

GEOGRAPHY MYSTERY

Stefano Cagol

We Are the Flood (Ilulissat, Greenland),
2024, 6 photos on vinyl on windows, 300x210 cm each

A series of large photographic prints on glass depict the crossing and transformation of the Arctic glacial landscape through a process of hyper-vision of the processes and dynamics that are crucial to understanding the climate crisis of our time.

We Are the Flood (Kyrgyzstan),
2024, 4k video, different episodes, 18 min looped

Mysterious rites or pleas for help? Stefano Cagol's actions seem to waver between these two realms as he moves through the desolate landscapes of Kyrgyzstan.

Stefano Cagol is an artist, researcher, and curator. His work is characterized by long-term investigations in which travel, performative practices, and photographic and video languages contribute to geopolitical narratives of places and experiences. Throughout his career, across artworks, research projects, and exhibitions, he has explored movement, politics, and the meaning of physical and political geography—addressing issues such as borders, energy, water, and the broader relationship between nature and culture. He has collaborated with artists, curators, and theorists such as Jan Hoet, Veit Loers, and Timothy Morton. He has curated research projects for institutions like MUSE (Science Museum) in Trento and serves as artistic director of Castel Belasi, a center for ecological thought in the Alps. He is a recipient of the Italian Council grant and awards such as the Visit Prize by E.on Stiftung and the Terna Prize. He has participated in several Venice Biennales: in 2022 and 2011, and in 2013 as part of the Maldives National Pavilion. His solo exhibitions include shows at institutions such as MA*GA Gallarate, ZKM Karlsruhe, MAC Lissone, and the Civic Gallery of Trento – Mart. In 2023, the Egyptian capital saw him as both an artist and curator of a section of the Off Cairo Biennale at the Citadel of Saladin, and in 2024 he participated in NOOR Riyadh.

Marina Ballo Charmet

Nel Peloponneso

2012 – 2013 3 Color photographic print on baryta paper, 50 x 30 cm each

The ruins of Ancient Greece become an ordinary element of the landscape, integrated with nature, worn by time, crossed and glimpsed out of the corner of the eye.

Le ore blu (Giudecca)

2017, 3 Color photographic print on baryta paper, 50 x 30 cm each

The twilight of evening and the twilight of morning, with the camera fixed on the waters of the Giudecca Canal in Venice. At the center lies the water, while the city becomes a thin line at the edge of the frame.

Marina Ballo Charmet is one of the most significant living Italian photographers. After earning a degree in philosophy, she specialized in child psychology and psychoanalysis and worked as a psychotherapist in her lifelong home city of Milan. Since the mid-1980s, she has focused on photographic and artistic research. Her favored subject is the everyday—the "always seen," which she defines as "the background noise of our minds." Her approach is marked by perceptual mobility and off-focus perspectives—lateral or from below—reminiscent of a child's point of view. This results in a fluctuating vision, a peripheral perception tied to our preconscious. Her work has been exhibited in institutions such as Castello Sforzesco in Milan, Museo degli Innocenti in Florence, Bevilacqua La Masa Foundation in Venice, La Triennale di Milano, Storefront for Art and Architecture in New York, MAXXI in Rome, CCCB in Barcelona, Fotomuseum Winterthur, and the Canadian Center for Architecture in Montreal. She took part in the 12th Venice Architecture Biennale (2010) and the 47th Venice Art Biennale (1997). She is currently represented by Galleria Il Ponte in Florence.