

PERFORM(HER)

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Perform(HER)

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Perform(HER)

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Editors' Statement

Domus #0 is the first issue of the art and philosophy-oriented magazine *Dialogues Écoféministes*, connected to the Domus Artist Residency programme.

In line with the association's interests, the magazine proposes a selection of content dedicated to themes related to ecofeminism: from Eco Art to new directions in cultural sustainability; from feminist art to the philosophy of the body; from performance to the phenomenon of Tarantism.

It is a space for discussion and exchange, open to anyone who wishes to share critical considerations and thoughts.

We do not publish according to social hierarchy; we want to foster the intellectual wealth of our writers. We regard artistic, creative, and critical value above any possible classification and distinction defined by a preconceived social model. It is a space created to give artists and thinkers the possibility to express themselves, regardless of their age or experience; we are united by a desire to be active, to remain committed, to be a cause for reflection and change.

This first special issue is dedicated to Perform(HER), the 2022 edition of the contemporary art event organised and curated by the Domus Artist Residency Team.

Since its first edition in 2021, this initiative aims to bring different forms of contemporary art to the small city of Galatina (Apulia, Italy).

Perform(HER) is one of several initiatives aimed at communicating and publicising the research carried out by Domus, involving personalities from the art world who can explain the path of discovery and awareness that the association has been building since its foundation three years ago. The 2022 edition takes place between 18 and 24 July and, in line with the artistic direction of Domus, focuses on women's performance, especially on the body that becomes political in the context of artistic action.

Editors' Statement

This issue is therefore an archive of Perform(HER), a valuable organiser of ideas, voices, of people who allowed its creation, its development and finally its realisation.

The contents are introduced by the essay of the same name, Perform(her), co-written by our editorial board: Romina De Novellis, Guillaume Le Blanc, Paola Ugolini, Fabienne Brugère, Mariacristina Lattarulo, Ilaria Conti.

The different sections are alternated by the statements and biographies of the artists and intellectuals involved in the initiative, together with the Artists in Residency 2021 and 2022, whose works will be publicly exhibited during the event.

This first edition of *Dialogues Écoféministes* is a small manifesto, the declaration of intent of a group of people involved in the choral process of making art, in the relevant discussion about gender and the value of the body, about the environment and its relationship with humans.

It is an attempt that emerges with strength and modesty on a landscape dangerously dense with communication that is often empty, with messages that are soon forgotten and with articles that are always written for the writer and not for the reader.

It is a free movement for the community, a cross multigenerational discussion aiming to flatten the pyramid of the art system, to put artists' names in thematic or alphabetical order offering the same space to everybody.

DOMUS Artist Residency

EDITORIAL BOARD

DOMUS is an international residence for contemporary art and research, located in an old mansion with patriarchal architecture typical of Salento that, from the private courtyard, rises up to the terrace, in the historic centre of the baroque city of Galatina (LE). DOMUS, founded in 2019 and entirely dedicated to the Mediterranean, is characterized by a transversal, inclusive and eco-feminist approach, proposing itself as an international platform for research, creation and sharing of practices and knowledge, through the participation of local and international guests. Domus intends to promote research in the field of contemporary art through cross-cutting reflections and international dialogues on thematic focuses closely linked to Mediterranean geography: gender identities, environment and migration flows. Domus, located at the centre of the Mediterranean, therefore develops a horizontal dialogue on urgent issues strongly connected to territories such as Italy and Europe, Europe and the Mediterranean, North Africa and South Europe. In this context, the Apulia region and its territory represent a relevant observation ground to reflect on the relations of care and power from the perspective of human vulnerability and ecology, starting from the actualization of the phenomenon of Tarantism as a gender issues and the violently rapid desiccation of olive trees (CoDiRO) caused by the *Xylella Fastidiosa* bacterium. Domus Artist Residency invites researchers, artists* and curators to study the phenomenon of Tarantismo from a contemporary and eco-feminist perspective, proposing a universal rewriting of the story of the tarantate women, who were able to oppose a patriarchal system strongly rooted in stigmatising values and cultures through a subversive body language. This rewriting allows for a multi-level reinterpretation and a reinterpretation of the phenomenon itself, repositioning women not only in the history of Italian anthropology, but also in the historical and artistic creative processes, in performance and in today's battles for civil rights. Domus, therefore,

Domus Artist Residency

in continuity and coherence with its intentions, launches its 2022 programming with an ambitious project titled Perform(HER). The 2022 edition aims to discuss, develop and disseminate knowledge and studies on performing art, starting from the local phenomenon of Tarantismo and unravelling it through a process of intersectional contamination between gender studies, anthropology, Crip theory and art history. In the consequent fusion of theoretical approach and live performance, the body becomes a political instrument, architecture and vehicle of occupation of the dimension of a public city . A support to the reflection on the sharing and the performativity of pain through the occupation of a public space and a precise gesture. Perform(HER) follows and is part of a wide projectual and even processual vision that includes seasonal artist residency projects, workshops and masterclasses on the territory, international summer programmes and workshops with Salento's educational institutions.

In order to create a dialogue on the performance and programme a festival, we have chosen to geographically locate ourselves in the finis terrae and to reclaim a strong story about the body, like that of Tarantate. We start from a limit condition and an ultimate landscape, to understand the discomfort of the body which becomes a silhouette between the border and the horizon, between holy water and salt water. We use Tarantism to show to what extent the body, both in ritual and in contemporary art, can express discomfort, drama or be a vehicle for both individual and collective denunciation. We plan the tarantism in the question of the performativity of bodies and we reflect on the spectators' reaction to queer bodies, crips, women's bodies and men's bodies. Our aim is to reflect on the place given to the "twisted" body and the violence that different bodies suffer on a daily basis, under the prism of the gaze of spectators in the public space. To do this, we will address these questions through a transdisciplinary dialogue: at the border between eco-feminism, gender, antipsychiatry and art brut, and whose performance becomes the tangible example for understanding the experience of the disturbing body in public space, whose tarantism is its euphemism and once again becomes a current and contemporary study. Both in tarantism and in performance, the body is used to communicate pain, but also to heal suffering. Seizures were already a gesture of care and self-care: we are in a tradition of struggling women who oppose patriarchal control, family rules based on domination both in the past and in the performance that we defend.

Our week of workshops and festival will revolve around three days of round tables between artists, curators and researchers from the Mediterranean area. Alongside these theoretical moments, we would like to

invite certain artists to produce their work performing in front of the public of Galatina. To conclude this week of workshops and common lives, we will carry out a collective action in the public space. A participatory artwork bringing together all our guests as well as all of us from the DOMUS residency.

Rada Akbar

activist & artist

STATEMENT

As a woman, an activist, and an artist I have always known that being silent in the face of oppression is not something I can do, and I have always used art as a medium to speak up against misogyny and oppression.

In 2013, I created a mixed photo and painting project called *Invisible Captivity*, depicting women in Burqa to draw attention to the religious and cultural forces that shape women's lives. According to fundamentalists, there are many statements in the Quran that seem to support the violation of women's rights. In this series I picked the verses from the Quran and Hadiths which are most often used as evidence against the equal rights of women and I painted them in fingerprint-like patterns directly on sculptures of women's bodies and faces. In Afghanistan, women are being oppressed and their identities unfairly shaped by the limitations of these verses. This work was a powerful experience that shaped both how I think about women's agency in my country and my own life goals.

As I gradually replaced painting brushes and palettes with camera lenses to earn a living, I gained interest in documenting the everyday life of Afghan women and children, and photography became my profession. However, my ambition in visual arts does not stop with photography. I have directed two documentary films describing the life and hardships of Afghan women.



One of those, *Shattered Hopes*, was selected for The Panorama Hindukusch-Film Festival in Köln, Germany 2009.

I have also created a photo series about child labour in Afghanistan: throughout my investigation I found that more than 1.9 million children, starting from the age of three, work on the streets of Afghanistan. Since 2017, I have been working on an investigative photo series on the missing children from local maternity clinics and hospitals.

There seems to be a global misconception that Afghan women are victims and need saving, or that we are not capable of defining our own priorities. To change this narrative, I initiated an art project called *Abarzanan*, 'Superwomen', and since 2019 I've curated yearly exhibitions about women's history in Afghanistan on Inter-

national Women's Day.

I create works for the exhibitions, as well as working with and supporting other Afghan artists. My latest exhibition on 8 March 2021 was dedicated to eight superwomen who lost their lives while fighting to protect women's and children's rights, nature, and art. I included a performative element that involved me speaking out directly against the Taliban's oppression of Afghan women.

Through the project I select inspiring women, and in collaboration with Afghan and international artists we create wearable monuments, paintings, and installations to honour each woman's contribution to Afghan history. Each piece carries an individual story of Afghan heritage, traditional and modern artistry, and women's empowerment. My exhibitions not only tell the stories of tens of Afghan girls but display the infinite potential of Afghan women when recognized internationally and given societal opportunities. My recent focus on women and costume honours a realm of creative expression that is open to women, extending it into wearable art.



My exhibitions have provoked a conversation on women's rights in Afghanistan and have been visited by thousands of people and covered by national and global media.

Radia Akbar, photographs from the series / fotografie dalla serie Invisible Captivity , 2013.

Images credits: © 2013 courtesy of the artist





Alice Anderson

artist

STATEMENT

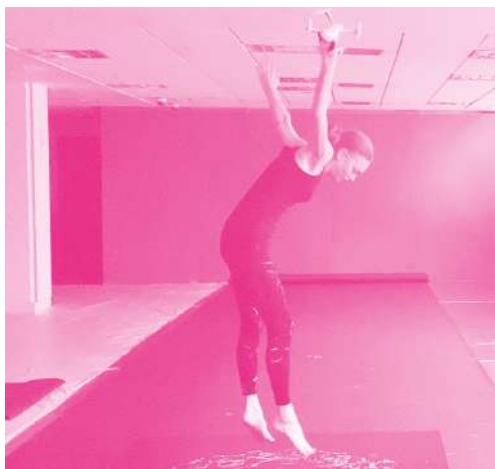
Anderson connects the worlds of technology and ancestral cultures as a way of finding spirituality through an animist approach to technological objects paving the way for a 'human-non-human' interaction. For Anderson each object has a certain power that goes well beyond its simple primary function.

As far as I am concerned, I have always bound to non-human entities. Objects have the power to interact amongst themselves as well as with us. They are using a universal language that I find in dance. Dancing means finding Nature within yourself.

In her series 'Digital Goddesses', Anderson recycles technological machines, plunged the objects into paint and during the performance, to be at one with the objects, she pressed her body into them. This act can be seen as a matristic image of feminine spiritual enlightenment showing a shamanic vision where there isn't any distinction between spirit and matter.

The geometry of the technological objects placed one next to the other on the canvas form totems 'Digital Goddesses' transmitting energy back from the dances and body pressures.

Alice Anderson's approach embraces ecofeminism, which connects to women's rights and to the preservation of nature. 'Digital Goddesses' represents the creation of new divinities in the digital era. Virtual



technology allows for augmented reality, but Alice Anderson is fully aware that this must not diminish our humanity or Nature. 'Digital Goddesses' embodies a presence, a hybridisation between ecological awareness and contemporary transhumanism to anticipate a new world.

The series of paintings 'Digital Goddesses' finds its roots between:

GENRE AND TECHNOLOGY

Donna Haraway's "A Cyborg Manifesto" published in 1985. In this text, which is in between history and science anthropology, describes a cybernetic organism, a hybrid, a mix between a machine and a living being, abolishing "antagonistic dualisms" that are the base of western rhetoric, such as nature/ culture, mind/body, self/ other, male/female, civilized/primitive, etc. Donna Haraway's (a Professor at UCSC) research has had a strong influence on the exploration of the relationship between gender and technology.

TRANSHUMANISM

Movement based on the advanced use of A.I., biotechnologies, and neuroscience to improve mental, physical and cognitive human abilities, by creating a post-human, or a transhuman. On a large scale, these transformations could lead to a new kind of humanity.

GODESS ART

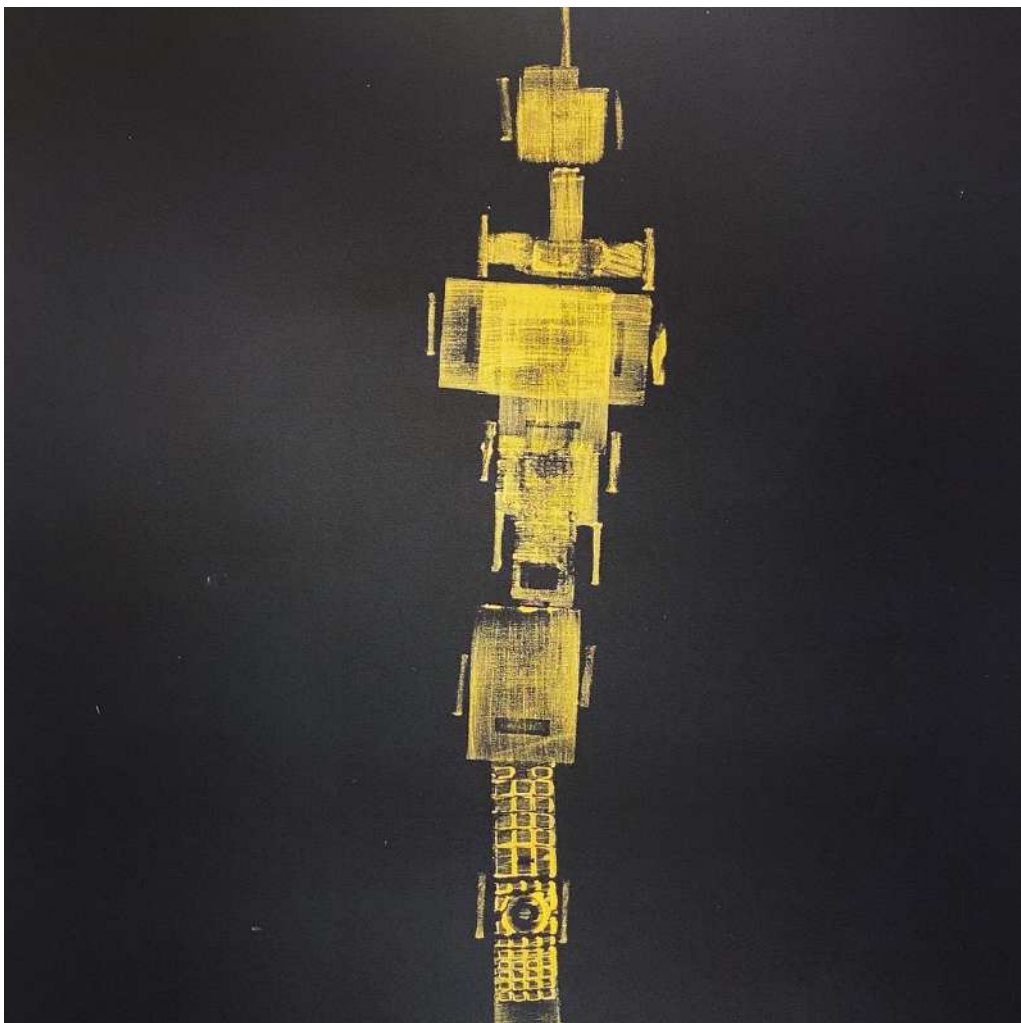
In the 70s the question raised in feminist Art-historical research was to use data from different cultures to prove that the great goddess, whether archetype or historical reality, was the original female image of the creator. If goddess Art of the 70s was only referring to as a symbol of women lost 'herstory' and a path for women to recover their spiritual power, Feminist Goddess Art of the 80s and 90s has come to be linked to ecological themes to earth Art because of the growing awareness of the ecological devastation of our planet. This is a direct result of historical, social, and political changes brought about by the women's liberation movement.

1. Alice Anderson, *Geometric Dance*, Digital Goddess, 2021. Performance. Remote control, hard disks, game controller, alarm clock, battery, computer's plug, air pod.

2. Alice Anderson, *Geometric Dance*, Digital Goddess, 2021. Acrylic on canvas, cm 87x79.

Images credits: © 2021 courtesy of the artist





Amber Arifeen

artist in Residency / October 2021

BIO

I completed my master's in painting at Wimbledon College of Arts in 2019. I am a Pakistan – American born visual artist, born and raised in Pakistan. After graduating from U.C Berkeley in 2011, I returned to Pakistan to work with an international women's reproductive health organization, which gave me exposure to the contrasting realities of women living in Pakistan, across different classes, and to the ties that bind them.

My feminist practice and interest in the South Asian female subject draws inspiration from philosophers I studied as an undergraduate at U.C Berkeley and these experiences of living abroad and in Pakistan.

I have had three solo shows since then and participated in several group shows in Pakistan, Paris, Berlin, and London. My practice has evolved and expanded to include painting, performance, sound, animation, film and sculpture. Understanding the South Asian female as an ever-evolving subject and her experience as a product of memory, spaces, and history is central to my practice. It seeks to disrupt static notions about what a South Asian woman is or ought to be.

In performance I contextualize the female experience through stories of a place or space, by bringing forth the embodied tensions that arise from internal conflicts that women find themselves in.



I use stories and associations related to spaces to reanimate their experience and allow the viewer to see my female subjects through a lens that subverts those histories.



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1. Amber Arifeen, *The Bride / La sposa*, Karachi (Pakistan), 2020. Performed at / Esibizione presso Laal Jadoo, curated by / curata da Amin Gulgee

2. Amber Arifeen, "Stung at Sunset" / "Punta al tramonto," serie of / serie di video-performances *La Tarantata*, Puglia (Italy), 2021. Opera realizzata durante / Artwork created during Domus Artist Residency.

3. Amber Arifeen, *De Voilez*, Paris (France), 2019. Performed at / Esibizione presso One Night Stand, curated by / curata da Amin Gulgee, Cite Des Arts Internationale

Images credits: © courtesy of the artist





The second act of Domus is an extension of the first act. Last year, we experimented collectively, artists, philosophers, activists, citizens, a way of being together by questioning the phenomenon of the death of olive trees which has been affecting millions of trees in Apulia for years. The raised issues were at the same time ecological, political and social. We questioned soil destruction as a consequence of intensive farming and single-crop farming. We have highlighted the not thought of migrations in a land of the South which has always defined itself in relation to emigration and which nowadays faces immigration. We have wondered which alternatives were supported by the communities to practice agriculture differently, to take care of the soils and olive trees.

Questions also focused on the gender foundations in relation to labour division driven by the extreme forms of capitalism which have flattened the territories of the South. Under what conditions do women's voices (provided they are not essentialized and mixed with all the dissonant voices - hetero, homo, trans) carry another narrative of the surrounding environmental and social world? Under what conditions do they produce ecofeminist narratives guided by "care" practices which suggest a female becoming of the world that contrasts with the masculinist arrogance of exploitation/destruction of soils and resources? All of these questions/discussions that led to the holding of a performance, the dinner among the olive trees, will be amplified this year through the phenomenon of Tarantism widely identified by an Italian anthropologist, Annabella Rossi, and by De Martino as well. Rossi's voice is particularly interesting since it is in contact with the Italian

psychiatrist Basaglia, a leader of anti-psychiatry in Italy. The study of Tarantism and the phenomena of possession and trance with which it is identified highlights, within the exclusion of the lower classes, the theme of psychiatric diseases present in these social classes and just as much the way in which gender boundaries exclude women within the same class of subordinates by assigning them to positions from which they cannot escape, being entirely led even into the logic of treatment, by men.

Restarting from Tarantism as a total social phenomenon, the collective will work this year to re-establish the performative logics of possessed bodies assigned to rituals of dispossession but diverging from them at the same time by reversing these logics through a policy of gestures.

The logics of emancipation of possessed bodies have been put forward by contemporary feminist theories and one of the challenges of this week of residency is to suggest the outline by linking them to art performances.

Giulia Crispiani

artist & writer

BIO

Giulia Crispiani is a writer and visual artist based in Rome, where she also works as an editor for NERO Editions.

Her work has been presented, among others, at the Romaeuropa Festival, Rome; the Center for Book Arts, New York; the Almanac Inn, Turin; the Centrale Fies, Dro; the Short Theatre, Rome; the MACRO, Rome; the Quadriennale di Roma 2020; Il Colorificio, Milan; the FramerFramed, Amsterdam.

She is the author of the books *What if I can't say goodbye* (Union Editions 2021), *Incontri in luoghi straordinari / Meetings at remarkable places* (Nero Editions 2020), *What if Every Farewell Would Be Followed by a Love Letter* (Union Editions 2020), *Petra* (Rerun books 2018), and co-author of *Tristezza/Sorrow* (Oreri 2021).





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1. Giulia Crispiani, *Esasperate, Eretiche, Estatiche / Exasperated, Eretics, Ecstatics*, Torino, 2021.

Image credits: © courtesy of the artist and Almanac Inn Torino.
Photo Sebastiano Pellion di Persano.

2. Giulia Crispiani and Golrokh Nafisi, *The City We Imagine*, Centrale Fies, 2020-21.

Image credits: © courtesy of the artists and Centrale Fies.
Photo Roberta Segata.

3. Giulia Crispiani, Golrokh Nafisi and Ahmad Kadivar, *A Manifesto Against Nostalgia*, Bologna, 2019.

Image credits: © courtesy of the artists
Photo by the artists





Sophie Dupont

artist

MARKING BREATH

Marking Breath is an ongoing work since 2010. It needs to be understood as the fruit result of long years of Buddhist practice, meditation, and yoga. Throughout her life, Sophie Dupont has sought to assimilate and internalize a way of thinking that engages all levels of her being. It is a personal approach, an intimate experience that she shares with us today in her humble and profound work.

With *Through this work*, she invites the visitor to make an inner journey. A plunge into the secret mysteries of being. For Sophie Dupont, it is not a matter of translating a form of the great beyond. Nor is it a matter of simply producing a message or work from dogmatic speech. She rather seeks to perceive the music of the world. It is, therefore, from the angle of the intimate confidence and the sharing that this work should be understood. For the simple reason that the ensemble constituting *Marking Breath* crosses, at different points of reference, the existential, the temporal, and the geographical.

In Marking Breath, I put the act of breathing – an action that unites us all – at the centre of the work. From sunrise to sunset, I sit silently at a table. At each exhalation, I carve a line into a small metal panel positioned in front of me. This self-contained performance consists of nothing more than a single, repetitive act of recording. Seemingly subtle and simple, this performance is neither; it requires an extraordinary degree



of restraint and endurance – a determined act of rebellion against the frenetic, stimulated society in which many of us live.

The work of Sophie Dupont relies on a helical way of thinking. She does not hesitate to repeat the same experience in different places, because the performance is also experienced by Sophie Dupont herself as an exercise in meditation and contemplation, almost as an inner prayer. The metal support, or inscription surface, becomes her living space, while the mark becomes the instrument of her prayer. Focusing on the gesture and the breath, she mobilizes her body and her mind, working with both joy and sacred apprehension. For her, this means translating her breath, which animates her, into every mark she draws on the support. The mark is no longer a mere line, but also volume and contrast, form and movement, relief and mystery,

line and secrecy. These are full/empty signs associating the visible and the invisible, the beginning and the end. Each plate is from now on a unit embodying the spirit of the artist, while the drawing, with its range of marks, is the sheet music of her soul.

Marking Breath is a spiritual quest and each of these plates is a landscape of the soul. Sophie Dupont structures this work with her breath and her soul, making it radiate by responding to the beauty of the world, relying not on the object but on the encounter.

Excerpt from a text by Mouna Mekouar

Sophie Dupont, *Marking Breath*, 2010-ongoing. Performance and drawings. / 2010-presente. Performance e disegni. ↵

Images credits: © courtesy of the artist





Clarissa Falco

artist in Residency November 2021

BIO

Clarissa Falco (Genoa, 1995) received her Level II degree in Visual Arts and Curatorial Studies at the NABA academy of fine arts. Her work as a visual artist and performer revolves around themes related to the body, reflecting on its condition in a continuous interaction with mechanic elements that hybridize it within our complex contemporary fabric.

In her work, technological tools come into such an intimate symbiotic relationship that the organic and the technical sides complement and adapt to each other, magnifying their respective potentials. It is necessary to accept our postmodernity, taking all responsibility for the corporeality that characterizes us. We now live at the intersection between the corporeal and the technological, and therefore it is important to rethink our experience in this sense.

Recent exhibitions: *Mirrored in Spectral Machines*, SpazioSerra, Milan (2022); *We Can Work It Out*, Renata Fabbri Art gallery, Milan (2020); *Every Letter is a Love Letter*, Terzopiano Art gallery, Lucca (2019), *Swamp School Lithuanian pavilion*, Venice Biennale di Architettura (2018).

She worked as set up assistant for *Aral Citytellers* by F. Jodice and the Yinchuan Biennial of Contemporary Art curated by M. Scotini.

Residences: Via Farini, Milan (2022); Domus Residency, Galatina (2021); PADA, Lisbon (2021); D'Clinic, Zalaegerszeg (2020).



TEMPLUM

One of the aspects that has most struck the human imagination is the laboriousness of arachnids, together with the great technical accuracy that these animals display when spinning their webs. *TEMPLUM* is a sacred space, irregular and determined. Tarantism is considered by Ernesto De Martino not as a mental disorder but as a “culturally conditioned symbolic order” in which a neurotic crisis shaped by culture finds its solution. In tarantism the tarantula has become a symbolic animal that contributes to the construction of the theory of the sacred.

Bodies, which are rejected in everyday life, reassert themselves through the hegemonic symbol of tarantism to become a representation of the ritual that characterises the city of Galatina.



TEMPLUM, installazione / installation, 600 x 200 x 200 cm, Galatina (Italy), 2021.
Opera realizzata durante / Artwork created during Domus Artist Residency. ↑ ↻

Images credits: © 2021 courtesy of the artist





Marta Federici

art historian & curator

STATEMENT

Marta Federici is an art historian and curator. She is interested in hybrid art languages, collaborative working methods, queer and decolonial feminisms.

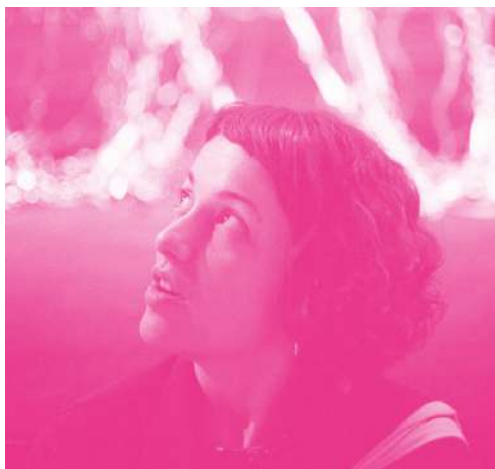
Her research investigates the connection between theories and practices, between poetics and politics, and explores how art relates to current social issues, by elaborating on different imaginaries.

HIDDEN HISTORIES

As part of *LOCALES* collective, Marta Federici co-curates together with Sara Alberani and Valerio Del Baglivo the project *Hidden Histories*, designed as a platform for site-specific research and artistic production. *Hidden Histories* consists of performances, workshops, talks and urban explorations, and aims at critically re-discussing the historical-artistic legacy of the city of Rome, adopting approaches and methods belonging to decolonial thinking.

The focus of the program is on the public space, a dimension which in Rome is closely connected to the notions of heritage, preservation, restoration and monumentality, along with its collections, archives and objects that are still today read and valued within a white, patriarchal and heteronormative criterion.

Within this project, the invited artists are asked to create new works that dialogue with specific places linked to the social,



political and community life of the city, in order to contribute to the dissemination of counter-narratives and alternative interpretations of past and present history and culture. The *hidden histories* told by the artists retrace and question the paths which structured the hierarchies and hegemonic positions between West and East, North and South, between different cultures and communities. Adopting different perspectives and multiplying voices in a polyphony, the program aims at re-politicizing not only the public space and the bodies that inhabit it but our collective memory as well.

Among the artists who took part in *Hidden Histories*: Josefà Ntjam, Daniela Ortiz, Leone Contini, Autumn Knight, Ivàn Argote and others.



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1. Leone Contini, *Museo Fantasma* (literally, *Phantom Museum*), workshop. Hidden Histories 2021, Roma. ↑

Photo / Foto: Margherita Panizon.

Image credits: © Courtesy the artist and LOCALES

2. Iván Argote, *Attivissima*, workshop e camminata nello spazio pubblico / workshop and walk in the public space. Hidden Histories 2022, Roma. ↵

Photo / Foto: Giorgio Benni.

Image credits: © Courtesy the artist and LOCALES

3. Daniela Ortiz, *I figli non sono della lupa* (literally, *The sons are not of the wolf*), performance. Hidden Histories 2021, Roma. ↵

Photo / Foto: Margherita Panizon.

Image credits: © Courtesy the artist and LOCALES





3

Whether it is someone else's body or my own, I have no other way of knowing the human body than to experience it....¹

Fragmentary visual languages, unexpected transgressions and precarious balances are at the heart of contemporary art. Performance is the perfect artistic expression in which to bring together these fundamental characteristics that have shattered the canons. In performance, the action of the artist is closely connected to the experience of the audience in a mutual exchange of offering and inner transformation. Lea Vergine's book *Il corpo come linguaggio. Body Art e Performance* (English edition: *Body Art and Performance: The Body as Language*),² is fundamental for understanding performance in Italy. In this book the name of Trisha Brown also appears, an artist who belongs neither strictly to the field of visual arts nor to the field of performance. The presence of this American dancer and choreographer is an indicator of a great change taking place; as a matter of fact, in the second half of the 20th century this process of hybridisation of languages accelerated, even if the historical avant-gardes had already experimented with this concept at the beginning of the century. "Barriers between disciplines are broken down: art, dance, music, and poetry intersect with each other like never before."³

Indeed, the body has always spoken its own language, following numerous ritualistic behaviours, which at first glance can be traced back to belonging to a race, religion, or social class [...] There is no country or culture that does not exercise its power by endorsing certain behaviours or, at the same time, by creating discrediting strategies to make those who stray from

1. M. Merleau-Ponty, *Phenomenologie de la perception*, Gallimard, Parigi, 1976, p. 231

2. L. Vergine, *Il corpo come linguaggio. Body Art e Performance*, prima edizione, Prearo Editore, Milano, 1974

3. P. Ugolini, *Corpo a Corpo*, catalogo della mostra alla Galleria nazionale di Roma, Silvana Editoriale, Giugno 2017, pp. 18-19

the norm appear immoral or anti-social.

*All this affects the individual, who suffers from the impossibility of a spontaneous attitude, making them more easily susceptible to neurosis.*⁴

A performance is the praise of freedom and of that fusion of art and life, perhaps utopian but fascinating, that had already been experimented by the Italian Futurists and the Dadaists in the first half of the 20th century, then in Japan in the 1950s by the artists of the Gutaj group and, a few years later, in America, in that legendary Californian Black Mountain College where John Cage staged his first happening:

*The term does not refer to a clearly identified art form but rather to a variety of representations, ranging from static images (involving only the environment) to elaborate works, which can be compared to plays, although with substantial differences [...] The happening is therefore an open image, in which a lot is left to chance and improvisation, and the audience is no longer a mere spectator and becomes part and object of the action.*⁵

From the end of the 1960s, a change in aesthetics took place, based on the process of contamination that takes place in the event and no longer in the work. Performance is therefore a social moment, even when it is performed alone; it is a phenomenon that is difficult to limit to a definition, since it appropriates elements also drawn from dance, theatre and music and represents the endless dizziness of creative freedom through which the artist offers a totally original projection of themselves. It is therefore not surprising that many female artists have found in performance the ideal expressive medium to speak and to express themself-

4. M. Mininni, *Arte in Scena. La performance in Italia 1965-1980*, Danilo Montanari Editore, Ravenna, 1995, p. 25

5. M. Mininni, *op. cit.*

ves in a constant confrontation also with issues related to femininity and self-representation.

*Through performance, the female body emancipates itself from the passivity that culture has reserved for it for centuries [...] to become a subject, to generate art [...].*⁶

"Performance is a paradigm of feminism itself," says artist Josephine Withers;⁷ her colleague Cheri Gaulke elaborates further on this argument:

*[...] This is because we are on a stage every moment of our lives. Playing our role as women. Performance is a declaration of the self - of who we are - a shamanic dance through which we enter other states of awareness, recalling new visions of ourselves. And in performance we find a younger form of art, without the tradition of painting and sculpture; without the tradition dominated by men. The slipper fits perfectly, and so, like Cinderella, we run.*⁸

The performing artist continually stages her own self through action, as if she was in a sort of psychoanalytic session in which the body is the undisputed protagonist. The female body is a body in itself; women do not have a body, they are a body, and this body is a creative tool not only from a biological point of view but also from the point of view of thinking, and performance is the sublimation of an individual path that, by being displayed, becomes a collective experience. The human body, free from the binds of sexual binarism, will be the protagonist of Perform(her), a theoretical and practical focus on performance as a self-affirming identity practice, on sound performance as ritual and on video art.

6. F. Boràgina, in *Women in Fluxus and other experimental tales*, Eventi partiture performance, mostra a cura di Elena Zanichelli, Skira, Palazzo Magnani, Reggio Emilia, 2012-2013, pp.94-95

7. J. Withers, "Feminist Performance Art: performing, discovery, transforming ourself" in *The Power of feminist Art. The American movement of the 1970s, history and impact*, edited by Norma Broude and Mary D. Garrand, Thames and Hudson, Londra, 1994, p. 58

8. C. Gaulke, "Performance Art of the Woman's Building", in *High Performance*, n.3, fall/winter 1980, p. 156

Silvia Giambrone

artist

TEATRO ANATOMICO

The performance *Teatro anatomico* is part of a broader investigation into the practice of embroidery, a historically relevant practice among the so-called “female arts”. Embroidery is considered valuable to this day because it belongs to a craft market of important economic value. It is a truly extraordinary skill and, since it is the result of coercive practices, it also symbolises the strong ambiguity that culture sometimes promotes with the aid of beauty. If, on the one hand, embroidery was one of the few forms of creative expression granted to women, on the other hand, it represented the unconscious adherence of women themselves to a specific gender culture.



SOTTO TIRO

The performance *Sotto tiro* specifically focuses on the familiarisation with threat as a relational paradigm.



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1. Silvia Giambrone, *Teatro anatomico / Anatomical Theatre*, 2012. Performance e video / Performance and video. Collare ricamato sulla pelle dal dottore Franco Nucci / Collar embroidered on the skin by Dr. Franco Nucci. ↑

2. Silvia Giambrone, *Under Fire / Sotto tiro*, 2013. Performance e video / Performance and video. Videoproiezione / Video projection, 5'02". ↵





Maria Luigia Gioffré

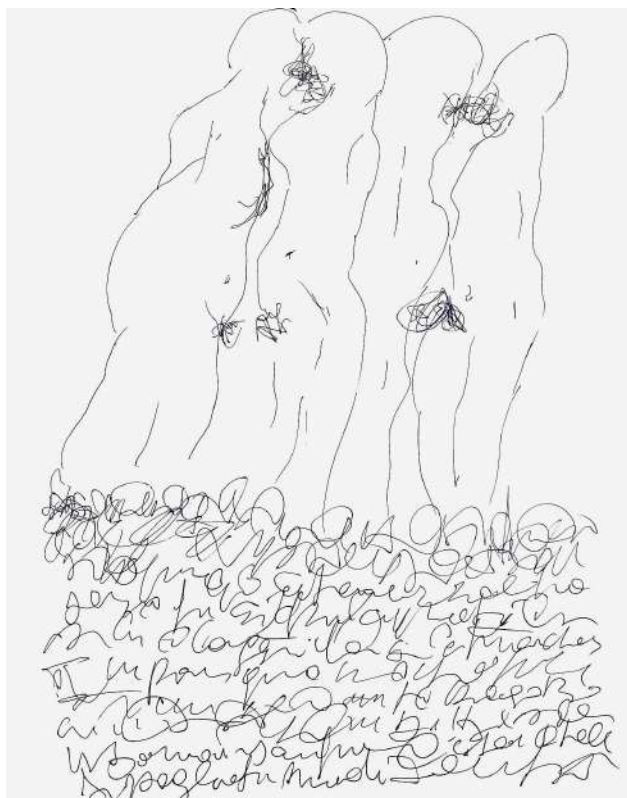
artist in Residency / November 2021

BIO

Born in 1990, Maria Luigia Gioffré is an Italian artist active since 2015. With a background as photographer, her practice moves towards visual art, writing, theatre and performance, creating scenarios which push the visual element in a dramaturgical setting.

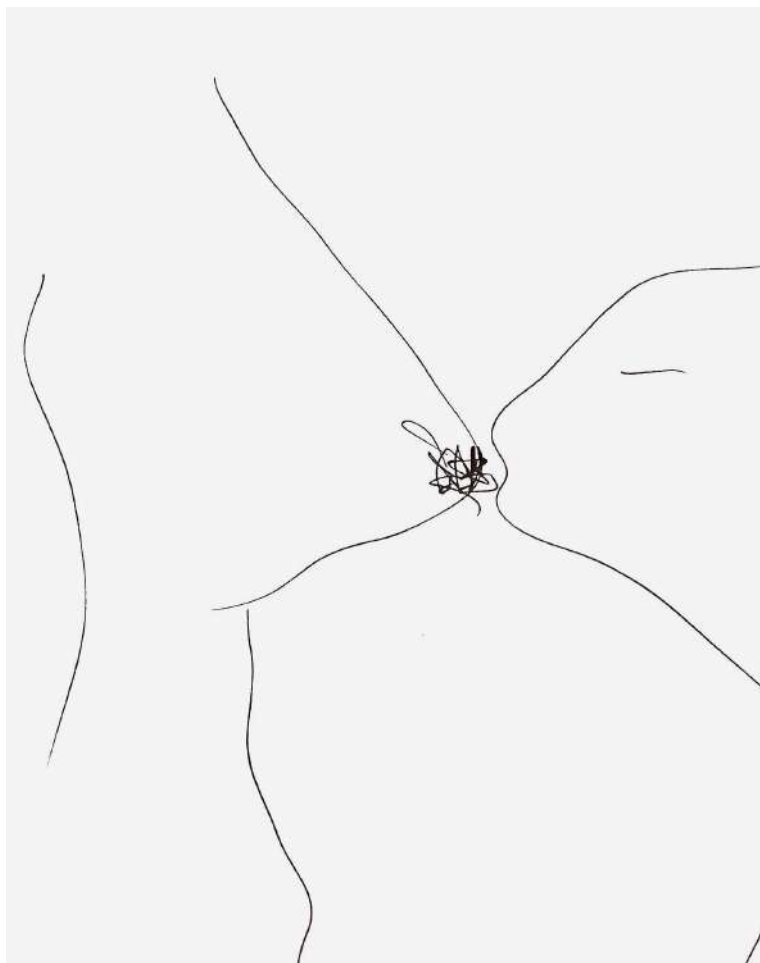
Her production is influenced by anthropology and her southern Italian origin. Each of her works can be seen as an interplay of actions, narrations and objects working as tools of poetry that blur desire, loss and wait, encompassing simultaneously a personal and universal imagery.

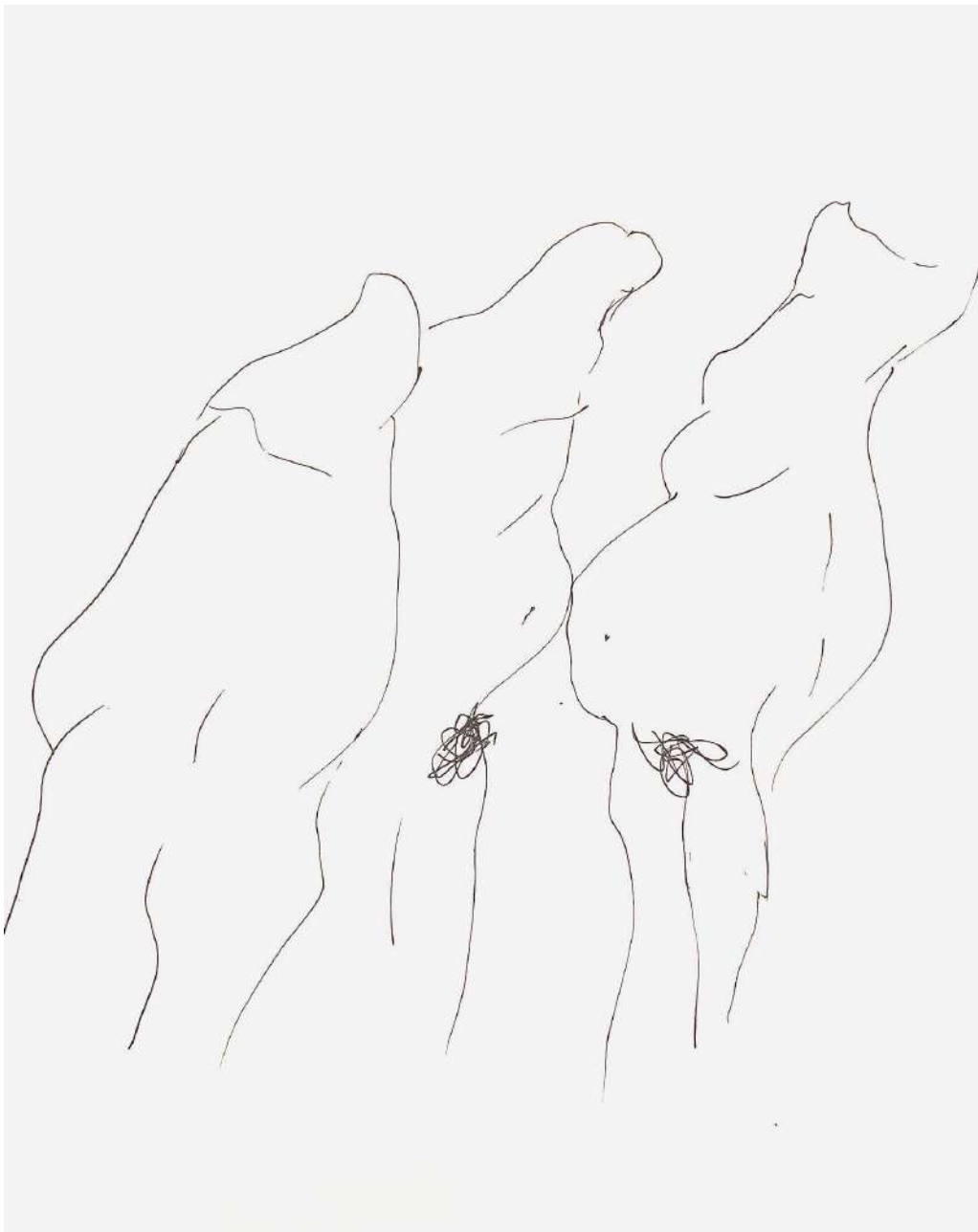




Maria Luigia Giofrè, *Mignano*, 2021. Sketches, inchiostro su carta / ink on paper. Parte del lavoro realizzato durante la permanenza presso / Part of the work realized during Domus Artist Residency. ↑ ↵

Images credits: © 2021 courtesy of the artist





Dyana Gravina

artist in Residency - April 2022

BIO

Dyana Gravina (They/She) is an interdisciplinary artist, independent curator, activist, mover, and community builder. She is the founding director of Procreate Project, a pioneering arts organisation dedicated to womxn and non-binary artists who are (m) others. Currently MA in 'Gender Sexuality and Culture' at Birkbeck University.

They have collaborated and curated projects with partners and venues including RCA, King's College London, LADA Live Art Development Agency, Ugly Duck, Mimosa House, Women's Art Library, Rich-Mix, Richard Saltoun Gallery, 198 contemporary Arts and Learning to mention a few.

Her performance actions and performative lectures have been shown and hosted both in the UK and internationally, including Artist Association Israel, East Street Arts, Wellcome Collection,]Performance Space[, Leyden Gallery, The Yard Theatre, Institute Centre of Photography ICP (NYC), Art Basel / Richard Saltoun Gallery, Minusoffspace (Vienna), Menoparkas Gallery (Kaunas), Gruentaler9 (Berlin).



STATEMENT

My artistic and curatorial practices are interested in feminisms, migration, and body politics manifested in a transdisciplinary body of work that combines movement, actions, photography, video, and text. I use somatic movement as a research method and the body as material.

I use both autobiographical and collective knowledge to challenge the perception of the self under social constructions and cultural environments and to redefine and deconstruct univocal notions of the 'female'.

In my recent work, I revisit my upbringing in a small town in the south of Italy and I often choose 'tights', a garment associated with specific imagery and standards of 'femininity' and sensuality, to reconnect and tell stories of women from working class and disadvantaged socio-political background. Those women were my mother, my grandmothers, and my ancestors. I remember

their torn tights, their body hair, and the unapologetic living in their bodies (which I was ashamed of because of the general context and the peers surrounding me). I am finding my way back to those identities to review and re-shape my own, reframing 'tights' as a significant meaning for sacrifice, rebellion, and movement.

1,4 Dyana Gravina, "(M)oral hygiene," 2022. Action to camera and digital photography performed at Domus Artist Residency. Part of the overarching research *My mom's torn tights*. / Dyana Gravina, (M)oral hygiene ("Igiene (m)orale"), 2022. Action to camera e fotografia digitale eseguita alla Domus Artist Residency. Parte della ricerca complessiva *My mom's torn tights (I collant strappati di mia mamma)*.

2,3 Dyana Gravina, action to camera and digital photography performed at Domus Artist Residency, 2022. Part of the overarching research *My mom's torn tights*. / Dyana Gravina, action to camera e fotografia digitale eseguita alla Domus Artist Residency, 2022. Parte della ricerca complessiva *My mom's torn tights (I collant strappati di mia mamma)*.

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It is necessary to explain how, as regards to the perspective of women's bodies and the violence or controls that weigh on them, we have gone from the 1970s issue which was "my body belongs to me" or "my body my property" to other forms of claim on the body which are systemic: the women body is an oppressed body in connection with other oppressions and violence. For instance, we can quote the parallelism between the violence against women and violence against the land in the context of ecofeminism. The women's body is not so much a body-property but rather a body-relationship. Therefore, just as in the 1970s demands were often made in the name of a defence of individualism, of a possibility for women to become individuals, today as well feminist struggles are carried out in connection with anti-capitalist and environmental struggles.

Current feminist struggles, when they relate to women's bodies, shall often be interpreted within the framework of a criticism of Western individualism and therefore also within the framework of a promotion of Southern feminisms.

Claudia Mollese

artist & filmmaker

BIO

Claudia Mollese is a filmmaker and researcher.

She was born in Lecce, and after graduating in International Economics at the Sapienza University in Rome she continued her studies in France. In Paris, she specialised first in socio-economic studies at IEDES (Institut d'études de développement économique et sociale) and then in visual anthropology at EHESS (Haute Ecole d'Études en Sciences Sociales).

During her master's degree, she was awarded the EHESS/CNRS Image documentary writing prize for the documentary film *Amara*, which she realised in the form of an ethnographic experience on the historical centre of Lecce.

"After years of studying abroad, I returned to live in Lecce, my hometown. As I walked through the streets of the city centre, memories of some places surfaced. Intrigued by the city's new look for tourists, I started asking the local residents what they thought of the change in the historic centre. Everyone talked to me about Mara, her name resounded in every conversation. I then decided to make a film about the many faces of the city, a kind of archaeology of the memory of what remains in the shadows. *Amara* is a film about the city, about memories. A film with many facets."

After the making of *Amara*, she returned to live in Marseille and joined the Film



Flamme filmmakers' collective at the Polygone étoilé. 2016 saw the start of the Film Flamme film ateliers, characterised by the act of handing the camera to young people in the neighbourhood and sharing it among several authors. Each year a film between the real and the dreamlike was made: *La Night au Frioul* (2021); *Le voyage à travers une pièce* (2019); *Les minots de Massabo* (2019); *La marche de trois frères* (2018); *Massaboom* (2018).

The films received press interest with two articles in *Cahiers du Cinema*, were screened for the exhibition *Archivi Invisibili* of the Manifesta art biennial in Marseille (November 2020), and *La Night au Frioul* was presented at the Cinema du Réel international documentary festival in Beaubourg, Paris.

Ateliers have become a research tool on the representation of the imaginary across what is defined as the real and the fictional.

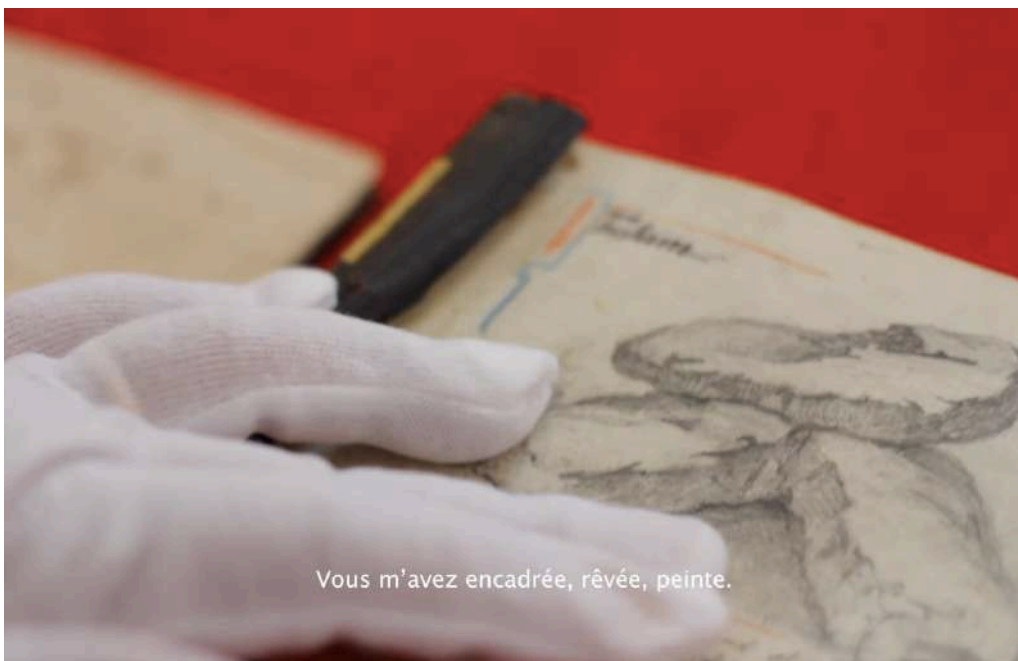
Alongside the workshop activities of sharing and investigating the language of film, she is pursuing a more intimate filmic research on the city of Marseille, hammams and the space of body care, with director Chloé Inguenaud.

Today she works between France and the south of Italy, where she continues to explore collective and more intimate forms of storytelling. Within her research, among the most recurring themes are the body as a space for storytelling, decolonisation and the imaginary. Her reference studies include eco-feminism and magic realism.

Last year, for InTrance Festival, she started a research within the Cavoti Museum in Galatina, a fictional dialogue with the bodies of women tarantate (afflicted with tarantism) represented within the works of the museum.

Inside the Cavoti Museum, in the semi-darkness of the sculptures and paintings of the tarantates – these women who were said to have been poisoned by the tarantula and freed themselves from it through a ritual – a voice asserts itself.





Vous m'avez encadrée, rêvée, peinte.

Mara Montanaro

researcher & curator

LES VOIX ET LES CORPS REBELLES

DE CHIARA FUMAI

Chiara Fumai was born in 1978 in Rome and tragically disappeared in 2017. Her feminist commitment, her ability to renew performance, the performativity of her discourse make her one of the most singular and astonishing contemporary artists.

Based on some of the considerations of the philosopher Walter Benjamin, we will show how the artist tears the oblivion from the narrative, the peculiar story of these marginalized, rebellious and insurgent women to question the dominant narratives and break their linearity. To tear these rebellious or marginalized women from oblivion means to question the dominant history which has excluded, forgotten or silenced them. In these encounters, possessions, performed incarnations, like a Benjaminian echo comes up:

*There is a secret agreement between past generations and the present one. Our coming was expected on earth. Like every generation that preceded us, we have been endowed with a weak Messianic power, a power to which the past has a claim. That claim cannot be settled cheaply.*¹

Invoking, evoking, summoning these women thus allows Fumai to extract from a history understood as a homogeneous and linear continuum these forgotten and repressed lives because they are dissident, insolent, rebellious and indomitable.



One example is *I did not Say or Mean 'Warning'* (2013), both performance and video-performance, presented in the collections of Palazzo Querini Stampalia (Venice). Fumai treats in particular the systemic violence of art history which has always marginalized and excluded women, reducing them to passive objects which have no body but are a body. Voices repressed of all those, muted, who shout: we are the nieces of all the witches you could not burn.²

Thus, in *Chiara Fumai reads Valerie Solanas* (2013), without making substantial changes to the text of this one, Fumai nevertheless manages to transform the uncomfortable and provocative statements of the American feminist into living, powerful and urgent words within the current debate on violence and the place of women

in contemporary societies that still are deeply patriarchal.

Taken from Mara Montanaro, "The Voices and Rebel Bodies of Chiara Fumai", n. 85, *L'Art-même*, 2021

*Through my works, I do not pretend to provide answers to the viewer. I will limit myself to asking specific questions and aestheticizing them. [...] By subtracting my works from the dominant point of view, it is inevitable that my work will be highly polarized and therefore ultra-feminist.*³

If, as Cheri Gaulke says, performance is a way of being/placing oneself "outside the traditions governed by men,"⁴ Fumai revolutionizes and renews performative practice itself. One can think of his performances as a form of intensification of life, that means the unpredictable and unforeseen power of the body, of the artist's own body, which makes present what is absent or belongs to the past.

She ensures, to quote Collin, "that women are no longer said by others but saying, that they are no longer seen by others than them but seeing."⁵ A work that imposes itself because it is capable of interrupting, destabilizing and disturbing the dominant point of view. By no longer remaining "in their place", the rebellious figures that the artist summon and invoke in her performances thus constitute a real constellation and insurrectional coalition of women and feminists.

¹ W. Benjamin, *Sur le concept d'histoire*, Thèse II, p. 25.

² *Pancarte*, mars 2020.

³ Entretien avec Chiara Fumai, "Il reale è un mistero", 2015, <https://www.espoarte.net/arte/il-reale-e-il-mistero/>

⁴ C. Gaulke, in *Constellations subjectives. Pour une histoire de l'art féministe*, Paris, Éditions iXe, 2020, p. 107.

⁵ F. Collin, "Visibilité et représentation", in *Je parti-rais d'un mot. Le champ symbolique*, Paris, Fus Art, 1999, p. 101.



1. Chiara Fumai, *The Book of Evil Spirits*, production stills, 2015.

Image credits: © Courtesy the Church of Chiara Fumai.

2. Chiara Fumai, *Shut Up. Actually, Talk* (The world will not explode), 2012. Group performance on the roof of the Fridericianum featuring Zalumma Agra and the Stars of the East, words by Carla Lonzi ("Let's Spit on Hegel," 1970) and Rivolta Femminile ("I Say I," 1977), 60 min.

Image credits: © Courtesy Chiara Fumai, commissioned by dOCUMENTA (13) and produced with the support of Fiorucci Art Trust, London. Photo: Henrik Strömberg.

3. Chiara Fumai, still from *Chiara Fumai legge Valerie Solanas*, 2012-13.

Image credits: © Courtesy Waterside Contemporary



THE POPULAR BODY, LINKED TO A PAN-SOUTHERN UNIVERSE.

That same body described by Pasolini as the last place, the last abode in which reality lived. A reality that then vanished, deprived of its primordial urgency of expression and demand.

As one can see in Tarantism, the spatial geometry between the private and public dimensions accompanies the gestures of these Tarantate women. This spatiality resonates in the very architecture of Domus residency and in its approach. A margin that becomes a threshold, *limen*, through which to reconstruct an inclusive bodily geography, theoretical and practical at the same time, providing a contemporary narrative and alternative to a dysfunctional and dominant normativity. The feminine protest inherent in Tarantism is a political manifesto of suffering and denunciation. A performative pain that belongs to the consolation and survival of this extreme South, partially soothed, according to De Martino's studies, by the sounds produced by local male musical groups. A suffering that today requires a remedy, an ethic of care that must be given, on the contrary, by women themselves, by those bodies which are subject to discrimination and marginalization, overthrowing a strongly rooted patriarchal system. A cure that can be self-determined and accompanied also by the sound element, but becoming the rhythm of a protest and of a feminine awareness. During the Perform(HER) Festival, sound together with body gestures can represent a contemporary and allegorical proposal. A possibility of breaking the mold, denouncing the abuses and violence of a society subject to patriarchal and phallogocentric dynamics, dominated by capitalist excesses, which are also expressed in the transmission and manifestation of care relations.

A performativity of the body and sound which reflects a suffering that returns frequently in the accounts of this South.

A case in point are the funeral lamentations, the *moroloia*, a moment of aggregation and *pato*, totally entrusted to women (the *prefiche*) and marked by a very precise ritual gesture where the sound becomes the trace, the echo, the resonance of a precarious condition and which dates back to the documentary cinematography of the late 1950s.

During Perform(HER), thanks to the participation of various artists and international guests, the gestural individuality of a body becomes the key to understand a universal and collective condition. Bodies that cross and occupy these same urban places in which history, seemingly resistant legacies, morality and socio-anthropological stratifications are rooted. These women, these artists, through their positioning in the public space and thus becoming human architecture, burst into a normalized local daily life, rethinking the relationship between body, community and citizenship. A new possibility to inhabit a place and one's own discomfort.

ORLAN

artist

ORLAN-oid

The robot created especially by ORLAN is a very innovative artwork and at the top technological. It results from a major piece that concretes all the concepts of the ORLAN approach. The installation *Artistic Electronic and Verbal Striptease* develops and amplifies ORLAN's works including *Occasional Strip-Tease Using the Sheets of the Trousseau*, *Strip-Tease of Cells to Bone* and *Tangible Strip-Tease in Nanoséquences*.

This ORLANOÏDE hybrid artificial intelligence, collective and social intelligence to a text generator. It's a moving sculpture that looks like ORLAN thought designed and specially developed for «artists & robots» at the Grand Palais in Paris. A humanoid similar to ORLAN that quests with critical and artistic distance the artificial intelligence and the new technologies that seek to rebuild and reinvent bodies as ORLAN has tested to do it with her own body.

In this installation the robot speaks dances and sings with ORLAN's voice and multiplies itself using mirrors creating a real visual show and a deep learning theater. The ORLANOÏDE converse with ORLAN using two HD displays, three cameras and a presence detector. ORLAN asked many personalities to participate at the collective intelligence by imaging the questions ORLAN might ask to the ORLANOÏDE and ORLANOÏDE might ask to ORLAN.



In this converse the social intelligence of social networks is also summoned as well as ORLAN's poems in generative and random way. By internet the public is summoned to create a participatory artwork responding to the converse of Proust on the website.



ORLAN-öid HYBRID ROBOT WITH ARTIFICIAL AND COLLECTIVE INTELLIGENCE /
 ROBOT IBRIDO ORLAN-ÖID CON INTELLIGENZA ARTIFICIALE E COLLETTIVA, 2018.
 Exhibition view / Mostra *Manifeste ORLAN, CORPS et SCULPTURE* / *Manifesto ORLAN, CORPO e SCULTURA* at the Museum of Modern and Contemporary Art and Frac of Toulouse, The Abattoirs. / presso il Museo di Arte Moderna e Contemporanea e Frac di Tolosa, The Abattoirs. ↑ ↻

Images credits: © Margot Montigny.





Federica Peyrolo

artist in Residency / June 2022

BIO

Federica Peyrolo (Susa, 1989) lives and works in Graverè. Her themes of interest are confrontation and bonding seen as two parties of a dialogue revolving around people – especially focusing on their bodies – and every-day objects, memories, sounds, experiences and, occasionally, the elements of nature. This dialogue, which she often represents through videos and performances, is sometimes condensed into more tangible works, such as drawings, collages or installations.

Some of her major exhibitions, residencies and awards are: *Opera Viva*, public poster display, by Flashback fair, Turin (2021); *Ma esiste? Sì, esiste!*, group exhibition, Galleria Moitre, Turin (2021); direction of the music video for *Glue Skin* by 8bitporno for Rumoremag (2021); 5to Festival de Videopoesía in collaboration with Angela Ferrari UNGS, ARG, (2021); *Drago, mia nonna, la forza e i coriandoli*, solo exhibition, Sub Rosa Space, Athens (2019); UNIDEE with Cooking Sections, residency at Cittadelarte, Biella (2019); *This is the Girl*, group exhibition and residency A.T.E.N.A, La Chapelle du quartier haut, Sète (2019); *Turin Table – performance art week*, university of anthropology, Turin (2018); *Panorama19/Panorama 18*, group exhibition, Le Fresnoy Studio national des arts contemporains, Tourcoing (2016/2017); *RESO' 7 Out-* (residency) Lugar a Dudas, Cali, COL (2017); *Siderare forte Portuense*, performance with Lucia Bricco, Fondazione Volume, Rome



(2015); *Gothic Cinéma*, group exhibition, Musée d'art et d'histoire Château Gontier (2015); *Transalp*, travelling exhibition and residency, Cuneo (2015); *Bronze Prize*, Nanjing International Art Festival, Nanjing, CHINA (2015); *Nuit Blanche Paris*, FRASQ "Le Générateur," Paris (2014).



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1. Federica Peyrolo, *Cinture di sicurezza / Seatbelts*, 2011. Foto a getto d'inchiostro / Inkjet photos, 40x40 cm.

2. Federica Peyrolo, *Oggi ci siamo separati / Today we parted*, 2016. Video, 4'17".

3,4. Federica Peyrolo, *A mare* (in Italian: amare = to love, a mare = to the sea), 2016. Installazione di 4 film da 16 mm / Installation of 4 16mm films, quadriphonic sound / suono quadrifonico, 7'00".

Images credits: © courtesy of the artist





Rossella Piccinno

artist & filmmaker

BRIDES' JOURNEY AND BURYING

Bride's journey and burying is a performance and psycho-magic art project consisting of a series of photos and a video.

The photos of the *Bride's journey* series represent the travel notebook of an imaginary bride who runs away just before the marriage ceremony and wanders in the wilderness, experiencing loneliness and freedom at the same time.

Inspired by the French saying “enterrement de la vie de jeune fille”, which can be translated as “burial of the life of the young girl” (bachelorette party), the video *Burying my dream of becoming a bride* displays the burial rite of the protagonist's wedding dress. This act delivers a moment of cathartic mourning far from any type of social pressure. By transposing the figure of the woman in a suspended time and space, Piccinno's work is an invitation to think about the ways of decoding the female archetype today.





Rossella Piccinno, *Bride's journey and burying*, 2020. ↑ ↺

VIDEO CREDITS / CREDITI VIDEO: Production, direction, camera, sound, editing /
Produzione, direzione, camera, suono, editing: Rossella Piccinno | Video assistant /
Assistente video: Gianmarco Fuso | Cast and Voice Over / Cast e Voice Over: Rossella
Piccinno | Full HD video / Video in full HD | r.t. 19'39" | 16/9 | Shooting: Spain 2019 / Riprese
in: Spagna 2019 | Editing: France and Italy 2020 / Francia e Italia 2020

Images credits © courtesy of the artist





Roberto Poma

philosopher

RÉINVENTER LE TARENTISME

The history of tarantism tells us about women who are prevented from expressing their desires and emotions and who are marginalized by the patriarchal society. This story shows the vulnerability of female individuals, of beings in need of care, tenderness, and sensuality. How can we rediscover it? Neither science nor the arts can help us. Historical science aims to rigorously interpret the documents and evidence of the past, a past marked by the predominance of male voices. Medical science universalizes. By tending towards generalisation, it puts labels on reality and creates disembodied objects.

The arts, especially music and singing, which ritually accompany tarantism, merely describe, and imitate perceived phenomena, or seek to resolve crises through homeostatic harmonies. So, what can be done to see the vulnerabilities and to imagine the experiences of women stung by tarantula? If neither scientific paradigms nor the arts, for various reasons, help us to break out of the traditionalist straitjacket, a comparative approach offers a way out.

The comparison between tarantula and the seventeenth-century dance of St Vito (*ballo di san Vito*) highlights the social critique of *choreomania*, and thus helps us to leave behind the pathophysiological approach, which is inevitable when the analysis remains confined to the study of the female body. From then on, we can imagine the paradoxical tensions that agitate



women's bodies but also the ineffable pleasures of trance. Words and sounds, songs and images will embody the ideas proposed to reinvent tarantism.



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1. Pieter Bruegel l'Ancien, *Trois danseuses épileptiques à Moelenbeek*, 1564. Gravure de Hendrik Hondius (1573-1650) réalisée en 1642 d'après le dessin original de Bruegel. ↑

2. Pieter Bruegel le Jeune, *Pèlerinage des épileptiques de Moelenbeek*, 1592. ↵

3. Matthäus Merian le Jeune (1593-1650), *Épidémie de danse en 1012 à Kolbeck*, 1630. ↵





Sergio Recanati

artist

STATEMENT

The artistic research of Sergio Recanati (Bisceglie, 1982) focuses on an interest in social sciences, history and popular culture, through an anthropological perspective that investigates reality through the discrepancies and unusual aspects of everyday life. In his cinematographic dimension, the artist does not resort to fiction, but chooses a fragmented narrative approach, in which man-made and non-man-made landscapes merge, alternating with snippets of encounters with inhabitants, yet distancing himself from documentary logic.

The micro-stories that make up the films permeate each other outlining a human and social scenario in which local dynamics describe a condition of universal fragility.

His research develops within the multitude of relationships, ideas and experiences aimed at generating connections with the fragile material of humanity, addressing the question of the space of what is perceivable, of common and communal processes. Within this framework, his practice focuses on the public sphere and collective imaginaries as privileged sites of investigation.

An interest in the social sciences, historical events, popular culture, and mass culture, all seen through an ethnographic lens, is intrinsic in his research. The artist works in the field of the valorisation of historical-artistic heritage, knowing that this field constitutes an organic set of works and a sampling of examples aimed at representing an archive model.



**VIUOTO: GEOGRAFIA DI UN SENTIMENTO
DI UN'INSOLITA RAGAZZACCIA**

Emptiness: geography of a feeling by an unusual bad girl is the last document of her life, the film/opera shot the week before Giulia Niccolai "left the body" (June 2021) by Manuela Gandini and Sergio Recanati, directed by Sergio Recanati.



Sergio Recanati, *Vuoto: geografia di un sentimento di un'insolita ragazzaccia* (literally, Emptiness: geography of a feeling by an unusual bad girl), 2022.
 Nell'ambito della mostra / premiering as part of the exhibition *Perché lo faccio perché. La vita poetica di Giulia Niccolai* (literally, Why I do it because. The Poetic Life of Giulia Niccolai), Main Project in ART CITY Bologna 2022, a cura di / curated by Allison Grimaldi Donahue, Caterina Molteni. Promossa da / promoted by Istituzione Bologna Musei | MAMbo Padiglione de l'Esprit Nouveau | Piazza della Costituzione 11, Bologna. Aperta sino al 5 Giugno / open until June 5. ↑ ↵

Images credits: © courtesy of Sergio Recanati





Perform(HER) will cultivate an intersectional approach to its performative reflections through a communal process of research and experimentation in which thinking and doing will unfold as one single process that stems from a conscious strategy of moving beyond the normative binary between theory and practice, the mind and the body, the individual and the collective.

In doing so, Perform(HER) will incorporate in its three days of embodied study the voices of a ample spectrum of thinkers, activists, and practitioners from diverse social, political, and cultural backgrounds in order to widen the project's theoretical and performative reflections and situate the project's territory of Galatina in a broader international network of reflections, practices, urgencies. Such intersectional look is constitutive of Perform(HER), which aims to expose how, as articulated by intersectionality's founding figure Kimberlé Crenshaw, «single-axis thinking undermines [...] disciplinary knowledge production and struggles for social justice»¹, In this sense, the project's intersectional look works toward «examining the dynamics of difference and sameness»² and «facilitating consideration of gender, race, and other axes of power in a wide range of political discussions and academic disciplines»³.

By complicating understandings and interpretations of tarantism, this phenomenon will be employed as a prism, a methodology through which to comprehend how multiple forms of female-identifying embodied resistances can be articulated. In doing so, the project aims to further understand how, through the specificities of multiple bodies coming together, the collective act preserves the plurality of identities rather than homogenizing them, in line with Australian philosopher Elizabeth Grosz's caution:

Instead of focusing on women's unique identities [...] it

¹ Cho, Sumi, Kimberlé Williams Crenshaw, and Leslie McCall. "Toward a Field of Intersectionality Studies: Theory, Applications, and Praxis." *Signs* 38, no. 4 (2013): 785–810.

² *Ibid.*

³ *Ibid.*

*may be time instead to focus on the disparate and disunified processes, or rather agencies (in the plural), forces and impulses that comprise such an identity. [...] We need to think subjects in terms of their strategic placement within power networks; that is, in terms of what they are able to do, more than in terms of who they are.*⁴

An essential component of Perform(HER)'s process is therefore its polyphonic approach, its thinking/doing as a collectivity and in direct exchange with the surrounding territory of Apulia. In this direction goes also the second moment of the project: two days of open performances and collective restitution across Galatina. The use of the public space—the street—as the place of communal encounter and resistance is an essential component of the project, in resonance with feminist and decolonial thinker Maria Lugones' 'streetwalker theorizing' which articulates how

*the theorizing of resistance intermingles in the spatiality of the street. [...] Done as a pedestrian, [...] in the midst of company, and obliterating the theory/practice distinction, this theorizing seeks out, puts out, entrusts, invokes, rehearses, performs, considers, and enacts tactical-strategic practices of resistant/emancipatory sense making. Performing a rejection of theorizing the social from above, streetwalker theorizing understands and moves resistance to intermeshed oppressions.*⁵

In doing so, Perform(HER) will reconsider the possibilities of embodied cultural and social justice through an intersectional approach that connects individual experiences to a broader network of alliances, Galatina to the Mediterranean and other Souths of the globe, and tarantism to a lineage of multiple resistances that defy patriarchal and heteronormative characterizations of colonial descent.

⁴ Elizabeth Grosz, "Histories of the Present and Future: Feminism, Power, Bodies," in *Thinking the Limits of the Body*, ed. Jeffrey Jerome Cohen and Gail Weiss (Albany: State University of New York Press, 2003)

⁵ María Lugones, "Tactical Strategies of the Streetwalker," in *Pilgrimages/Peregrinajes: Theorizing Coalition Against Multiple Oppressions*, Rowman & Littlefield Publishers, 2003

Elena Righini

curator in Residency / October 2021

BIO

Elena Righini is an Italian curator, based in San Sebastián, Spain. Born in Imola (Italy), she got her BA in Arts Design and Media at IULM University, in Milan, then she moved to Bologna, receiving in 2021 her MA in Arts Museology and Curatorship.

Her current research is mostly devoted to sustainable curatorial practices and Eco Art.

She is co-founder of PassArtout agency, curator of Domus Artist Residency magazine, participant in *De Structura 2022/23*, artist assistant and consultant. She curated the exhibitions *Trasmissione* (online, 2020), *Taste of Nature. Azcón Art between colours and shapes* (Barcelona, 2022), *Show me how you see* (Bergamo, 2022) and she worked as archive curator in the Visible Project.

She collaborated, among others, with Francesco Maria Spampinato, Anna Rosellini, Romina De Novellis, Matteo Lucchetti, Carles Azcón, Patrizia Bartoletti, Amber Arifeen.



SUSTAINABILITY INTO PRACTICE

According to Denes, the artist has the enormous responsibility of dealing with its impact on the ecosystem. As suggested by Klaus Ottmann, “as a *gyné politiké* (a woman of public spirit), Denes has spent much of the last forty years putting forward her ecological and philosophical ideas to local and global communities.”¹

Denes anticipated the *Peter Parker Principle*, now well-known all over the world, before it was defined in 1987. “With great power comes great responsibility” said Uncle Ben in Spider-Man vs. Wolverine #1, summarizing in this apparently simple phrase the whole “human argument:” humanity’s struggle to find its role in the cosmic mechanism.²

In her *Notes on Eco-Logic*, Denes writes that, having taken our evolution in our own hands, freely and consciously determining our biological and cultural progress, humanity has the enormous responsibility of controlling processes that only our species is able to activate.

The whole earth is our “interdependent society,”³ since we have the power to irremediably modify its ecosystems.

Extract from Elena Righini, *Sustainability into Practice. The Eco-Feminist Earthworks of Agnes Denes*, 2021.

¹ Klaus Ottmann, “Introduction,” in *The Human Argument. The Writings of Agnes Denes*, ed. Klaus Ottmann (New York: Spring Publications, 2008).

² Martin Recke, “With Great Power Comes Great Responsibility,” *Next*, accessed June 17, 2021, <https://nextconf.eu/2020/03/with-great-power-comes-great-responsibility/>.

³ Agnes Denes, “Notes on Eco-Logic: Environmental Artwork, Visual Philosophy and Global Perspective,” in *The Human Argument. The Writings of Agnes Denes*, ed. Klaus Ottmann (New York: Spring Publications, 1993), 193–95.

1. Edoardo Sessa and Eleonora Pozzi, *Decostruzione dello sguardo* (literally, gaze’s deconstruction), 2020. Installation with mixed materials, digital rendering by Alex Dilio. Curated by Elena Righini in the context of the exhibition *Trasmissione*, November 2021.

Images credits: © courtesy of the artists

2. *@bringitbacktoher*, curatorial project and Instagram informative profile by Elena Righini, developed at Domus Artist Residency, October 2021. Interviews on Tarantismo and the politics of body, video performances by artist Amber Arifeen.

Images credits: © courtesy of Elena Righini



bringitbacktoher ▾ ⊕ ≡



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Bringitbacktoher
Curated by @_e_r____
at @domusartistresidency

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Investigating Ecofeminism and Tarantismo:
deconstruction, rediscovery through
Contemporary Art

Modifica...

Strumen...

Insights



INTERVIEWS



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2

Alessia Rollo

artist & photographer

PARALLEL EYES

Between the 50s and the 60s Southern Italy, the place I come from, was visually studied, classified and judged by a group of anthropologists, filmmakers and photographers.

This process, which was started by famous ethnographer Ernesto De Martino, led to the belief that our culture is backward, ignorant and completely dominated by irrationality and religion.

Parallel Eyes is my personal research about the culture I belong to: my aim is to offer a more complex analysis of South Italian culture and to re-consider in visual, historical and sociological terms the construction of the identity of our culture.

This multimedia project includes two main bodies of work: one consists in the manipulation of archive materials produced in the '50s and '60s of the past century by the photographers and videomakers belonging to De Martino's "scientific expeditions."

Therefore, I modified the picture by using photographic techniques like digital and analog manipulation, painting of negatives, pinning them. My aim was to bring back the magical and ritual aspect that is missing in the photographers' scientific approach.

At the same time, I am documenting rituals through my camera that still exist in South Italy to this day. My purpose is not to create a new anthropologic catalogue of celebrations, but to build a different visual narrative about our roots in order to change the perception of our past and build a new



imaginary of our future.

As Byung-Chul Han said:

Rites and ceremonies are genuine human actions capable of making life appear in a festive and magical way, while their disappearance desecrates and profane it, making it mere survival.

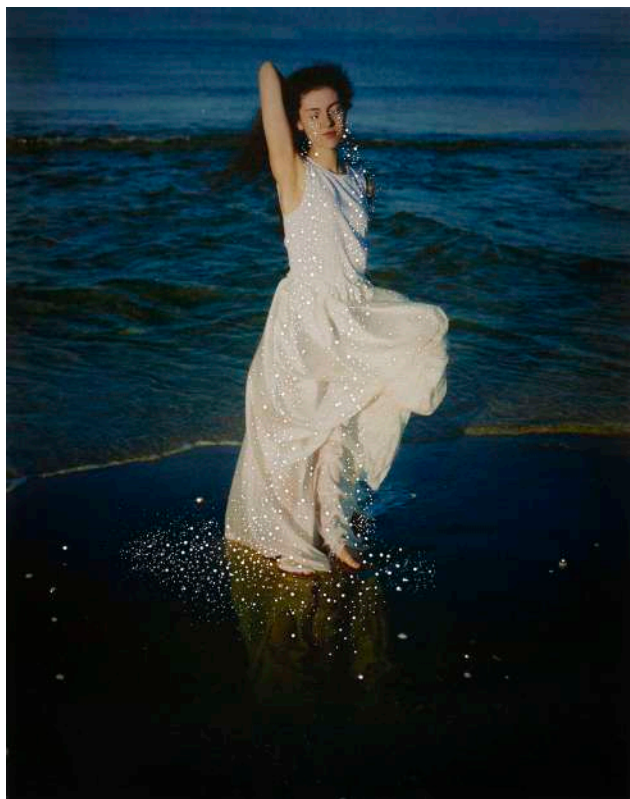
The photographic eye explains the world as a discourse, while ritual life is quite the opposite: it is made up of signifiers without a meaning.

In this on-going project, I am looking for a cosmos of symbols, archetypes and emotions that can make one feel and perceive the functionality of Southern Italian culture.



Alessia Rollo, *Parallel eyes* (letteralmente, Occhi paralleli), 2019-ongoing / 2019-in corso.
Multimedia project / Progetto multimediale. ↑ ↻

Images credits: © courtesy of the artist





Laura Rositani

artist in Residency / June 2022

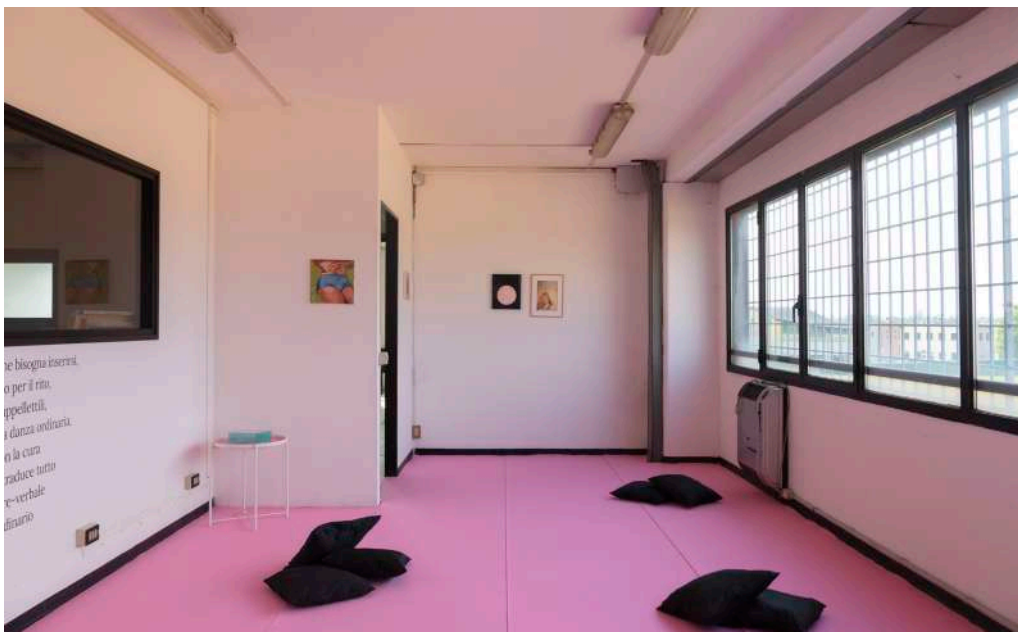
BIO

After graduating in Foreign Languages and Literatures, Laura Rositani specialised in Economics and Management of Arts and Cultural Activities at Ca' Foscari University in Venice.

She has collaborated with several contemporary art galleries, museums and foundations in Paris, Amsterdam, Bologna and Venice. Thanks to her experience at Fondazione Bonotto, she got to know and explore Fluxus and Experimental Poetry. She was selected as curator of the residency project *Impronte* at Fondazione Lercaro, Bologna and collaborated for three years with GALLERIAPIÙ, Bologna.

She is a co-founder of the Contemporary Caring project and an art writer for the independent magazine *Mulieris* and is in charge of the texts concerning the residency project *Pianeta Fresco* curated by OTTN, Parma. Moreover, she currently collaborates with *NP ArtLab*, a new project dedicated to contemporary art in Padua.





1

1. *Baby Talk* (letteralmente, Discorso da bambini), a cura di / curated by Laura Rositani, 06/06 – 30/07 2022, Vicenza.

Con opere di / with works by Pauline Batista, Alessandra Brown, Serena Gamba, Sara Lorusso, Caterina Morigi e Adelisa Selimbasic.

Image credits: © 2022 Marta Braggio





3

2. *Impronte / Traces*, a cura di / curated by Claudio Musso, Francesca Passerini e Laura Rositani, May – October / Maggio - Ottobre 2021. Mostra di fine residenza d'artista alla / Final artist residency exhibition at Raccolta Lercaro, Bologna.

Con opere di / with works by Sofia Bersanelli, Alessandra Brown, Collettivo DAMP, Matteo Messori, Caterina Morigi, Norberto Spina, Raffaele Vitto.

Foto / Photo: Caterina Morigi, “Elitropia”, 2021. Disinfettanti su carta / Disinfectants on paper, vista dell'esposizione / exhibition view.

Image credits: © 2021 courtesy of the curator

3. *Difesa della natura 1972-1985. Omaggio a Joseph Beuys / Defence of Nature 1972-1985. Homage to Joseph Beuys*. A cura di / curated by Patrizio Peterlini, Laura Rositani. 20/04 – 19/08, 2018, Museo del Territorio Biellese.

Opere provenienti dalla / Artworks from Collezione Luigi Bonotto, Museo Casabianca, Malo (VI).

Image credits: © 2018 courtesy of the curator

David Zerbib

philosopher

L'HUMAIN, LE CHIEN, LE ROBOT ET LE NÉNUPHAR

Amerindian shamanism can be defined as “the ability of certain individuals to cross the physical barriers between species”. By making this crossover, a shaman seeks “to adopt the perspective of allospecific subjectivities to manage the relationship between these entities and human beings.”¹ So, what kind of shaman would that make *f*, who appears to cross spatial boundaries and become a dog, a water lily, and then a tree? In the video *f zwischen den Stufen des Organischen* (*f in between the Levels of Organic Life*),² directed by Sylvie Boisseau and Frank Westermeyer, the main character, *f*, has experiences that exist *between* certain forms of life, plant and animal. What kinds of perspectives does he adopt, and for which relationships? We appear to witness a change in a human being’s perspective on himself, a kind of *auto-shamanism*, but other life forms meet in this relationship with himself, and *f* adopts their positions, thereby changing his situation and relationship to his surrounding space.

In a certain sense, the shamanic crossing of the barriers between species is not so foreign to the process constituting the film, in which we observe figures of thought after having experimentally instilled concepts that then react in the image, as if in a developing bath. In fact, this film is the result of an exchange of perspectives between artistic creation and philosophical inquiry.³ The research that gave rise to this film leads the images and concepts to



become de-centred and to evolve *between* the disciplines where the issues customarily find the epistemological and institutional fields that give them meaning, as in their natural environments. More specifically, these “environments” are video art and philosophical anthropology. In this hybrid territory, a process of experimentation tested hypotheses that came from both the works of Boisseau and Westermeyer⁴ and a reading of the theories of Helmuth Plessner, author of *Levels of Organic Life and the Human*, the 1928 work to which the film’s title refers.⁵

In another sense, the videos by Boisseau and Westermeyer tested and questioned Plessner’s theories in a way that the philosopher could not have envisioned.

1 Eduardo Viveiros de Castro, *Cannibal Metaphysics* (Métaphysique cannibale), traduit par Peter Skafish, University of Minnesota Press, 2014.

2 Sylvie Boisseau et Franck Westermeyer, *f zwischen den Stufen des Organischen*, vidéo, 20 min, 2020.

3 *Projet de recherche Transposed: an 'Ex-Centric' Actor between Philosophical Anthropology and Video*, (Geneva School of Art and Design (HEAD) / University of Applied Sciences and Arts of Western Switzerland (HES-SO) / Réseau de Compétences Design et Arts Visuels (RCDAV)). Équipe du projet : S. Boisseau, F. Westermeyer (coordinateur) et D. Zerbib.

4 Pour la documentation de cette pièce, veuillez consulter www.filmerei.de.

5 Helmuth Plessner, *Niveaux de la vie organique et de l'humain*. An Introduction to Philosophical Anthropology (Introduction à l'anthropologie philosophique), traduit par Millay Hyatt, Fordham University Press, New York, 2019.

This text is based on a research project originated with the combination of an artistic method that made use of videographic experimental agent, *f*, who draws attention to – and activates – situations, and a rereading of the works of philosopher Helmuth Plessner (1892-1985). One of Plessner's most original concept is the “excentric positionality” of the human being, which means a structural spatial and projective dynamics that defines the specificity of humans within the realm of the living.

How does an artistic experimentation with a character called “*f*” actualize Plessner's ideas, and how do these concepts open ways to address anthropological contemporary challenges linked to the crisis of anthropocentrism?

Following the evolution of *f* in the video from Boisseau & Westermeyer “*f* in between the Levels of Organic Life” (2021) we situate this figure among other contemporary works dealing with the relationship between human and non-human, we elaborate the notions of “anthropic performance” and cinematographic “positional field”, in order to highlight some conditions of an anthropo-excentric aesthetics.

Taken from David Zerbib, “The human, the dog, the robot, and the water lily. A philosophical and aesthetic anthropology of the case of *f*” in Sylvie Boisseau, Frank Westermeyer, David Zerbib, *Playing at Being Human. Between AI, animal and plant life: an artistic and philosophical experiment*, HEAD Genève / NAIMA, Berlin, 2021.





Sylvie Boisseau and Frank Westermeyer, some stills from *f zwischen den Stufen des Organischen* (*f in between the Levels of Organic Life*), 4k video, 20 min 40, 2021. / Sylvie Boisseau et Frank Westermeyer, quelques images de *f zwischen den Stufen des Organischen* (*f entre les niveaux de la vie organique*), vidéo 4k, 20 min 40, 2021.

Images credits: © courtesy of the artists

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