



José **Alves**
Cihad **Caner**
Federico **Ciamei**
Ela **Polkowska**
Rocco **Venezia**
Ana **Zibelnik**

Valley of
the **Strange**

ISSP
Gallery

Valley of
the Strange

Curated by
Eric Lawton

Art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony...The technique of art is to make objects “unfamiliar,” to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself.

Viktor Shklovsky, *Art as Technique*, 1917 ¹

Valley of the Strange highlights six emerging Pan-European artists — José Alves, Cihad Caner, Federico Ciamei, Ela Polkowska, Rocco Venezia and Ana Zibelnik — who use photography to explore the boundaries of time and the disruption of the ordinary. The exhibition considers the role of the image in navigating past and present, while questioning how photography and film can defamiliarize our everyday encounters with the world. The works live in the hyperreal — zooming in and focusing on our innermost fears — blurring truth and fiction, and everything else in between.

The people, places and things of this exhibition are depicted as strangely familiar, illustrating Russian theorist Viktor Shklovsky's concept of *defamiliarization*. Building on Freud's writings on the *uncanny*, Shklovsky asserts that when the intimate is rendered in an atypical light our overall perception is enhanced. This concept serves as a lens to examine the works in the exhibition. Commonplace scenes and scenarios, when tilted slightly off kilter, lay bare our own inherent apprehensions, and with it, a deeper understanding of the ordinary. To underscore this, the installation emphasizes often overlooked physical elements of the gallery, such as the floor, in order to disrupt the habitual and conventional experience of looking at art.

Nostalgia, superstition, and the ephemeral coalesce to form an unsettling tension. Far from avoiding the uncomfortable, these artists relish in it, embracing moments both typical and deeply alienating — an exposed eyeball, cracked glass, a haunting cry. It is specifically in these seconds of uncertainty and trepidation that our rich sensation of life is finally awakened.

- Eric Lawton

The identity of places is very much bound up with the histories which are told of them, how those histories are told, and which history turns out to be dominant.

Doreen Massey, *History Workshop Journal*, 1995 ²

José Alves

From Salt and Ash

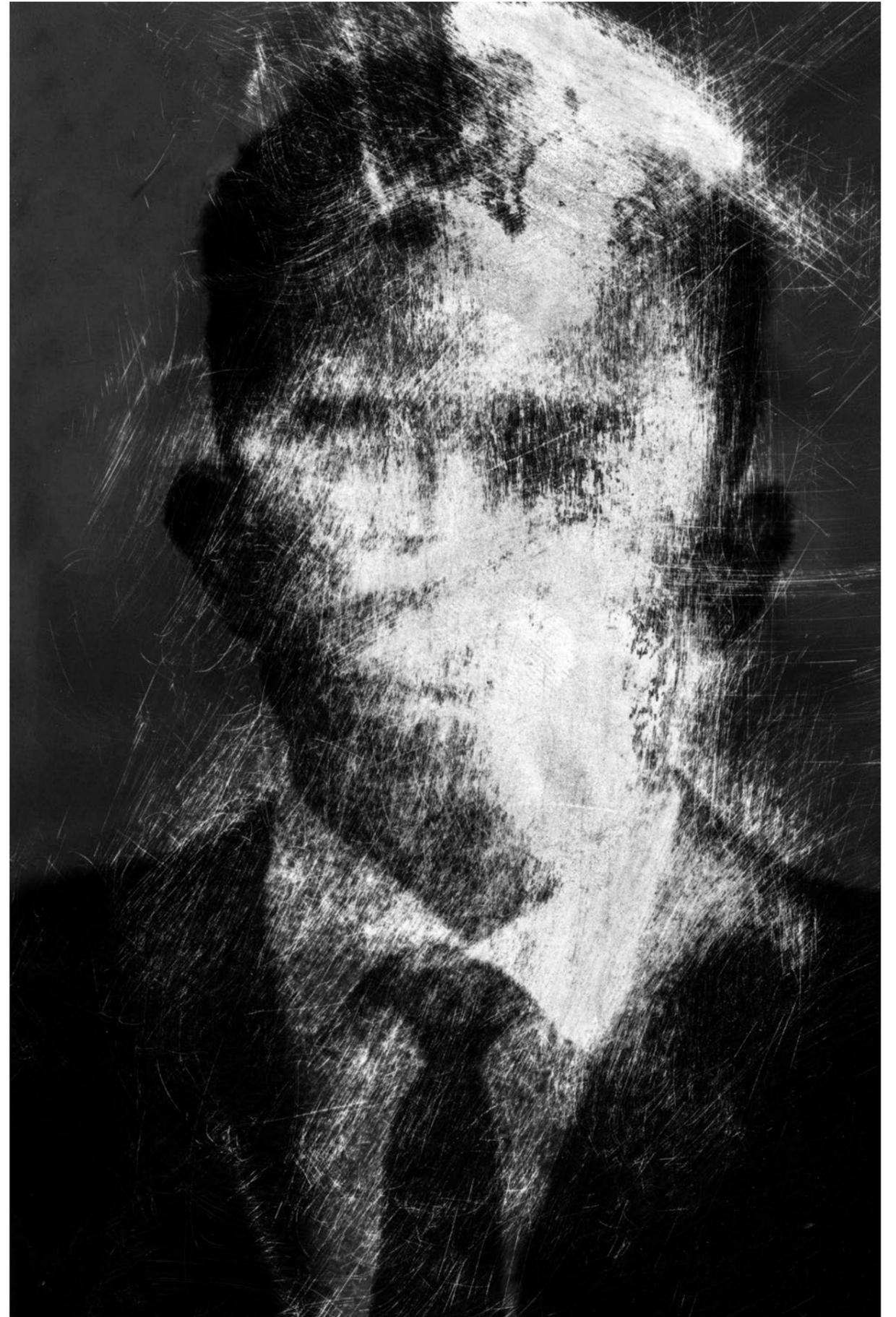
José Alves investigates the mythology of the Fisterra region of North-Western Spain in his photographic series, *From Salt and Ash*. The mountainous territory next to the Atlantic Ocean functions today as the end point for the Way of Saint James, a Christian pilgrimage of initiation and enlightenment.

The concept of *finisterre* — linguistically tied to the region — refers to the border between the known world (the inhabited) and the unknown. It was believed to be a tipping point or a portal between such dualities as fear and admiration; life and death; ends and beginnings.

Infamous for its many sudden and dangerous cliffs, Fisterra is colloquially known as Costa de Morte (Coast of Death). In fabric salt prints, Alves reproduces portraits of men who perished at sea. Using an alternative photographic process, the print surface is exposed to the very same water that led to their deaths and from its salt the image comes to life, rendering them born anew. Their presence, now tangible, exposes the loose threads of fact and fiction unraveling at the seams.

All works: *Untitled*, 2019







An act of hospitality can only be poetic.

Jacques Derrida, *Of Hospitality*, 1997 ³

Cihad Caner

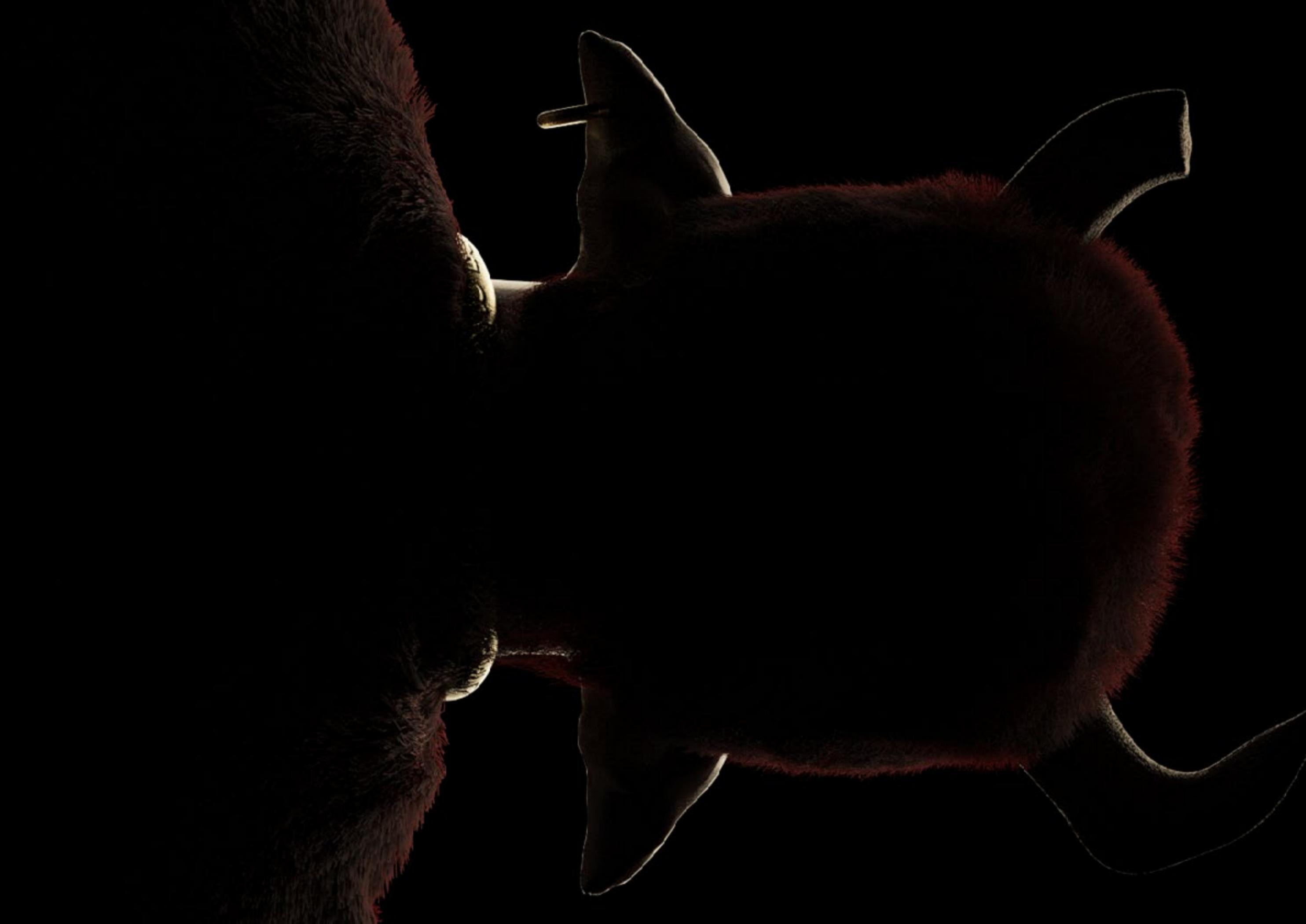
Demonst(e)rating the untamable monster

Cihad Caner explores the role of *the other* as experienced through CGI monsters in his work, *Demonst(e)rating the untamable monster*, a dual screen video installation. Engaged in an intellectual conversation with one another, two monsters present a rarely seen scenario by tying their experience to present day xenophobia. Asking only for our witness, the monsters' words reverberate in song, periodically questioning who has the power of representation.

By linking the other to its contemporary counterpart, foreigners and minorities, the monsters connect their fictional story to today's global rise of ethno-nationalism. At certain points, they discuss the media's part in their vilification and what they can do to change it. One monster asks "Who has access to this representation, who is capable of transforming it?...Perhaps it is me!" Through this back and forth, the monsters realize that only by taking control of their own narrative will they ever be fully understood. To them, self-actualization offers the surest path to acceptance and ultimately salvation.

All works: stills from *Demonst(ε)rating the untamable monster*, 2018-2019







The revolution is only for monsters.



Love me, you better love



Who is authorized to speak on behalf of whom?



perhaps me!

In my experience, fighting nostalgia, as an artist, is a full time job. Never more so than when I lived in Italy, which seems to me, to be a country perversely designed to make you feel both awe of the cultural achievements of the past, and a great doubt that you could ever add to them yourself.

Zadie Smith, Rome Literary Festival, 2013 ⁴

Federico Ciamei

How Can You Live In The Present When You Are 3000 Years Old?

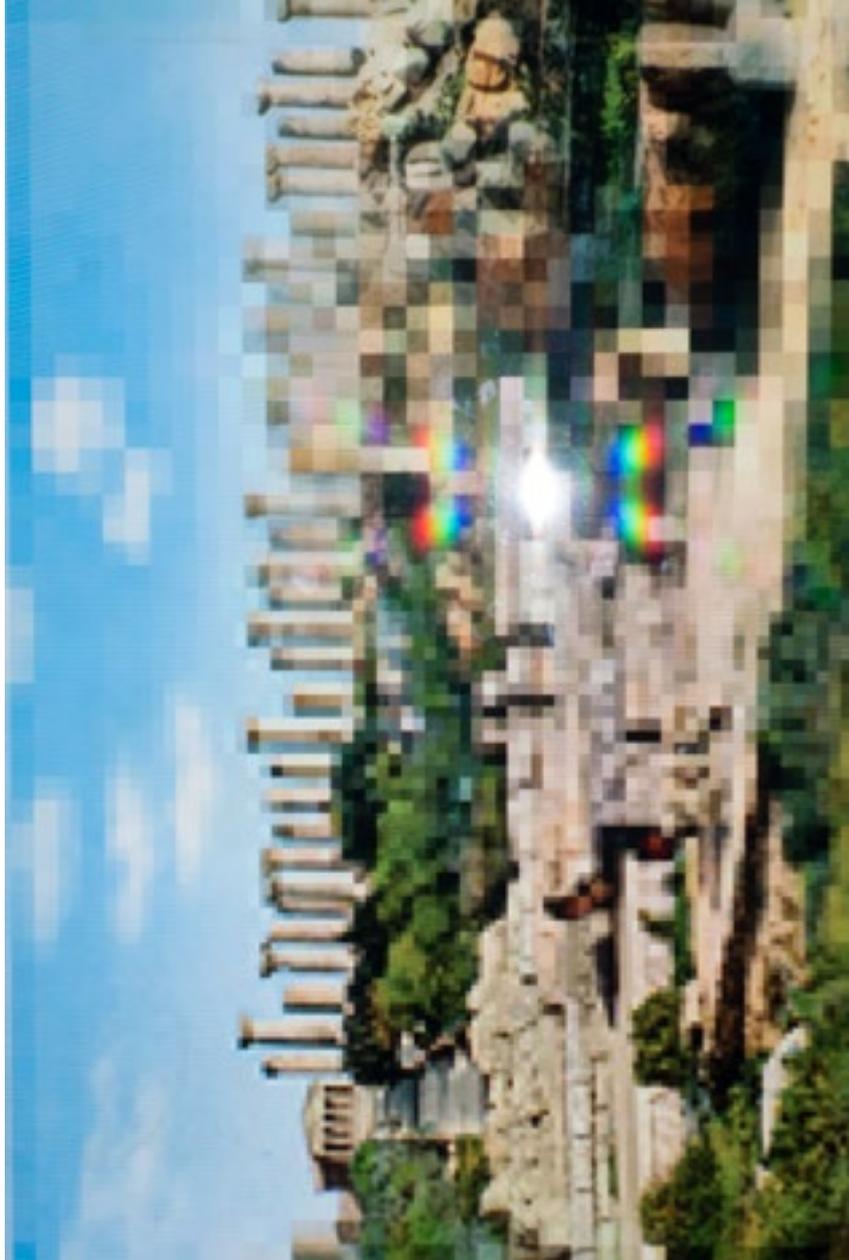
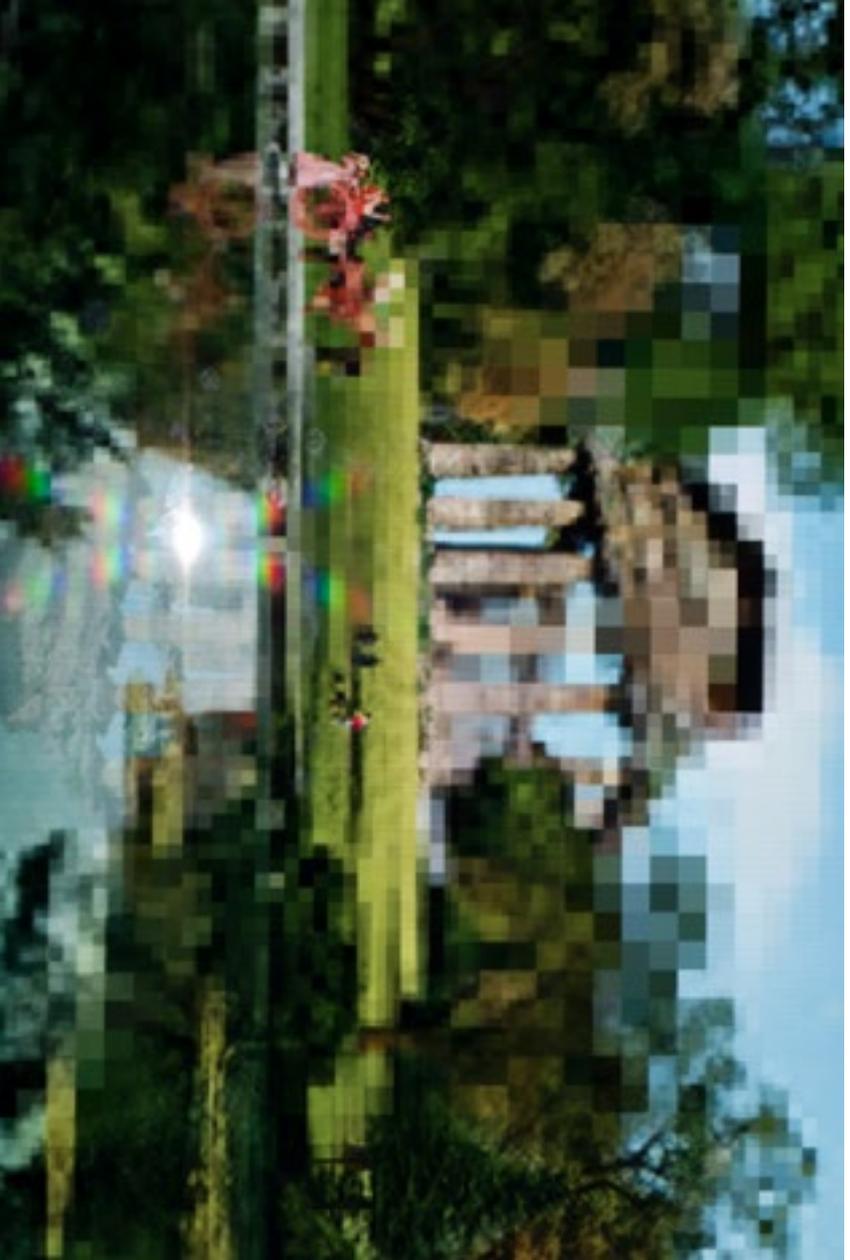
Federico Ciamei questions the pull of nationalism and identity in Italian culture through modified imagery in his series *How Can You Live In The Present When You Are 3000 Years Old?* In the featured subseries titled, *Capriccio*, common Italian postcards of idyllic landscapes and monuments undergo extensive analog and digital transformations. Ciamei scanned the flea market finds, isolating, adding and modifying the environment to form disorienting collages. Images were then rephotographed on the screen further reworking the dimensions and physicality.

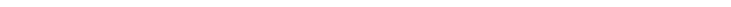
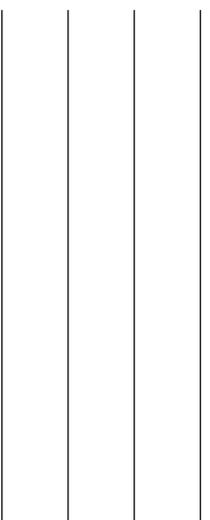
Capriccio paintings — a style known for picturesque architectural fantasy scenes — are revived through Ciamei's pseudo reality, full of invented architecture and make-believe ruins. However romantic, the new works do not portray an accurate rendition of Italy nor any real place for that matter, but rather an idealized version of society.

Specifically for this exhibition, one image was printed large scale, poster-size, to be made available for the public. By shifting the proportions but still keeping the consumable essence of the work, Ciamei blurs the lines between a supposed canonical form of Italy with its current pixelated surface. What was once ornate has become flattened and obscured, leaving the viewer with the responsibility of filling in the gaps. Combining a relic of the past with the technology of the present, the work interrogates the tangled nature of nationhood and its uncertain possibilities for the future.

Castello di Tabiano con Campanile di San Marco sulla strada delle Dolomiti al Passo Pordoi, 2018
Laghetto di Parco Sempione e Tempio di Cerere in Paestum con Carretto Siciliano, 2018
Tempio di Giove, Ercole, Concordia e Giunone in Agrigento, 2018







The skin preserves the balance of our inner environment from exogenous disturbances but in its form, texture, colouring, and scars it retains the marks of those disturbances. In turn, however much the skin is said to keep that inner state safe, it is revealed on the surface of the skin for all to see; it tells other people whether we are well or ill and acts as the mirror of the soul.

Didier Anzieu, *Skin-Ego*, 1985 ⁵

Ela Polkowska

Firmly Pinch The Skin Together

Firmly Pinch The Skin Together, a series of images by Ela Polkowska, covers the messy tactile nature of the human experience as seen through the lens of tension and pressure. Referencing a medical phrase correlating a painful gesture to its healing function, the works consist of everyday moments of physical touch that communicate a sense of anxiety and intimacy. A nervous finger wraps strands of hair into a tight bundle. A married woman delicately rubs a washcloth along a man's back. A boy pulls up his eyelid revealing nothing underneath. Touch, pleasure and pain all serve as messengers to our other senses by slowly tracing the visceral journey of our emotions.

Friends, family and other objects overflow the frame. Zoomed in, without any room to escape, flesh becomes both an artifact of the subject's past as well as a vessel for the viewer's projections. In the end, all that's left is skin — bearing witness to everything we've ever known and endured.

All works: *Untitled*, 2018-2019









Everything has two aspects: the current aspect, which we see nearly always and which ordinary men see, and the ghostly and metaphysical aspect, which only rare individuals may see in moments of clairvoyance and metaphysical abstraction.

Giorgio de Chirico, *Artists on Art – From the 14th – 20th Centuries*, 1972 ⁶

Rocco Venezia

Is Life Under The Sun Not Just A Dream

Wandering at the margins of Southern Europe, Rocco Venezia explores disturbances of everyday life through fleeting moments captured beneath the gaze of the warm Mediterranean sun. The series, *Is Life Under The Sun Not Just A Dream*, captures the disruption of the ordinary via a dreamlike aesthetic while reflecting on the cultural and economic crisis affecting the so-called PIGS states: Portugal, Italy, Greece and Spain.

Ephemeras of daily being such as the brilliance of broken glass cascading over a street sundial become ethereal sculptures permanently preserved in light-sensitive film. Other works including a warped brick sidewalk and a broken stone and flower petal melange reveal their own hidden truth, silently lurking beneath our eyes. Referencing the Arte Povera movement as well as metaphysical painting, Venezia captures eerie scenes in which time has come to a standstill, revealing everything lost by its progression. In the eternal flow, every object, every exterior and every fracture acquire a life of their own.

Petals, 2019
Sundials, 2018
Back, 2018
Mirror with Right Hand, 2018
The Scheme, 2018
Columns, 2019
Cherry Picking #1, 2019









Ana Zibelnik

We Are the Ones Turning

Ana Zibelnik amplifies subtle visual encounters with death in her series, *We are The Ones Turning*. Comprised of black and white images, as well as a mechanical flipbook, the works grapple with an oft scrutinized yet always unknowable subject matter: mortality.

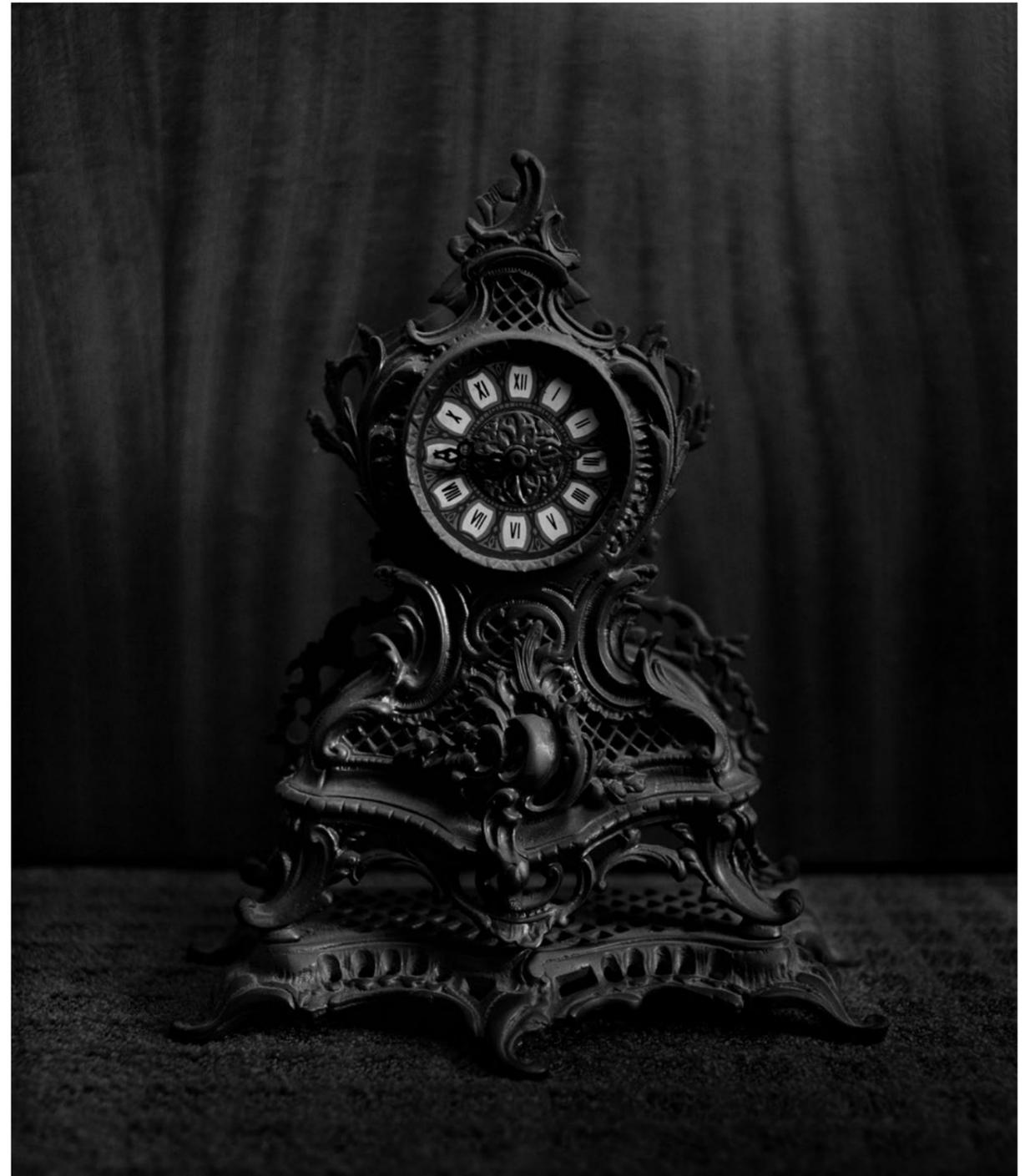
Zibelnik's work addresses society's cultural obsession with death and immortality by tracing a fictional narrative rendered in photographs. In one work, a man is left hanging — or possibly jumping — in mid air next to a tree. In another, an ominous and ornate grand clock stands erect in front of a dark curtain. The constant motion of a mechanical flipbook fills the auditory void of the photographic medium, serving as a rhythmic reminder of their temporal nature. In the flipbook's moving scene, an outstretched hand turns face-up while the other hand turns face-down. In American Sign Language, the gesture refers to death, or the physical embodiment of the action to pass over.

Unlike other living organisms, humans are identified by their awareness of the existential ticking clock actualized in Zibelnik's work. We are not necessarily moved by permanent anticipation or fear, but rather by an unconscious knowing that we are born with and carry forever. Ultimately, the works question what it means to be running out of time; fortunately, the constant presence of death leaves clues if you lean in close enough to look.

Time is rhythm: the insect rhythm of a warm humid night, brain ripple, breathing, the drum in my temple — these are our faithful timekeepers; and reason corrects the feverish beat.

Vladimir Nabokov, *Ada, or Ardor: A Family Chronicle*, 1969 ⁷

Clockwise (everything slips through our fingers), 2019
A stone falls faster than a feather, 2019
The memory of things to come, 2019
We are the ones turning - timepiece I, 2019
We are the ones turning - timepiece II, 2019
Detail, We are the ones turning - timepiece I, 2019
Detail, We are the ones turning - timepiece II, 2019







Curator **Eric Lawton** and artists — **José Alves, Cihad Caner, Federico Ciamei, Ela Polkowska, Rocco Venezia, Ana Zibelnik** — in conversation

Eric For this show, it seems as if most, if not all artists, are dealing with somewhat unsettling subject matters: death, anxiety, monsters, for example. What drew you to these topics and why is it important to push audiences into these uncomfortable positions?

Ela I like people to be moved, to feel something, to be taken out of their comfort zone. It's important for people to see what I feel and feel what I see on an intimate level.

Cihad My images look scary and create a certain fear, however when the characters talk, they talk just like us, humans, which is not what you'd expect. There's this disconnect between their appearance and how they communicate which gets to the larger issue of how the act of othering changes your expectations and perception of things unfamiliar.

José For me, it's a matter of interest. It all started with looking at the portraits that for some reason, I couldn't quite figure out. I kept asking myself questions such as: Who were they? With my work I want those same reactions that I had, a sense of genuine curiosity.

Ana The thing that first sparked my interest in the topic was my research into longevity and the so-called blue zones, parts of the world

where people live the longest. Although I approached the project very rationally — a lot of images are constructed and inspired by scientific texts — I believe that death and time, both rather difficult for us to grasp, can only be felt through emotional experiences and the very brief moments that break through the everyday, reminding us of our inevitable mortality. In that sense, I think it can be liberating for people to think about the subject, although we can hardly ever be completely at peace with it.

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Rocco I always wish to provoke some questions within each viewer. In most of my pictures viewers are confronted with physical fractions of

an ordinary reality to which "something else" has been added. In the case of the work with the broken glass, for example, I hope that people perceive the reflection on the glass as a sliver of our reality and a portal to otherness.

Federico Because I make the work for myself, I focus first on my own thoughts and questions and let those lead. That being said, after the work is out in the world, it does take on a new persona. Initially, I thought I wouldn't care how it was received but now I feel differently because the project has become enriched by other people's opinions. The reactions from other people add layers, depth and nuance, which give me new ways of looking at it.

Eric Another commonality I see between the works are these cravings for freedom. For instance in Federico's work, freedom from the past, or in Ela's, freedom from anxiety. There's this inability to move forward. Do you feel stuck?

Ela In my case, yes. It might be different for others because my work is so personal, but for me it's all about my connection to people, to my family, my friends, my life. I frequently shoot the same body parts, the same people and I feel stuck, but at the same time, shooting is my way of dealing with it, to become closer to it.

Eric Does making the work feel therapeutic?

Ana I don't like to regard my projects as personal or therapeutic, at least not in the sense of trying to

express myself through the images. Of course, you can only speak about something you know, and I definitely suffer from a mild existential angst, which is one of the preconditions for doing this project. Nonetheless, I try and search for something universal, something that can touch others, regardless of my own fears.

I believe that death and time, both rather difficult for us to grasp, can only be felt through emotional experiences and the very brief moments that break through the everyday, reminding us of our inevitable mortality.

Federico For me, it actually does feel therapeutic, and I think it just starts with attraction. I'm always trying to figure out why I like what I like. It's not easy to self examine your wishes and desires. By making this work, I'm able to reflect on why I like certain things, which ultimately changes my own perception of myself.

Eric So you didn't intend for it to be therapeutic, but it ended up that way?

Federico Yes. Yes.

José Yeah, I think the same for me. It always starts rationally, but then it always ends up telling you more about yourself than what you intended. We think the work is about an external topic but because our subjects are so close and dear to our hearts, the work always ends up being about yourself.

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Cihad Me too; my project stemmed directly from my own and my friend's personal experiences in dealing with bigotry and intolerance in the world. Because of the seriousness and closeness I felt to the topic, at times it felt like a heavy burden, and now that it's finished, I do feel relieved.

Rocco In my practice I'm usually working alone, and I walk a lot, so I do have a lot of time to "listen" to my unconscious which is something we normally don't have time for. Somehow this process helps me discover many aspects of myself too.

Eric Do you always have a plan when you work or do you just start

making? Alternatively, if you start with the process, does the conceptual background come later?

José I usually start with the conceptual background first. I have just a vague idea and then I start investigating, compiling materials and reading.

Ela Even if I have the initial idea, it's always a kind of surprise what I end up with in the end.

Eric Process first and then it forms over time?

Federico Exactly. But I often go back to old ideas, going back and forth and finding something that I initially discarded. More often, I change my mind.

Rocco I always start my projects with the concept first, albeit a loose mash-up of ideas and feelings rather than a set dogma.

Ana I always end up exploring. I approached my topic, the realm between life and death, from a lot of different perspectives and different ways of working. More than having a clear plan, it's important for me to figure out why I want to do it. Once the process starts, I like to leave the concept behind and work from intuition.

Cihad My projects often start with a general concept which then leads to the medium and eventual production ideas. It's also important to have the pre-production phase well thought out and detailed because it saves me tons of time and energy in the actual making

process.

Eric Does the work exist in a vacuum or do the current crises enveloping the world, whether they be political or environmental for example, also enter the conversation?

José We don't live in bubbles. I feel what's going on around me and react in some way. My work struggles with the whole notion of truth and history and how we can be manipulated. It's a reaction to what's going on in the world right now, for example the rise of the term *fake news*. That being said, political truth is not the sole subject matter of my work, but of course I'm reacting to it in my own way.

Eric Federico, your work is tied to the rise of nationalism in Europe, and specifically Italy right now?

Federico Yeah, definitely. We have some great problems in Italy and most pass through this lens of national identity. The whole idea of saying you're Italian has been transformed, which is what my work grapples with. The Italian national identity has mutated into a far right concept, and is tied to many problems. Just look at the recent story of the migrant ship that was refused entry into Italy for the past 2 weeks, and they just arrested the captain. The Prime Minister, Matteo Salvini is acting

like an internet troll, being provocative by using fear mongering rhetoric. He's always speculating on the lives of these people using the script, "Italians come first" just like the American president, Donald Trump. That being said, I didn't go into the project solely wanting to make a political statement, it happened organically through the process of researching and making the work.

Rocco My topic, which covers the economic post-crisis situations of Southern European countries, obviously has a political tint, but I don't want it to be read strictly as political or economic. Rather than a photo-documentary angle, I approached the project from a more ephemeral and apolitical vantage point. Metaphors, allegory and mistakes are important to my practice and ultimately enable a nuanced portrait to emerge.

Ana My topic could be linked to the current environmental crisis. We tend to believe it is our presumed death that gives meaning to our lives, but at the same time if we knew that once we die, everything else would be gone too, nothing would make sense anymore. This continuity and a collective immortality are perhaps more important than we'd like to think. This also relates to the contrast between how humans and other species view death — the difference between dying

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and simply ceasing to be.

Ela I would say that the primary context for my work is based on my own personal anxiety, but that's certainly not divorced from the world we live in. I see everything happening around me, my country, Poland, the EU, and I worry for my future.

Cihad I think this project can be read from multiple perspectives. On the personal level, it's about how dehumanizing the media can be in depicting me and my friends as the other. (ed note. *Caner is a Turkish artist, currently living and working in the Netherlands.*) The monsters are physical stand-ins for whatever Western culture denotes as such, be they foreigners, immigrants, etc. But very broadly speaking, the work operates as a reaction to the rise of xenophobia in Europe and the rest of the world.

Eric What are some of your inspirations?

Ana Music is always where I start before anything visual. The conceptual background of my work is based on the ideas of Michel de Montaigne — in essays, he made tireless attempts to accept his own mortality — and the writings of Martin Heidegger. As for the visual inspiration, I watched a lot of Béla Tarr and Robert Bresson.

Ela I'm very inspired by old paintings, especially the religious ones. I'm always looking at the facial expressions and the way the body is rendered. Studying art history helps too, connecting the references or motifs between the works. Lots of film

as well, especially Ingmar Bergman, John Cassavetes and Michelangelo Antonioni. I watch them every now and then because the scenes of relationships between people are so special for me.

We tend to believe it is our presumed death that gives meaning to our lives, but at the same time if we knew that once we die, everything else would be gone too, nothing would make sense anymore.

Rocco My biggest influences have been metaphysical paintings and the Arte Povera movement, as well as Goya and the numerous classical paintings I've seen in Spain and Greece while living in Athens last year.

Federico Literature wise, I was reading work by the authors Italo Calvino and Dino Buzzati. From the world of photography, I like looking at one of my favorite artists, Joan Fontcuberta.

Cihad A lot of the early inspiration came from ancient illustrations such as Siah-Qalem's drawings and Japanese

yokais as well the novel *Gazu Hyakki Yagyō* by Toriyama Sekien.

José I'm usually inspired by diverse sources, from fiction to nonfiction. From music and films, to academic studies and theses. Lately some names that come to mind are Errol Morris, Ernest Becker and Doreen Massey.

Eric One final question, what do you fear?

Federico To be stuck with nothing to do. I'm claustrophobic. What I fear is that I don't want to do or can't do anything.

Rocco My biggest fear is getting old, not having full control of my body and mind.

José For me it's insignificance. To be small or to not be meaningful. Not just the work, my artistic practice, but also in the general sense, my life.

Ana The fact that our perception of time is really subject to emotions, and scientific time is often just a weak guarantee. It's this loss of control, that nobody ever has in the first place, that scares me.

Ela So many fears: fear of relationships and closeness, fear of abandonment, maybe even physical touch. But maybe at its root, it's a fear of fears. It's always when I'm calm and then suddenly I have these creeping thoughts: How long will this last? When will the anxiety come back again?

Eric Thank you all ♥

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José Alves

José Alves (b. 1989, Portugal) is an emerging photographic artist who specialises in long-term documentary and personal projects, mainly focusing his work on the issues of territory, and personal and collective identity. He has presented his work both in solo and group exhibitions in his home country and abroad. He has a Masters degree in human sciences as well as completed coursework in documentary and artistic photography graduate level classes. He is currently based in Braga, Portugal.

Cihad Caner

Cihad Caner (b. 1990, Turkey) is an artist living and working in Rotterdam and Istanbul who works primarily with photography, video, CGI and sculpture. In 2016, Caner graduated with a Master's in Media Design and Communication from the Piet Zwart Institute, Rotterdam.

Federico Ciamei

Federico Ciamei (b. 1974, Italy) focuses on the exploration of peoples' desires and dreams: what drives them to search for something more than the basic needs and habits? He is currently based in Milan, where he works as a photographer for editorial projects, both on assignment and self-produced, and collaborates with international magazines such as the NY Times, Wallpaper*, Le Monde and independent publications.

Ela Polkowska

Ela Polkowska (b. 1977, Poland) has a MA degree in Art History from the Jagiellonian University in Krakow, Poland, and is currently a student of photography at the Institute of Creative Photography, Silesian University, Opava, Czech Republic. She is interested in documenting people, places and objects on the margin of everyday life, and subjects relegated from the dominant public memory or hidden from consciousness. She is currently based in Warsaw, Poland.

Rocco Venezia

Rocco Venezia (b. 1991, Italy) explores mythology, literature and the European political and economic situation as the primary sources for his projects. He holds a first class honours degree in Documentary Photography from the University of South Wales in Newport. His latest work, *Nekyia*, is a book published in 2017 by Witty Kiwi. The monograph is part of the collection at the National Art Library of the Victoria & Albert Museum, London as well as the Colección Folio at Centro de la Imagen, Mexico City. Adding to his practice as a photographer, Rocco works as curator and producer for PHmuseum, and is the co-founder of Photo Meliggoi, a photography residency in Greece.

Ana Zibelnik

Ana Zibelnik (b. 1995, Slovenia) is a photographer currently based in the Netherlands. She graduated *summa cum laude* from the Academy of Fine Arts and Design in Ljubljana in 2018 and is now working towards an MA degree in film and photographic theory at Leiden University. In recent years, she has developed, published and exhibited her work both independently and under the axis of the *If Slovenia Were* project. Zibelnik's entire photographic oeuvre focuses on the topic of time consciousness and is marked by a strong presence of literary works, which she incorporates into her practice. In 2019, she won the Verzasca Nera award for her series *We Are The Ones Turning*.

Eric Lawton

Eric Lawton (b. 1992, United States) is a Brooklyn-based artist and curator working primarily with photography and sculpture. He holds a BFA from NYU-Tisch and has exhibited across Europe and the United States. In 2017, he co-curated *Discursive Selves*, a survey of contemporary artists working in self-portraiture at Westbeth Gallery in New York. The exhibition highlighted artists such as Paul Sepuya, Farah Al Qasimi, and Pixy Liao. Most recently, his work was shown in *Haphazard Paradigm*, curated by Wardell Milan at Re: Art Show in Brooklyn, United States.

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ISSP Gallery

ISSP is a non-commercial platform for contemporary photography, based in Latvia and acting internationally, offering high-quality alternative education and networking programmes for emerging photographers. Since 2006, ISSP has yearly run the International Summer School of Photography, initiated local and international education and exchange programmes, produced exhibitions, publications and events, and, most importantly, gathered a thriving community of emerging photographers in Latvia and internationally. The ISSP Gallery - an exhibition and events space for contemporary photography - was established in Riga in 2018.

www.issp.lv

PARALLEL European Photo Based Platform

Fluid in its nature and purpose, contemporary photography remains an ever-evolving discipline of discovery and exploration, walking along the lines of definitions. The artists, curators and members of PARALLEL fully embrace this challenge - their hybrid approach to the core elements of photography, light and time, challenges us to take part in redefining the artistic, cultural and social value of contemporary photography. PARALLEL aims to establish an extensive and effective exhibition platform for European new artists and curators and promote a fluent and functional link between them and exhibitors (museums, galleries and festivals).

Created in 2017, PARALLEL brings together 18 creative European organisations from 16 countries, committed to fostering cross-cultural exchanges and mentorships in order to set new standards in contemporary photography. The large and diverse nature of this network ensures a wide geographical spread and a fertile ground for fostering new dialogues, sparking fresh ideas and helping to boost creativity. The work process is implemented as a two-phase process: Creative Guidance: selection, tutoring, peer learning and curatorship for new creators; Exhibition Platform: a wide exhibition network engaging exhibitors, universities and art schools.

PARALLEL is supported by the Creative Europe Program, designed and lead by **Procur.arte**, a Lisbon based cultural association.

PARALLEL Platform Members

Procurarte Lisboa, Portugal (Project Leader)

Le Château d'Eau Toulouse, France

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Fondazione Fotografia Modena Modena, Italy

FotoFestiwal – Foundation of Visual Education Lodz, Poland

Format International Photography Festival – Derby Quad Derby, UK

Galleri Image Aarhus, Denmark

ISSP Riga, Latvia

KATALOG – Journal of Photography & Video Kerteminde, Denmark

Kaunas Photography Gallery Kaunas, Lithuania

Landskrona Foto Landskrona, Sweden

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Organ Vida Zagreb, Croatia

PhotoIreland Dublin, Ireland

Robert Capa Contemporary Photography Center Budapest, Hungary

Tbilisi Photography & Multimedia Museum Tbilisi, Georgia

UGM – Maribor Art Gallery Maribor, Slovenia

YET Magazine Lausanne, Switzerland

Valley of the Strange

ISSP Gallery • Riga, Latvia • August 2019

EXHIBITION

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Federico Ciamei
Ela Polkowska
Rocco Venezia
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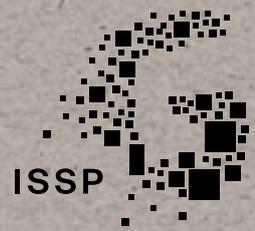


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