

CESURA COLLECTIVE

Cesura collective is the exhibition of the group of photographers CESURA presented in the spaces of LCA Studio Legale as part of the project LAW IS ART!.

For the choice of works, the photographers have decided to dig into the archive and edit the work of each other, a way to keep alive the constant sharing that for years has characterized the work of Cesura and on which the foundations of its creation are based.

The result is an exhibition in which some of the most significant works of the production of recent years are presented, with particular attention to show the personal research of each author.

ARIANNA ARCARA / Po the river

With the broad solitudes of Po/The River Arianna Arcara contradicts one of the main structures of photography. That of the *hic et nunc* which is at the basis of its narrative dimension and of which, precisely, in Arcara's work there seems to be no trace.

Her landscape images in fact speak of an immobile absence, they represent places that are other than themselves, one might say eternal, imaginary "views".

It is difficult to find in these photographs full-bodied, well-rounded realities, heavy with matter - in fact, there are very few anecdotal details that keep us tied to the real place: the Po and the lands that embrace it - but rather we find lights, fog, mists and emblems of an evoked elsewhere.

It seems as if the purpose of these images is not to capture our attention, but rather to direct it elsewhere - towards their traces within us.

It could be said then that Arcara photographs places in order to transcend places.

The landscape of the Po Valley - this plain of rain and fog, of horizons equal to themselves, of profiles barely sketched behind the mist, of reliefs that fade into the damp - becomes the foundation and pretext for a very personal inner journey.

And what remains inside of us, deferred spectators, is an intensity remembered - or perhaps only imagined; the vertigo of a *trompe-l'oeil* of the gaze.

Arcara deliberately excludes any human presence, because she does not want simulacra, she does not want any possibility of projection or evasion accentuating the isolation and sense of solitude of those who visit her landscapes with their eyes, naked in their desolation.

ARIANNA ARCARA / On the other side of

Island of the eastern Mediterranean Sea, Cyprus has a rich and varied history due to the many invaders, settlers and immigrants who came here throughout the centuries. Arianna's project is strongly connected with the military coup d'état which took place in 1974. The aim of the coup was the annexation of the island by Greece and the Hellenic Republic of Cyprus was declared. This event was followed by the Turkish invasion of the island that led to the creation by the United Nations of a line of ceasefire, the United Nations buffer zone in Cyprus, which still divides the island into a Greek part and a Turkish

part. The area extends for 180 kilometers from the West to the East. It runs through the center of the old town of Nicosia, separating the city into northern and southern sections. This division has been greatly documented by Arianna Arcara. She has “registered” the division through a look toward the wall. A careful look, black and white, in order to be as sterile as possible. A look that has documented those details, showing us that time, even if it is flowing, has stopped.

CHIARA FOSSATI / Villaggio dei fiori

When I moved to Villaggio dei Fiori (Flowers’s Village) I had no idea of what was going to happen. My love story ended really bad and I just needed a new place to stay as soon as possible, no matter where, just cheap and fast. A good friend of mine offered me the house where she used to live with her grandmother in the west of Milan (Italy), between the public housing neighborhood of Primaticcio and Giambellino. I didn’t know the area, but the price was convenient and I accepted, moving in from day to night. As soon as I arrived, I felt, for the first time in years, at home. In total contrast with Milan, a metropolitan city, here people live not just their houses, but the whole neighborhood, the streets and all their inhabitants. For me, the fact of start taking pictures of the area, in particular of Via dei Gigli (Lilies’ road), was a natural necessity to tell and share all the special people that live there, where everyone has his own strong story, and where the houses themselves seem to have been built to let people share their daily living, knowing, helping and sharing with each other. Not only people but also houses talk about who is living in there, because even if all the structures of the houses are the same, they became all different, with courtyards and abusive new rooms. I photographed my neighbors and tried to tell their stories, like Domenico's one, who is growing up alone his two daughters, Martina and Alessandra, and who brings me homemade meatballs and pasta because I help Martina with school. Or the story of Greta, that at the age of eighteen jumped under the metro train losing her left arm, but now she is in love and happy and she likes to invite me down for breakfast, or Marco and Luisa and their dreams of moving to the Canary Islands and the reality of finding their car that has been burned one day of autumn. "Villaggio dei Fiori" is the story of this special community of people.

CLAUDIO MAJORANA / Head of the lion

“You just have to jump. But it doesn’t hurt, trust me”

The genuine adolescence of eight kids riding their skateboards along shabby Sicilian roads is what attracted Claudio Majorana to get close to their lives and dedicate six years photographing them. Their carefreeness days reached the end on the Head of the Lion. A lava rock cliff from where they would jump off to show that they were no longer kids.

The pictures were taken between 2011 and 2017 and the project became a book in 2018 with Cesura Publish.

VALENTINA NERI / Almanacco Toilet Club

From 2014 to 2016, the photographer Valentina Neri worked on Toilet Club Milano, a club where a group of drag queens created a party out of nowhere

and entered into the map as one of the most important places in Milan's gay clubbing scene. After portraying characters' growth and the colorful atmosphere, she continues her project working on the output.

ALESSANDRO SALA / Top of Africa

Around every corner of the city you feel dozens stares pressed on you. You're the lone white man in downtown Johannesburg.

Caring for your own safety in downtown is based as well on constantly watching those ones who look at you, to be always in position to decide if rather change your direction, walk on by, get back on your way or start running.

Top of Africa is the highest point of the tallest building of the entire African continent - a visitor terrace where to catch a glimpse of the city 360-degree-wide.

As I made it to this elusive place designed to host just a few tourist incomers - where no inhabitant has ever been - I understood how roles could be inverted here. Me, the lone white man, now able to look over and control the entire city - every corner, every movement.

ALESSANDRO SALA / Príncipe

São Tomé and Príncipe: two independent islands since 1975 in the Atlantic Ocean of the Gulf of Guinea, discovered on December 21, 1471 by João de Santarem and Pêro Escobar, two Portuguese explorers.

In the novel *Equator*, set in São Tomé in the early 1900s, Miguel Sousa Tavares describes perfectly the essence of these places.

"The islands are beautiful, the beaches wonderful, and the forest is an extraordinary experience. Down here there is no world, at least the world we know in Europe, or in civilized countries. But there is the purity of a primitive world, in a brute state".

The "world we know in Europe", the globalized world, has now arrived, but the "primitive world", both natural and social, has not disappeared. The shacks are without water, electricity and gas, there is no sewerage system: daily life spends all day outside the house, at work or on the street; the clothes are washed in the humus and dried on the stones of the shore.

This is the place where the best chocolate in the world is produced, thanks also to the work of Claudio Corallo, from Florence, who has always been involved in agriculture between Africa and South America, and who settled in São Tomé for the high quality of his beans and seeds. Over the years he has revived two large plantations: Nova Moca, on the mother island, and Terreiro Velho, in Príncipe.