

T Servizio | **Twenty-first edition**

The faces of everyday fears at Fotografia Europea 2026

Fotografia Europea in Reggio Emilia confirms itself as a cultural platform capable of connecting artistic research and interpretation of the present

by Veronica Constance Ward

6 May 2026



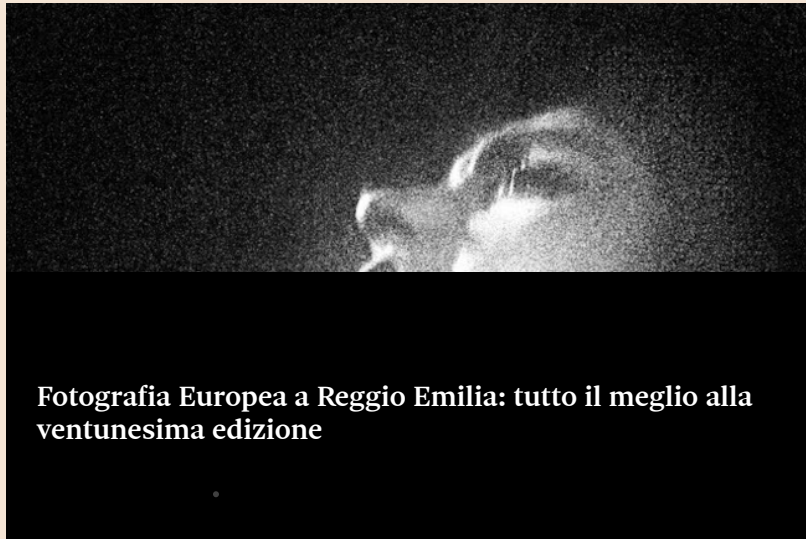
🕒 3' min read |

Fotografia Europea stands out for its ability to intercept, year after year, the contemporary social climate, capturing its deepest tensions and most intimate declinations. The longevity of the event is rooted in a solid planning and curatorial vision that has been able to renew itself, transforming the festival into a point of reference for contemporary photography, in Italia and beyond.

"Ghosts of Everyday Life"

The title of the 2026 edition, 'Ghosts of the Everyday', fits into this trajectory and proposes an investigation into the collective emotional state. In a historical context marked by widespread uncertainties, fears and anxieties spread across social, generational and geographical boundaries, taking on multiple forms. Photography, in this context, is configured as a device for emerging and sharing: it makes visible what is latent, it gives form to a universal feeling such as fear, removing it from the individual dimension.

The ghosts evoked by the festival do not end in the dimension of threat. Rather, they are suspended presences, traces and possibilities, elements that inhabit the present as residues of the past or anticipations of the future. The edition thus invites us to question what escapes the immediate gaze, to pay attention to the margins and stratifications of contemporary experience. Through the photographic image, silent narratives emerge that contribute to redefining our relationship with reality.



Fotografia Europea a Reggio Emilia: tutto il meglio alla ventunesima edizione

The programme runs from 30 April to 14 June 2026, with twenty exhibitions on the official circuit and more than three hundred on the Off circuit, spread across numerous venues in the city.

The Chiostri di San Pietro, the heart of the festival, host the curatorial nucleus entrusted to Tim Clark and Luce Lebart. Among the projects on display, Felipe Romero Beltrán's *Bravo* explores migratory trajectories along the Rio Bravo, on the border between Mexico and the United States, transformed into a symbolic place of waiting and suspension. Mohamed Hassan, with *Our Hidden Room*, investigates the themes of identity, family and mental health through a visual and textual dialogue that interweaves personal experience and cultural memory.

At Palazzo da Mosto, the group exhibition *Ghostland* reflects on the contemporary hypermedia condition, in which reality appears progressively filtered and fragmented by technological intermediation. Palazzo Scaruffi, for the first time included in the festival circuit, hosts *200x200*. Two centuries of photography and society, while the Church of Saints Charles and Agatha hosts *Ghostwriter* by Elena Bellantoni, a project that reworks the "ghosts of history" through a performative practice centred on the body.

Alongside the main programme, there are numerous partner exhibitions. At the Chiostri di San Pietro, the Palazzo dei Musei photography section presents *Luigi Ghirri. A Series of Dreams*, a rearrangement that explores the relationship between image and sound dimension in the author's work. At Spazio Gerra, *Canterò soltanto il tempo* proposes an itinerary dedicated to Francesco Guccini, constructed as a visual tale that focuses on the value of words.

Collezione Maramotti hosts Ndayé Kouagou's first Italian solo exhibition, *Heaven's Truth*, which crosses video, performance and writing, questioning the codes of contemporary communication through a deliberately disjointed narrative. Finally, in the *Off circuit*, Brad Downey's project at SpazioC21 is worthy of note. *With Dead God, Thank You*, the artist reflects on the relationship between nature, temporality and consumption, while *What Lies Beneath* addresses the themes of authorship and appropriation of the image. This context also includes the recovery of some murals made by Banksy in 2003 in Berlin, brought back to light as relics of a recent but already stratified visual memory.

EUROPEAN PHOTOGRAPHY 2026 // XXI EDITION, FANTASMS OF THE
DAILY, curated by Arainna Catania, Tim Clarke, Water Guadagnini, Luce
Lebart, Reggio Emilia, until 14 June

Copyright reserved ©