

**REGGIO EMILIA
6TH MAY - 12TH JUNE 2011
THE SIXTH
FOTOGRAFIA EUROPEA
FESTIVAL
“Green, white, red”
*A PHOTOGRAPH OF ITALY***

The city of Reggio Emilia, where the tricolour flag was born, on the occasion of the 150th anniversary of Italian Unification, is dedicating the sixth Fotografia Europea Festival to the colours of the Italian flag

The programme will include a series of exhibitions, on the one hand, to convey an image of Italy, and on the other, to contribute to a reflection on Italian photography

The inaugural celebrations, from 6th to 8th of May, will offer a variety of conferences, shows, performances and film screenings, in various venues around the city

The hub of the entire 2011 Festival will be the Cloisters of San Pietro, the building complex of a recently restored sixteenth-century monastery

Fotografia Europea – the photography festival attended by over 100,000 visitors last year, confirming its leading role in the international photography panorama – is being held once again from **6th to 8th** May in Reggio Emilia, the city where the President of the Italian Republic **Giorgio Napolitano** opened the celebrations for the 150th anniversary of Italian Unification on 7th January 2011.

For five years running, the Festival has contextualized and examined the Italian vision in relation to the European situation from the broadest perspective. This year, the event places itself fully into the context of the celebrations for the 150th anniversary of Italian Unification, by dedicating its sixth year to **Green, white, red. A photograph of Italy**. The exhibition is curated by **Elio Grazioli**, in collaboration with **Alberto Melloni, Gigliola Foschi, Walter Guadagnini** and **Sandro Parmiggiani**, among others, and sponsored by the **Municipality of Reggio Emilia** with the support of the Region of Emilia Romagna, the Province of Reggio Emilia, the Reggio Emilia Chamber of Commerce and Fondazione Manodori, **Fotografia Europea** is presenting a series of exhibitions in some of Reggio Emilia's most fascinating art and culture venues – the Cloisters of San Domenico, the Cloisters of the Basilica della Ghiara, Spazio

Gerra, Palazzo Casotti, the Synagogue and the Parmeggiani Art Gallery. The goal of the exhibitions is, on the one hand, to convey an image of Italy – with its characteristics, particularly aesthetic ones and their distinguishing features, such as engagement and openness as well as daring, curiosity and experimentation – and on the other, to contribute to a reflection on Italian photography through the works of some of Italy's leading names in photography.

The hub of the entire Festival is the **Cloisters of San Pietro**, the building complex of a late-Renaissance monastery, recently restored thanks to the involvement of the Italian Ministry of Cultural Heritage and Activities.

In the words of the Mayor of Reggio Emilia, **Graziano Delrio**, “The sixth Fotografia Europea festival coincides with the 150th anniversary of Italian Unification, an event to which Reggio Emilia, being the city where the Tricolour flag was born in 1797 as the symbol of unity between several cities, has decided to devote considerable attention. Fotografia Europea shares this awareness. “Green, white, red. A photograph of Italy” – a title that calls to mind the work of our fellow citizen of Reggio Emilia Luigi Ghirri – will interpret in its own way this particular connection with the nation's roots. This year, Reggio Emilia, a city of photography and culture, which has established its image in the European context, will underscore its profoundly Italian nature as a city of town squares where community coexistence and quality of life find their expression, and where the streets leading to the museum and the Tricolour Hall will be bedecked with the tricolour flag”.

THE OPENING DAYS

The three opening days, from Friday 6th to Sunday 8th May, are featuring a succession of meetings, conferences, shows, performances, special film programs and screenings. As part of its multidisciplinary approach, **Fotografia Europea** is hosting artists and leading players from the world of art and culture. They have been invited to address the proposed theme together with the curators and photographers involved in the project, actively contributing to a programme designed to combine different forms of creativity and intellectual approaches – from photography to art, from literature to philosophy, from music to theatre. The conference guest lists include the philosopher **Luisa Muraro**, the political scientist **Carlo Galli**, the philosopher **Roberto Esposito**, the historian **Alberto Melloni**, the journalist and writer **Gian Antonio Stella**, the literary critic **Marco Belpoliti**, the writers **Franco Arminio** and **Giorgio Boatti**, the film maker and writer **Massimo Coppola**, the journalist **Michele Smargiassi**, the photography historian **Roberta Valtorta** and others.

The reflection on the work and vision of **Luigi Ghirri** is not restricted to the numerous references found throughout the scheduled exhibits, but also includes a special presentation on 7th May of the **Luigi Ghirri Digital Library** at the Sala degli Specchi of the Valli Theatre, hosting Quentin Bajac, head of the photography department of the Musée National d'Art Moderne – Centre Georges-Pompidou. The **Luigi Ghirri Digital Library** is a project of the Reggio Emilia Panizzi Library's Photo Library (which holds the author's archives with over 180,000 items, including negatives and colour slides), consisting of a body of documents and publications related to his research and production activities, starting from his début in 1970 up to the year of his death in 1992.

Based on the idea of creating synergy and a blend between photography with different forms of expression, photography is in dialogue with music in San Prospero Square on the evening of Friday 6th May. The DJ set of the leading New York international electronic dance project of the DJ and producer **Andrew Butler** is presenting its new album *Blue Songs*, regarded as of the major musical events of 2011, accompanied by video screenings from the huge collection of images of Flickr, one of the most famous photography sharing communities on web 2.0.

On Saturday, 7th May, Piazza Prampolini is the setting for **Oh Italia Mia. I canti popolari del Risorgimento italiano** (Oh my Italy. Folk songs from the Italian Risorgimento), a project by **Ambrogio Sparagna** on behalf of the **Orchestra popolare italiana** with **Peppe Servillo** and **Angela Baraldi**. The performance, produced by Ater, with video screenings of images from the historical archives of the Panizzi Library's Photo Library, reproduces the repertoire of the most significant nineteenth-century folk songs, interpreted by a large body of artists, including musicians and singers. The show revisits the events and vicissitudes of a country in the making and undergoing transformation through the many dialects, voices and musical expressions that so intimately characterised the entire period of Italy's nation-building history.

On the evening of Sunday, 8th May, a **Tribute to the Giro d'Italia** (Tour of Italy bicycle race) is being staged in Piazza Prampolini, with Reggio Emilia hosting the 2011 Corsa Rosa (2011 Pink Race) to revisit the history of a sporting event that belongs to our nation's historical heritage and culture and is part of our national identity. Images from the historical archives of Giro d'Italia/RCS will be shown with accompanying tunes played by the **Nicola Conte** DJ set. A musician and songwriter whose work spans from singer-songwriter songs to jazz, film track music and production, Conte is regarded as one of the Italy's most accomplished artists on the international scene.

Every year the **Quartieri Illuminati** (Lighted quarters) initiative of Fotografia Europea puts the spotlight on unexpected and unexplored areas of Reggio Emilia, providing an opportunity to appreciate places outside the old town centre and revealing the potential of a sprawling city. As a special occasion this year, the **Padiglione Lombroso** (Lombroso wing) of the **San Lazzaro** former psychiatric hospital, which is to house the new Museum of Psychiatry, will be opened on completion of restoration works. The building is located at the heart of the city's University Campus, which completes this particular visit. Scheduled Festival initiatives here include an exhibit of the plans related to the restoration works carried out on the site and a photography exhibit entitled **Hipstamatic for San Lazzaro**, produced by photographers **Fabrizio Cicconi, Marco Manfredini, Marcello Grassi, Fabrizio Orsi** and **Kai-Uwe Schulte-Bunert**. Their work involves using iPhone photo applications to offer a vision of the San Lazzaro Lombroso Wing complex (with a text by Riccardo Panattoni in the Fotografia Europea catalogue). On Sunday, 8th May, the building becomes the setting for a performance by the **Aterballetto** company – the symbol of Italian dance in the world – with performances in the wards and confinement cells coming to a spectacular climax in the courtyard. The event is sponsored by the Municipality of Reggio Emilia in collaboration with the psychiatric services of the Reggio Emilia Healthcare Trust and the Italian National Dance Foundation.

Scheduled for Saturday 7th and Sunday 8th May at the Rosebud and AlCorso film theatres is the special film screening programme **Fotografia italiana**. It includes 8 documentary films dedicated to the most internationally renowned Italian photographers Massimo Vitali, Maurizio Galimberti, Piergiorgio Branzi, Mimmo Jodice, Franco Fontana, Gianni Berengo Gardin, Gabriele Basilico and Ferdinando Scianna. This is a Giart - Visioni d'arte production sponsored by the Bologna Film Library, in collaboration with Contrasto. The artists **Massimo Vitali, Piergiorgio Branzi** and **Gabriele Basilico** will be attending the event to hold a discussion with art historian **Claudio Marra**.

The programme is complemented by the **Echi di Patria** (Echoes of the fatherland) exhibit at the Cloisters of San Pietro. It consists of short sound documentaries, each concentrating on a different and salient moment in the history of Italy, produced especially for the 150th anniversary of Italian Unification by the students of the Brescia Academy of Fine Arts, and curated by Dario Bellini. These documentary clips feature news items, politics, history, customs and culture, and are produced with materials and documents gathered from the Internet, using sources from the web and YouTube as a history archive.

The three-day programme also includes the photography book **exhibition-market**, curated in this, its second year, by Silvana Turzio. It consists of a series of **seminars** and **workshops** on the subjects of

photography, video and graphics, **portfolio readings** and **three days** devoted to the conservation and protection of the historical and contemporary photographic heritage organized by the Panizzi Library's Photo Library.

THE EXHIBITIONS

Bianco Papa (White Pope)

The extensive and wide-ranging Fotografia Europea exhibition programme features the interesting **Bianco Papa** exhibition at the **Cloisters of San Pietro**, curated by **Alberto Melloni**, **Federico Ruozi** and **Fabio Nardelli**, and produced by the Bologna Foundation for Religious Sciences together with the Istituto della Enciclopedia Italiana (Italian Encyclopaedia Institute). The exhibit displays include over a hundred photos from the Treccani Encyclopaedia holdings on the subject of Popes, from the Breach of Porta Pia up to the present day, in a sort of chronology that will take the visitor through the most significant moments in the history of the papacy.

The frescoed rooms of these historical cloisters will provide the stage for the photos of Hank Walker (1921-1996), one of the leading photographers of *Life magazine*. Walker was in Italy in 1962, during the opening of the Second Vatican Council and immortalised Pope John XXIII in a series of photos. Alongside the enlargements of the manuscripts of the "papa buono" (kind pope) is a display of the entire visual documentation on Pope Roncalli, conveying an extraordinary interpretation of this prominent figure.

A different, though no less particular and fascinating, perspective on the figure of the pope will be conveyed by a number of historical front covers of the *Domenica del Corriere* magazine and feature articles by the photographer from the *Unità* newspaper Rodrigo Pais, who followed political developments in Italy and the Vatican from the Fifties to the Nineties.

The exhibit is completed by screenings of audiovisual clips from the Italian public broadcasting service archives and from Istituto Luce footage on the subject of pontiffs, and five radio documentary programmes on the subjects of Popes Pius XII, John XXIII, Paul VI, John Paul I and John Paul II from the series *La Grande storia in prima serata* will be played in collaboration with Italian Radio Three, providing a historical framework for the visual materials on display.

Sguardo italiano (Italian vision)

Mario Dondero, **Paolo Roversi**, **Davide Mosconi** and **Paola Di Bello** are the four photographers selected by **Elio Grazioli** as representatives of Italian photography, whose work covers various fields, among which, reportage, fashion, art and experimentation stand out.

The **Cloisters of San Pietro** are hosting two solo exhibitions curated by Elio Grazioli, featuring two masters of contemporary Italian photography: **Paolo Roversi** and **Davide Mosconi**.

Paolo Roversi (born in Ravenna in 1947) is one of the most outstanding contemporary fashion photographers. As his photos clearly illustrate, fashion is not just shows, catwalks, shop windows, glamour, and consumer goods, but an aesthetic issue and a sign of the times. His works for the Romeo Gigli, Comme des Garçons and Yohji Yamamoto campaigns in the Eighties are particularly famous, highlighting an extremely personal style that has influenced many current fashion photographers. Roversi's images have achieved world renown thanks to the type of femininity they privilege, the peculiar lights – defined by commentators as strictly “Italian” – and the out-of-focus images which sublimate the body towards evanescence and spirituality – such that his models have been called “angels of desire”. A distinguishing feature of his images is the particular beauty of his models, the softness of the photographer towards womanhood, and an exemplary respect for beauty as a redeeming factor for the flatness of the world.

Davide Mosconi (Milan, 1941-2002), is among Italy's most enigmatic and poetic artists, photographers and composers. Working on concepts such as 'simultaneity' and 'chance', he has produced numerous series of triptychs combining photos he found with original photos, as well as images of materials and places elusive to the camera, such as dust, starry skies and the air itself. The series *Disegnare l'aria* (Drawing the air) consists of images of objects thrown up in the air and photographed as they draw odd compositions against the sky in the background. Before he died, he made a series of self-portraits with holes through the face, which are really photo reproductions of the sheet itself. His experiments are typical of the use of photography in art from the Seventies to the end of the 20th century, enhanced by an extra touch of surprise for the creation of shapes produced by chance.

Palazzo Casotti is opening its rooms to the solo exhibition by **Mario Dondero** (born in Milan, in 1928). Curated by Elio Grazioli, the exhibit offers the works of one of the most original figures in contemporary photojournalism, known throughout Europe for his news coverage which has made the history of investigative photography. He has always associated with groups of intellectuals: in Milan, where he was a regular at the Bar Jamaica; in Paris, where he moved to in 1954; and finally in Rome, where he had close connections with the likes of Pierpaolo Pasolini, Alberto Moravia and Dacia Maraini in the Sixties. He has worked with newspapers including *L'Avanti!*, *L'Unità*, *Milano Sera*, *Cinema Nuovo*, *L'Espresso*, *Le Monde*, *Le Nouvel Observateur*, *Le Figaro*, *La Repubblica*, *Il Manifesto*, *Diario* and *Le Ore*.

In the Seventies he travelled extensively, producing news reports on social, civil and political engagement. During his long career, Dondero has been concerned with humanitarian medicine in Cuban and African hospitals through Médecins Sans Frontières, and in Palermo through Emergency. He has spent a month in Afghanistan, mainly in Kabul, but also travelling across other regions like Panshir, where he visited the hospitals run by Emergency, schools and prisons.

Spazio Gerra is hosting the *Rear Window* series by **Paola Di Bello**, also curated by Elio Grazioli. It consists of photos of urban landscapes taken from the windows of people's homes, in which day and night are superimposed on the same image. The work investigates the urban landscape not from the point of view of its monuments but from the internal, private, engaged perspective of those who live in it. Far from being an exercise in news reporting, Paola di Bello's study generally starts out from marginal, normally neglected, items and details, to confound one's habitual vision of things, overturning visual and cultural preconceptions and the relationship with surrounding reality through new perspectives and interpretive formats. Form assumes particular importance in her work: the artist uses the specific characters of the photographic medium, challenging them every time. Paola Di Bello has produced a series of new works from the windows of a number of homes in Reggio Emilia specifically for the exhibit.

Viaggio in Italia (Grand Tour of Italy)

Following the now well-established festival format of previous years, alongside the solo exhibits, Fotografia Europea is exhibiting a number of productions by European and Italian artists dealing with the key topics of the festival programme.

The **Grand Tour** exhibition at the **Cloisters of San Pietro**, curated by Togo Visual Action is an innovative feature for Italy. **La continuit  d'un regard** (The continuity of a vision) is by **Fran ois Halard**, one of the most sought after and renowned architecture photographers of our age with long-standing working relationships with Fabien Baron, Alex Lieberman, Giorgio Armani, Burberry, Ralph Lauren and YvesSaint-Laurent. Halard's photographic story produced in Italy through several journeys and over the course of many years, is an intimate and personal study as well as a reminiscence of a spatial code charged with sense of belonging and social memory, which has held the traits of Italy's collective identity and cultural – prior to political – unity for centuries. *Grand Tour* selects classical antiquities piled up in the warehouses of Cinecitt , and enters Roman and Sicilian villas, such as Villa Medici and Villa Palagonia, and Palladian villas. It then visits the homes and studios of artists like Casa Malaparte in Capri, Carlo Mollino's apartment in Turin, Cy Twombly's studio in Gaeta and Luigi Ghirri's studio in Roncocesi. The latter

symbolically closes Halard's journey to become the place, perhaps more than any other, where Italian photography rediscovers the threads of the spatial code of which the Grand Tour, in an ongoing experimentation, is pure and personal reminiscence.

The **Cloisters of San Pietro** are hosting the study by the Korean artist **Hyun-Jin Kwak** entitled ***Girls In Uniform***, a project started in 2003 involving Sweden, South Korea and Italy. After the special mention she received for *The Core of Industry*, the international prize awarded in the context of Fotografia Europea 2008, Hyun-Jin Kwak spent over a month in Reggio Emilia, setting up genuine photographic sets in some of the most fascinating venues in the city, including the Valli Theatre, the Cloisters of the Basilica della Ghiara, the City Museums, the Stalloni Summer Arena, the former criminal psychiatric hospital and the Indoor Market, to conduct a study focusing on the myth of adolescence and appearance.

The projects

In line with the programme design, the Fotografia Europea 2011 exhibition schedule is complemented by a series of special photographic investigation projects tackling the guiding theme of the 2011 festival through different methods and approaches.

The city **Synagogue** is scheduled to feature **Nino Migliori's** solo exhibit entitled ***Cruor. Elegia della carne*** (Cruor. Elegy of the flesh) curated by Sandro Parmiggiani. Nino Migliori is one of Italy's leading post World War II photographers who has been engaged since the late Fifties in linguistic experimentation and the treatment of images. His beginnings were marked, on the one hand, by the tradition of "engaged" photo-journalism, and on the other, by the culture of the informal image with precise associations with Bauhaus and Dada. He continued his studies along these lines until the late Sixties when his work acquired the conceptual values that came to characterise the trend of subsequent years, combined with his ever-growing engagement as a cultural organizer and animator.

The **Cloisters of San Pietro** and the '**Loris-Malaguzzi**' **International Centre** are hosting an important exhibition-atelier entitled ***Trilogia cromatica*** (Chromatic trilogy) by the Preschools and Infant-toddler Centres – an Institution of the Municipality of Reggio Emilia and Reggio Children, in collaboration with Officina Educativa. The exhibition presents works by children from the preschools and primary schools who worked on the theme of Italian Unification and the three colours of Italy's national flag, offering a

different perspective from which to view things and through which to consider a dimension – that of childhood – that is at once revealing and mysterious.

In the spirit of the primary goal of the Festival programme, ever-attentive to new trends on the international and Italian photography scene, the Fotografia Europea 2011 exhibition agenda includes several group projects with diversified and original initiatives.

At the Cloisters of San Pietro, ***Un giorno nella vita dell'Italia 2011*** (A day in the life of Italy 2011) – curated and produced by Chiara Mariani and Alessandro Franco exclusively for the *Corriere della Sera* newspaper's *SETTE* magazine, of which Giuseppe Di Piazza is the director – is introducing over eighty photographers who produced a portrait of Italy on a single day, the 14th of January, for the magazine.

While expressing their diversity of styles and background, they all adhere to their commitment as journalists to specify in a caption the timing of the shot and the image shown, and to the crucial requisite of distancing themselves from a banal ritual to enable the viewer to get to know situations that are otherwise unknown or only fantasized about. The everyday jobs of nurses, schoolteachers, restorers, policemen, court witnesses, actors and even astronauts become exhibit materials, a display of author's images compiling a catalogue of Italy's virtues, capturing special moments or arousing interest for forgotten subjects.

La Giovine Italia... (Young Italy...) is the title of the group exhibit curated by Gigliola Foschi. On display are photographs, videos, installations and drawings by **Emma Ciceri, Alessandro Cimmino, Donatella Di Cicco, Alice Guareschi, Paolo Inverni, Valentina Loi, Marcello Mariana, Margherita Morgantini, Claudia Pozzoli, Antonio Rovaldi** and **Mirko Smerdel**. Through their works, these young authors portray an unexpected Italy, removed from rhetorical or predictable representations. This is a novel Italy, intimately and genuinely felt, which is able to detach itself from the opaqueness and heaviness of everyday living, to reveal – in a way that is both intense and light – unexpected horizons of meaning for our nation, brought together by the common objective of investigating an Italy that is no longer “young”, in a quest for opening gaps, unthought-of spaces, short stories that no-one seems to want to listen to.

The exhibit ***Vedute d'Italia. Fotografie di Olivo Barbieri, Marcello Galvani, Nunzio Battaglia e Luciano Romano*** (Perspectives of Italy. Photographs by Olivo Barbieri, Marcello Galvani, Nunzio Battaglia and Luciano Romano) featured at the Cloisters of San Domenico and introducing the artists' photos from the museum collection, is part of the renewed collaboration with MAXXI-Architettura and follows the trend of studies on landscape and photography itself launched by Luigi Ghirri. The exhibit is curated by Francesca Fabiani and Laura Gasparini.

With the two exhibitions at the Cloisters of San Domenico, this year's Fotografia Europea aims to focus once again on photography's peculiar ability to document and provide an original interpretation of contemporary human, historical and social phenomena, the essence of present-day Italian and European industrial life, casting a particular eye on the environmental context, the human factor and the social implications of the industrial changes under way.

The first exhibit presents an anthology of four young photographers – **Olivia Gay** from France, **Justin Jin** from Britain, **Alessandro Sambini** from Italy and **Niels Stomps** from the Netherlands – winners of the international photo competition *Photography meets Industry. GD4PhotoArt*, a biennial selection by invitation only, addressed to young European photographers, sponsored by G.D and the Isabella Seràgnoli Foundation, on the topic of “Industria, Società e Territorio” (Industry, society and the local area). The second exhibit at the Cloisters of San Domenico, entitled **Terre a fuoco** (Lands on fire) features four masters of photography, **Franco Fontana**, **Michael Kenna**, **Ferdinando Scianna** and **Stanislao Farri**, and is curated by Sandro Parmiggiani. The exhibit tells a moving story from the world of ceramics production captured by the vision of four great photographers of world renown. The exhibit is the offspring of Casalgrande Padana, an industrial giant profoundly rooted in the area between Reggio Emilia and Modena, which commissioned the photographic studies and the volume by the same name to celebrate its 50 years of business activities.

The exhibition programme also includes **Menu del giorno** (Menu of the day) by **Luca Gilli**, at the fascinating **Parmeggiani Art Gallery**. The exhibit deals with the topic of food as the symbol of identity of every community, particularly ours which feels a particular attachment to it.

The following exhibits provide further interest to the programme of projects: at the Parmeggiani Art Gallery, **Italia mia. Un paese dopo** (My Italy. A country later) by **Galileo Rocca** – winner of the highest number of votes in the Off section of last year's Fotografia Europea – who, on this occasion is revisiting the places of Cesare Zavattini, examining the topic of local identity and its very legitimacy; at the Chiostris of the Basilica della Ghiara, the exhibition project **Civis**, dealing with the concept of citizenship and equal of rights, by the Reggio Emilia association **ReFoto**, curated by Alberto Cucchi; at the head office of Assicurazioni Generali, the personal exhibit **Bell'Italia** (Fair Italy) by **Paolo Simonazzi**, curated by Walter Guadagnini, with images taken at different times and throughout the Italian peninsula; and at the Cloisters of San Pietro, **Venus#2** by **Hyena**, active in photo-reporting and entertainment (Luciano Ligabue, Piero Pelù, Kayman Records and Barley Arts), an installation celebrating the tricolour flag, using videos and images for a reflection on ‘woman as a mother’, the source of life, symbol of strength and balance.

The Fotografia Europea 2011 exhibition programme is completed by various associated exhibits held at venues other than institutional ones. Also addressing the theme of this year's Festival and sponsored by local organizations, institutions and associations, each exhibit embraces the value of the event, offering new visiting opportunities across the city. Moreover, the free and independent **Off** circuit, has significantly expanded its scope from one year to the next, to include exhibits in the Municipalities across the Province of Reggio Emilia and art galleries, exhibits sponsored by associations and photography clubs, as well as displays in shops, restaurants, hotels, bookshops and private apartments, all of which – with over 150 events – are contributing to making the Festival a grand community celebration.

An extensive selection of the exhibited works – as well as essays by Elio Grazioli, contributions by the critics who have been collaborating in this year's Festival and texts by leading figures in the Italian intellectual panorama – are featured in the catalogue, published by **Electa**, available at the Festival opening.

True to the tradition of Emilia, which combines a sense of hospitality with richness of flavours, the restaurants, Trattorias, bars, cafés, pizzerias, pâtisseries and ice-cream/yoghurt parlours of Reggio Emilia's old town centre – around forty venues in all – are reinterpreting their products creatively in “Tricolour” version and offer menus, aperitifs and take-away snacks at special bargain prices during the whole of May.

The complete detailed programme of the exhibits and meetings can be viewed on website www.fotografiaeuropea.it

Reggio Emilia, March 2011

FOTOGRAFIA EUROPEA 2011

GREEN, WHITE, RED. A PHOTOGRAPH OF ITALY

Reggio Emilia, various venues

6th May - 12th June 2011

Opening days: 6th - 8th May 2011

Visiting hours (exhibitions at institutional venues): 6th May 6 pm - 12 am, 7th - 8th May 10 am - 11pm



From 10th May Tuesday - Friday 9 pm - 11 pm, Saturdays, Sundays and National Holidays 10 am – 11 pm closed on Mondays

Tickets: 10 € single ticket includes admission to all the exhibits

The following venues have different visiting times: Lombroso wing of the former San Lazzaro Psychiatric Hospital, Parmeggiani Art Gallery, Cloisters of the Basilica della Ghiara, Assicurazioni Generali

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