

Chiara Fumai
Poems I Will Never
Release (2007-2017)

November 28, 2020
to February 28, 2021

Curated by Milovan
Farronato and Francesco
Urbano Ragazzi in
collaboration with
Andrea Bellini



Chiara Fumai, *The Moral Exhibiton House*, 2012. Digital Collage. Photo: Blerta Hucia.

Centre
d'Art
Contemporain
Genève

Chiara Fumai

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A project co-produced by Centre d'Art Contemporain Genève and Centro per l'arte contemporanea Luigi Pecci, Prato in partnership with La Casa Encendida, Madrid, La Ioge, Brussels and The Church of Chiara Fumai

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On November 28, 2020, the Centre d'Art Contemporain Genève proudly inaugurates *Poems I Will Never Release*, the first retrospective of the oeuvre of Chiara Fumai (b. Rome, 1978–d. Bari, 2017). The exhibition is curated by Milovan Farronato and Francesco Urbano Ragazzi in collaboration with Andrea Bellini.

Three years after the artist's untimely death, a group of institutions has gathered around her estate in order to deepen her legacy and transmit her extraordinary work to a broader public. The exhibition will travel for the next two years, making available its decisive investigation of a creative personality who markedly developed the languages of performance art and feminist aesthetics for the twenty-first century.

Poems I Will Never Release gathers together an almost complete selection of artworks that translates and elaborates into material form the elusive performances that Chiara Fumai herself intentionally and consistently declined to document.

Ever refusing to be victimized, minoritized, or diminished as a female artist, Fumai adopted the vocabulary of threat, offence, revolt, vandalism, violence, and boredom to produce uncomfortable situations, collages, environments, and actions in order to foster her ideals of anarchist feminism. Playing an ironical game of “true fiction” and using the techniques of remixing and channeling, Chiara Fumai's performative pieces evoke female figures who, with their courage and anger, left their mark on human history just before being excluded or forgotten. These include Annie Jones, the “bearded lady” who toured with P.T. Barnum; Zalumma Agra, who posed as a “Circassian beauty” in one of Barnum's displays; the German terrorist Ulrike Meinhof; the illiterate Italian spiritualist and medium Eusapia Palladino; the philosopher and socialist revolutionary Rosa Luxemburg; the feminist writer Carla Lonzi; and many other personalities. This remarkable and peculiar gallery of portraits included a few male characters as well, like the illusionist Harry Houdini. Not to be forgotten is Nico Fumai, the first of Chiara Fumai's fictional personas and unique in having a biographical origin. With him, Fumai not only imagined a new profession—that of a singer—for her father but also used her interest in 1980s Italo Disco as a strategy for interpreting a specific historical era as well as bringing together a number of different fields of research.

Two domestic spaces that marked Fumai's career will be also exhibited. The first one is *The Moral Exhibition House*, an environmental installation being recreated for the first time since its display at documenta 13 in Kassel (2012). The house is a space of feminist insurrection disguised as the domestic location of a freak show. The second installation—a house museum—reproduces a room of the Milan apartment where the artist lived crucial years of her adult life. The environment, an ironical self-celebration Fumai planned for a future retrospective, now contains a selection of stage clothes, props, books, and vinyl records. All these research documents come from the artist's archive, a portion of which was secured in Bari by The Church of Chiara Fumai (the organization charged with preserving the artist's memory and estate) and a portion of which was donated to the Castello di Rivoli – Museo d'Arte Contemporanea in Turin.

As when Chiara Fumai received the Furla Art Award in 2013, the present retrospective will feature *I Did Not Say or Mean “Warning”*, a work that channels the spirit of an anonymous woman guiding the viewer through the historical art collection of the Querini Stampalia Foundation in Venice. It will display Fumai's fictional propaganda for Valerie Solanas's *S.C.U.M. Manifesto*, mirroring the first campaign of Italian politician Silvio Berlusconi (*Chiara Fumai reads Valerie Solanas*). It will also include *The Book of Evil Spirits* (2015), a video installation produced for *CONTOUR 7 – A Moving Image Biennale* in which the artist documented a series of séances held by Eusapia Palladino and retrospectively rewrote the story of Palladino's live

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acts. Wall drawings will further represent Fumai's interest in mediumistic experiences and black magic, including *This Last Line Can Not Be Translated*, which was produced by the artist for the Premio New York, which she won in 2017 and which was posthumously presented at the 58th Venice Biennale in 2019.

With its wide selection of artworks and documents, this retrospective tries to capture what Chiara Fumai loved to call her "unwork," a ten-year performative production that goes well beyond the performances for which she was best known. The exhibition title is drawn from an unfinished sculpture, the artist's last self-portrait: a puppet in a t-shirt with the motto *Poems I Will Never Release*. While the phrase might seem melancholy—evoking what might have been had the artist lived longer—it actually states a matter of fact. Fumai based her work on performing words written by others. She herself never composed poems; instead, she channeled the words of others, women who needed revenge and historical recognition. This retrospective is not only dedicated to Chiara Fumai but to those who came before her.

This exhibition will be presented at Centro Pecci, Prato (Spring 2021), La Loge, Brussel (Autumn 2021) and La Casa Encendida, Madrid (2022).

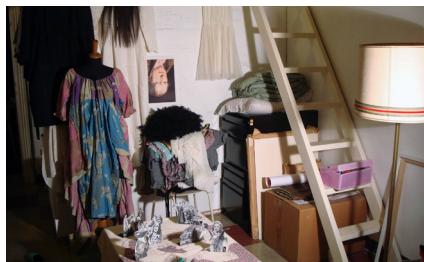
The first monograph of Chiara Fumai's work accompanies the retrospective and will be published early 2021. The volume, published by Nero Editions, will include contributions by Irene Aristizábal, Andrea Bellini, Federico Campagna, Milovan Farronato, Gabriel Lester and Raimundas Malašauskas, Chus Martínez, Mara Montanaro, Paulina Olowska, Cristiana Perrella and Marcello Bellan, Francesco Urbano Ragazzi, and Giovanna Zapperi. It includes a chronology and bibliography by Sara De Chiara. The publication is supported by the Italian Council program (7th Edition, 2019) for promoting Italian contemporary art in the world by the Directorate/General for Contemporary Creativity of the Italian Ministry of Cultural Heritage and Activities and Tourism.

Images and additional material
<http://bit.ly/CFumai>

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Exhibition

2ND FLOOR



Chiara Fumai House Museum, 2020

This installation is the reproduction of a room in the Milan apartment where the artist produced *The Moral Exhibition House*, her work for documenta (13) and lived crucial years of her adult life. The environment is an ironical self-celebration that Fumai had planned for a future retrospective. It now contains a selection of stage clothes, props, books, and vinyl records from the artist's archive currently kept at the CRR1 – Centro Ricerca Castello di Rivoli.



I'm a Junkie, 2007

In the middle of a Greek field, the artist, dressed in traditional Greek clothing, lip-syncs a 1930s song composed and performed by Roza Eskenazi. The beatific melody played in the video is “Eimai Prezakias” (I’m a Junkie) and it’s about the beauty and happiness of a drug-addicted life as described by its composer. The song is a masterpiece of rebetiko, an urban and low-class genre that might be compared to today’s punk or trap music.

In 1936, the Greek government banned the audio track used in this video, and yet it is also now part of the National Artistic Patrimony.



Chiara Fumai reads Valerie Solanas, 2012

In a video-performance created for the IX Furla Art Award (2013), the writer Valerie Solanas (also known for having shot Andy Warhol) (1936–1988) partly takes over the body and voice of Chiara Fumai to recite with her excerpts from the “SCUM Manifesto” (Society for Cutting Up Men) in its original version in English. The purpose of the manifesto was to demonstrate the inferiority of men and it consequently became a criticism of “Daddy’s Girls”, women who behave submissively towards men. To explain Solanas’ main arguments from a scientific and objective point of view, Fumai creates a diagram containing a video performance reminiscent of a declaration of war.

SCUM’s fictional propaganda is very much an ironic as well as cynical satire that mirrors the values of the sexist culture that the program is willing to subvert. For the execution of the piece, the artist took inspiration of Silvio Berlusconi’s first political TV announcement (1994).



Criminal Woman, 2011–2013

La donna delinquente (The Criminal Woman) is a misogynistic-positivist book by Cesare Lombroso published in 1893, when the criminologist was following the séances of Eusapia Palladino, an illiterate maid from Puglia who gained fame and success in Europe and further abroad pretending to have psychic powers.

Chiara Fumai invites us to attend the ghost conference of Lombroso and other four positivist scientists. Taking inspiration from the divergences in the essays written by the five participants in the Palladino case at the time of their scientific experiments, the conference narration is structured by overlaying fragments of five different voices contradicting each other’s theory. The voices travel through time to quibble about Eusapia Palladino, spirits and images, preconceptions, credulity and the ongoing rivalry between man and woman.

Without ever reaching a conclusion, the discussion produces a bizarre phantasmagoria, between unexpected conversions and anti-materialist creaking in which the tricks used by Eusapia to the detriment of the scientists, and her ignorance and imagination become an allegory of a surrealist spirit that hovers restlessly and laughingly over the ruins of a positivist science.

The audio material has been constructed utilizing fragments of



the appraisals carried out concerning Eusapia Palladino and the scientific essays published by the protagonists. The video material has been realized by putting together various images from the archives. The internal area is inspired by the “medium ambient” of Eusapia and by the furnishings of the commission of the Society for Psychic Studies.

Astral Body, 2016

The theoretical premises of this body of works are to be found in the process of the appropriation of pagan images and symbols and their reconversion into a new Christian iconography. The project focuses in particular on the figure of the Virgin Mary in which surviving features of some ancient goddesses coexist with her role in Christianity, as well as with magical powers that have attributed to the Madonna over time.

Inspired by Marian apparitions, these composite works were created in response to the invitation by the “Club Maria” – a spiritual group founded in 1979 in the U.S.S.R. that proposed the Virgin Mary as a feminist model of Christianity – to conceive a piece of contemporary art on the subject; Chiara Fumai’s project presented instead a deconstruction of the ideals of this group, developing a complex vocabulary of allegorical elements that reverberate throughout the works.

Photographs capture the artist’s naked body, reminiscent of St. Mary. Her clothes have been lost after reading “Labon Dolon Acus,” an old spell for making a woman undress. On the lower part of the triangular light boxes, the artist depicts her favorite astral location: the “Witch Head Nebula” in the constellation of Orion.

This nebula, IC 2118, serves as a background to the two photographs on Dibond shown here in which her body dematerializes in this astral voyage, and lets parts of her own collages compose a flow of cosmic debris.

The video work *Per Vas Nefandum* (shown in the Cinema Dynamo) has the same background, while the Bible, wig and dress on display here are props of this film. These props are protected from impure spirits by three iron arrows, “Hangers,” whose design comes from paleo-Christian symbols meant to preserve an environment from the wicked.



The Moral Exhibition House, 2012

This performance-based project was initially presented at

documenta (13). The “Moral Exhibition House” was inspired by 19th-century pseudoscientific fairground spectacles. Making reference to the Hegelian dialectic, the story of modern spiritism and occultism, William Blake’s illustrations for the Book of Job and the theosophical interpretation of the Lucifer myth, as well as the redefinitions of “WE” and “I” by Rivolta Femminile, a radical feminist group founded in Rome in 1970, Fumai actively implicates the viewer in an atemporal dimension, providing a feminist answer to the witch’s house of the Kassel-based Grimm Brothers.

Within a pair of autonomous but connected rooms, Fumai focuses on two women who were part of P.T. Barnum’s 19th-century American Museum. The first is Annie Jones, the most famous Bearded Lady of the Victorian era, while the second is Zalumma Agra, known as “The Star of the East” or “Circassian Beauty”, who was presented as the purest specimen of Caucasian race. Each room initially contained an installation that also functioned as the stage for a weekly performance.

In the first room the public witnesses *Shut Up. Actually, Talk* (2012), the subversion of a philosophical cabinet through an act of “political ventriloquism” in three acts based on Carla Lonzi’s manifesto “Let’s Spit on Hegel” (1970) and other of Rivolta Femminile’s writings. Although witnessing a spectacle of protest, what the audience

experiences is miraculous, supernatural, and absurd.

In the second room, Fumai presents *The Prodigy of Nature* (2010), a collection of letters of admiration written by 21st-century artists and writers to Annie Jones. In the live performances, the letters are read out by Annie Jones herself, through “mediumistic” transmission, while the manifesto “I say I” by Rivolta Femminile (1977) is transformed into the demonic possession of Zalumma Agra. Liberating these so-called “freaks” from their past “slavery”, Fumai enables them to occupy the symbolic venue of the Fridericianum and gives them a public voice for the first time.

3RD FLOOR

Shut Up, Actually Talk, 2012

This installation presents the ghostly materialization of the performance created for *The Moral Exhibition House*. The video features the freak show performer Zalumma Agra pronouncing ‘I Say I’ (lo dico io), an extremely beautiful and complex philosophical manifesto about radical feminism written by Carla Lonzi and Rivolta Femminile (Female Revolt, Italian feminist group) in 1977.

There Is Something You Should Know, 2011

This piece was inspired by a legendary, undocumented performance by the experimental filmmaker and visual artist Jack Smith (1932–1989) at Genoa’s La Panteca Volante in 1981.

The work consists of a simulation of the existence of an esoteric group known as S.I.S. (“Scuola Iniziatica Smithiana”), a bizarre, antagonistic leviathan, reacting against the tradition of materialistic culture and inspired by the Syncretic and Gnostic. The process of initiation, the uncertainties about how it works, the doubts, the fears and the complexity of the structure of S.I.S., can be understood as an allegory of the discovery of the world and the imaginative universe of an artist: extremely articulate yet very magical and incommensurable enough to become a strange sort of “cult” as a tribute. The normal aspects of the piece (the sect, the theory/practical lesson, the Atlantean myth, the magic word, the refuge in the world of ideas, transcendence) reinterpret forms and procedures of some modern esoteric groups. Such groups present inexplicable, mysterious but extraordinary analogies with Jack Smith’s visual and philosophical imagination.

This last line cannot be translated, 2017

Developed in recent years this large mural interweaves lines and words of the invocation of a “mass of chaos”, forming the jagged contours of stalactites and stalagmites of an imaginary cave. The wall design includes symbols, seals, a dissected and decomposed deity and instructions for the use of a ritual of protection against the aggressive forces of patriarchal hierarchies. A very complex work in its genesis, it was initially conceived to be shown in the exhibition *Si Sedes Non Is*, curated by Milovan Farronato in conjunction with

documenta 2017 in Athens (The Breeder Gallery, Athens, April 2017), which The Church of Chiara Fumai was able to reconstruct for the Venice Biennale thanks to an accurate philological work conducted on the notes, drawings and correspondence held with the artist.

Follow this you Bitches

This work is an enlargement of the seal Chiara Fumai used to sign her correspondences, a unicursal heptagram taken from the star of Babalon, designed by Aleister Crowley in 1904 for *The Book of the Law*, a sacred text of the British occultist. Babalon is a goddess and the archetypal antagonist of abstinence and the outspoken critic of sexual purity as salvation: a symbol of female liberation.



The seven points of the star represent the seven letters of the name Babalon, the seven planets, the seven “veils,” and the seven chakras. Chiara Fumai deviates this symbol of obscure power in her own way, encircling it with her name and the slogan “Follow this you bitches” used by the singer Cher to challenge younger female pop stars during her Living Proof: Farewell Tour in 2002.



Free like the Speech of a Socialist, 2011

In this work, the artist imitates the accent, voice and the way of presenting a number of dematerializations of illusionist Harry Houdini, using parts of several of his performances, gathered from the recordings and manuals the magician left. During one of his shows, a woman would be taken from the public, tied up and handcuffed by Houdini and his assistants. On the overlaid track the artist screams through a distorted megaphone parts of Rosa Luxemburg’s letter to her feminist and socialist friend Sophie Liebknecht (1917). Writing from her prison cell in Breslau, in this text the revolutionary woman reported both her suffering and the tortures inflicted by soldiers on a buffalo, introducing thoughts about the equality of the species that were later theorized by the Animal Liberation Movement.



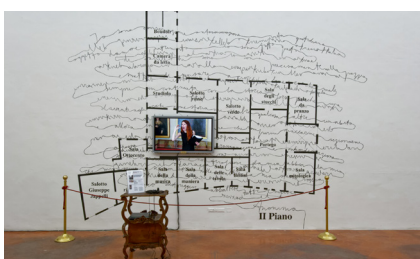
Der Hexenhammer, 2015

“Either you’re part of the problem or you’re part of the solution. There is nothing in between”. This is the phrase spoken by two female figures dressed in 16th-century costume as they administer communion to a third woman in the disquieting, surreal scene depicted in this wall painting. The quote was a favorite of the German terrorist Ulrike Meinhof, while the figures come from an ancient grimoire (book of magic). Meinhof’s rebellious spirit and political activism are linked to the imagery in the medieval treatise against witchcraft titled *Malleus Maleficarum*, which was published by the Dominican friars Heinrich Kramer and Jacob Sprengler in 1478 (*Der Hexenhammer* is its German translation). In this wall painting, Fumai also included some of the scripts for a performance in the form of collage and automatic writing, incorporating the figure of the terrorist into her universe and the history of women’s oppression.



The Return of the Invisible Woman, 2014

The Return of the Invisible Woman is a surreal report of what happened during the last performance of Vito Acconci (Ballroom, Florence, 1973), from the viewpoint of a member of the audience: an unknown woman who, in fact, interrupted the show. Inspired by the dark humor of BDSM literature, Fumai narrates her point of view as if the self-lesionism of the extreme body art of the 1970s would have driven an audience member to desire a Mistress/Servant relationship with the performer. On a copy of *Venus in Furs*, the artist has embroidered the dialogues between Acconci and his Dominatrix and recreated the typical settings of a BDSM tale, such as *The Story of O* by P. Réage. As the artist said, *The Return of the Invisible Woman* is very much an intellectual declaration of love to the most extreme aspects of Acconci’s performance art.



I Did Not Say or Mean “Warning”, 2013

Assuming the character of a museum guide of the Querini Stampalia Foundation in Venice, the artist introduces all the female portraits in the historical collection (from the 16th to 19th centuries), narrating the history of art through the women portrayed and the anonymity of their biographies. The narration of the guide is interrupted by messages transmitted through IS (International Sign language) containing the anonymous terrorist threat left on the answering machine of a feminist group affiliated with the Armed Struggle.

The artist, guide and terrorist blend together in a single figure whose strength the public feel, and whose works they see in a different way, as seen through her eyes and narrated with her words. The reading is not neutral, the words of the artist generate a certain participation involving the characters—above all the female characters—represented, and revealing secrets that had never till now been disclosed.



One Strangling Golden Hair, 2011-2013

An integral cast of the artist's body made with dried glue on a sheet made by cutting and re-sewing a dress by Valentino used in the video-performance *Chiara Fumai Reads Valerie Solanas*. This work is a tribute to the experimental self-portraits realized by the artist Vera Morra, who died prematurely in the 1990s, and it was composed especially for the collective exhibition *Arimortis* held in the Museo del Novecento in Milan.

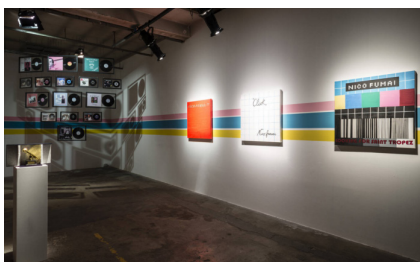


The Girl with the Blanket, 2008

In August 2008 Chiara Fumai spent 31 days in the prison of the Oostereiland Penitentiary of Hoorn. During her journey in Oostereiland, the artist maintained a secret correspondence with a mysterious man and produced some of her most important pieces, including a complex escape plan that would let her slip through the surveillance system in less than one hour. During her imprisonment, Fumai spent most of her time sewing a 12-meter long escape rope, using fabric from the prison's curtains and clothes from her wardrobe, but at one point, the development of the project left her with nothing to wear apart from a brown Indian blanket provided by her friend Fred Martin.

Before escaping from the prison on August 30th, the artist wrote a "Love Poem" about female sexuality during imprisonment, and left it in the toilet of her cell, where it still remains, as part of the Local Artistic Patrimony, viewable by appointment. The people of Hoorn will always remember her as the girl with the blanket. Can you believe it?

4TH FLOOR



Chiara Fumai presents Nico Fumai, 2007

WARNING! NICO FUMAI'S CAREER AND MUSIC IS A PRODUCT OF IMAGINATION. ALL THE CONTENTS AND HISTORICAL REFERENCES OF THIS TALE ABOUT ITALO DISCO ARE REAL, EXCEPT FOR THE FACT THAT THE RECORD COVERS AND THE MUSIC HAS BEEN PRODUCED/MANIPULATED BY THE ARTIST USING FAMILY ALBUM MATERIAL AND FOUND RECORDS.

In times of the re-discovery of the great Italo disco phenomenon (1980s electronic new wave music produced in Italy), whose musical innovations were often videoed being performed by mimers, Chiara Fumai traces the movement's historical roots starting from the Italian song-writing tradition, introducing the musical career of the legendary southern Italian singer and composer Nico Fumai (the artist's father), a pioneer of the New Romantic Dance movement and author of the rarest records of Italian love songs. Comparing Nico Fumai's musical production to the work of Giorgio Moroder and Claudio Simonetti (revered Italo disco pioneers), Chiara presents her point of view regarding the genealogy of the controversial musical phenomenon, focusing her critique on the complex relationship between the artist and the audience in the post-production era, the process of abstraction through the personal biography and the lack of attention to the contents by the public. The reading on the career of the extraordinary singer Nico Fumai is accompanied by the background music of some of his most important records, played by the artist himself.



The Book of Evil Spirits, 2015

The Book of Evil Spirits brings together a number of characters whose narratives Fumai has embodied in her performative practice to date. In creating this catalogue, Fumai enlisted the help of Eusapia Palladino, a 19th-century internationally renowned psychic and medium whose séances were attended with conviction by such individuals as Nicholas II of Russia, and Nobel-laureates Marie and Pierre Curie. Participation in the séance requires a departure from the rational and the conscious; by calling on a medium — and becoming one herself—the artist bypasses cultural structures, as well as her own narrative method. Fumai has borrowed from an array of historical characters, often women in history who, from marginal positions, gained recognition for voicing their dissent. They have included the writer and activist Ulrike Meinhof, the bearded lady Annie Jones, the philosopher Carla Lonzi, and indeed Palladino, the artist’s muse. Fumai allows herself to become ‘possessed’ by them, and under the comfortable guise of re-enactment, hijacks their narratives for her own purpose.

In *The Book*, Palladino convenes the spirits of Fumai’s motley crew of evil spirits

— activists, terrorists, freakshow performers, philosophers, all at one point alter-egos of Fumai herself— who collectively represent the fears of a bourgeois society. The artist’s camp parody is itself obscured by knowing anachronism and occasional bursts of uncontrollable stage violence. The events are observed and narrated by the French scientist Camille Flammarion, Palladino’s contemporary and a scholar of mediumship, who takes turns with himself in affirming and discrediting what he sees. Such misunderstanding and fragmentation lies at the crux of Fumai’s production: presented with the sitting are various paraphernalia relating to the ghosts and the medium herself.

ABCDEFGHIJKLMNOPQRSTUVWXYZ Arrivederci!



Per Vas Nefandum, 2016

In *Per Vas Nefandum* (Latin phrase for “Anal Intercourse”, lit. “Dirty Way”) a preacher dressed in white proclaims a violent condemnation of homosexuality, alternating sophisticated theological arguments, threats and evocations of the Apocalypse. A creature from Fumai’s universe, Miss Annie Jones, retaliates against the preacher with a refutation of the Apocalypse written by internationally renowned occultist Aleister Crowley. In *Per Vas Nefandum* words are not the only relevant elements. Close-ups and details emphasize the preacher’s gestures, expressions, and paraphernalia. Fumai took these items from public orations of famous Christian evangelists — such as Kathryn Kuhlman and Aimee Semple McPherson — who used film and television media to spread their own catechesis. As in other works by Chiara Fumai, the video takes the form of an anti-historical pastiche in which different ages and cultural references collapse. This status is highlighted by the surroundings: the “Witch Head Nebula” from the Orion Constellation where the artist lets parts of her own collages compose a flow of cosmic debris around the preacher. The video was presented for the first time in Brazil, the world’s leading country for homophobic and transphobic violence.

Curators' biographies

Francesco Urbano Ragazzi

Francesco Urbano Ragazzi is a curatorial duo founded in Paris in 2008. Since 2017 they have been the director of The Church of Chiara Fumai, for which they coordinated the cataloging of the artist's archive and its donation to the CRRI - Centro Ricerca Castello di Rivoli. In 2015 they founded The Internet Saga, an itinerant project that moves between institutional spaces of art and places of reality such as the Bucharest Biennale and the European Organization for Nuclear Research (CERN). Recent exhibitions include Kenneth Goldsmith, *Hillary: The Hillary Clinton Emails*, in conjunction with the Venice Biennale 2019, and Jonas Mekas, *It All Came Back to Me in Brief Glimpses*, National Museum of Modern and Contemporary Art Korea, Seoul 2018. Their latest book is *Jonas Mekas: Transcript 04 44'14" —Lithuania and the Collapse of the USSR* (Humboldt Books).

Milovan Farronato

Milovan Farronato is Director and Curator of the Fiorucci Art Trust, for which he has developed since 2011, the yearly festival *Volcano Extravaganza* in Stromboli. With Paulina Olowaska he initiated, in 2014, the symposium *Mycorial Theatre* in the forest of Poland. Further collaborations include the Magazine *Sessions* (2016) with the Serpentine Galleries and the conception of *The violent No!* for public programme of the 14th Istanbul Biennial, 2015. Milovan Farronato was part of the curatorial team of the fourth Dhaka Art Summit. In 2019 he was appointed Curator of the Italian Pavilion at the 58th Venice Biennale.

Solo exhibitions (selection)

- 2019 *Chiara Fumai. LESS LIGHT*, ISCP - International Studio & Curatorial Program, New York
- 2017 *Nico Fumai: being remixed*, Guido Costa Projects, Turin
- 2016 *Chiara Fumai*, Miami Untitled, Miami
The Book of Evil Spirits, Waterside Contemporary, London
- 2015 *Der Hexenhammer*, Museion, Bolzano
- 2013 *With Love from \$inister*, A Palazzo, Brescia
I Did Not Say or Mean 'Warning', Fondazione Querini Stampalia, Venice
Follow This You Bitches, Futura Center for Contemporary Art, Prague
- 2011 *Valerie Solanas non è nata ieri / Valerie Solanas wasn't born yesterday*, Murat Centoventidue, Bari
- 2008 *Tutto Giusto / All Right*, Careof - DOCVA, Milan

Group exhibitions (selection)

- 2019 *Né altra Né questa (Neither Nor)*, Italian Pavillion, 58^e Venice Biennale
Still I Rise Feminisms, Gender, Resistance, Nottingham Contemporary, Nottingham
- 2018 *General Rehearsal*, Moscow Museum of Modern Art (MMOMA)
- 2017 *Corpo a corpo | Body to body*, National Gallery of Modern and Contemporary Art, Rome
M/AIG/MIA, National Gallery of Art, Vilnius
- 2016 XVI Quadriennale d'Arte, Palazzo delle Esposizioni, Rome
PUNK. Its traces in contemporary art, MACBA, Barcelona
- 2015 *DZ Hosts the Violet Crab – Nights of Cabaret at DRAF*, DRAF David Roberts Art Foundation, London
CONTOUR 7 - Biennial of Moving Image, Mechelen
- 2014 *Double Vision*, Whitechapel Gallery, London
When Elephants come marching in, De Appel Arts Centre, Amsterdam
- 2012 *documenta(13)*, Kassel

Awards

- 2016 XIV Award New York
VII Prize VAF Foundation, special mention
Dena Foundation for Contemporary Art Fellowship, France
- 2013 Furla Art Award, Bologna

Project co-produced with



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