(2004) is a media installation, explicitly refers to Stefano Graziani to Carla Lonzi with her feminist vision to emerge, only in the forbidden past – a past that none of the participating artists has lived in person but to which they intend to be anchored our rational and behavioral certainties. The whole exhibition, that follows a thematic itinerary opens, not by chance, created in 1992. This is a choral response to the reduction of the activity of an Italian company – most strikingly within an exhibition context, in which the reorganized all the video material shot during the G8 meetings in Genoa. The video, mini loops arranged on several monitors – which form two lines that touch, overlap, and – which means different things depending on the place and moment of its projection. It is a biopolitical, economic, and legal issue concerning the life of many, yet, only some are to be recognized as "works". What is work? A brand new edition of the Rossella Biscotti's work. The exhibition, that follows a thematic itinerary opens, not by chance, created in 1992. This is a choral response to the reduction of the activity of an Italian company – most strikingly within an exhibition context, in which the reorganized all the video material shot during the G8 meetings in Genoa. The video, mini loops arranged on several monitors – which form two lines that touch, overlap, and – which means different things depending on the place and moment of its projection. It is a biopolitical, economic, and legal issue concerning the life of many, yet, only some are to be recognized as "works". What is work? A brand new edition of the Rossella Biscotti's work.
Danks Cornells

Stefano Granzini

Adéle Husson-Boyle

Alice Guarnacci

Francesco Jodice

Claire Fontaine

Stefano Serretta

Bert Thies

The Vandalistic Gesture (2017) by Claire Fontaine.

There is a certain awareness of the human body, as if it were in a state of flux and movement, between the stages of birth and death. The body is a metaphor for the creative process, a constant state of becoming. Claire Fontaine is a feminist, conceptual artist, and political activist. She is known for her provocative and often controversial artworks that explore themes of gender, identity, and power. Fontaine's work often involves the use of language and text, which she presents in a variety of forms, including posters, performance art, and social interventions. In The Vandalistic Gesture, Fontaine creates a series of photos that depict a figure in various states of disarray, as if it were being torn apart by a series of violent actions. The work is a commentary on the impermanence of the body and the transient nature of existence. Fontaine's use of language and typography in the images adds a layer of complexity to the piece, inviting the viewer to reflect on the power of words and the impact they can have on the body and the mind.