

## Historia | Webinar

nell'ambito del progetto di Francesco Bertocco realizzato grazie al sostegno di Italian Council (7<sup>a</sup> Edizione, 2019) programma di promozione di arte contemporanea nel mondo della Direzione Generale Creatività Contemporanea del Ministero per la Cultura.

*Historia* è una libera indagine sulla storia della medicina cilena attraverso gli eventi storici più significativi, riflettendo su cosa è la pratica della cura in Cile, mettendo a confronto la medicina "ufficiale" e la medicina tradizionale, come queste vivono e coesistono all'interno della stessa società.

Partendo da *Historia*, la giornata è dedicata ad approfondire temi correlati al progetto attraverso le opere di altri artisti e teorici invitati a un confronto.

**sabato 12 giugno 2021, via Zoom, dalle 10.00 alle 17.30**

<https://zoom.us/j/93189608707>

ID riunione: 931 8960 8707

dalle 10.00 alle 11.30:

### **1 \_ Medicine ancestrali, religione, spiritualità, spiritismo e stregoneria**

**Francesco Bertocco**, artista (moderatore)

*Historia*, 2020-2021

**Maria Pecchioli**, artista, regista

*Plotting the Urban Body*, 2013 - in corso

**Riccardo Arena**, artista

*Hyphae - Where things fall and never return to themselves*, 2021

**The Church of Chiara Fumai**, artista, ne parla **Milovan Farronato**

*The Book of Evil Spirits*, 2015

**Marco Trovato**, direttore editoriale di Africa Rivista

*L'anima irrequieta dell'Africa. Religione, spiritualità, integralismi*

dalle 12.00 alle 13.00:

### **2 \_ Psicologia della mente, medicina narrativa**

**Wurmkos - Pasquale Campanella e Simona Bordone**, artisti

*Coabitare l'Isola - azioni e installazioni*, 2018

**Alessandra Caccia**, artista

*Vita*, 2018 - in corso

**Valentina Vetturi**, artista

*Alzheimer Café II*, 2014 - in corso

dalle 14.00 - 17.00:

### 3 \_ Salute, cultura e società

**Gabi Scardi**, curatrice e critica

*NAHR Nature, Art & Habitat Residency, CO-Laboratory of Multidisciplinary Practice*

**Sissi**, artista

*Anatomia Parallela*, 1999 - in corso

**Alessandro Castiglioni**, storico dell'arte, senior curator, Museo MA\*GA, Gallarate

**Mariagrazia Muscatello**, critica

curatrice progetto *Historia* a Santiago del Cile

**Cristiana Perrella**, direttrice Museo Centro Pecci

curatrice mostra *Da Zero a Cento, le nuove età della vita* presso Triennale, 2012 -  
Fondazione Marino Golinelli - Alfa Wassermann

**Marcello Fumagalli**, Direttore Chemical Pharmaceutical Generic Association

*Alchimia farmacologica*

### Interventi dei partecipanti



## Profili e informazioni

**Francesco Bertocco** lives and works in Milan. In 2009 he obtained a Bachelor's degree in Modern Literature at the State University of Milan. In 2011 he graduated in Cinema and Video at the Brera Academy of Fine Arts. His works have been exhibited in various Italian and international institutions: PAC, Milan; OCAT, Shanghai; MAMbo, Bologna; Museo del Novecento, Milan; Viafarini DOCVA, Milan; Centro per l'arte contemporanea Luigi Pecci, Prato; Museo Nacional de Bellas Artes Santiago; Bienal Internacional de Arte SIART, La Paz; Fondazione Mario Merz, Turin; la rada - spazio per l'arte contemporanea, Locarno. Recent awards include Cantica21, promoted by MAECI and MIBACT, Italian Council (7th edition), nctm and art, Movin'up, Artevisione, Filmmaker International Festival DOC15 (production award).

**Maria Pecchioli, *Plotting the Urban Body*** is an interdisciplinary research based on TCM (traditional Chinese medicine). The project has been presented at Milan (VIR Viafarini, 2012/2013) New York – Manhattan ( 2014 Flux Factory) Val D'Elsa ( 2014 Fenice contemporanea) St Louis Missouri (The Luminary 2016). The theories at the basis of this philosophy, become starting points for an investigation around the urban texture, the energetic distribution of the city and landscape that are considered as an organic body or a biological creature. *P.U.B.* is intended as an interdisciplinary survey project that considers urban typologies. *P.U.B.* builds a methodology of observation and diagnosis of the urban and relates it to the peculiar characteristics of different territories.

**Riccardo Arena, *Hyphae - Where things fall and never return to themselves*** After the long-term projects developed in China, Argentina and Russia, from 2017 Riccardo Arena embarks on a new research path between Iran, Armenia and Ethiopia. Travel experiences, studies and investigations in these countries crystallize in a metaphysical poem divided into 21 chapters called *LuDD! - Topography of Light* (2019). The book constitutes the architecture of the project *Hyphae - Where things fall and never return to themselves*, that comprises collages, photographs, drawings, sculptures and archive materials, developed as a guide to orient oneself in the imaginaries of writing. The installation is accompanied by a Public Program which includes a panel of conferences, a concert, a workshop and guided tours.

**Chiara Fumai, *The Book of Evil Spirits*** is an expanded video installation that brings together a number of characters whose narratives Fumai has embodied in her performative practice. In creating this catalogue, Fumai enlisted the help of Eusapia Palladino, a 19th century internationally renowned psychic and medium whose séances were attended with conviction by the likes of Nicholas II of Russia, and Nobel-laureates Marie and Pierre Curie. Participation in the séance requires a departure from the rational and the conscious; by calling on a medium - and becoming one herself – the artist bypasses cultural structures, and her own narrative method itself. Fumai has borrowed from an array of historical characters, often women in history who from marginal positions gained recognition for voicing their dissent. They have included the writer and activist Ulrike Meinhof, bearded lady Annie Jones, philosopher Carla Lonzi, and indeed Palladino, the artist's muse. Fumai allows herself to become 'possessed' by them, and under the comfortable guise of re-enactment, hijacks their narratives for her own purpose. In *The Book*, Palladino convenes the spirits of Fumai's motley crew of evil spirits – activists, terrorists, freak-show performers, philosophers, all at one point alter-egos of Fumai herself – who collectively represent the fears of a bourgeois society. The artist's camp parody is itself obscured by knowing anachronism and occasional bursts of uncontrollable stage violence.

**Marco Trovato** is the editorial director of *Africa* and coordinator of the cultural initiatives promoted by the magazine. He has been travelling the African continent since 1990, producing investigations and reportages. He organises photographic exhibitions, conferences

and cultural initiatives on Africa. He is the creator of seminars and the annual event *Dialogues on Africa* in

which the most authoritative observers, scholars, activists and experts on African issues take part. He began his journalistic career in the editorial staff of Radio Popolare, and previously worked for the daily newspaper *La Repubblica*. He runs training courses on information and Africa.

**Wurmkos** is a visual arts laboratory created in 1987. It's an open place, understood as an experience that relates art and psychic problems without setting objectives of "salvation", in which artists, those with problems and not, critics, and people who collaborate on the realization of works and texts enter into different projects. Over time a small group of people has become the permanent nucleus, then joined by almost a hundred others. Inspired by the ideas of Franco Basaglia, the Italian psychiatrist, since the very beginning the artists' work has been assimilated in contemporary art tout court, avoiding the Outsider Art. The group has participated, along about 30 years, in numerous exhibitions in Italy and abroad.

**Alessandra Caccia, Vita**, Alessandra Caccia research uses a language that encompasses several genres from the cinematographic one to the documentary and video clip; starting from an autobiographical matrix she explores themes such as identity, sexuality, individual's ability to transform and resilience, social and collective memory. Stereotyped-speculative practice free, Alessandra Caccia explores the authentic dimension of human experience through photography and video as favorite media. Caccia provides documentary evidence of her life, where disease, pain, happiness, sexuality are experiences sublimated by a properly feminine awareness.

In *Vita* Caccia imagines an inner room for her deep identity, an emotional journey, where the photography discovers an anatomical intimacy evoking the exhibition space as an inhabitable body. Those who enter will be able to auscultate the breath with his impulses and falls, his pains and desires.

**Valentina Vetturi, Alzheimer Café** is a body of works composed of performances, sculptures and sound environments and dedicated to 'musical memories', the last fragments of personal memory that incredibly persist in our mind.

All the works from the series Alzheimer Café include musical fragments sung or hummed by people affected by neurological disorders of memory. Since 2014, Vetturi has been working in collaboration with health and medical centers, their staff, and their patients in Italy, Germany and Sweden.

Despite that, the work deliberately avoids the documentary format. The artist assembles the voices into a musical fabric with the aim of creating a non-conventional listening space in which flimsy personal memories take up a public dimension.

**Gabi Scardi** is a curator and contemporary art critic. She is involved in cultural policies and projects on the territory. She is president of **NAHR**, Nature, Art & Habitat Residency, an ECO-Laboratory of Multidisciplinary Practice, set in the rural Taleggio Valley in northern Italy (with an outpost in California in 2021) that offers a lively space to productively think and create, collaborate and interact, and take full advantage of the surrounding natural landscapes, as well as Italy's rich material culture, which combines vernacular traditions with innovative approaches to space, place, people and their communities. NAHR is a one-month summer residency (June and ALT. RES. In July and August) offered to six multidisciplinary professionals and one university level student active in the fields of bio-inspired arts, design, and architecture, as well as anthropology, botany, natural sciences, literature, technology, economy, or a cross-disciplinary blend of any of these.

**Sissi, *Anatomia Parallela*** is the title of an artist's book and a series of performances set in anatomical theatres or scientific museums in which, through a poetic language and a series of illustrative drawings, she expresses her ideas about an "emotional anatomy," the concept of the entanglement between the inside self and the outside world.

The work originated from a fictional text written by the artist that describes the inner body like a landscape of emotions explained as untouchable organs which are looking for a shape. The metaphor of anatomy was chosen by the artist to talk about the most intimate and universal identity, highlighting how the body is changing as a result of climate and relational changes in the world.

**Alessandro Castiglioni** is an art historian and cultural researcher. He is Senior Curator and deputy director at Museo MAGA, Gallarate. Since 2011 he is General Co – Secretary of the Premio Nazionale Arti Visive Città di Gallarate. Institutions he has worked with, include: Istituto Italiano di Cultura of London; Fashion and Textile Museum, London, La Triennale, Milano; Viafarini/Docva, Milan; Museo di Villa Croce, Genoa; MCA, Valletta (Malta); National Gallery of Iceland, Reykjavik (Iceland); Cabaret Voltaire, Zurich (CH); MCBA, Lausanne (CH); Foundation Sandretto Re Rebaudengo, Turin; Museo Riso, Palermo.

**Mariagrazia Muscatello** is a curator and art critic. Graduated in Philosophy at the University of Parma, Master in Contemporary Art Criticism at the University of Girona, Spain, she has been press officer for the design firm Kartell in Milan, part of the editorial and communication committee of the magazine *In-design*, assistant editor at the publishing house Gustavo Gili in Barcelona, collaborates for several art and design magazines such as *Etapes*, *Flash Art*, *Artribune*, *Teknedia* and *Artischock*. She has written for different national and international catalogues as well as participated in international art meetings and congresses, specialising in the genealogical processes of contemporary art. She has been curator and editor of the 13th Biennial of Media Arts and is co-founder of the Curatorial Office project at the MAC in Santiago.

**Cristiana Perrella** is a curator and art critic, currently Director of the Centro Pecci in Prato. From 1998 to 2008 she directed the Contemporary Arts Programme of The British School at Rome. From 2007 to 2009 she conceived and launched for RISO - Museo d'arte Contemporanea della Sicilia, the activity of an agency for the development of young art (SACS-Sportello per l'Arte Contemporanea in Sicilia), being its curator in the first two years and again in 2012-2013. From 2009 to 2017, she curated the artistic part of the activities of the Golinelli Foundation in Bologna. In 2016, she was one of the curators of the 16th Quadriennale di Roma. As an independent curator, she has collaborated with Italian and international institutions, including MAXXI.

**Marcello Fumagalli**, born in Como in 1949, graduated in Pure Chemistry, has been working for over twenty years in Milan in the chemical-pharmaceutical field and is now director of two Fine Chemicals Associations of the Confindustria System. Alongside his professional activity, he has long cultivated a passion for the history of chemistry, which in its early days was considered a secret art, full of magic and mysticism. His long study and collection of ancient alchemical texts, spagyric treatises as well as antidotes and recipe books make him a profound connoisseur of alchemy and antiquarian pharmaceutical chemistry and a sought-after speaker at conferences on the subject. Passionate also about all that symbolic and iconographic language represented for alchemy, he is the author of an interpretative essay on a famous print attached to the treatise *Basilica Filosofica* by the Rosicrucian J.D. Mylius, published in 1618 in Frankfurt by Lucas Jennis.