

Autoritratti. Iscrizioni del femminile nell'arte italiana contemporanea
MAMbo – Museo d'Arte Moderna di Bologna
12 May – 1 September 2013

From 12 May to 1 September the MAMbo – Museo d'Arte Moderna di Bologna presents ***Autoritratti. Iscrizioni del femminile nell'arte italiana contemporanea***, a wide-ranging and multifaceted joint exhibition devoted to the **relations between women and art in Italy** over the last few decades.

The exhibition presents works by forty-three successful artists, all except one of them female, many of which were created for the occasion and are related to various **thematic cores** formulated by **Emanuela De Cecco, Laura Iamurri, Arabella Natalini, Francesca Pasini, Maria Antonietta Trasforini** and a **team of members of the museum's staff** coordinated by **Uliana Zanetti**. These are accompanied by the encomium devoted to Maria Lai by **Cristiana Collu** and the curatorial intervention of **Letizia Ragaglia**. The **a.titolo** collective (Giorgina Bertolino, Francesca Comisso, Lisa Parola and Luisa Perlo) have overseen the realization of a work by **Anna Scalfi Eghenter** specially commissioned by the MAMbo as part of the ***Nuovi Committenti*** programme. The overall formulation of the project has also drawn on theoretical contributions from **Federica Timeto**.

The show includes works by: **Alessandra Andrini, Paola Anziché, Marion Baruch, Valentina Berardinone, Enrica Borghi, Anna Valeria Borsari, Chiara Camoni, Alice Cattaneo, Annalisa Cattani, Daniela Comani, Daniela De Lorenzo, Marta Dell'Angelo, Elisabetta Di May, Silvia Giambrone, goldiechiari, Alice Guareschi, Maria Lai, Christiane Löhr, Claudia Losi, Anna Maria Maiolino, Eva Marisaldi, Sabrina Mezzaqui, Marzia Migliora, Ottonella Mocellin and Nicola Pellegrini, Maria Morganti, Margherita Morgantin, Liliana Moro, Chiara Pergola, Letizia Renzini, Moira Ricci, Mili Romano, Anna Rossi, Anna Scalfi Eghenter, Elisa Sighicelli, Alessandra Spranzi, Grazia Toderi, Sabrina Torelli, Traslochi Emotivi, Tatiana Trouvé, Marcella Vanzo, Grazia Varisco.**

Autoritratti is a project that has emerged out of a critical review of the MAMbo's collections of contemporary art aimed at throwing light on the connections between art and politics in Italy over the last few decades.

The proposal to focus the reflection on the relations between women and art has brought together a group of members of the museum's staff and a large number of female artists, curators, museum directors, critics and scholars. The initial hypothesis was transformed into the possibility of staging a major exhibition, with the aim of calling attention to the need to identify new tools of analysis and narration in order for us to become fully aware of the richness of the female contributions and positions that nourish the vitality of today's art, in the awareness that connotations of gender are a far from marginal factor in shaping the social and symbolic dynamics that characterise its presence on the public stage.

Autoritratti does not constitute an exhaustive survey of female art in Italy or a celebration of women's genius, nor is it an attempt to define any specific characteristic of gender. Rather it sets out to **show the difference** through a multiplicity of positions and practices.

THEMATIC CORES

The exhibition places side by side the contributions of women artists and intellectuals, who have accepted the invitation of the staff of the MAMbo to meet one another in an open dialogue, proposing arguments and works representative of their position with regard to the general orientation of the project. Some female artists, singled out for their presence in the collection or who have been connected at significant moments of their careers with the history of the museum, have been directly invited by the staff of the MAMbo to present works chosen or created specifically for the occasion.

Maria Antonietta Trasforini / *Constructions nell'isteria*

Maria Antonietta Trasforini is taking part in the exhibition with a research work that she embarked on in 1980, when she began to write about the hysterics of the Salpêtrière, after visiting in 1978 a small exhibition of photos (taken from the *Iconographie Photographique*) of women admitted to the mental hospital in Paris with a diagnosis of hysteria.

The author considers hysteria a source of collective and gender identity, a place of suffering and revolt that is nevertheless ambiguous owing to the link established between body and word and the areas of shadow that remain unexplored. In selecting the images to put on show in the exhibition, the scholar has allowed a strong sense of modesty to prevail, a protective instinct with regard to the women portrayed, in order to distance herself and the observer from the voyeurism of the photographer's gaze. What strikes the most in the images are the moments free from attacks, the proud, timid, resigned or blank expressions, the portraits, the postures of the involuntary protagonists of a *collective fiction* that in the West has formed the basis for science, art, medicine and gender identity.

Date le circostanze

curated by Emanuela De Cecco

Emanuela De Cecco has approached her participation in *Autoritratti. Iscrizioni del femminile nell'arte italiana contemporanea* with an attitude aimed at questioning the presumed neutrality/universality of art history, considering the legacy of those – Linda Nochlin, Griselda Pollock and Rozsika Parker among others – who have investigated the exclusion of female artists from official historicization still to be of great validity. The curator of *Date le circostanze*, although well aware that we are in a very different context from that of the late 1960s, wanted to stress the need to go on reflecting on the way history is constructed, reminding us that simply increasing the number of women artists present in books and exhibitions is not sufficient to resolve the question. This has led her, in her curatorial work for this show, to focus on specific works where these aspects are worked out internally: in Maria Lai's case it is an anti-monument, in Anna Valeria Borsari's the construction of several modes of translation of an ephemeral intervention and in Valentina Berardinone's a comparison between two works, where one is almost a documentation that in fact adds another layer of meaning.

Legarsi alla montagna (1981) by **Maria Lai** is an installation that the artist created in the town of her birth in response to an invitation by the local authorities to construct a war memorial. Challenging in a radical fashion the need to realize a

lasting, rhetorical commemorative work, of use only to get the town, Ulassai, put on the map of places to visit, the artist staged a sort of collective performance. Taking her inspiration from a centuries-old legend that everyone was familiar with, she procured a large quantity of denim and invited the local inhabitants to cut it up into ribbons with which to tie themselves together, from door to door, window to window, person to person, on an agreed day, in different ways depending on whether the existing relationship was one of friendship, love or conflict. It is documented in the exhibition by extracts from the magazine *Storia della città*, published by Electa until 1990, with texts by Piero Berengo Gardin (who also took the photographs), Luciana Finelli and Filiberto Menna.

In *Autoritratto in una stanza, documentario* (1977) **Anna Valeria Borsari** uses the video camera, the still camera, pencil and earth, exploring the possibilities of representation with predominantly iconic and indexical accents. In the interplay between inside and outside, the process starts with study of the exterior of her own body, the attention is then brought into the room; the journey ends when the gaze opens up and rediscovers the relationship with the outside. In this series of passages a synthesis, carried out through a series of performative acts, unfolds of the starting from the self, i.e. the necessity of acting on the basis of an awareness of one's own position as a condition for being in the world.

Valentina Berardinone realized *A flying attitude*, a work that took the form of an artist's book and an exhibition held at the Galleria Milano (Milan), in the first few months of 2007. They were two independent entities, but at the same time closely related to one another. The book is not a documentation of the exhibition, the exhibition was not a three-dimensional version of the book. Thanks to the absence of a hierarchy, the artist brought into question the relations of power between exhibition and catalogue, as well as various modes of representation of reality.

Artists invited by MAMbo

Alessandra Andriani, with the small-scale video-installation *Perspectives* (2000/01), shows visitors some dynamics she observed in the vicinity of the Eiffel Tower. Her second work in the exhibition, *fuìt hic* (2006), sees the artist hold a dialogue with Renaissance painting through photography, alluding to the celebrated *Arnolfini Portrait* painted by Jan van Eyck in 1434.

Daniela Comani has decided to present a cycle of works not previously shown in Italy: *Daniela Comani's Top 100 Films* (2012) in which she has intervened in a serial fashion on film materials (posters, DVD covers, etc.) whose popularity has made them part of the contemporary imagination, with precise references to gender.

Claudia Losi takes part in the exhibition with *Dialogo tondo*, (2010) a series of eight wooden chairs joined up to form a circle to recall the custom common in many cultures of a group of people (often women, but not always) arranging themselves in a way that allows them to communicate while they work. To this was later added *Biblioteca amicale* (2013), an intervention realized in collaboration with Giorgina Bertolino, on display to the public in the museum **bookshop**.

Eva Marisaldi decided to create a work that stems from reading numerous books, out of which she has filtered the word *prossimamente* ('soon') in an almost condensed and distilled form, made legible on the backlit ceiling of the exhibition

room. In *Disegno per tavolo luminoso* (2013) visitors, looking up, see the word and the figure of a leaf that recalls an earlier work inspired by Tibetan prayer flags, bearers of messages of peace entrusted to the wind.

Writing is a recurrent element in the art of **Sabrina Mezzaqui**. Many of her works refer explicitly to spiritual or literary texts, of which women are often the protagonists or the authors. An example of this line of research is *I quaderni di Simone Weil* (2010-13), a handwritten transcription of the eighteen volumes that make up the first Italian edition of the text.

Presented as a performance and an installation, the work *Some kind of solitude is measured out in you, you think you know me, but you haven't got a clue* (2013) realized for the exhibition by **Otonella Mocellin and Nicola Pellegrini** sees the duo intervene in a way that is characteristic of their approach: linking the artistic experience closely to the specific nature of the context. Mocellin has recorded the confidences of some of the women on the staff of the MAMbo and used them to produce a text that is now an integral part of a work about relationships between men and women.

The recourse to mathematical models is one way for **Margherita Morgantin** to investigate identity and carry out a thorough analysis of relationships. An example of this is *2-499979 sequenza visiva di numeri primi* (2013), which sees on a long plotter print on paper the sequence of singular numbers, the first of which is oddly number 2.

Assassine is the title of the work from 2001 that **Liliana Moro** selected as her contribution to the exhibition and that is being shown for the first time in Italy. The confessions of four female criminals, read out by the artist, are played over the same number of loudspeakers, arranged in a row on a wall and close together. The volume is low enough to oblige visitors to come close in order to distinguish the words, leaving them defenceless and shaken by these terrible stories.

In *Proposta di dialogo. Crittografia enigmistica* (2013) **Chiara Pergola** refashions a 'hypertext' from the museum's stock of informative and promotional material, working on a recurrent element in such communications: the logos of sponsors, using them to create a puzzle.

Mili Romano, with *DEA MOTHER* (2013), has created a system of mediation that regulates the circulation of small material exchanges, at once intentional and fortuitous. The people involved in the exhibition and the public are invited to offer small objects that represent them, swapping them for other objects provided by unknown persons and laid out to share the same desire for social relations.

Anna Rossi presents *Inizi #* (2013), which she has conceived for the exhibition, is a slideshow presenting us with several planned and unfinished series of photographs of different types of museum. The finale is provided by the work entitled *Lo sguardo meraviglioso* (2013), devoted to the surprising signs traced in the air by fireworks. The artist proposes an active extension of the work, placing at the disposal of visitors several thaumascopes that allow them to subvert and disrupt the rules of vision of the museum.

Grazia Toderi is known for her video installations creating fascinating landscapes, observed from above and animated by slow and hypnotic movements. With the drawings on display in the exhibition, relating to a double projection of 2009 entitled *Orbite rosse*, the artist allows us to see the stages in the genesis of these

works, the initial manual transcription (with graphite and molten metal) of an idea and its dynamic evolution.

Sabrina Torelli is present in the exhibition with a short video of 2001, *Collassi (3')**, in which we see her moving back and forth between the combined and opposed pushes of members of her family. From the awareness that the individual is destined to bear forever the marks of the pressures and the deliverance that come from human relations she has embarked on an artistic journey aimed at revealing the energy implicit in every relationship and at stimulating interactions between mind, body and nature.

Grazia Varisco participates with the work *Bianca e volta* (1983), which belongs to the series of *Extra-pagine*: these are blown-up metal and cardboard replicas of those pages of books that, due to problems in the production phase at the printers, are cut badly and whose parts in excess are folded back within the confines of the format. There is no name for this accidental event because it is not supposed to happen, but it is something that exists.

Cristiana Collu / Maria Lai

Cristiana Collu's contribution to *Autoritratti* is an affectionate paean to **Maria Lai**. The death of the artist on 16 April, while the exhibition was under preparation, makes this exhibition the last in which she took part in her lifetime and the first to bear witness to and celebrate her greatness after her death.

I racconti del lenzuolo (1984), the large-scale work made of sewn cloth that visitors can see as they take in the whole space of the Sala delle Ciminiere at the MAMbo, tells us how threads, weaves and fabric, often sewn into the form of a book that generates indecipherable and material writings, as well as being recurrent elements in her artistic practice, are a metaphor for relationship, rapport and connection, uniting memory, fable and fantasy.

Letizia Ragaglia / goldiechiari

Letizia Ragaglia has chosen to participate in *Autoritratti* with some works by **goldiechiari**, an artistic duo composed of Sara Goldschmied and Eleonora Chiari. In conversation with the curator, the artists have cited among the various influences that can be found in their work 'everything that concerns the experience of the body and the limits and overstepping of the female subject'. In *Autoritratto* (2010) we see the two artists 'planted' in a wood, portrayed wearing the same clothes and looking like trees. The hole symbolises their digging into history, translating the research carried out by goldiechiari between the walls of their studio into images and experience and bringing it outdoors. *Anygirl (Una ragazza qualunque, 2012, 3' 53")** is a video inspired by crime news reports about the case of Wilma Montesi, whose corpse was found on a beach in April 1953. In the video the protagonist meets the viewer's gaze with a long and direct stare into the camera, breaking down the last barrier set up in defence of the *mise-en-scène*. Some of goldiechiari's collages are also on show in the exhibition: *Dispositivo of rimozione #52* (2012), *Dispositivo di rimozione #58* (2012), *Dispositivo di rimozione #65* (2012), *Dispositivo di rimozione #18* (2012).

Laura Iamurri / Silvia Giambrone

Laura Iamurri and **Silvia Giambrone** find common ground in Carla Lonzi and in the different approaches that each of them takes to the contradiction of relating to a central figure in Italian feminism. Lace, a material that Giambrone has utilized in a long series of works, leads Iamurri through a succession of references back to Lonzi. One of the works in this series is *Il pizzo* (2012), a sequence in which photographs of the wedding of the artist's parents create a temporal and symbolic short-circuit between the colours that the pictures have assumed over time, the touches of elegance and the smiles and some pieces of lace that hide the faces of the female figures, producing a sense of disorientation that alludes to – among other things – current affairs and the debate over the use of the veil. One of the aspects that Silvia Giambrone has chosen to investigate through lace is the relationship between beauty and violence, something that we find in the video *Teatro anatomico* (2012), which induces a state of tension in anyone who has not seen the related performance resulting from the expectation that violence is about to be done to the artist's body. The seven pieces of *Collars* (2012), the third work in the exhibition, can be seen as another visual and material trace of the performance.

A più voci

curated by **Francesca Pasini**

Starting out from one of the considerations that have characterized the development of *Autoritratti*, the only partial meeting between art and feminism in Italy, Francesca Pasini identifies a crucial point in the 'Universal Tradition' which had placed the excellence of art in its dominant male version at the centre. A sort of shadow that turned the name of the artist into a neuter, that condensed men and women, and that has put up a stiffer resistance in art than in other spheres of knowledge. The art of writing quickly became intertwined with feminism, as there were 'symbolic mothers' with whom to exchange emotions, ideas and experiences, in the first place Virginia Woolf. Women artists have peppered the history of art, but for centuries have been exceptions with respect to the Tradition and as such confined in this anomaly. Since the middle of the 1960s things have changed, but in Italy a reluctance to see art as an experience of two subjects, men and women, has lasted longer. The curator points out that several great Italian female artists who could have been regarded as symbolic mothers – Carol Rama, Carla Accardi, Marisa Merz – chose not to open a direct dialogue with feminism or to distance themselves from it (as in the case of Carla Accardi). *A più voci*, the section of *Autoritratti* curated by Francesca Pasini, sets out to show how an exhibition of women's work is a way of representing the generations and the network that supports them between past, present and future. The generational span is broad, ranging from the 22 years of Traslochi Emotivi to the over 80 of Marion Baruch: a self-portrait that aims to give a voice to the artists, to their works, allowing the curator to enter into a dialogue in which women and men speak of deep or superficial, but personal feelings, and make them formal through art.

Paola Anziché and her film on Lygia Clark, *Sur les traces de Lygia Clark. Souvenirs et évocations de ses années parisiennes* (2011)*, are a direct example of relationship with a symbolic mother, and with those who encountered her before she did. The artist has tracked down the people who had participated in Paris, in

the 1970s, in Lygia Clark's course on 'Gesture and Communication'. She used their memories and stories as the basis for a performance that she has inserted in her film.

Marion Baruch presents for the first time a work from 2012 that is a genuine multi-voiced self-portrait. Starting out from the scraps of a textile designer, the artist finds in the forms of advanced computer-cut materials features that remind her of great artists: Fausto Melotti, Yoko Ono, Eva Hesse, John Cage. The ensuing pictures turn on its head the idea of the Duchampian ready-made: not an object but its remainder assumes the connotations of a work of art.

With *Meduse* (2013), **Enrica Borghi**, one the first to experiment with the recyclable plastic of bottles as a material for art, has created for the MAMbo a migration of marine animals that float above the visitors, conjuring up a metaphorical vision of the sea that bathes art, but also of a sky with a new constellation, born among women artists.

Alice Cattaneo's contribution to the exhibition is *Untitled* (2012), a geometric sculpture in unstable equilibrium that allows the visitor's gaze to pass from one side of the figure to the other, taking in the space around and generating a traversal: of internal and external, architectural and cultural barriers.

With *Zapping - ripresa diretta* (2004-12), **Marta Dell'Angelo** proposes a video in which she has filmed herself with a fixed telecamera set on top of the TV while she switched channels on the evening the results of the latest political elections were transmitted. The direction is reversed and the continual flashes of light and bursts of words act directly on her face, as if the television were trying in vain to change the channel of her expressions. Alongside the video we find the artist's *Autoritratto* (2000), generating a dialogue between self and self.

Elisabetta Di Maggio exhibits *S-tr 22/ L-xf 51* (2013), a transparent sculpture around three metres long that remains open, a symbol of understanding in life, in art, in science. She has cut the latex with scalpels, transfiguring the shape of the cytoskeleton, the structure that permits the cell to form and be transformed. The transparency, the fragility and the work of incision are symbols of life, recalling scientific research and one of the earliest of social activities: weaving. The tactile material, hardened in a bath of wax, and the drawing that evokes a piece of lace speak of an experience of imagination that shifts the wall behind which women were shut away.

Alice Guareschi also extends her self-portrait to take in other voices, and she does it with the words *She doesn't say things are. She says: things seem to me* (2011) written in neon. In the pronoun 'she' the neuter is split up, and by emphasizing the fact that things 'seem' the counterweight of partiality is brought in with respect to unequivocal truth. The neon light set high up, as if it had reached the sky, links up with the words written in brass letters on the ground, *Faraway memories, earlier memories, detestable memories, wonderful memories* (2012). The artist heard them pronounced in a film by Louise Bourgeois, but here they are not so much a quotation as a 'universal' vision.

Kleine Haararbeiten (2003-13) is the portrait, a sort of diary, that **Christiane Löhr** has brought to the MAMbo. For years she has been arranging on small shelves groups of needles from which hang threads. A micro-sculpture where the threads become entangled in a light mass that vibrates in the air. There are ten of them

and the last was made for the exhibition. They record the passing of time and that unexpected precision that we find in diaries.

Maria Morganti's work stems from a dialogue with Francesca Pasini during a public presentation of the book on the artist's pictorial diary intertwined with that of her father. When Pasini declared 'You can't describe colour, you can only say its name. Maria, say the names of your colours', Morganti opened the book and began to pronounce the names of the colours of those pictures; colours that we find again in the polyptych on show along with a row of sponges, each soaked in one of the colours whose names she has pronounced and that have been spread, layer on layer, on the canvases.

Elisa Sighicelli prefers creating images to looking for them in reality and then capturing them in a photo. In *Untitled (Tape)* of 2011 she produces a symbiosis between imagination and reality by making the point at which a strip of photographed tape emerges directly from the surface coincide. The perfection is such that it seems to be an effect of the shadow. The three-dimensionality, which has so much influence on deciding how we feel about things, is sunk into a surface, thereby inverting the abstract aspiration. This subtle obsession with eliminating the distance between subject and object can be found again in the other two works on display: *Untitled (Circle)* of 2011 and *Untitled (Strings and Shadows)* of 2012.

Alessandra Spranzi uses photography to create magic spells invisible to the naked eye: in the sequence entitled *Nello stesso momento* (2012) rooms appear in which objects and pieces of furniture are united, but come from other situations. They are collages. There is a sense of disorientation, but also the desire for unusual arrangements, in order to bring out the inner sedimentation, the invisible, putting them on the same plane.

The name **Traslochi Emotivi**, a studio founded by a 22-year-old artist, comes from her biography (her father owns a removals firm) and her approach to creating: 'Some work with drawing, with painting. I work with relations, and so I have to move myself there emotionally'. In the work on show at the MAMbo the link is the recent move to a home of her own. With *Autofficina* (2013) the artist closes an opening in the Sala delle Ciminiere with strips of industrial plastic that hang side by side but which it is possible to pass through, suggesting the act of going in and out of home, but also the relationship with the physical body of the building. To indicate her 'move' into the museum she has inserted into the audio system the mambo from the soundtrack of the film *Et Dieu créa la femme*. On show in the museum restaurant is the short video *Muovere verso* (2013).

In the case of **Tatiana Trouvé** the curator has decided to experiment with the relationship between artists as a criterion of critical choice, working on the friendship between Trouvé and Marion Baruch. The latter invited her friend to take part in the exhibition: she agreed and proposed some drawings and a sculpture. Baruch then had to decide which of them to show. Her choice fell on the sculpture, composed of a concrete base moulded from packing cartons pressed together with a folded bedspread cast in bronze on top, an element that recalled a present Tatiana had once made to Marion, a hand-woven bedspread that the former mistakenly thought had been made by the latter's grandmother.

In **Marcella Vanzo's** *When I grow up* (2013) a ball of fired clay is set on top of an old child's chair standing turn on a table. The physicality of the cob is evident, as it has the deep pink colour of the inside of the body: a perfect synthesis of bringing into the world and being in the world. Alongside this work in the exhibition is set *Una nessuna, centomila* (2013), a photographic diptych composed of a mix of portraits of the artist and her more or less well-known symbolic mothers. Between them, small lumps of clay are traces of the emotional corporeality of this album.

(M)OTHERS

curated by **Arabella Natalini**

The thematic area organized by Arabella Natalini takes its cue from what might be considered a synonym for 'self-portrait', the word 'incarnation' which, by suggesting the relationship with our flesh, alludes in turn to another relationship: the one with the maternal figure, who is first of all mother but at the same time other.

(M)others does not set out to analyse exhaustively such a complex relationship, such the one between mother and daughter, but concentrates on a concept that can be defined as 'the mark of the mother' (the heredity that she leaves in her daughter and whatever in the daughter is in relation to the mother) and proposes a subjective interpretation through the works of the seven artists invited to contribute.

With *Accanto a me* (2006) **Daniela De Lorenzo** crystallizes the presence of two bodies in partial fragments, an arm and a shoulder, propped against the wall in apparently precarious equilibrium. Thus the artist seems to give form to the process of differentiation and detachment that characterizes the relationship between the mother's body and the daughter's but at the same time, thanks in part to the title, suggests proximity and belonging.

With *Stai* (2013), the diptych on display in *(M)others*, **Letizia Renzini** proposes an unprecedented work of collaboration with her mother. After photographing her in the middle of her sitting room, significantly crowded with objects, Renzini invited her to do the same, in the artist's own home, a setting equally crammed with marks of identity. The portrait of one alludes unequivocally to that of the other through their obvious physical resemblance, further underlined by the similar posture, and through a further connection provided by the presence of a small oval mirror, which in 'classical' fashion reflects the image of the person making the portrait, helping to activate a continual flipping back and forth of associations between author and subject.

If these first works allude to the figures that make up the original dyad, other works in *(M)others*, such as Anna Maria Maiolino's photograph and Chiara Camoni's installation, open the 'maternal constellation' up to its underlying three-generational dimension.

In *Por um fio* (1976), **Anna Maria Maiolino** offers a three-way self-portrait that shows her seated between her mother and her daughter. The strong tie that binds them is not only represented through the contiguity of the three figures, but also 'playfully acted out' and underlined by an actual thread, a 'cord' that links them, passing from the mouth of one to that of the next. The (in)visible thread that connects three generations of women is given concrete form and becomes in its

turn an explicit subject, a clear metaphor of the biological and emotional bond that unites them.

Chiara Camoni presents one of her works entitled *Notturmo* (2010) and *(Di)segnare il tempo* (2006), a series of drawings made by her grandmother, Ines Bassanetti who draws stars everyday, initiating a process that marked time in its flow and space, the one occupied by the A4 sheets covered in stars, but also the vaster one stretching from the earth to the sky. Alongside the boundless sky of her grandmother, Camoni has placed a *Notturmo*, part of a series of drawings made by the artist while her son was sleeping.

Marzia Migliora, invited to reflect on the relationship between mother and daughter, chose to avoid direct representation and work instead on *M* (2013). With M standing for Marzia but also for mum, this is a series of drawings that develops by traces, associations and overlays. Starting out from a few words that connote this relationship, Migliora superimposes collage and drawing, India ink and watercolour, generating composite images that link up with one another in a continuous flow that seems to feed on itself.

The works of **Moira Ricci** are always highly autobiographical, but the series on show in *(M)others* is so in a visceral and original way: in *20.12.53/10.08.04* (2004-13) is comprised the whole of her mother's life, her time and her journey through it; a time in part marked by the birth and existence of Moira, but not only by that. The artist has now taken possession of the time she missed, the time *when she was not there* (and where in some cases she could not, chronologically, have been) by inserting her own image into photographs that portray her mother in different situations and settings. Also in the exhibition is the video *Ora sento la musica, chiudo i miei occhi, son ritmo in un lampo che fa presa nel mio cuore* (2007)*.

Annalisa Cattani's work also creates a space of representation that reunites her symbolically with her mother. *Novella* (2004)*, the charming name of the artist's mother, gives the video presented its title. Cattani is filmed while she looks at old pictures of her mother. The framing concentrates on the photos, excluding the daughter from the representation, apart from the movement of her hands that 'animates' the pictures, bestowing an order on them and turning them into a narration. Over the images roll 'little odes', texts written by Novella to celebrate the most important moments in her daughter's life.

a.titolo / Nuovi Committenti / Anna Scalfi Eghenter (foyer)

The participation of the curatorial collective a.titolo in *Autoritratti* has provided an opportunity to re-examine the conditions and motives of its own genesis – the search for a new model of operation, and cooperation, based around themes of common interest linked to the relationship between art and the social sphere – enriching them with an investigation of the position and role of women in the professions connected with contemporary art that was suggested by the encounter with the mostly female workgroup of the MAMbo. This reflection led to the decision to carry out a joint project at the museum, applying the methodology of *Nuovi Committenti*. This is a European programme aimed at the realization of works of art commissioned by groups of citizens, promoted by the Fondation de France and introduced into Italy by the Fondazione Adriano Olivetti, of which four

members of a.titolo – Giorgina Bertolino, Francesca Comisso, Lisa Parola and Luisa Perlo – have been cultural mediators since 2001. The development of an interface system between the museum and the public, with the aim of coming up with alternative means of communication of its objectives and its contents, constitutes in a nutshell the theme of the project commissioned for *Autoritratti*. In the inevitable vagueness of the nature of the system suggested by the patrons (material/immaterial, temporary/permanent) is situated the proposal of *Agonale* (2013), the work created by **Anna Scalfi Eghenter**. Located in the foyer of the MAMbo, its purpose is the definition of a field in which to negotiate a plurality of meanings. The work involves a new kind of game, whose tactical and visual scheme is based on an archetypal model of the pitch for a ballgame. Two teams, made up of members of the public or the museum staff, face one another and advance towards the middle from the end area, starting out from opposing positions or ones regarding different opinions and disciplinary skills. The teams can proceed when a conceptual or terminological agreement is reached around a table that is reorganized 'when all is said and done'. In the lexicon of game theory, *Agonale* could be assigned to the category of 'cooperative games'. In Anna Scalfi Eghenter's *Agonale* it is only possible to win by cooperation.

CATALOGUE

MAMbo Editions and Corraini Editions.

* to be watched in the video room