

Curriculum Vitae

MANUELA FUGENZI

Via Clemente Alessandrino 3 ▪ 00165 Rome ▪ Tel. +39 06.631796 ▪ Cel. +39 347.7806421 ▪

E-mail: manuelafugenzi@gmail.com

Manuela Fugenzi (1959) is an independent visual researcher, picture editor and journalist, photography curator and writer, based in Rome and working internationally. She studied photography at the Oxford Polytechnic and attended the Faculty of Arts at the University of Rome *La Sapienza*. She has 30 years of experience in book and periodical publishing, photography exhibitions, photography consulting for public and private institutions, and as a technical advisor in international competitions. Over the last decade her skills in sourcing and clearing footage and still imagery for use in a variety of media and her knowledge of iconography and the history of photography have been successfully proven in multimedia projects and educational video installations. Her interests have long focused on the relationship between photography and memory, historical and contemporary photojournalism, and multimedia, with an emphasis on the links between iconography and contemporary society. She has been involved in photography education in Italy and abroad and is the author of several books and essays. Currently she is a professor of photography at the Department of Humanities at the Roma Tre University and Coordinator of the School of Photojournalism at ISFCI (Higher Institute of Photography and Communication in Rome), where her duties include organizing international workshops. She is a member of Italy's Order of Journalists and of ISFCI (Italian Society for the Study of Photography).

Her published works include: *The Myth of Well-being, 1981-1990* in the series *Photographic History of Italian Society*, Editori Riuniti 1999; *The Century of Women: Female Italy in the Twentieth Century* (co-author with Elena Doni), Laterza 2001; *The Evolution of Technique in Photography in Italy, 1945-2000* (edited by Uliano Lucas), annals of The History of Italy, Einaudi, 2004; articles for *The Oxford Companion to the Photograph*-Oxford University Press, Italian translation *Dizionario di Fotografia*, Einaudi 2008; *War Photography*, in *XXI Century*, Institute of Italian Encyclopedia Treccani 2009; *They Fight with Cameras: Walter Rosenblum in WWII from D-Day to Dachau*, Postcart 2014.

Picture research and photo editing:

In the Eighties I was trained as photographer in England and in Italy I worked as a Theatre Photographer from 1982 to 1987, and as an Editorial Photographer for the GRAZIA NERI photo agency (Milan) from 1989 to 2007. This experience allowed me to deeply understand the technique and the language of the medium, giving me great skills in directing the photo shoots of photographers I became an expert in searching for the best, as well as being able to recognize an history and meaning in photographs, simply looking at them. That led me decide to study photography and visual arts and become a picture researcher and photo editor.

Current

- Since 1989 Picture Researcher for the book covers of the publishing house **EDITORI LATERZA** and Photo Curator for the photographic and visual components of over 50 illustrated and non-fiction books.
- Since 2014 Picture Researcher for video installations produced by FAI (Italian National Trust) curated by Giovanni Carrada (**CASA CAMPATELLI**-San Gimignano, **CASA NOHA**-Matera)
- Since 2012 photography consultant and picture researcher for Fondazione Golinelli (Italy) art&science Exhibitions, curated by Giovanni Carrada and Cristiana Perrella:

Summary of my 30 years work experience as an independent visual researcher:

in 1986 I started my training as a picture researcher at the Giunti Publishing Group and 2 years later I was the founder, planner and coordinator of its Picture Department (picture library, photo archive, editorial research service).

Until 1999, at the beginning of the digital revolution, I was a photo editor for many print magazines dealing with different specialized fields, short deadlines, breaking news and journalistic investigations, such as *L'OFFICIEL DELLA MODA-Italia*,

SFERA, *ECO-The New Ecology*, *COLORS*, *EXTRA MAGAZINE* (weekly insert in the daily newspaper *Il manifesto*), *LIBERAL*. In the meantime and throughout my career I maintained my collaboration with Editori Laterza. After 2000 I started to work for private, multinational and public companies and institutions, such as Bayer CropScience Italy, Fondazione Ugo Bordoni, ANCE-Associazione Nazionale Costruttori Edili, WIND Telecommunications, various Government Ministries of Italy, IPZS-Italian State Printing Office, to edit illustrated books and corporate brochures.

My passion for history has played a fundamental role in my training and in my approach to images. This may explain why many of my private clients are historians (among them Ernesto Galli della Loggia Lucetta Scaraffia), with whom I developed educational media projects, illustrated books and photography exhibitions supported by publishers, private and public institutions. In 2004 I was in charge of picture research for the *UNIVERSAL HISTORY* series in 30 volumes for the newspaper *Corriere della Sera*. In recent years I mainly collaborated with Giovanni Carrada working for museums, foundations and public institutions in various multimedia and video installation projects, from the small web video clips on Science Faculties for the University of Teramo to the big *DNA Room* at the MUSE-Museum of Science in Trento. Currently we are on the 4th edition of an Art&Science exhibition for Fondazione Golinelli and on the 3rd video installation site for FAI-Italian National Trust.

Curator and consultant for exhibitions and photographic events:

I have never stopped studying photography (its history and practitioners), especially documentary photography and photojournalism, and today I observe its evolution and transformation into the digital world with a critical eye. I am in touch with the international photographers' community and important photography institutions in Italy and abroad. My latest project as a curator was *A Journey to Freedom*, a collective photography slideshow as part of the exhibition *DEGREES OF FREEDOM*, promoted by Fondazione Golinelli in 2015. I have been collaborating with the *FotoGrafia-International Festival of Rome* and various contemporary photographers on books and exhibitions in Italy and abroad. I have a particular attitude to the history of photography: I believe in historical and sociological approaches to the medium, and on its peculiar power to impact its viewers and create a bridge from past to present. My work critically explored the memory of Italian emigration when I won a public national competition as a curator of a photography exhibition launched by the National *Italia nel Mondo* Committee in 2000. This research lasted 2 years and included the work of 53 photographers, public and private photo archives and collectors in Italy and abroad. Other issues that I have explored are women's history and world (developed in a photo exhibition and a book *The Century of Women – Female Italy in the Twentieth Century*), and war photography. My latest research, exhibition and book is on the war experience and photo production of the American photographer Walter Rosenblum *THEY FIGHT WITH CAMERAS: Walter Rosenblum in World War II from D-Day to Dachau* (2015).

Educational Activities:

Education also plays a great role in my work, as a teacher as well as a professional on visual media and when I am asked to lecture I feel it as a social duty and do my best. Since 1986 I was Professor at the European Institute of Design in Rome for 10 years, and since 2003 I am the coordinator of the *School of Photojournalism*, organized annually by the ISFCI (Higher Institute of Photography and Communication of Rome). Since 2013 at Roma Tre University, Department of Humanistic Studies, I am professor of the workshop *Photography and Italian Identity: Witnessing and Historical Memory*, and a curator for lectures on photography by high-profile personalities. Since 2014 I also teach at the Roma Tre University Master in *Communication Expert in History: Television and Multimedia*.

In the digital age still photography has been deeply challenged and transformed into multimedia, therefore the traditional boundaries between documentary photography and documentary film don't exist any longer. In 2011, when I met one of the most relevant USA documentary directors and producers, Nina Rosenblum, I realized the importance of her example to the latest generation of photographers and film makers, so I curated a 10 film festival on her career, including lectures, discussions, workshops at Roma Tre University and at Casa del Cinema (Rome), which later toured to several festivals in Italy and abroad.