

POETRY FOR REVOLUTIONS

ROMA Villa Maraini Via Ludovisi 48 00187 Roma +39 06 420421 roma@istitutsvizzero.it

MILANO Via Vecchio Politecnico 3 20121 Milano +39 02 76016118 milano@istitutsvizzero.it

Date

20.10.2023
18.02.2024

Location

Roma

Istituto Svizzero

Information

A Group Show with Manifestos and Proposals

Bassem Saad
Ceylan Öztrük
Guerreiro do Divino Amor
Giorgio Zeno Graf
Industria Indipendente
Ivona Brđanović
Maya Olah
Mathis Pfäffli
Michèle Graf & Selina Grüter
MigrArt

Ramaya Tegegne
RM
Sandra Mujinga
Shirana Shahbazi
Ursula Biemann
**and a historical showcase
with archive material and
manifestos by Rivolta
Femminile, Le Nemesiache
and Anna Oberto**

Category

Art, Exhibition

istitutsvizzero.it

POETRY FOR REVOLUTIONS A Group Show with Manifestos and Proposals

A collaboration project between Istituto Svizzero (Rome) and Cabaret Voltaire (Zurich)

With:

Bassem Saad
Ceylan Öztrük
Guerreiro do Divino Amor
Giorgio Zeno Graf
Industria Indipendente
Ivona Brđanović
Maya Olah
Mathis Pfäffli
Michèle Graf & Selina Grüter
MigrArt/DACZ (Deniz Damla Uz & Niştiman Erdede)
Ramaya Tegegne
RM
Sandra Mujinga
Shirana Shahbazi
Ursula Biemann
and a historical showcase with archive material and manifestos by Rivolta Femminile, Le Nemesiache and Anna Oberto

Curated by Gioia Dal Molin (Istituto Svizzero) and Salome Hohl (Cabaret Voltaire)

The exhibition in Rome runs parallel with a show taking place at Cabaret Voltaire (Zurich) from 06.10.2023 to 31.03.2024

Supported by:

Stiftung Temperatio
Philaneo Stiftung
Stiftung Anne-Marie Schindler
Ernst und Olga Gubler-Hablützel Stiftung
Stiftung Kulturfonds
ProLitteris
Oertli Stiftung

Poetry for Revolutions: A Group Show with Manifestos and Proposals is an exhibition project resulting from the collaboration between Istituto Svizzero and Cabaret Voltaire, taking place simultaneously in Rome and Zurich. The exhibition refers to the historical importance and potential of the manifesto as a means of political and artistic expression that challenges dominant power structures.

In this context, artists and writers have conceived contemporary manifestos addressing topical issues, including the ecological crisis, the power of language and current socio-political issues. The manifestos are exhibited both in their original form and as black-and-white copies that visitors can freely take from the display specially created by artist Ceylan Öztrük.

In addition to the manifestos, some of the artists in the exhibition present additional works such as the sculptural works of Ceylan Öztrük, Mathis Pfäffli and Sandra Mujinga, the photographs of Shirana Shahbazi, the sound work of Industria Indipendente, the video-installations of Bassem Saad and Ursula Biemann, or the neon-installation by Michèle Graf and Selina Grüter at the main entrance of the Villa.

The show further includes historical manifestos and documents by Rivolta Femminile, Le Nemesiache collective and the artist Anna Oberto, offering an immersion into the history of Italian feminism in the 1960s and 1970s through the work of movements that played a significant role in redefining female culture and identity in Italy and abroad.

Poetry for Revolutions is the result of an ongoing conversation between curators Gioia Dal Molin and Salome Hohl on the political responsibility of their role within the institutional context. At a time of widespread political, social, and ecological crisis, it is inevitable to ask whether what one does is enough, and one wonders: what is the meaning of a manifesto today? What are the new forms of rebellion in the current era? Or even, what words or thoughts could be seen on the walls of Rome or Zurich today?

POETRY FOR REVOLUTIONS

A Group Show with Manifestos and Proposals

Gioia Dal Molin (Head Curator Istituto Svizzero),
October 2023

The first manifesto that the feminist collective Rivolta Femminile wrote, I read, was hung on the walls in Rome in the summer of 1970: “The woman should not be defined in relation to man. Both our struggle and our freedom are grounded in this awareness.” (*La donna non va definita in rapporto all'uomo. Su questa coscienza si fondano tanto la nostra lotta quanto la nostra libertà.*) These were clear, bold words for the time, displayed in the public urban space. I have searched in vain in the archives for photographs depicting this manifesto with the collective's logo on the walls of the Italian capital. It remains an image in my mind. Yet this image accompanies me during the research for the exhibition *Poetry for Revolutions*, which takes place as a collaborative project at Istituto Svizzero in Rome and Cabaret Voltaire in Zurich.

For *Poetry for Revolutions*, we invited artists and writers to develop a contemporary manifesto. What could such a statement, such a rebellion, look like today? What words or thoughts could be pasted on the walls of Rome or Zurich today? What significance can the manifesto have today? How can we demand change and take a public stand? Perhaps the discomfort with the present is too complex, or historical examples too disturbing and self-aggrandizing, to want to proclaim a programme. But perhaps the political polemic, the call for indignation, is also part of the current mood for change.

The fifteen manifestos are on view in Rome as well as in Zurich as originals (we asked the artists to make two originals—they complied with this request quite differently) and as black-and-white copies. In Rome, the exhibition begins with the display of copies within a specially crafted installation by Ceylan Öztrük—the artist calls it *Choreographed Manifestos*. Here, too, the manifestos of Rivolta Femminile echo on the walls of Rome: for us, it was clear from the start that the manifestos had to leave the exhibition spaces. That they can be taken away and passed on by the visitors. That they also stimulate thought outside the exhibition. The invitations to the fifteen collectives, artists and authors were driven by our subjective interest in delving into the potential of the manifesto with a diverse group of artists. Participants responded

in their unique artistic language to the globally entangled crises or contemplated the culture of communication, taking a stand or making a statement. The content and formal characteristics are multifaceted: the fifteen distinct manifestos address topics such as the environmental catastrophe, the power of language, and the pharmaceutical industry. They reflect on the handling of ideologies and resources, express desires in dystopian times, and articulate collective visions. They are language-based or image-based, abstract, concrete or poetic. They are reminiscent of leaflets or have an unexpected materiality (more information on each manifesto available at p. 6).

The artistic manifesto has been a genre of its own at least since the days of avant-garde movements like Futurism and Dada. Serving as a foundational document, a declaration of intent, or a form of performance, it conveys dissatisfaction with an existing ‘old order’ and dominant power structure. This frustration may pertain to a narrow definition of art, empty political rhetoric, or the immanent social revolution. Above all, the artistic manifesto serves as a means of merging art with daily life, breaking free from the confines of a hermetic artwork aesthetic, and communicating a call to the outside world. To paste its posters on the walls of cities.

The exhibition project *Poetry for Revolutions* emerges from an ongoing conversation between myself and Salome Hohl. A conversation about our political responsibility (also as curators) and our scope of action (also within the institutional context). Amidst the resurgence of fascism, an inhumane war in the Middle East, apathy towards environmental and social crises, and the violence inflicted upon individuals based on their origin or sexual orientation, we must repeatedly ask: Are our efforts enough?

Simultaneously, our passion for art propels us forward. Art does not depict one-dimensionally; it condenses, isolates, differentiates, tangles and disentangles, doing so poetically, radically, subtly or concretely. This context also prompts the question of art's role in society: Can art cultivate politically engaged individuals, or does it merely create a pseudo-political space?

The exhibition title plays on a reference to Karl Marx, who referred to manifestos as a “poetry” of revolution. However, by using ‘revolutions’ in the plural form and replacing ‘of’ with ‘for’, we aim to resist ideological limitations. With the exhibition's title, we also describe the wide range of contributions—not only text but also images and materials function as manifestos.

The exhibition takes place simultaneously in Rome and Zurich, where manifestos, rebellious words and ideas resonate uniquely depending on the context and architecture of each location. *Poetry for Revolutions* therefore also relates to the unique histories of the two institutions. Dada, one of the most significant avant-garde movements of the 20th century, originated at Cabaret Voltaire in 1916. Meanwhile, a painting by the Futurist Giacomo Balla adorns the offices of Istituto Svizzero. The Dadaists often made references to Futurism. Besides these connections to Futurism (which are viewed critically today), we can observe a conceptual thread linking Dadaist linguistic deconstructions to the feminist artists in 1960s–70s Italy. They were motivated by similar ideas, and their artistic practices resonate closely with our own time. A selection of historical manifestos and documents from this context are part of the exhibition in Rome and complement the contemporary manifestos on display. There was a strong feminist movement in Italy. Not only did it successfully champion pragmatic reforms (like the revision of divorce laws in 1974 and the legalisation of abortion in 1978), but it also pioneered new (linguistic) modes of expression and concepts of identity that countered deeply ingrained patriarchal societal norms shaped by the Catholic Church. This is evidenced by the two manifestos by Rivolta Femminile (founded in Rome in the spring of 1970 by the art critic and activist Carla Lonzi, artist Carla Accardi, and journalist Elvira Banotti) as well as the collective's creation of Europe's first feminist publishing house that same year, which produced, among other things, the *Libretti verdi di Rivolta* series. Rivolta Femminile also established the practice of *autocoscienza* as a non-hierarchical exchange among women where personal experiences acquire political significance. Carla Lonzi, in particular, strongly advocated for a complete rejection of culture itself, which she believed was deeply ingrained with patriarchy. She proposed a process of 'de-culturalization' ("deculturalizzazione") that would commence with language, aiming to establish a new and unburdened cultural realm. Based in Naples, the artists' collective Le Nemesiache also expressed its ideas through manifesto-like writings. Founded by the artist and philosopher Lina Mangiacapre, this collective was exclusively open to women and sought to integrate mythology and ritual into feminist practice. Since the 1960s, artist Anna Oberto has been committed to forging a new language,

liberating it from patriarchal conventions, and enabling women to articulate their unique identities. "Liberazione dal linguaggio al maschile" (Liberation from masculine language), she boldly proclaims in capital letters in her 1975 *Manifesto della Nuova Scrittura al Femminile*.

The contemporary and historical manifestos featured in this exhibition are complemented by select pieces from participating artists who explore facets of modern rebellion and the act of 'manifesting' in very different ways. In doing so, they also contemplate the role of art and the artist. Ceylan Öztrük developed the sculptural work *Phantasm Manifesto* specifically for the exhibition. The imposing columns and monument-like structures evoke propagandist architecture, which, in essence, is a form of expression used to convey power and specific ideological agendas in public spaces. Upon closer examination, however, the sculptures seem to carry a tongue-in-cheek sense of irony. The large columns lie without function on the floor, and the architectural elements, stacked haphazardly in a decontextualised configuration, do not reference anything specific. Their surface is also deceptive: crafted from paper, they display dents in certain areas, creating a sharp contrast with the hardness of marble. Perhaps we can understand them as artistic counter-monuments or anti-monuments. *Forest Mind*, the video installation by Ursula Biemann, is set in the tropical forests of southern Colombia. The artist has extensively researched the relationship between humans and nature, exploring various systems of knowledge. This includes Western thought, with its commitment to rationalism, as well as indigenous knowledge systems, which see intelligence in all living beings and incorporate practices like the shamanic ayahuasca tradition. In this context, *Forest Mind* also serves as a reflection on the hierarchical structuring of knowledge influenced by colonialism and on the idea of coexisting with all species. Only through collective learning and thinking—as Ursula clearly states in her manifesto—can a successful future unfold. Sculptures by Mathis Pfäffli appear throughout the exhibition, finding their way into the existing architecture, sometimes rebelliously and playfully, sometimes almost invisibly and surreptitiously. Mathis is interested in the production conditions in which art is created. Often constructed from found and repurposed objects, his sculptures narrate tales of uncertain, transitory uses and prompt

contemplation on sustainability and longevity—of artworks and the artistic process within their precarious context. To Mathis, his series of *Switchboards* symbolise the possibility, or rather the impossibility, of control. Stripped of their functionality, they embody powerlessness, and the related question of what art could achieve in society. While the *Collectors* are sculptures composed of various found vessels and are—as the title suggests—reminiscent of containers with which things can be captured (revolutionary ideas?).

Shirana Shahbazi captured her photographs during a three-month journey to Iran, undertaken with her family in the spring of 2014. Shirana is intrigued by the idiosyncracies and technical aspects of photography. Simultaneously, she grapples with the issue of her own heritage and how she can (or must) position herself as an artist, particularly in the context of the ongoing feminist revolution in Iran, which is marked by oppression and increasing urgency. As I contemplate the photographs in the here and now, I find it impossible not to contextualise them within a political framework. In her manifesto, Shirana takes a bold and resolute step by placing herself in the picture for the first time.

The sound work *LA MIA BATTAGLIA NON È CHE SEMANTICA RIVOLUZIONE* (MY BATTLE IS BUT SEMANTIC REVOLUTION), resonating within the stairwell, is signed by the Industria Indipendente (Martina Ruggeri and Erika Z. Galli). Commencing with a verse by the poet Amelia Rosselli, Industria Indipendente has composed a sonic manifesto dedicated to the diverse facets of language and meaning. This perpetually looping creation, blending analogue and digital, human and non-human elements, forms a complex layering of sentimental archaeology brimming with dissonances, distortions and agitations. Polyphonic and polyrhythmic mouths incessantly ask: From where? With whom? For what? The collective is deeply engaged in language-based research: an expanded form of writing that inscribes itself onto bodies, environments and surfaces, transforming into action and performance it transcends into sound, voice and light, dissolving, contaminating and blurring boundaries between you and me, self and world, us and others, here and elsewhere.

The video work *Congress of Idling Persons* by Bassem Saad presents the viewpoints of artists and activists (Palestinian author Islam Al Khatib, DJ and translator Rayyan Abdel Khalek, musician

Sandy Chamoun, and trade unionist Mekdes Yilma). They address the political upheavals in Lebanon (in the aftermath of the devastating explosion at the port of Beirut in 2020), the global Black Lives Matter movement, and the various uprisings within the context of the Arab Spring. The conversations among the protagonists loosely adhere to a script collaboratively developed with Bassem, aiming to replace an authoritative narrative voice with a polyphony. This approach blurs the lines between the characters' performance and their actual experiences, blending fiction and reality. The four protagonists discuss various forms of protest, migrant labour, the status of Palestinians, and the challenges of life under siege (the video was created in 2021 and remains painfully relevant). To Bassem, the 'Congress' serves as a prototype for a democratic structure. As an artist, Bassem are deeply intrigued by how people, particularly those on the margins of society, engage in democratic processes, and they explore the role that unrest and rebellion can play in effecting change within civil society.

Touch Face, a series of large sculptures by Sandra Mujinga, is presented in the Wintergarten. In her works, the artist frequently addresses Blackness and Black identity in a white-dominated society and develops Afrofuturistic visions of society. The three almost ghost-like figures refer to visibility and invisibility in society: as a Black body within a racist system, and in the context of emerging digital surveillance methods like facial recognition software, which tends to recognise the faces of Black people less accurately. Systemic racism and the possibility to escape from control. And: How can I rebel without being seen? The exhibition also features a newly installed neon artwork titled *ladder* by Michèle Graf and Selina Grüter, positioned over the gate at the main entrance of Istituto Svizzero. A ladder, visible from the street, with which we could climb directly over the wall into the villa. A ladder that therefore speaks of accessibility (and non-accessibility) of institutions (and yes, art institutions, too), reminding me that inclusivity must be more than just a term in a concept paper. Is it time to climb the ladders and storm the institutions? Significantly, these thoughts on *Poetry for Revolutions* end with a question mark. The exhibition asks many questions in the face of a fragile present and an uncertain future. At the same time, it offers us thoughts to take with us on our journey. Images and phrases resonate—with the hope that these manifestos will be spread across the streets of Rome and beyond.

Manifestos**Bassem Saad****Realness / Fateless**

Bassem Saad's artistic works (videos, sculptures, installations, performances) often originate with written content and involve a fusion of real and fictional narratives. Bassem links personal experiences with global historical narratives and political events or ruptures, focusing on various forms of collective struggle and resistance—such as the 2019/20 uprisings in Lebanon and the Black Lives Matter movement. Bassem's manifesto begins with an assertion, pointing to the potential of artistic strategies in resisting and collective organisation for (countercultural) resistance. Bassem's interest extends beyond one's role as an artist and one's proximity to or involvement in specific events; they also explore the function of art itself and its capacity to raise awareness about the state of the world. This is especially evident in Bassem's use of exaggeration and exaggerated re-enactment to provocatively challenge supposed realities.

Ceylan Öztrük

Ceylan Öztrük's manifesto merges the concepts of sculpture/form and writing. Her manifesto poetry can be seen or read by anyone who stands before it. This mirror-sculpture format invites each person to engage with the poem while gazing at their own image. The ever-changing background of the reflective surface allows the poetry to circulate through numerous individuals, making it a dynamic form of a manifesto. Unlike traditional manifestos that communicate outwardly, this one prompts the reader to introspect, seeing themselves in the reflection: actionism begins with self-awareness. Depending on the point of view, the perspective shifts. Ceylan's text also embodies a subject-oriented approach that consistently considers the body: it is in the sculpture, in the word, in the space.

Guerreiro do Divino Amor**Il Miracolo Di Helvetia**

Guerreiro do Divino Amor's contribution delves into the construction of national identities. He is interested in the narratives and (visual) symbols used by nation-states to represent themselves. The artist pursues his research with a critical and ironic perspective, particularly in the context of Switzerland, which, like other states, solidified its national self-image in the late 19th century. In Switzerland, this process involved the use of fictional figures such as Helvetia and Wilhelm Tell, coupled with specific geographical features like the mountains (notably the Gotthard), which were to shape the young nation-state and instil a strong Swiss identity, especially during the Second World War with the ideological concept of 'intellectual national defence'. With its deliberate ironic exaggeration, Guerreiro's manifesto serves as a thought-provoking catalyst for reflection.

Giorgio Zeno Graf**Cröisc e Grebel**

In his work, Giorgio Zeno Graf traces the interwoven ecosystem of Ticino. He observes working techniques, the management of resources, and how these factors shape communities and individuals. His manifesto *Cröisc e Grebel* bears witness to this examination. He draws primary inspiration from historical practices closely tied to the cycles of nature, often labelled as witchcraft. When the Christian religion was introduced to the region, these individuals were persecuted and marginalised, leading to the loss of important knowledge and traditions. In Rome, Giorgio presents a manifesto made of Ticino wool that might have otherwise been discarded or burned, despite its insulating properties and vitamin D content. This material, still bearing the scent of sheep, is a material manifestation of Ticino, its inhabitants and processing techniques. Furthermore, grains are woven into it, stimulating contemplation about resources and cultural practices.

Industria Indipendente**Upside Down**

Upside Down is what Industria Indipendente (Erika Z. Galli and Martina Ruggeri) call their manifesto, which features an inverted illustration from *The Oceans: An Oasis in Space*, a textbook from the 1970s. According to the two artists, the original pyramid-shaped illustration symbolises "techno-patriarchal Western culture" that perpetuates an overarching worldview focused on the emblematic image of the white man—a concept they consistently challenge in their work. While Industria Indipendente often writes clear, language-based manifestos, particularly for their event series *Merende* in Rome, they opt for visual material in *Upside Down*. In this context, the act of flipping the image serves as a political and subversive gesture: it suddenly places the white male figure at the bottom. This inversion reveals an alternative hierarchy within the realm of animals and non-humans as well as a female vulva—a counter-symbol to the patriarchal world order.

Ivona Brđanović**Menufest**

Ivona Brđanović writes mainly about migrant and queer feminist issues. However, for *Poetry for Revolutions*, she serves up a Dada-like 'menu feast': a gourmet excursion through underappreciated flavours. The antipasto, primo, secondo and dolce courses read like party slogans. The author mixes political phrases and rituals with Italian culinary customs, where Italianità meets plain white bread, compromise crusts and leaf-gilded moments. In this juxtaposition, the political system appears deliciously bitter and sometimes seems either under-seasoned or over-salted.

Maya Olah**WE CARVE GLACIAL LAYERS**

The author Maya Olah, primarily known for her shorter prose works, presents *WE CARVE GLACIAL LAYERS*, a manifesto that provides various literary guidelines for addressing the climate crisis. The narrative deals with preppers and incantations in uncertain times, set within a dystopian world. It remains unclear whether this world exists in the present or near future. The residents have devised various strategies. One neighbour prepares for the end of the world, believing he is prepared for any catastrophe because he has stockpiled supplies and set up a panic room, while others join forces with the intent of conjuring a hopeful future. Maya's contribution can be read as a manifesto on the power of collective action and the resilience of friendships.

Mathis Pfäffli**Walking Labyrinth 1**

Mathis Pfäffli's work spans drawing, objects and installation. His primary interest lies in exploring how stories spread and fray visually. His drawing manifesto is an anti-manifesto in that he attempts to convey the fluidity of personalities, societies and organisations. Mathis deliberately avoids imposing clarity and rigid boundaries as he believes they can carry elements of dogma. Instead, he steals signs, mixes them up and reinterprets them, taking an anarchistic and socially sustainable approach. His drawing incorporates labyrinth symbols, evoking early stone carvings and avant-garde shape games. These historical and anarchic references blend with a contemporary aesthetic, evident in the interaction of materials and the meeting of jagged lines with organic shapes. Mathis invites us to question and transcend conventional categories. In his view, there are only paths, which could be seen as a positive expression of this negation of an objective.

Michèle Graf & Selina Grüter**Pocket Liner**

Michèle Graf and Selina Grüter consistently address the impacts of the capitalist mode of production in their diverse works, spanning performances, installations, videos, texts and sculptures. They are particularly concerned with the role of language within this framework. Their contribution stems from the series *Pocket Liners*, which they have been working on since 2021. These are short texts composed of words they cut out from receipts. In this piece, the two artists reflect on language ("a word and a text and a speech") as a description of material processes that is never objective and that establishes power dynamics through constant repetition. However, they underscore that it is up to us to employ the language differently. In their final paragraph, the words 'total' (in the language of receipts, indicating the purchase sum) and 'change' suddenly hold the promise of a revolutionary awakening.

MigrArt/DACZ
(Deniz Damla Uz & Niştiman Erdede)

O g
Artificial intelligence (AI) generated a prose poem for Deniz Damla Uz and Niştiman Erdede from DACZ/MigrArt, reflecting the mental state of a person pushed to their limits. The text weaves names of medicines and their dosages into a delirious language, resembling a trip where abysses open up during pauses for breath. With this work, Deniz Damla and Niştiman aim to address the effects of capitalism on the psyche – the pharmaceutical industry profits at the expense of those dependent on diagnoses and medication. While not endorsing conspiracy theories, the artists seek to underscore the historical reality that mental illness has often been used to marginalise and mistreat individuals. In alignment with the dehumanising qualities of machinery, Deniz Damla and Niştiman used AI to create a poem that erases the subject while presenting it in multiple languages to engage with a variety of perspectives. As a manifesto, *O g* does not seek to anesthetise but rather spur activism and equality while embracing neurodiversity.

Ramaya Tegegne
Krugers

Ramaya Tegegne's artistic practice reveals the mechanisms of dominant models and power dynamics, particularly within the art world. Among other things, she is the founder of *Wages For Wages Against*, an initiative advocating for improved working conditions and fair wages for artists. For this exhibition, Ramaya appropriates Barbara Kruger's artwork *Your comfort is my silence* (1981). In the original piece, the American artist critiques men's control over the dichotomy of passivity and activity, speech and silence, by incorporating existing visual material and offsetting it with incoming slogans. In Ramaya's work, the male figure in the background of Barbara Kruger's original is absent; all that can be seen is the outline of a T-shirt. This transformation into a piece of clothing turns the image into a 'personal' manifesto, and the slogan into an active statement: "Don't expect me to stay still!" This serves as a reminder of the struggles and sacrifices required to make oneself heard. By omitting the male figure, the artwork can also be interpreted as an extension of Barbara Kruger's themes, touching on issues of class, desire and race. The interplay of 'I' and 'you' takes on a more threatening tone.

RM
Je Them

The manifesto by the RM collective consists of only two words: 'Je' (me) and 'them'. Two personal pronouns in two languages, English and French. In their artistic practice, RM is interested in the construction of identities, not only of artists but also of marginalised groups within society. It is no coincidence that they have chosen a particularly elusive name (until recently the collective called themselves 'Real Madrid'—Google searches for them got lost in the shoals of football), and, significantly, this choice is linked to their exploration of collective identity. How many identities can a collective embody? How many voices can formulate a contemporary manifesto? Moreover, the inclusion of 'them' signals a linguistic challenge to binary gender norms and raises questions about alternative forms of identification. Interestingly, when these two words are spoken aloud, they also form *Je t'aime*—a declaration of love whose normative implications warrant reconsideration.

Sandra Mujinga

Sandra Mujinga thinks speculatively about the conditions of life and the human condition. She draws inspiration from the Afrofuturist tradition of storytelling, such as the works of African American science fiction writer Octavia E. Butler. This tradition offers a form of speculative fiction that envisions alternative futures. In the spirit of 'worldbuilding', Sandra imagines worlds and universes inhabited by new and hybrid life forms, transcending the limits of a human-centred perspective. Often, these explorations materialise in larger-than-life sculptures that seem to connect spirits of the past, present and future, where themes of presence and absence, belonging and alienation collide. These ideas resonate in her manifesto, presented in the form of a poem.

Shirana Shahbazi
Revolution Street

Shirana Shahbazi is known for her conceptual, multi-spatial photographic works, created through deep engagement with her surroundings. Her art delves into the possibilities of portraying ambiguous and complex realities. The artist dissects, superimposes and blends surfaces, figures, places and colours, enabling different spaces and times to emerge and coexist simultaneously. Notably, Shirana herself typically does not feature in her own works. However, for *Poetry for Revolutions*, this politically active artist takes a bold departure by stepping into the frame herself. In this photograph, Shirana stands in the middle of a street in Tehran, the city of her youth. Cars pass on left and right, and a motorbike approaches her. She looks into the distance, without wearing a headscarf. The photograph was shot in September 2023 in collaboration with Hananeh Heydari, exactly one year after the tragic death of Jina Mahsa Amini following her arrest by the Iranian morality police. The street is bathed in red, while the sky shimmers in green. Shirana shares a personal, powerful statement that makes do without words.

Ursula Biemann
Becoming Earth

In her essayistic video works, Ursula Biemann repeatedly researches topics that significantly impact our societies and global coexistence, such as migration, ecology, climate and globalisation. Her recent works, including *Forest Mind* (2021), increasingly emphasise ecological themes and our relationship with nature, particularly in the context of non-Western worldviews and alternative knowledge systems. Her manifesto, titled *Becoming Earth* (which she also describes as a 'proposal'), reflects on her role as an artist and is influenced by a growing realisation amid the escalating climate crisis: the need for collaborative thinking, multidimensional perspectives and a holistic understanding of the world as an interconnected network of all living beings.

Feeling their way in the dark.
On the feminist manifestos of the 1970s
Camilla Paolino, October 2023

We have been taught that it is rude to interrupt a person when they are talking. But sometimes interrupting seems to be the only way, especially when dealing with someone who talks continuously and, while doing so, claims the right to define, describe, categorize, and determine everything. In short, someone who gives their listeners no opportunity to rebut or to speak, think, signify, or recount for themselves, reducing their audience to polite silence. This is how I imagine the existential condition in which the majority of women found themselves before the symbolic revolution that took place in Italy in the 1960s and 1970s—an event in which they played a leading role, together with other previously silenced dissident bodies (de Lauretis, 1990). That revolution was triggered by the hyperbolic observation on the part of women that they had been watching on the sidelines for 4000 years and that they had seen and had enough. Rivolta Femminile’s manifesto of 1970, among others, seems to have sprung from this consideration (Rivolta Femminile 1970).

The manifesto was one of the forms of rupture adopted to emerge from the silence in that period, bringing about a short circuit in the patriarchal regime of the sayable. Under that regime, bodies sat, composedly but uncomfortably, as the objects of the discourse of others or the bearers of unsayable experiences (Muraro 1981; Dominijanni 2017). The feminist manifesto in particular gave voice to part of that experience which until then had quietly imitated male models or adhered to ascribed submissive roles, muted by the imperatives of social conformity (Dominijanni 2017). It enabled the raising of voices that ensued and which in turn led to a raising of consciousness, intent on infecting those who came into contact with it and provoking a metamorphosis—which is first and foremost a process of subjectivization and hence of social change.

Indeed, in the case of the feminist manifestos it was not just a matter of speaking, but of speaking up, forcefully demanding and asserting a radical repositioning whereby women were no longer to be the object of others’ discourse but the subject of their own. The texts were irreverent, unbecoming, rude. They marked the emergence of a new and

unexpected subjectivity, which suddenly burst onto the stage of history and began to signify autonomously, interrupting the patriarchal monologue (Rivolta Femminile 1970). In other words, they accompanied the manifesting of such subjectivity—as the word ‘manifesto’ itself suggests—and produced an epistemological and ideological rupture in the continuum of the discourse of Western modernity. It was the ‘utopian manifestivity’ imagined by Anna Oberto in the *Manifesto della Nuova Scrittura al Femminile* (Manifesto of New Female Writing) (1975); or an expression of the ‘female phenomenology’ wished for by Lonzi and Accardi even before they began writing, with Banotti, the first Rivolta Femminile manifesto (Accardi & Lonzi 1966). This extraordinary phenomenon, which was the sudden revelation of an absence, a return of the repressed, a negative that acquired body, was quite unlike classical phenomenology, metonymically embodied in the figure of Hegel, on whom we were invited to spit—to cite another important essay-manifesto published by Lonzi in the same period (Lonzi 1970).

If the word ‘to manifest’ secretly contains the word ‘fest,’ evoking the euphoria and elation that can come from a process of subjectivization under way—I am thinking here of Lonzi’s famous conception of feminism as her ‘fest’ (Lonzi 1978a, 44)—, the prevalent sentiment in the manifesto form seems to be another one. It is a sentiment of anger, first silent and then increasingly noisy, cacophonous, deafening. It was the anger of women who were rising up, as nemesis and revolt, and who, either together or one by one, were preparing to force the blockade (Lonzi 1978b, 42). The way they spoke was cutting, abrasive, incendiary. It interrupted the monologue, as we have said, but it did not seek dialogue, or at least not within the linguistic, behavioural, and relational structures available at the time. Hence the famous ‘we communicate only with women,’ written in block capitals as if it were being shouted out loud, with which the Rivolta Femminile manifesto ends. This cry announced the choice of separatism—a choice that seems to have been shared by the feminist art collective Le Nemesiache, at least to judge from the opening of their 1970 manifesto (‘the women’s struggle must be waged by women and men must not be informed’) and perhaps, to some extent, by Anna Oberto as well, who, in her manifesto, speaks of ‘liberation from male language as female liberation’ (1975).

Once again, a word of rupture, of refusal, intended to be autonomous at every level, starting with language itself, before reaching organized politics and institutionalized culture—from which came the famous ‘deculturalization’ advocated by Lonzi. The quest for expressive as well as political autonomy—the cornerstone of Rivolta Femminile’s political-theoretical undertaking, as it was of the artistic one of Le Nemesiache or of Anna Oberto—was a distinctive feature of the process of subjectivization that was taking place. The latter entailed liberation from preestablished categories, de-identification from ascribed roles, and a dissociation from imposed behavioural norms (Boccia 2014; Zapperi 2017, 2020).

For the more radical, this meant a rejection of identity itself, and of any ideology, feminism included. This unexpected shift crystallized in another important manifesto, *Io dico io*, written by Carla Lonzi in 1977 and published in 1978 by Rivolta Femminile, which claimed it as its own second manifesto. In it we read: ‘what I have to say I’ll say on my own’ (Lonzi 1978b, 8). The speaking subject changed from being the collective ‘we’ that usually characterizes manifesto rhetoric and became an ‘I,’ signalling a fundamental repositioning. This was the result of a painful but intransigent process of de-identification—a solitary and uncertain journey along previously untrodden paths. As such, the process entailed significant risks, including solitude, unreadability, erasure, and madness (Boccia 2014; Zapperi 2017). But it also afforded golden opportunities, first and foremost that of opening up the field of possibilities to the emergence of a new political subject in a continual state of becoming.

Historical distance enables us to read this radical rethink as a symptom of the fact that the term ‘women,’ scattered throughout these manifestos, corresponded to a political category in progress, which encompassed dissident subjectivities struggling to escape an ascribed identity—which, for Lonzi, was the meaning of sexual difference. But above all, this sudden change of direction shows how the people behind the manifestos we read today were capable of rethinking and, marvellously, of changing their minds. This needs to be borne in mind when reading the manifestos in question, which have the value of historic documents but, by their very nature, tend to make us forget it. In fact, a manifesto is a text written in an impulse of rage

or indignation, when the writer really has had enough. It is written to be put up on a wall, to be shouted out loud, to be thrown from a balcony or the window of a speeding car or wrapped round a cobblestone and hurled against a shop window. It must circulate rapidly, from hand to hand and from mouth to mouth, and aims to enflame, enthuse, mobilize, and instigate an immediate and radical socio-political change. No historicization or curation is foreseen by its modes of dissemination. There is no thought or hope that the manifesto will be an object of study for future generations, but instead that it will be cannibalized, destroyed, or replaced by new manifestos and new, equally incendiary lines of thought.

For this reason, although they come across as resolute and maximalist, it seems to me that the possibility of a rethink is intrinsic to manifestos. When I read the feminist manifestos of the 1970s, I always try to bear in mind that they were written by people who were around my age and who, without handholds or references, were searching for an autonomous language to express themselves, starting from their own partial and fragile point of view. This fragility is often lost sight of behind the assertive and authoritarian tone that is typical of the manifesto—and which for some women was already a conquest in itself, as it had historically been denied to them insofar as it was antithetical to the ideal of femininity. Even expressions that now appear problematic, at least from today’s perspective of an intersectional feminism to which I myself adhere, must be understood as the fruit of the efforts and the struggle of women who were searching for the words to narrate a repressed and therefore unsayable experience, subjectivity, and sexuality—a struggle with varying and sometimes paradoxical or contradictory results. The truth is that there were no truths: just women who were thinking, feeling, and trying together. And this is exactly what they were doing: they were feeling their way, as one does when moving forward in the dark—and as we are doing today as well. Because that is what struggle is like: we proceed by trial and error, with trust.

Bibliographic references

Historic sources

Carla Lonzi & Rivolta Femminile:

Carla Accardi, Carla Lonzi, "Discorsi: Carla Lonzi e Carla Accardi," *Marcatré*, 23–25 June 1966, Milan 1966, pp. 193–197, now in Carla Lonzi, *Scritti sull'arte*, edited by Lara Conte, Laura Iamurri, and Vanessa Martini, et al. edizioni, Milan 2012.

Carla Lonzi, "Sputiamo su Hegel," in Rivolta Femminile (ed.), *Sputiamo su Hegel, La donna clitoridea e la donna vaginale e altri scritti*, Scritti di Rivolta Femminile, Milan 1977 (original edition, Scritti di Rivolta Femminile, Milan 1970).

Carla Lonzi, "La donna clitoridea e la donna vaginale," in Rivolta Femminile (ed.), *Sputiamo su Hegel, La donna clitoridea e la donna vaginale e altri scritti*, Scritti di Rivolta Femminile, Milan 1977 (original edition, Scritti di Rivolta Femminile, Milan 1971).

Carla Lonzi, "Itinerario di riflessioni," in Rivolta Femminile (ed.), *È già politica*, Scritti di Rivolta femminile, Milan 1977.

Carla Lonzi, "Secondo Manifesto di Rivolta Femminile: 'Io dico io,'" in Rivolta Femminile (ed.), *La presenza dell'uomo nel femminismo*, Scritti di Rivolta Femminile, Milan 1978 (original edition, 1977).

Carla Lonzi, "Mito della proposta culturale," in Rivolta Femminile (ed.), *La presenza dell'uomo nel femminismo*, Scritti di Rivolta Femminile, Milan 1978.

Carla Lonzi, *Taci, anzi parla. Diario di una femminista*, et.al./ Edizioni, Milan 2010 (original edition, Scritti di Rivolta Femminile, Milan 1978).

Rivolta Femminile, "Manifesto di Rivolta Femminile," in Rivolta Femminile (ed.), *Sputiamo su Hegel, La donna clitoridea e la donna vaginale e altri scritti*, Scritti di Rivolta Femminile, Milan 1977 (original edition, Scritti di Rivolta Femminile, Milan 1970).

Rivolta Femminile, *È già Politica*, Scritti di Rivolta Femminile, Milan 1977.

Rivolta Femminile, *La presenza dell'uomo nel femminismo*, Scritti di Rivolta Femminile, Milan 1978.

Anna Oberto:

Anna Oberto, "Manifesto Femminista Anaculturale," in *Ana Eccetera* 10 (17 October 1971).

Anna Oberto, "Nuova scrittura al femminile," presented at the exhibition *Fra significante e significato*, held at the Collegio Cairoli of the University of Pavia from 23 May to 30 June 1975, curated by Renato Barilli.

Nemesiache:

Nemesiache, "Manifesto delle Nemesiache", 1970.

Nemesiache, "Manifesto Metaspaziale", c. 1970.

Other bibliographic references cited

Maria Luisa Boccia, *L'io in Rivolta. Vissuto e pensiero di Carla Lonzi*, La Tartaruga, Milan 1990.

Maria Luisa Boccia, *Con Carla Lonzi. La mia opera è la mia vita*, Ediesse, Rome 2014.

Teresa de Lauretis, "The Practice of Sexual Difference and Feminist Thought in Italy. An Introductory Essay", in The Milan Women's Bookstore Collective, *Sexual Difference. A Theory of Social-Symbolic Practice*, Indiana University Press, Bloomington 1990.

Ida Dominijanni, "Prefazione. La parola del contatto", in Luisa Muraro, *Maglia o uncinetto. Racconto linguistico-politico sulla inimicizia tra metafora e metonimia*, manifestolibri, Castel San Pietro Romano 2017 (original edition 1981).

Luisa Muraro, *Maglia o uncinetto. Racconto linguistico-politico sulla inimicizia tra metafora e metonimia*, manifestolibri, Castel San Pietro Romano 2017 (original edition 1981).

Giovanna Zapperi, *Carla Lonzi. Un'arte della vita*, DeriveApprodi, Rome 2017.

Giovanna Zapperi, "The Making of a Feminist Subject: Autonomy, Authenticity and Withdrawal", in Francesco Ventrella, Giovanna Zapperi (eds.), *Feminism and Art in Postwar Italy: The Legacy of Carla Lonzi*, Bloomsbury Visual Arts, London/New York 2020.

Camilla Paolino (1991) is a researcher and curator. She is currently doing a PhD at the University of Geneva, exploring the material nexus between reproductive and artistic work articulated in 1970s Italy. In parallel, she co-runs the web-radio channel CANALE MILVA and the artist-run space One gee in fog in Geneva, and collaborates on the *7 Winds* research project at Kunsthalle Bern. Other recent projects have been presented at PALAZZINA (Basel, 2021); Le Commun (Geneva, 2021); Sonnenstube (Lugano, 2020); Fri Art Kunsthalle (Freiburg, 2020); Centre d'Art Contemporain d'Yverdon-les-Bains (2019). Currently she is a Fellow at Istituto Svizzero In Rome, where she is pursuing her PhD thesis to shed light on the contribution of art to the struggle for the reconfiguration of the traditional sexual division of labour and for the denaturalisation of women's reproductive work.

Biographies

Anna Oberto (1934) is known as a leading figure in the Visual Writing Movement, with a particular theoretical and operational approach to the theme of the feminine. She has collaborated with her husband Martino Oberto since 1958, when they founded the magazine *Anna Eccetera*. In 1975, she published the first International Anthology of Visual Operators and in 1979 contributed to the entry 'Visual Poetry' in the encyclopaedia *Lessico Politico delle Donne*. Anna Oberto has actively participated in important national and international exhibitions in institutions such as the Venice Biennale, the Finch College Museum in New York, the GAM in Turin, and the Hayward Gallery in London.

Bassem Saad is an artist and writer born in Beirut. Their work explores notions of historical rupture, spontaneity and surplus through film, performance and sculpture, alongside essays and fiction. With a focus on past and present forms of struggle, they aim to place scenes of intersubjective exchange within their world-historical frames. Bassem's work has been exhibited and screened at MoMA, New York; CPH:DOX, Copenhagen; Triangle-Asterides, Marseille; Busan Biennale; Transmediale in Berlin. They are currently a fellow at the Berlin Program for Artists. Their most recent film, *Congress of Idling Persons*, received a Special Mention in the New:Vision Award category at CPH:DOX 2022. Their writing has been published in *The New Inquiry*, *Jadaliyya*, *FailedArchitecture*, and *The Funambulist*.

Ceylan Öztrük is an artist based in Zürich. She completed her practice-based PhD in 2016 at Mimar Sinan Fine Arts University, Istanbul, on a topic she initiated in 2014 while studying at the Akademie der bildenden Künste in Vienna in the studio for Post-Conceptual Art Practices. She earned her graduate and undergraduate degrees from the Fine Arts Faculty, Sculpture Department at Anadolu University. Ceylan Öztrük challenges accepted forms of knowledge and examines how their origin and how they influence power structures. She has exhibited and performed her work in various locations, including Gessnerallee Theatre, Zurich (2023 and 2020); Geneva Biennial; FriArt Kunsthalle, Fribourg (2021); Longtang, Zurich (2020); IV. Berliner Herbstsalon (2019); My Wild Flag Festival, Stockholm (2019); Call me Venus, Mars, Istanbul (2016).

Swiss-Brazilian artist **Guerreiro do Divino Amor** (born in Geneva in 1983) lives and works in Rio de Janeiro. He holds a master's degree in architecture from the School of Architecture of Grenoble and La Cambre Architecture in Brussels. His research explores superfections, the historical, political, religious and mediatic narratives that interfere with the construction of territory and the collective imaginary. His work has been presented at institutions such as Centre d'Art Contemporain, Geneva; Frestas Trienal, Sorocaba, Brazil; Second Bienal Tropical, Porto Rico; Contemporary Art Centre, Vilnius, Lithuania; Pinacoteca de São Paulo; Iberê Camargo Foundation in Porto Alegre, Brazil, and more. In 2024, he will represent Switzerland at the 60th Venice Biennale.

Giorgio Zeno Graf (born in 1999, Lugano) lives and works in Zurich. He holds a bachelor's and master's degree in Visual Arts from Zürcher Hochschule der Künste (ZHdK). Giorgio Zeno Graf's work focuses on the use of resources through sculptures and installations. He has a particular interest in the symbiotic relationships one establishes with their surroundings. In 2020, Graf received first prize in *Le stanze dell'arte / Premio giovani artisti Genesi creative* at m.a.x museo, Chiasso. His work has been featured in group exhibitions, including *Bissone Arte 22* and *CALCI in Ai Molti Tesori*, Mendrisio; *ALLDA*, Zurich; *Offspace Flüelastrasse*, Zurich; *Material*, Zurich.

Industria Indipendente is a Rome-based collective specialising in performing, writing and visual arts, founded by Erika Z. Galli and Martina Ruggeri. Their research is rooted in language, exploring extended writing that inscribes itself in bodies, environments and surfaces. It becomes action and performativity; it liquefies and expands into sound, voice and light; it opens, contaminates and blurs the boundaries between self and others, here and elsewhere. Their works articulate questions and reflections on the 'unproductive' dimension of time and the creation of alternative and fictional worlds where communities and alliances are formed in a constant overturning and re-creation of individual and collective identities. They recently debuted at the National Theatre of Rome with the show *Left Hand*, a performative, visual and acoustic space.

Ivona Brđanović is a dramatist, queer-feminist activist, screenwriter and author. Born in Bosnia and Herzegovina, she has lived in Zurich since 1991. After studying environmental engineering in Zurich, she graduated with a bachelor's degree from the Swiss Literature Institute in Biel and a master's in film/screenwriting from Zürcher Hochschule der Künste (ZhdK). She is the editor of *GLITTER*, the first queer literary magazine in the German-speaking world. In addition to regular performances and event hosting in Switzerland and Germany, she writes for series and publishes her own texts. Her focus is on minorities, queer and migrant themes.

Le Nemesiache is a historical feminist group founded by Lina Mangiacapre in 1970. The group has never ceased to exist and carry out artistic and cultural activities, also giving ample space to political action with initiatives and events in Naples, the Campania region and elsewhere, in Italy and abroad.

Maya Olah (born in 1990, raised in St. Gallen) studied German linguistics and literature and ethnology in Zurich and Vienna. She works as an author and teacher, develops concepts and texts for audio formats and performances, and writes prose. Her short stories have won awards, been published in literary magazines, and broadcast as radio plays. She leads an interdisciplinary art project on the theme of the dance of death and published the anthology *Bailando Bailando. Ein Totentanz* with Vexer Verlag in Berlin. She lives in Zurich and is working on her first novel.

Mathis Pfäffli (born in 1983, Lucerne) lives and works in Zurich. He studied graphic design and illustration in Lucerne and Hamburg, as well as free art at the Institut Kunst in Basel. He creates sculptures and installations using found objects from nature and industry, which he recombines and repurposes in novel ways. Like his surrealist drawings, they take up themes of landscape, growth and decay, playing with existing images of the world, language and the environment. His works have been exhibited at institutions such as Kunsthau Baselland, Museum im Bellpark, and Kunstmuseum Luzern in Switzerland. In 2023, he was a finalist for the Swiss Art Awards.

Michèle Graf & Selina Grüter (born in 1987 in Wetzikon / born in 1991 in Zurich) are an artist duo living in New York, working with language and translation. They studied media arts at Zürcher Hochschule der Künste (ZHdK) and participated in the Whitney Independent Study Program. Their recent exhibitions and performances include *More Clock Work*, Fanta-MLN, Milan; *The Besieged Courtyard (Il cortile assediato)*, Istituto Svizzero, Milan; *Clock Work*, Kunstverein Kevin Space, Vienna; *Contradictory Statements*, Kunsthalle Friart, Fribourg; *Sequences*, Emily Harvey Foundation, New York.

MigrArt / DACZ (Deniz Damla Uz & Niştiman Erdede) is a Zurich-based association founded by people who had to seek refuge and BIPOC (Black, Indigenous and people of colour) artists. MigrArt activities are created with community involvement, based on the firm conviction that art plays a vital role in connecting and empowering people from diverse backgrounds, identities and affiliations, particularly those living on the margins. The Decolonial Art Collective Zurich is a long-term project by the association MigrArt, initiated by Niştiman Erdede. It offers space, network, resources and programmes for refugee artists and cultural practitioners in Zurich and elsewhere to pursue their own artistic activities, network with the cultural scene, and find space and time to build a creative arch from their origins to the present.

Ramaya Tegegne (born in 1985, Geneva) is an artist, researcher and cultural practitioner based in Geneva. Her research and practice aim to reveal the mechanisms of a dominant model within the cultural fields and our society by observing the economy, historicisation and power dynamics through which they are constituted. She has had solo exhibitions at Künstlerhaus, Stuttgart; Istituto Svizzero, Milan; Ludlow 38, New York; Kevin Space, Vienna; Fri Art Kunsthalle, Fribourg. In 2017, she launched *Wages For Wages Against*, a campaign for the remuneration of artists and better working conditions, which received the Swiss Art Award in 2022.

Rivolta Femminile was an influential Italian feminist group that emerged in the 1970s, founded by the writer and activist Carla Lonzi along with other women such as Carla Accardi, Elvira Banotti, and other prominent figures in the Italian feminist movement. Carla Lonzi, wrote the influential book *Let's Spit on Hegel* in 1970, in which she expressed her radical views on women's emancipation and the creation of their own space for feminist voices. Rivolta Femminile made a significant contribution to feminist discourse and left a lasting legacy in the fight for gender equality in Italy and beyond.

RM (formerly Real Madrid) is an artist collective founded in Geneva in 2015. The group explores the intersections of sexuality, consumerism and identity through large-scale sculpture and installation projects that examine social and political responses to stigmatised illnesses, focusing on sexually transmitted infections and diseases. Recent exhibitions have been held at Auto Italia South East, London (2023); CEC Centre d'Édition Contemporaine, Geneva (2023); Swiss Institute, New York (2022); Centre Culturel Suisse, Paris (2021); Fondazione ICA Milano (2021); Centre d'Art Contemporain, Geneva (2021); Quadriennale Roma, Rome (2021); and others. RM was awarded the Swiss Art Award in 2018 and 2023.

Sandra Mujinga (born in 1989, Goma, DRC) is a multidisciplinary Norwegian artist and musician who works between Berlin and Oslo. Thinking through speculative fiction in the Afrofuturist tradition, Sandra Mujinga plays with economies of visibility and disappearance. Her works negotiate questions of self-representation and preservation, appearance and opacity through an interdisciplinary practice in which she often reverses traditional identity politics of presence. Departing from a purely anthropocentric approach to understanding the transient world we are living in now, Mujinga seeks inspiration in how animals develop survival strategies and adapt to hostile surroundings.

Shirana Shahbazi (born in 1974, Tehran) has lived and worked in Zurich since 1997. She is an internationally recognised artist and her work is represented in public collections worldwide, including Aargauer Kunsthau, Aarau; Guggenheim Museum, New York; Kunsthau Zürich; MoMA, New York; Tate Modern, London; Sprengel Museum, Hannover. Her work has been exhibited at international institutions, including MoMA, New York; Hammer Museum, Los Angeles; Barbican Art Gallery, London; Venice Biennale. She has collaborated with Manuel Krebs on several artist books and monographs, and was awarded the Prix Meret Oppenheim in 2019.

Ursula Biemann is a Swiss artist and writer whose practice centres on fieldwork, often in Indigenous territories, and the creation of networks between different fields of knowledge. Her artistic practice reflects on the political ecologies of forests, oil and water, creating critical perspectives on the dynamics of extraction and proposing alternative ecocentric modes of relating to the natural world. Her recent publications include the online monograph *Becoming Earth*, covering ten years of her ecological video works and writing, published through UNAL Bogota, and the book *Forest Mind*, published by Spector Books in 2022.

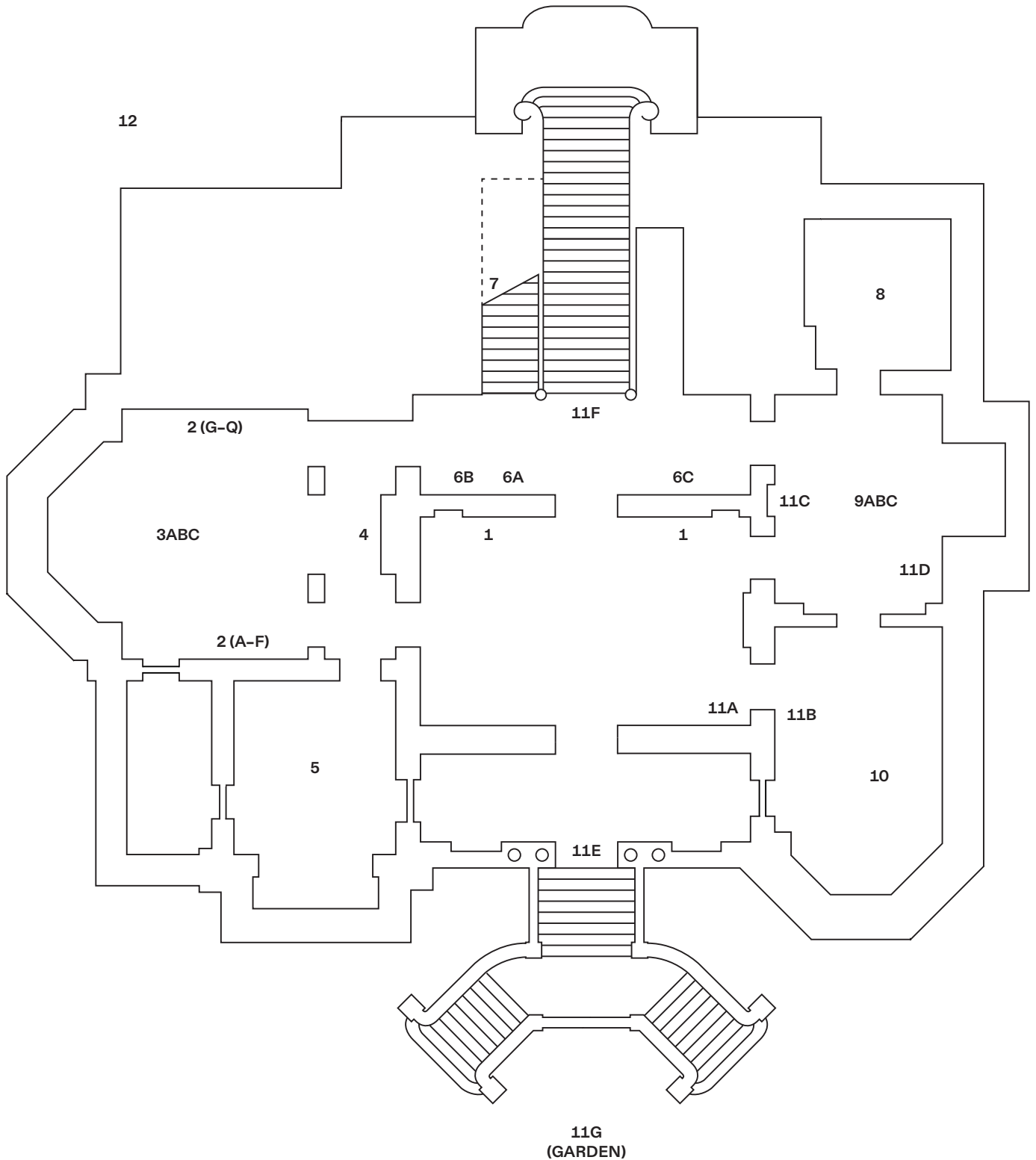
Cabaret Voltaire was founded in 1916 in Zurich by Hugo Ball and Emmy Hennings, among others, and is considered the cradle of Dada. The Cabaret Voltaire is a place to engage with one's own present and its means of expression across disciplines. These demands on an institution have the same urgency today as they did in 1916. Historical positions and contemporary strategies that sharpen our political and aesthetic judgment can be discussed against the Dadaist backdrop. The Cabaret Voltaire functions simultaneously as an artists' 'local', a competence center and mediation site for Dada, and a platform for contemporary art and debate.

Istituto Svizzero acts as an interdisciplinary platform bringing together artistic and scientific research. From Rome, Milan or Palermo, it facilitates connections both between Switzerland and Italy, as well as internationally. Istituto Svizzero offers residencies to emerging artists and researchers who wish to contribute to the future of art, science and innovation. Each year, the Institute presents a public programme aimed at promoting forward-thinking events and projects, experimental practices and excellence in research. Istituto Svizzero seeks to actively participate in the global discourse on arts and society, envisioning new paths and looking beyond the boundaries of disciplines.

POETRY FOR REVOLUTIONS

ROMA Villa Maraini Via Ludovico 48 00187 Roma +39 06 420421 roma@istitutsvizzero.it

MILANO Via Vecchio Politecnico 3 20121 Milano +39 02 76016118 milano@istitutsvizzero.it



Enti finanziatori:
Fondazione svizzera per la cultura Pro Helvetia
Segreteria di Stato per la formazione, la ricerca e l'innovazione
Ufficio federale delle costruzioni e della logistica

Partners:
EFG
Canton Ticino
Città di Lugano
Università della Svizzera Italiana

istitutsvizzero.it

1
Ceylan Öztrük
Choreographed Manifestos, 2023
Sheets of paper formed from steel with printed manifestos by:
Bassem Saad
Ceylan Öztrük
Guerreiro do Divino Amor
Giorgio Zeno Graf
Industria Indipendente
Ivona Brđanović
Maya Olah
Mathis Pfäffli
Michèle Graf & Selina Grüter
MigrArt/DACZ
(Deniz Damla Uz & Niştiman Erdede)
Ramaya Tegegne
RM
Sandra Mujinga
Shirana Shahbazi
Ursula Biemann

2
Manifestos
2A
Ursula Biemann
Becoming Earth, 2023
Ink print on paper
21 x 30 cm

2B
Giorgio Zeno Graf
Cröisc e Grebel, 2023
Feltro lana del Ticino
21 x 30 cm

2C
Ceylan Öztrük
2023
Engraving on mirror
22.5 x 29.7 cm

2D
Ivona Brđanović
Menifest, 2023
Ink print on paper
21 x 30 cm

2E
Bassem Saad
Realness / Fateless, 2023
Ink print on paper
21 x 30 cm

2F
Mathis Pfäffli
Walking Labyrinth 1, 2023
Pencil on paper, metal frame
30 x 40 cm

2G
Guerreiro do Divino Amor
Il Miracolo Di Helvetia, 2023
Ink print on paper
21 x 30 cm

2H
MigrArt/DACZ
(Deniz Damla Uz & Niştiman Erdede)
O g, 2023
Ink print paper
21 x 30 cm

2I
Michèle Graf & Selina Grüter
Pocket Liner, 2023
Cut-and-pasted printed receipt paper on polyester film
16.5 x 10 cm

2L
Industria Indipendente
Upside Down, 2023
Ink print on paper, framed
31.5 x 38.5 cm

2M
Sandra Mujinga
2023
Ink print on recycled paper
21 x 30 cm

2N
RM
Je Them, 2023
Sewn writing on jeans
31.5 x 20 cm

2O
Maya Olah
WE CARVE GLACIAL LAYERS, 2023
Ink print on paper
21 x 30 cm

2P
Ramaya Tegegne
Krugers, 2023
Ink print on paper
21 x 30 cm

2Q
Shirana Shahbazi
Revolution Street, 2023
In collaboration with Hananeh Heydari
Color risography
21 x 30 cm

3
Ceylan Öztrük

3A
Ceylan Öztrük
Phantasm Manifesto: Column I, 2023
Print on paper
400 x 42 cm

3B
Ceylan Öztrük
Phantasm Manifesto: Column II, 2023
Print on paper
400 x 42 cm

3C
Ceylan Öztrük
Phantasm Manifesto: Column III, 2023
Print on paper
400 x 42 cm

4
Ceylan Öztrük
Phantasm Manifesto: 5 Pieces, 2023
Print on paper
Approx. 239 cm high in total

5
Ursula Biemann,
Forest Mind, 2021
4K video, 31', English and Spanish

6
Shirana Shahbazi

6A
Shirana Shahbazi
Haare ('Hairs'), 2014
Two-colored lithography on paper
67 x 87 cm

6B
Shirana Shahbazi
Spiegel ('Mirror'), 2014
Two-colored lithography on paper
67 x 87 cm

6C
Shirana Shahbazi
Qazvin/Tehran, 2014
Two-colored lithography on paper
87 x 67 cm

7
Industria Indipendente
LA MIA BATTAGLIA NON È CHE SEMANTICA RIVOLUZIONE, 2023
Sound installation
Composition and execution of original music: Bunny Dakota, Sister Defa, Fish
Mixing: Bunny Dakota, Sister Defa, Emanuele Floris
Voices from: Anne sexton_music swims back to me, Chantal_the realm, Iva Stanic / Industria Indipendente_The left hand
Instruments: Prophet, Roland Trs-8, drums, Wurly, breaths
Dedicated to: Amelia Rosselli
Duration: 8.08' with pause

8
Bassem Saad
Congress of Idling Persons, 2021
Digital video, 36',
English and Arabic

9
Vitrines with historical manifestos

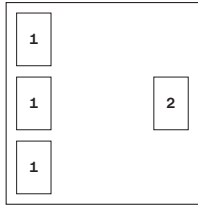
9A



1
Anna Oberto, *Manifesto*
Femminista Anaculturale, 1971
Featured in n.10 of 'Ana Excetera'
magazine, October 1, 1971.
Courtesy: Proprietà della
Biblioteca delle Arti, sezione Arti
visive I. B. Supino, Fondo
Francesca Alinovi, Alma Mater
Studiorum Università di Bologna

2
AA.VV., *Manifesto di Nuova*
Scrittura presented at the exhibition
'Fra significante e significato',
1975, curated by Renato Barilli.
In basso al centro: Anna Oberto,
Nuova Scrittura al Femminile.
Courtesy: Collegio Universitario
F.lli Cairoli, Pavia

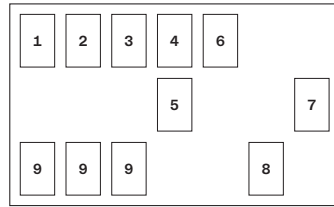
9B



1
Le Nemesiache, *Manifesto*
delle Nemesiache, 1970,
Exhibition copy.
Courtesy of Biblioteca Nazionale
'Vittorio Emanuele III' di Napoli

2
Le Nemesiache, *Manifesto*
Metaspaziale, 1970 (approx.),
Exhibition copy.
Courtesy of Biblioteca Nazionale
'Vittorio Emanuele III' di Napoli

9C



1
Rivolta Femminile, 1971
Vindication document of the 1970
Rivolta Femminile Manifesto.
Courtesy of Galleria nazionale
d'arte moderna e contemporanea,
Fondo Carla Lonzi

2
Scritti di Rivolta Femminile,
Libretti verdi
Document of the publishing
house Scritti di Rivolta Femminile,
book series *Libretti verdi*
di Rivolta, approx 1970.
Courtesy of Galleria nazionale
d'arte moderna e contemporanea,
Fondo Carla Lonzi

3
Niente Ideologia,
Rivolta Femminile, 1972
Courtesy of Galleria nazionale
d'arte moderna e contemporanea,
Fondo Carla Lonzi

4
Scritti di Rivolta Femminile,
Libretti verdi
Document listing the writings
of Rivolta Femminile, book series
Libretti verdi, from 1970 to 1979.
Courtesy of Galleria nazionale
d'arte moderna e contemporanea,
Fondo Carla Lonzi

5
Marta Lonzi, Anna Jaquinta,
Carla Lonzi, *La presenza dell'uomo*
nel femminismo, Scritti di Rivolta
Femminile, Milano, 1978.
Courtesy of Biblioteca Nazionale
Centrale di Roma

6
Manifesto Rivolta Femminile
"io dico io", 1977
Courtesy of Galleria nazionale
d'arte moderna e contemporanea,
Fondo Carla Lonzi

7
Manifesto Rivolta Femminile, 1970
Courtesy of Galleria nazionale
d'arte moderna e contemporanea,
Fondo Carla Lonzi

8
Prove logo per *Rivolta Femminile*,
approx 1970
Courtesy of Galleria nazionale
d'arte moderna e contemporanea,
Fondo Carla Lonzi

9
Manifesto Rivolta Femminile,
1970, English version
Courtesy of Galleria nazionale
d'arte moderna e contemporanea,
Fondo Carla Lonzi

10
Sandra Mujinga
Touch Face 1-3, 2018
PU leather, polyester, lycra fabric
and reflective fabric
270 x 40 x 30 cm

11
Mathis Pfäffli

11A
switchboard V
Wood, aluminium waste, beads,
bakelite handles, screws,
various found objects, cables
17 x 25cm

11B
switchboard VIII
Wood, aluminium waste, beads,
bakelite handles, screws,
various found objects, cables
17 x 25cm

11C
switchboard VII
Wood, aluminium waste, beads,
bakelite handles, screws,
various found objects, cables
17 x 25cm

11D
switchboard VI
Wood, aluminium waste, beads,
bakelite handles, screws,
various found objects, cables
17 x 25cm

11E
Collector VIII, 2023
Tension straps, assembled steel
cables, snap hooks, plastic,
collected glass, various found
objects
Variable dimensions

11F
Collector VI, 2023
Tension straps, assembled steel
cables, snap hooks, plastic,
collected glass, various found
objects
Variable dimensions

11G
Collector VII, 2023
Tension straps, assembled steel
cables, snap hooks, plastic,
collected glass, found steel,
ball, magnets, aluminium, various
found objects
Variable dimensions

12
Michèle Graf & Selina Grüter,
ladder, 2023
Neon-installation