

# Feminism and Art in Postwar Italy

## *The Legacy of Carla Lonzi*

Edited by  
Francesco Ventrella and Giovanna Zapperi

BLOOMSBURY VISUAL ARTS  
LONDON • NEW YORK • OXFORD • NEW DELHI • SYDNEY

# Contents

List of illustrations	ix
List of contributors	xi
Acknowledgements	xv
Introduction Against culture: Feminism and art in postwar Italy <i>Francesco Ventrella and Giovanna Zapperi</i>	1
Part One Art writing against art	
1 Carla Lonzi: Encountering American art <i>Judith Russi Kirshner</i>	23
2 Magnetic encounters: Listening to Carla Lonzi's tape recordings <i>Francesco Ventrella</i>	45
3 (Post-)normative silence <i>Sabeth Buchmann</i>	75
Part Two Creativity and the feminist subject	
4 The making of a feminist subject: Autonomy, authenticity and withdrawal <i>Giovanna Zapperi</i>	89
5 Turbulence zone: Diasporic resonances across Carla Lonzi's archive <i>Liliana Ellena</i>	111
6 'I thought art was for women' <i>Suzanne Santoro interviewed by Francesco Ventrella and Giovanna Zapperi</i>	137
Part Three Art as relation	
7 The end of the affair: Carla Lonzi and the politics of <i>Rapporto</i> <i>Leslie Cozzi</i>	159
8 Reimagining the family album: Carla Lonzi's <i>Autoritratto</i> <i>Teresa Kittler</i>	181

9	The Cooperativa Beato Angelico: A feminist art space in Rome <i>Katia Almerini</i>	209
Part Four Genealogies and resonances		
10	Free escape <i>Elisabeth Lebovici</i>	233
11	Feminism and art c. 1970: Writing (art) otherwise <i>Griselda Pollock</i>	249
	Index	275

# Illustrations

1.1	Carla Lonzi at the HemisFair, San Antonio, Texas, 1968.	36
1.2	Carla Lonzi in Minneapolis, 1968.	37
2.1	Giulio Paolini, <i>174</i> , 1965.	47
2.2	French advertisement for the Philips EL 3551 Magnetophone, 1964.	51
2.3	French advertisement for the Philips EL 3551 Magnetophone, 1964.	52
2.4	Carla Lonzi in Minneapolis, 1968.	53
2.5 and 2.6	Carla Lonzi at the telephone in via Frattina, Rome, n.d. (1970s).	59
3.1	Carla Lonzi and Pino Pascali, 'Discorsi', <i>marcatré</i> 30–33 (July 1967).	79
5.1	Luciano Fabro and Carla Lonzi, 'Untitled', in <i>Processi di pensiero visualizzati. Junge Italienische Avantgarde</i> , exhib. cat., Kunstmuseum Luzern, 31 May–5 July, 1970.	113
5.2	Carla Lonzi, Elvira Banotti and Carla Accardi during the first meetings of Rivolta Femminile in the garden of Consagra's studio, Rome, May 31, 1970.	117
5.3	Poster of Carla Accardi's exhibition at the L'Atelier gallery, 1972–1973.	120
5.4	Carla Accardi, <i>Triplice tenda</i> (detail).	122
5.5	Cover of <i>Escupamos sobre Hegel</i> , Buenos Aires, 1975.	124
5.6	Book display at Gabriella Roncoroni Christeller's Library showing Rivolta Femminile's <i>libretti verdi</i> . Buenos Aires, Fundación Pio Roncoroni.	125
6.1	From the left: Marta Lonzi, Carla Accardi, Carla Lonzi and Suzanne Santoro in the garden of Consagra's studio, Rome 1971.	139
6.2	Suzanne Santoro, <i>Mount of Venus and beyond</i> , 1971.	143
6.3	Suzanne Santoro, <i>Per una espressione nuova/Towards new expression</i> , Rome, Rivolta Femminile 1974 (front cover).	144
6.4	Suzanne Santoro, <i>Per una espressione nuova/Towards new expression</i> , Rome, Rivolta Femminile 1974.	145
6.5	Suzanne Santoro, <i>Per una espressione nuova/Towards new expression</i> , Rome, Rivolta Femminile 1974.	145
7.1	Pietro Consagra in his fourth-floor studio in Piazza del Popolo, Rome, 1952.	160
7.2	Carla Accardi, <i>Sette Lenzuoli</i> , exhibition view.	165

7.3	Carla Accardi, <i>Sette Lenzuoli</i> , exhibition view.	166
7.4	Carla Lonzi with Pietro Consagra at Lake Minnetonka in Minneapolis, 1967.	167
8.1	Installation view, 'Gilardi, Piacentini, Pistoletto. Arte Abitabile'.	184
8.2	Pino Pascali with his parents, 1936.	186
8.3	Mario Nigro with his wife Violetta and their son Gianni in the countryside around Livorno, 1954.	187
8.4	Carla Accardi with her daughter Antonella.	188
8.5	Salvatore Scarpitta with his mother in California in 1923.	189
8.6	Carla Lonzi with her son Battista in 1960.	190
8.7	Carla Lonzi with her son Battista in 1964.	191
8.8	Jannis Kounellis with his wife Efi Sardi in Venezuela at a party, 1958.	192
8.9	Carla Accardi with Mimmo Rotella and Piero Dorazio in Piazza San Marco during the Venice Biennale, 1954.	193
8.10	Luciano Fabro and Carla Lonzi at the Galleria dell'Ariete, Milan, 1966.	194
8.11	Enrico Castellani with Carla Lonzi at the Galleria de Nieubourg, 1969.	195
8.12	Jannis Kounellis with his wife Efi Sardi.	197
8.13	Pino Pascali with Michelle Coudray on the banks of the River Tiber in Rome, 1968.	198
8.14	Giulio Paolini, <i>Autoritratto</i> , 1968.	199
9.1	The members of the Cooperativa Beato Angelico.	210
9.2	Opening of the exhibition of <i>L'Aurora</i> by Artemisia Gentileschi.	215
9.3	Carla Accardi, <i>Origine</i> , 1976, exhibition view.	218
9.4	Silvia Truppi, <i>Ballo e erba</i> , 1976.	219
9.5	Anna Maria Colucci, <i>La Donna Oggetto</i> , 1962.	220
9.6	Stephanie Oursler, <i>Times Rites</i> , 1977.	221
9.7	Leonilde Carabba, <i>Per mare e per cielo</i> , 1976.	222

## Contributors

**Katia Almerini** is an art historian and fine art coordinator based in London. She holds degrees in art history and heritage from the University of Bologna and Rome Tre (2007), and obtained an MA degree in history of contemporary art and visual culture from the Autonoma University of Madrid/MNCARS (2010). Among her recent publications are 'Women's Art Space: Two Mediterranean Case Studies' in *All Women Art Spaces in Europe in the Long 1970s*, edited by Agata Jakubowska and Katy Deepwell (Liverpool University Press, 2017); and 'Photography, Women and Feminism' in *Third Eye. Photography and Ways of Seeing*, edited by Alka Pande (Speaking Tiger Publishing, 2019).

**Sabeth Buchmann** is Professor of Modern and Postmodern Art at the Academy of Fine Arts, Vienna. Co-founder of the artist theatre and author group minimal club (1984–99), she is now co-editor of the book series PolyPen and member of the editorial board of *Texte zur Kunst*. Recent publications include *Stimme als Voice & Vote. Festschrift für Diedrich Diederichsen*, edited with Jens Kastner, Ruth Sonderegger and Andreas Spiegl (b\_books Verlag, 2019); *Putting Rehearsals to the Test: Practices of Rehearsal in Fine Arts, Film, Theater, Theory, and Politics*, edited with Ilse Lafer and Constanze Ruhm (Stenberg Press, 2016); and *Textile Theorien der Moderne. Alois Riegl in der Kunstkritik*, co-edited with Rike Frank (b\_books, 2015). Recent exhibitions include *Putting Rehearsals to the Test* (co-curated with Ilse Lafer and Constanze Ruhm), Leonard and Bina Ellen Gallery and SBC Gallery of Contemporary Art, Montreal, and VOX – Centre de l'image contemporaine, Montreal (2016); and *Ready to Sleep*, Galerie Mezzanin, Vienna (2014).

**Leslie Cozzi** is the Associate Curator for Prints, Drawings & Photographs at the Baltimore Museum of Art. She received a BA in art history from Yale University (2003) and her PhD from the University of Virginia (2012). In 2010–11 she was awarded a Fulbright Fellowship to conduct research in Italy for her doctoral dissertation *Protagonismo e non: Mirella Bentivoglio, Carla Accardi, Carla Lonzi, and the Art of Italian Feminism in the 1960s and 1970s*. In 2017–18 she was the Andrew W. Mellon Foundation/National Endowment for the Humanities Post-Doctoral Rome Prize Winner in Modern Italian Studies at the American Academy in Rome. She helped organize several recent exhibitions at the Hammer Museum, including *William E. Jones: Imitation of Christ*; *Forrest Bess: Seeing Things Invisible*; *Tea and Morphine: Women in Paris, 1880–1914*; *Robert Heineken: Object Matter*; *Apparitions: Frottages and Rubbings from 1860 to Now*; *The Idea of North: The Paintings of Lawren Harris*; and *Marisa Merz: The Sky Is a Great Space*.