

A L B A Z A R I



OCCULT

2019

Through archive images and photographic investigation I want to gain a deeper understanding of the propaganda tools used by the Christian fundamentalist cult I was born into; The Children of God (now named The Family International). The group's core principles included free-love, underage prostitution (referred within the sect as "Flirty Fishing") and the separation of Jesus Babies (children conceived through said prostitution) from their mothers at birth. My motivations for the project stem from the fact that I was born as a "Jesus Baby" and have a need to uncover the reasons that led to the recruitment, through visual propaganda, of my biological grandmother at 33 years old and my mother, by default, at 13 years old. The project will consist of archive images, published by the cult, throughout the years my family were in-volved. Photographic research of current groups that have similar practices e.g. tantric sex, occult beliefs and the way in which they use emotional manipulation to recruit followers. My original photographs for this project will provide a sincere and emotional perspective on those involved in these groups and the acts they partake in. They will starkly contrast the archive research as they will offer some-thing relatable and human to audiences, concerning a topic that is widely regard-ed as bizarre, illogical and inherently negative. My goal is to force audiences into discussion about who is really at fault within these institutions, those recruited, or those behind the propaganda machine?

This is on going project and it will be an opportunity to retrace my family's past, and the past of many others that have been affected by these kinds of occult institutions. This project will allow me to hone my research skills and my ability to collect meaningful evidence on a source regarding an artistic hypothesis. With the theme of The Occult project I will develop a new aesthetic language that will be evocative, visceral, abstract and physical.



Copyrighted September 1976 by The Children of God

1. **ONE OF THE CARDINAL RULES OF FLIRTY FISHING** is just like any kind of fishing: You want to, because if you have to, the Lord knows it's going to pay off and the Lord will even make you

2. **THE BEST THING TO DO IS NOT TO IF YOU CAN HELP IT.** Any fisherman in his right mind comes home from a day of fishing and they ask him how he did and he says, "I've been feeding the fish!"

3. **A LOT OF TIMES WE FEEL LIKE THAT AFTER SOME OF THOSE EXPERIENCES.** We use bait and no hook.

4. **LIKE ANY OTHER KIND OF WITNESSING**, as long as you do it in the right spirit and for the sake of them, "I love you because God loves you, and I'm doing this because I love you because God loves you," it's not wasted.

5. **SO IT'S NOT WASHED EVEN THOUGH THEY DON'T RECEIVE THE HOOK**, because witnessing is never wasted! You accomplish your purpose just by showing God and witnessing. What they do with it is their responsibility.

6. **WHETHER THE FISH BITES AND GETS THE HOOK IS UP TO THEIR DECISION.** That's up to them, not you. You just put it there and make it available, and they, that you love them and God loves them, but you also remind them of the cost.

7. **IT COSTS YOU SOMETHING EVEN IF IT DOESN'T COST THEM ANYTHING!** There is a hook! They can seize the bait and run off with it, but they're going to be accountable, they're going to be held responsible because they have been shown love and been witnessed to, and you have delivered your soul and maybe your body, too, and your blood, so God's going to hold them accountable.

8. **THEY'RE RESPONSIBLE, ESPECIALLY IF THEY GET THAT STRONG A WITNESS** as they come across and respond and show God the gratitude and the love and give Him the response that they should!

9. **IT'S LIKE ANY KIND OF WITNESSING:** You give them the facts and the truth and show them the love, and if they don't respond, that's their fault and could be their funeral, too!

10. **WITNESSING IS NEVER UNSUCCESSFUL!** Witnessing always pays! Witnessing never fails! Like, "Love never fails!" You just can't lose love!

11. **THAT WOULD BE A GOOD THEME VERSE FOR FLIRTY FISHING: "LOVE NEVER FAILS!"** You do with it, it never fails. You've done your part, God's done His part, and now they are responsible.

12. **THEY ARE ALL THE MORE RESPONSIBLE IF YOU REALLY MAKE A SACRIFICE** in these situations: "LOVE NEVER FAILS!" We're in a business that cannot fail! Hallelujah! Wanna win with us?



to, don't gi

what it me

ut of it. Th

while you're

the Lord if th

've done yo

ls!" No mat

n't respond c

most any kit



THE Y

2017

Ogni donna eredita due cromosomi X di cui uno può essere paterno. Alba Zari utilizza la fotografia come metodo d'indagine visiva per scrivere appunti di autoanalisi e per cercare il padre che non ha mai conosciuto, la Y mancante. Zari interpreta il fotografico come poetica della sua ricerca. Documenta con rigore scientifico e in tempo reale attraverso specifici linguaggi fotografici. Di suo padre ha pochi indizi: il nome, la nazionalità irachena e il lavoro per Emirates Airlines. Cresciuta a Bangkok, scopre ventiquenne di non essere di sangue thailandese come il fratello. Studia con metodo fisiognomico il proprio album di famiglia per individuare quei tratti che non appartengono al codice genetico materno e che per esclusione potrebbero essere tracce del padre. Si sottopone al test del DNA per conoscere le sue origini. Raccoglie ogni atto ufficiale e apprende di un padre anagrafico americano che contatta e raggiunge. Alba usa la macchina fotografica come protezione, quando affronta le Y della propria vita, e la cronofotografia come esperienza catartica, quando fotografa guardando negli occhi i padri. Infine punta l'obiettivo su di sé per ricostruire, dai lineamenti del proprio volto, l'avatar in 3d del padre. Riesce ora a immaginarsi il padre, decide di farlo vivere online e di cercarlo con l'identificazione visiva dei social. Alba adopera il medium fotografico come indagine analitica e come linguaggio artistico con cui supera la mancanza della Y e ne accetta l'assenza.

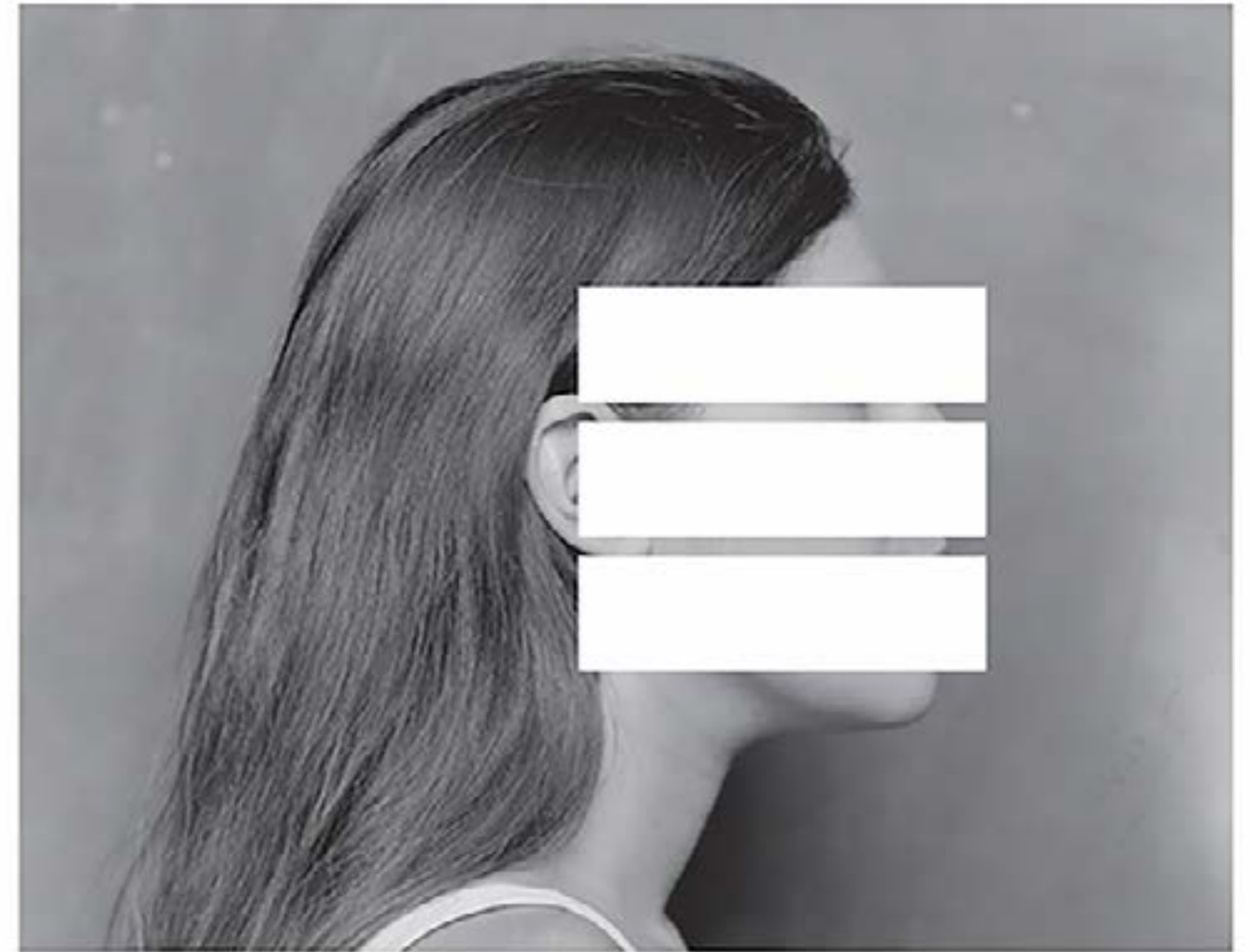
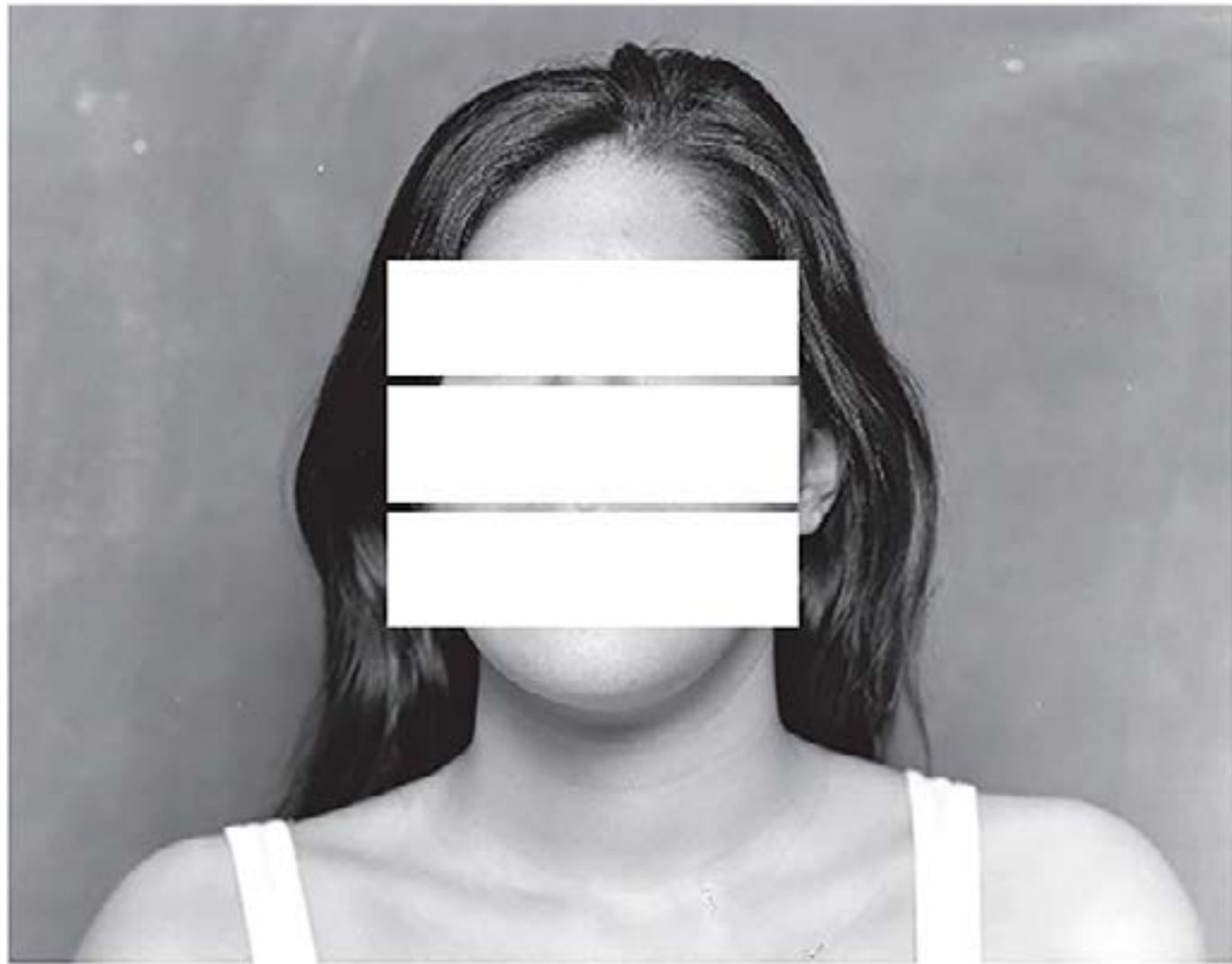
Every woman inherits two X chromosomes, one of which can be paternal. Alba Zari uses the medium of photography as a visual method of investigation writing self-analysis notes to research the father that she never met. The missing Y. Zari interprets photography as the poetic of her research. She documents with scientific rigor and in real time through specific photographic languages. She has a few clues of her father: his name, the Iraqi nationality and his work in the Emirates Airlines. Raised in Bangkok she finds out at 25 years old that she doesn't have the same Thai blood like her brother. She studies with the physiognomy method her family album to identify the features that do not belong to the maternal genetic code and that for the process of exclusion could be traces of her father. She did the DNA test of her ancestral origins. She collects every official document and detects an American legal father, Zari will contact him and reach him. At last she points the lens on her self to reconstruct, from the features of her face, the 3D avatar of her father. Now she can imagine her father, decides to make him live on line and research him with the visual identification of social network. Alba uses the photographic medium as an analytical investigation and artistic language with which she overcomes the lacuna of the Y and she accepts the absence.

Francesca Seravalle



| Case Name | CHILD Dawn Zan | Alleged FATHER Katanapanangkur Vwevaphat |
|---|-------------------------------|---|
| Case #345555 | 8345555-20 | 8345555-30 |
| Test No. | 8345555-20 | 8345555-30 |
| LOD | | |
| D1S11S1 | 14 | 17 |
| D1S13S1 | 15 | 18 |
| D1S15S1 | 8 | 11 |
| D1S17S1 | 10 | 11 |
| D1S19S1 | 6 | 8 |
| D1S21S1 | 12 | 14 |
| D1S23S1 | 30 | 32.2 |
| D1S25S1 | 18 | 19 |
| D1S27S1 | 13 | 14 |
| D1S29S1 | 6 | 8 |
| D1S31S1 | 19 | 21 |
| D1S33S1 | 15 | 16 |
| D1S35S1 | 9 | 11 |
| D1S37S1 | 10 | 12 |
| D1S39S1 | 8 | 11 |
| D1S41S1 | 19 | 27.3 |
| D1S43S1 | 14 | 16 |
| D1S45S1 | 17 | 17.3 |
| D1S47S1 | 20 | 24 |
| Interpretation | Probability of Paternity: 97% | |
| Continued Paternity Index: 9 | | |
| <p>The alleged father is excluded as the biological father of the tested child. This conclusion is based on the non-matching alleles observed at the loci listed above with a PI equal to 0. The alleged father lacks the genetic markers that must be contributed to the child by the biological father. The probability of paternity is 0%.</p> | | |
| <p>Based on the samples received from the tested parties whose identities cannot be independently verified, I, the undersigned, declare that the genetic data is correct as reported on this report.</p> | | |
| <p>Michael J. Reed, Ph.D. John W. Reed, Ph.D. Richard D. Reed, Ph.D. Kathleen Van, Ph.D.</p> | | |
| <p>Thomas M. Reed, Ph.D. James L. Reed, Ph.D. Richard Reed, Ph.D. Richard Reed, Ph.D. Melissa K. Reed, Ph.D.</p> | | |

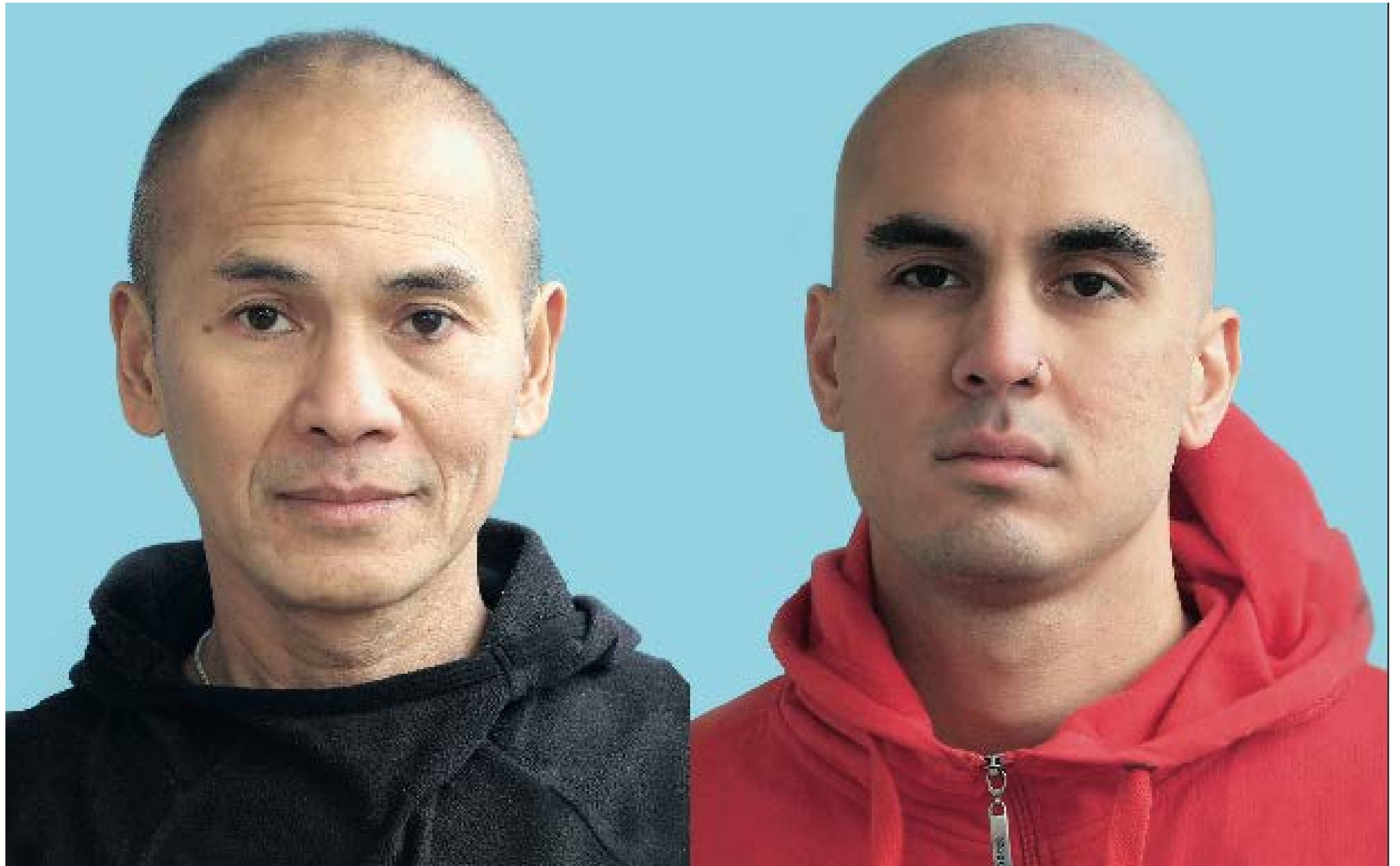




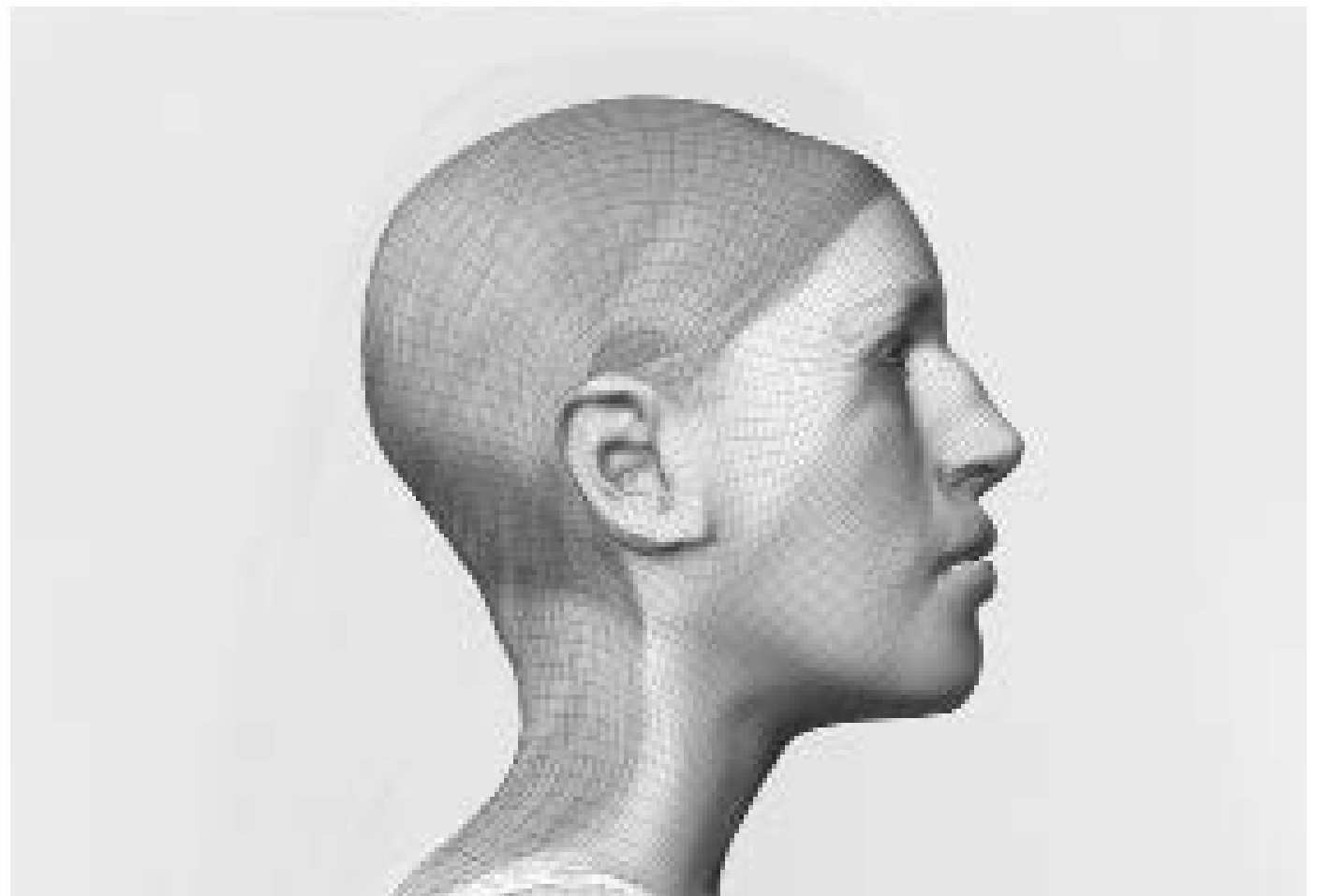
PHISIOGNOMY
THE ECXLUSION PRINCIPLE



PHISIOGNOMY
SIMILARITY PROCESS









1. PORTRAIT: GARY LABUS, LEGAL FATHER
2. PORTRAIT: WEERACHART, FOSTER FATHER
3. PORTRAIT: AGOSTINO, MY BROTHER
4. PORTRAIT: AVATAR MASSAD, BIOLOGICAL FATHER CREATED WITH MAKE A HUMAN
5. SELF PORTRAIT

PLACES

2015

Un'organizzazione terroristica che diventa Stato. Uno stato particolare, con confini liquidi, non definiti, costantemente plasmata da una guerra invisibile, con una popolazione eterogenea, al contempo occidentale e orientale, educata nelle migliori università del ricco Ovest, eppure esotica, addirittura barbarica. Uno stato senza un governo, pericolosamente anarchico, in costante bilico tra rivoluzione e reazione, morale e perversione. Questo l'ISIS, il misterioso Stato Islamico del Levante, che, fino ad ora, si globalmente propagato quasi esclusivamente tramite immagini. Fotografie crude di decapitazioni, che vengono mostrate ad un Occidente incredulo, da un lato censore, dall'altro morboso voyeur. Quanto c'è di vero in queste immagini (e nell'ISIS)? Quanto si può credere a qualcosa che, al di fuori del supposto teatro di guerra, si comunica solo attraverso fotogrammi che, in fin dei conti, risulta più scandaloso censurare che mostrare, in un mondo visivamente già dominato dalla violenza. Il backstage dell'ISIS e la veridicità di quest'ultimo è forse l'ultima chance della fotografia per reclamare qualche forma di autenticità? Questo progetto vuole riflettere su questi temi, sul potere delle immagini, sulla violenza di queste ultime e sulla loro capacità di dire la verità. Un progetto realizzato da donne, le stesse donne che a centinaia si dice l'ISIS schiavizza e violenta o addirittura recluta. L'arancione e il nero diventano i due poli di un mix esplosivo, prima quello di Guantanamo e ora quello delle decapitazioni (vere o false) dell'ISIS e di queste foto (false ma vere al contempo).

A terrorist organization has become a state. A very particular one, with borders defined by an invisible conflict and with an heterogeneous population, western and eastern at the same time. A state made up by peducated in the best western universities and yet, at the same time, exotic and even barbaric. A state with no government, between revolution and reaction, moral and perversion. This is ISIS, the mysterious Islamic State that, until now, has shown himself only through images. Raw footage of decapitations, shown to a skeptic West. Are this images true? Is the ISIS itself true or is it just an invention? How can we believe something that is known only thanks to photographies, which, by the way, are more effective when hidden than when openly shown, in this world already dominated by violence. The true face of ISIS and of these photographs is maybe the last chance for photography to prove that there is still some truth. This project wants to focus on these themes, on the power of images, on the violence of images on the images' ability to tell the truth. This project is a women's one, the same women that ISIS allegedly has enslaved, tortured, and sometimes recruited as soldiers. The orange and the black become the two poles of an explosive mix, both the Guantanamo one and now the one of the ISIS' decapitations (either true or fake) and the one of these pictures (fake but so true at the same time).







OVERNIGHT SHELTER

2013

Progetto realizzato per la rivista di Francesco Jodice, Nothing to see here.
Le immagini riprendono dei senza tetto a Bologna e sono state catturate con una fotocamera Mini DV spy ad infrarossi.

A project for the magazine Nothing to see here of Francesco Jodice.
These photos are taken with a Mini Dv spy camera infrared spying on homeless people in Bologna.



ALBA ZARI

+44 7586780744

+39 3336233145

infoalbazari@gmail.com

www.albazari.info

C.V.

2020

The Y- Occult, Foam Talent, London, Paris, Berlin.

The Y, Festival Circulation, Paris.

October 2019

The Y, exhibition at Museum MAXXI, Rome, Italy

The Y, lecture, Micamera, Milan, Italy

The Y, solo show, Jest fotografia, Turin, Italy

July 2019

Gibellina PhotoRoad

The Y

Project Prize

June 2019

The Y

Offspring Photomeet

London

2019

The Y

Photo50, London Art Fair, Who is looking at Family now?

May-June 2019

Occult.

Looking On, Sguardi e prospettive sulla nuova fotografia italiana.

Recent scene in Italian Photography.

Museo D'Arte della città di Ravenna, Osservatorio Fotografico.

2018

The Y

Self Reflection- NIDA International Photography Symposium

The Y

Winner Prize GraziaDei

The Y
Breda Photo Festival, NL

The Y
L'altro Sguardo, Italian women in Photography from 1965-2018. Palazzo Esposizioni.
Roma. IT

2017-2019

The Y
Biennial Jeune Creation Europeenne, Montrouge (Francia), Hjørring (Danimarca),
Wrocław (Polonia), Cesis (Lettonia), Brno (Rep. Ceca), Cluj (Romania), Figueras
(Spagna), Amarante, (Portogallo).

2017

The Y
Emerging Talent, Macro Testaccio Rome. IT

The Y
Exhibition Premio Francesco Fabbri per le arti contemporanee- arte emergente.

The Y
Festival Fotogra a Europea, Reggio Emilia (I)
Award Giovane Fotografia Italiana.

2016

Places
Officine Fotografiche Rome, Meiner Gallery London, Oberkauf Gallery, Llife Framer
Gallery, Paris (FR)
Places
XIV FOTOGRAFIA international festival Macro, Roma (I)

2015

Places, Dummy shortlisted and exhibition at PHOTOLUX, Self- publishing award,
Lucca(I)
Places Il tempo delle donne-Corriere della sera, Triennale di Milano (I)
Places, Just another Photofestival Dehli (India)
Places, 11th -20th September Malmö Fotobiennial, Sweden (SWE)
Brutalisme, "F4 un'idea di fotogra a", Villa Brandolini, Pieve di Soligo, Treviso (I)
Exhibition Make a book / Tre Terzi / Skinnerboox
Pedocin, Salone degli Incanti Trieste- Salotto Vienna
Trompe l'oeil collective exhibition, FORMA Foundation for Photography, curated by
Francesco Zanot and Luca Andreoni.

2013-2015

Assistant photographer of Massimo Zanusso, Milano, Italy.

EDUCATION

2016

Residency at Fabrica, Benetton's communication research center. Treviso, Italy

2012-2013

Master Program in Photography and Visual Design 110 CUM LAUDE at Naba Nuova accademia belle arti Milano

2010-2011

Documentary Photography course at International Center of Photography in New York

2006-2010

Graduated at Dams section Cinema, Faculty of Letters and Philosophy University of Bologna. Thesis on Photographic Story of the Mental Illness after Basaglia law