



**ANTHROPOCENE**  
BURTYNSKY, BAICHWAL, DE PENCIER

Fondazione MAST  
MAST.Point  
Via Speranza 42

*Anthropocene* is a multimedia exploration of the complex and indelible human signature on the Earth. Edward Burtynsky's extraordinary photographs, the films by Jennifer Baichwal and Nicholas de Pencier, and several augmented reality installations take visitors on a journey around the world, capturing the most impressive evidence of human influence. The images show with irresistible power the dramatic collisions between humans and nature: terraforming of the Earth through mining, urbanization, industrialization and agriculture; the proliferation of dams and diverting of waterways; the pervasive presence around the globe of plastics, concrete, and other technofossils; unprecedented rates of deforestation and animal extinction.

**STEPHANIE SYJUCO**  
Spectral City

Istituto Bologna Musei  
MAMbo - Museo d'Arte Moderna di Bologna - Project Room  
Via Don Minzoni 14

In 1906, Harry, Herbert, Joseph, and Earle Miles, who went down in history as the Miles Brothers, pioneers of silent film, made *A Trip Down Market Street*, a faithful recording of the route taken by a cable car through the center of San Francisco. The camera was mounted on the front of the cable car, giving viewers the impression of being on board. The film was shot on 14 April, just four days before the big earthquake, making it a precious historic document and the dark omen of imminent catastrophe. Stephanie Syjuco uses this ambiguity as the starting point for *Spectral City*, which replicates the itinerary of the cable car in the Miles Brothers' film. But instead of filming it with a camera, she has reconstructed it with Google Earth software. The result is a second cataclysm. If before it had been a natural catastrophe, what we see here seem to be the consequences of a series of entirely human actions.

**LUIGI GHIRRI**  
Prospettive industriali

Palazzo Bentivoglio - Sotterranei  
Via del Borgo di San Pietro 1

Besides his own work, and like the majority of his colleagues, Luigi Ghirri also undertook commercial commissions for businesses, industries and the like. Nevertheless he did it in a very peculiar way, introducing into his output a very evident dollop of his own sensibility and reflections so that it is possible to see signs of recurrent motifs belonging to Ghirri's better-known artistic research. The four most important works he did for industry—Ferrari, Costa Crociere, Bulgari, and Marazzi—, which represent the main commissions in the photographer's career, were invaluable opportunities for him to experiment, to test himself and to introduce almost subliminally a discourse about the world.

**ALBERT RENGER-PATZSCH**  
Paesaggi della Ruhr

Pinacoteca Nazionale - Sala degli Incamminati  
Via delle Belle Arti 56

Albert Renger-Patzsch, among the most important artists of the New Objectivity, marked like no other the aesthetics of photography in the 1920s and 1930s. In his works natural forms, industrial subjects, and mass-produced objects are represented with the clarity of scientific illustrations. From 1927 onwards, Renger-Patzsch began taking photographs of the Ruhr district, following its rapid development from a rural, natural environment into the heartland of German steel and coal industries. By photographing suburban and pit landscapes, the courtyards of tenement buildings and houses on the outskirts, allotments and industrial plants, the artist created a body of works that have gained an iconic validity beyond their time.

EXHIBITION ORGANIZED WITH THE SPECIAL SUPPORT AND THE SCIENTIFIC COLLABORATION OF THE ANN LIND JÜRGEN WILDE STIFTUNG, PINAKOTHEK DER MODERNE, MUNICH

**DÉLIO JASSE**  
Arquivo Urbano

Fondazione del Monte di Bologna e Ravenna  
Palazzo Paltroni  
Via delle Donzelle 2

Délio Jasse's most recent works study and represent Luanda, the capital city of Angola, his country of origin. Jasse's main medium of inquiry is photography, conceived as a fluid, malleable instrument. Jasse does not work with photography, but on photography. Printed on acetate film or on cotton paper, or originating from an ephemeral projection of slides, his images evoke an impossible world, consisting of buildings that collapse onto each other, resulting in unstable and incoherent agglomerates. The reference here is to the growth of Luanda, which is set to increase exponentially in the coming years, rising from five million today to around fifteen million in 2030.

**LISETTA CARMÌ**  
Porto di Genova

Genus Bononiae - Musei nella Città  
Oratorio di Santa Maria della Vita  
Via Clavature 8

In 1964, just four years after taking her first photographs, Lisetta Carmi produced one of the post-war period's most important reportages on the theme of work. She focused on the port of Genoa and its deep yet contradictory relationship with the city. In the 1960s and 1970s Genoa had a strong identity as an industrial city that largely revolved around the port. This was the city's most important business, but workers' conditions were appalling and largely neglected. The Italsider factory is the subject of another series of mostly unpublished photographs depicting the different phases of the production. In the port or in a factory, Carmi's photography effectively identifies with the social issues relating to employment and the working classes.

**DAVID CLAERBOUT**  
Olympia

Palazzo Zambecari - Spazio Carbonesi  
Via De' Carbonesi 11

*Olympia* is a computer-generated replica of the Olympic stadium in Berlin, which finds itself in a time-space devoid of human intervention and entrusted to the cycles of nature. Following the original "theory of ruin value," in which the stadium's own decay has been pre-incorporated, the work invokes a cycle of creation to dissolution by the slow force of nature. Although the human element has been removed, it is re-introduced through the work's synchronicity with our own life cycle. The waiting inherent to *Olympia* is a stretch for any one visiting an exhibition, but to live with the piece is an experience marked by the meditative effect of seeing actual time pass in an environment that is unreal, while experiencing personal duration in relationship to a much larger volume of time.

**MATTHIEU GAFSOU**  
H+

Pinacoteca Nazionale - Palazzo Pepoli Campogrande  
Salone d'Onore  
Via Castiglione 7

Matthieu Gafsou, through his series *H+*, talks about Transhumanism, an intellectual movement that aims to augment the human body through the use of science and technology. This concept deals with already banal everyday devices, such as pacemakers or smartphones. It also refers to fantasies that promote immortality and even claim to abandon the biological body in favor of the machine. From the cyborg myth to the chimera, transhumanism evokes images of a new religion. As the gods vanish, the new priests are renewing religious discourse by promising imminent immortality, absolute health, eternal youth, a new world generously handed out to everyone.

**ANDRÉ KERTÉSZ**  
Tires / Viscose

Fondazione Cassa di Risparmio in Bologna  
Casa Saraceni  
Via Farini 15

In 1936 André Kertész left Paris and settled in the United States. One of his first commissions, later published by the magazine "Fortune," took him to Akron (Ohio) to shoot the Firestone plants. In June 1944 he travelled to Marcus Hook, Pennsylvania, to photograph the factory and research center of the American Viscose Corporation. In these extraordinary shots Kertész always demonstrates great sensitivity to the lighting and composition of his scenes and, faithful to his very peculiar approach, he treats all the details like small still lifes. After these reportages, Kertész abandoned industrial photography. These two series, mostly omitted by the exhibitions and publications about his work, are unique in his career for the number of images he dedicated to each of them, often more than a hundred.

EXHIBITION ORGANIZED IN COLLABORATION WITH THE MÉDIATHÈQUE DE L'ARCHITECTURE ET DU PATRIMOINE AND DIAPHANE IN THE FRAMEWORK OF USIMAGES 2019

**YOSUKE BANDAI**  
A Certain Collector B

Istituto Bologna Musei  
Museo internazionale e biblioteca della musica  
Strada Maggiore 34

Yosuke Bandai is a multidisciplinary artist whose main expressive medium is photography, often combined with sculpture and video. In *A Certain Collector B*, stones, fragments of wood, pieces of plastic, rubbish, even the remains of insects and other materials destined to decompose or end up in a rubbish bin, form the basic elements for the creation of a series of minimal, fragile sculptures. Instead of putting these multi-coloured compositions made from various materials directly on display, the artist scanned them and presented them as photographic prints. Minimal indicators of the human need to build, these objects can no longer die or disappear, but neither can they deteriorate, as it happens in the real world. No longer transient creatures, they have suddenly become immortal.

**ARMIN LINKE**  
Prospecting Ocean

Biblioteca Universitaria di Bologna  
Via Zamboni 35

*Prospecting Ocean* marks the culmination of three years of extensive research. Between 2016 and 2018, Linke spent time with leading marine scientists in their labs, interviewed experts on the law of the sea at the International Seabed Authority in Kingston, Jamaica, visited the United Nations headquarters in New York during the 2017 international conference dedicated to the future of the oceans, and met with environmental activists in Papua New Guinea. His work exposes sites and situations that are commonly invisible and accesses meetings of decision makers that are usually closed to the public. At a tipping point for oceanic ecologies, *Prospecting Ocean* weaves an intricate network of the technocratic entanglement of industry, science, politics, and economics at the new frontier of ocean excavations.

**MAST.EDUCATION**

**Foto/Industria - Exhibitions in the city center**

For Foto/Industria 2019 the Fondazione MAST presents two itineraries conceived by its Artistic director, especially calibrated for secondary school students. Guided visits with staff specialized in photography education are free of charge and require reservation. The number of participants to each visit is limited.

For information about the itineraries, days, hours, and reservation: [www.fotoindustria.it](http://www.fotoindustria.it) [education@fondazionemast.org](mailto:education@fondazionemast.org) T + 39 342 9988300

**MAST - Anthropocene exhibition at MAST.**

The Fondazione MAST educational program will continue throughout the *Anthropocene* exhibition. Educational activities and visits will be provided to preschools, primary and secondary schools until January 5, 2020.

For further information: [www.anthropocene.mast.org](http://www.anthropocene.mast.org) [galleria@fondazionemast.org](mailto:galleria@fondazionemast.org) T + 39 051 6104846 T + 39 345 9317653

**BADGE**

The Foto/Industria badge grants free access to all 11 exhibition venues and all the events (reservation required) organized during the Biennial. It also grants a discount at the Gourmet Partner restaurants and the subscription to the MAST newsletter, which provides information about its activities. The badge can be obtained:

- via online registration - by filling the form on Foto/Industria website. Badges can be collected at any exhibition venue, at the Piazza del Nettuno Infopoint or at the MAST.Point (via Speranza 42);
- via direct registration - at any exhibition venue, at the Piazza del Nettuno Infopoint or at the MAST.Point (via Speranza 42)



**GOURMET PARTNERS**

Restaurants offering a discount to holders of the Foto/Industria 2019 badge.

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|--|--|---|---|
| 1 ALL'OSTERIA BOTTEGA<br>VIA SANTA CATERINA, 51          | 8 CANTINA BENTIVOGLIO<br>VIA MASCARELLA, 4/B | 14 OLMO<br>VIA G.ERCOLANI, 1/D                                      | 20 TWINSIDE<br>VIA DE' FALEGNAMI, 6                               |
| 2 ANTICA TRATTORIA PONTELUNGO<br>VIA EMILIA PONENTE, 307 | 9 CASA MERLÒ<br>VIA DE' GOMBRUTI, 2/D        | 15 QUANTO BASTA<br>VIA DEL PRATELLO, 103                            | 21 VETRO<br>SERRE DEI GIARDINI MARGHERITA<br>VIA CASTIGLIONE, 134 |
| 3 BERBERÈ<br>VIA G. PETRONI, 9/C                         | 10 CASA MONICA<br>VIA SAN ROCCO, 16          | 16 SCACCO MATTO<br>VIA BROCCAINDOSSO, 63                            | 22 VIA CON ME<br>VIA SAN GERVASIO, 5/D                            |
| 4 BOTANICA LAB CAFÈ<br>VIA DE' TOSCHI, 2/G               | 11 FORNO BRISA<br>VIA CASTIGLIONE, 43        | 17 SCUDERIA<br>FUTURE FOOD URBAN COOLAB<br>PIAZZA GIUSEPPE VERDI, 2 | 23 WELL-DONE BURGER & BRUNCH<br>VIA CAPRARIE, 3/C                 |
| 5 BOTANICA LAB CUCINA<br>VIA BATTIBECCO, 4/C             | 12 I CARRACCI<br>VIA MANZONI, 2              | 18 SEIJO<br>VIA ANDREA COSTA, 63/2                                  | 24 ZOO<br>STRADA MAGGIORE, 50 A                                   |
| 6 CAFFÈ ARMANI<br>GALLERIA CAVOUR, 1/V                   | 13 I CONOSCENTI<br>VIA MANZONI, 6            | 19 TRATTORIA BERTOZZI<br>VIA ANDREA COSTA, 84/2/D                   |   |
| 7 CAMINETTO D'ORO<br>VIA DE' FALEGNAMI, 4                |  |   |   |

**EXHIBITION VENUES**

Tuesday-Sunday 10 am - 7 pm\*

\*MAMbo:  
Tuesday-Sunday 10 am - 6.30 pm  
Thursday 10 am - 10 pm

**Free admission**  
to the 11 exhibitions  
of Foto/Industria

**i** **INFOPPOINT**  
daily 10 am - 7 pm

**# GOURMET PARTNERS**

**EXTENDED OPENING HOURS**

PINACOTECA NAZIONALE  
AND PALAZZO PEPOLI  
CAMPOGRANDE  
24/10, 7/11, 21/11  
10 am - 7 pm and 8 pm - 11 pm

