

L-11 Workforce

Photobook

Client: Michele Borzoni / MAST
Publisher: L'Artiere, Bologna (IT)
Year: 2019



Workforce is a documentary project that draws a composite picture of Italy's current labour landscape, in the framework of the recent global economic recession.

The book is articulated in 9 different chapters: Logistic Centres, Open Competitive Examinations, Call Centers, Industry 4.0, Migrant Agricultural Workers, Trade Union

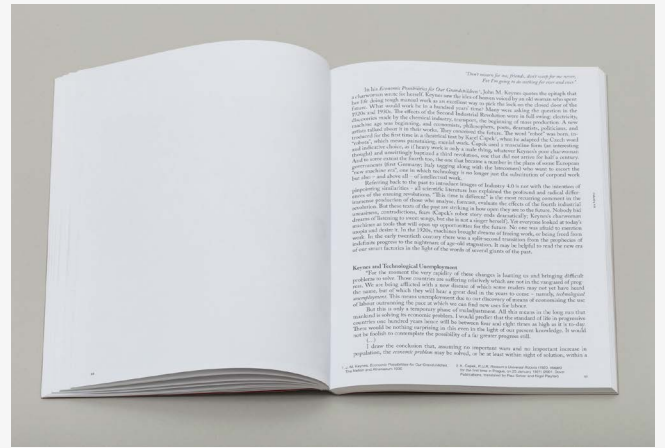
Pickets, Chinese Textile Industry, and Workers' Buyouts. Different stories, ranging from the evidence of the scars of the crisis to the impact of globalization, from technological innovation to migration, from failures to rebirths.

Shortlisted for the Aperture Foundation First Photobook Award, 2019.



180 pp.
 Different papers
 Thread-sewn softcover
 Edition: 750
 Size: 21 × 27,5 cm
 Language: English / Italian / French





L-10 The Collection/L6

Music video

Client: Nicola Ratti

Label: Room 40

Year: 2017



Video for Nicola Ratti's track "L6" from the album "The Collection" released by the Australian record label Room 40. The video presents extracts from Maurizio Lazzarato's book "Duchamp and the refusal of work" displayed over images of freelancers work

desks. The work addresses the difficulties of any artistic endeavour under late capitalism, a theme explored by Ratti throughout the album.

<https://vimeo.com/232444121>

3. AS **HUMAN CAPITAL**,
THE ARTIST TOO
MUST SUBMIT TO
EXTERNAL POWERS
AS WELL AS TO
THE HOLD ON HIS
E G O. >

> THEY DETERMINE
THE COMPOSITION OF
SUBJECTIVITY.]

4:3 digital video
b/w and color
Duration: 4:59
Language: English

L-09 The Sentinel Script

Photobook

Client: G.Zinsler

Publisher: Self published

Year: 2017

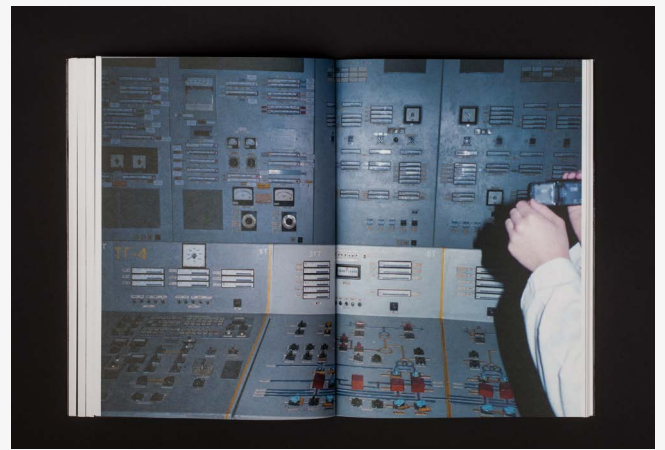


Combining original pictures taken by the author during guided tours of Chernobyl with stills from thematically related movies and video-games, G. Zinsler's *The Sentinel Script* is a mysterious

sci-fi tale and a metaphor of the increasingly nebulous boundary between reality and entertainment.

Finalist for the Anamorphosis Book Award, 2017.

<http://urbanautica.com/interview/georg-zinsler-the-sentinel-script/1083>



192 pp.
Cyclus offset paper 70gr.
thread-sewn softcover
Edition: 500
Size: 20 × 27,5 cm
Language: English



L-08 The Last Road of the Immortal Woman

Exhibition display

Client: David Fathi

Exhibition: Les Rencontres d'Arles, Arlés (FR)

Year: 2017



A series of posters - blown up and manipulated versions of excel files - collect and display texts, anecdotes, data and images useful to both reflect on and expand the story of Henrietta Lacks, an African-American woman whose cancer cells are the source of the

HeLa cell line, the first immortalized cell line and one of the most important cell lines in medical research.

3 MUTATION

The Mutation That Kills
the mutation that kills
is the cancer that kills
is the mutation that kills
is the cancer that replicates
is the mutation that makes
her cells immortal

La Mutation Qui Tue
la mutation qui tue
est le cancer qui tue
est la mutation qui tue
est le cancer qui se reproduit
est la mutation qui rend
ses cellules immortelles



1. a significant and basic alteration
2. the changing of the structure of a gene, resulting in a variant form which may be transmitted to subsequent generations, caused by the alteration of single base units in DNA, or the deletion, insertion, or rearrangement of larger sections of genes or chromosomes

1. Une altération basique et significative.
2. Le changement de la structure d'un gène, résultant en une forme altérée qui peut ensuite être transmise aux générations suivantes, causé par l'altération d'une unité de base d'ADN, ou la suppression, insertion, ou réordonnement d'une section plus large de gènes ou chromosomes

Helacyton Gartleri / A New Species

When cancer is diagnosed, people tend to react in two possible ways. Some see the cancerous cells as part of them, an extension of their own body, gone wrong. While others feel them as an invading presence, a cellular parasite. A threat from inside, or from the outside.

HeLa cells have been growing in labs around the world for over 60 years. Through that time, they have expanded, mutated, and been categorized in dozens of new 'child' cell lines. Each with distinct gene mutations, and therefore, different DNA.

Cancerous cells inside the body mutate and die along with the human host. But not HeLa cells, which we continue to maintain and grow, with no human host left. The 'parent' cell line has differentiated and kept on spreading in an evolutionary tree. In 1991, the biologist Leigh Van Valen, suggested that HeLa cells be defined as a new species. A contemporary creation, distinct from human, but equal in biological terms. He named it Helacyton Gartleri, and offered the following reasons:

- A distinct ecological niche
- Capacity to survive outside of the human body
- Incapacity to interbreed with humans

The general scientific consensus is not to consider HeLa cells as a distinct species. Nonetheless, they are now far from classical human tissue, they are evolving, and mutating more and more, growing further apart from the original Henrietta Lacks cells. HeLa cells still bear semblance to a human, but have evolved to become something that is not quite human anymore.

Helacyton Gartleri / Une Nouvelle Espèce

Quand un cancer est diagnostiqué, les individus réagissent en moyenne de deux façons. Certains considèrent que les cellules cancéreuses font partie d'eux-mêmes, constituent une extension de leur propre corps qui aurait d'une façon ou d'une autre mal tourné, tandis que d'autres le vivent comme une présence invasive, un parasite cellulaire. Une menace du dedans, ou du dehors.

Les cellules HeLa ont été cultivées en laboratoire pendant plus de 60 ans. Au cours de cette période, elle se sont multipliées, ont muté, et ont engendré des dizaines de nouvelles lignées cellulaires « enfants », chacune dotée de ses propres mutations génétiques, et donc de son propre ADN.

Les cellules cancéreuses dans un corps mutant et meurent en même temps que leur hôte humain. Mais pas les cellules HeLa, qui continuent à survivre et à se développer après la disparition de l'hôte humain. La lignée cellulaire « parente » a continué à se différencier et évoluer en un arbre évolutif.

En 1991, le biologiste Leigh Van Valen suggéra que les cellules HeLa devaient être considérées comme appartenant à une nouvelle espèce. Une création contemporaine, distincte des humains, mais égale à eux d'un point de vue biologique. Il appela cette nouvelle espèce Helacyton Gartleri, et invoqua quatre raisons à l'appui de sa thèse :

- Un génotype distinct ;
- Une niche écologique distincte ;
- Une capacité à survivre à l'extérieur du corps humain ;
- Une incapacité à se croiser avec des humains.

Le consensus qui prévaut au sein de la communauté scientifique est de ne pas considérer les cellules HeLa comme une espèce distincte. Toutefois est-il qu'elles sont aujourd'hui fort éloignées du tissu humain classique, qu'elles évoluent et mutent de plus en plus, se distançant progressivement des cellules originelles de Henrietta Lacks. Si les cellules continuent à avoir quelque chose d'humain, elles ont évolué et se sont transformées en quelque chose d'autre, quelque chose qui n'est plus vraiment humain.

A list of known mutant HeLa cell derivatives lines

Database source: CellSource, <http://cellsource.org/cellsource/>

Parent cell line

Child line - 1st generation

Child line - 2nd generation

Child line - 3rd generation

Child line - 4th generation

Child line - 5th generation

Child line - 6th generation

Child line - 7th generation

Child line - 8th generation

Child line - 9th generation

Child line - 10th generation

Child line - 11th generation

Child line - 12th generation

Child line - 13th generation

Child line - 14th generation

Child line - 15th generation

Child line - 16th generation

Child line - 17th generation

Child line - 18th generation

Child line - 19th generation

Child line - 20th generation

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Child line - 221st generation

Child line - 222nd generation

Child line - 223rd generation

Child line - 224th generation

Child line - 225th generation

Child line - 226th generation

Child line - 227th generation

Child line - 228th generation

Child line - 229th generation

Child line - 230th generation

Child line - 231st generation

Child line - 232nd generation

Child line - 233rd generation

Child line - 234th generation

Child line - 235th generation

Child line - 236th generation

Child line - 237th generation

Child line - 238th generation

Child line - 239th generation

Child line - 240th generation

Child line - 241st generation

Child line - 242nd generation

Child line - 243rd generation

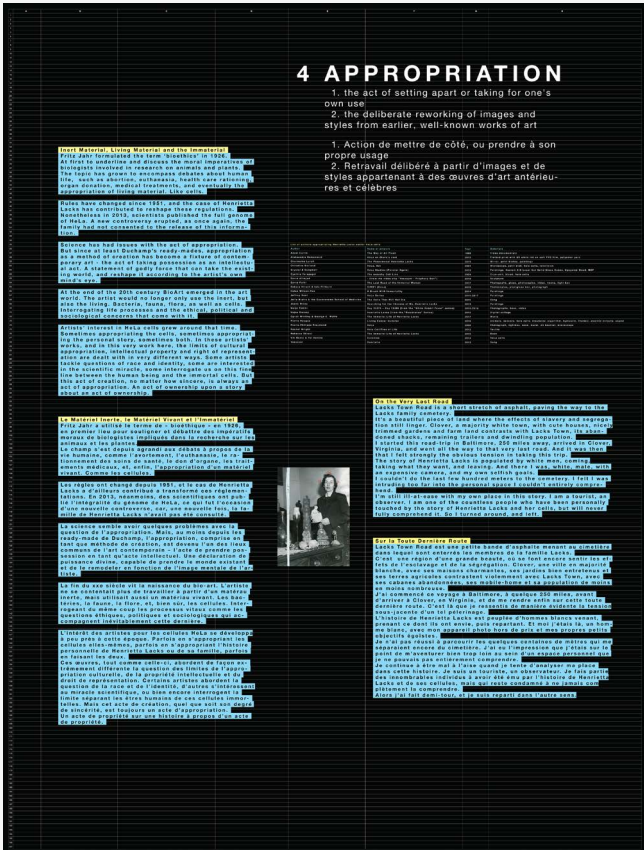
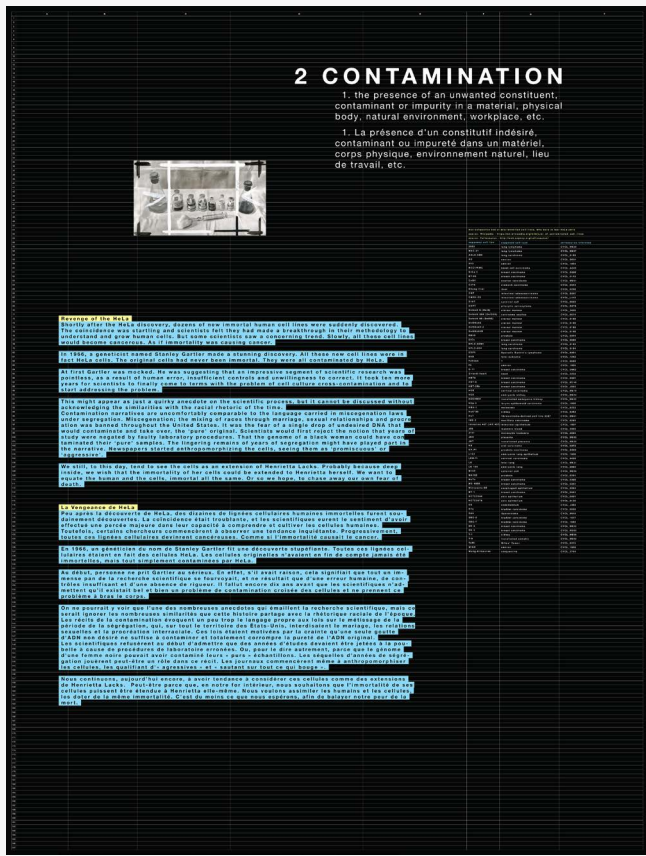
Child line - 244th generation

Child line - 245th generation

Child line - 246th generation

Child line - 247th generation

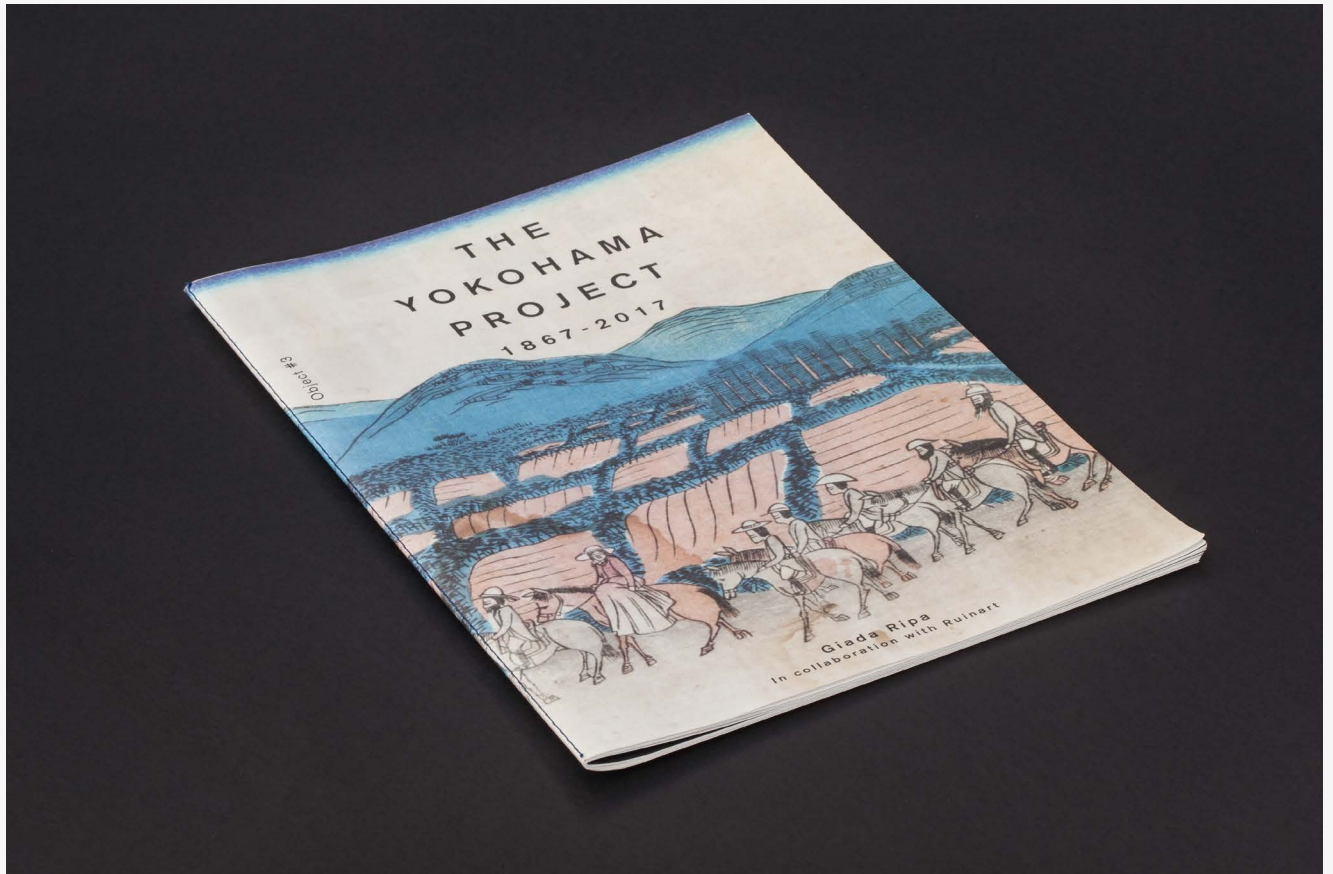
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n.5 posters on adhesive paper
Size:150 x 200 cm
Language: English/French

L-07 The Yokohama Project *Exhibition Catalogue*

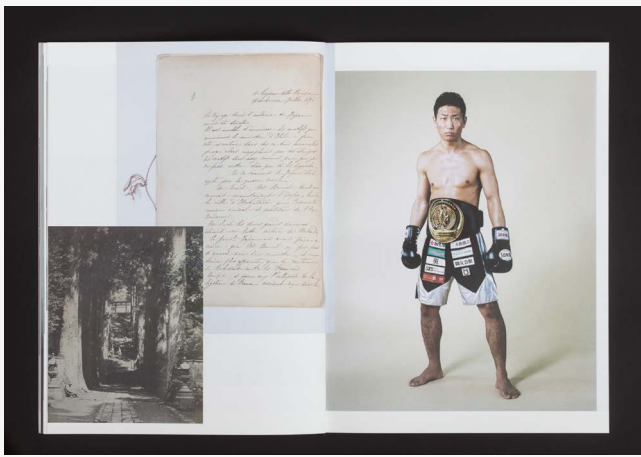
Client: Giada Ripa/Ruinart
Exhibition: Kyotographie, Kyoto (JP)
Year: 2017



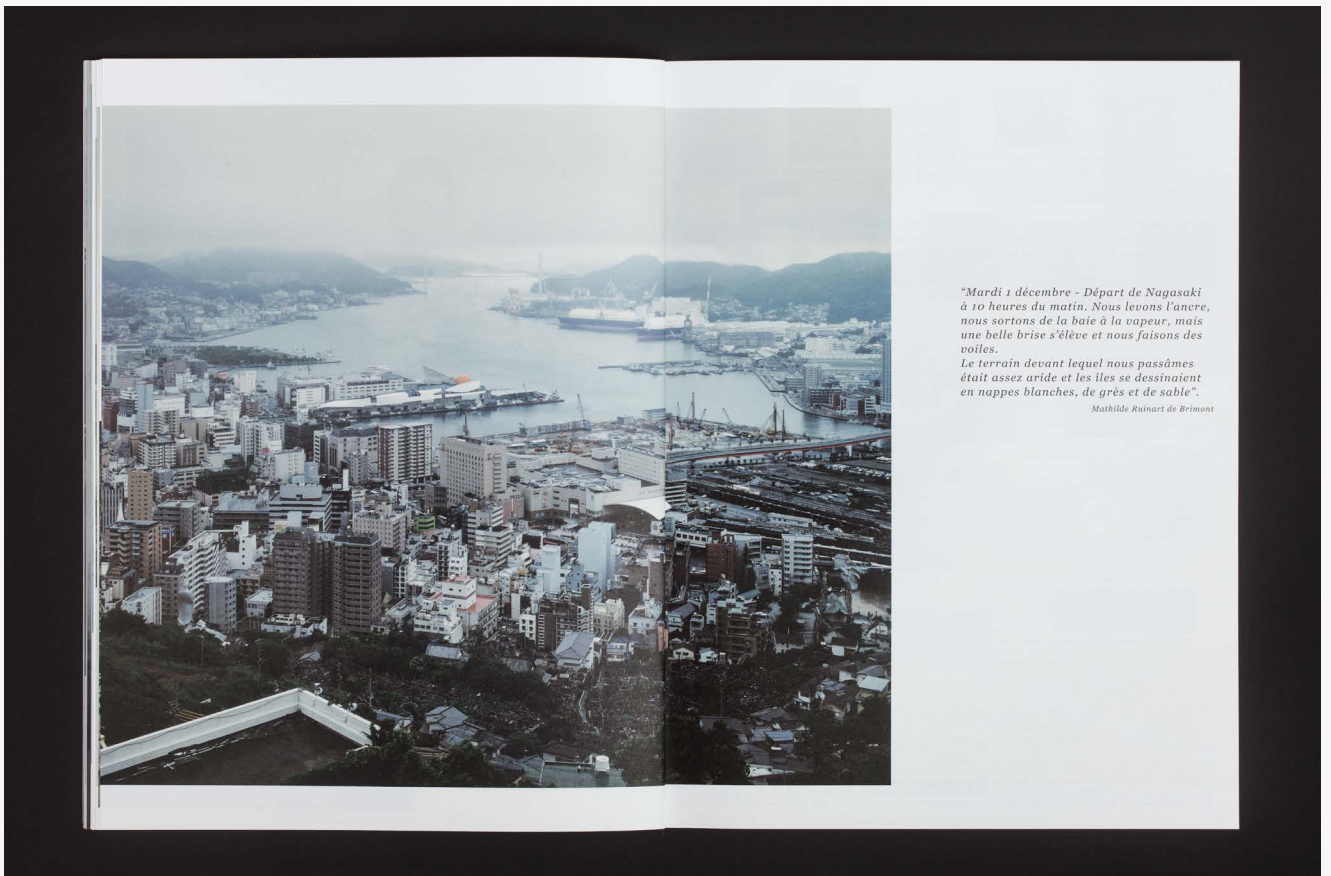
The publication aims at expanding Ripa's exhibition through the creation of a visual dialogue between

images on display and others extracted from the project's archive.





36 pp.
Fedrigoni paper, singer
binding
Edition: 500
Size: 24,5 x 33,5 cm
Language: English/French



L-06 The Yokohama Project *Portfolio Box*

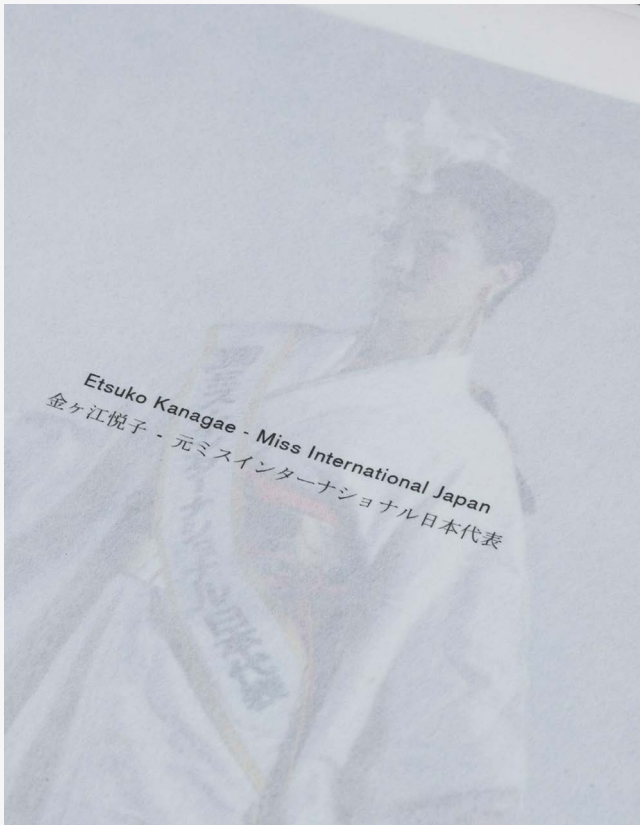
Client: Giada Ripa
Year: 2016



Limited edition hand made portfolio box. Conceived and designed in order to fit in and at the same time highlight the rich research of Giada Ripa, the portfolio box is aesthetically inspired by the chassis of the early folder cameras. The Yokohama Project is a study on the Western perception of Japan as the outcome of the interaction between the

images of Giada Ripa and those of two authors operating at end of the XIX century: Mathilde Ruinart and Felice Beato.

n.2 boxes
iroko wood, printed acrylics,
magnets, colour prints, map
and booklet
Limited Edition of 3
Size: 33,5 x 41 cm
Language: English



L-05 Memorandum

Photobook

Client: TerraProject

Publisher: Self published

Year: 2016

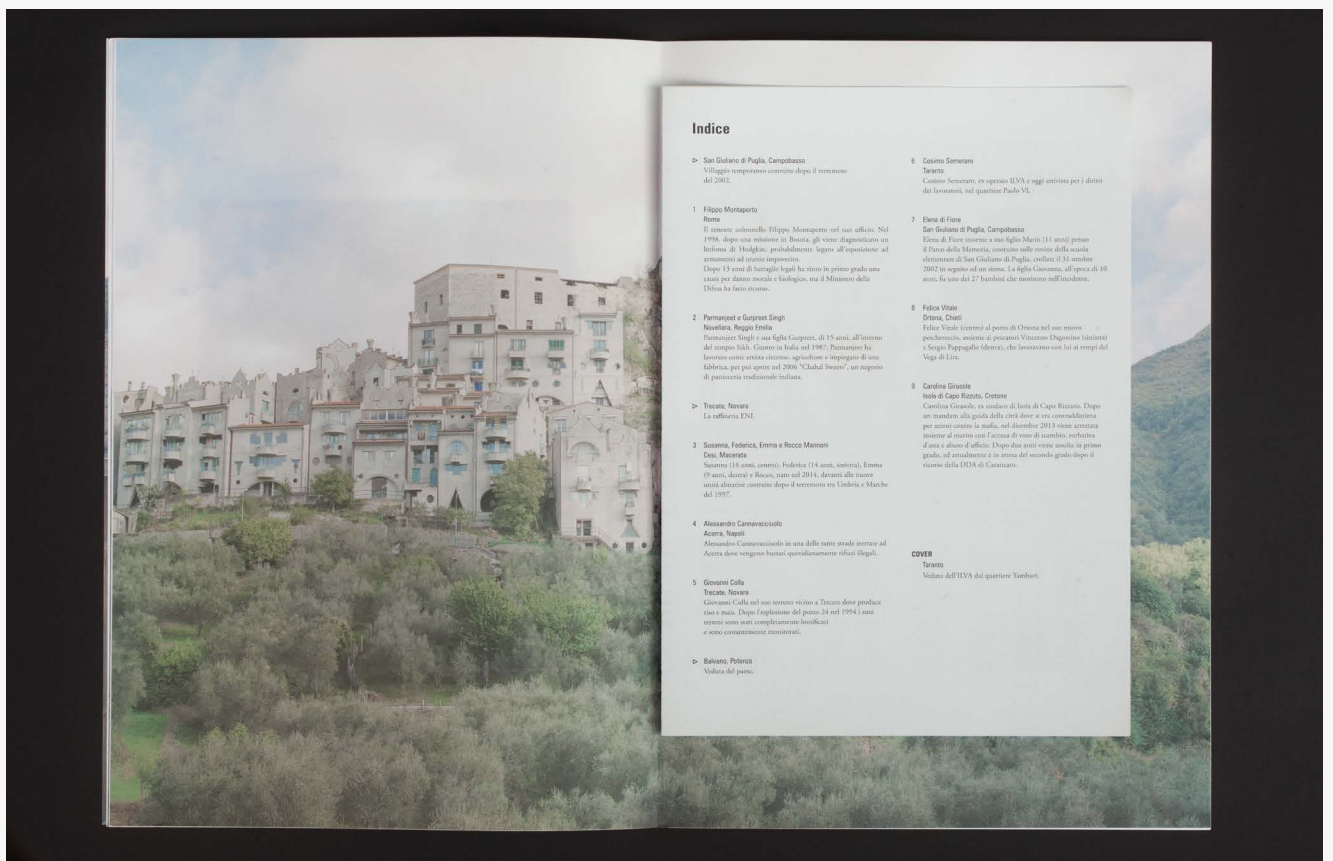
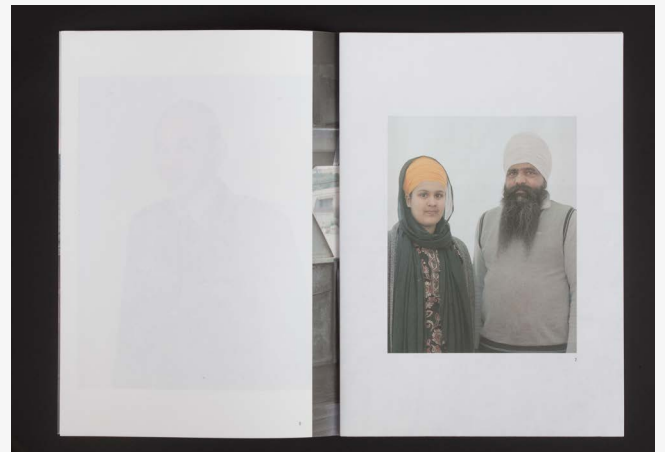


Memorandum is a publication with which the collective TerraProject celebrates its first ten years of activity. The publication also stands as the opportunity to take stock and reflect on the work done by the four photographers until 2016.

The editing and design of the book employs the idea of circularity in order to highlight

TerraProject's goal as well as the question behind it: "[...] what if, instead of searching for other stories and people, we return to those we have already got to know in the past?"

28 pp.
Fedrigoni Freelifie Cento, Sirio
Color Perla
Edition: 500
Size: 34 x 27,5 cm
Insert size: 28 x 20 cm
Language: Italian/English



L-04 19.06_26.08.1945

Exhibition Display

Client: Andrea Botto

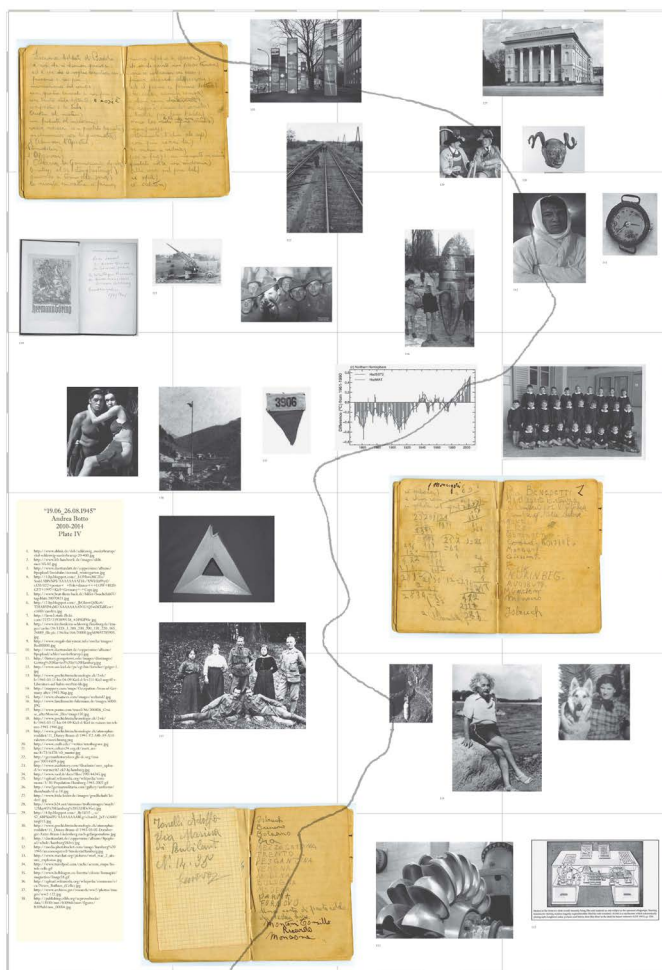
Exhibition: Museo di Villa Croce, Genova (IT)

Year: 2015



A series of 5 posters for the Italian photographer Andrea Botto edited with documents and pictures from the artist's book "19.06_26-08.1945", published by Danilo Montanari Editore in 2014. Commissioned for Botto's exhibition at museo di Villa Croce in Genova curated by Ilaria Bonacossa. Each plate traces a portion of the journey that the author's grandfather undertook at the

end of WWII from a prisoner-of-war camp to his hometown in Tuscany. Thought to be displayed at shows and events, the series can be presented either mounted on the wall or laid flat on a surface so as to recreate the journey path in its entirety.



n.5 limited edition prints
 Fine Art pigment print
 on 100% cotton paper,
 Edition: 15 numbered and
 signed
 Size: 70 x 100cm
 Language: English

LD-03 Conversazioni Con Un Pollo

Artist Book

Client: Maria Pecchioli

Year: 2015

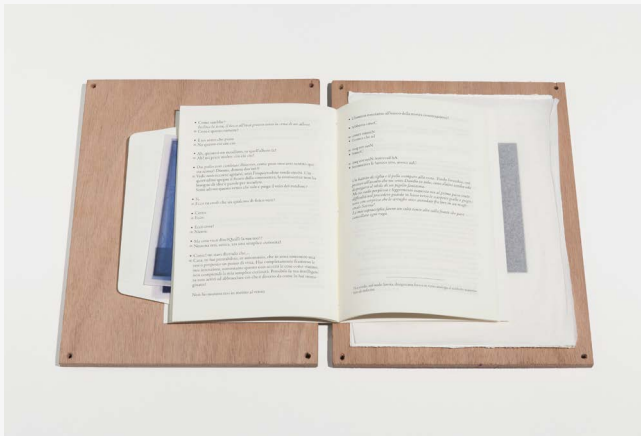


Invited as artist in residence at Castello Malaspina di Fossdinovo (Italy), Maria Pecchioli started a pataphysical conversation with a chicken kept in the garden of the Castello.

The outcome is a philosophical pamphlet written in the form of a diary in which the

artist explores the relationship between human and animal nature.

The design of the book consists of the rearrangement of artist's notes, drawings and transcriptions of recorded material.



engraved wood case
book on Fedrigoni Tatami
paper + n.2 numbered and
signed etchings
Limited Edition: 5
Size: 28 x 22 cm, 21x14,85
cm, 25x19cm
Language: Italian



L-02 H. Said He Loved Us

Photobook

Author: Tommaso Tanini

Publisher: Discipula

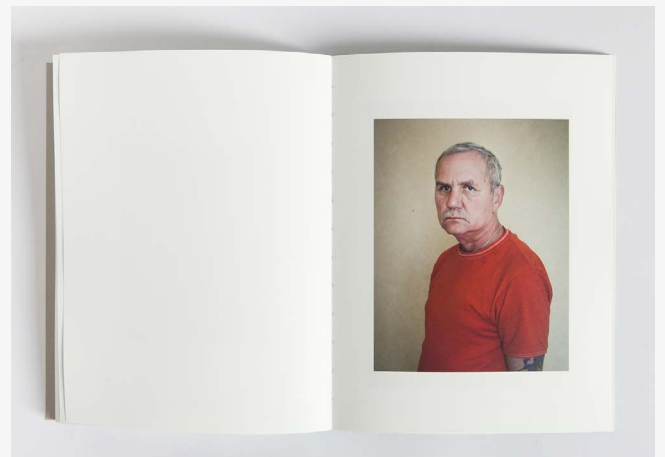
Year: 2014



H. said he loved us draws upon the story of GDR and the German Ministry for State Security (STASI) to investigate the feelings of fear and oppression caused by living in a state of constant suspicion and diffidence. The result of 3 years of work, H. said he loved us combines and overlay archival and documentary research with a personal and subjective photographic inves-

tigation inspired by the book "L'Uomo è Forte" written by the Italian writer Corrado Alvaro in 1938, a ferocious critique of totalitarianism and its abuses of paranoia and instilled fear to control the masses.

Winner of the Prix du Livre 2015, Author Book Award, Le Rencontres d'Arles.



120 pp.
Fedrigoni Tatami and Materica
Grey, softcover with swiss
binding
Edition: 800
Size: 21 x 27,5 cm
Language: English



LD-01 The Looking Game

Photobook

Author: Marco Paltrinieri, Mirko Smerdel

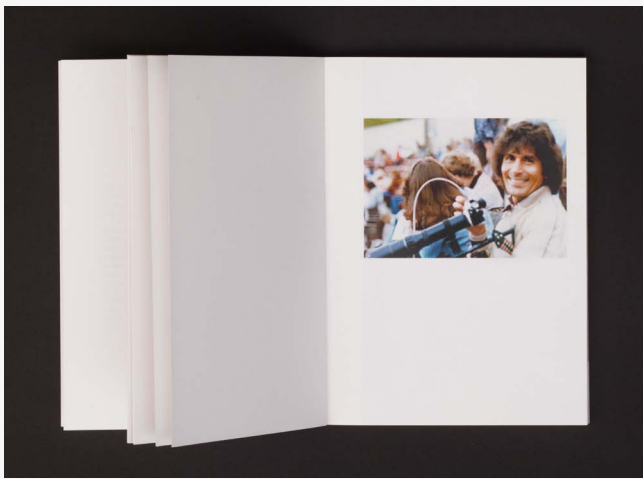
Publisher: Discipula/Akina

Year: 2013



The Looking Game is a book and an installation project that examines the photographic archive of the serial killer and amateur photographer Rodney Alcala. In 1968, on the run from the California police after the first of a series of crimes, Alcala moved to NYC where he assumed the alias John Berger – the same name as the British writer and art historian

famed for the BBC TV series Ways of Seeing. Was this a mere coincidence? Did Alcala know about John Berger? The Looking Game further explores the limits of documentary storytelling by juxtaposing Alcala's pictures with excerpts from Berger's books and theoretical notes by the artists.



112 pp.
Fedrigoni paper, softcover
Edition: 600
Size: 13 x 18cm
Language: English

