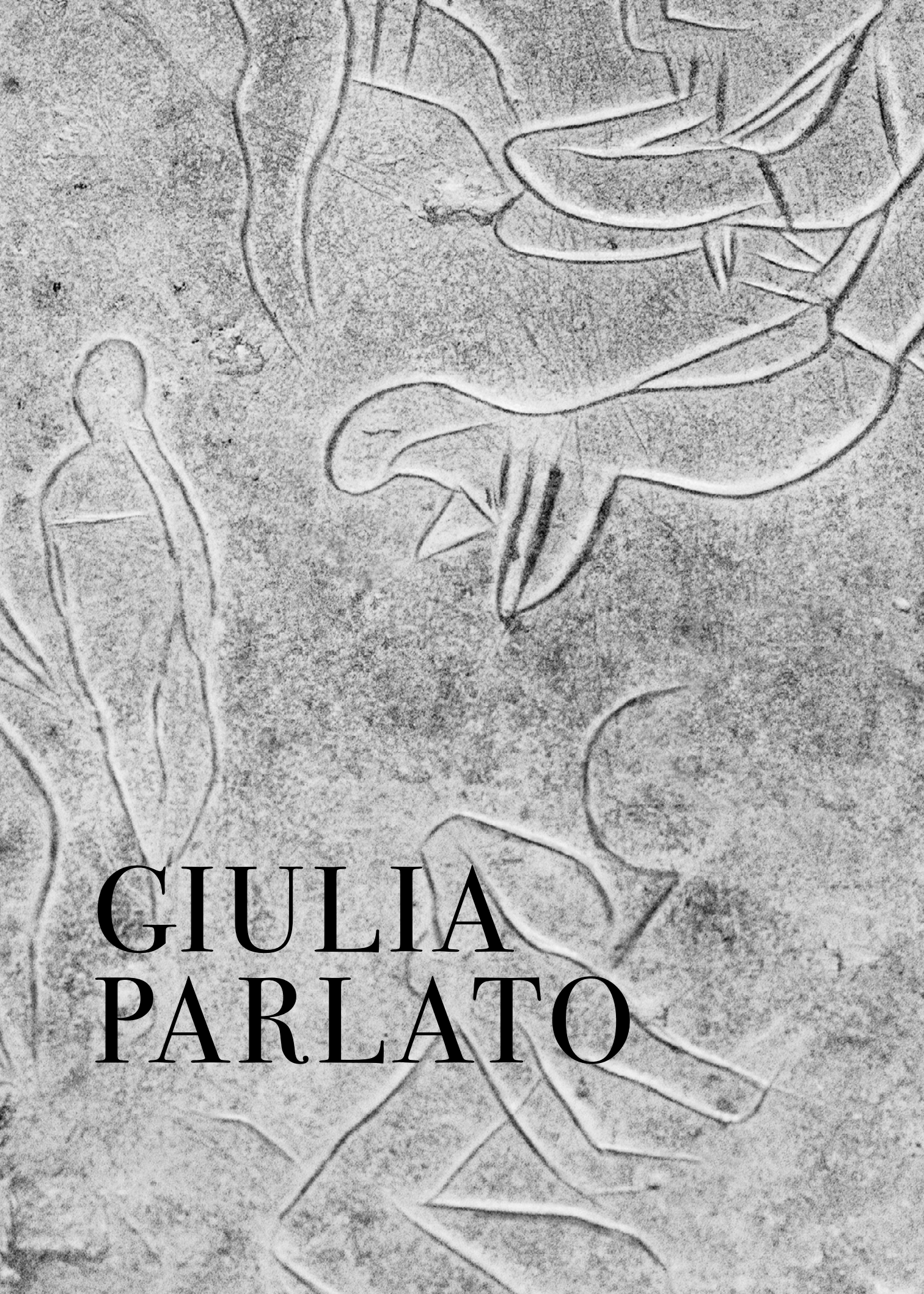




GIULIA PARLATO

Giulia Parlato (b. 1993, Palermo) is a visual artist working between Rome and Palermo. After twelve years in London, where she studied Photography at London College of Communication and earned a Master's degree from the Royal College of Art, she returned to Italy to reconnect with her Mediterranean roots and deepen her conceptual and aesthetic practice.

Her work, which includes photography, video, and sound, explores how fiction and history intertwine. Through carefully constructed images, she reflects on the ways knowledge is formed, recorded, and sometimes distorted.

Her practice engages with shifting notions of time, focusing on the distant past and speculative futures as imagined and unreachable domains. Subterranean spaces, both literal and symbolic, are a recurring site of inquiry, embodying hidden memory, transformation, and the possibility of alternative narratives.

Giulia's work is shown nationally and internationally in group and solo exhibitions, including *Palazzo Esposizioni* (Rome, 2025), *Italian Institute of Culture of Stockholm* (2025) and *London* (2024), *MAXXI* (Rome, 2024), *Triennale* (Milan, 2023), *Have a Butchers* (London, 2022), *Athens Photo Festival* (Greece, 2024), and *Photo Fringe* (Brighton, 2020).

She is the recipient of the *Luigi Ghirri Award* (2022), the *Innovate Grant* (2020), the *Camera Work Award* (2020), and the *Carte Blanche Étudiants Award* (2019).

Her work is held in both public and private collections such as *The Sir Mark Fehrs Haukohl Collection of European Women Photographers at the Los Angeles County Museum of Art and Brooklyn Museum*, *Donata Pizzi*, *Biblioteca Panizzi*, *Palazzo Rasponi 2*, and *Pier Luigi Gibelli*.



I



DIACHRONICLES

Diachronicles is an examination of the historical space, regarded as a fictional container where an apparent collection of evidence opens up to the fantastic. In this space, the attempt to reconstruct the past falls into phantasmal gaps, where things are generated, used, buried, unearthed, transported, and relocated.

This nomadic and fragmentary nature of what has been left behind, reveals how the movement, transfiguration, and misinterpretation of objects shape historiography and ultimately, the real.

In the impossible search of academic legitimization, the viewer is invited into a world where the factual and the fake overlap. The work is about the absence of memory and addresses the leading role archaeology, photography and the museum space play in a historical narrative. In doing so, the human body is used to suggest scale and as a means to display objects.

Furthermore, Diachronicles digs into a parallel history, filled with disappearances, figures to decode, nonexistent artefacts and forgeries hidden in museums basements.

I *Box* II *Lizard* III *Falcon* IV *The dig*
V *The storyteller* VI *In Preservation, In Destruction*



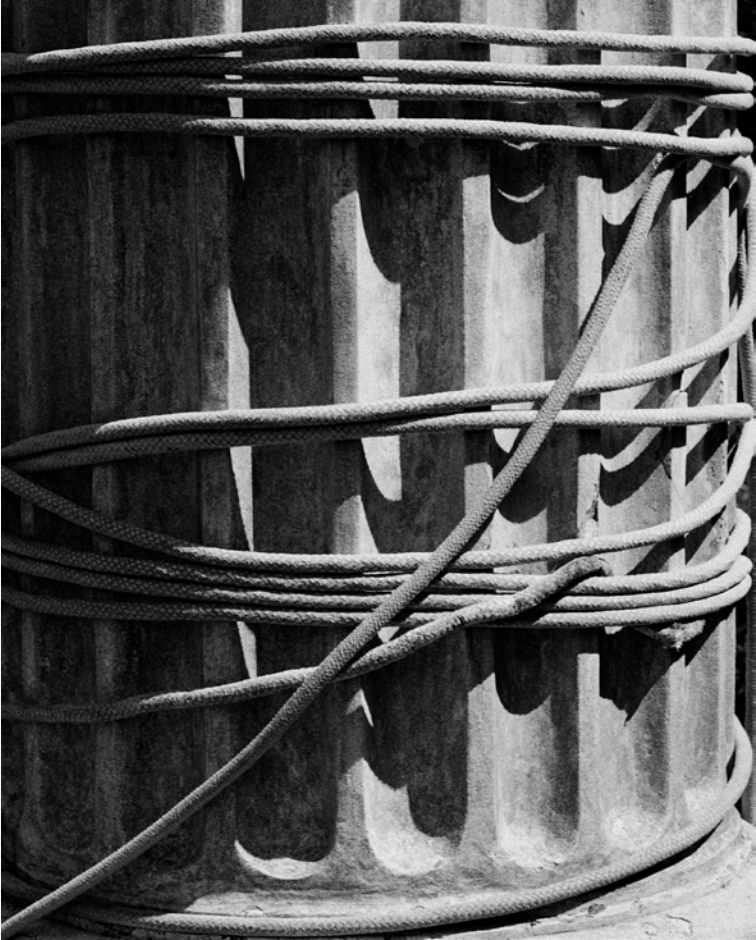




III









I

THE VANISHED ROSE GROWER



The Vanished Rose Grower originates from the disappearance of Francesco, a relative who emigrated to New Zealand in the 1960s and vanished near the black sands of Piha, a place still marked by unresolved incidents. The letters, notes and photographs that remain outline an unsettled presence, shaped by repetitive rituals and by a constant desire to move away from his own present.

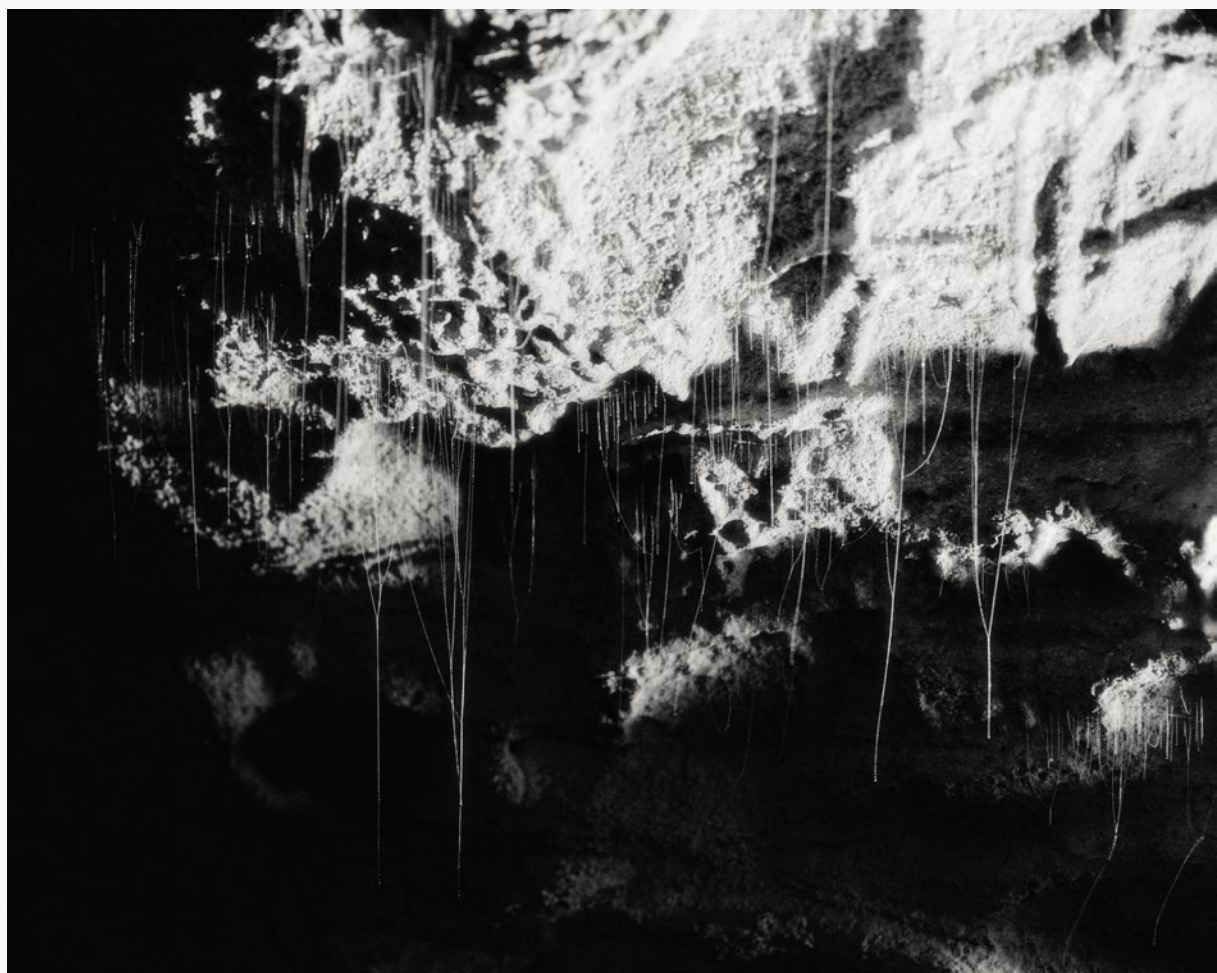
In 2024 I travelled to the Waitakere area to follow the daily routes he had traced and recounted. Each day I walked without a fixed destination, observing and documenting what he might have seen before disappearing. The landscape, with its ambivalent nature made of dense forests, dark sand and abrupt shifts in weather, takes the form of an unstable archive able to generate perceptual and temporal displacements. The volcanic matter of Piha filters into the images and suggests points where the scene seems to open toward an alternative direction.

The Vanished Rose Grower speaks of that interval in which life attempts to turn elsewhere. It is a non-place suspended between dream and nightmare, almost imperceptible yet sufficient to render visible the distance between who we are and who we might wish to become.

The project includes a selection of documents, an original sound composition and a video. The subtitles of the video, drawn from the original archival materials, have been reworked into an interior reverie that conveys the tension toward an imagined elsewhere, a place where transformation becomes possible.

I *White roses* II *Glowworms* III *Moonlanding*
IV *Seaweed* V *Moonlight* VI *Waitakere*





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ATLAS UNDARUM

The project focuses on the laboratory analysis of wave motion, observing the phenomenon in two dimensions within an artificial channel. Working at EUMER's Demo Center in Lecce, I followed the wave profiles across phases of growth, steepening, breaking and dispersion. I was drawn to the precision of this environment, where the same event can be generated repeatedly and compared, making the sea legible in this specific context.

Miniaturisation is part of the process. Sections of coastline are re-constructed as operational models and tested with different materials. Sand, gravel, blocks and breakwater elements function as variables. Shape, grain and porosity alter the way water responds and how energy is absorbed or returned. At this reduced scale, a decision becomes immediately visible, shifting the wave's behaviour, the point at which it breaks, and the speed at which it loses intensity. I photographed these samples as compressed fragments of landscape.

In the laboratory, the sea is organised into a sequence of tests. Water sheds the idea of landscape and becomes an interface, a surface that records forces and losses, and makes a possible future visible.

I would like to thank Prof. Giuseppe Tomasicchio, Prof. Antonio Francone, Prof. Elisa Leone and Maria Teresa Contaldo.

I *Straigrafia onda* II II *Livella telescopica* III *Vasca sperimentale*
 IV *Massi naturali colorati* V *Muro paraonde* VI *Unità artificiali per*
mantellate di dighe a scogliera VII *Sabbia* VIII *Propagazione di onda regolare*
su fondale costante, senza dissipazione IX *Shoaling con incremento di ripidità*
e asimmetria del profilo X *Innesco del frangimento con instabilità della cresta*
 XI *Frangimento plunging con getto e breaking* XII *Frangimento con schiuma*
 XII *Fase post-frangimento con moto turbolento e dissipazione*
 XIV *Cresta rapida* XV *Cavo d'onda* XVI *Aumento della non linearità*







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XI



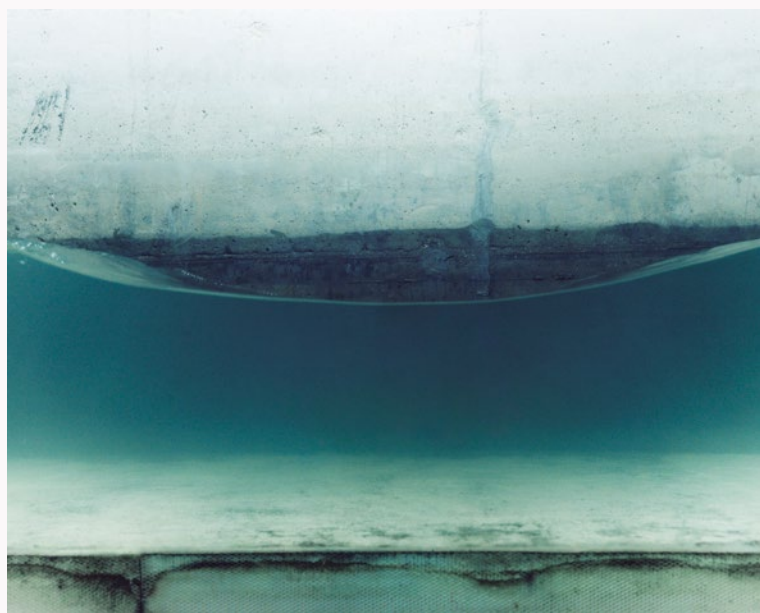
XII



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XIV 36



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XVI



I

LES LLIBRETES DE L'AVENIR

Josefa Tolrà's mediumistic notebooks, *Les Llibretes de l'avenir*, are works of automatic writing that the artist dated between 1968 and 1970, years after her death in 1959. These pages contain no language to interpret but rather a sequence of spirals and mechanical signs that open a time passage. They are among the first testimonies of her work and already hold in potential the motifs that would later return in her drawings and embroideries. It is as if Tolrà were writing from the future, leaving behind visions that surpass life itself: from this intuition arises the present project, which explores the idea of a writing projected beyond time, capable of generating new images and new sounds.

The residency in Cabrils, the town where Tolrà lived, thus becomes for Giulia Parlato and Donato Di Trapani the site from which to reactivate those writings. The musical research begins with the re-discovery and manipulation of compositions by Sigfrid Galbany, the artist's nephew and the son of the man who introduced her to spiritualism. In the 1960s Galbany composed numerous sardanas, a form of music deeply rooted in Catalan tradition, of which he became an important and recognized author. Starting from these rare recordings, the new composition carries the memory of the territory into an imagined electronic horizon, preserving the iterative tension that links Tolrà and Galbany, as if through her images one could already hear the sounds and music of the future.

In parallel, Parlato translates the mediumistic signs of the notebooks into mineral presences. She creates small sculptures inspired by those forms and photographs them as alien apparitions in the woods of Cabrils. A subsequent visit to the house of Gemma Galbany, Sigfrid's daughter, filled with stones and minerals, reinforced this intuition: as if the *Llibretes de l'avenir* had already prefigured those presences, intertwining matter, memory, and genealogy.

Together, sound and image construct a shared device that does not seek to decode but to prolong Tolrà's original act. The notebooks are not relics of the past but living matter, capable of generating and imagining futures that continue to flow within the present.



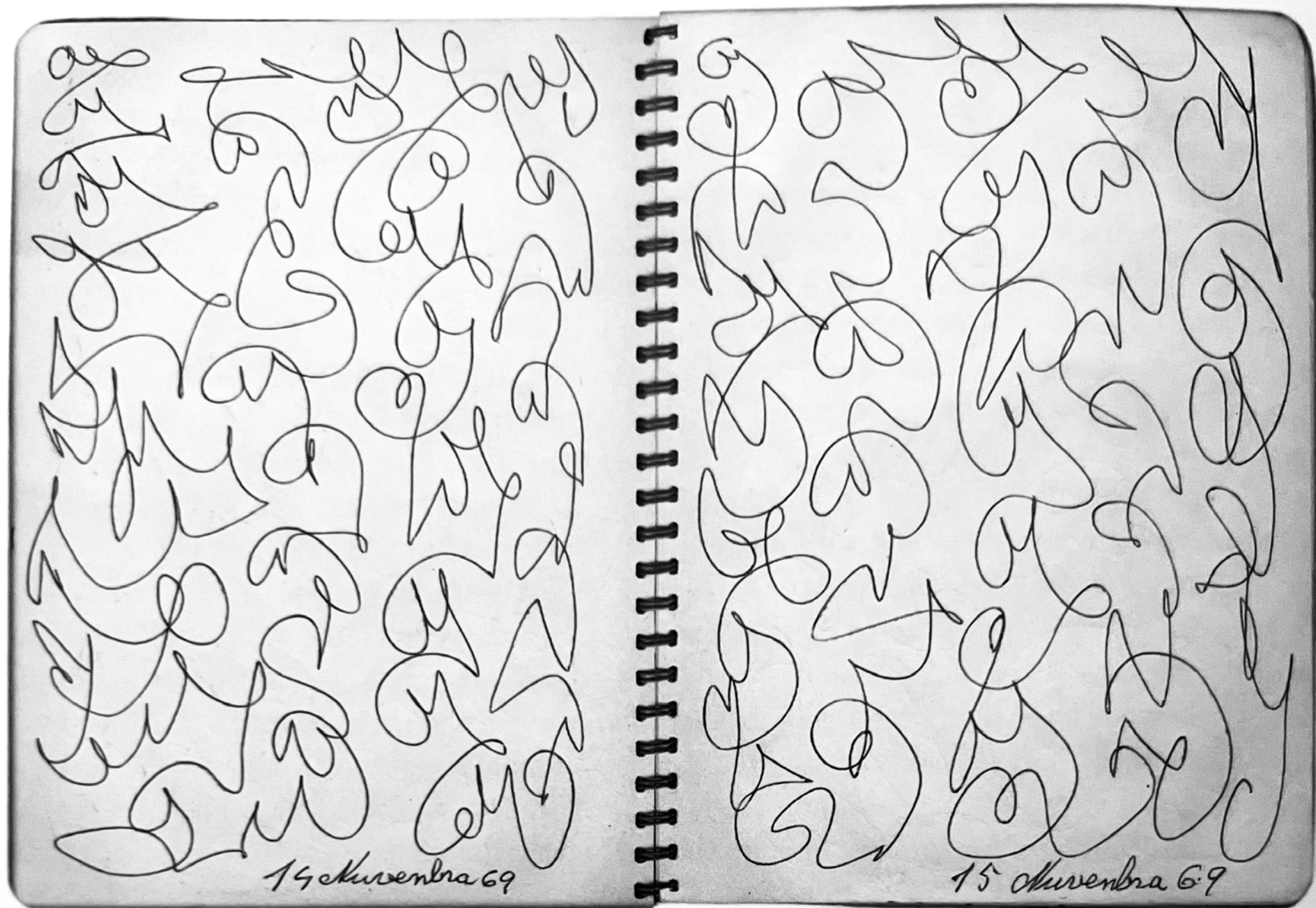
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ROYAL ZOO

During a consultation at the Royal Library, I came across a photographic album donated to King Charles Albert of Savoy. A sequence of exotic animals portrayed in posed tableaux, isolated against neutral backdrops and fencing, extracted from their environment and relocated into an artificial dimension: the gardens of the Royal Riding School, which for a limited period became the site of a zoo. Still and silent images, yet charged with tension, as if waiting for a place to inhabit. Tigers, lions, llamas, bears, giraffes, monkeys, birds and elephants were arranged among stables, courtyards and neoclassical façades, in a paradoxical coexistence of fauna and military architecture.

That brief interval reflected a desire for possession and control, exercised also through the staging of a natural paradox. The animals became symbols of an elsewhere captured and resettled, living fragments of a world turned into spectacle.

From this episode I imagined a return in the form of apparitions: animal shadows moving among scaffolding and ruins, interrupting the space of the building site. Fragile projections, destined to dissolve. In this passage, the past grafts itself onto the present, reopening the memory of a will to dominate and transforming it into an ephemeral image that cannot be possessed.

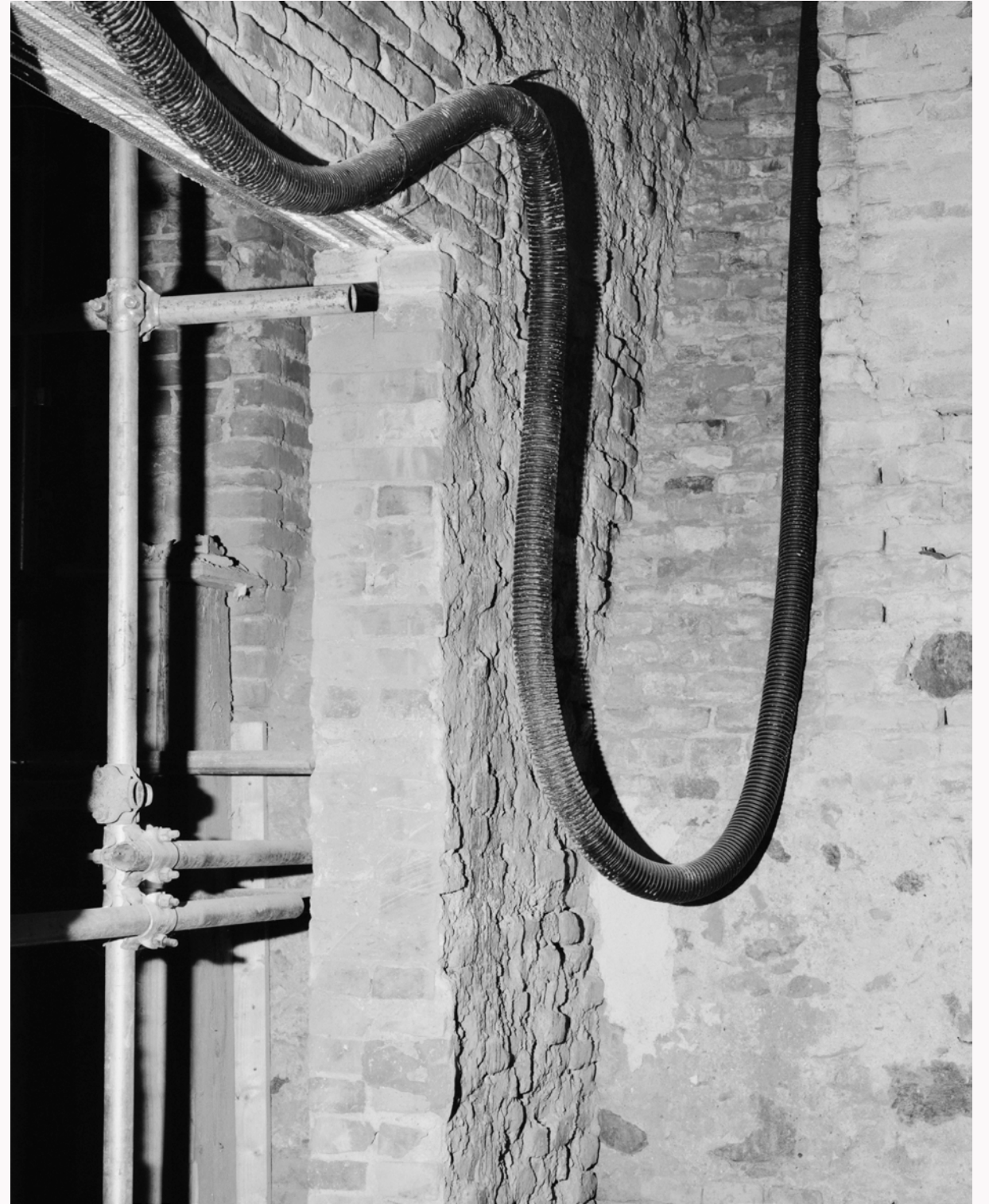
I *Elephants* II *Monkeys* III *Giraffe*
IV *Black vine* V *beam*







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GIPSOTECA

I entered the archives and corridors of the Fine Arts Academies of Brera and Albertina with the gaze of someone searching for traces, as if moving through a living archaeological site. There were no layers of soil to remove, but suspended dust, marks of gestures, and visible scars on motionless bodies. The plaster casts, scattered between the gipsotheques and transitional spaces, became both my subject of study and my interlocutors.

These replicas of celebrated artworks are never truly still. They exist in a time that is not linear but circular and intermittent, marked by constant returns. Students study them, copy them, ignore them, use them, strike them, restore them. Each surface becomes a palimpsest in continuous formation, covered with graffiti, stickers, layers of paint, cuts, and patches. Traces that do not erase one another but accumulate.

In my photographs, I searched for these details: small wounds, remnants of protests, hints of repair. I approached them as one looks for clues, fragments of a narrative that has settled slowly, like fine dust in the folds of a simulated marble body.

These objects contain many stories, and each collides with the others. The official history of art, transmitted as an ideal, intersects with a more concealed one, the history of the institution itself, with its conflicts and its young bodies that inhabit and transform these spaces. Plaster, a fragile and malleable material, absorbs everything. It is a porous body recording anger and care, neglect and attention.

Photographing them was like entering an atlas in the making. Every detail I isolated belongs to a wider system where nothing is truly static and every image contains an internal movement. I wanted to pause these transitions and transformations without idealizing them. I simply gathered the layers, observing the stages of restoration as attempts at repair and the signs of protest as necessary ruptures.

What interests me is not the object itself, but the time that accumulates on its surface. A time shaped by repeated gestures, by learning and defiance, by violence and restoration. It is within this ongoing, unfinished cycle that I see the true face of the Academy: a living body rewritten by those who pass through it.



II

I *Fragment n.11* II *Fragment n.3* III *Fragment n.5*
IV *Fragment n.25* V *Fragment n.56* VI *Fragment.n.29*

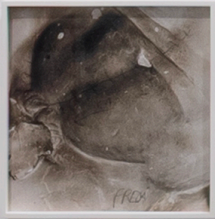




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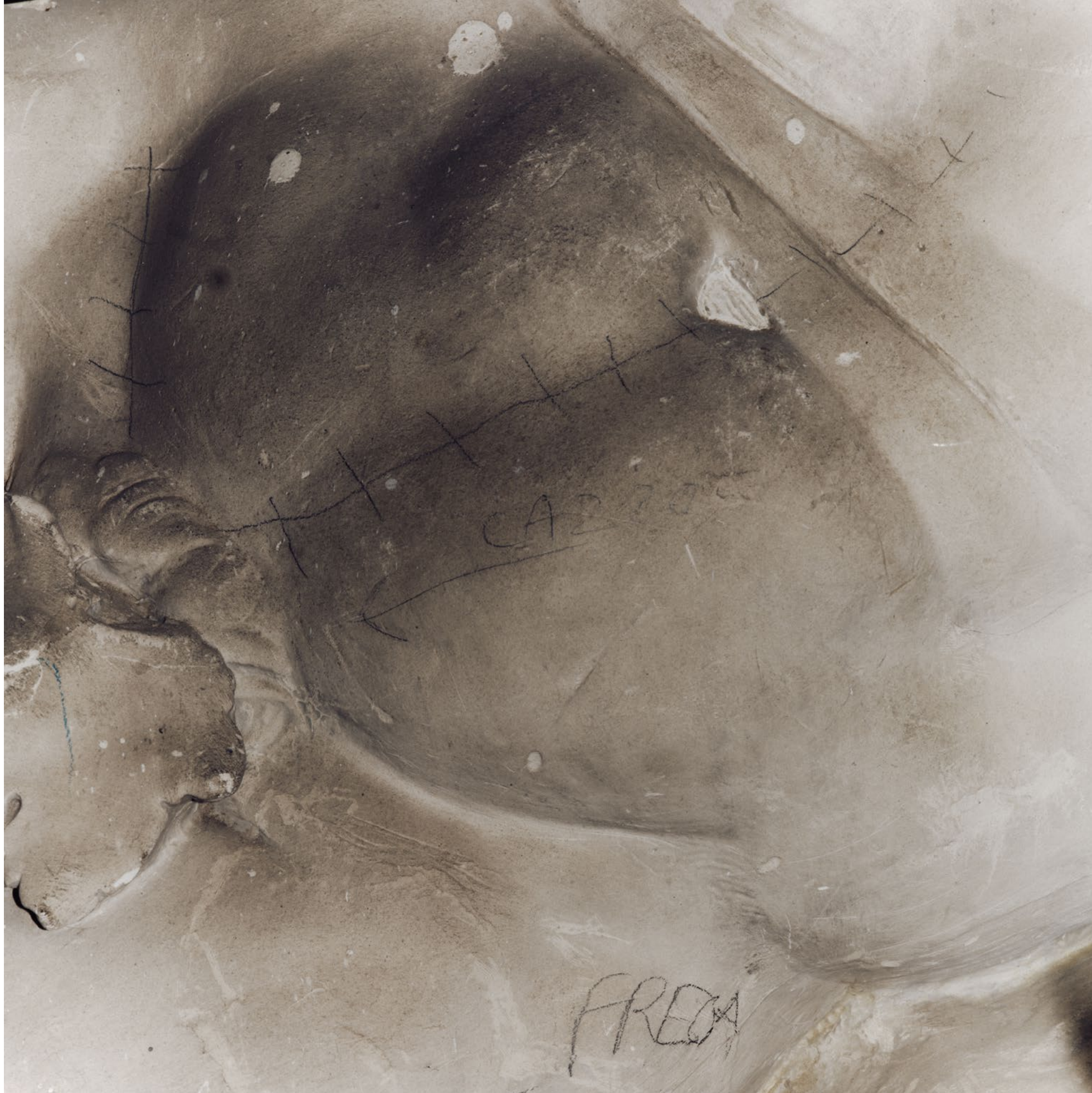


V



GIULIA
PARLATO

GIULIA
PARLATO



GIULIA PARLATO
GIPSOTECA
Archival Giclée Print
Print: 25x25cm on
Edition: 3 + 2 AP
CARTACEA





CRONACHE
D'ACQUA

TARANTO
SOTTERRANEA

Taranto lies at the centre of a natural amphitheatre of hills, in an unstable balance between land, rock, and water. The territory is crossed by aquifers, underground channels, springs, and basins that shape its morphology and sustain its memory. Water flows beneath the surface, seeps through stone, rises in wells and cisterns, and refracts through the citrithat extend toward the Mar Grande and Mar Piccolo.

I followed these trajectories, reconstructing a discontinuous map of emergences and cavities, of erosion and reflection. I documented the remains of the ancient Roman aqueduct of Triglio, the springs of the Tara River, and the hidden channels linking the hills of Crispiano and Martina Franca to the coast. The images move between hypogeal environments and natural openings, between excavated matter and liquid surfaces.

Photography here becomes a tool for immersion and for listening. Each image traces points of tension, zones of passage, accumulations and dispersions. What emerges is a porous perception of the landscape, where what surfaces and what dissolves remain in constant exchange.

This project is part of Water Chronicles –Images from Southern Italy, a photographic commission by Gallerie d'Italia, Intesa Sanpaolo. It continues the work begun in the previous edition dedicated to Northern Italy (2023). Alongside four other photographers, I contributed to one of ten stories focusing on water cycles, distribution, and scarcity, tracing their impact on places, practices, and communities.

The initiative is developed in collaboration with Green & Blue, a publication by the GEDI Group, with the aim of building a long-term visual memory and transforming these stories into a shared manifesto.





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CRONACHE
D'ACQUA

ACQUEDOTTO
PUGLIESE

It began with a single jet. On April 24, 1915, water flowed for the first time from the fountain in Piazza Umberto I in Bari. That day, water arrived in Apulia. In a region without natural springs or reserves, water has always been brought in from elsewhere—from Irpinia, from Lucania—travelling for centuries through underground channels or elevated conduits, like those of the Triglio Aqueduct.

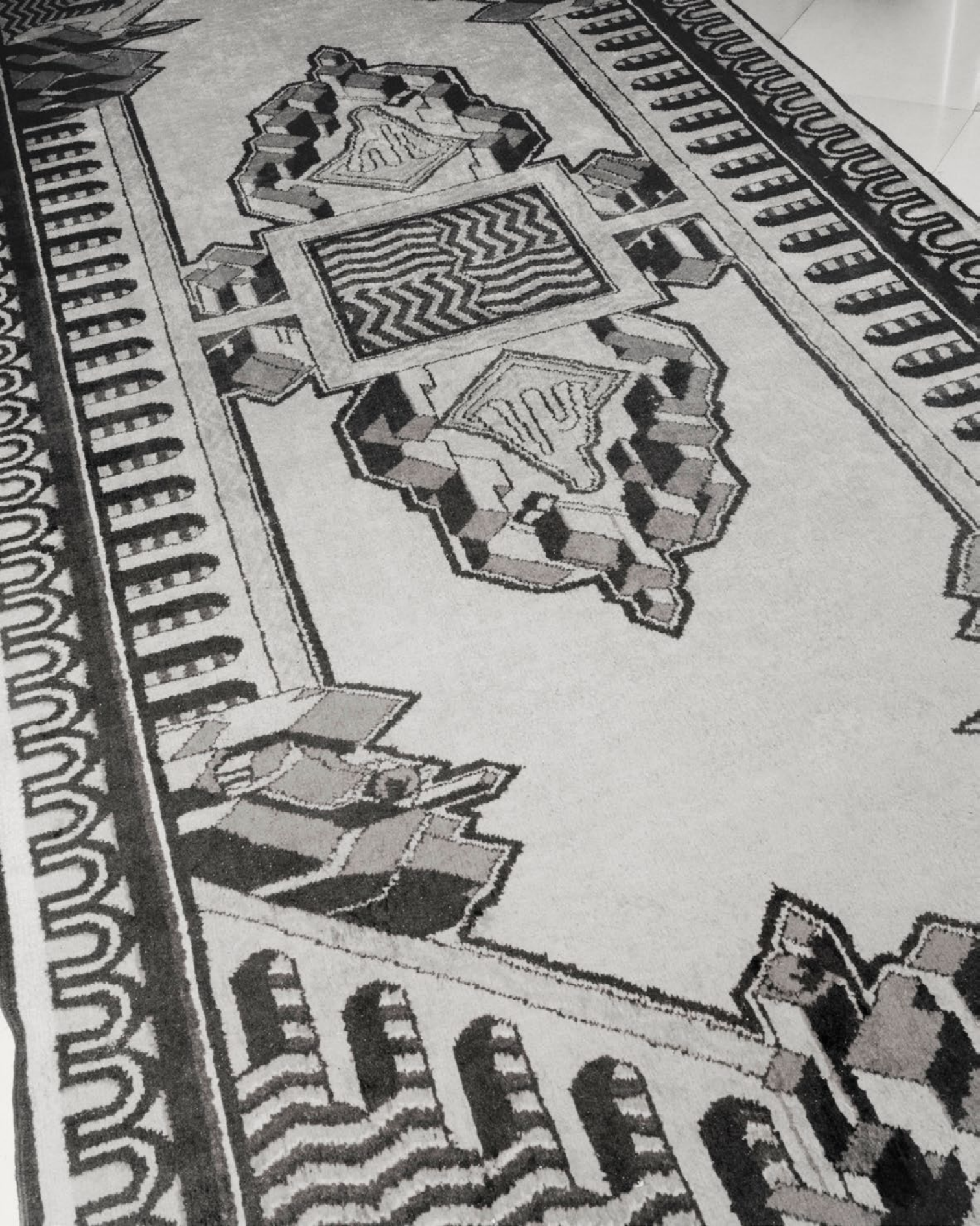
The founding of the Apulian Aqueduct in the 1930s marked a turning point. Not just an infrastructure, but a system designed to ensure independent water supply from the Gargano to the Salento. This institution was given architectural form in a monumental building in the centre of Bari—a “cathedral of water” where every detail, from the marble floors to the Liberty and ArtNouveau interiors, is a tribute to water as a civic and symbolic presence.

I photographed its interior spaces, paying attention to the decorative language that celebrates fluidity and permanence. I also worked in the laboratories, where the quality of the water flowing from Apulia’s taps is monitored and analysed daily.

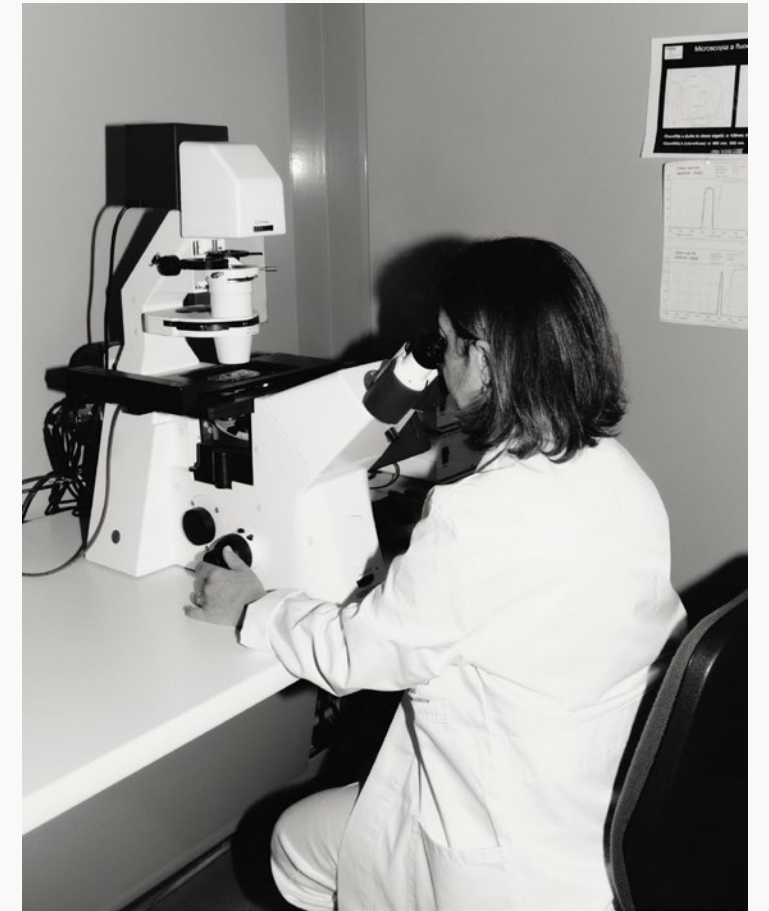
This project is part of Water Chronicles –Images from Southern Italy, a photographic commission by Gallerie d’Italia, Intesa Sanpaolo. It continues the work begun in the previous edition dedicated to Northern Italy (2023). Alongside four other photographers, I contributed to one of ten stories focusing on water cycles, distribution, and scarcity, tracing their impact on places, practices, and communities.

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III



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VI



UN:IT FOTOGRAFIE DEL PATRIMONIO IMMATERIALE

L'OPERA DEI PUPPI

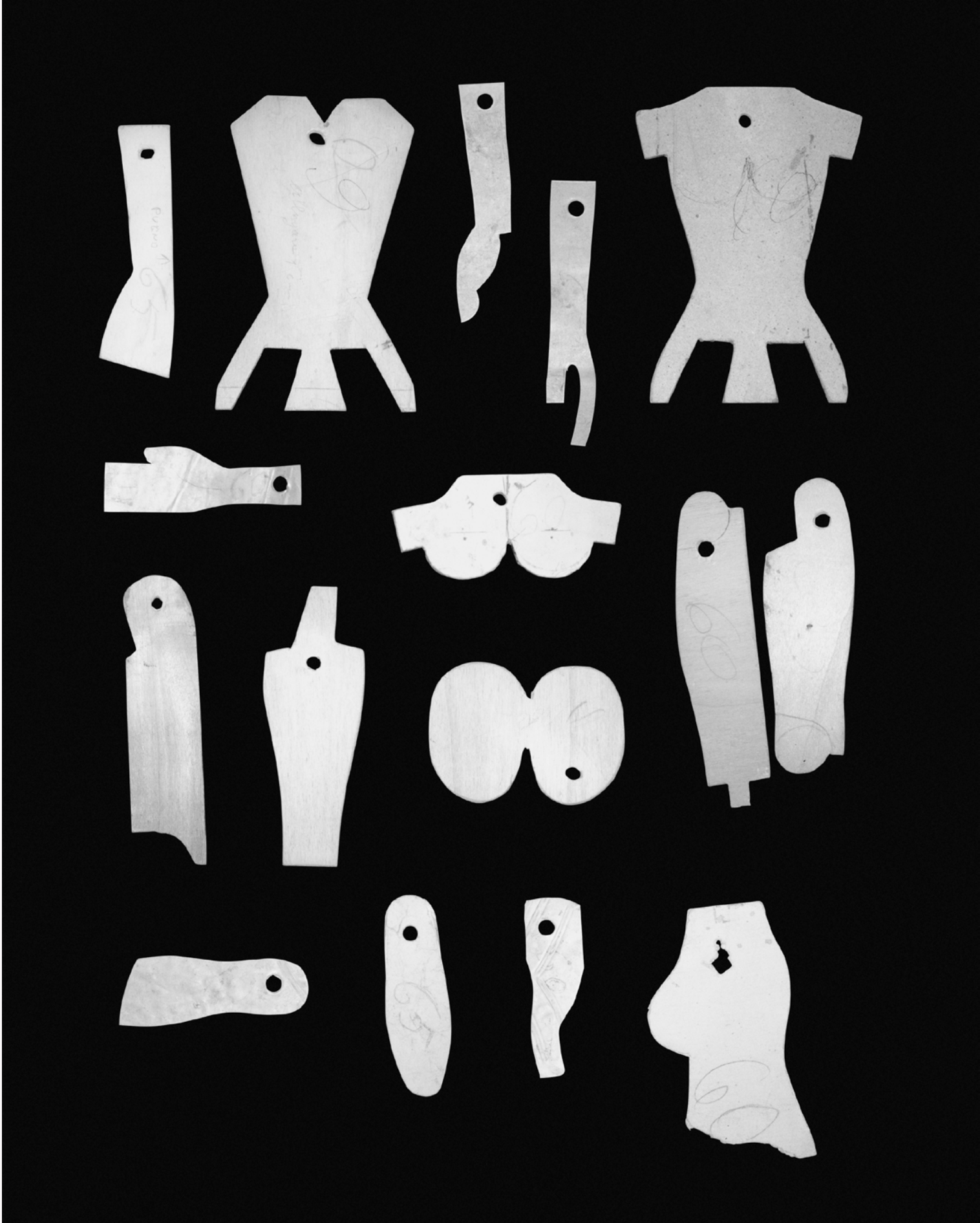
I

The Sicilian puppet theatre is studied as a visual and the performative device. The focus falls on formal variations between the schools of Palermo, Catania and Siracusa: the angle of a helmet, the posture of a hero, the geometry of a breastplate. Minimal differences that define a geography of representation.

The images isolate details, structural tensions, articulations between matter and gesture. The puppets are treated as choreographic objects and archives of survival. In parallel, the work studies the hands of the puppeteers: codified movements that shape the battle and transform narrative into visual mechanics.

The emerging references are anatomical, theatrical, the museological. The images evoke nineteenth-century dioramas, didactic plates, and the iconography of historical cinema. Popular theatre becomes an atlas in which aesthetics, technique and memory converge. The project is part of UN:IT, an initiative promoted by ICCD that explores intangible heritage through the eyes of contemporary artists.

I Cavallo II Anatomia del pupo III Centauro IV Rinaldo con elmo
V Sirene VI Scheletro VII Tronco secco di vite ad alberello





III



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UN:IT FOTOGRAFIE DEL PATRIMONIO IMMATERIALE

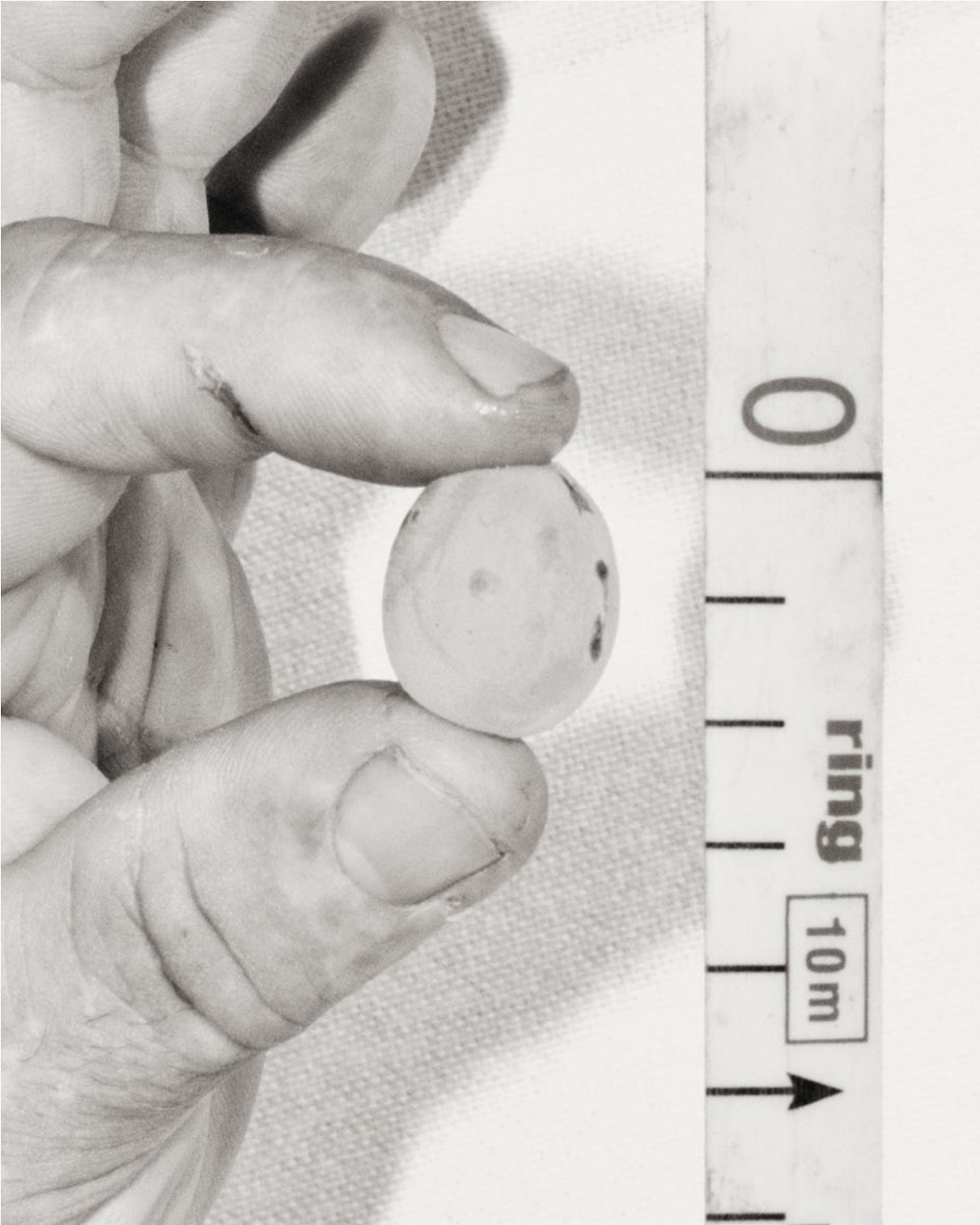
VITE AD ALBERELLO

The work documents the cultivation of the alberello vine in Pantelleria, a traditional agricultural technique recognised as UNESCO intangible cultural heritage. A knowledge transmitted orally, made of gestures adapted to the wind, the stone, and the scarcity of water.

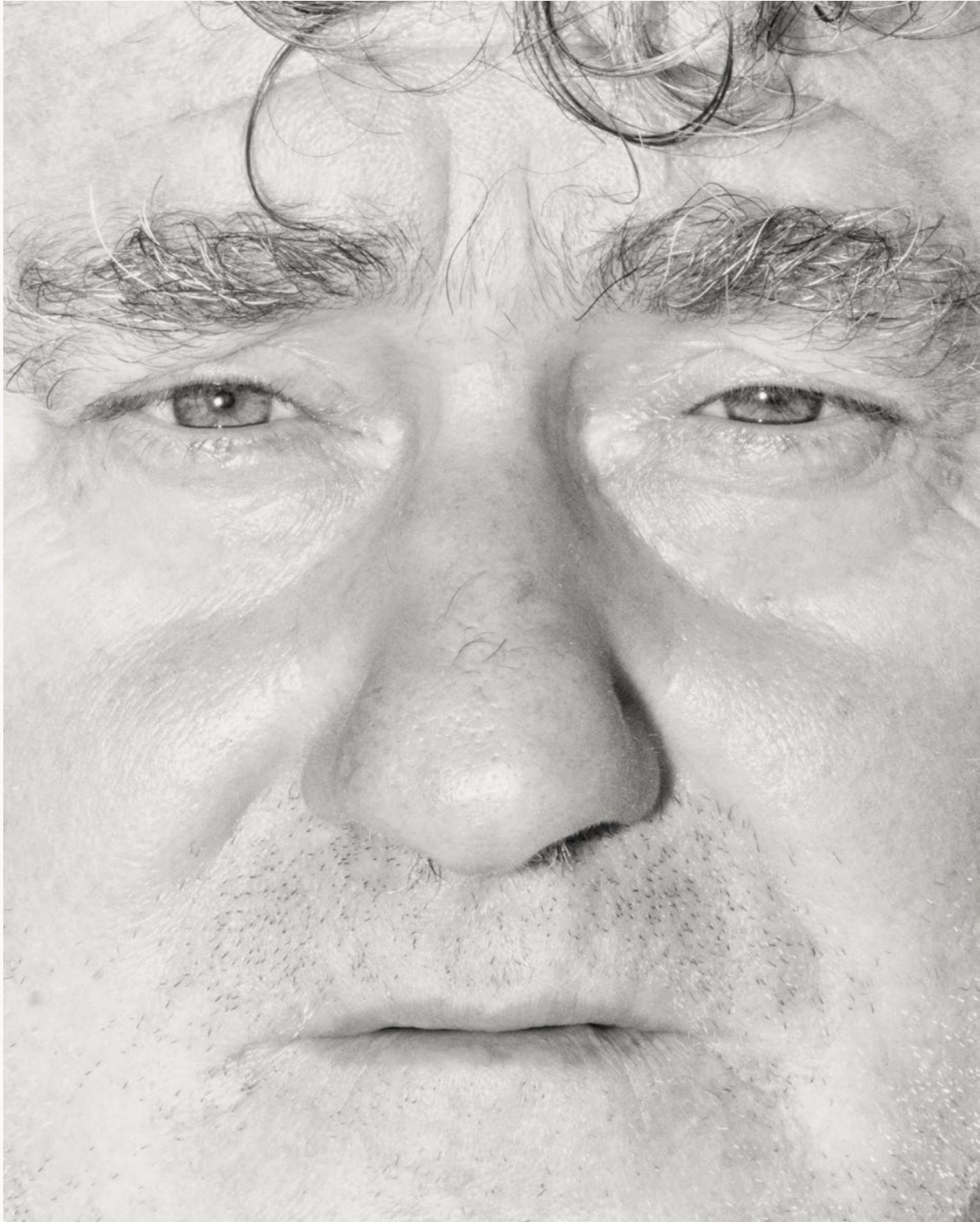
Dialogue with several local producers has allowed observation of how the agricultural landscape is built over time. Every intervention on the land leaves a trace. The vineyard becomes an archive in continuous transformation, sedimented through technical choices and daily gestures.

The images follow the phases of cultivation, postures, and tools. They focus on the ritual of the process, on the relationship between the body, labour and the morphology of the territory. They show precision and repetition, but also the adaptation that the conditions of the soil require. The project is part of UN:IT, an initiative promoted by ICCD that explores intangible heritage through the eyes of contemporary artists.

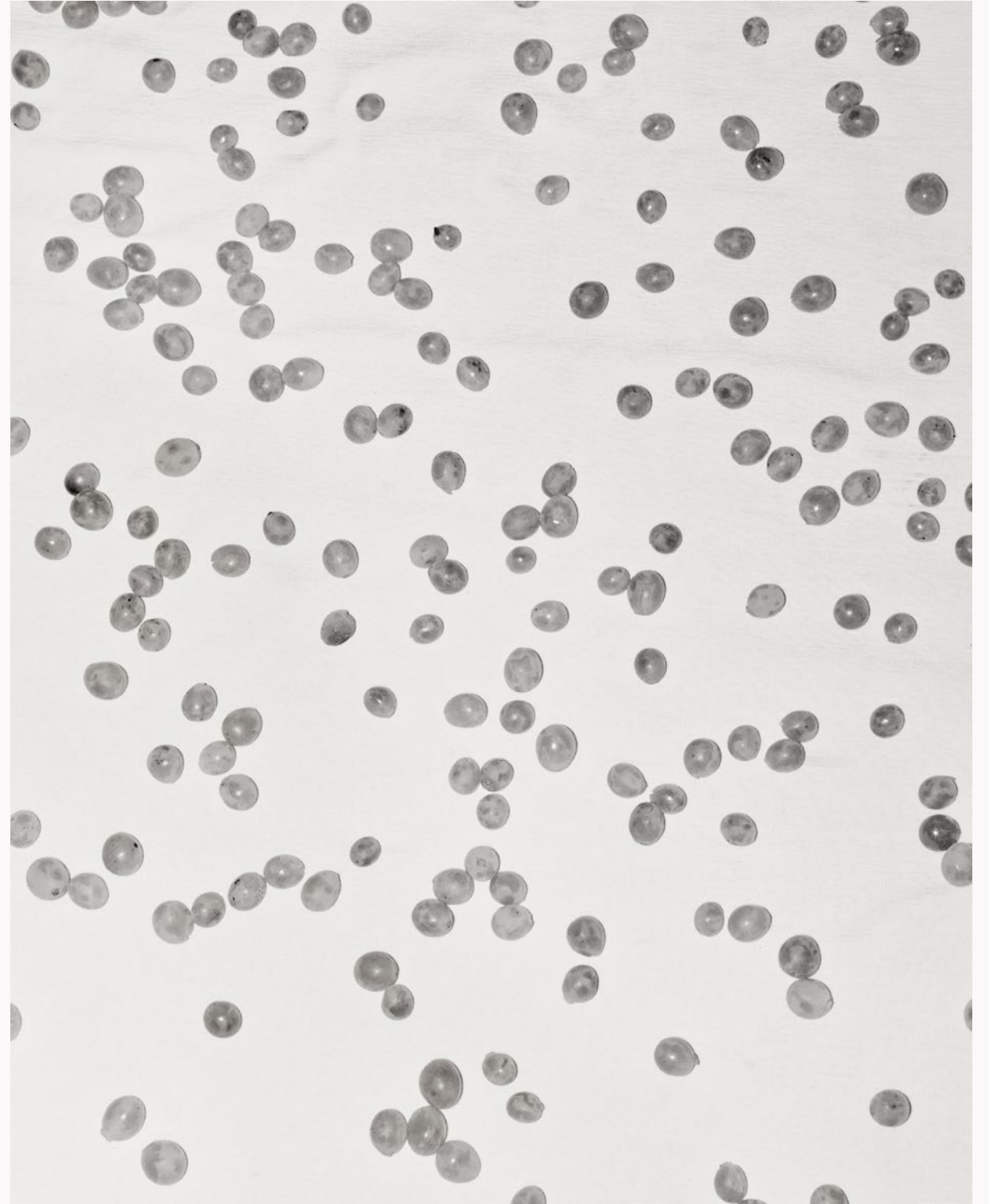
I *Diraspatrice* II *Grandezza chicco di zibicco* III *Battista*
IV *Chicchi d'uva* V *Quattrogranfe* VI *Tronco secco di vite ad alberello*



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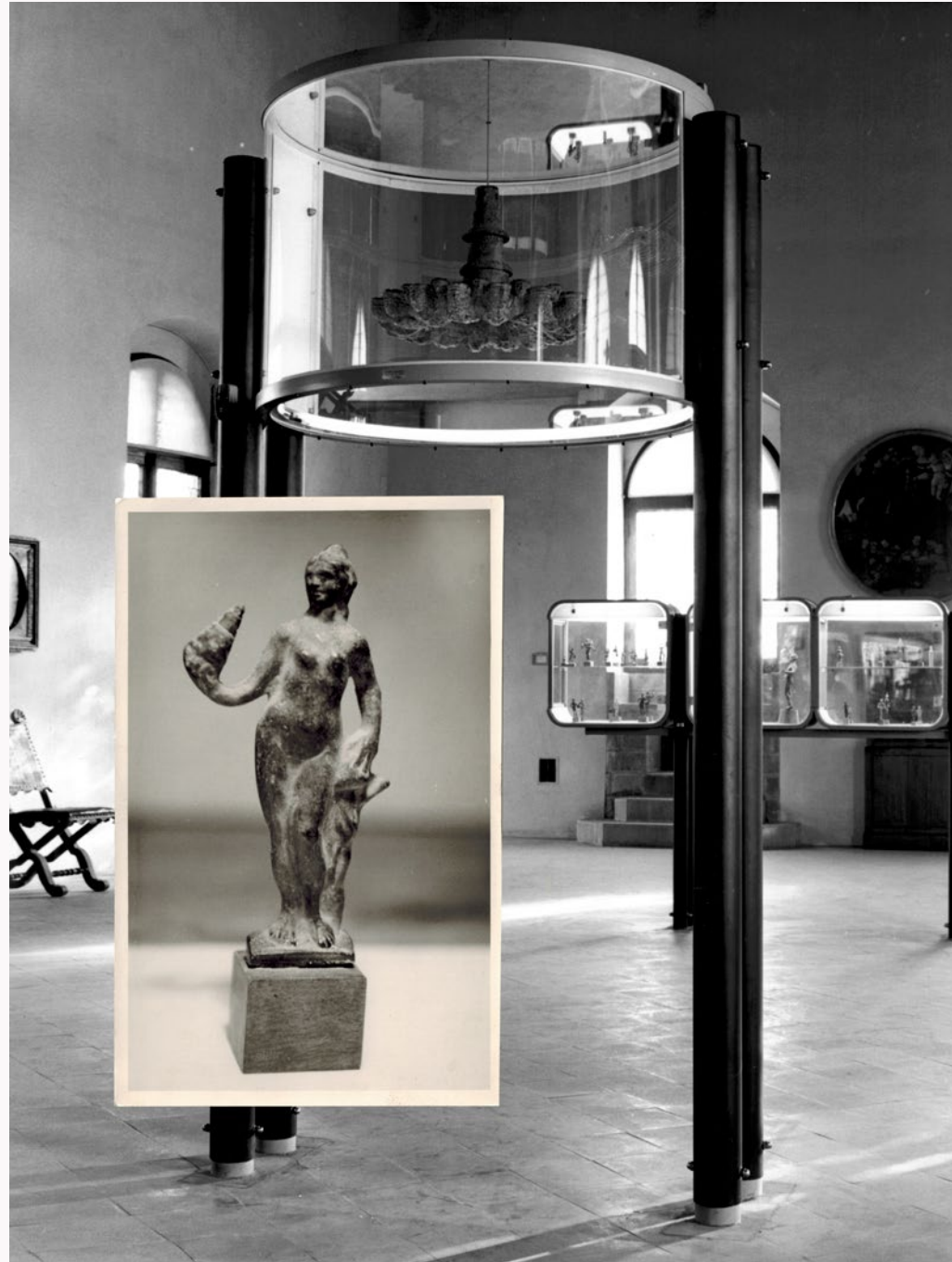
MUSE

IN COLLABORATION WITH GIOVANNA PETROCCHI

'Muse' is a collaboration between Giulia Parlato and Giovanna Petrocchi, commissioned by Cortona on the Move and the MAEC Museum in Cortona. The project is a visual investigation of the representation of women from antiquity to the present day. The photographs, composed of collages, are the result of a fusion between archive material and shots taken inside the museum. The intention is to create a bridge between past and present, in which exhibits from different eras and portraits of women linked to the museum meet in a visual dialogue.

The layering created within the collages is intended as a figurative reminder of the fragmentary and pluralistic nature of historical narratives, and the invitation is to think of the museum as a place of discovery and unexpected connections. The ancient 18th-century collections of the Accademia Etrusca are superimposed on contemporary portraits, Egyptian artefacts sit alongside archive slides, generating an anachronistic all-female inventory.





III





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NAUTILUS (AUCKLAND CENTRAL INTERCEPTOR

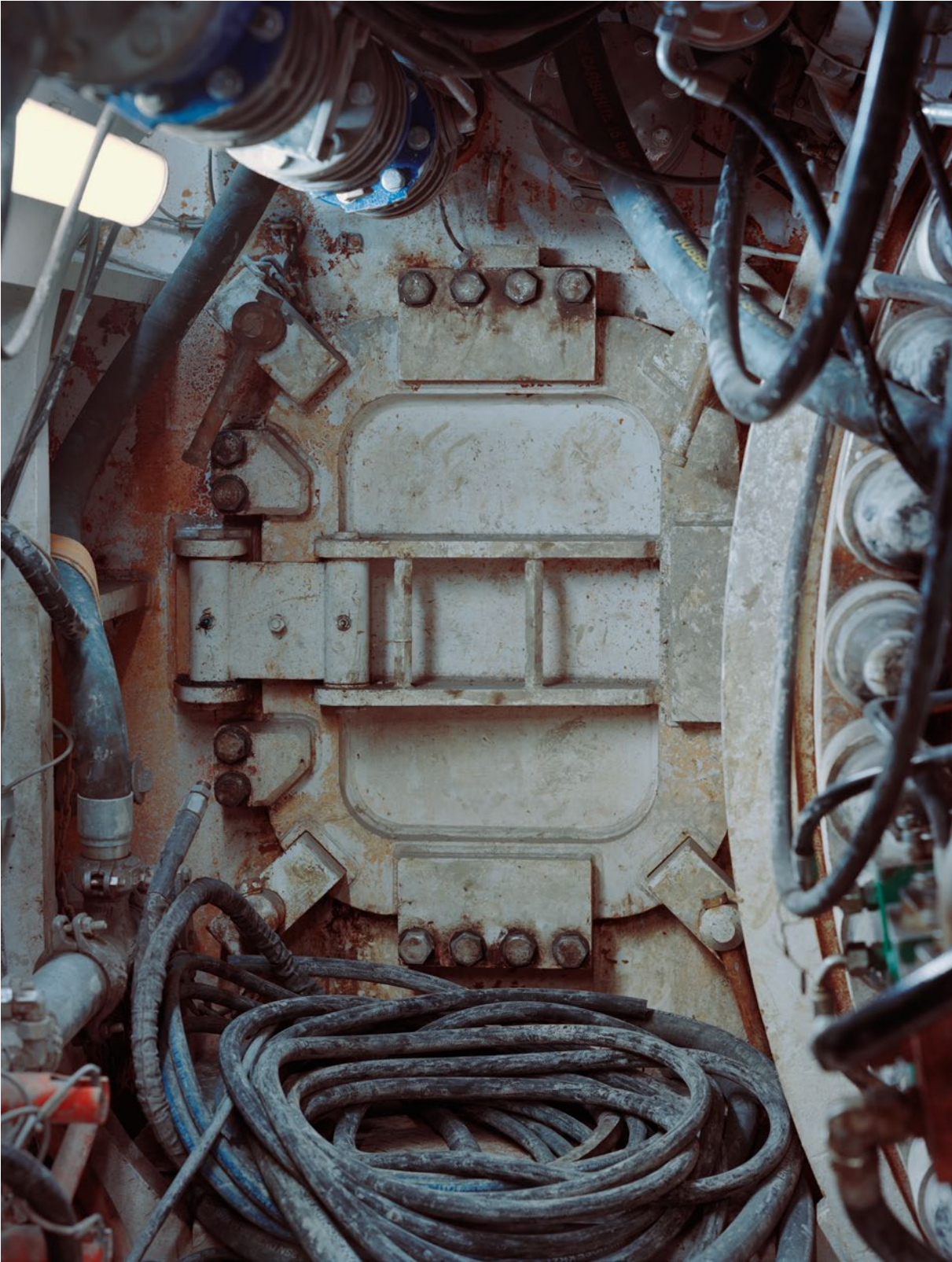
NUOVE AVVENTURE SOTTERRANEE

Nautilus originates within Ghella's construction site for the Central Interceptor in Auckland, the longest hydraulic tunnel ever built in New Zealand. I followed the excavation process to observe how the earth changes when it is extracted, examined and redistributed. What emerges from the underground reveals a layered history that speaks to both the geological past and the future of the territory.

During the excavation, marine fossils resurfaced from deep Pacific deposits. These specimens, now destined for the Auckland War Memorial Museum collections, document a remote temporal dimension that becomes visible through the engineering work. At the same time, the excavated soil is transported to the sacred island of Puketutu to support the reconstruction of the volcanic cones that were removed by industrial activity. The same material that preserves traces of the past thus plays an active role in shaping the future landscape.

The project focuses on this relationship. Through photography, I examine the tunnel as a site of transformation in which the earth is not merely a technical substance but a connecting element between what resurfaces and what is returned to the community. Nautilus observes how a contemporary infrastructure can redefine the relationship between geological memory and territorial intervention.

I *Puketutu* II *Submarine gate* III *Reconstruction of volcanic cones*
IV *Alberon* V *Fossil Casts* VI *Earthmoving*





WALLAD CENTRAL INTERCEPTOR GIULIA PARLATO







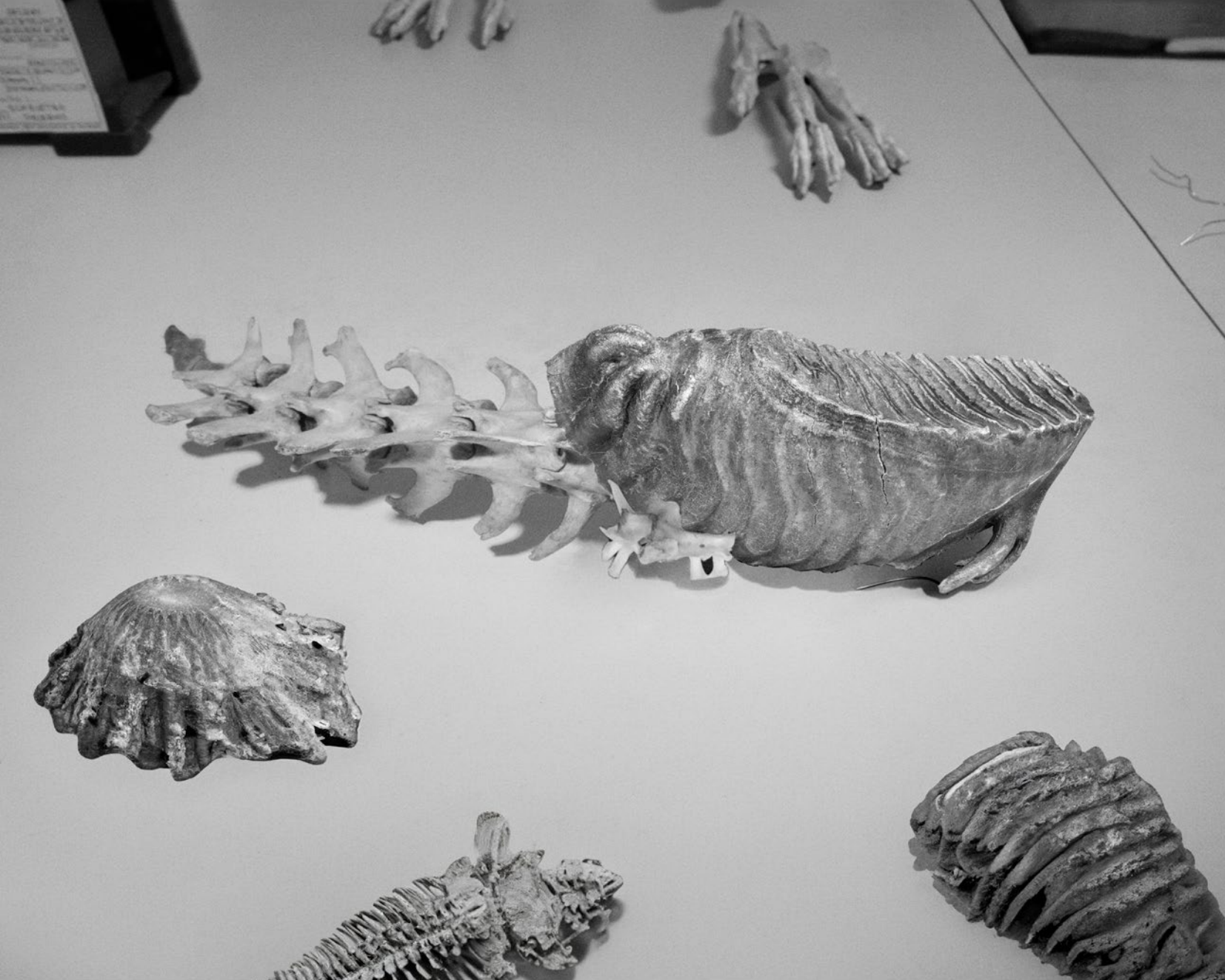
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COLLATERAL HISTORIES

IN COLLABORATION WITH GIOVANNA PETROCCHI

Collateral Histories is a collaborative project by Giulia Parlato and Giovanna Petrocchi that examines how historical meaning is constructed through images, objects and systems of display. Conceived at the intersection of photography, collage and sculpture, the work reflects on the ways material culture is classified, relocated and made legible within institutional and visual frameworks. Rather than treating history as a stable body of facts, the project approaches it as a fragile field shaped by mediation, interpretation and artifice.

At the centre of the work lies an interest in the status of the artefact: how an object becomes historically credible, how context produces authority, and how photography participates in this process. In Collateral Histories, images and sculptural elements are presented as if they were fragments, finds or museological displays. Yet their apparent coherence remains unsettled. Categories begin to slip, taxonomies appear provisional, and the relationship between object and meaning is revealed as contingent rather than fixed.

The project brings together Parlato's attention to the visual languages of investigation, evidence and reconstruction with Petrocchi's interest in remediation, transformation and the afterlife of archival images. Through digital collage and sculptural assemblage, Collateral Histories stages objects that seem to belong to a historical order while simultaneously resisting full identification. What emerges is a body of work that questions not only the authenticity of what we see, but also the systems through which authenticity is produced and recognised.

By inhabiting the space between document and invention, archaeological trace and visual construction, Collateral Histories reflects on the instability of historical narratives and on the politics of display that sustain them. The project does not seek to resolve ambiguity, but to activate it, opening a space in which uncertainty becomes a method for thinking about collective memory, cultural inheritance and the visual regimes through which the past is continually rewritten.



II

I *Animal fossil* II *Object study* III *Forgery*
IV *Mineral* V *Oceanina* VI *Diorama* VII *Ciclope*



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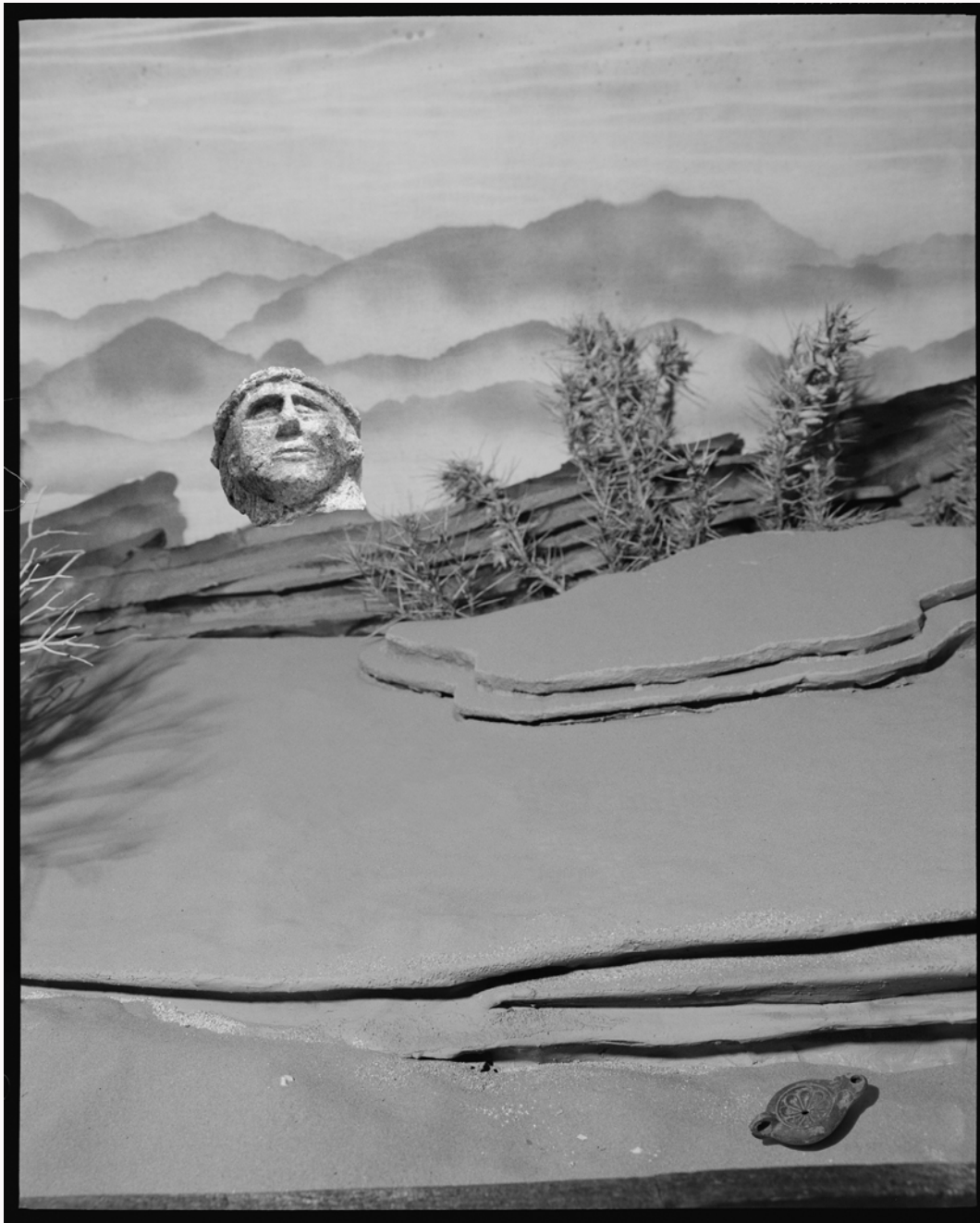


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Curriculum Vitae

SOLO EXHIBITIONS

2026 - The Vanished Rose Grower, Cartacea Gallery, Bergamo, Italy.
2025 - Royal Zoo, Cavallerizza Reale, Torino, Italy.
2023 - Diachronicles, Triennale Milano, Milano, Italy.
2022 - Diachronicles, Mucho Mas, Torino, Italy.
2020 - Diachronicles, Palazzo Rasponi 2, Ravenna, Italy.

SELECTED GROUP EXHIBITIONS

2026 - Peninsula, Cortona On The Move, Cortona, Italy.
2025 - Quadriennale, Palazzo Esposizioni, Rome, Italy.
2025 - Flat Time is the right time, Palazzo Bisaccioni/Palazzo del Duca, Jesi/Senigallia, Italy.
2025 - Gibellina Photo Road, Gibellina, Italy.
2025 - Cortona On The Move, Cortona, Italy.
2025 - Italian Institute of Culture Stockholm,Sweden.
2025 - Ricomposizioni, Artopia Gallery, Milan, Italy.
2024 - Phatosformel, archeologia del possibile, with Francis Frith, Cartacea, Bergamo, Italy.
2024 - Collateral Histories, with Giovanna Petrocchi, Eugenia Delfini Gallery, Roma, Italy.
2024 - Cronache D’acqua, Gallerie D’Italia, Torino, Italy.
2024 - Nuove Avventure Sotterranee, MAXXI Museum, Rome, Italy.
2024 - Muse, with Giovanna Petrocchi, Cortona on the move, Cortona, Italy.
2024 - Solo che amore ti colpisca, Real Albergo delle Povere, Palermo, Italy.
2024 - Athens Photo Festival, Greece.
2024 - What We Already Think We Know, Istituto Italiano di Cultura, London, UK.
2023 - The Court Ballet, Nucl  , Castello Ducale, Ceglie Messapica, Italy.
2022 - La notte dei ladri e altre storie, with Giulia Sofi, Oratorio San Lorenzo, Palermo, Italy.
2022 - Fotografe! Dagli Archivi Alinari a oggi, Villa Bardini, Firenze, Italy.
2022 - Giovane Fotografia Italiana, Reggio Emilia, Italy.
2022 - The Lore, Have a Butchers, London, UK.
2021 - Diecixdieci Festival, Gonzaga, Italy.
2021 - Metafotografia, Baco, Bergamo, Italy.
2021 - A Cohesion of Light, Revolv Collective, Peckham 24, London, UK.
2021 - Futures, Tbilisi Photo Festival, Tbilisi, Georgia.
2021 - Italia 90, Condominio, Milano, Italy.
2021 - Not Only History But Our Memories, Podbielski Contemporary, Milano, Italy.
2020 - New Talents 2020, PEP, B-Part, Berlin, Germany.
2020 - Photo Open Up, Galleria Cavour, Festival Internazionale di Fotografia, Padova, Italy.
Photo Fringe, Brighton, UK.
2019 - Premio Francesco Fabbri, Fondazione Francesco Fabbri, Pieve di Soligo, Italy. 2019 - RCA Show, Royal College of Art, London.
2016 - ISSP, NOSLEGUMA IZST  DE, Kuldi ga, LVA.

COMMISSIONS AND COLLABORATIONS

Upcoming - Consiglio Nazionale delle Ricerche.
2025 - Remediations, Accademia di Belle Arti di Brera and Witty Books.
2025 - Creative Roads, Cavallerizza Reale, Torino, Italy.
2024 - Istituto Centrale per il Catalogo e la Documentazione, Rome, Italy.
2024 - Cronache D’acqua, Gallerie d’Italia, Italy.
2024 - Muse, collaboration with Giovanna Petrocchi, MAEC for Cortona on the Move. 2024 - Nuove Avventure Sotterranee, Ghella, Auckland, New Zealand.
2022 - Regional Archeological Museum A. Salinas, Palermo, Italy.
2020 - Suq Magazine, Issue 5.
2020 - Collateral Histories, collaboration with Giovanna Petrocchi, Art Licks.

COLLECTIONS

– The Sir Mark Fehrs Haukohl Collection of European Women Photographers at the Los Angeles County Museum of Art and Brooklyn Museum, USA
– Biblioteca Panizzi, IT
– Donata Pizzi Collection, IT
– Palazzo Rasponi II, IT
– Pier Luigi Gibelli Collection, IT

AWARDS

2025 – Shortlisted, Grand Prix Images Vevey
2023 – Nominated, Foam Paul Huf Award
2023 – Nominated, C/O Berlin Talent
2021 - Selected, FUTURES Photography Talent by Camera
2021 – Selected, Travers Smith CSR Art Programme
2022 – Winner, Luigi Ghirri Award, GFI
2020 – Winner, BJP IPA Joint-Second Place
2020 – Winner, Camera Work PR2
2020 – Selected, Travers Smith CSR Art Programme
2019 – Winner - Carte Blanche   tudiant, Paris Photo
2019 – Selected, Travers Smith CSR Art Programme

GRANTS

2026 - Strategia Fotografia
2024 - Strategia Fotografia
2023 - Strategia Fotografia

BOOKS

2026 - Atlas Undarum, When the see moves in, Witty Books.
2025 - Remediations, Witty Books.
2024 - Nuove Avventure Sotterranee, Quodlibet.
2023 - Diachronicles, Witty Books.

SELECTED PUBLICATIONS

2024 - Emerging Collections, Viaindustriae.
2024 - Flat Time Is The Right Time, Editrice Quinlan.
2023 - Omne / Index Naturae, Skinnerboox.

FAIRS

2026 - Mia Fair, Cartacea, Milano, Italy.
2024 - Mia Fair, Cartacea, Milano, Italy.
2023 - Artefiera, Podbielski Contemporary, Bologna, Italy.
2022 - Photo London, Podbielski Contemporary, London, UK.
2021 - Photo London, Hi-Noon Editions, London, UK.
2021 - Unseen Photo Fair, Podbielski Contemporary, Amsterdam, NL. 2021 - ArtVerona, Podbielski Contemporary, Verona, Italy.
2021 - Mia Fair, Podbielski Contemporary, Milano, Italy.
2021 - The Phair, Podbielski Contemporary, Torino, Italy.
2019 - Photo London Digital, Hi-Noon Editions.

TEACHING

2026 – Visiting Tutor, IED, Rome, Italy.
2026 – Visiting Tutor, Brera, Milan, Italy.
2023 – Visiting Lecturer, Swansea College of Art, Swansea, UK.
2023 – Visiting Lecturer, Istituto Superiore di Fotografia, Rome, Italy.
2022 – Visiting Lecturer, Fotografika, St. Petersburg, Russia.
2021 – Visiting Lecturer, School of Visual & Performing Arts, Cambridge, uk.

SELECTED TALKS

– Langhe Photo Festival
– Paris Photo, Artist talks by The Eyes, with Vincent Marcilhacy, FR.
– Spazio Lab  , Diachronicles book presentation, Bologna, IT.
– The Photographer’s Gallery, Shooting in Black & White, with Elizabeth Roberts, UK.
– Have a Butchers, Artists in Conversation, with Kasia Wozniak, London, UK.
– Maxxi, Nuove Avventure Sotterranee: dal libro alla mostra, panel discussion, Roma, IT. Radio
– Raheem, Diachronicles, Milano, IT.
– Triennale, Photobooks Now! with Bruno Ceschel and Tommaso Parrillo, Milano, IT.
– Gallerie D’Italia, Cronache D’Acqua, with Luca Fraioli,Torino, IT.
– Gibellina Photo Road, Diachronicles, with Donato Di Trapani, Gibellina, IT.
– CAMERA – Centro Italiano per la fotografia, Futures, Panel discussion, Torino, IT.
– Accademia di Brera, Remediations, with Tommaso Parrillo and Paola Di Bello, IT.
– Cavallerizza Reale, Royal Zoo, Torino, IT.
– Palazzo Gregoris, Atlas Aquae, Omne & Obliquo, panel discussion, Pordenone, IT.
– Festival 10x10, Diachronicles, Gonzaga, IT.
– Seen Fifteen Gallery, with Giovanna Petrocchi and Ibrahim Azab, London, UK.

EDUCATION

2019 - Master degree in Photography, Royal College of Arts, London, UK.
2016 - Bachelors honours degree in Photography, London College Of Communication, UK.
2013 - Foundation Diploma, Fine Arts and Design, Camberwell College of Arts, UK.
2012 - Diploma, Classical Studies, Liceo Classico Statale G. Garibaldi, Palermo, ITA.

FURTHER WORK EXPERIENCE

2019/Current - Freelance High End Retoucher.
2023 - Set photographer, IDDU by Fabio Grassadonia & Antonio Piazza, Italy.
2022/2023 - High End Retoucher, Sheriff Projects, London and Paris.
2021/2022 - High End Retoucher, Hempstead May, London.
2016 - Set photographer, Sicilian Ghost Story by Fabio Grassadonia & Antonio Piazza, Italy.

INTERNSHIPS

2015 - Photography Department, Il Racconto dei Racconti by Matteo Garrone, Italy.
2012 - Set Design Department, Salvo by Fabio Grassadonia & Antonio Piazza, Italy.

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