

Exhibition Guide

Rebel Archives

Curated by **Sofia Gotti**

-

May 31st - July 17th, 2021

The archive can be a site of discovery, a space to trace origins and corroborate histories. Often perceived as neutral, the archive is also a place where history and collective memory are canonized. The artists featured in the exhibition rebel against a singular vision of what such histories may be. *Rebel Archives* addresses debates within feminisms and decolonization that seek to reconfigure what/who mainstream culture should represent.

The exhibition spotlights the experimental practices of **Mirella Bentivoglio, Anna Bella Geiger, Nedda Guidi, Clemen Parrocchetti** and **Rosana Paulino**. The five artists ask us to reconsider singular cultural tenets handed down to us by Western knowledge systems and to embrace a multiplicity of meanings and subjectivities. One way in which they do so is through the poetic appropriation of materials and sources that are foundational to Western canons, such as ancient Greek or Roman literature, which are reimagined in relation to alternative cultural traditions.

The artists' act of reconfiguration extends beyond history and memory, simultaneously challenging the nature-culture divide. In this regard, in 2019 Marco Scotini wrote: "what is at stake is not just the opening of the rebel archives of our past [...it is] on the one hand the breaking of gender binaries, and on the other the decentering of the human...". The works bring to the fore issues of ecology and social injustice that were central to the lives of these artists.



Terrace Room: Works and Archival Material

This room presents a selection of materials from the personal archives of the artists alongside their artworks. In addition, rare books from the unique Steinerian library of Villa era can be found, highlighting some of the shared research trajectories of the artists.

Botany, established as an academic discipline during the Renaissance, is exemplary of one of the Western taxonomic sciences that have come to order the natural world. By placing the artists' work in dialogue with botanical diagrams, we see how their practices explore themes around ecology and the reconfiguration of the relationship between humans and nature. Imagery of metamorphosis and transfiguration are ubiquitous throughout the exhibition.

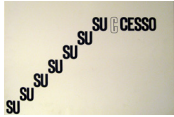
Another line of enquiry revolves around reproduction and sexuality, which feminist theorists have examined to counter notions of biological determinism. These themes are not only present iconographically in the image of the inverted triangle representing the vagina, for example, but are made evident in documents relating to feminist militancy in the 1970s which sought to subvert patriarchal orders.

To consult the archival material in the exhibition as well as Villa Era's Library's holdings, please book an appointment by emailing ermann@mendeswooddm.com

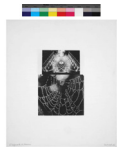
This service will be available Friday-Sunday for the duration of the exhibition.



Mirella Bentivoglio
Test for Ti Amo, n.d.
60 x 45 cm



Mirella Bentivoglio
Success, 1969
Screenprint on cardboard
56.5 x 71 cm



Mirella Bentivoglio
Aracne's Footprint, 1998
Photo collage on emulsified canvas
60 x 50 cm



Mirella Bentivoglio
Slow Form, 1970
Screenprint on Japanese paper
31 x 31 cm



Nedda Guidi
Object Sculpture n. 2, 1966
Mat granulated enamel on clay
48 x 48 x 22 cm



Clemen Parrocchetti
Wail of the Sex (Cry), from the series
Objects of Female Culture, 1978
Upholstered foam, fabric
and objects on wood
50 x 50 x 40 cm



Clemen Parrocchetti
The Dioscure, from the series
Feminine Myths, 1982
Embroidery, applications, tempera and
mirror on cardboard
20 x 24 x 17 cm



Clemen Parrocchetti
Untitled, from the series *Moths*, 1998
Embroidery and textile applications on
copper slate
36 x 39.5 x 5 cm



Clemen Parrocchetti
Headfirst into the linen, 1997
Pencil, ink and watercolor on paper
26 x 33 cm



Clemen Parrocchetti
Cockroach roach, 2000
Ink on paper
26 x 33 cm



Clemen Parrocchetti
Moth overhang onto the linen, 1997
Pencil, ink and watercolor on paper
26 x 33 cm



Rosana Paulino
Untitled, 2021
Watercolor on paper
28 x 19 cm



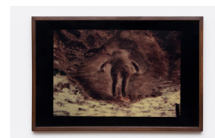
Rosana Paulino
Attempt to Create Wings, from the
Sketchbook of Flying Possibilities
(Real or Imaginary) or Sketchbook of
Winged Figures, first decade of 2000
Dermatographic pencil, graphite and
pastel on paper
24 x 32 cm



Rosana Paulino
Attempt to Create Wings, from the
Sketchbook of Flying Possibilities
(Real or Imaginary) or Sketchbook of
Winged Figures, first decade of 2000
Dermatographic pencil, graphite and
pastel on paper
24 x 32 cm



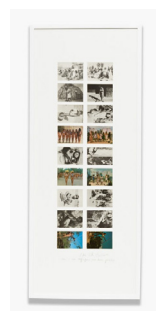
Rosana Paulino
Attempt to Create Wings, from the
Sketchbook of Flying Possibilities
(Real or Imaginary) or Sketchbook of
Winged Figures, first decade of 2000
Graphite on paper
24 x 32 cm



Anna Bella Geiger
Circumambulatio, 1972
Photograph, happening record / land
art: body record
40,5 x 61 cm
Edition of 25 + 5AP (#2/25)



Anna Bella Geiger
Circumambulatio, 1972
Photograph, happening record / land
art: dunes record
58 x 45 cm
Edition of 25 + 5AP (#2/25)



Anna Bella Geiger
Brasil nativo - Brasil alienigena,
1976-1977
18 postcards
10 x 15 cm each postcard
unique in a series

Red Room: Rosana Paulino

*I always think of a tripod when considering the production of art itself that comes from artists...
the tripod is production, education, and something I call documentation.*

Rosana Paulino, 2019

Rosana Paulino's work builds an epistemology of blackness in Brazil – a country where 55% of the population is non-white. Her work addresses the objectification of the black female body and its historically eroticized and colonial representations. Documentation is central to her work, which she often employs to subvert the cultural associations of the images she selects.

Musa Paradisiaca (2020) is a sown fabric collage of photographs and drawings. Paulino refers to her stitches as “sutures” to convey the memories of violence embodied by her subject matter. The work's title is the botanical binomial nomenclature for a common banana. Using this term, Paulino plays with its stereotypical associations to the muse and the Garden of Eden, thereby critiquing structures of bio-capitalism and bio-colonialism in Brazil. The images used in the piece are botanical plates, animal x-rays and photographs drawn from postcards made for European audiences from the end of the XIX century, intended to portray Brazil as a wild and exotic place. Printed in blood-red letters, the words “Yes, nós temos” [Yes, we have it] refer to a popular carnival song from the 1920s about the exploitative export of natural resources from Brazil. In appropriating these lyrics, Paulino critiques the current Brazilian government's policies incentivizing deforestation and extractivism.



Musa Paradisiaca, 2020
Digital printing on fabric,
acrylic paint and thread
44 x 74 cm



Brown Room Right: Rosana Paulino

This room features bodies of work by Paulino which further exemplify her critique of Western epistemologies. *Operárias* [Workers] (2006) refer to common representations of black women in the act of labor: depictions that served to visually consolidate their assigned subaltern social role. Yet, by using an indigenous firing technique to blacken the terracotta, Paulino places the *Operárias*, which are also inspired by African sacred sculptures, within non-western artistic traditions. In these sculptures, cotton – a material that is often associated with plantation culture, slavery and colonialism – becomes a symbol of liberation in the shape of cocoons, a site of metamorphosis and transformation.

Surrounding *Operárias*, are set of watercolor drawings depicting empowered, free female archetypes. Paulino's images of metamorphosing female bodies are derived from natural forms, Candomblé (the syncretic religion of Brazil) and Orixá mythology, particularly the female warrior Oyá-Iansã. Drawing inspiration from one of Oyá-Iansã heroic feats during which she wore the hide of a buffalo as a disguise to break through enemy lines, the *Búfala* [Female Buffalo] is emblematic of a powerful feminine courage. In turn, *Senhora das Plantas* [Lady of Plants], whom we see morphing and growing with roots, branches and leaves, becomes the embodiment of (artistic) creation and growth. The third archetype, though missing in this selection, is the *Jatobá*, named after secular trees in Brazil who channels the wisdom of nature and the Candomblé priestess, Mãe dos Santos.



**Untitled, from the series
Senhora das Plantas, 2019**
Watercolor and graphite on paper
37.5 x 27.5 cm



**Untitled, from the series
Senhora das Plantas, 2019**
Watercolor and graphite on paper
37.5 x 27.5 cm



**Untitled, from the series Búfala,
2019**
Watercolor and graphite on paper
37.5 x 27.5 cm



**Untitled, from the series
Senhora das Plantas, 2019**
Watercolor and graphite on paper
32.5 x 25 cm



**Untitled, from the series
Senhora das Plantas, 2019**
Watercolor and graphite on paper
32.5 x 25 cm



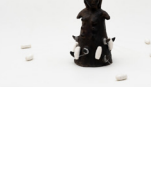
Untitled, 2021
Paint and watercolor on paper
38.5 x 28 cm



Untitled, 2021
Paint and watercolor on paper
38.5 x 28 cm



Untitled, first decade of 2000
Dermatographic pencil on paper
21.5 x 31.5 cm



Operárias, 2006
Terracotta, polyester, cotton and
Japanese paper thread
33 cm x 19cm x 21cm



Operárias, 2006
Terracotta, polyester, cotton and
Japanese paper thread
35 x 22 x 21 cm



Operárias, 2006
Terracotta, polyester, cotton and
Japanese paper thread
34 x 21 x 20 cm ca.



Operárias, 2006
Terracotta, polyester, cotton and
Japanese paper thread
33 x 22 x 23 cm ca.



Operárias, 2006
Terracotta, polyester, cotton and
Japanese paper thread
33 x 21 x 21 cm



Operárias, 2006
Terracotta, polyester, cotton and
Japanese paper thread
38 x 18 x 13 cm ca.



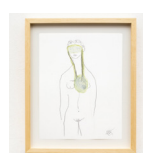
**Untitled, from the series
Carapace of Protection, 2004**
Graphite, water-soluble pastel and
acrylic on paper
32.5 x 25.5 cm



**Untitled, from the series
Carapace of Protection, 2004**
Graphite, water-soluble pastel and
acrylic on paper
32.5 x 25.5 cm



**Untitled, from the series
Carapace of Protection, 2004**
Graphite, water-soluble pastel and
acrylic on paper
32.5 x 25.5 cm



**Untitled, from the series
Carapace of Protection, 2004**
Graphite, water-soluble pastel and
acrylic on paper
32.5 x 25.5 cm

Purple Room: Clemen Parrocchetti

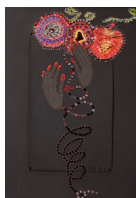
Featuring works from the 1980s, this room introduces Clemen Parrocchetti's longstanding experimentation with textile after the most heated years of feminist militancy in Italy, which she is widely known for.

The velvet embroidered tapestry *Berenice's Hair n. 1* (1984) exemplifies Parrocchetti's playful inversions of classical literature. The work is named after one of the elegies in Callimachus' *Aitia*, Greek word for origin. The imagery within the tapestry evokes an egg being fertilised by sperm-like filaments, while the dark background dotted by shiny sequins, brings to mind a night sky. *Berenice's Hair n.1* could easily be interpreted as an ode to reproduction (Parrocchetti was a proud mother of five). Yet, the complex connections it articulates between the female body, the cosmos and classical literature, articulates new visions of nature-culture relations.

Much like the larger tapestry, the *Reaching for the Sweet Flowers and Live Fruits of Peace and Life* (1983) presents feminine bejeweled hands picking an apple from a tree – a clear reference to the Genesis and the original sin, which Parrocchetti redefines as the continuation of peace and life, following a traumatic car accident she suffered. *Upside-down Triangle* (1981), presents an embroidered triangle-vagina, also an inverted Greek *alpha*, symbolic of masculinity, which further builds on her reflection on origins.



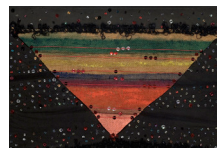
The Hair of Berenice n. 1, 1984
Embroidery and applications on velvet
106 x 222 cm



Reaching for the Sweet Flowers and Live Fruits of Peace and Life (I Want the Sweet Flowers and Live Fruits of Life Back), 1983
Embroidery and applications on card
76 x 53.5 x 2.5 cm



Reaching for the Sweet Flowers and Live Fruits of Peace and Life, 1983
Embroidery and applications on card
71.5 x 51 x 2.5 cm



Upside-down Triangle, 1981
Embroidery, applications and painted jute on paper
54 x 74 cm



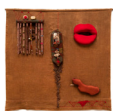
Upside-down Triangle, 1981
Embroidery, applications and painted jute on paper
53 x 74 cm

Green Room: Clemen Parrocchetti

In 1973, Clemen Parrocchetti began making sculptural assemblages named *Objects of Female Culture*. The series features domestic objects associated with female chores, such as sewing tools and nursing instruments, which are enshrined in plexiglas cases. The works play on stereotyped notions of femininity and the domestic, together with ubiquitous allusions to the objectified female body.

Such works are seminal in Parrocchetti's experimentation with textile, which culminates in her iconic tapestries, early examples of which are gathered in this room. *For life, always* (1977) features some of the signature leitmotifs of Parrocchetti's practice, from stuffed truncated female body parts to crevices resembling lips or vaginas and inverted cones.

The brown jute tapestry *Scream Towards Hope* (1978) was originally shown at the 1978 Venice Biennale, in an exhibition by the feminist collective Immagine di Varese, a group Parrocchetti was part of for several years. The tapestry was displayed hanging from the ceiling alongside other works by members of the collective, as to envelop the viewer in an immersive environment. The smaller untitled hanging shown here (c.1979) is a work that guides a transition into the artist's production of the following decade.



***Scream Towards Hope*, 1978**
Embroidery and assemblage on jute
195 x 180 cm



***Dreaming Gender Equality*, from the series *Objects of Female Culture*, 1974**
Embroidery, applications and jute on metal slate
50 x 50 cm



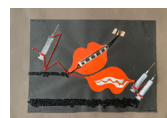
***Untitled*, n.d. (1979?)**
Embroidery and acrylic on jute
148 x 65 cm



***Hope for Equality*, from the series *Objects of Female Culture*, 1973**
Embroidery, applications and jute on metal slate
Ø 50 cm



***For Life, Always*, 1977**
Embroidery and assemblage on jute
195 x 126 cm



***Untitled*, from the series *Sewn Drawings*, 1978**
Embroidery and tempera on card
50 x 65 cm



***Untitled*, 1978**
Embroidery and assemblage on jute
175 x 200 cm



***Untitled*, from the series *Sewn Drawings*, 1978**
Embroidery and tempera on card
50 x 65 cm



Brown Room Left: Anna Bella Geiger

Displayed in this room are bodies of work that are quintessential to Anna Bella Geiger's exploration of identity formation. Working against the dominant trends of the period, in the mid-sixties the artist made watercolors and etchings of internal female and male organs (at times sexual), which critic Mário Pedrosa described as her "visceral phase" (1965-1969). In works such as *Meat on the Board* (1968), the body becomes cartographic through the appearance of a map of the Southern Cone, a common trope in Geiger's oeuvre.

The lightbox *Female Body and Her Appendix (after Brecheret)* (2014), is an ironic homage to the modernist Brazilian sculptor Victor Brecheret, where one of his sculptures of a headless female nude is superimposed on a map of South America, behind which a third male figure emerges. Through this juxtaposition, the work inverts the birth of Eve from Adam's rib in the Garden of Eden.

The objects from the series *Borderlines*, started in the 1990s, consist of miscellaneous archival cabinet drawers, found in junk stores in the favela Morro da Conceição in Rio de Janeiro. Sourced from sites such as schools, office buildings or administrative offices, the drawers are former vessels of documentation and, by extension, memory. Each drawer contains objects of metal, ceramic or glass which are fixed within them via a layer of poured wax, a technique the artist developed when experimenting with *encausto*, an ancient European method traditionally used for paintings on wood or canvas and frescoes.



Sobre Nácar, 2003
Sea shell, lead sheet map
4 x 11 x 7 cm



Orbis Descriptio com Américas e dois ventos, 1999
Iron file drawer, encaustic, sheets and wire, pigment and ceramic
19.5 x 59.5 x 6.5 cm



Orbis Descriptio - El Mundo Hoy, 1995-2018
Iron file drawer, encaustic, pigments, metals and glass
12 x 30 x 15 cm



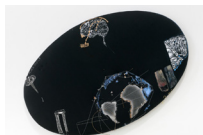
Orbis Descriptio com Venus - A História da escultura ocidental, from the series Fronteiriços, 1996
Iron file drawer, encaustic, pigments, copper sheets and wire, plaster sculptures
64.5 x 50 x 11 cm



OHREN ATHENA COM ORBIS DESCRIPTIO, from the series Fronteiriços, 2017
Iron file drawer, chrome object, cobalt blue pigment
15 x 32,5 x 13 cm



Orbis Descriptio com África & Middle Orient, from the series Fronteiriços, 2017
Iron file drawer, encaustic, copper sheets, metal, plaster
14,5 x 42,5 x 7,5 cm



EW18 com a teoria do Black Hole e pés descalços, from the series Macios, 2018
Acrylic painting on black canvas, nails, thread, embroidery
62 x 98 x 4 cm



Figados conversando, 1968
Etching, aquatint and snippet on paper
64 x 78 cm
Edition of 25 plus 10 artist's proofs (AP 3/10)



Ponto Central - Coração, from the series Fase Visceral, 1968
Metal engraving, aquatint, etching, relief and cutout on paper
71 x 53.5 cm
Edition of 25 plus 10 artist's proofs (AP 5/10)



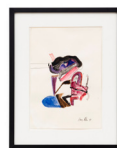
E as vísceras mergulharam num profundo mar azul, 1968
Aquatint, etching and relief on paper
65 x 52 cm
Edition of 25 (#6/25)



Garganta, 1967
Etching, aquatint and snippet on paper
80 x 60 cm
Edition of 25 (#13/25)



Órgão Ocidental ou Tronco, 1967
Drawing, gouache, ecoline and ink on paper
32 x 21 cm
Edition of 25 (#20/25)



Visceral, 1969
Gouache on paper
46 x 35 cm



Carne na tábua, 1968
Gouache, ecoline and Indian ink on paper
40,5 x 29,5 cm



Sem título, 1969
Gouache, ecoline and Indian ink on paper
39,5 x 30,5 cm



Carne na tábua, 1968
Gouache, ecoline and Indian ink on paper
48,5 x 38 cm



Corpo feminino e seu appendix (após Brecheret), from the series Transferrs, 2014
Collage and lightbox
22 x 16,5 x 12 cm
Edition of 5 + 2AP (#3/5)



Light Blue Room: Mirella Bentivoglio

As Mirella Bentivoglio began exploring the possibilities of visual poetry to understand language and the production of knowledge, she also began interrogating the relationship between culture and nature. This was ushered in by her marked interest in the letter “O”, in Italian a conjunction meaning “or”, which also calls forth the other, the alternative. The artist soon transformed this vowel into an egg, a symbol of circularity, origin, femininity and life.

The photographic series *Construction of the Gubbio Egg* (1976), documents the making of one of Bentivoglio’s most iconic works, her first public sculpture. Dedicated to the “Lapidated Adulteress,” Bentivoglio thought of the sculpture as an anti-monument, big enough to contain an erect human, which counters usual notions of death as horizontal. The egg’s surface betrays the solidity of the stone; it brings to mind the fragility of the shell, at risk of cracking.

Bentivoglio’s investigation into natural symbols notably took the form of books made of marble or wood, which represented in her words a “short circuit between building material and word”. In these works, the material itself engenders meaning. In *The Annunciation of the Tree* (1976) the wood’s grain reveals an angel delivering its message, which the artist transfers to paper and acetate. With *Book-Field* (1998), Bentivoglio became aware of how bare earth could be seen as a container of knowledge, as a book is often seen to be within Western culture.

The letters composing the word “Goodbye” in *Goodbye Trees* (1970) are themselves images of trees. Bentivoglio points at how integral plants and trees are to our knowledge systems (they are our alphabet), yet she simultaneously warns about the dangers of treating them merely as a disposable resource.



Goodbye Trees, 1970
Screenprint on acetate
31 x 46.5 cm



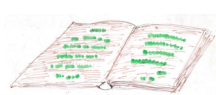
Untitled (Book with Egg), 1986
Travertine and yellow Siena marble
22 x 18 x 7.5 cm



Book-Field, 1998
Digital version (photo)
PdA
53 x 61 cm



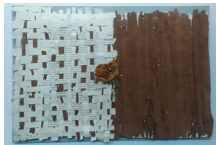
Seed Book, 1995
Carved wood, acorn
9 x 6 x 4 cm



Project for an Intervention on the landscape: Book-Field ("Agri-Culture"), 1998
Mixed media on tracing paper
15 x 23.5 cm



The Road that Dreams of Green, 1995
Asphalt, alabaster and Letraset
7 x 7.5 cm (closed)



Untitled (Text/textile), 1988
Paper, writing fragments, vegetal elements
33 x 45 cm



Construction of the Gubbio Egg, 1976
6 black and white photographs
17.5 x 23.5 cm



A Book of Leaves, 1988
Assemblage (photocopy, vegetal element, plastic)
30.5 x 30.5 x 1 cm



O's Seed, 1983
Egg and alphabetical structure in marble
58 x 34 cm



Eye of the Tree Trunk Eye of the Double Tree Trunk = Owl Object Signifié, 2003
Collage and Letraset
40 x 29 cm



Untitled, 1983
Marble
15.5 x 21 x 6.5 cm



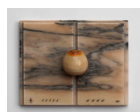
The Annunciation of the Tree, 1976
Wood, plexiglass, card, ink, graphite
37 x 18.5 x 1.5 cm



The Merit of Life (Poem for the Couple), 1995
Assemblage (photograph, archeological artefact, ceramic work by Nedda Guidi)
77 x 57 x 13 cm



Large Book with Egg, 1987
Book object in alabaster
29 x 40 x 9 cm



From Forte to Pianissimo, 1980
Book object in marble and Letraset
14 x 14 x 4 cm



Pink Room: Nedda Guidi

All the works featured in this room are made with mineral oxides that chemically color the terracotta. To document the color gradients of each terracotta impasto she used, from the late 1970s Nedda Guidi made *Swatch Tables*, collections of clay samples, either cooked or raw, onto which the artist inscribed the chemical compounds and oxidizers she used to achieve that particular hue. Guidi's meticulous research into earth color and composition also features geographic investigations into areas rich in archaeological sites, of which Guidi studied the distinctive earth coloring.

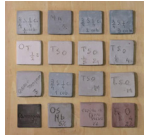
In *At the Origin of the Sign* (1982) each terracotta triangle, the titular origin symbol, is a homage to the Ebla Clay Tablets, amongst the oldest examples of cuneiform script (Sumerian and Eblaite) recovered, dating back to the third millennium BC. Using different colorings, Guidi establishes a connection between earth tones and Ebla's language. With *Amphora* (1989), Guidi engages with archeology by altering traditional techniques for making vases. Instead of conforming to traditional methods, such as the use of lathes to make rounded and sinuous vessels, Guidi chose to employ the much more challenging technique of casting, nodding to minimalist sculpture.

The artist's ability to manipulate clay is evident in works such as *Opera* (1982). With millimetric precision, Guidi succeeded in creating a modular structure, using multiple impasti, each requiring unique cooking times and temperatures. In the annex room, *De-position* (1977), plays on the classical religious subject of Christ's entombment. This installation is amongst the earliest examples of said modular structures, which Guidi made in variable scales reaching sixteen meters in length.



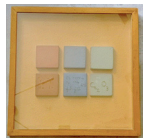
Swatch Table n. 2, 1977

Terracotta and oxides in wooden case
50 x 50 cm



Swatch Table n. 9, 1977

Terracotta and oxides in wooden case
50 x 50 cm



Swatch Table n. 12, 1982

Terracotta and oxides in wooden case
50 x 50 cm



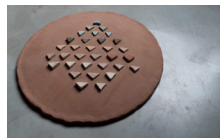
Swatch Table - Raw/Cooked, 1977

Terracotta and oxides on ceramic slate
28 x 28 cm



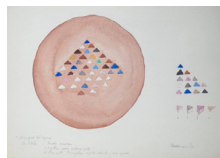
Swatch Table - Raw/Cooked n. 10, 1981

Terracotta and oxides in wooden case
50 x 50 cm



At the Origin of the Sign,
from the series *For Ebla*, 1982

Terracotta and colored oxides
Ø 45 cm



***Preparatory Drawing for At the Origin of the Sign*, 1982**

Watercolor and graphite on paper



***Opera*, 1983**

Clay, terracotta, white earth
204 x 124 x 12 cm



***Amphora*, 1989**

Terracotta and oxides
Dimensions variable, maximum height
160 cm



***De-position*, 1977**

Terracotta and oxides
155 x 66 x 6 cm



Artists' Biographies

Mirella Bentivoglio (Klagenfurt, 1922 – Rome, 2017)

While celebrated for her pioneering role in the context of 1970s Italian Feminist Art, Mirella Bentivoglio's practice was first and foremost about giving visibility to her peers in a male-dominated art world. She notably curated the first all-women exhibition at the Venice Biennale in 1978, and was at the centre of an extensive international mail art network reaching as far as Japan and Brazil. A central concern of her work is the re-configuration of language. Particularly in her visual poetry and photo collages, Bentivoglio materialised her militancy against the oppression and objectification of women. Bentivoglio's sculptures and employment of natural materials, from wood to bark and marble, manifest her ecological consciousness, locating her as a forerunner of eco-feminism. Bentivoglio donated large part of her extensive archive, including over 450 pieces and mail artworks by hundreds of artists, to the MART Rovereto.

Anna Bella Geiger (Rio de Janeiro, 1933) lives and works in Rio de Janeiro.

Anna Bella Geiger is widely acknowledged as one of the most important artists working in Brazil today. A pioneer of video art in the country, she was also one of the great exponents of first generation Latin-American conceptual artists. Her trajectory, continuously marked by ruptures and a multiplicity of themes and methods, began in the 1950's and early 1960's. By the 1970's, Geiger's production assumed an experimental tone, breaking with the orientations of the modern period and radically exploring contemporary practices. Beginning to adopt methods such as photomontage, photogravure, photocopy and video, her thematic ambitions expanded in equal measure, resulting in pieces committed to critical rhetoric and strong political connotations. During this time, the artist also focused her dialog on anthropology and the study of the image, developing her "geo-poetry".

Nedda Guidi (Gubbio, 1927 – Rome, 2015)

Immersed in Rome's art scene since the 1950s, Nedda Guidi challenged the dominant trends of her time through ceramic. Guidi experimented with her chosen medium in her words to "retrieve a lost innocence and recover the originality of the material". Her alchemical investigations into oxidation processes and pigments appear in her "swatch tables," which record the chemical formula, cooking process or the place and date of where she found the earth she used: a permanent archive of her research. Her experimentation further materialises in the colour gradients of her large scale modular geometric sculptures. Invested in opening a space for non-normative bodies in culture, she was part of a group of artists working on the rehabilitation of children affected by down syndrome, and co-founded the iconic feminist collective Cooperativa Beato Angelico in 1976, among multiple other initiatives.



Clemen Parrocchetti (Milan, 1923 - 2016)

“Objects of Female Culture,” “Dreaming Gender Equality,” “The Original Sin,” “Liberation,” are amongst the phrases used by Clemen Parrocchetti, to title her works. As part of the feminist collective *Immagine of Varese*, she is a protagonist of feminist militancy in Italy. Parrocchetti made tapestries, embroideries, and complex sculptural assemblages, which gathered sewing kits, cooking tools, sequins, alongside protruding stuffed fabric lips, hearts and breasts. Parrocchetti made art continually for over fifty years, and her work lives on thanks to her personal archive. Her family home, a medieval castle in Borgo Adorno, Piedmont, is now a House Museum and archive dedicated to her memory and to the family’s history as direct descendants of Saint Catherine Fieschi Adorno, theologian and patron saint of Genoa.

Rosana Paulino (São Paulo, 1967) lives and works in São Paulo.

Rosana Paulino’s work centers around social, ethnic, and gender issues, focusing in particular on black women in Brazilian society and the various types of violence suffered by this population due to racism and the lasting legacy of slavery. Paulino explores the impact of memory on psychosocial constructions, introducing different references that intersect the artist’s personal history with the phenomenological history of Brazil, as it was constructed in the past and still persists today. Her research includes the construction of myths – not only as aesthetic pillars but also as psychic influence-makers. Paulino – whose artistic output is unquestionably fundamental to Brazilian art – has produced a practice of reconstructing images and, beyond that, reconstructing memory and its mythologies. Her body of brings together female figures and their respective historical elements, supported by psychic traces that map colonial structures and their impact onto the social and aesthetic fabric of our time.

The title of the exhibition references a phrase of **Marco Scotini** on feminist and postcolonial archives. This exhibition is possible thanks to the collaboration of the archives of **Mirella Bentivoglio**, **Nedda Guidi** and **Clemen Parrocchetti**.

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