

UNA

AMELIA

Beatrice Alici, Lula Broglio, Anaïs Horn, Amalia Vekri

Nonconformist from an early age, Amelia Earhart (1897, Kansas – 1937) ran through fields, hunted crickets and snakes, preferred trousers, and wore her hair short. As a child, she developed a powerful passion for flight that soon became her *raison d'être*. In 1932, she became the first woman to fly solo across the Atlantic Ocean. Her achievements made headlines: Amelia became a celebrity and a tireless advocate for women's roles in both society and aviation. Attentive to both comfort and elegance, she also designed a clothing line bearing her name. She disappeared in 1937 during a flight, while attempting her final feat: a circumnavigation of the globe.

Amelia is an exhibition that brings together the work of a young generation of artists: **Beatrice Alici** (1992, San Donà di Piave, IT), **Lula Broglio** (1993, Imperia, IT), **Anaïs Horn** (Graz, Austria), and **Amalia Vekri** (Athens). Their practices explore the representation of the female body in its many forms: a body suspended between the desire for self-representation and self-reflection, and the intrusion of an external gaze that defines its parameters and characteristics. It is a body that merges with natural, fantastical, monstrous, and vampiric elements, inviting us to question how it has been constructed and represented throughout the history of art, cinema, and literature, as well as in contemporary advertising and digital media. This body moves between public and private, domestic, real, and virtual spaces, continually negotiating its identity and independence. The exhibition is accompanied by a text by **Chiara Nuzzi**. Through oil painting, **Beatrice Alici** creates a richly layered feminine universe shaped by mythology, the supernatural, and folklore. Her figures—appearing as goddesses or witches—evoke a lost matriarchal world governed by queens and priestesses devoted to a Great Goddess. Often set in nocturnal scenes where blues, greens, and reds glow under moonlight, her works inhabit a space between the sacred and the profane, as surreal and enigmatic as their protagonists. **Lula Broglio** presents a series of small-format works from the *Musicians* series: intimate portraits in which each face is captured in the very moment of performance, fully absorbed in the act. The instrument remains unseen, leaving open the nature of the gesture that produces such intensity of perception and emotional presence. Arranged like a visual score, the works resonate with one another through the recurring presence of insects—mainly butterflies—symbols of transformation and of the connection between the female figure and the natural world. **Anaïs Horn**'s project *The Call of the Void* consists of a series of found vintage auction photographs depicting furniture and decorative objects, onto which the artist intervenes by painting evanescent female figures and surreal scenarios that seem to emerge from these abandoned spaces, as if the furnishings retained traces of past lives and gestures. In her work, the home—and the female figure inhabiting it—is never neutral: it is a reservoir of desire, memory, and estrangement. **Amalia Vekri**'s paintings begin with images already in circulation. The archetype underneath — the figure that persists across contexts, recognizable before it is understood — is what she is after. Her women are vampires, witches, spectral presences, not as mythological illustrations but as evidence of how femininity gets scripted and diffused through visual culture. Colour is where this pressure becomes most visible. Hot and corrosive or bleached to near-disappearance, colour registers the logic of desirability — flesh as something to be consumed, preserved, or feared. The bodies in these paintings are initially seductive, even polished. The threat emerges slowly: something monstrous at the edge of the fetishised, the coveted tipping into the repulsive.

Opening: Saturday May 30 4:30 pm - 8:30 pm

Exhibition: until October 31 2026

Opening hours: Saturday 10:00 am-1 pm & 3:30 pm-6:30 pm + by appointment

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Beatrice Alici (1992, San Donà di Piave, IT) lives and works in Milan and studied painting at the Academy of Fine Arts in Venice under Professor Carlo Di Raco. Since 2016, she has been a member of the artists' collective Fondazione Malutta, with which she has exhibited in various contexts. Her work has been presented in numerous solo and group exhibitions, including: *Il primo seme*, curated by Domenico De Chirico, Dino Morra Gallery, Naples (solo exhibition); *Moonbath Magic*, Galleria Michela Rizzo 2, Venice (solo exhibition); *Alchemic Goddesses*, curated by Caroline Corbetta, Il Crepaccio (solo exhibition); *Pittura italiana oggi: una nuova scena*, curated by Damiano Gulli, National Museum of Brasília / Palacio Libertad, Buenos Aires; *Pittura italiana oggi*, curated by Damiano Gulli, Triennale Milano; *Une femme est une femme*, duo exhibition curated by Anna Kessler at DalBoscoKessler, Rome; *Fading Moon, Rising Light*, curated by Michal Stolarik at Steinhäuser Gallery, Bratislava; *A Gift to the Dark*, curated by Sayori Radda at VIN VIN gallery, Vienna; as well as several exhibitions curated by Luca Massimo Barbero in various exhibition spaces across Italy. In 2025, she was finalist of the Cairo Prize.

Lula Broglio (1993, Imperia IT). She lives and works in Biella (Italy). She studied Painting at the Albertina Academy of Fine Arts in Turin. In 2015, she co-founded the artist-run space Spaziobuonasera in Turin and in 2017, the artist residency Club Pineta). Over the past five years, Lula Broglio has exhibited her work in numerous national and international galleries and institutions, including: Post fair with Tureener (Los Angeles, 2025), Duve (Berlin 2025), Nevven (Göteborg, 2024) Museo della Sapienza (Rome, 2024), Salotto Studio (Milan, 2023), GOBEN X GU11 (Cologne, 2023), Castello di Rivoli (Turin, 2023), Fondazione Pino Pascali (Polignano a Mare, 2022), Amanita (S'chanf, 2022), Palazzina (Basel, 2021), Fondazione Sandretto Re Rebaudengo (Turin, 2021), Fondazione Smart (Rome, 2021), and Basis (Frankfurt, 2018).

Anais Horn (Graz, Austria) lives and works in Paris, and Lunigiana, IT. Her multidisciplinary practice explores states of liminality and the tension between presence and absence, tracing how memories and (her)stories echo through the spectral presence of objects and spaces. With a background in literature and design, she graduated from the Friedl Kubelka School for Fine Art Photography, Vienna, in 2015. Her work has been presented internationally, including Austrian Cultural Forum, New York (solo); Camera Austria, Graz (solo); Fotohof, Salzburg (solo); FLUCA – Austrian Cultural Pavilion, Plovdiv (solo); MLZ Art Dep, Trieste (two-person); Galeria RGR, Mexico City (two-person); Sophie Tappeiner, Vienna (two-person); National Library of Kosovo, Pristina (two-person); as well as Lentos Museum, Linz; MAK – Museum of Applied Arts, Vienna; ISCP, New York, NADA, New York; Westlicht – Museum for Photography, Vienna; and Les Rencontres d'Arles. She has been awarded several scholarships and residencies, including ISCP, New York (2020, 2022, 2025), Castro Projects, Rome (2024), and Cité Internationale des Arts, Paris (2017–18, 2021). In 2022, together with Boah Kim, she co-founded the publishing house Drama Books, Paris, and in 2023, together with her partner Eilert Asmervik, the artist-run space Cabanon in Paris.

Amalia Vekri is an Athens-based artist working in painting, drawing, and sculpture. Recent projects include a residency at Villa 31 x Art Explora, Tirana (2026). She has presented work in solo and group contexts including The Breeder Gallery, Hyper Hypo, The Benaki Museum in collaboration with The New Museum and DESTE Foundation (Athens), Cascina Idea (Milan), Pori Art Museum (Pori), Dunkers Kulturhus (Helsingborg). Her work is held in private collections including the Silvia Fiorucci Collection, and the Joannou Family Collection. She is a recipient of Visual Arts Fellowships from ARTWORKS and the Stavros Niarchos Foundation. Alongside her studio practise, Vekri has initiated and shaped artist-led projects including Asthenia, a zine mapping the Athens art scene (2015-2019), and Haus N, an Athens-based art space she conceived and developed in collaboration with a private collector.