

RIFUGIO DIGITALE

Florence, via della Fornace 41  
January 9, 2025

**6:30 p.m.**

Opening at Rifugio Digitale in the presence of the artists.

**From January 9th to 26th, 2025 Rifugio Digitale presents the exhibition *Avevo Due Paure* by the photographers Paolo Cagnacci and Matteo Cesari, with a video by Theo Putzu, curated by Irene Alison and Paolo Cagnacci. The exhibition was realised in collaboration with Forma Edizioni and with the contribution of Fondazione CR Firenze. The videos were realised thanks to the support of Banca Ifigest and Unicoop Firenze.**

The **Partisan Resistance Movement** in Italy during World War II involved a series of political and military actions, guerilla warfare and a clandestine battle in which men and women of different ideological beliefs and different social strata risked, and often lost, their lives, united by the common cause of liberating Italy from the Nazi-Fascist occupation. What remains today of this fundamental element of the **Italian identity**, beyond the pages in history textbooks and the memories of the few surviving witnesses of those terrible days? With the approach of the **eightieth anniversary of Italy's Liberation**, the photographers Paolo Cagnacci and Matteo Cesari – who also authored “1:04 a.m.”, a visual history of the bombing at the Georgofili Institute – are joined by the director Theo Putzu in a return to the past, seen through the medium of photography, with the exhibition *Avevo Due Paure*. Because History is not just what is written in books. History is in the stones, the soil, the eyes of those who remain. The roots of the trees around us are bathed in History and of History we ourselves are made. History speaks to us, and can tell us many things, if we know how to listen.

*Avevo Due Paure* – the exhibition **curated by Paolo Cagnacci and Irene Alison** at the Rifugio Digitale gallery – is not only an itinerary of the memory: it also frames issues echoes in current situations and events. It is a voyage in space and time that seeks to give shape and reality to the past but also to preserve what remains, and cultivate a legacy that is still alive and fertile today.



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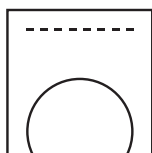


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The exhibition will be accompanied by texts edited by the curator, **Irene Alison**, with an introduction to the exhibition by **Laura Montanari**.

***Avevo Due Paure***

**Paolo Cagnacci, Matteo Cesari e Theo Putzu**

**9 January - 26 January 2025**

Wed.-Sun. 11 a.m. - 7 p.m.

**Rifugio Digitale**

via della Fornace, 41

50125 - Firenze (FI)



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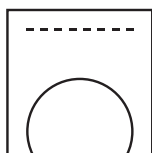
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**AVEVO DUE PAURE**  
by **Giuseppe Colzani**

*The first was killing*

*The second was dying*

*I was seventeen years old*

*Then came the night when all was still*

*In that darkness lives were exchanged*

*Bodies pressed against the barricades*

*some died, waiting*

*Bodies pressed against the barricades*

*some lived, hoping*

*And when the sun rose again*

*It was April 25th*



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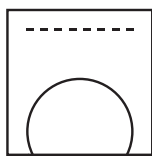


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Paolo Cagnacci e Matteo Cesari, *Avevo Due Paure*, 2024.



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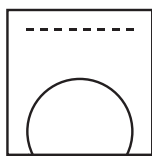
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Paolo Cagnacci e Matteo Cesari, *Avevo Due Paure*, 2024.



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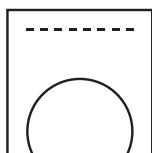
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Paolo Cagnacci e Matteo Cesari, *Avevo Due Paure*, 2023.



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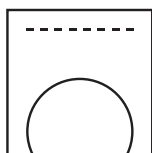
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Paolo Cagnacci e Matteo Cesari, *Avevo Due Paure*, 2024.



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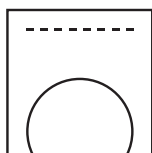


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## Paolo Cagnacci

He studied photography at Fondazione Studio Marangoni, where he currently teaches portrait photography and lighting techniques. He has done photographic projects for Regione Toscana, Festival della Creatività, Festival dei Popoli, Osservatorio dei Balcani, Fondazione Michelucci, Tempo Reale, Unicoop Firenze, Comune di Firenze, Fondazione Telecom, Mibact, CNA. He has worked for companies such as Patrizia Pepe, Diesel, Paula Cademartori, Peuterey, Starbucks, Stefanel, Ottodame, Dmail. He has published his images in magazines such as *D la Repubblica*, *Corriere della Sera*, *la Repubblica*, *La Stampa*, *Sette*, *SportWeek*, *L'Espresso*, *Pagina99*, *Specchio*, *Left*, *Donna Moderna*, *Famiglia Cristiana*, *La Lettura*, and *Frankfurter Allgemeine Zeitung*. His projects have been distributed by Luz Photo Agency and Parallelozero Agency.



Paolo Cagnacci



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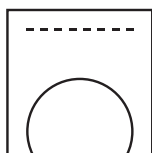
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### Matteo Cesari

After graduating in Conservation of Cultural Heritage, he graduated from the three-year photography course at the Marangoni Foundation in Florence. Over the years, he has pursued documentary photography projects on social issues. His works have been published in various magazines such as *D la Repubblica*, *Internazionale*, *Sette*, and exhibited at Photography festivals including Photolux, Magazzini Fotografici, Slideluck. Currently, in addition to pursuing personal research projects, he is involved in commercial and fashion photography.



Matteo Cesari



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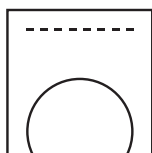


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## Theo Putzu

Is a director and videomaker. He studied at the Academy of Fine Arts in Florence, course of scenography, filmmaking address. In 2008/2010 he attended a master's degree in film directing at CECC - Centre d'Estudis Cinematogràfics de Catalunya - Barcelona. His latest works, *PAPER MEMORIES*, *AS LEAVES ...*, *7.83Hz*, have been selected in festivals around the world winning more than 80 awards. He works as a videomaker in the field of fashion and as a director/editor for commercials and film projects.



Theo Putzu



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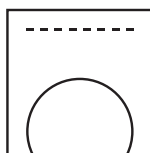
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## Irene Alison

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 cycles *Homecoming* and *SuperNatural* at the Rifugio Digitale Gallery, 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*.



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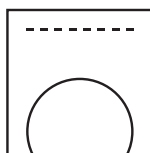


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## Laura Montanari

Was born in Pavia, but has lived for the last 30 years in Florence where she works on the Tuscan editorial board of the national daily newspaper *la Repubblica*. She collaborates with *D - la Repubblica delle donne*, and with the other periodicals published by the Gedi group. In the past she wrote for *la Provincia Pavese* paper, as well as *Il Giorno*, and has also worked for *Kataweb*, the Internet division of the Espresso Group in Rome. She specializes in human interest stories and digital information. She has written for the theater, with Fabio Galati, *Siete stati lì. Storie di vite finite sui giornali* (You Were There. Stories of Lives that Made the News) and, with Fabio Galati and Francesco Niccolini Muro, *Storia di Nof4 paziente psichiatrico del manicomio di Volterra*. (Walls, story of four psychiatric patients institutionalized in Volterra). For Edizioni Lapis, she published, with Fabio Galati *Il mio Giornale. Manuale per giornalisti in erba* (My Journal. Manual for Budding Journalists 2009), which won the Andersen award.



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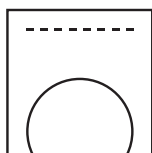


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***Avevo Due Paure***

**Paolo Cagnacci, Matteo Cesari, Theo Putzu**

9.01 - 26.01.2025

AN EXHIBITION PROMOTED BY  
Rifugio Digitale

IN COLLABORATION WITH  
Forma Edizioni

ART DIRECTION  
Laura Andreini

EXHIBIT CURATED BY  
Paolo Cagnacci  
Irene Alison

SCIENTIFIC COORDINATION  
Beatrice Papucci  
Andrea Benelli  
Chiara Mezzabotta  
Ester Menichelli

EXHIBITION TEXTS  
Irene Alison  
Laura Montanari

TRADUZIONI  
Katherine Fay

PRESS OFFICE AND COMMUNICATION  
Niccolò Natali  
Giulia Guasti  
Eugenio Pincelli

GRAPHIC AND SET-UP PROJECT  
Vitoria Muzi  
Mattia Gerardi  
Veronica Paoli  
Nina Bellini

VIDEO INSTALLATION  
Rifugio Digitale  
TNT Events S.r.l.

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Fondazione CR Firenze

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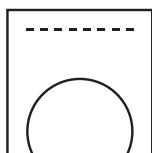


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## THANKS TO

Abbozzo Margherita  
Anpi Buggiano  
Anpi Carrara  
Anpi La Spezia  
Anpi Livorno  
Anpi Massa  
Anpi Monzuno  
Anpi Pesaro-Urbino  
Anpi Pistoia  
Anpi Sarzana  
Anpi Zeri  
Appenninicamente  
Avogadri Annalisa  
Bernardi Valeria  
Binelli Almarella  
Bonacchi Rosalba  
Chiappucci Susanna  
Colzani Antonella  
Colzani Paolo  
Corridoni Elena  
Della Fornace Matilde  
Donati Federica  
Salvatori Federica

Giacomini Oretta  
Longinotti Lucia  
Lozzelli Enrico  
Malachina Mauro  
Moruzzo Mirca  
Morviducci Fabio  
Museo della deportazione (Prato)  
Museo della resistenza piacentina  
Neri Alberto  
Nerozzi Andrea  
Niccolai Gino  
Pellegrini Andrea  
Petrucci Maria  
Pini Alessandro  
Pisan Massimiliano  
Rezzi Cristina  
Rossi Lucia  
Rulli Ginesio  
Rulli Rossella  
Silvi Lucia  
Tempestini Lorenzo  
Vangelisti Carlo



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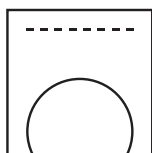


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## Forma Edizioni

*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. 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 and 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.

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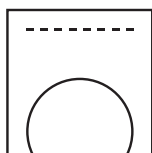


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### **Fondazione CR Firenze**

It is a philanthropic institution that operates in the area thanks to the profits of its equity.  
The Fondazione CR Firenze is a non-profit entity established by a local bank, that supports social welfare and cultural initiatives through a targeted program of contributions to projects in the area in which it operates: Florence and the Metropolitan City, as well as the provinces of Grosseto and Arezzo.

### **Fondazione CR Firenze**

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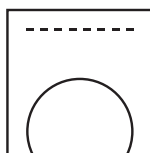


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## Banca Ifigest

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

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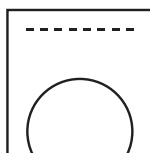


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### Unicoop Firenze per la Cultura

By facilitating access to culture, giving people who don't usually visit exhibitions and museums the opportunity to do so, Unicoop believes it can change people's habits and interest them in innovative ideas, inspire them to participate in initiatives of valorization of the cultural heritage. These are the goals that Unicoop Firenze has set for itself, where culture is one of the key words and foundational values of its social commitment.

The Cooperative is intent on promoting the idea of culture as a common good, within reach of the entire population. In addition to providing consumers, whether members or not, with goods and services of high quality at the best possible conditions, the bylaws of Unicoop Firenze require it to implement a program of social activities in which culture plays a fundamental role.

The approach of Unicoop Firenze to the world of culture makes it a *facilitator* of cultural processes: through its support of theaters, museums, cultural institutions, festivals, exhibitions and events open to the public at large, of all ages, the work of the Cooperative moves in the direction of maintaining strong ties with the promoters of various initiatives in the area to spread the content among its members.

### Unicoop Firenze per la Cultura

[www.coopfirenze.it/la-cooperativa](http://www.coopfirenze.it/la-cooperativa)



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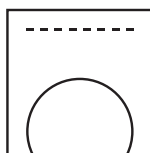
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## Rifugio Digitale

Rifugio Digitale 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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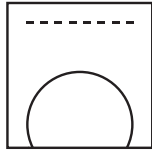


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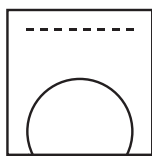


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