



At a distance of forty years from *Identité italienne*, the important exhibition curated by Germano Celant in Centre Pompidou, Villa Arson has now become the temporary theatre – for the French and international art audience – of the most recent Italian artistic scene: from the generation that emerged in the 1990s to that of today.

The characteristic common to the twenty artists (or artistic groups) in the exhibition is not the confirmation of a cultural belonging, nor is it the effect of the – more or less slow – sedimentation of a time that has developed through continuity. It is rather a temporal fracture, a missed encounter with history, a sort of social and cultural trauma. This kind of artistic scene is defined by the disorientation caused by the official cancellation of the revolutionary and creative wave of the 1970s and the need to permit the emergence (if not the recovery) of that which had been removed by the ideological and neo-liberal reactions which began in the 1980s.

The exhibition, beginning with its very title *The Future Behind Us*, explicitly refers to a little explored image of the contemporary Italian artistic scene: that marked by an anachronism, by a basic gap that sees a great anticipatory emancipation such as that expressed by the social forces of the 1970s. As a consequence, the view that this exhibition displays is two-fold and upside down. The temporal fracture becomes the space of an appointment and an encounter with the past – a past that none of the participating artists has lived in person but to which they intend to be witnesses. Bringing together under a common denominator that which three generations of artists have produced is anything but easy in the light of the Cultural dispersion that this scene has suffered over the past few years.

The exhibition itinerary opens, not by chance, with a well-known work by Luca Vitone, *Carta Atopica* created in 1992. This is a choral response to the fundamental impossibility of orientation that is equal to the historic-social Italian situation of the time. We can read in this map orographic emergencies, water basins, the irregularities of the terrain, the urban conglomerates and isolated hamlets. These signs are admittedly the recording of traces, but of silent traces that cannot be decodified, making it impossible to decipher where we really find ourselves. It is no exaggeration to claim that, in *Carta Atopica*, this (historic and ontological) uprootedness that characterises not only the artistic generation of the 1990s but also the subsequent ones, is on display in its entirety.

The crises of both the subject and toponymy, recorded within the exhibition, allow the primacy of the context to emerge, only in the forbidden images of the disruption of the 1970s, which is able to find plural and available modelling for reading and interpreting contemporaneity. A condition of being heirs without a direct inheritance. So, in the rooms, we encounter the themes and repositioning of key figures in that decade who introduced new ways of thinking, of saying, of being: from Franco Basaglia's psychiatric subversive reforms (Stefano Graziani) to Carla Lonzi with her feminist theories (Claire Fontaine and Chiara Fumai),

from the anarchist Pinelli (Francesco Arena) to the sexual liberation group Fuori (Irene Dionisio), from Nanni Balestrini (Danilo Correale and Claire Fontaine) and Gruppo '63 (Luca Vitone) to Alberto Griffi's radical cinema (Alice Guareschi), from the more political Enzo Mari (Céline Condorelli) to the conceptual composer Giuseppe Chiari (Massimo Bartolini), from the members of Autonomia (Rossella Biscotti) to the founders of the Centre for theatrical experimentation and research in Pontedera (Rä di Martino). This section of a more archaeological nature entitled *Becoming Ex*, is intertwined with another section, *Exodus Exercises*, more broadly dedicated to subjects such as the rejection of work (Danilo Correale), the passage to post-Fordist labour (Marie Cool Fabio Balducci), counterinformation (Stefano Serretta and Francesco Jodice), non-authoritarian pedagogy (Adelita Husni-Bey), and many others. Both are followed by a further section, *We Still Want Everything* (Alterazioni Video, Bert Theis, Paolo Cirio, Stalker), where, if there is some form of recovery at play, it is precisely that of the practices in the areas of urbanistics, ecology and media-activists, in parallel with the anti-globalisation movement.

The whole exhibition, that follows a thematic development in parallel with the emergence – from the 1990s and on an international scale – of the Italian Radical Thought of Paolo Virno, Giorgio Agamben, Maurizio Lazzarato, Silvia Federici, Antonio Negri, Christian Marazzi and Franco Berardi Bifo, in its setting between the 1970s and the present and situating itself in France, offers the opportunity of returning to the fundamental exchanges between the Italian cultural scene and the French one with Michel Foucault, Gilles Deleuze and Felix Guattari, amongst others.

Deprived of a pre-established repertoire of potential acts, the generation of artists present in the exhibition is destined to seek out new spatial-temporal coordinates through the production of subjective and conceptual maps, the recording of collective events, urban perambulations, spatial modelling and the claims against the gender matrix of the built environment.

M.S.

## Alterazioni Video

Founded in 2004, Milan

Alterazioni Video is an art collective founded in Milan by Paololuca Barbieri Marchi, Alberto Caffarelli, Matteo Erenbourg, Andrea Masu and Giacomo Porfiri. It acts as an international network focusing on mis-information and the relationship between truth and representation, legality and illegality, freedom and censorship, through a practice that uses the power of the art system to have an impact on the real world.

*Legal Support* (2004) is a media installation created to support 26 young people on trial for devastation and looting, to shift the boundary between reality and representation and to use the Museum as a public square. The media installation was created in conjunction with the operations of Legal Support, a group of activists and lawyers who archived and reorganized all the video material shot during the G8, in order to use it against the police and in defense of those accused of devastation and looting. The installation initially aimed to organize a fundraising to defend the Black Block, exploiting the sympathetic and intellectual attitude of an educated and affluent public. The video, mini loops arranged on several monitors at high volume, taken from the immense archive that Legal Support has collected in recent years is used as support for fundraising.

## Francesco Arena

Born in 1978, Torre Santa Susanna

Now lives and works in Cassano delle Murge, Bari

Francesco Arena is an artist whose research moves along two tracks – that of collective history, in particular national history, and that of personal history – which form two lines that touch, overlap, and intersect. In his performances, installations and sculptures, the chronicle “in-forms” the objects, be they everyday objects or made with traditional sculptural materials (marble, slate, bronze).

On December 12, 1969 in Milan, in Piazza Fontana, a bomb exploded at the Banca Nazionale dell'Agricoltura. The night of the same day, policemen reached out to the anarchist Giuseppe Pinelli and asked him to come, with his own scooter, to the headquarters of the Questura of Milan in Via Fatebenefratelli 11, where he was interrogated along with many other anarchists regarding the afternoon bomb. On the night of December 15, Giuseppe Pinelli tried to leave and fell from the Commissioner's office window. The fall was four floors high and he died shortly afterward, at the Fatebenefratelli hospital, without ever regaining consciousness.

The measuring of time and space focuses, in this work of art, on the path of the last day as a free man of the anarchist Pinelli, from the station to his home and then to the bar and anarchist circles, up to the police headquarters. The work is made with *18,900 metri su ardesia (La Strada di Pinelli, 2009)*, which shows the measure of the anarchist Pinelli's fall from the window of the fourth floor of the police headquarters in Via Fatebenefratelli in Milan; with *19,45 metri di metallo sotto forma di scala (La Caduta di Pinelli, 2009)* which shows the height of the window railing of the Milan police headquarters from which, on December 15, 1969, he fell with *92 centimetri su oggetti (La Ringhiera di Pinelli, 2009)*.

## Marie Cool Fabio Balducci

Giuseppe Chiari, the writer Luciano Bianciardi, the poet Cristina Campo, the designer Enzo Mari and the classical pianist Arturo Benedetti Michelangeli.

Marie Cool Fabio Balducci have been executing actions on everyday objects and materials since 1995 as a critical response to the post-modernist production structure. Invested inby the working conditions of the industrial and technical era, the artists choose to work with ordinary objects or easily accessible materials, relatable to immaterial work.

Their use of gesture is usually associated with repetition; moreover, through the deployment of exercises in perception, certain normative behaviors, postures and values, and in particular temporality, are continually questioned. Objects excluded from the production cycle are reactivated by simple, slow, iconic actions, triggering a complex political, social and economic reflection. *Senza titolo, scrivania/posti di lavoro* [untitled, executive desks/workplaces] (2010–2017) is composed of two desks resulting from the reduction of the activity of an Italian company in the Ancona area. Installed one on top of the other so as to take up less space, which is what ultimately happened to the company as it decreased its workforce and reduced the size of its headquarters. *Senza titolo, scrivania, luce solare, finestra* [untitled, desktop, lightsun, window] (2014) consists of an overturned desk and a beam of artificial light reflecting on the wall, the evocation of light is the reproduction of the same reflection that took place in the original place of the desk, emphasizing the condition of imprisonment of work in its post-modernist sense. The extract *From Fields to Propeller* (2019–ongoing), is a film about the darkness that surrounds us, between hierarchy, crushing, and fear of freedom, where reality struggles to appear even through its representation.

## Massimo Bartolini

Born in 1962, Cecina (Livorno)

Now lives and works in Cecina

Since 1993, Massimo Bartolini has been working with the construction of spatial and temporal environments which have developed into various configurations, though they have maintained their character of perceptive devices. Each environment (such as a room of decompression, a spaceship or a pool) alters the normal conditions of experience that anchor our rational and behavioral certainties. In these rooms, which visitors enter one at a time, the spatial conditions are influenced – from time to time – by walking paths, light sources, diffusion of sounds and perfumes that lead us to a multi-sensorial perception and metamorphosis. Structured as indoor spaces, these rooms often carefully define thresholds (doors, windows, window ledges) that are delimited by the external world. Not only is the character of all these environments perceptive, but also symbolic and metaphoric. The concept of threshold also returns in the series of works for *The Future Behind Us*. However, the relation between inside and out, between 'over here' and 'over there', between private and public experiences is different here: the six works on display testify to the relationship between the artist and his Italian referents, all active in the 1970s. These are small sculptures-objects conceived

as a sort of tribute to the artists Mario Merz, Giuseppe Chiari, the writer Luciano Bianciardi, the poet Cristina Campo, the designer Enzo Mari and the classical pianist Arturo Benedetti Michelangeli.

## Rossella Biscotti

Born in 1978, Molfetta

Now lives and works in Rotterdam

The archive conceived as a paradigm and the meticulous operation on history and counter-narratives is a distinctive mark of Rossella Biscotti's practice. *The Trial* (2010–2013) focuses on the events that took place from April 7, 1979 onwards, in which a number of Italian militants and intellectuals, former members of Potere Operaio and Autonomia Operaia, were arrested throughout Italy on charges of terrorism. They were accused of being the leaders of the armed organization of the Brigade Rosse, and for the kidnaping and execution of Aldo Moro on the eve of a "historic compromise" between the Christian Democrats and the Italian Communist Party. The evidence supporting the prosecution was and remains unfounded, yet most of the accused were held in preventive detention from 1979 until the trial closed in 1984. The trial was situated within the period of social and political unrest experienced by Italy since its increased economic productivity after World War II. Prior to its dissolution in 1973, the Potere Operaio movement was influential in pushing toward an alliance between the libertarian student protests of 1968 and the autonomous labor movement of 1969. This formed the backdrop against which Autonomia Operaia would emerge in the mid-1970s as a rhizomatic network of intellectuals throughout Italy. The thinkers of the Italian autonomist movement were the first to recognize a massive integration of the relationships between labor, exploitation, and creativity.

## Paolo Cirio

Born in 1979, Turin

Now lives and works in New York

Paolo Cirio is one of the most attentive artistic investigators of the effects of a computerized society. For around 20 years, he has been closely surveying the relations between the infosphere and the space of global capitalism, which have come together in what he has recently defined as Evidentiary Realism. Sabotaging the urban capture of anonymous individuals by Google Street View, unlawfully taking over Facebook profiles, making incursions into mug shot websites to black out the faces of those exposed as criminals or, in contrast, creating online databases to enable the identification of French police officers: these are just some of the tactics implemented by Paolo Cirio, artist, hacker and activist.

In *Street Ghosts* (2012–2022), photos of people found on Google Street View were posted at the same physical locations from where they were taken. Life-size posters were printed in color, cut along the outlines, and then affixed to the walls of public buildings at the precise spot where they appear in Google Street View. This project revealed aesthetic, biopolitical, economic, and legal issues concerning

privacy, copyright, and visual perception, which can be explored through the artist's theoretical considerations. The artwork re-contextualized ready-made informational material, and reenacted a social conflict: ghostly human bodies appear as casualties of the info-war in the city, a transitory record of collateral damage from the battle between corporations, governments, civilians, and algorithms over public and private information.

## Céline Condorelli

Born in 1974, Paris

Now lives and works in London

Céline Condorelli is an artist trained in architecture, remarkable for her ability to create relationships between art, space and social context (merging ideas of exhibition, politics, public space, fiction, discussion and installation) across a variety of projects. Throughout her work, there is an overarching interest in the nature of 'support' or 'supporting'. For *The Future Behind Us* she conceived a new work, a wall drawing on economics. So many classifications and hierarchies of value rely on giving hierarchies to labour, between what is valuable and what isn't – most strikingly within an exhibition context, in which multiple items share the same space, resulting from the labour of many, yet only some are to be looked at and recognized as “works”. What is work? What is economy? Two of Buckminster Fuller's Strategic Questions, and also the questions at the heart of an ongoing enquiry.

The wall drawing for Villa Arson is a current commentary of the 'Carta Economica', from the *Atlante secondo Lenin* book, by Enzo Mari with Francesco Leonetti, 1976, published by L'Erba Voglio, which attempted to answer some of these questions. This commentary has been developed in dialogue with Christian Marazzi. "I am following a line – Condorelli states – that mirrors the history of work to the history of leisure as it's necessar negative (image), looking at the specific situation that of course, by working in culture, we specifically inhabit (with our laborlabour and institutions) the time space of society's leisure: I am after all making work for parents and children at weekends or on holidays..."

Event held within the framework of the French Presidency of the Council of the European Union, with the support of Kultur 1ix – Arts Council Luxembourg

Villa Arson is a public institution of the Ministry of Culture and a member of UCA - Université Côte d'Azur. It is supported by the Ville de Nice, the Département des Alpes-Maritimes and the Région Sud Provence-Alpes-Côte d'Azur. Villa Arson is a network member of Ecologie (e) du Sud, BOTOX(S) Pluri Sud, d'ca, ANECA and ELIA Art Schools.

Practical information

Exhibitions opened every day (except on Tuesdays) from 2 to 6 pm; and from 2 to 7 pm starting July 1st.



19.06–28.08.22

Bert Theis operates an ecologic deconstruction of the metropolis. The Isola-district between Central Station and Garibaldi Station in Milan has been transformed into an urban jungle. Theis’s Aggloilles aim to demonstrate that another city is possible because its image is possible. The maquette *Ten Fingers/Le Dita della mano* (1998) was set up as a large-scala installation in Volterra (Italy) and the maquette *Growing House* (2004) was temporarily installed as an “audience-specific” work situated in a park near two high-rise residential buildings in the city of Shenzhen. *The Drifters* (2005–6) project for Mudam is the result of a search for “fluid” and mobile elements in landscape and architecture.

### Luca Vitone

Born in 1964, Genoa

Now lives and works between Berlin and Milan

Like geography, personal and collective memory is a kind of constant in Luca Vitone’s work. *Non siamo mai soli* (1994), *Stundäiu* (2000), and *Ultimo viaggio* (2005) all anchor their author’s biography to their host environments: the home, the city, out-of-town. *Memorabilia* (2002), *Panorama (Pisa)* (2006), *Souvenir d’Italie* (2010) – all three included in this exhibition – are works that channel subversion and a cultural reaction in a contradictory and fundamental decade for Italian society such as the 1960s. Finally, works such as *Liberi Tutti!* (1997), and *Romanistan* (2018) have at their core the history of the two inspirational sources of Vitone’s thought and artistic practice: the anarchist movement and Romany nomadism. *Carta Atopica* (1988–1992), which opens the entire exhibition at Villa Arson, can be considered a generational manifesto. In this 1/25,000 scale, ready-made cartographic map, Vitone subtracted the toponyms of places, decisively erasing the possibility of identification and, with it, the map’s very utility. Rather than a loss of place, what this cartographic work presents is a constitutive lack of orientation, a suspension of our stable points of reference. In it, we may read about orographic emergencies, water basins, the irregularities of the ground, urbanized thickenings, isolated settlements and urban installations. These signs may indeed be a registration of traces, it’s just that they are mute traces, without any option for decoding, leaving us unable to say where we really are.

light that filters through, reconstruct a non-linear and fictional story that crosses the Italian ‘70s and the extraordinary cultural and political innovation of that season expressed also through the underground phenomena of comics, graphics and intervention magazines.

### Stalker

Founded in Rome in 1995

by Francesco Careri (born in 1966), Aldo Innocenzi (born in 1964), Romolo Ottaviani (born in 1967), Giovanna Ripepi (born in 1965), Lorenzo Romito (1965) and Valerio Romito (1971)

Stalker is a hybrid collective that defines itself as an urban art laboratory. In preferring “architectural actions”, Stalker focuses its interest on the city and everything that forms its abandoned and disused spaces and waste areas. It suggests to the public various walks through “urban voids”. Close to the theories of the Internazionale Situationniste, Stalker creates a map based on residual places left over by galloping urbanism. By means of the above-mentioned methods, the collective proposes a reverse reading of a network which forms an architectural project: the urban mass turns into blocks separated by the many channels of marginal zones devoid of all functionalism. Since 2001, Stalker promotes a research network called the *Osservatorio Nomade*. This contributes to the creative evolution of territories through crossed fields of planning, experimentation and educational programs in relation with local inhabitants.

Corviale is a 958 meters long building from the ‘70s inhabited by about six thousand people, immersed in an untouched Roman countryside. For some, it is a monument of modernist architecture, for others, a monster, Corviale is a symbolic place of recent memory from which to start again to think about the present and the future of the contemporary city. *The Osservatorio Nomade* project raised some central themes of Italian culture that are explored here: the elaboration of recent history, the current fate of modernist architecture, the management of the territory, the relationship between artistic research and society, the philosophy of living and the centrality of communication and imagination in the public life of our country.

### Bert Theis

Born in 1952, Luxembourg

and died there in 2016

Lived and worked in Milan

Bert Theis was an artist and activist often circling the themes of ecological policies, urbanization and gentrification in his works. His international acclaim arose at the 1995 Venice Biennale, where he represented Luxembourg. Theis was mostly known for his large site-specific urban installations in densely populated areas based on public platforms and pavilions in parks. He has organized and directed two long-term projects – Isola Art Center and out-Office for Urban Transformation – around the conflict opposing the inhabitants of the Isola district, the Milan City government and an American multinational company. The digital print on canvas *Isola Project* (Milan) 2002 is part of the “Aggloilles” series. In this collage,

of the 1960s and 1970s, recovering the vitality characteristic of those decades to express the desire to overcome the substantial immobility and suffocation partly characterizing the world of contemporary art today. Projecting in an abandoned factory – a cornerstone of working-class culture – a film that restores the energies and impulses of a significant season makes the work a pretext device to wonder where the dreams and manifestos of a generation that had imagined a different social and political landscape for Italy have gone.

### Rä di Martino

Born in 1975, Rome

Now lives and works in Rome

Rä di Martino deals principally with our perception of reality and fiction, drawing attention to the absurdity of representing either. The artist’s background in theater and her passion for films emerge not just in her videos, but in her photographic and installation work. Sets, actors and props are used variously to pick apart subjects as diverse as human relationships, cinematographic traditions, the theater of war, and the fabrication of history.

Dedicated to the origins of the Piccolo Teatro di Pontedera and the CSRT – Center for Experimentation and Theatrical Research of Pontedera, the artist’s film *Fuori dai teatri* (2021) retraces the stages of their an extraordinary experience, born in the seventies in the small context of the town in the province of Pisa and has become the emblem of a new way of understanding theater – open to the public and to innovation, communitarian and formative, the result of the mixture of different languages. After a long research work carried out on the archive material of the CSRT, images and testimonies of the protagonists are held together by the voices of the actors, Lino Musella and Anna Bellato, using the verbatim technique which consists in reciting the interviews live while listening to them with earphones. The vibrant voices of the actors are combined with historical images, photos and video materials to create a multifaceted collage of an experience lived and transmitted in person.

### Stefano Serretta

Born in 1987, Genoa

Now lives and works in Milan

Stefano Serretta is a visual artist and researcher who investigates history and the belief systems of contemporary society. His work is supported by a rigorous historical and analytical framework, which aims to highlight the fragile self-celebrating foundations of globalized capitalism and the communicative machine that regulates it, of which man is both protagonist and victim. With an inquiring look, Serretta highlights the contradictions and schizophrenic aspects of our post-ideological present.

The environmental installation *Relapse* consists of a newspaper made by the artist, with which the windows of Villa Arson are closed. In the site-specific installation, the action of closing evokes a failure, primarily economic, a condition that has become familiar in the years following the financial crisis. Images and words, intersecting with the

hinting at a layering of other content, now rendered illegible. Their movement is suspended. The work opens a reflection on the relationship between public signs and words, exhibited and pronounced aloud, and those that are instead our daily gestures, the actions we perform every day in private, inevitably imbued with a silent, but crucial, political value.

### Adelita Husni-Bey

Born in 1985, Milan

Now lives and works in New York

Adelita Husni-Bey is an artist and pedagogue interested in anarcho-collectivism, theater, law and urban studies. She organizes workshops, produces publications, radio broadcasts, archives and exhibition work focused on using non-competitive pedagogical models through the framework of contemporary art. Working with activists, architects, jurists, school-children, spoken word poets, actors, urbanists, physical therapists, athletes, teachers and students from different backgrounds, the work focuses on unpacking the complexity of collectivity.

The immersive installation *A Chronicle of Histories Repeating* (2021) is a 5.1 Dolby surround sound piece, developed between May and June 2021 through a workshop with OCRA (Chamber Orchestra of Radicondoli, Tuscany), a self-run collective of young musicians without a conductor. The workshop, grounded in the work of composer Pauline Oliveros and sound art collective Ultra-red, alternated instrument-based improvisational exercises with reflections on the experience of the pandemic and the role of sound. The group recorded live “sound-maps” of their town as well as images drawn from archival research on the plague, such as children playing on rooftops after access to the streets was barred. Rabèl, a local theater company, voiced contemporary lockdown protocols, which the groups were subjected to, and local plague protocols dating from 1631. A libretto accompanies the visitor through the 5 movements.

### Francesco Jodice

Born in 1967, Naples

Now lives and works in Milan

What immediately catches the eye in the photos or films of Francesco Jodice is the continuous reference to all that noir equipment, to all that arsenal of tools of the detective’s profession (photographing, filming, recording, mapping, filing) and its investigation procedures (coing, investigations, tailing, espionage). *La Notte del drive-in. Milano spara* (2013) is a work (video, installation and performance at the same time) conceived by Jodice for the spaces of the former Alfa Romeo factory in the outskirts of Milan. The video consists of editing hundreds of film clips belonging to the so-called crime genre in its most violent and trivial version, popular in Italy between the late 1960s and early 1980s. Preceded by a rapid succession of “Carosello” ads, the film excerpts are assembled by thematic assonances – shootings, violence, sex, robberies, chases, explosions – and act as a mirror of the civil, social and political tensions that animated and crossed the 1970s. Set up as a real drive-in, where spectators watch the projection from their cars, the project appropriates an additional device typical

#### Stefano Graziani

Born in 1971, Bologna

Now lives and works in Trieste

Stefano Graziani’s photographs investigate archival and conservation systems in museums like the Canadian Centre for Architecture (CCA) in Montreal; Sir John Soane’s Museum in London, among many others, focusing on the ambivalent relationship between photography and the museum object. His photographs not only shed light on museum collections and archives usually denied to visitors, but reactivate them according to entirely subjective logic and perspectives.

The Museum for Franco Basaglia (2008) visualizes the impact of Italy’s infamous Law 180 (1978), focusing on the psychiatric hospital in Trieste. Following Basaglia’s intuition, this law abolished the juridical rules concerning the management of psychiatric hospitals as enclosed and segregating institutions. Composed of only a few lines, the law added nothing; it was purely a negation of the existing psychiatric praxis. The museum aims to narrate both actual results and possible outcomes of this revolution. The museum is composed of two elements. The first is the archive which contains material available to visitors, who may photocopy and take what interests them. The archive includes visual and written documents from the hospital in Trieste as well as publications by and about Basaglia. Second, video interviews with experts who assess the impact of Basaglia’s ideas in their field. They also provided written statements for the archive.

### Alice Guareschi

Born in 1978, Parma

Now lives and works in Milan

Alice Guareschi is interested in fragments of speeches torn from larger conversations, which testify and act as a bridge between two dimensions with which we silently confront each day: the incalculable time and the daily and contingent gesture, the constant and inevitable interest in hypothetical choices and glances. Not everything is shown, not everything is said.

The off-screen stands out as a living presence, powerful and necessary. In an open dialogue between the thing and the context, the object and its possible meanings, what is visible and tangible and what is not, what is made known and what remains unnoticed.

*Autobiografia di una casa* (2002) represents the meeting with the filmmaker Alberto Grifi, a key figure in Italian underground and counterinformation cinema, and, through him, with Giordano Falzoni, a post-surrealist painter and poet, as well as the protagonist and accomplice of several of his films. The story stems from reading a newspaper that published a page of Grifi’s work dedicated to his friend on the occasion of his death. Alice Guareschi discovers that Falzoni and his world have lived for years in Milan in the same building she does. This coincidence marks the beginning of a journey on the trail of Giordano Falzoni, undertaken with the complicity of Alberto Grifi, who generously dips into his precious archive of film and photographic material, drawing on personal memories. *Public Signs, Daily Gestures* (2017–2022) consists of ten manifestation signs, painted white,

and installed within a restricted space. The original horse being too big to exit the asylum, the dimensions of the installation do not allow its escape, if not through the destruction of the walls that contain it, or the destruction of the horse itself.

*Taci, anzi parla brickbat, La Presenza dell’uomo nel femminismo brickbat, Sputiamo su Hegel: La donna clitoridea e la donna vaginale brickbat* (2015) and *Vogliamo tutto brickbat* (2016) evoke projectiles wrapped within a threatening message, to be launched through a window in the guise of a warning. These sculptures are composed of bricks and scans of book covers printed on photographic paper. The size of the books’ spines has been modified to accommodate the thickness of a brick, giving the impression that all the books have become “equivalent” to each other because they have the same dimension. Through this gesture of petrification, the artist manifests her will to underline the illegibility of these objects, their inaccessibility to the majority of the population, as well as the difficulty of attributing a use value to written texts in the current context.

*Smoke Drawings* quote the vandalistic gestures that can be observed in places that are at the same time public but enclosed. The content of these inscriptions realized with a flame is often related to the truths that we cannot change because of their socio-economical inertial power or their historical weight, they remain then as ghosts of extinguished flames over our heads, soiling the white cube and disturbing our thoughts. These works are completely dematerialized, they are the trace of the movement of a flame influenced by the breathing and the air current present in the room at the time they were written.

### Chiara Fumai

Born in 1978, Rome and died in 2017, Bari

Chiara Fumai is an Italian artist known for her performance and multimedia works through psychic techniques, anti-spectacle strategies and counterculture icons.

A ghostly manifestation of the performance conceived for *dOCUMENTA (13), Shut Up Actually Talk* features Zalumma Agra, the major attraction of the Barnum Circus and its freak show. Reflected in a golden mirror, the woman utters the text of *Io dico Io* [I say I] a philosophical manifesto about the affirmation of subjectivity written by Carla Lonzi in 1977 for the Italian feminist group Rivolta Femminile. The manifesto opens with these words:

“Who said ideology is also my adventure? Adventure and ideology are incompatible. My adventure is me.” The words of Carla Lonzi are said and acted by Chiara Fumai in a play of mirrors that overcomes linear temporality, tying together the history of the Italian feminist movement with the oppression of Zalumma Agra, an exotic beauty known as Star of the East who in the middle of the nineteenth century silently exhibited her body in front of the audience at the circus. The stories overlap and intertwine, becoming a joint echo of singular experiences. Concluding the work dedicated to Carla Lonzi are the two graphic works *Io dico Io* (2013) and *Let’s Spit on Hegel* (2012).

#### Danilo Corraele

Born in 1982, Naples

Now lives and works in New York

Danilo Corraele is an artist and researcher whose work investigates labor, leisure, and laziness as metaphorical lenses into the post-modern sociopolitical and economic landscape, and gives particular attention to the Italian “refusal of work” legacy of the 1970s.

*Reverie, On the Liberation from Work* (2017) is the latest step in the development of Corraele’s previous projects on sleep and wakefulness in post-modernity (*No More Sleep No More* and others). In this iteration, Corraele collaborated with a New York-based hypnotherapist in drafting two guided hypnosis scripts aimed at relaxing the body and mind in preparation for a post-work society.

This speculative approach to “post-work imagery” found its legacy in further exploration of the idea of resistance to neoliberal temporal bullying. Tapping into the realm of hypnosis – a subjective space where a deeper dialogue with the inner self is possible – could be seen as a call to use “all means necessary” to escape the dystopic or totalitarian regimes of the present. The work is not intended as means of escape from pragmatic discussions on self-organization and civil rights, but rather to establish a different narrative interaction with time and subjecthood in order to generate a deeper connection with our own selves, our roles as citizens and allies, and the role of art in our time.

### Irene Dionisio

Born in 1986, Turin

Now lives and works in Turin

Irene Dionisio is a filmmaker, documentarist and visual artist. Her practice within cinema and visual arts as a feminist activist works by disrupting the stereotype, with the aim of offering an intersectional look at the conception of marginality. The artist’s new production in this case focuses on the body as an open battlefield, through archival materials. An oppressed body, in continuous evolution, dematerialized. An anonymous gaze spies on it, another voice leads it. The absence of a “counter-body” makes it an “idol”. With each new order, the body transforms into something different. From invisibility to revolt, from enjoyment to pain, from overexposure to its complete digitalization into a “hologram”. The body is in metamorphosis.

### Claire Fontaine

Founded in 2004, Paris

Now lives and works in Palermo

Claire Fontaine is a feminist, conceptual artist, founded by Fulvia Carnevale and James Thornhill, an Italian-British artist duo who declared themselves her assistants. Claire Fontaine uses various mediums to create an emotionally loaded criticism of the author and the forms of authority.

*Is Freedom Therapeutic?* It is an installation composed of a large blue horse that represents the story of Marco Cavallo, the symbol of the closure of asylums and the reform of the Basaglia Law: a “theatrical machine” as blue as the sky, made of papier-mâché, built faithfully to the original sculpture

Curator Marco Scotini

Assistant curator Arnold Braho

Alterazioni Video, Francesco Arena, Massimo Bartolini, Rossella Biscotti, Paolo Cirio, Claire Fontaine, Céline Condorelli, Marie-Cool Fabio Balducci, Danilo Corraele, Irene Dionisio, Chiara Fumai, Stefano Graziani, Alice Guareschi, Adella Husni-Bey, Francesco Jodice, Rä di Martino, Stefano Serretta, Stalker, Bert Theis, Luca Vitone with contributions from Uliano Lucas, Alberto Grifi, Giuseppe Chari and Mario Merz

Texts written by Marco Scotini, assisted by Arnold Braho. Editing: Barbara Ravera Design: In the shade of a tree Impression: Perfectmix-Photoset Image: [front] Stefano Serretta, Relapse, 2022 [back] Francesco Jodice, La Notte del drive-in. Milano spara, 2013

