

Datasheet of the exhibition

6th Continent

Mattia Insolera

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Curated by
Arianna Rinaldo

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6th Continent

“Quay, port, pier or deck, central square or market place, shipyard or fish shop, fountain or lighthouse, church, monastery, or cemetery, the sea itself - they can all become open-air stages, backdrops for all kinds of roles, trivial and fateful, all kinds of rituals, quotidian and eternal. The centuries teem with these scenes and events. They are the past and the present of the Mediterranean, the history of the Mediterranean theatre”.

(Predrag Matvejević, Mediterranean, a cultural landscape)

The origins of the project date back to the year 2007. Mattia Insolera sailed away from Italy with a friend who wanted to cross the Atlantic Ocean on a sailboat. After two weeks of navigation he realized he was more interested in the life on shore rather than the mere task of sailing. He dropped off in the Strait of Gibraltar and there he had a first glimpse of a truly Mediterranean environment, a world inhabited by seamen and dockers, smugglers and migrants. He decided to devote the next years of his life to a comprehensive photographic project about Mediterranean culture. Soon after, he moved to Barcelona to be in a place well connected to its shores. From there he was able to reach 13 Mediterranean countries, traveling on any kind of boat, from sailing to cargo, and covering 25.000 Km with his motorbike.

Nowadays most of the people know the Mediterranean for being a paradise of sea, sun and blue sky, or a theatre of drama for the flow of immigrants towards Europe. Belonging to this area, Mattia Insolera felt the urge to scratch the surface of this touristic cliché, and go beyond the news, to try to capture the real essence of this space. The Mediterranean of the XXI Century has become divisive: a barbed wired fence between the North and the South of the world. It is also the basin where the major conflicts of the world are taking place, a dangerous passage for those who flee from misery and war and even a cemetery for 20.000 migrants that sunk in its waters in the last 20 years.

It wasn't always like this. In the past this inner sea was inclusive: a bridge connecting shores and different cultures, a fertile soil for the very first civilisations. According to the Turkish writer known as the Fisherman of Halikarnassos, it was a Sixth Continent, distinct from the arbitrary five continents of geographers, assimilating people coming from the antipodes of the earth, turning them into Mediterraneans. Mattia Insolera wanted to find out if something remained of that time so he focused his camera on people who still relate to the sea as a surface for transportation, a working place, an area of exchange; in other words, people who still experience the sea as a Sixth Continent.

Mattia Insolera

Born in Bologna in 1977, Mattia Insolera started his photographic career in 2003/2004 covering the tour of Italian rock singer Vasco Rossi. From 2005 to 2009 his work was published in major international magazines through the Grazia Neri agency.

In 2007 he settled in Barcellona where the 6th Continent project received financial backing for 2009/2010 from CoNCA (Consell Nacional de la Cultura i les Arts). In 2009 Mattia won second prize in the Daily Life category of the World Press Photo Award plus an IPA Honorable Mention. In 2010 he won the Mare Nostrum Award, promoted by the Italian ferryboat line Grimaldi and in 2011, he collaborated with non governmental agency Medici Senza Frontiere (Doctors Without Borders) on their From Hell to Limbo project, documenting migratory traffic in the southern Mediterranean. In 2012 he was invited by the Grid Fotofestival of Holland to take part in their resident artist project. In 2013 Mattia won the Fotopres prize, sponsored by the Caixa Foundation, for the work exploring the sacrifices of young Afghan migrants in Greece, followed in 2014 by the MIA prize at the MIA Photographic Fair. Then in 2015 he published his first book of photographs 6th Continent thanks to a crowdfunding campaign which reached 115% of the required amount.

Mattia Insolera has received numerous prizes, including the Canon Italia Award, the Alberobello Portfolio Award and the FNAC European Latent Talent Award. His images are part of the Nicéphore Niépce Foundation and he is currently represented by the Luz Photo Agency.

Title	6th Continent
Photographer	Mattia Insolera
Number of photos	24 Prints (different dimensions) 5 Prints (images) on cotton tissue 4 Prints (texts) on cotton tissue
Type	Color (Images on paper and tissue); B/n (texts on tissue)
Print size	16 40x60 cm (Printed on CansonPhotographique Satin paper) 8 60x90 cm (Printed on CansonPhotographique Satin paper) 4 210x135 cm (Prited on cotton tissue) 1 90x140 cm (Prited on cotton tissue) 4 100x150 cm (Prited on cotton tissue)
Frame size	16 43x63 cm. Thickness of 2cm, Deph of 5cm Color dark wood 8 63x93 cm. Thickness of 2cm, Deph of 5cm Color dark wood
Linear development	20mt minimum required linear space
Set up	24 Hooks on the back for frames 2 Panel: intro, bio (text in appendix), and title, must be printed at the expense of the hosting organization 5 Prints (images) on cotton tissue should be fitted with iron bar and hanging with nylon or steel wires 4 Prints (texts) on cotton tissue should be fitted with iron bar and hanging with nylon or steel wires
Shipping	2 boxes 99x35x69 cm 2 boxes 69x65x49 cm

PRINTS**Image size
cm (height x base)****Frames size
cm (height x base)**

1



40x60

43x63

2



40x60

43x63

3



40x60

43x63

4



40x60

43x63

5



40x60

43x63

PRINTS**Image size
cm (height x base)****Frames size
cm (height x base)**

6



40x60

43x63

7



40x60

43x63

8



40x60

43x63

9



40x60

43x63

10



40x60

43x63

STAMPE**Image size
cm (height x base)****Frames size
cm (height x base)**

11



40x60

43x63

12



40x60

43x63

13



40x60

43x63

14



40x60

43x63

15



40x60

43x63

STAMPE**Image size
cm (height x base)****Frames size
cm (height x base)**

16



40x60

43x63

17



60x90

63x93

18



60x90

63x93

19



60x90

63x93

20



60x90

63x93

PRINTS

**Image size
cm (height x base)**

**Frames size
cm (height x base)**

21



60x90

63x93

22



60x90

63x93

23



60x90

63x93

24



60x90

63x93

TISSUES

**Image size
cm (height x base)**

25



125x250

26



125x250

27



125x250

28



125x250

TISSUES

Image size
cm (height x base)

29



90x140

30



150x100

31



150x100

TISSUES

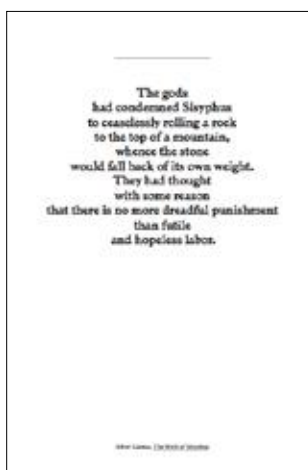
Image size
cm (height x base)

32



150x100

33



150x100

CAPTIONS

ENG

ITA



The Korean owned TTI Terminal. The pier is the only one of the Mediterranean completely managed by computers. The terminal is operated only by three people. The cranes automatically recognize and manage the containers. Human intervention is necessary only to supervise unloading from the ships. Algeiras, 2010

Il Terminal TTI, di proprietà coreana, è l'unico porto nel Mediterraneo a essere completamente gestito dai computer. A manovrare il terminal sono solo tre persone. Le gru riconoscono e controllano automaticamente i container e l'intervento umano è necessario solo per sovrintendere allo scarico dalle navi. Algeiras, 2010



Ricardo Fuentes Group and Spanish Institute of Oceanography were the first to succeed in reproducing Atlantic red tuna in captivity. In this floating cage the first generation of bred Atlantic red tuna grows. Cartagena, 2012

Il Gruppo Ricardo Fuentes e l'Istituto Spagnolo di Oceanografia sono stati i primi a riuscire a far riprodurre il tonno rosso atlantico in cattività. In questa rete galleggiante sta crescendo la prima generazione di tonno rosso atlantico in allevamento. Cartagena, 2012



Chinese traders in a hotel on the Suez canal. Due to the increase of China's exports the toll revenues collected by the Egyptian government (5 billion \$ a year) weren't affected by the global economic crisis. Suez City, 2009

Commercianti cinesi in un albergo sul canale di Suez. A causa dell'incremento delle esportazioni cinesi, gli introiti del governo egiziano derivanti dai pedaggi (5 miliardi di dollari l'anno), non hanno risentito della crisi economica mondiale. Suez, 2009



Ruslan Seletsky, second officer of the abandoned Silver I motor vessel, predicts the future. Civitavecchia, 2009

Ruslan Seletsky, secondo ufficiale dell'imbarcazione abbandonata Silver I, predice il futuro. Civitavecchia, 2009



Yavuz Okumus and Taksim Karaosman are the only remaining crew on the Barika motor vessel, abandoned without payment in the Istanbul anchorage area. Istanbul, 2009

Yavuz Okumus e Taksim Karaosman sono gli unici rimasti dell'equipaggio della nave Barika, abbandonata nell'area di ancoraggio di Istanbul. Istanbul, 2009



A worker breaking down parts of a ship in the Nemrut Bay ship scrapping area, the largest of the Mediterranean Sea. High concentrations of lead, mercury and other heavy metals have been found in the surface sediments of the bay. Aliaga, 2013

Un operaio smantella i pezzi di una nave nell'area di demolizione navi della baia di Nemrut, la più grande del Mar Mediterraneo. Nei sedimenti superficiali della baia sono stati trovati piombo, mercurio e altri metalli pesanti in concentrazioni elevate. Aliaga, 2013



A rebel fighter on Tripoli street. Misrata, 2011

Un combattente ribelle su Tripoli Street. Misrata, 2011



In 2011, more than 200.000 fearful migrant workers flee uprised Libya, flowing into Tunisia at Ras Jedir border station. Ras Jedir, 2011

Nel 2011 più di 200.000 lavoratori migranti, sono scappati spaventati dalla Libia in tumulto, e sono arrivati in Tunisia dalla stazione di confine di Ras Jedir. Ras Jedir, 2011



Sudanese migrant praying on the dock of Lampedusa right after disembarkation. Lampedusa Island, 2011

Un migrante sudanese al molo di Lampedusa prega subito dopo lo sbarco. Lampedusa, 2011

ENG

ITA



Mohsen Lihidheb, the postman of Zarzis, has been collecting in his yard the belongings of hundreds of shipwrecked migrants brought in by the current. In the last 20 years more than more than 20.000 deaths of migrants have been documented along the Mediterranean Sea.
Zarzis, 2011

Mohsen Lihidheb, postino a Zarzis, ha raccolto nel suo giardino centinaia di oggetti portati dalla corrente, che appartenevano a migranti naufraghi. Negli ultimi vent'anni sono state registrate più di 20.000 vittime tra i migranti nel Mar Mediterraneo.
Zarzis, 2011



The migrant boat cemetery.
Lampedusa Island, 2011

Il cimitero delle imbarcazioni dei migranti.
Lampedusa, 2011



Mohamed, 30, from Mali, found shelter in the port of Crotona where he's waiting for his permit renewal.
Crotona, 2013

Mohamed, trentenne del Mali, ha trovato rifugio nel porto di Crotona, dove aspetta il rinnovo del permesso di soggiorno.
Crotona, 2011



Father Simeonas, Bosnian Orthodox monk, trying to tune his radio on the dock of Karoulia, a remote settlement in Mount Athos. The peninsula, forbidden to women and only accessible by the sea, is the stronghold of the Orthodox Church.
Mount Athos, 2013

Padre Simeonas, monaco ortodosso bosniaco, cerca di sintonizzare la radio sul molo di Karoulia, un insediamento isolato sul Monte Athos. La penisola, il cui accesso è vietato alle donne, è raggiungibile unicamente via mare e costituisce la roccaforte della chiesa ortodossa.
Monte Athos, 2013



Soeur Catherine, 80, is the only inhabitant of the monastery of Notre Dame de la Garde since 1973. She took care of the renovation and manages the salt marshes, the last one of Lebanon, owned by the church.
Anfeh, 2013

Soeur Catherine, 80 anni, dal 1973 è l'unica abitante del monastero di Notre Dame de la Garde. Si è occupata del risanamento e poi del monitoraggio dell'ultima palude salmastra del Libano, di proprietà della chiesa.
Anfeh, 2013



The procession of la Virgen del Carme, patron of the seamen.
Ceuta, 2010

La processione de la Virgen del Carme, protettrice dei marinai.
Ceuta, 2010



The granite rocks of Capotesta, on the northern tip of Sardinia, one of the oldest geological formations of the Mediterranean area.
Sardinia, 2013

Le rocce granitiche di Capotesta, all'estremità nord della Sardegna, sono tra le formazioni geologiche più antiche nell'area del Mediterraneo.
Sardegna, 2013



The V° century Roman Basilica.
Tipasa, 2014

La basilica romana del V° secolo a Tipasa.
Tipasa, 2014



Porto Flavia, a sea harbor connected with a mine tunnel and protected from the winds by the rock named Pan di Zuccherò. Built in 1924, it was named after the daughter of Cesare Vecelli, the engineer who designed it.
Masua, 2010

Porto Flavia, un porto marittimo collegato con la galleria di una miniera e protetto dal vento da uno scoglio detto Pan di Zuccherò. Costruito nel 1924, il porto prende il nome dalla figlia di Cesare Vecelli, l'ingegnere che lo progettò.
Masua, 2010

ENG

ITA



Fishermen on the Suz Canal.
Ismailia, 2009

Pescatori sul Canale di Suez.
Ismailia, 2009



Students of a nearby school rehearse a dance in the shipyard of Alexandria, where modern yachts are still entirely handmade with wood.
Alexandria, 2009

Studentesse di una scuola nelle vicinanze provano un ballo nel cantiere navale di Alessandria, dove i moderni yacht vengono realizzati ancora interamente a mano e in legno.
Alessandria, 2009



The fish market of Catania is considered the one with the broadest selection of species in the Mediterranean area.
Catania, 2013

Quello di Catania è considerato il mercato del pesce con la più ampia varietà di specie nell'area mediterranea.
Catania 2013



Rocco Pontillo after having harpooned a swordfish in his passerella boat. These boat are built for swordfish hunting, a tradition dating back to Magna Grecia, the period of Greek colonization of South Italy.
Strait of Messina, 2013

Rocco Pontillo sulla sua barca "passerella" dopo aver arpionato un pesce spada. Queste imbarcazioni sono costruite per la pesca del pesce spada, tradizione che risale ai tempi della Magna Grecia, il periodo della colonizzazione greca del Sud Italia.
Stretto di Messina, 2013



Guler Basak fishing in Gokova Bay, which features the only community of fisherwomen of the Mediterranean Sea.
Akyaka, 2009

Guler Basak pesca nella baia di Gokova, dove c'è l'unica comunità di pescatrici del Mar Mediterraneo.
Akyaka, 2009



Yunus Isgender and her boyfriend Gul having dinner on their boat in the Gokova Bay.
Akyaka, 2009

Yunus Isgender e il suo fidanzato Gul cenano sulla loro barca nella baia di Gokova.
Akyaka, 2009

ENG

INTRO The unifying effect of the Mediterranean superimposes a sameness and likeness on all the unlikeness of its inhabitants. Therefore the Mediterranean from an ethnic point of view is a sixth continent distinct from the arbitrary five continents of geographers. The Mediterranean divides but never separates. (...) Take people from the very antipodes of the earth, scatter them along the shores of the Mediterranean and by an indefinable magic of the air, sun and blue skies or whatever else that magic is, they will all become Mediterranean in a matter of a few years.

The Fisherman of Halikarnassos, The Sixth Continent

IRON Every year, approximately sixty million people reach the Mediterranean shores attracted by the sun, sea and “dolce far niente”. The Mediterranean life-style seduces the visitor as a game, not as a reality. For the first time in its history the Mediterranean attracts its invaders without assimilating them and risks to be culturally assimilated and converted into an object.

Fernand Braudel, La Méditerranée. Les hommes et l’heritage

WOOD Every year, approximately sixty million people reach the Mediterranean shores attracted by the sun, sea and “dolce far niente”. The Mediterranean life-style seduces the visitor as a game, not as a reality. For the first time in its history the Mediterranean attracts its invaders without assimilating them and risks to be culturally assimilated and converted into an object.

Fernand Braudel, La Méditerranée. Les hommes et l’heritage

STONE The gods had condemned Sisyphus to ceaselessly rolling a rock to the top of a mountain, whence the stone would fall back of its own weight. They had thought with some reason that there is no more dreadful punishment than futile and hopeless labor.

Albert Camus, The Myth of Sisyphus

ITA

L’effetto unificante del Mediterraneo impone una somiglianza su tutte le differenze dei suoi abitanti. Per questo il Mediterraneo, da un punto di vista antropologico, è un sesto continente, distinto dai 5 continenti dei geografi. Il Mediterraneo divide ma non separa mai.

(...)

Prendi genti provenienti dagli antipodi della terra, sparpagliele tra le rive del Mediterraneo, e per un’indefinibile magia dell’aria, del sole, del cielo blu, o qualsiasi cosa sia questa magia, si trasformeranno tutti in mediterranei nel giro di qualche anno.

Il Pescatore di Alicarnasso, The Sixth Continent

Ogni anno circa 60 milioni di persone raggiungono le coste del Mediterraneo attratte dal sole, il mare e il “dolce far niente”. Lo stile di vita Mediterraneo seduce il visitatore come un gioco, non come una realtà. Per la prima volta nella storia il Mediterraneo attrae i suoi invasori senza assimilarli, e rischia esso stesso di essere assimilato e trasformato in un oggetto.

Fernand Braudel, La Méditerranée, les hommes et l’heritage

They are the last free men, the hunters who go out every morning with their traps, sailing out hoping that this would be the catch of a lifetime; those who don’t understand how somebody can struggle the whole year to take care of a crop which can disappear under the hail, those who sleep on the deck of their boat, under the clear sky of the Aegean.

Lluís Ferrés Gurt, Secretos del Mediterráneo

Gli dei avevano condannato Sisifo a far rotolare senza posa un macigno sino alla cima di una montagna, dalla quale la pietra ricadeva per azione del suo stesso peso. Essi avevano pensato, non senza ragione, che non esiste punizione più terribile del lavoro inutile e senza speranza.

Albert Camus, Il mito di Sisifo

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