

CASTRO

Contemporary Art Studios ROma

Year 1
2018 - 2019

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CASTRO

is a space for
contemporary
artistic learning
and production.

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Director's Report

CASTRO has been a personal bet: an artist's bet on her colleagues, an under-35's on her peers, an Italian's on the unexpressed potential of her country. Today, we draw the conclusions of the first year of activity.

Looking back, I see the project has found fertile ground in the shared (and still unanswered) need for an international space of education and discussion on contemporary art. The exponential growth of both the Public Program audience and the Studio Program applications have translated into a significant media impact and a rapid growth of the network around CASTRO. This year has been crucial for the number collaborations activated broadening the spectrum of opportunities we can offer both to artists and researchers, as well as to our patrons.

We are particularly grateful to the latter. Our patrons have believed in CASTRO from the very beginning, when the studios' walls weren't up yet! They were able to foresee the artists' activity and the energy that would be released. I hope for this Annual Report to be a useful tool for prospective patrons. I picture them as people who are interested in contemporary art, people who choose a unique way to approach it: the personal encounter with the artists.

Above all, I am proud that CASTRO has determined a paradigm shift allowing young artists to feel supported instead of hindered; to find a sense of belonging to a community and not loneliness; to come (or to come back) to Italy for work and not only leisure, and finally to stay and join me on my initial bet. This is possibly CASTRO's biggest achievement: To succeed in proving that no context nurtures individual vision more than a collective one.

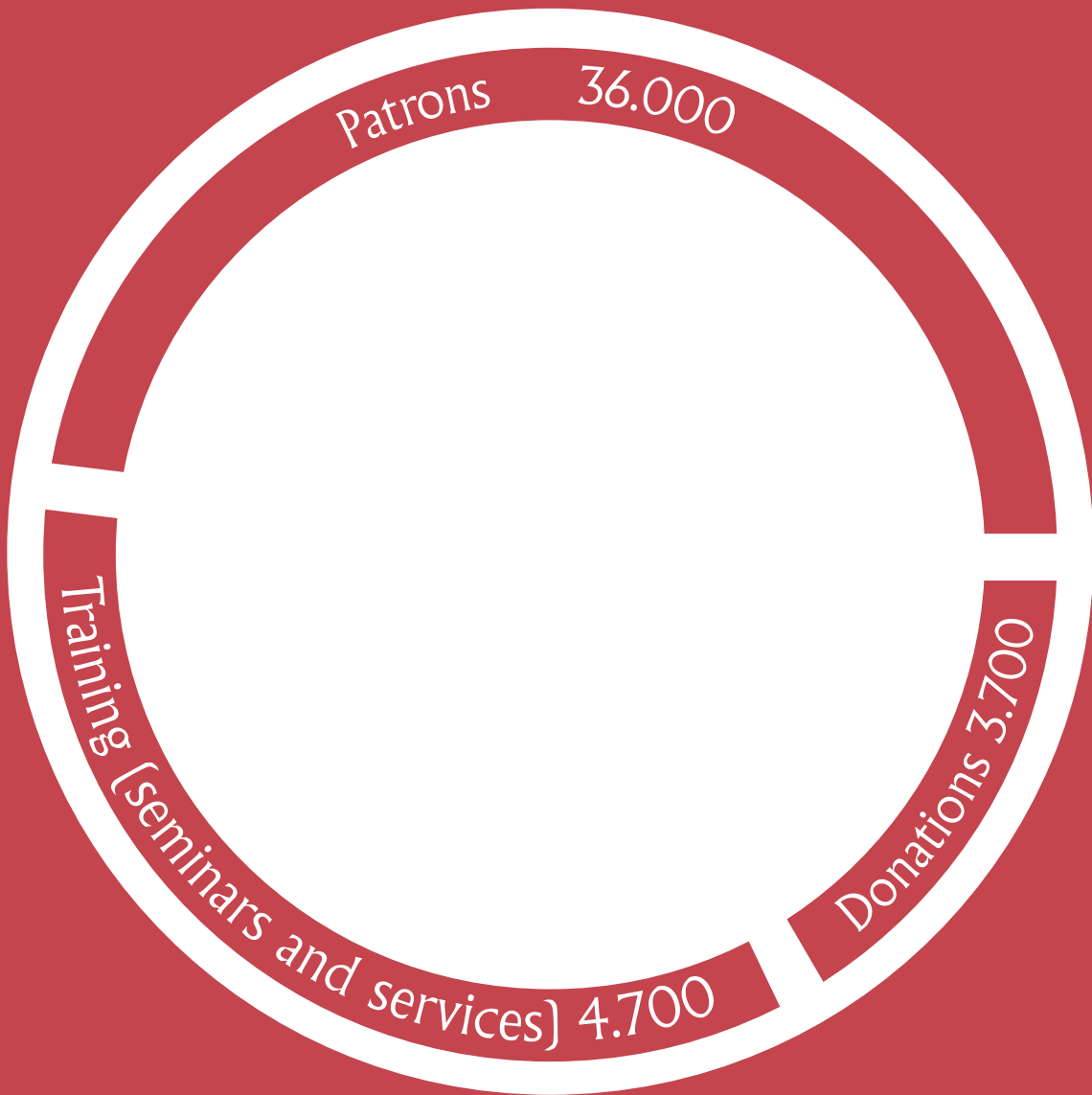


Gaia Di Lorenzo
Director of CASTRO

Financial Statement



Total
€ 44.400





Network

CASTRO is connected with other projects in Italy and abroad. This offers current and former fellows the opportunity to enter a strong network, while ensuring that the program maintains close contact with current issues in contemporary art.

Local

- MAXXI Museum, Rome
- MACRO Museum, Rome
- Giuliani Foundation, Rome
- Memmo Foundation, Rome
- Baruchello Foundation, Rome
- La Quadriennale Foundation, Rome
- Elledieffe, Rome
- Cura. Magazine, Roma
- British School at Rome, Rome
- Swiss Institute, Rome
- Real Academia de Espana, Rome
- Gavin Brown Enterprise, Rome and NY
- Frutta Gallery, Rome and Glasgow
- T293 Gallery, Rome
- Emanuel Layr Gallery, Rome and Vienna
- Ada Gallery, Rome
- Monitor Gallery, Rome
- The Gallery Apart, Rome
- Ermes Ermes, Rome and Vienna
- Basement, Rome
- "Indipendenza" Art Association, Rome

National and International

- Goldsmiths University, London
- Forma Arts, London
- SET Center, London
- Jupiter Woods, London
- Cove Park Residency, Scotland
- G39, Cardiff
- Marsillon, Geneva
- Rupert, Vilnius
- Commissaires d'Expo. Associés (CEA), Paris
- Casapiena Microcentro, Petralia Soprana
- CurvaBlu, Favignana
- Eduardo De Filippo Foundation, Naples
- Res80121, Naples
- Clima Gallery, Milan
- MucciComics, Milan
- Eddy Merckx Curating, Milan
- Il Colorificio, Milan
- The Institute of things to come, Milan
- Fondazione Pistoletto, Biella
- GAP, Bolzano

Online Engagement



zero

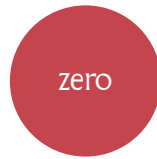
September
2018

Today

4000+

Instagram
Facebook
Mailchimp

Public Engagement



September
2018

Today

1100+

CRITS 300

Talks and Seminars 200

Open Studios 600



Applications



Applications for
eight fellowships
for academic year
2018-2019

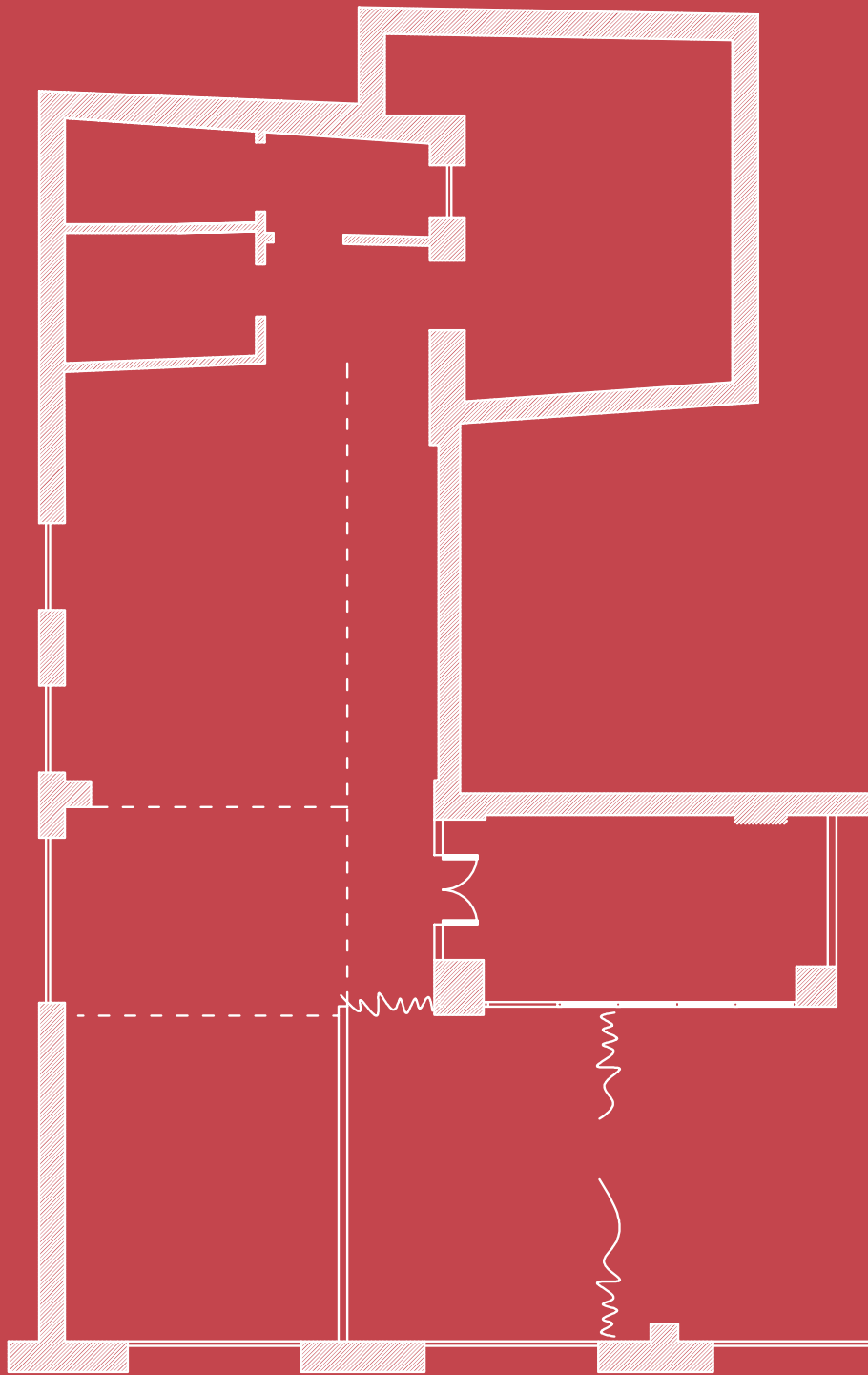


Applications for
eight fellowships
for academic year
2019-2020



Italy 68%
Rest of Europe 26%
Rest of the world 6%





Public Program





CRITS

Day-long sessions to discuss both finished or in-process works. Each artist's work is shown for up to an hour to allow for conversation. Any artist in Rome can sign up on CASTRO's website to present their work.

#1

Leonardo Petrucci, Rome
Marta Mancini, Rome
Francesco Ciavaglioli,
Avezzano

#2

Gaia Di Lorenzo, Rome
Fabio Giorgi Alberti, Rome
Jennifer Taylor, Cardiff

#3

Jacopo Rinaldi, Roma
Benedetta Galli, Perugia
Alessia Armeni, Rome

#4

Lavinia Cestrone, Latina
Lorenzo Modica, London
Iulia Ghita, Rome

#5

Grossi Maglioni, Rome
Giorgia Accorsi, Latina
Andrea Polichetti, Rome

NIGHT CRIT #6

Vaste Programme, Rome
Joshua Hopping, London

#7

Jade Ching-yuk Ng,
Alessandra Giacinti, Rome
Dillwyn Smith, London

#8

Germano Serafini, Rome
Anna Talens, Berlin

#9

Corinna Gosmaro, Paris
Vincenzo Di Marino, Naples

#10

Caterina De Nicola, Zurich
Tamara MacArthur, Glasgow

#11

Luca Loreti, Milan
Nicole Colombo, Milan

#12

Salvatore Ricci, Naples
Nicola Piscopo, Naples
Fabrizio Monsellato, Naples

#13

Ian Wooldridge, Zurich
Ilaria Vinci, Zurich

#14

Elisa Muliere, Bologna
Manon Wertenbroek,
Lausanne

#15

Cristina Cusani, Naples
Borja Santomé, Vigo



Round Tables

A young curator invites two or more further experts in the field to intervene on a chosen theme. In this form of academic discussion each speaker is given equal right to participate, also encouraging public engagement.

#1

MODUS OPERANDI

[But we never going to survive unless We get a little crazy]

Organized by PERIFERICO (Attilia Fattori Franchini + Carolina Ongaro)

Modus Operandi proposes a reflection on independent projects and organisations active in Rome, looking in particular at what were in the past and currently are, activation factors that allowed an experimental approach and cultural exchange between local and international art scenes. Starting from a short reading of Ilaria Bernardi's focus on La Tartaruga (1954-84) the session takes the form of a roundtable to suggest a collective analysis and comparison of places, tools and initiatives able to create a cultural exchange between local and international scene, reflecting on the various models used.

Invited speakers: Maria Alicata, Adrienne Drake, Ilaria Gianni (Magic Lantern); Ilaria Leoni (Ermes-Ermes); Marco Palmieri (artist); Luca Lo Pinto (NERO Magazine); Ilaria Bernardi (La Tartaruga)

#2

Lilith, Akin, San, Ido, and others: Mythopoesis as Resistance

Organized by Bianca Stoppani

This discussion explored contemporary art and feminist speculative fiction practices creating stories with an emancipatory potential. Specifically, we will consider beings exceeding the anthropocentric paradigms of humanity, volume, and reality, as agents of political resistance. Among these bodies-at-large, there are Lilith and Akin, the characters from Octavia Butler's Xenogenesis trilogy, as well as images, sculptures, fictional characters, AI-generated things, planets, and so on. The aim is to create a space where to speculate with the desires, forces, and politics of such beings, by siding with them and asking: Which questions about the present times do these beings trigger? And how to participate in the strategies of resistance they articulate, in order to rewrite that very same present?

Invited speakers: Claudia Durastanti (writer and literary translator); Lito Kattou (artist)



LA QUADRIENNALE DI ROMA ISTITUZIONE PER L'ARTE CONTEMPORANEA ITALIANA

NOTIZIARIO
INTERNAZIONALE



FORNITORE
D'ARTE



FORNITORE
D'ARTE



PRODOTTO
DA



PRODOTTO
DA



PRODOTTO
DA



Seminars

Artists, scholars, and professionals lead discussions on selected themes. Seminars offer tools to anyone who feels the need to update or expand their knowledge of the topics covered.

The Contemporary Art World System: Systems and Players

Taught by Carla Chiarchiaro (gallerist, ADA)

Through guest lectures and gallery visits, participants are introduced to the history of contemporary art, and the ways it is made, sold, and collected. Through the art business component of the program, participants will examine art markets in both the developed and the developing world. Participants will also learn about specific roles in the art business, in particular, young artists, collectors, independent curators, fairs and museums.

Invited speakers: Stefano Collicelli Cagol (curator, La Quadriennale); Antonio Valentino (collector, President Associazione Giovani Collezionisti); Marco Palmieri (artist)

Accidental Writing

Taught by Allison Grimaldi-Donahue (writer)

A series of seminars and workshops on writing across language, particularly the Italian and English languages, and across genres, based on Catherine Malabou's text *The Ontology of the Accident*. We will examine how language itself is accidental, casual and plastic through readings, generative writing, translating, workshoping and perhaps even publication. Texts will be produced in a variety of experiments testing the plasticity of language and form.

Animation for Adults

Taught by Flaminia Bonfiglio (illustrator and video artist)

This seminar will approach animation for selected, adult audiences. The seminar was led by Flaminia Bonfiglio but required active public participation. Each meeting was divided in two moments: a first introductory part to present specific contents and suggest materials, and a second part open to discussion and debate.

Faculty and Programs

The faculty welcomes researchers and professionals from all over the world. Within this framework, the faculty proposes a program that is tailored to the fellows' interests, focusing on individual practices while encouraging collective decision making.

Flaminia Bonfiglio lives and works in Rome. She studied illustration and multimedia animation at the European Institute of Design (IED). While continuing her architecture studies at the University of Rome "La Sapienza", she kept working as an animator for the Italian Underground Comics. In 2010 she pursued a MFA at California Institute of the Arts (CalArts) in Experimental Animation. In 2011, her 2D animated short, "H&S", was screened at the Santa Fe Art Colony Open Studios hosted by the Los Angeles Institute of Experimentation (LIE) and in several public events in Europe. Her thesis film "FOCUS" which

mixes animation with live action was screened at The Roy Edna Disney/CalArts Theater (REDCAT) for the 2014 CalArts Experimental Animation Showcase and the Mammoth Lakes Festival (California, US), Expotoons International Film Festival (Argentina), Visionaria (Italy) and Blow-Up International Arthouse Film Festival (Illinois, US) in 2015.

Allison Grimaldi-Donahue is a writer and translator living in Rome. Her book of poems *Body to Mineral* was published by Publication Studio Vancouver in 2016. Her work has appeared in *The Brooklyn Rail*, *BOMB*,

Mousse, *Words Without Borders*, *Electric Literature*, *The Literary Review*, *Public Seminar* and other journals. She's been a fellow at the Bread Loaf Writer's Conference and an artist in residence at the Massachusetts Museum of Contemporary Art. She holds an MFA from Vermont College of Fine Arts and is a PhD candidate at the European Graduate School. She teaches at John Cabot University and The American University of Rome.

Carla Chiarchiaro, born in Prato in 1983, lives and works in Rome since 2010. She received a Master's Degree in Art History at the University

of Florence (2009) and then a MA in Contemporary Art and Business Relation at the Antonio De Nebrija University of Madrid (2010). From 2009 to 2010 she worked at Parra & Romero Gallery, Madrid; from 2010 to 2014 at Federica Schiavo gallery, Rome; and from 2014 to 2017 at Frutta gallery, Rome. In September 2017, she founded ADA gallery in Rome.

Maria Pina Bentivegna lives and works in Rome, she is one of the founding members of Insigna Association, committed to the production and dissemination of printmaking and original editions. In 2014, the Abertina Museum, Vienna, acquired her graphics "Deux" and the National Institute of Graphics, Rome, acquired several prints, drawings and an artist's book. She is a member of "Associazione Incisori

Contemporanei". Since 2000, she teaches Graphics Technique and Special Art Print at RUFA (Rome University of Fine Arts). Since 2010, she teaches engraving at the School of Ornamental Arts of Rome "San Giacomo".

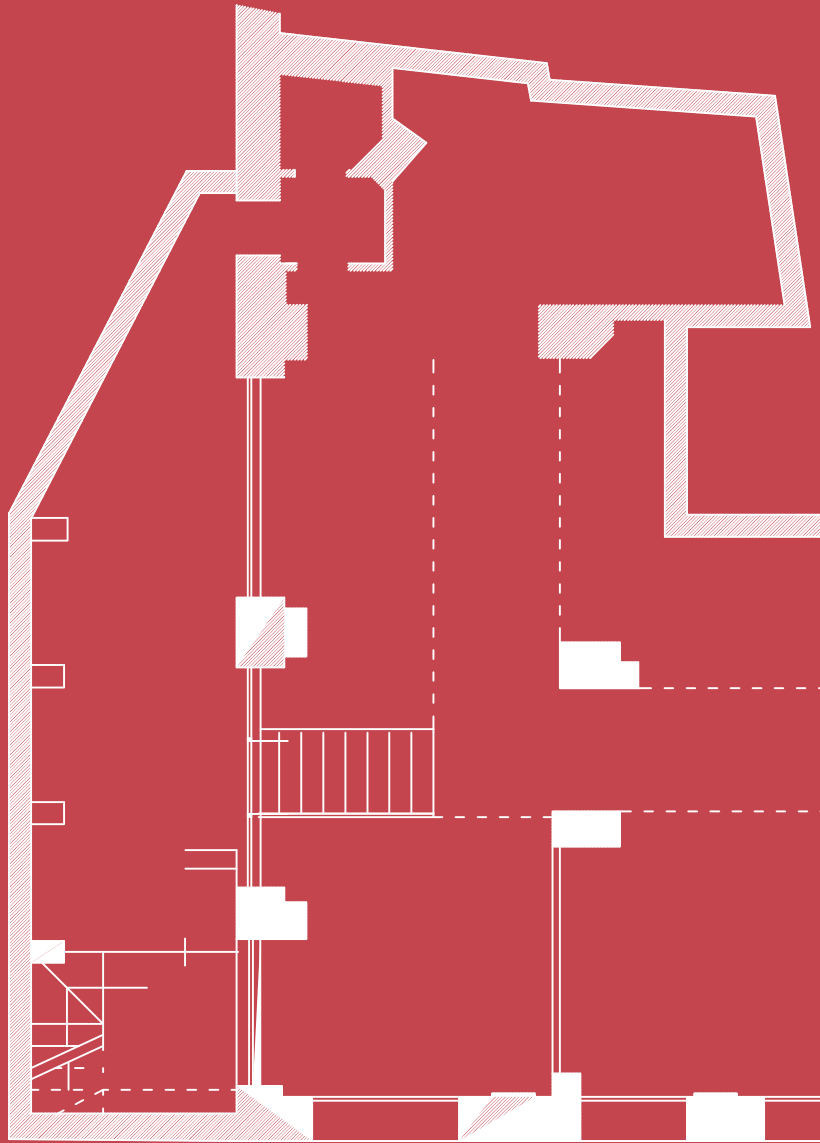
Fabiola Palumbo lives and works in Rome. She has been producing furniture decorations, doors, wardrobes, objects, chairs, trompe l'oeil and fake marbles in her atelier since 1985 for both commercial brands and individuals.

Magic Lantern Film Festival (Maria Alicata, Ilaria Gianni, Adrienne Drake), a six-monthly research on the meeting of visual art and cinema. This festival inspires and acts both as an instrument for diffusion of artistic languages that uses film as a medium, and as

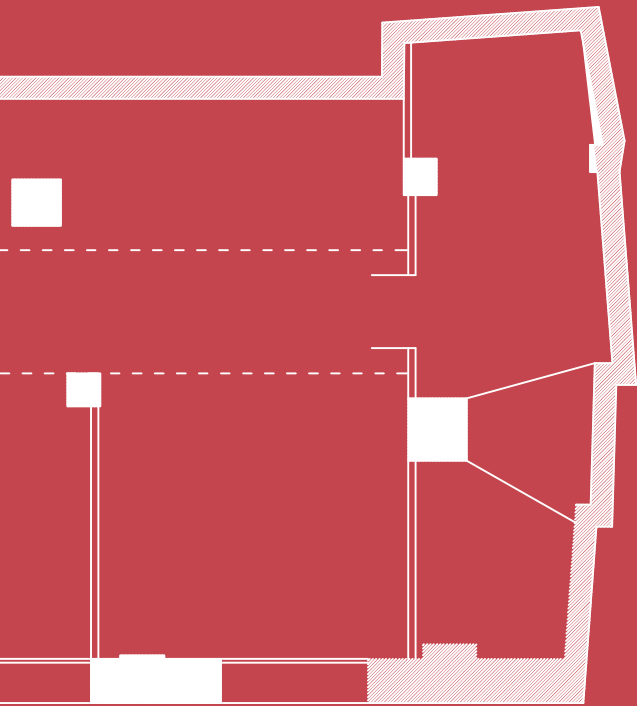
a moment of critique of authors, ideas, genres.

Periferico (Attilia Fattori Franchini e Carolina Ongaro) is an independent research platform proposing new tools and methods to observe and analyse the impact of economics, geography and networks on artistic production, distribution and display.

Bianca Stoppani lives and works between London and Milan. Writes for magazines such as Flash Art International, Flash Art Italia, Mousse Magazine. She has cofounded Armada, an artist-run space, and Stereotyper, a reading group.



Studio Program





Studio Program Activities

TUTORIALS

50-minute one-on-one discussions on the artist's work with artists and other field specialists.

STUDIO VISITS

Supporters and others (curators, artistic directors of foundations and museums, gallery owners, and collectors) visit the artist's studio to see and informally discuss their most recent work.

EXCURSIONS AND GUIDED TOURS

Visits of selected areas and institutions in the city, based on the fellows' research and interests.

WORKSHOPS

With local artisans to explore and discover traditional Roman practices.

OPEN STUDIOS

Artists open their studios to the public for a whole day. Open studios offer the public an opportunity to visit the studios of current fellows, encouraging the dialogue with the local community.

ONLINE BLOG

Personalised access to CASTRO's dedicated blog.



Fellows: Turn 1

Enzo Di Marino



Born 1993 in Aversa, Vincenzo “Enzo” Di Marino obtained his MFA in Curatorial Studies at NABA, Milan. Working as an independent curator he seeks a dialogic approach based on “contact”. Since recently he focuses his research on the relation with otherness, to redefine one’s own singularity in confrontation with “the other”. He actively collaborates with Galleria Umberto Di Marino, handling art production, installation and fair organization. He worked with Fondazione Prada in Milan and with Museo Madre in Naples, working on installation, production and curatorship of several exhibitions. Last year, he co-founded the curatorial research project Bite The Saurus in Naples.



Fellows: Turn 1

Jennifer Taylor



Jennifer Taylor was born in Wales, where she now lives and works. She has a Degree in Fine Art from the Ruskin School at the University of Oxford (First Class Honours) and an MA in Sculpture from the Royal College of Art. She had a Fellowship at the British School at Rome last year and has exhibited and performed at the Fondation Cartier pour l'art contemporain Paris, A Gentil Carioca Rio de Janeiro, The Wapping Project London, g39 Cardiff, Modern Art Oxford and her work is in the collection of the David Roberts Art Foundation, London.



Fellows: Turn 1

Caterina De Nicola



Caterina De Nicola, born in Ortona, Italy, in 1991, is a visual artist and occasional DJ. After obtaining a BFA in Brera Fine Arts Academy, Milan, she moved to Berlin to accomplish a research project sustained by the Erasmus+ (plus) grant. She is currently living and working in Lausanne, Switzerland, where she recently pursued an MA degree in Fine Arts - European Art Ensemble - at ECAL, University of Art and Design of Lausanne.



Fellows: Turn 1&2

Catherine Parsonage



Catherine Parsonage (Wirral, 1989) lives and works in Rome. She completed an MA at the Royal College of Art in 2013. Selected solo exhibitions include: Convivium, Bosse and Baum, London, Present Future Section, Artissima, House of Egnor, Turin, GRANPALAZZO, Bosse and Baum, Zagarolo, a wrist that turns, House of Egnor, Berlin. In 2016-7 Catherine Parsonage was awarded the Sainsbury Scholarship in Painting and Sculpture at the British School at Rome. Selected group exhibitions include: Searching for myself through remote skins, Renata Fabbri, Milan, sign just under the skin, House of Egnor, Berlin, Full For It, Garbo's, Rome, Le Nouveau Voyeurisme, Hotel Contemporary, Milan.



Fellows: Turn 1&2

Joshua Hopping



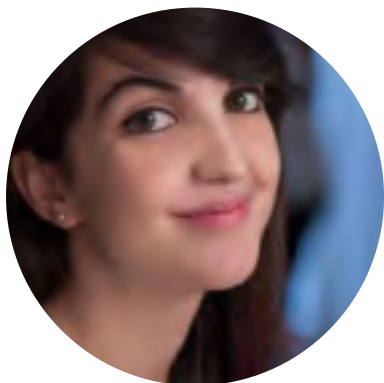
Joshua Hopping (London, 1992) lives and works in London. He holds a BA in Fine Arts from Goldsmiths' University. Selected exhibitions include: Tandem, Deptford Police Station, London, 2017; Goldsmiths Degree Show 2017, Goldsmiths College of Art, London, 2017; A DIDACTIC DEATH, Dig Project Space, London, 2016; Tilt, Dig Project Space, London, 2015; SHIFT 1, Cash and Carry, London, 2015. He has recently been selected for the 116th issue by Kiosk Editions.

EMERGENCY
FOR THE
SUPRAINFINIT
PRESSURE SEEKERS



Fellows: Turn 2

Alberta Romano



Alberta Romano holds a BA in Art History from University “La Sapienza”, Rome, and a MFA in Visual Cultures and Curatorial Practices from Brera Academy of Fine Arts, Milan. In 2017, she attended CAMPO16 at Fondazione Sandretto Re Rebaudengo, Turin. She is an independent curator and she also works with CRC Foundation, Cuneo, coordinating acquisitions for the contemporary art collection. She collaborates with ChertLüdde Gallery following the organization of Franco Mazzucchelli’s archive. Her curatorial research looks at the friction between people and their relationships to what they use and consume in their daily life, and how all these aspects are strongly influenced by multinational corporations. She contributes critical essays and reviews to publications including Flash Art Italia and Kabul Magazine.



Fellows: Turn 2

Ilaria Vinci



Ilaria Vinci (Cisternino, 1991) lives and works in Zurich. After earning a Bachelor of Fine Arts at Brera Academy in Milan, she completed an MFA at ECAL in Lausanne in 2017. Her work was shown in collective and solo exhibitions between Switzerland and Italy, such as the Ethnographic Museum in Udine, Armada in Milan, No Conformism in Lausanne and Dienstgebäude in Zurich. In 2018, in collaboration with Gabriele Garavaglia she started 4th Existence, a multiform curatorial platform. Since 2014 she is also co-founder of the artist-run space Armada in Milan. She is the winner of Menabrea Art Prize 2018 and participated to MOROSO CONCEPT for Contemporary Art _2017.

Awards & Shows

Thanks to the opportunity at CASTRO and to the platform the project offers, this year's fellows have obtained the following awards and shows.

Enzo Di Marino

Curated Show, Giuliana Rosso, A Creepy and Holy Jingle (Un Timoroso e Sacro Tintinnio)

Curated Show, Luca Staccioli, Donner à voir, at Fondazione Pini, Milan

Curated Show, Voi Rubate il Tempo alla Fretta, a noi il mare impone lentezza, Hypermaremma Festival

Jennifer Taylor

Masterclass, Testing Ground, Zabłudowicz Collection, London

Residency, G39

Caterina De Nicola

Group show, Route de Chavannes 45, Lusanne

Group Show, Le ciel, l'eau, les dauphins, la vierge, les flics, le sang des nobles, l'ONU, l'Europe, les casques bleus, Facebook, Twitter, Forde, Geneva

Group Show, Capriccio 2000, Fondazione Sandretto Re Rebaudengo

Solo Show, Il Colorificio, Milan

Catherine Parsonage

Solo Show, Notes in Green, Clima Gallery, Milan

Joshua Hopping

Curated Edition, Kiosk Magazine

Studio Visit with Maria Adele del Vecchio

Alberta Romano

Curated Show, Eva Papamargariti, Giulio Scalisi, The Cool Couple, Every breath you take, Galleria Umberto Di Marino, Naples

Curated Show, Voi Rubate il Tempo alla Fretta, a noi il mare impone lentezza, Hypermaremma Festival

Ilaria Vinci

Curated Show, Into the Pit, NEST, Zurich

Publication, The wider Cocoon, Klima Magazine



Selection Panel

Participants to the Selection Committee hold a crucial role as ambassadors of CASTRO in the world.

2018/2019

Michael Archer
Program Leader of BA Fine Art Department
at Goldsmiths University, London

Will Benedict
Artist and Tutor at ECAL, Lausanne

Barbara Casavecchia
Independent Curator and
Professor at Brera Academy, Milan

Maria Adele Del Vecchio
Artist and Founder of PanePerPoveri

Alberto Di Fabio
Artist

John O'Doherty
Associate Director at Sadie Coles, London

2019/2020

Stefano Collicelli Cagol
Head Curator of La Quadriennale di Roma

Anna Colin
Director and Founder of Open
School East and Associate Director of
Lafayette Anticipations, Paris

Lili Reynaud-Dewar
Artist and Tutor at HEAD, Geneva

Damiana Leoni
Italy VIP Representative for Art Basel

Marco Palmieri
Artist and Tutor at CASTRO,
John Cabot and Cornell University

Honor Committee

The Honor Committee is a group of seven elected members responsible for upholding CASTRO's values and honor code.

PROF. MAURIZIO BORGHI
Industrial engineer and Professor of
Globalization Economics

PROF. GIANLUCA BRANCADORO
Lawyer, Professor of Commercial Law, and art
collector

DR. MARGHERITA DEL BALZO
Artist and Founder of Le Marsillon, Geneva

PROF. DIASSINA DI MAGGIO
SME National Contact Point and
National Delegate

DR. FRANCESCA MERLONI
UNESCO Ambassador and poet

DR. FEDERICO RIBECCHI
Chartered Accountant, Official Auditor,
Director of Internal Audit and Research for
Accademia Nazionale Santa Cecilia

PROF. ANGELO GUIDO SABATINI
President, Fondazione Giacomo Matteotti
Onlus and Professor of Political Philosophy

Scientific Committee

CASTRO guarantees the quality of its work through the personal and professional involvement of its high-profile Committees.

PROF. MICHAEL ARCHER

Program Leader of BA Fine Art Department
at Goldsmiths' University, London

PROF. ANDREA GAREFFI

Professor of Italian Literature at University of
Rome "Tor Vergata"

JOHN O'DOHERTY

Associate Director at Sadie Coles, London

PROF. GABRIEL PICTET

Head of the Research and Analysis
Department of the International Federation of
National Red Cross Societies and Professor of
Anthropology and Sociology at the Graduate
Institute of Geneva

Support CASTRO

CASTRO enables artists and art professionals to breach the gap between academic training and the real world. To do so it relies on the financial support of patrons and philanthropists to subsidise artists while introducing them to the contemporary art professional landscape.

Becoming a Patron is easy

There are many levels of support, see full list following.
Contact us by phone at (+39) 3343213134
or email at info@castroprojects.it.



1. FULL PATRONAGE

Full Patronage provides individuals and companies with a tailor-made benefits package. Patrons can gain unprecedented access to their work and practice.

Benefits:

- fellowship in their name;
- having impact on fellowship criteria selection;
- invitation to the annual gala with artists, sponsors and supporters;
- recognition on the website and in paper form in the Annual Report;
- possibility to book private study visits with fellows;
- mention in all communication materials
- set of editions by the artist fellows.

Ia. Annual Fellowship Patronage:
€ 6,000 – 9,000

The annual fellowship covers the expenses of fellow (study, training program and admin) for eight months or the entire academic year.

Ib. Three-month Fellowship Patronage:
€ 3,000 – 5,000

The quarterly fellowship covers the expenses of a fellow (study, training program and admin) for a period of four months.

* By adding € 900 per month, the Patron will also provide a fellow with the necessary funds to cover living expenses.



2. JOINT PATRONAGE

With a similar benefit plan to the Full Patronage, Joint Patronage can be shared by more than one person or company. The CASTRO Team will endeavour to find compatible parties for those who wish to find one.

Benefits:

- fellowship in a chosen name;
- invitation to the annual gala with artists, sponsors and supporters;
- recognition on the website and in paper form in the Annual Report;
- possibility to book private study visits with fellows;
- mention in all communication materials.

The Joint Patronage shares similar characteristics to the four-month fellowship patronage but costs from € 1,000 to 3,000 per person.



3. TRAINING

For companies and groups: from € 500 to € 1,300 per meeting.

The Training Patronage is ideal for companies interested in outsourcing coaching to groups or individuals who would like to learn more about contemporary art and related topics.

CASTRO offers courses, workshops and classes as well as guided tours to galleries and artist studios. These can be held both in the CASTRO Conference Room – which may be booked according to need – or on the company's premises.

Examples: University: Trinity College;
Culture Groups: Art & Go;
Companies: Fideuram Bank.

TAX RELIEF

Companies benefit from up to 100% tax relief on the taxable amount.

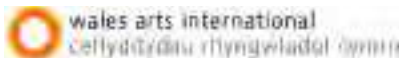


Honor Roll of Donors

We wish to thank our supporters for the academic year
2018-2019, including those who wish to remain anonymous.

Nicola and Fabiola Di Lorenzo
Tommaso De Filippo
Marina Ottaviani
Paola Ermenegildo
Carolina Rosi
Claudia Morgante
Rossella Siligato

Art&Go
Marta Mignosa
Cristiana Ruiz
Maria Di Lorenzo
Carola De Angelis
Francesca Tronconi
Emanuela Ielpo



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