



MARONCELLI 12

THE F FACTOR

Femininity, frailty, force

Opening: Wednesday May 23, 2018 at 6:30 pm

On view: May 24-September 28, 2018

Feminine art. Since the Renaissance to the Twentieth century the contribution of feminine art has been great, although basically in the shadows. Nevertheless between the Sixteenth and the Twentieth century, many women have produced such masterpieces worthy of the greatest names of the Western art movements. This exhibition aims to pay tribute to those female artists who have kept painting over the centuries showing their sensibility and talent, while often remaining far from official academies. "The F factor. Femininity, frailty, force" kicks off Wednesday May 23, 2018 at the Maroncelli 12 gallery. This is a group exhibit collecting the work of five female artists: Marie-Claire Guyot, Cristina Martella, Nabila, Franca Settembrini, Annamaria Tosini. A dialogue between different styles arising from the creativity of different artists by age, social status, nationality.

Female art therefore. A parity reached? Does a woman have to be naked to enter a museum? – in the late 1980s the Guerrilla girls denounced in New York. Even today the market does not do justice to the "other half of the avant-garde". Despite the hot protest moment for gender inequality, this is not a show against, but an exhibition for. To give visibility to women's path, intensely lived and expressed here from an artistic point of view. Because if it is true that art has no gender, it is neither masculine nor feminine, it is equally true that the woman's universe seems to have the capacity to "decline" the artistic experience according to one's own modalities and inspirations: attentive to the interior and daily dimension, to the intimacy of the poetic expression, to the claim of an entity able to manifest itself in full autonomy. An artistic experience that passes through the ability to explore one's own soul to discover its fragility, its dark sides and transform it through the cathartic power of art into strong, wise creations. Without fear anymore.

Marie-Claire Guyot (Paris 1937-Milan 1991) began painting in 1961 when, just married, she moved to Italy to follow her husband first in Venice, then Turin and finally in Milan. Hers is a search for lost roots that results in an obsessive introspection even on the canvas. She is always the subject of her works, an imaginary universe where childhood, motherhood and religion transfigure on the paintings.



Cristina Martella was born in Atri, in the province of Teramo, where she lives and works. As a child she is attracted to painting but her parents do not encourage her in her passion. And she, to comply with them, graduated in Economics in Pescara. After university and a short trip to London, she takes courage and her life in her hands and devotes herself exclusively to painting, moving from the figurative to a mature and personal sign, the fruit of a fantasy and a living imagination. Her works are explosion of nature, flowers, flying insects, as fantastic as they are real: "I paint what I see".

The Egyptian **Nabila** (Cairo 1945) began painting in 1997 in the atelier conducted by the artist Silvana Crescini inside the Judicial Psychiatric Hospital of Castiglione delle Stiviere (Mantua) where she was hospitalized for a year. In her paintings she reproduces the images she "sees" in the coffee grounds: a multitude of figures interlocked. Later she depicted her visions through the colored spot, previously produced on the canvas.

A world full of female children, young girls of light music, women with thick hair, piercing eyes, hands with long and sharp fingers. **Franca Settembrini** (Florence 1947-2003) paints her feminine universe with gaudy colours. Hospitalized in the Psychiatric Hospital of Florence at the age of 11, in 1976 she discovered painting in the historical atelier La Tinaia. From 1991 to 1995 she continued to paint in the J.P.H of Castiglione delle Stiviere where she was transferred following a small theft. Great protagonist of Art Brut, Settembrini is present in various European public collections including the Museum of Lausanne.

Fragile sculptures of recycled paper often accompanied by poetic texts and memories: to realize them in the last 15 years of her life is **Annamaria Tosini** (Palermo 1930-2013), a woman with a brilliant past and creator of gardens (famous that in the family villa of Casteldaccia) forced for a reversal of fortune to live exiled in a healthcare structure. Refined works in which the artist gives body to her memories and to the images aroused by listening to music, looking for a way of salvation in her art from her difficult situation. Gardens of the mind and floral fantasies of intimacy, often accompanied by texts that enrich the narration.

Maroncelli12 - Via Maroncelli 12 – Milano

Tuesday through Friday 12:00 pm -7:30 pm . By appointment (+39 335 8403484)