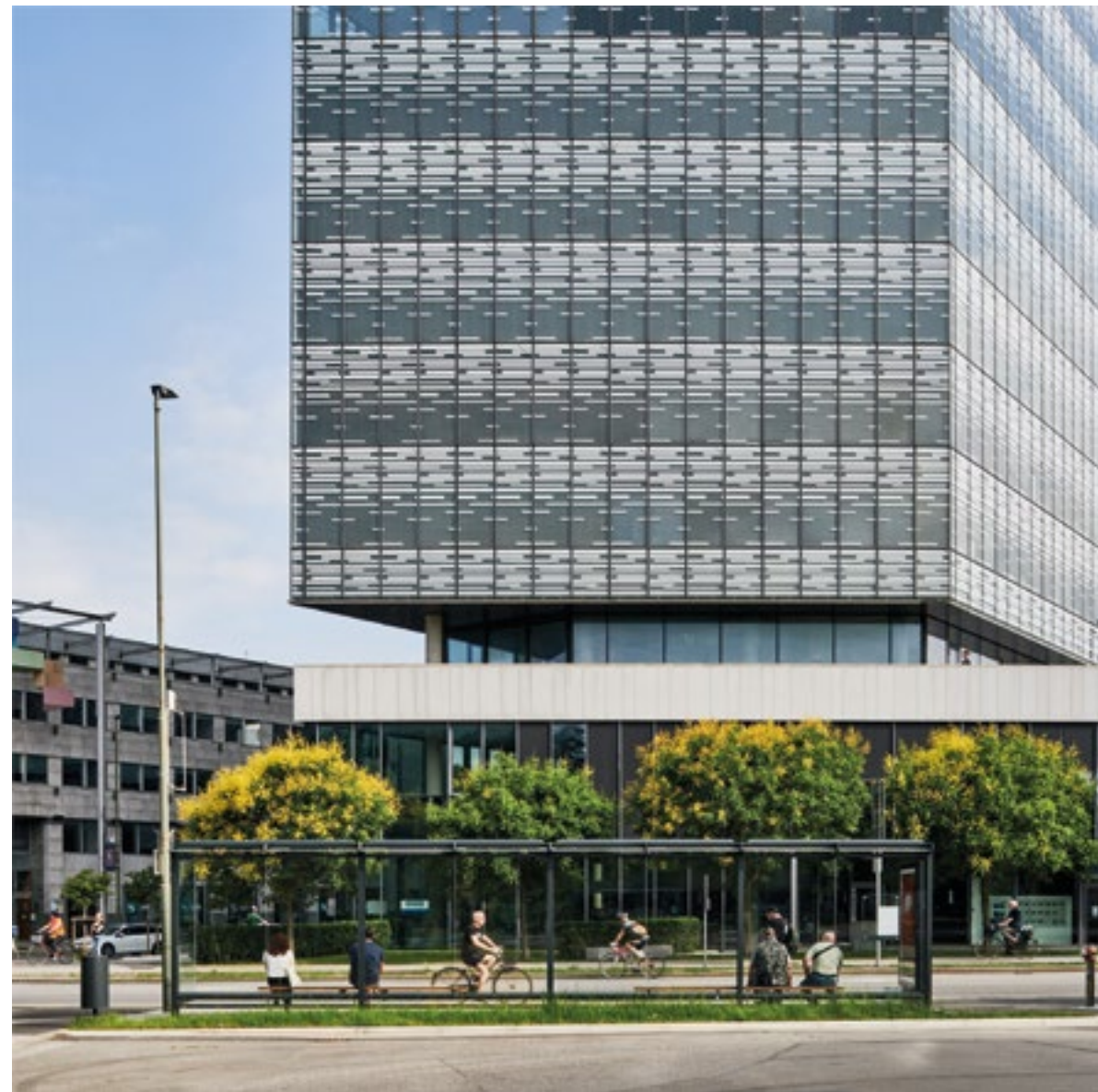
Fabio Rinaldi
Città Doppia



Fulvia Vogric
Untitled



Maurizio Santagati
Torre di guardia



Roberto Pastrovicchio
La linea di due ruote - Nova Gorica



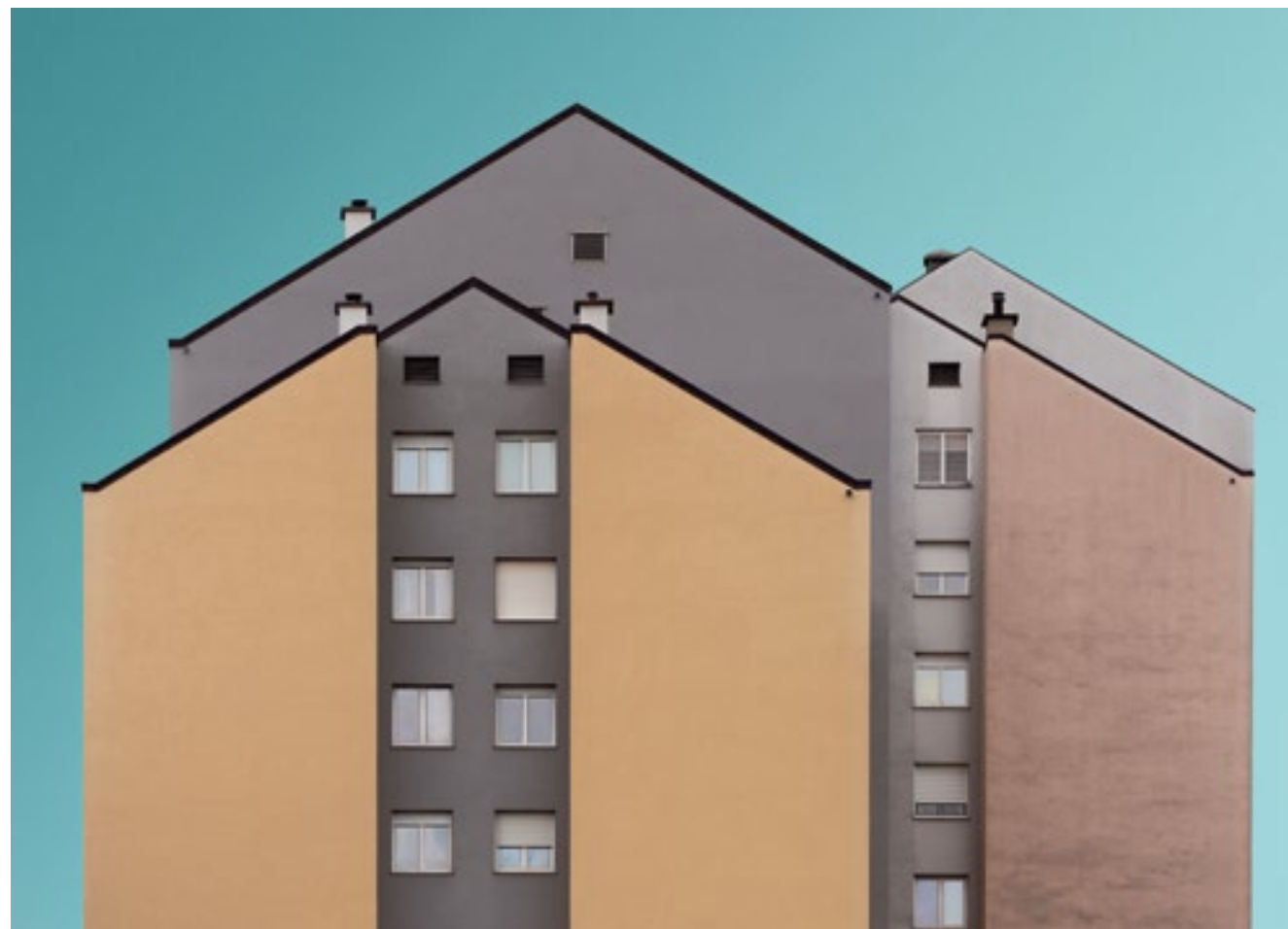
Roberto Pastrovicchio
La linea di due ruote - Gorizia



*Nicola Boscarato
Untitled*



*Nicola Boscarato
Untitled*



*Luca Menotti
Pastel 1*



Alireza Pourkhan
Play



Anil Purohit
Upside down city



Anil Purohit
Reading in cityspaces



Valentina D'Alia
Old and new in Rotterdam



Attila Balogh
Larung gar



Fabio Negri
Explain to me



Attila Balogh
Morning exercise



Vivian Wong Wing Lam
Once upon the fishing harbor



Stefania Giacomini
Venezia Valdrada



Maciej Lewandowski
Quarteira



Tomasz Padlo
The worse side of the wall



Enrico Doria
Egoli - The city of gold



Alessio Franconi
Denti di drago



Mauro Pinotti
Untitled



Antonino Clemenza
Berliner Mauer



Rusty Weston
Big beautiful wall



Mario Matías Pereda Berga
Hebron

EXHIBITIONS

Obiettivo / Objective
Company Town

ANDREA ROSSATO

The author's photos

As someone passionate about observing the relationship between space and humanity, anthropological places, and non-places, I couldn't resist joining the call from my friends at Exhibit Around for the development of an ambitious project—a seemingly impossible bet, but these are the challenges that inspire and motivate us. This is not intended as an endorsement of Exhibit Around; rather, their presence and professionalism convinced me to embrace this new challenge.

Company Town is a project, a study, and a significant collaborative narrative proposed by Exhibit Around that has resonated with many photography enthusiasts. This volume serves as a “best of” compilation of the work from numerous participants.

Let's start from the beginning: Company Town is an Anglicism that represents “working-class cities” or “industrial cities.” These are towns founded by visionary industrial leaders of their time, who sought to create residential communities around their

production activities—complete with all necessary services in addition to housing. These were social experiments in embryonic corporate welfare, aimed at integrating employees into a communal life, improving the quality of life for workers and their families. Schools, theaters, public spaces, sports facilities, and parks were all auxiliary services designed to foster a connection between the company and its employees. This concept of corporate well-being posits that if a good life is offered, employees will remain loyal rather than seek employment elsewhere, all while giving their best in their roles.

This model doesn't actually originate in the early 20th century; its roots can be traced back to the 12th century with the establishment of the Venetian Arsenal, where workers (arsenalotti) were provided with housing, schools for their children, and many other benefits. It wasn't until the early 1900s that the first Company Towns began to appear in Italy, notably in Friuli Venezia Giulia with the unique examples of Torviscosa and Panzano.

Panzano and Torviscosa are two of the many such towns in Italy, each possessing unique characteristics. Torviscosa emerged almost from nothing to become a municipality, while Panzano, a suburb of Monfalcone, was built over a vast area and continues to serve its original purpose today. Despite their constructive differences, both towns share common features. The first characteristic is the uniformity of housing based on occupation; the houses are all similar or have the same characteristics depending on the roles held. The second notable feature pertains to the layout of the homes within the urban space, organized into “quarters” for employees of similar rank, with residential architecture reflecting the “company class.” A third characteristic is the transportation infrastructure designed to facilitate quick access to the industrial sites. Finally, the construction of public anthropological spaces, such as sports fields and schools, was located at the outer boundaries of the residential areas.

The Company Town project by Exhibit Around aims to narrate the phenom-

enon of working-class cities, starting from these two realities in Friuli Venezia Giulia, viewed through the lenses of numerous urban photography enthusiasts. This pluralistic collection of visual observations combines to create a narrative that captures all the peculiarities and characteristics of Torviscosa and Panzano while also allowing for comparisons and the identification of common traits. However, flipping through the pages of this book may evoke reflections on certain characteristics of modern cities that were already present at that time.

This pluralistic work, challenging due to the vast amount of material involved, required considerable editing and layout efforts—an immense task that, without the skillful and professional dedication of the friends at Exhibit Around, would have been difficult to realize. I am honored and proud to have been a mentor for this project, and I wish everyone an attentive reading of each page, discovering, photo by photo, the anthropological places and non-places of the beautiful Torviscosa and Panzano.

Lastly, I want to thank all the participants for the wonderful days spent together and for their skill, dedication, and passion.







VIOLA VENDRAME

Geometries of Torviscosa

With this portfolio, I aimed to highlight the geometric details of Torviscosa. I explored shapes, colors, and the interplay of shadow and light. In particular, I focused on the arches that characterize the houses of Torviscosa—arches that mark the entrance to each individual residence.





FEDERICO MAURO

Crespi d'Adda

The “belvedere” (lookout point), which promptly welcomes foreigners at the entrance of Crespi d'Adda, allows for admiring the entire workers' village in a single glance.

A modest height from which one can glimpse the main buildings: the cotton factory, Villa Crespi (more resembling a castle than a manor house), the church, the schools, and what were once the workers' houses, which seem destined to forever host life.

From up there, ironically, the view is interrupted by a vertically standing tree; it's a cypress: a “funereal” tree that conveys sanctity, offering a sense of peace in places of worship, such as cemeteries.

Descending briefly along the residences of the priest and the doc-

tor, one immediately arrives at the workers' houses, now owned by the descendants of the workers or new “fortunate” buyers.

Alongside the houses, amidst the orderly rows of streets, one can peek into their gardens, where everything seems arranged for a comfortable and affluent life, and even plants and trees have bent to the polite taste of their new owners.

Within the fences, one may encounter real dogs that seem fake, fake dogs that seem real, fountains, statues, plastic ducks, Snow White.

Leaving the houses behind, you reach what was once the pulsating heart of the village, the cotton factory of the Crespi family. Despite being closed for years, the silent building

continues to exert its control even on the new inhabitants of the village, who still seem to depend on it.

The street flanking the factory is the same road that, again ironically, leads to the cemetery. From afar, you can see the tip of the mausoleum that houses the remains of the deceased owner, while at ground level, in an orderly sequence, lie the tombstones of his workers, seemingly destined to host death forever.





MARYLISE VIGNEAU

A Thousand Birds

Min Kush, which means “A thousand birds” in Kirghiz, was formally established in 1955 as an industrial town built around a uranium mine.

During Soviet times, uranium was mined here for Russia’s nuclear program. It was regarded as so crucial that the Kirghiz town was ruled directly by Moscow and attracted highly skilled labour from all over the Soviet Union; wages were double the national average, and employees

were given special privileges and holidays.

Min Kush was so secretive during Soviet times that it did not appear on any maps, and a permit was needed to enter.

Today, the place is deteriorating; many buildings are empty and boarded up, and radiation levels can reach ten times higher than the norm.

The Min Kush area is mountainous and earthquake-prone, and torrential rain could trigger potentially devastating landslides, which could change the course of the River Tuyuk-Suu and/or wash away the waste dump, one of the biggest identified. In post-Soviet Kyrgyzstan, legacy uranium tailings remain a severe issue for both people and the environment.







ANDREW BOROWIEC

Sillon Industriel





MARIA PANSINI

Taranto non vuole morire

Since the 1960s Taranto has been home to Europe's largest steelworks, Italsider, then ILVA, now Acciaierie d'Italia; for decades the industry was the main voice of the area's economy, providing jobs in an area of Italy that suffered chronically from the problem of unemployment, the steel giant was seen at the time as the redemption of southern Italy, as the way to emancipation and development.

Parallel to the industry, the city grew, cementing the coast with huge

mansions, and sad suburbs with no services to accommodate the workers who came from the countryside sprang up.

After more than fifty years of activity, however, the other side of the coin gradually appeared, the problem of pollution in the city due to the poisons emitted into the air from the former Ilva's chimneys; a very serious situation emerged, with the population's cancer rate much higher than the national average. Over the years,

the steel mill has provided wages for thousands of workers, but at the same time it has poisoned the land, so its inhabitants have dramatically found themselves in a bitter conflict between the right to health and the right to work.

Today, as the steel market has shrunk considerably, Taranto is simultaneously suffering both an economic and environmental crisis and is struggling to dream of the future by seeking it in its ancient history and its sea.







ALNIS STAKLE

Wild flowers by the rock

Series of works are the long-term auto-ethnographic documentary, which aims to analyse mundane rituals in the Chinese landscape that every person could identify with. In my works,

I search and try to kind represent states of solitude and togetherness of contemporary urban inhabitants. I imagine myself as a part of that world

and try to picture what I would do if I truly lived there, and this, in effect, is the grounds for my photographic quest. All in all, my work is a search for the said self-portrait, which, surely, is a rather abstract statement.

I am captivated by the suburb where, I believe, we can observe something of the true human nature and trace

the patterns of people's everyday existence in the modern urbanised environment. The outskirts of a big city are at the same time infused with a warm sense of home and shadowed by hopeless solitude and fatality.

Works created from 2013-2018, China. Cities: Guangzhou, Shenzhen, Shanghai, Suzhou, Hangzhou, Chongqing.







*Giovanna Lunazzi
Untitled*



*Valentina D'Alia
Borgo Borzellino*



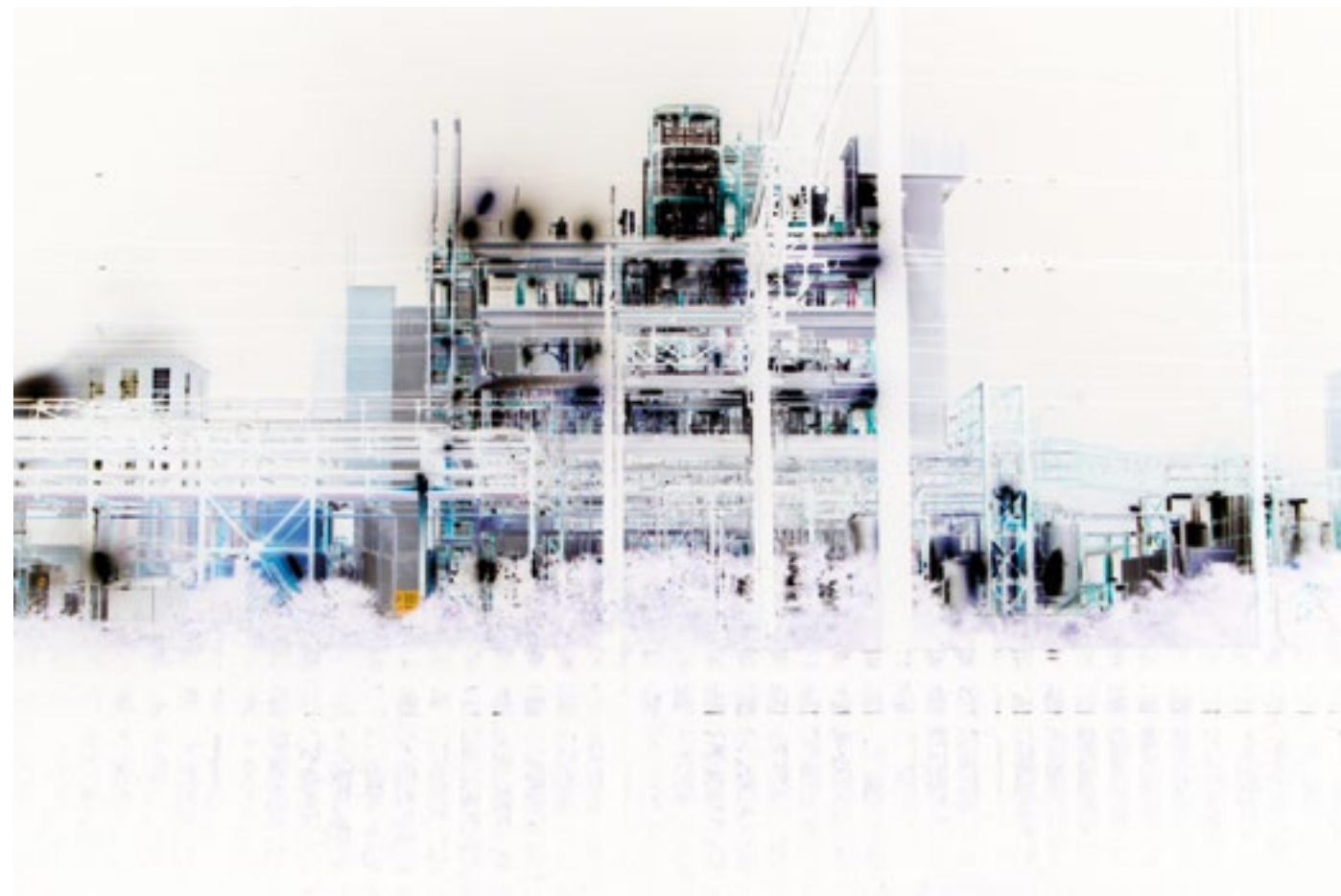
*Bruno de Figueredo
Teatro*



Emma Graziani
Rinascita



Luca Vannella
Untitled



Giovanni Gabassi
Fabbrica a Torviscosa



Cinzia Leghissa
Hidden courtyard



Yutong Xie
Quarry in Usti nad Labem



Aleks Chetverikov
Still here



Paul Braverman
Kodak Riverside Office Park



Susan Cardona
Untitled



Matthew Kaplan
January 2017



Ewa Rogula
Factory lady



Nicolò Rinaldi
La raffineria di Busalla



ZeWei Peng
Forgotten by Brooklyn



Gabriele Badiale
Untitled



Janusz Jurek
Rest



Giuseppe Maione
Est side



Segalen Benoit
Station Balneaire

EXHIBITIONS

*Sguardi diVini /
Divine Insights*

LORENZO ZOPPOLATO

Among the vineyards of Castelvechio

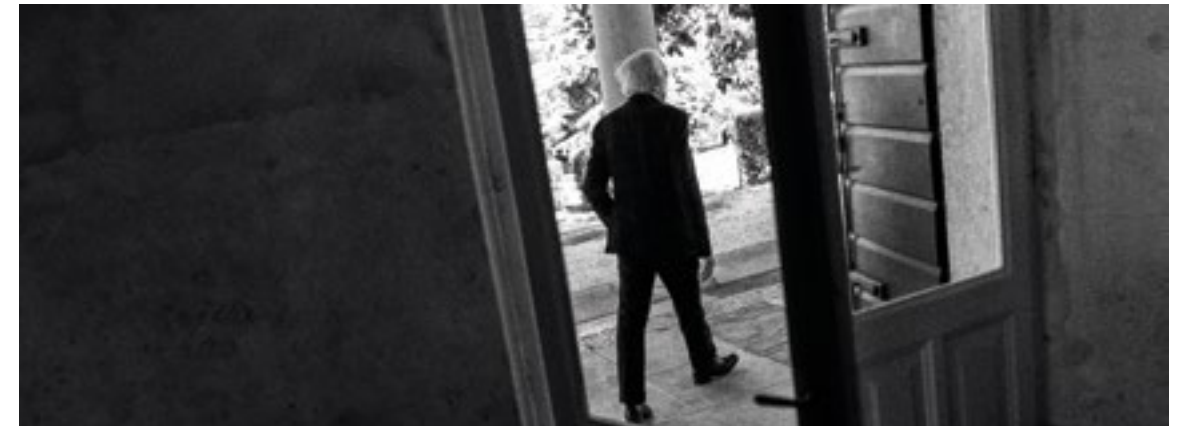
Lorenzo Zoppolato's photographs take us on a journey through the vineyards of Castelvechio, accompanied by Leopoldo, a Lombard-born entrepreneur and president of the company, the creator of the estate's enhancement.

In Zoppolato's images, strictly in black and white and in panoramic format, we are immersed in a place full of stories where time seems to repeat itself in a circle, following the rhythms of nature and the vineyards.

His photographs are not simply visual documents, but lyrical tales that recall poetry and literature, conveying a sense of surprise at seeing common places in a different light. Through bold and virtuoso compositions, his images offer an emotional and sensory journey, rather than mere reportage.

These photographs allow us to explore an area rich in history, revealing multiple layers of meaning. Each image captures not only the physical

appearance of the landscape, but also its emotional and cultural essence. Zoppolato's proximity and affinity for these places shines through in each shot, making the photographs a synthesis of multiple perspectives: historical, natural, poetic. This multifaceted approach invites us to discover and reflect on Castelvechio in ever new and profound ways."







NICOLA RITROVATO

Metodo Classico

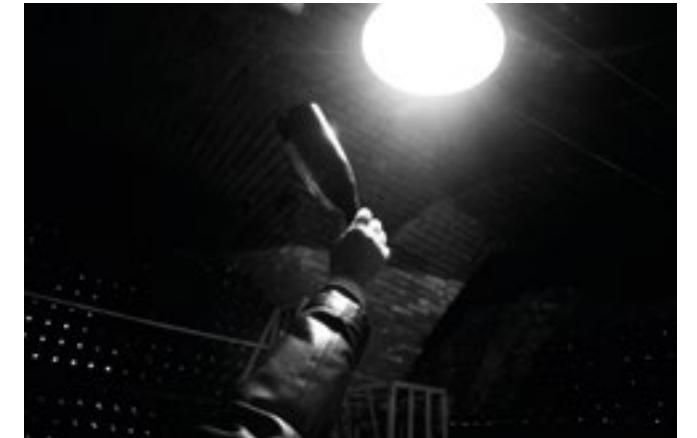
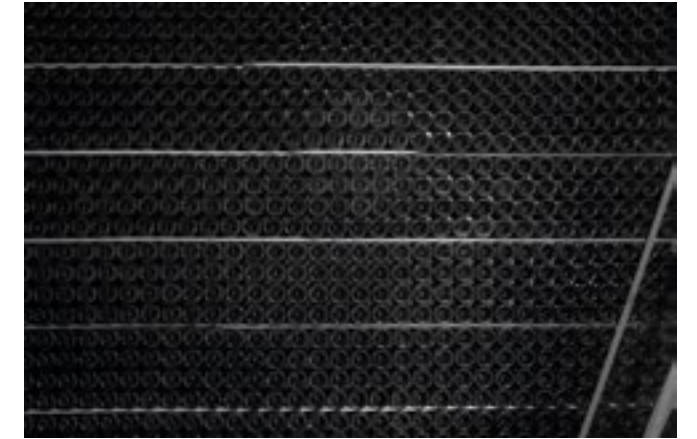
In a historical period where we are witnessing a migration of skills from humans to machines or, more precisely, to artificial intelligence across many sectors, the winemaking industry—specifically smart agriculture—has not been left behind. In France, more specifically in the Languedoc-Roussillon region, two young winemakers conducted an experiment by asking the ChatGPT platform to “create” a wine with the following characteristics: it had to be organic, fruity, and made from the native grape varieties of their area. Remarkably, ChatGPT took care of everything.

It started with the blend: 60% Grenache and 40% Syrah, recommended the type of bottle to be used (a Burgundy-style bottle), and even suggested the name: *The End*. But the impact of artificial intelligence doesn't stop there—wine tasting, too, is set to change with the advent of the robot sommelier. Sommelierie, traditionally understood in terms of communication and wine culture, is about much more than just sharing data; it's about sharing emotions that each person experiences and remembers differently. The relational and emotional exchange, like the production pro-

cess we have long known in a nearly unchanging form, is bound to evolve.

With this in mind, I wanted to ideally retrace the stages of a wine's journey—from the sterile planting of the vineyards to its arrival on the shelves, following the traditional method. I skipped the actual gestational phase, the transformation that takes place in the cellar, much like during childbirth, where only experts are allowed to witness it. The rest of us receive the final product.





MARTIN SCHITTO

Harvesting the vineyard with family and friends

The grapes of our Pinot Noir should be harvested as late as possible. But you have to be careful, rain will help the Botritis fungus grow and

destroy your grapes. Unfortunately there is only one way to make sure your wine will not taste rotten: you have to cut all the infested grapes

before pressing the juice. It is good to have a lot of helping hands on such a day.





JACOPO MAZZEO

A new, ancient world of wine

Winemaking has held a central role in Armenian culture for at least six millennia. A little over a decade ago, archaeological research revealed a site in the Vayots Dzor region known as the Areni-1 cave, estimated to be at least 6,200 years old. This site features clay vessels (karases) buried two-thirds into the ground, which were utilised for winemaking.

Throughout the Soviet era, Armenia took on the task of overseeing the USSR's brandy production, relegating winemaking to households and nearly erasing its own rich wine heritage from collective memory. Yet, in recent years, Armenia's wine industry has been actively rediscovering and reclaiming its historical winemaking legacy while also making strides to develop a modern, internationally oriented wine industry. Winemakers are revisiting traditional methods like employing karases and utilising the kakhani, a grape-drying technique reminiscent of Italy's Amarone. This rediscovery of ancient practices is complemented by the integration of contemporary techniques and

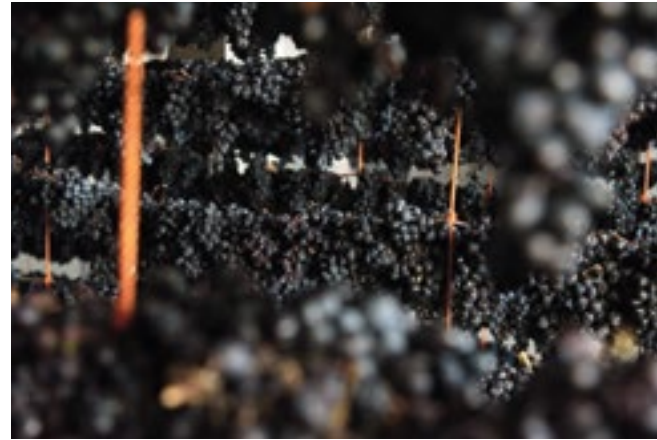
advanced winemaking tools. These efforts are facilitated by Armenia's liberal wine regulations, which allow vintners to blend the best of traditional and modern approaches in their winemaking endeavours.

At the same time, the Armenian wine industry confronts significant challenges deeply rooted in its Soviet past. The prevalence of unskilled winemaking persists, with farmers often selling their homemade jug wine by the roadside. The extended period of Soviet rule has resulted in a profound loss of karas-making expertise, too. Above all, the current fragile geopolitical situation poses a severe threat to the sector's recovery and development. The region of Nagorno-Karabakh (Artsakh in Armenian) was once home to 15 wineries, and its forests were a crucial source of oak for barrel-making. All of this vanished when Azerbaijan assumed control of the region in September 2023. Furthermore, apprehensions about territorial expansion by neighbouring Azerbaijan and Turkey, aiming to establish a connecting corridor

in the south of the country, hinder new investments and stall projects in Vayots Dzor, Armenia's leading wine region.

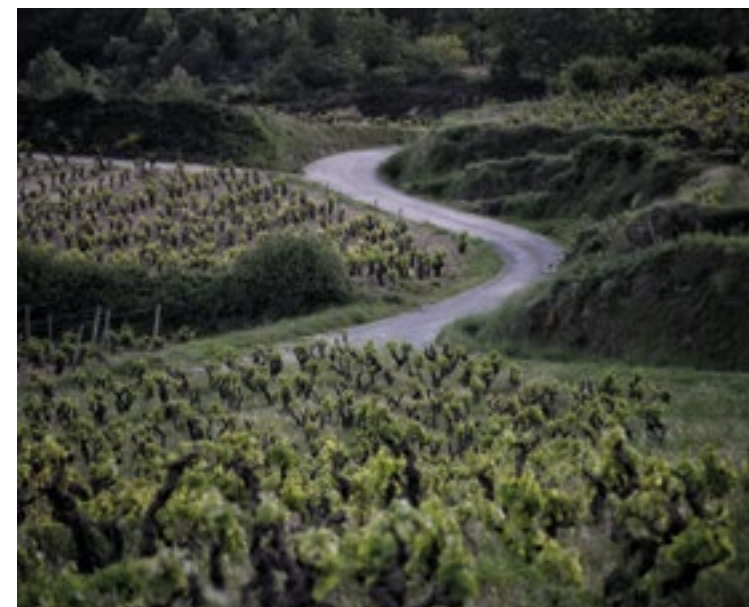
Despite these formidable challenges, Armenian winemakers demonstrate remarkable resilience, persisting in their efforts to transform the country into one of the world's most captivating wine regions, seamlessly blending elements of their millennia-old winemaking history with a forward-looking and innovative mindset.



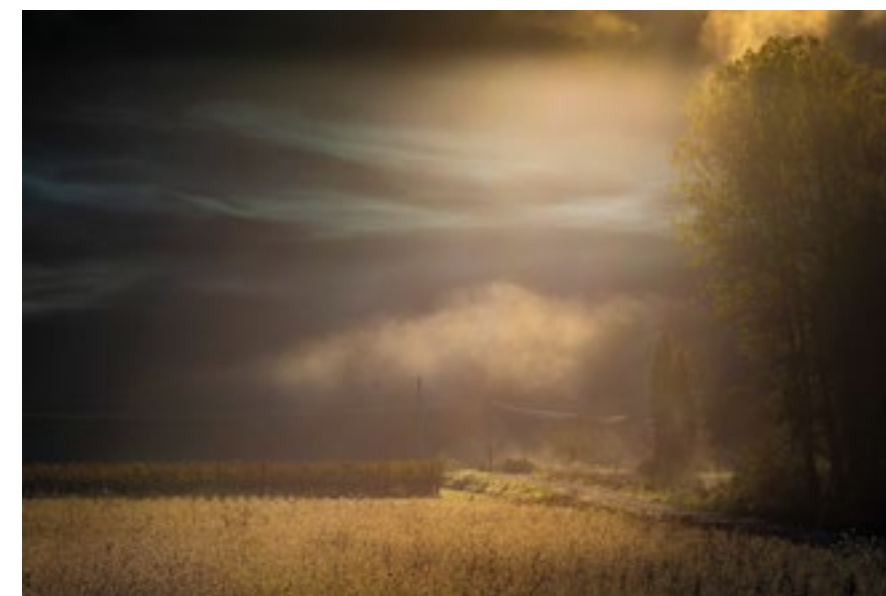




Roberto Carlon
Vitigni tra i colli



José Ramón Domínguez
El camino



Luca Menotti
Fairytale



Luca Menotti
The farmhouse



Alessandra Antonini
Vigneti dal cielo



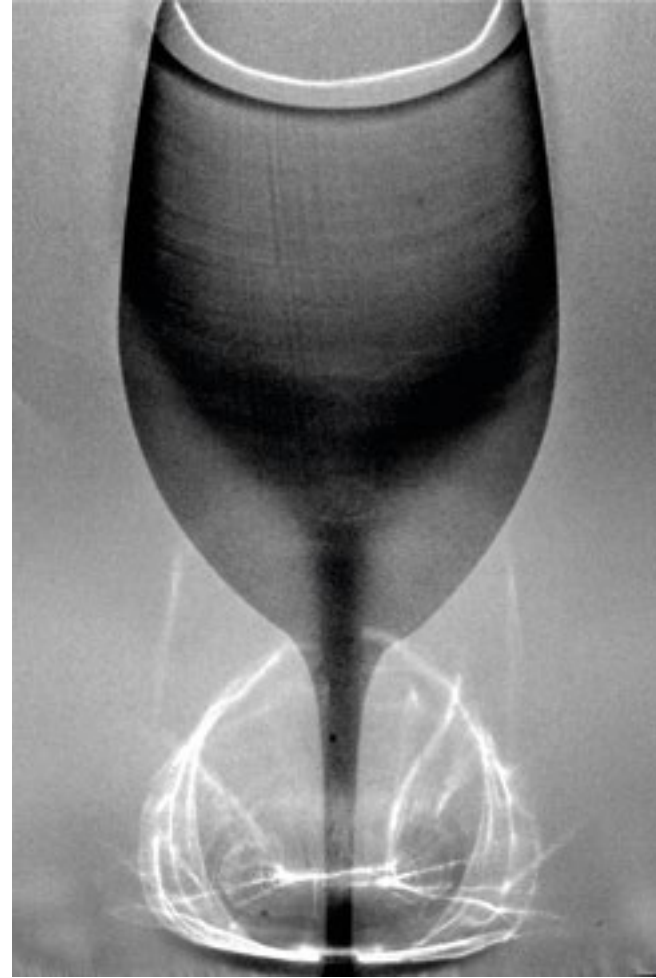
Maurizio Sartoretto
Landscape with vineyards



Vladimir Pankratov
Rainbow in Kakheti



Aldo Liguoro
Bottiglia



Aldo Liguoro
Calice



Norbert Hos
Grapestract



Natalie Truchsess
Viticcio 2



Caterina Mattana
Nature map - Particolare di foglia di vite in autunno



Marina Tosolini
Untitled

FEATURED PHOTOGRAPHERS

Aldo Liguoro (IT)
Aleks Chetverikov (RU)
Alessandra Antonini (IT)
Alessio Franconi (IT)
Alireza Pourkhan (IR)
Alnis Stakle (LV)
Andrea Rossato (IT)
Andrew Borowiec (US)
Anil Purohit (IN)
Antonino Clemenza (IT)
Attila Balogh (HU)
Bruno de Figueredo (IT)
Caterina Mattana (IT)
Cinzia Leghissa (IT)
Davide Greco (IT)
Elis Hoffman (SE)
Emma Graziani (IT)
Enrico Doria (IT)
Ewa Rogula (PL)
Fabio Negri (IT)
Fabio Rinaldi (IT)
Federico Mauro (IT)
Fulvia Vogric (IT)
Gabriele Badiale (IT)
Giovanna Lunazzi (IT)
Giovanni Gabassi (IT)
Giuseppe Maione (IT)
Giuseppe Roccasanta (IT)
Jacopo Mazzeo (GB)
Janusz Jurek (PL)

José Ramón Domínguez (ES)
Lorenzo Zoppolato (IT)
Luca Casonato (IT)
Luca Menotti (IT)
Luca Vannella (IT)
Luca Veronesi (IT)
Maciej Lewandowski (PL)
Manca Juvan (SI)
Maria Pansini (IT)
Marina Dego (IT)
Marina Tosolin (IT)
Mario Matías Pereda Berga (ES)
Martin Schitto (DE)
Marylise Vigneau (FR)
Massimo Siragusa (IT)
Matthew Kaplan (US)
Maurizio Santagati (IT)
Maurizio Sartoretto (IT)
Mauro Pinotti (IT)
Natalie Truchsess (DE)
Nicola Boscarato (IT)
Nicola Ritrovato (IT)
Nicolò Rinaldi (IT)
Norbert Hos (RS)
Paul Braverman (US)
Roberto Carlon (IT)
Roberto Pastrovicchio (IT)
Rusty Weston (US)
Segalen Benoit (FR)
Stefania Giacomini (IT)

Susan Cardona (US)
Tomasz Padło (PL)
Valentina D'Alia (IT)
Viola Vendrame (IT)
Vivian Wong Wing Lam (HK)
Vladimir Pankratov (RU)
Yutong Xie (CN)
ZeWei Peng (CN)

Created by



With the co-organization of



With the contribution of



Printed in October 2024.

© All photos owned by the named photographer.

Exhibit Around APS is a cultural association dedicated to selecting and promoting photographic exhibitions and editorial projects. Its goal is to act as a connecting hub for photographers, venues, and the public. Since 2022, Exhibit Around APS has also operated as a publishing house.

www.exhibitaround.com





9 791281 293175

EXHIBIT
AROUND

dotART

Trieste
Photo
Days

Photo
Days
Tour

www.exhibitaround.com