

RIFUGIO DIGITALE

Firenze, via della Fornace 41  
**4th April 2024**

**12:00 a.m.**

press conference at Rifugio Digitale with **Kalpesh Lathigra** and curators

**4:00-5:30 p.m.**

lecture by **Robin Hinsch** with Irene Alison curated by **Paolo Cagnacci** at La Bottega di Infoto

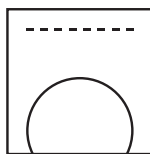
**ore 6:30 p.m.**

exhibition opening at Rifugio Digitale with **Kalpesh Lathigra** and curators

From May 16 to June 2, 2024 Digital Shelter presents the exhibition **Kowitsch - Lonely are all the Bridges** - by photographer Robin Hinsch, which is the fourth stage of the exhibition cycle dedicated to contemporary photography Homecoming, conceived by Irene Alison and curated by Irene Alison and Paolo Cagnacci. The event is organized in collaboration with Forma Edizioni and the Infoto Florence Association and thanks to the support of Gruppo AF and Banca Ifigest. The opening will be held on Thursday, May 16, 2024 at 6:30 p.m. in the presence of the artist and curators.

Is there still a possible way to photograph war? Is there a language to visually return trauma, violence, conflict, in a world saturated with images for whose complexity traditional photojournalism no longer seems to be an effective tool of interpretation? Is there a duty of photography to continue to question how to tell the story of pain? But most importantly: do images of horror make us more aware of the horrors we are capable of generating? And is this awareness in any way helpful to us in avoiding them? With **Kowitsch - Lonely Are All The Bridges**, German photographer Robin Hinsch discloses to our eyes the devastation of a theater of war in which only rubble remains, with the rigor of one who has chosen a side - on the side of the vanquished - and the discretion of one who has no truth to reveal, but knows how to put himself in a listening position.

In his pictures, which are part of a **long investigation of Ukraine's conflicts going back to 2010**, war has the face of an exhausted soldier collapsed on a bench, surrounded by a haunting landscape lying hushed beneath the snow. It has the irregular outlines of a bombed-out cathedral. With his personal exhibition, the voyage around the idea of home undertaken with the Homecoming cycle turns into a bitter reflection on the absence of a home to which to return: destroyed, reduced to rubble, abandoned. The houses of **Kowitsch - Lonely Are All The Bridges** are inhabited only by ghosts.



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Yet, the frescos that Hinsch creates have a hypnotic vitality and beauty that goes beyond the contemplation of disaster, where we seem to hear, in the almost surreal silence of the scenes, all the echoes of the insanity of war and the hope of a future that can sprout new green shoots even where "home" is no more than a heap of dust.

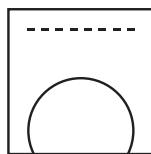
Such images, then, we need. More than fifty years later, John Berger's 1972 analysis of the "photography of agony," which, as the shock of the reader/viewer wanes, "completely loses its political significance and becomes an indictment of everyone and no one," still sounds quite convincing. So is Susan Sontag's famous argument that the spectacle of other people's pain produces habituation and that "the huge photographic catalog of misery has given everyone a certain familiarity with atrocity, making the horrific seem more normal, making it familiar, distant and inevitable." But, far from the (often) suffocating immediacy of photojournalism, Hinsch's images open instead a **space for thought and understanding**: they are no less painful than those that dwell on the most unwatchable atrocities of conflicts, but in their slower pace, in their apparent detachment, they show how awareness is a long process and how History, often, can teach us something only when looked at in perspective. Looking at them, we are stunned by the destruction they witness but, precisely because they do not leave us breathless with horror, we have the breath to find within them useful clues to understanding the world we live in, and the wars we still fight.

In conjunction with the exhibition, also on May 16, Robin Hinsch will give a **lecture** - in dialogue with Irene Alison and curated by Paolo Cagnacci - at **Bottega InFoto** space on **Leonardo Bruni Street** from **3:30 to 5:30 p.m.**

From the day of the opening, it will also be possible to consult the catalog of available works by **Robin Hinsch** on the Forma Edizioni website [www.formaedizioni.it](http://www.formaedizioni.it).

**Kowitsch**  
**Robin Hinsch**  
***Lonely are all the Bridges***  
**16 May - 2 June 2024**  
**Wed-Sun 11.00-19.00**

**Rifugio Digitale**  
via della Fornace, 41  
50125 - Firenze (FI)



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Robin Hinsch, St. George's Skete of Svyatogirsk Holy Dormition Lavra, *Kowitsch*, 2023.



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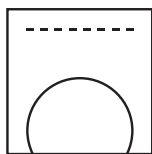
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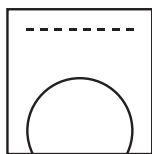


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Robin Hinsch, Lenin, Kowitsch, 2012.





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Robin Hinsch, Child in a Costume, *Kowitsch*, 2018.



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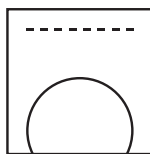
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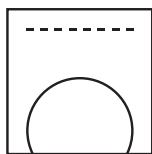
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## Robin Hinsch

Robin Hinsch is an Artist, Photographer and Professor based in Hamburg and Berlin, Germany. In his artistic, photographic practice, he focuses mainly on social-economic and political issues. In his research-based subjective sometimes intuitive storytelling approach, he combines photography with film collages and installation techniques.

His work has seen him travel to various countries like Iraq, Ukraine, Syria, Nigeria, China, Russia, India, Uganda and a lot of other countries. He studied photography in Karlsruhe, Hannover and Hamburg in the Classes of Prof. Ute Mahler, Prof. Elger Esser and Prof. Vincent Kohlbecher. He holds a Master Degree in Photography.

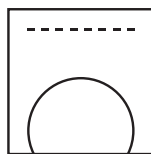
His work has been awarded with the World Photography Award, the International Photography Award, the European Photo Exhibition Award and the Georg Koppmann Prize, has been shortlisted for the Leica Oskar Barnack Prize and the Lucie Awards and has been nominated for the Prix Pictet and the Henri Nannen Prize, to name a few. His work is widely nationally and internationally published. Since 2016 he is an elected member of the German Photographic Academy. Since 2017 he is the founder of „Format“ a vital laboratory for contemporary photography in Hamburg. Besides his own practice he is teaching and holding lectures at various occasions and since 2024 he is the appointed Professor for artistic Photography at the University of Arts in Darmstadt, Germany.



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Robin Hinsch



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## Irene Alison

Professional journalist and photo-consultant by profession, Irene Alison was born in Naples in 1977.

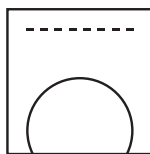
She is the creative director of the DER\*LAB studio of photographic consulting and design, and teaches at the European Institute of Design in Rome. She has collaborated as a tutor and consultant with several of the most prestigious Italian schools of photography (Isfci, Rufa, Scuola Romana di Fotografia in Rome and Fondazione Studio Marangoni in Florence, among others). As editor, she has worked for *Il Manifesto* and for *D, La Repubblica delle Donne*. As a freelancer, she has produced articles, with photographs, published in *Geo France, The Independent, l'Espresso, D, XL, Marie Claire and Riders*. Her articles of photographic criticism have also been published in periodicals like *La Lettura de Il Corriere della Sera, Il Sole 24 ore* and *Pagina99*. She has published two essays of photograph research, *My generation* (Postcart, 2012) and *iRevolution* (Postcart, 2014). Since 2020 she has been collaborating with CRFS Lipu in Rome, an important Italian rescue center for the recovery of wild animals, documenting its work photographically and managing its visual advertising. In 2022 the American publisher Yoffy Press put out *Holding Time*, a book written with the photographer Catherine Panebianco, for which Irene wrote the texts. Currently, she is the curator of the exhibition cycle SuperNatural at the Rifugio Digitale Gallery in Florence. The gallery is owned by the Archea Group and is devoted to contemporary photography. In 2023 her first photographic book was published by Postcart (*La Madre Attesa*, curated by Laia Abril). In 2024 she expects to public a new essay, *Muse col Muso*, the imaginary animal in contemporary photography: animals, and their cultural and iconographic representations, of which she write in her blog, *Zazie Dogzine*.

## Paolo Cagnacci

Professional photographer and teacher of photography, Paolo Cagnacci was born in Florence in 1971.

He studies photography at the Studio Marangoni Foundation, where he currently teachers portrait photography and lighting techniques. He has also taught at the European Design Institute of Florence. His pictures have been published in magazines like: *D la Repubblica, Corriere della Sera, La Repubblica, La Stampa, Sette, SportWeek, L'Espresso, Pagina99, Specchio, Lei, Donna Moderna, Famiglia Cristiana, Corriere della Sera-La Lettura*. He has produced photographic and video projects for the Region of Tuscany, the Festival of Creativity, the People's Festival, Balkan Observatory, the Michelucci Foundation, Tempo Reale, Unicoop Firenze, the City of Florence, Telecom Foundation, Mibact, CNA. He has worked for companies like: Diesel, Patrizia Pepe, Paula Cademartori, Peuterey, Starbucks, Stefanel, Ottodame, Dmail, Rinascimento. He has worked for the Massimo Sestini Agency. His work is distributed by the Luz Photo Agency of Milano.





## RIFUGIO DIGITALE

**Kowitsch**

**Robin Hinsch**

16.05-02.06.2024

MOSTRA PROMOSSA DA  
*AN EXHIBITION PROMOTED BY*  
Rifugio Digitale

IN COLLABORAZIONE CON  
*IN COLLABORATION WITH*  
Forma Edizioni  
Associazione Infoto Firenze

DIREZIONE ARTISTICA  
*ART DIRECTION*  
Laura Andreini

MOSTRA A CURA DI  
*EXHIBIT CURATED BY*  
Irene Alison  
Paolo Cagnacci

COORDINAMENTO SCIENTIFICO  
*SCIENTIFIC COORDINATION*  
Beatrice Papucci  
Andrea Benelli  
Chiara Mezzabotta  
Fabio Gnassi  
Arianna Iodice  
Gaia Altucci

TRADUZIONI  
TRANSLATIONS  
Katherine Fay

TESTI IN MOSTRA  
*EXHIBITION TEXTS*  
Irene Alison

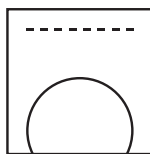
MUSICA DI  
*MUSIC OF*  
Robin Hinsch  
Vitoria Muzi

UFFICIO STAMPA E COMUNICAZIONE  
*PRESS OFFICE AND COMMUNICATION*  
Associazione Rifugio Digitale  
Niccolò Natali  
Giulia Guasti

PROGETTO GRAFICO E DI ALLESTIMENTO  
*GRAPHIC AND SET-UP PROJECT*  
Veronica Paoli  
Vitoria Muzi  
Alessandro Baraccani

INSTALLAZIONE VIDEO  
*VIDEO INSTALLATION*  
TNT Events S.r.l.

REALIZZATO CON IL SUPPORTO DI  
*REALIZED WITH THE SUPPORT OF*  
Gruppo AF  
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RIFUGIO DIGITALE

## Forma Edizioni

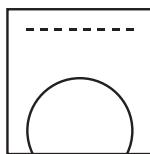
Forma is an editorial (publishing) initiative developed in order to allow the dissemination and knowledge of avenues and experiences belonging to the world of art, architecture photography and more generally, to promote the best research in production and technology, following the changing lifestyles and contemporary living. Since its foundation in 2010, the catalogue has grown with about twenty titles a year giving "form" to the expressive traces that animate today's cultural debate, deepening both specific areas of knowledge already known to the public, and investigating those intellectual and artistic areas considered, for various reasons, revealing new points of observation of reality. A common feature of each project is the high quality of the product, images, printing, typographic or IT processes used, as well as a targeted diffusion and distribution in places of use, such as specialized bookstores, museum bookshops and exhibition sites, which they add to the normal availability on the net that necessary and indispensable presence in the "sites" where opinions and evaluations of merit are built. The publications range from, important monographs dedicated to contemporary and renowned architectural works, such as *Cantina Antinori*, to *chronicle of the construction of a new landscape*, research and insights related to university study issues, catalogues of important exhibitions, such as the one hosted at the Cini Foundation of Venice *EST. Italian travel, city and architecture stories* curated by Luca Molinari or the monographic exhibition hosted at the MAXXI Museum in Rome *Gio Ponti. Love architecture* in 2019.

Exhibitions and events expand the cultural enhancement process that Forma sets out to offer to a refined and attentive public. The publishing house is in fact involved in the creation of volumes relating to the exhibitions annually hosted at the Forte di Belvedere in Florence or at the Stefano Bardini Museum and to the monographic exhibitions hosted in private galleries dedicated to artists of the calibre of Alighiero Boetti, Arnaldo Pomodoro, Lucio Fontana and Alberto Burri. There is no shortage of photography and design texts, such as the important monograph dedicated to the work and life of Karim Rashid, or the overview of contemporary Milanese design *The Design City. Milan city laboratory*. The on the road city architectural guide series is currently under construction. Mainly focused on contemporary works, each volume investigates the peculiar aspects of the most important cities in the world, proposing a critical reading of future scenarios. The publishing house has counted important collaborations with personalities of high intellectual depth and international fame such as the late Adolfo Natalini, founder architect of Superstudio, Bruno Corà, Luca Massimo Barbero and Sergio Risaliti, art critics and historians, Luca Molinari, architecture critic.

## Forma Edizioni

via della Fornace, 18  
50125, Firenze, Italia  
T +39 055 689698

[redazione@formaedizioni.it](mailto:redazione@formaedizioni.it)  
[info@formaedizioni.it](mailto:info@formaedizioni.it)



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## Banca Ifigest

In the Middle Ages, the two largest banks in Europe already existed in Florence, the Bardi bank and that of the Peruzzi family, with branches all over Europe, lending money to merchants and monarchs. In the early 20th century, for the great bankers of New York, Florence was the icon of the maximum splendor they wanted to imitate and, indeed, when the building that houses the Federal Reserve was constructed, its architects were inspired by Palazzo Vecchio, Palazzo Pitti and, above all, Palazzo Strozzi, to give the structure an idea of stability, solidity and security. So it was in Florence, thanks to the initiative of several groups of entrepreneurs and historic Italian families, that Banca Ifigest was founded, in 1987. Banca Ifigest, one of the main Italian independent banks is still today the most trusted partner for the management and conservation of family wealth, thanks to its personal approach. Today the bank operates branches in Rome, Turin, Genoa, Milan, Prato and Santa Croce sull'Arno, in addition to its main headquarters in Florence, it also has offices of Financial Consultants in Sesto Fiorentino and Casalecchio di Reno. Among the numerous services provided by the banking group, Banca Ifigest offers services of assistance to those clients who need to preserve and safeguard complex equity situations, through its subsidiary Sevia Fiduciaria; it operates in the market of common investment funds, with its highly experienced management team, through its equity investment Soprarno SGR and through Fundstore.it, the largest supermarket of online funds, where it is possible to purchase in as many as 7,000 different sectors using your own current account with any Italian bank. Throughout its history, Banca Ifigest has always paid close attention to social considerations, working alongside small enterprises to ensure that their money is always used for the purpose for which it was intended. The Bank has often contributed to sponsor and realize cultural and sports events, demonstrating its strong ties to the local community.

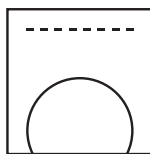
## Banca Ifigest spa

piazza Santa Maria Soprarno 1- 50125 Firenze

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[comunicazione@bancaifigest.it](mailto:comunicazione@bancaifigest.it)

055.24631



RIFUGIO DIGITALE

## INFOTO

The cultural association INFOTO-Florence was founded in 2019. Its founding partners, photographers who are all Florentine by birth or adoption, number eighteen at the moment, but it is an open number: one of the primary goals of the Association is the promotion of initiatives and projects targeted on increasingly broadened participation. In addition to organizing exhibitions, and the constant participation of many of our members in nationwide competitions, we are particularly focused on training, encouraging didactic activities guided by professional photographers. The main goal of INFOTO is to create a reference in Florence for photographic culture, which has been neglected for far too long. Attention to visual culture in its broadest sense, tends to make us more appreciative of other artistic disciplines as well, with a better understanding of painting, sculpture, architecture and the urban structure of our cities. Our members have participated regularly in exhibitions where their photography was featured alongside works of painting and sculpture, in search of the similarities and shared difficulties: a broader outlook from which to draw inspiration and new stimuli. At this time, with the support of Banca Ifigest, we plan to organize a series of workshops alongside the important exhibitions presented at Rifugio Digitale. The workshops will be held by Italian and international photographers. Working alongside the professional journalist and photo-consultant, Irene Alison, and the photographer Paolo Cagnacci, who participated with us in organizing the exhibitions and workshops, we gleaned a number of interesting ideas for our activity in the field of quality photographic research.

## INFOTO

[www.infotofirenze.it](http://www.infotofirenze.it)

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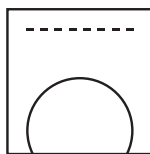
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## Rifugio Digitale

Rifugio Digitale (Digital Refuge) is a new exhibition space in a former bomb shelter tunnel repurposed as a site devoted to the promotion of digital art, where architecture, design, photography, cinema, literature and all the other multiple forms of art and visual expression find their dimension and interact with one another. It was built on the foundations of an old anti-aircraft tunnel that served from 1943 as a bomb shelter in World War II. It was known as the "Forge Refuge" a safe haven during the tragedy of the war, and now it has been rechristened as the "Digital Refuge", a place of rebirth, where technology meets art, offering a contemporary space where people can explore creativity through the modern language of technology.

The requalification project, handled by Archea Associati, will house digital expressions of every kind, with an eye always on the future and on the new vanguards. In collaboration with the publisher Forma Edizioni, it will house exhibitions, but also events and performances related to art, architecture, photography, literature, cinema and other initiatives linked to the digital world. It will show original views and more on the 16 screens positioned along the 33 meters of the tunnel, a new idea for Florence where the connection between art, people and technology generates an intense visual experience, unexpected and interactive. It is a space designed for constant change, always dynamic, with a new and exciting speed that distinguishes it from a traditional art gallery.

Rifugio Digitale occupies an area of 165 square meters and is a versatile structure ideal for organizing exhibitions, events, presentation, but also debates, lectures and simple discussions. It is expected to appeal to a vast public desirous of indulging their interest in ideas and novel cultural experiences right in the heart of Florence.



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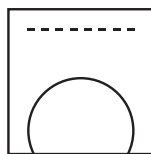
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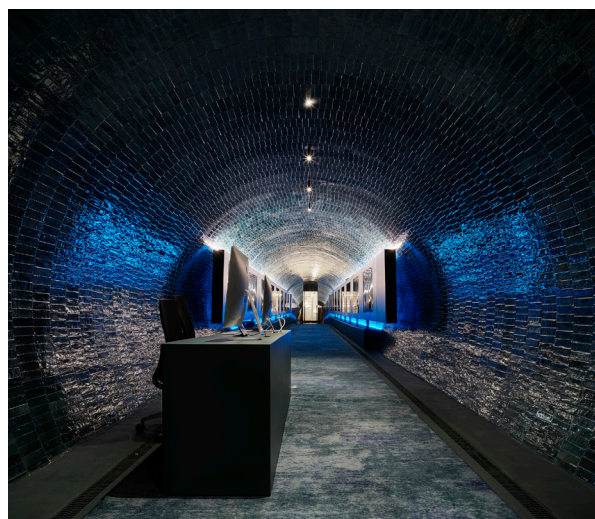
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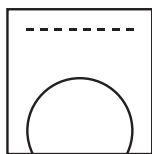
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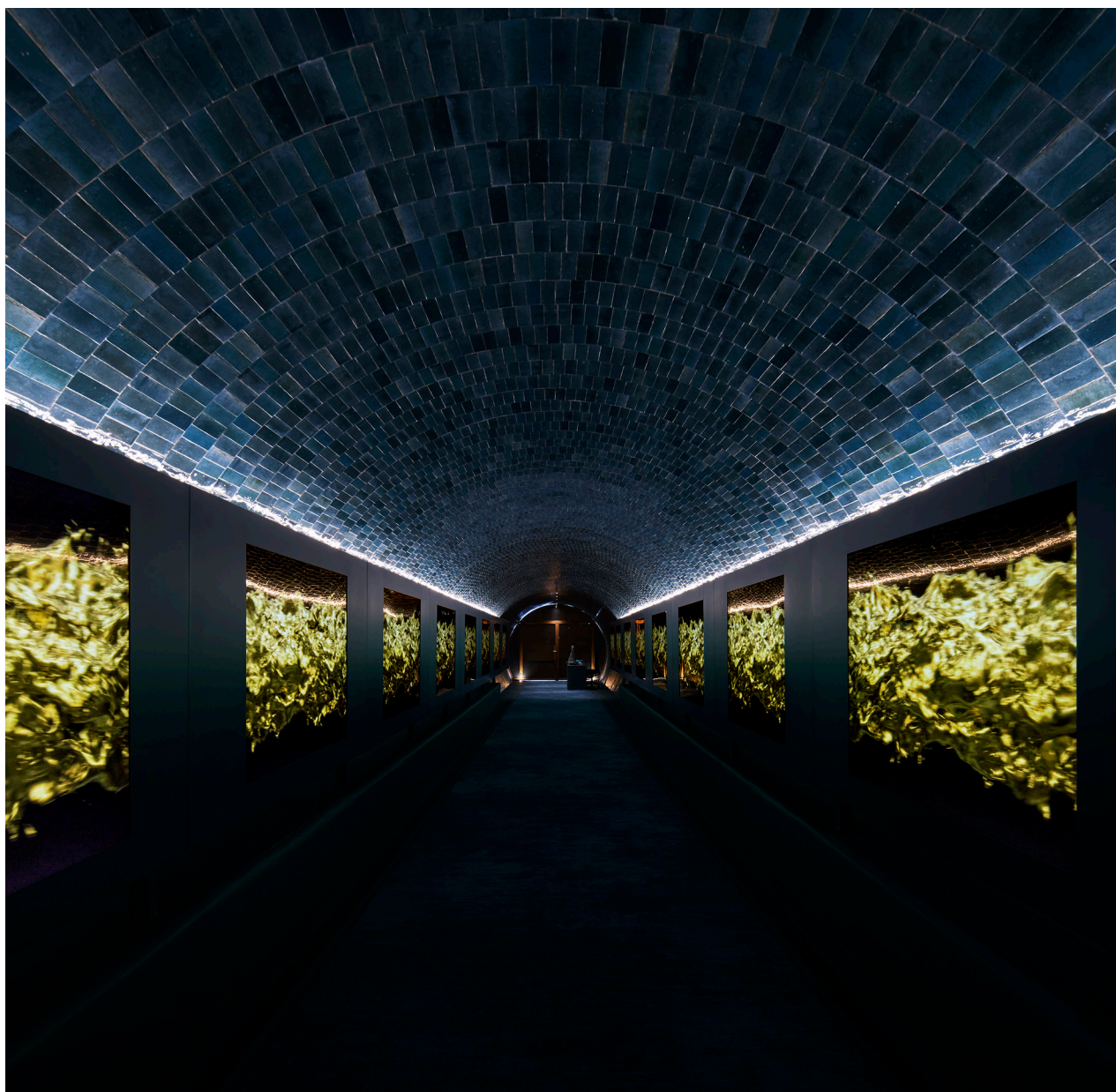
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