



Natura  
Potere  
Corpo

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

***Alter Eva. Nature Power Body***  
**Florence, Palazzo Strozzi (28 October – 12 December 2021)**

From 28 October to 12 December 2021 the Fondazione Palazzo Strozzi will be hosting *Alter Eva. Nature Power Body*, an exhibition taking its cue from the work of **six Italian women artists** to explore the female point of view in a reflection on a future based on new principles governing our natural and social coexistence.

The project is part of **Palazzo Strozzi Future Art**, a Fondazione Palazzo Strozzi programme which got off the ground with an installation by JR entitled *The Wound* for the façade of Palazzo Strozzi, and which is a product of the Fondazione's collaboration with Andy Bianchedi in memory of Hillary Merkus Recorditi. The initiative sets out to create a platform for today's art, adopting the promotion of creativity, audience involvement and support for new generations as its reference values for imparting a fresh thrust to the culture system thanks to different initiatives involving Italian and international contemporary artists at Palazzo Strozzi.

*Alter Eva. Nature Power Body* is built around the work of **Camilla Alberti, Irene Coppola, Martina Melilli, Margherita Moscardini, Silvia Rosi and Marta Roberti**, all artists born in the 1980s and '90s, whose work ranging from sculpture, painting, photography and installations comes together to forge a multi-faceted narrative in the spaces of the Strozzi undercroft, where deconstructed or imaginary **nature** sits side by side with **bodies** displayed or recounted, and in which strong **political statements** also dialogue with **intimate** and personal **stories** of cultural identity. All six artists share a **commitment focusing on change** for a transformation of our way of looking, speaking and acting in the world. Calling into question the patriarchy, gender roles, the antagonism between nature and the human being, restrictive roles and power relationships, the exhibition builds alternative futures, proposing potential new forms of relationship.

With a play on words recalling the concept of Alter Ego, the **exhibition title** alludes to a new kind of woman and is evocatively linked to the scientific theory of Mitochondrial Eve, a theory which suggests that all living beings descend from a female because mitochondrial DNA is transmitted only through the mother. Thus the exhibition begins with a reflection on the bond between every woman and her ancestors and extends to include the natural world, flora, fauna and interspecies links, observing lineage from an anthropological and biological perspective. The exhibition's critical reflection unfolds within the conceptual triad of **Nature, Power** and **Body** alluding to three key principles of mediation with the world: Nature, which surrounds us and with which we have an original bond and a balance that we need to rekey; Power, in other words the relationship that defines the structure and organisation of societies; and Body as a centre and yardstick, as part of a complex system that continues above and beyond us.

The visual arts that take on the contemporary debate explore such recurrent themes as commitment to an ecologically sustainable future based on **coexistence** among different species, the **unhinging of the dominant viewpoint** in historical narrative and a rethink of our way of using language to impart shape and form to the world. The cultural transformation currently under way impacts numerous aspects of public and private life and offers artists, thinkers, writers, directors and philosophers plenty of fertile terrain for research. *Alter Eva. Nature Power Body* observes these changes through the eyes of six women artists whose research explores the major themes of the contemporary debate, suggesting visions that generate **new perspectives** in which the female gaze is the crucial linchpin of change.

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



FONDAZIONE  
PALAZZO  
STROZZI

CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDITI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

PALAZZO  
STROZZI  
FUTURE ART

IN COLLABORAZIONE CON  
IN COLLABORATION WITH





Natura  
Potere  
Corpo

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

## THE WORKS ON DISPLAY

**Marta Roberti's** large drawings on carbon paper recount visions of totemic animals and exotic landscapes, impalpable apparitions suspended in time; **Camilla Alberti's** sculptures made of organic fragments and industrial waste breathe life into remains of creatures that have never existed, as though we were in a natural science museum of the future. **Irene Coppola's** agave and banana tree casts crystallise the energy of life and her plants' decay reminds of the perishability, the wounds and the finite nature of bodies. **Martina Melilli** revives the theme of the female body recounted in ten interviews published in *Playboy* and transformed into an immersive environment in which the clichéd depiction of women disappears. Interaction with the written word continues in the work of **Margherita Moscardini** who presents a text in neon based on Hannah Arendt's *The Origins of Totalitarianism*, a message underscoring the failure of the nation state and prompting us to devise alternative ways of organising citizenship and national identity. The exhibition winds up with the photographic series and video works of **Silvia Rosi** tracing the story of her parents who migrated from Togo and portraying herself in the roles of both mother and father, an emotional transfer that merges her personal biography with the collective stories of so many families compelled to leave their home country behind. Different artistic styles and practices in this exhibition find a point of encounter in a common sensibility in which the experiences of each artist shed light on a spirit of an era in which the female perspective burning with the will to change carries its own specific weight.

*'I believe strongly in young people and in their talents, which should always emerge in broad daylight and never be forced to remain unexpressed. Our world – **Andy Bianchedi** stressed – really needs light, courage and ongoing dialogue, and Alter Eve is a virtuous example of all that: six young women gripping each other by the hand who wish to point us in the direction of a long and shining path that can accompany us towards the best future possible. For each one of us and for the next generations. A new and prestigious piece of the jigsaw is being added to this splendid collaboration with the Fondazione Palazzo Strozzi of which I am becoming prouder and prouder with every passing day.'*

*"We're delighted to host the exhibition Alter Eve. Nature Power Body as part of the Palazzo Strozzi Future Art project in the Strozzi undercroft – said Fondazione Palazzo Strozzi Director General **Arturo Galansino** – Following the extraordinary success of JR's installation, this new initiative sets out to promote young artists in accordance with a consistent cultural policy developed by Palazzo Strozzi, which is increasingly becoming a focal point for today's art. Our collaboration with the IED also points up the Fondazione's role as a platform for training and exchange, offering concrete opportunities for synergy among artists and professionals in this sector".*

*"One of the features that has distinguished the IED from other higher education institutes ever since it first got off the ground in 1966 is its 'hands on' approach – said Istituto Europeo di Design-IED Firenze Director **Igor Zanti** – The prestige of its premises, its relations with a cultural institution of such international importance as Palazzo Strozzi and having to interact with institutions, artists, press officers, printers and exhibition designers in developing an original curatorial idea are all factors that have made this experience important, or perhaps I should say crucial, for the students taking the IED Firenze postgraduate course. None of this would have been possible, of course, without the support of Director Arturo Galansino, of Riccardo Lami and of every member of the Fondazione Palazzo Strozzi staff to whom we owe an immense debt of gratitude". "Under the guiding hand of Martino Margheri for Palazzo Strozzi and of Daria Filardo, coordinator of the postgraduate course in Curatorial Practice, these young professionals have produced an original exhibition bringing together different artistic experiences and exploring different aspects of the female dimension, shedding light on deeply topical issues that sink their roots in an ancestral past".*

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



FONDAZIONE  
PALAZZO  
STROZZI

CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

PALAZZO  
STROZZI  
FUTURE ART

IN COLLABORAZIONE CON  
IN COLLABORATION WITH





Natura  
Potere  
Corpo

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

The exhibition is accompanied by a catalogue in Italian and English published by Marsilio Editore, containing essays exploring the artists' work as well as a section devoted to the exhibition's constituent words on which a conceptual map has been built.

The exhibition is produced by the Fondazione Palazzo Strozzi in conjunction with IED Firenze's post-graduate course in Curatorial Practice, class of 2020/2021 (Francesca Bonissone, Elena Castiglioni, Nora Criado Diaz, Linda Kristiina Toivio, Thea Moussa and Yanru Li), and is coordinated by Martino Margheri (Fondazione Palazzo Strozzi's officer for university and academy-level educational projects) and Daria Filardo (IED Firenze master's course lecturer and coordinator). The postgraduate class has been involved in designing the exhibition, producing the catalogue and planning the public activities with the aim of learning the fundamental organisational and management skills required to stage an exhibition. This kind of educational format constitutes an important training opportunity and offers aspiring curators the chance to train in the field and to interact with professionals working in a cultural institution.

The event is promoted and organised by the Fondazione Palazzo Strozzi and Andy Bianchedi in memory of Hillary Merkus Recordati, in conjunction with IED Firenze. the Fondazione Palazzo Strozzi Supporting Members, the Comune di Firenze, the Regione Toscana, the Camera di Commercio di Firenze, the Fondazione CR Firenze, the Palazzo Strozzi Partners Committee and Intesa Sanpaolo.

#### Press Office Contacts

Fondazione Palazzo Strozzi, Lavinia Rinaldi Cell. +39 3385277132 [l.rinaldi@palazzostrozzi.org](mailto:l.rinaldi@palazzostrozzi.org)  
IED Firenze, Maddalena Torricelli Cell. +39 3316215048 [studio@maddalenatorricelli.com](mailto:studio@maddalenatorricelli.com)

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



FONDAZIONE  
PALAZZO  
STROZZI

CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

PALAZZO  
STROZZI  
FUTURE ART

IN COLLABORAZIONE CON  
IN COLLABORATION WITH





**Natura  
Potere  
Corpo**

Firenze, Palazzo Strozzi  
STROZZINA  
28.10—2021 — 12.12—2021

**PHOTO SHEET**

1	<p><b>CAMILLA ALBERTI</b>  <i>Unbinding Creatures. La sala delle rovine. Organismo 2</i>  2021  alluminio, gesso, vernice bianca, legno, plastica, frammenti di vetro, vinile, conchiglie  aluminum, plaster, white paint, wood, plastic, glass fragments, vinyl, shells  cm 130 x 70 x 66  Courtesy l'artista / the artist</p>	
2	<p><b>CAMILLA ALBERTI</b>  <i>Unbinding Creatures. Organismo 3</i>  2020  alluminio, gesso, pasta di ceramica, acciaio, conchiglie, licheni, legno  aluminum, plaster, ceramic paste, steel, shells, lichens, wood  cm 31 x 26 x 23  Courtesy l'artista/ the artist. Collezione privata / Private collection</p>	
3	<p><b>CAMILLA ALBERTI</b>  <i>Unbinding Creatures. Organismo 3</i>  2020  alluminio, gesso, pasta di ceramica, acciaio, conchiglie, licheni, legno  aluminum, plaster, ceramic paste, steel, shells, lichens, wood  cm 31 x 26 x 23  Courtesy l'artista/ the artist. Collezione privata / Private collection</p>	
4	<p><b>CAMILLA ALBERTI</b>  <i>C'è un respiro che muove verso sé stesso</i>  2019  acrilico su tela / acrylic on canvas  misure variabili / variable measures  Courtesy l'artista / the artist e / and Galleria Ipercubo</p>	
5	<p><b>IRENE COPPOLA</b>  <i>Intimacy between strangers</i>  2021  stampa fotografica su carta fine art montata su dibond 3 mm  photographic print on fine art paper mounted on 3 mm dibond  cm 120 x 80  Courtesy l'artista / the artist</p>	

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

**PALAZZO  
STROZZI  
FUTURE ART**

IN COLLABORAZIONE CON  
IN COLLABORATION WITH





**Natura  
Potere  
Corpo**

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

6	<b>IRENE COPPOLA</b> <i>Intimacy between strangers</i> 2021 calchi in gesso armato, pigmenti, fibra di vetro e barre filettate casts in reinforced plaster, pigments, fiberglass and threaded bars misure variabili / variable meseaures Courtesy l'artista / the artist	
7	<b>IRENE COPPOLA</b> <i>Intimacy between strangers</i> 2021 calchi in gesso armato, pigmenti, fibra di vetro e barre filettate casts in reinforced plaster, pigments, fiberglass and threaded bars misure variabili / variable meseaures Courtesy l'artista / the artist	
8	<b>IRENE COPPOLA</b> <i>Perhaps as sensual molecular curiosity</i> 2021 concrezione di polvere vulcanica e paraffina pigmentata concretion of volcanic powder and pigmented paraffin cm 10 x 130 (diam) base in polvere / base of powder: 25 kg Courtesy l'artista / the artist	
9	<b>MARTINA MELILLI</b> <i>Corpo a corpo   Bodily Conversations</i> 2021 Installazione ambientale (rendering) / Environment (rendering) Courtesy l'artista / the artist	
10	<b>MARTINA MELILLI</b> <i>Corpo a corpo   Bodily Conversations</i> 2021 Interviste / Interviews Playboy magazine: cm 28,5 x 21 x 0,6. Aperta / opened: cm 28,8 x 41,5. Courtesy l'artista / the artist	

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

**PALAZZO  
STROZZI  
FUTURE ART**

IN COLLABORAZIONE CON  
IN COLLABORATION WITH





**Natura  
Potere  
Corpo**

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

11	<p><b>MARTINA MELILLI</b> <i>Corpo a corpo / Bodily Conversations</i> 2019 Interviste / Interviews Playboy magazine: cm 28,5 x 21 x 0,6. Aperta / opened: cm 28,8 x 41,5. Courtesy l'artista / the artist</p>	
12A/B	<p><b>MARTINA MELILLI</b> <i>Corpo a corpo / Bodily Conversations</i> 2019 Fotografie di accompagnamento alle interviste / Photos from the interviews Dimensioni variabili / Variable dimensions Courtesy l'artista / the artist</p>	
13	<p><b>MARGHERITA MOSCARDINI</b> <i>The Decline of the Nation State and the End of the Rights of Man</i> 2020 Neon rosso / neon red wire cm 180 x 85 Courtesy l'artista / the artist Veduta dell'installazione presso la sede di / Installation view at Banca di Bologna, Bologna, in occasione della mostra / on the occasion of the exhibition 'In the light of', a cura di / curated by Barbara Meneghel. Foto: Alessandro Canova</p>	
14	<p><b>MARGHERITA MOSCARDINI</b> <i>Damascus-Syria-06-29-2016</i> 2019 inchiostrati neri su carta, rovere, vetro black inks on paper, oak, glass cm 52 x 71 x 5,5 Courtesy l'artista / the artist</p>	

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

**PALAZZO  
STROZZI  
FUTURE ART**

IN COLLABORAZIONE CON  
IN COLLABORATION WITH





**Natura  
Potere  
Corpo**

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

15	<p><b>MARTA ROBERTI</b> <i>Pavone</i> 2020 disegno inciso su carta carbone ricoperta di grafite drawing engraved on carbon paper covered with graphite cm 300 x 420 Courtesy l'artista / the artist</p>	
16	<p><b>MARTA ROBERTI</b> <i>Il Fondo Sale Alla Superficie (Senza Cessare Di Essere Fondo)</i> 2019-2021 particolare / detail disegni incisi su carta carbone ricoperta di grafite, montati su telaio in ferro, retroilluminato da strisce LED drawings engraved on carbon paper covered with graphite, mounted on iron frame, backlit by LED strips cm 160 x 210 Courtesy l'artista / the artist photo: Giorgio Benni</p>	
17	<p><b>SILVIA ROSI</b> <i>Self Portrait as my Mother in School Uniform</i> 2019 Giclée Hahnemühle Photo Rag Pearl cm 69,8 x 69,8 Originariamente commissionato da Jerwood/Photoworks Awards, supportato da Arts Council England. Exhibition copies prodotte dalla Fondazione Palazzo Strozzi Originally commissioned through the Jerwood/Photoworks Awards, supported by Arts Council England. Exhibition copies produced by Fondazione Palazzo Strozzi</p>	
18	<p><b>SILVIA ROSI</b> <i>Self Portrait as my Mother</i> 2019 Giclée Hahnemühle Photo Rag Pearl cm 88,9 x 88,9 Originariamente commissionato da Jerwood/Photoworks Awards, supportato da Arts Council England. Exhibition copies prodotte dalla Fondazione Palazzo Strozzi Originally commissioned through the Jerwood/Photoworks Awards, supported by Arts Council England. Exhibition copies produced by Fondazione Palazzo Strozzi</p>	

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

**PALAZZO  
STROZZI  
FUTURE ART**

IN COLLABORAZIONE CON  
IN COLLABORATION WITH





**Natura  
Potere  
Corpo**

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

19	<b>SILVIA ROSI</b> <i>Self Portrait as my Father</i> 2019 Giclée Hahnemühle Photo Rag Pearl cm 88,9, x 88,9 Originariamente commissionato da Jerwood/Photoworks Awards, supportato da Arts Council England. Exhibition copies prodotte dalla Fondazione Palazzo Strozzi Originally commissioned through the Jerwood/Photoworks Awards, supported by Arts Council England. Exhibition copies produced by Fondazione Palazzo Strozzi	
	<b>RITRATTI ARTISTE</b>	
20	<b>CAMILLA ALBERTI</b>	
21	<b>IRENE COPPOLA</b>	
22	<b>MARTINA MELILLI</b>	
23	<b>MARGHERITA MOSCARDINI</b>	

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

**PALAZZO  
STROZZI  
FUTURE ART**



IN COLLABORAZIONE CON  
IN COLLABORATION WITH





**Natura  
Potere  
Corpo**

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

24	<b>MARTA ROBERTI</b>	
25	<b>SILVIA ROSI</b> Photo © Hydar Dewachi	

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



FONDAZIONE  
PALAZZO  
STROZZI

CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

**PALAZZO  
STROZZI  
FUTURE ART**

IN COLLABORAZIONE CON  
IN COLLABORATION WITH





Natura  
Potere  
Corpo

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

#### ARTIST'S BIO

**CAMILLA ALBERTI** (Milan, 1994) obtained an MA in Visual Arts and Curatorial Studies from NABA (New Academy of Fine Arts, Milan). As a visual artist, she works on the ways the world is constantly constructed and inhabited, focusing on the relationships between different living species and the space surrounding them. Using different media, including painting, sculpture, and installation, she creates organic structures by assembling ruined materials, such as discarded or abandoned artificial objects, and organic elements. She is currently living and working in Milan. Her recent exhibitions include, among others: *Pittura di respiro* (Breathing Painting), Federico Luger (FL Gallery), Milan (2021); *Impermanence*, Ipercubo Gallery, Milan (2020); *Agli scultori giovani* (To young sculptors), Villa Necchi Campiglio, Milan (2019); *Swamp School*, Lithuanian Pavilion, Venice Architecture Biennale (2018). Residencies: NAHR, Val Taleggio (2021); Casa degli Artisti, Milan (2020–2021); *Neuro\_Revolution*, Air Trieste (2019). Alberti was selected as one of the artists for Hyundai Europe's new vehicle launch campaign in 2021. Other projects, residencies, and awards in 2021 include: *Styria-Artist-in-Residence*, Graz (2021); *Arte Laguna Prize*, Venice (2021); *Plymouth Contemporary Prize*, Plymouth University (2021).

**IRENE COPPOLA** (Palermo, 1991) is a visual artist. Her art practice moves through scientific and anthropological studies, philosophical texts, and empirical explorations that focus on the concepts of memory and territory. She is interested in interdisciplinary processes, and uses different visual languages, in which concept and shape work together to produce a semantic and perceptual shift. She often collects fragments of organic or industrial materials, intimately and unconsciously affective, with the potential to activate a global resonance. She is based in Palermo and Milan. After completing her academic studies at NABA, Milan, and at the Willem De Kooning Academy, Rotterdam, she took part in national and international exhibitions, and projects including: *AndAndAnd* for documenta13, Kassel, 2012; *FHU Free Home University*, Lecce, 2013; *PACA Proyecto Artísticos Casa Antonino* in Gijón, 2017; *Dolomiti Contemporanee*, Pieve di Cadore, 2017 e 2018 *Do Disturb* festival at Palais De Tokyo, Paris, 2018; *Hanging Garden* at the Office Project Room in Milan, 2018–2019; *F(l)ight Sketches* at Cercle Cité in Luxembourg, 2019. In 2019 she won the 6th edition of the Italian Council with the art residency project *La Wayaka Current Tropic 08°N*. In 2020 she won the *Cantica21* prize promoted by MAECI– Ministero degli Affari Esteri e della Cooperazione, and MiC– Ministero della Cultura with an original artwork for the museum *RISO– Museo d'Arte Regionale di Arte Moderna e Contemporanea* of Palermo.

**MARTINA MELILLI** (1987) is an Italian artist, director, writer, and cultural practitioner. Melilli obtained an MA in Visual Arts at IUAV, Venice University, and studied documentary and experimental cinema at LUCA School of Arts, Brussels. Her work is research-oriented and inspired by an anthropological and documentary approach, often tackling the archival practices. She's interested in memory, history, individual, and collective imagination. She delves into the fractures of identity and culture inquiring how they inform people's body and their movements. Her short films have been selected at the International Film Festival Rotterdam, Ji.hlava IDFF (Prague), *CineMigrante* (Buenos Aires), *DocuTIFF* (Tirana), *Lago Film Festival* (Revine Lago, Treviso), *Filmmaker Film Festival*, *Milano Film Festival*, among others. She's the winner of 2017 edition of *Artevisione*, a project supporting young Italian artists, curated by SkyArte and Careof, with the film *Mum, I'm Sorry*, later included in the collection of the Museo del Novecento, Milan. In 2019 Melilli collaborated with *Playboy Italia* magazine, for which she curated the column *Corpo a corpo | Bodily Conversations*. In 2020 she realized the short film *Assembramento* (Gathering) as part of the collective film project *Le storie che saremo* (Our stories to be), which premiered at Archivio Aperto festival in Bologna. She leads workshops and talks at Italian and international institutions.

**MARGHERITA MOSCARDINI** (Donoratico, LI, 1981) investigates the relationships between urban, social, and natural transformation processes in given geographies. Her practice favors long-term projects developed through large-scale works, drawings, writings, scale models, and video-documents.

Her projects include *Istanbul City Hills\_On the Natural History of Dispersion and States of Aggregation*, made in Turkey in 2013, *1XUnknown (1942–2018, to Fortress Europe with Love)* developed between 2012 and 2018,

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



FONDAZIONE  
PALAZZO  
STROZZI

CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

PALAZZO  
STROZZI  
FUTURE ART

IN COLLABORAZIONE CON  
IN COLLABORATION WITH





Natura  
Potere  
Corpo

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

documenting the European Atlantic coast, and *The Fountains of Za'atari* (2017 and still ongoing), concerning Za'atari Refugee Camp in Jordan, which was established in 2012 in a desert area near the Syrian border. Her work *The Fountains of Za'atari* is an inventory of the courtyards with fountains built by Syrian residents of Za'atari Camp, within their own homes. Her work has been disseminated through lectures and talks in different venues such as Italian Academy for Advanced Studies in America, Columbia University, New York; ISCP–International Studio & Curatorial Program and SVA–School of Visual Art, New York; SongEun ArtSpace and MMCA–National Museum of Modern and Contemporary Art, Seoul; Maramotti Collection, Reggio Emilia; MAMbo–Museo d'arte Moderna, Bologna; Palazzo delle Esposizioni, MAXXI–Museo Nazionale delle Arti del XXI secolo and MACRO–Museo d'Arte Contemporanea, Rome.

**MARTA ROBERTI** (Brescia, 1977) lives and works in Rome. After graduating in Philosophy in Verona, she also got a degree in Multimedia art at the Academy of Fine Arts in Brera. Drawing is her main medium and she employs it in installations and animated videos through which she explores the ways Western Culture shapes its own identity from what it perceives as “other”: animals, nature, the “exotic”. Roberti took part in international exhibitions and festivals, including *I say I*, National Gallery of Modern and Contemporary Art, Rome, 2021; *Ladder to the Moon*, Monitor Gallery, Rome, 2021; *Visions in the Making*, Istituto Italiano di Cultura in New Delhi, 2020; *Wall Eyes*, Johannesburg, Capetown 2019, and Auditorium Parco della Musica, Rome, 2020; *Something Else*, Off Biennial Cairo, 2019; *Portrait Portrait*, Taipei Contemporary Art Center, 2017; *Scarabocchio* (Scribble), Kuandu Museum of Art, Taipei, 2015. She lived in Asia for a few years, where she participated in residencies in China, Taiwan, and Vietnam. Through workshops on the technique of blind drawing she shows that learning how to draw is learning how to see.

**SILVIA ROSI** (Scandiano, Reggio Emilia, 1992) is an artist who lives and works between London and Modena. She graduated at London College of Communication (2016) with a BA (Hons) in Photography. Her work traces down her own personal history, drawing on the Togolese heritage and the idea of origins. The theme is explored through self-portraits in which she plays her parents' roles, narrating their experience of migration from Togo to Italy. Her style is partially informed by the West African studio portrait tradition. Her work has been published, among others, by Foam Museum in Amsterdam, and the British Journal of Photography, and selected for international residencies such as YGBI Research Residency (Florence, 2021) and Thread Cultural Center and Residency (Sinthian, 2020, Senegal). Her portraits have been awarded with the Jerwood/ Photoworks Awards and have been included in the British Journal of Photography's Portrait of Britain project (2020). Her work has been on display in several exhibitions, including International Image Festival (Getxo, 2020) and Athens Photo Festival (2020).

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



FONDAZIONE  
PALAZZO  
STROZZI

CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

PALAZZO  
STROZZI  
FUTURE ART

IN COLLABORAZIONE CON  
IN COLLABORATION WITH



## IED Florence

### THE DEVELOPMENT OF THE CURATORIAL PROJECT FOR THE EXHIBITION AND THE TRAINING EXPERIENCE IN THE FIELD OF THE SIX FEMALE STUDENTS OF THE MASTER IN *CURATORIAL PRACTICE* CLASS 2020/2021

The exhibition ***Alter Eve. Nature Power Body*** is organised by Fondazione Palazzo Strozzi in collaboration with Istituto Europeo di Design - IED Florence, Master in *Curatorial Practice* class 2020/2021.

The project created a dialogue between the cultural institution and the educational institute, triggering an educational process of learning in the field, which is part of IED's mission, that saw the participation of the Master class composed of graduates **Francesca Bonissone, Elena Castiglioni, Nora Criado Díaz, Yanru Li, Thea Moussa and Linda Toivio.**

*"These young professionals have created an original exhibition that brings together different artistic experiences and investigates the dimension of the feminine under various aspects, bringing to light deeply topical issues that have their roots in an ancestral past,"* says **Igor Zanti Director of IED Florence.**

Guided by **Martino Margheri**, Head of Educational Projects at universities and academies at Fondazione Palazzo Strozzi and **Daria Filardo**, teacher and coordinator of the Master in *Curatorial Practice*, the students developed the curatorial project for the exhibition: from the **concept** to the **setting up**, from the realization of the **catalogue** to the planning of **activities for the public.**

*"Alter Eve. Nature Power Body was an important training opportunity for our students, future curators, who were able to learn in the field how to create a cultural project, interacting and creating a network of relationships with artists and operators in the sector".*

*"They undertook a long, multi-faceted process of mediation and professional growth with the aim of creating a connection between the work and the public, starting from a cultural consideration and vision that goes beyond traditional canons",* adds **Daria Filardo**, teacher and **coordinator of the IED Florence Master.**

#### IED Florence students of the *Master in Curatorial Practice* class 2020/2021

**Francesca Bonissone** (Turin, 1997) graduated from the Master in *Curatorial Practice* at **IED Florence.** Previously, she graduated in Economics and Management for Arts, Culture and Communication at Bocconi University in Milan.

*"Overcoming each other's prejudices while simultaneously being inspired by those in front of you is the key to offering the most meaningful experience possible to the audience. Allowing yourself to be impressed by other people's visions is amazing, as it opens your mind and enables you to see every aspect from different points of view."*

**Francesca Bonissone** talked to the artist **Martina Melilli** and wrote the text in the exhibition catalogue.

**Elena Castiglioni** (Padua, 1994) graduated from the Master in *Curatorial Practice* at **IED Florence.**

She did her academic training in History and Conservation of the Arts (University of Padua) and in Economics and Management for the Arts (Ca' Foscari University of Venice).

*"The best moments for me were undoubtedly entering the world of the artists, the conversations with them, being able to observe where and how they work, so as to better understand their methods and pass them on in the process of making that gave rise to Alter Eve."*

**Elena Castiglioni** talked to the artist **Marta Roberti** and wrote the text in the exhibition catalogue.

**Nora Criado Díaz** (Cantabria, 1999) graduated from the Master in *Curatorial Practice* at **IED Florence.**

She recently graduated from Central Saint Martins BA (Hons) Culture Criticism and Curation (2020). Through her academic studies and practical experiences in the arts, she has developed a particular interest in the contemporary image of visual culture and writing.

*"The search for a coherent narrative has been an ongoing negotiation, not only through the exhibition, but also through the approach to all the other elements that unify and communicate the essence of Alter Eve, exploring different ways of interacting with the art and the themes covered; all this has been very stimulating and fascinating for me and, as a future curator, learning how to best convey these ideas has been one of the most important aspects."*

**Nora Criado Díaz** talked to the artist **Silvia Rosi** and wrote the text in the exhibition catalogue.

**Yanru Li** (China, 1995) graduated from the Master in *Curatorial Practice* at **IED Florence**.

Previously, she graduated with a degree in Photography. During her five years of studying art in Italy, she enriched her understanding of world art history and the contemporary art system.

*"The most important aspect for me is communicating with the artists and staff members and finding the balance between the needs of the exhibition and the ideas of different people. Whoever has the role of curator has to find the best balance between the different ideas."*

**Yanru Li** talked to the artist **Margherita Moscardini** and wrote the text in the exhibition catalogue.

**Thea Moussa** (Sharjah, 1998) graduated from the Master in *Curatorial Practice* at **IED Florence**.

She previously earned a dual degree in Art Conservation and Art History at Marist Italy (2020).

*"The work on the catalogue required starting with our abstract ideas, turning them into concrete words on paper and then elaborating them. This phase helped us to better visualize our concepts, to make them as straight forward as possible and to make them transmissible and understandable for the audience; an undoubtedly crucial phase in the definition and elaboration of the concepts. While writing the individual texts related to each artist, I was able to engage in deep conversations with Irene Coppola about her art, her thoughts, and her vision for each work; we collaborated to identify the best methodologies for communicating with future readers."*

**Thea Moussa** talked to the artist **Irene Coppola** and wrote the text in the exhibition catalogue.

**Linda Toivio** (Finland, 1982) graduated from the Master in *Curatorial Practice* at **IED Florence**.

She is director of the Berlin art gallery Hošek Contemporary and an independent curator, working mainly in Asia and Europe. Born in Finland, she spent her early years in France and Belgium. She holds an MA from the University of Sussex in Brighton (UK) and a diploma from Science Po in Paris.

*"Collaborating with other curators is obviously a completely different experience than operating alone. It's a constant dance of negotiation and compromise. You can rely on the strength of the team and the skills and talents of each other, but you also have to accept the weaknesses. It is an exercise in tolerance."*

**Linda Toivio** talked to the artist **Camilla Alberti** and wrote the text in the exhibition catalogue.



Natura  
Potere  
Corpo

Firenze, Palazzo Strozzi  
STROZZINA  
28.10–2021 — 12.12–2021

### EXHIBITION GUIDED TOURS

A schedule of events to discover the exhibition and explore the work of **Camilla Alberti, Irene Coppola, Martina Melilli, Margherita Moscardini, Marta Roberti and Silvia Rosi** in the company of IED Florence's Master in Curatorial Practice class.

Sculpture, painting, photography and installations come together to forge a multi-faceted narrative where deconstructed or imaginary nature sits side by side with bodies displayed or recounted, and in which strong political statements also dialogue with intimate and personal stories of cultural identity, all of them sharing a commitment that focuses on change for a transformation of our way of looking, speaking and acting in the world.

The tours are free of charge and admission to the exhibition is also free of charge. To take part in the tour registration is needed [www.palazzostrozzi.org](http://www.palazzostrozzi.org)

The meeting point is outside the Palazzo Strozzi ticket office five minutes before each tour starts. Tours last 45 minutes.

Here the schedule for the dates of the tours in the language of your choice.

Friday 5 November, 18.00 – Guided tour in Italian

Monday 8 November, 18.00 – Guided tour in Italian

Friday 12 November, 18.00 – Guided tour in English

Monday 15 November, 18.00 – Guided tour in Italian

Friday 26 November, 18.00 – Guided tour in English

Monday 29 November, 18.00 – Guided tour in English

Friday 3 December, 18.00 – Guided tour in Italian

Monday 6 December, 18.00 – Guided tour in English

PROMOSSA E ORGANIZZATA DA/PROMOTED AND ORGANIZED BY



FONDAZIONE  
PALAZZO  
STROZZI

CON/WITH  
ANDY BIANCHEDI  
IN MEMORIA DI/IN MEMORY OF  
HILLARY MERKUS RECORDATI

NELL'AMBITO DEL PROGETTO  
WITHIN THE PROJECT

PALAZZO  
STROZZI  
FUTURE ART

IN COLLABORAZIONE CON  
IN COLLABORATION WITH





***Alter Eva. Nature, power, body***  
**edited by Martino Margheri,**  
**Fiorella Nicosia**

96 pages, with 60 color illustrations

Euro 15,00

Italian and English edition

**Available in bookstores from November 2021**

**The catalog, published for the exhibition by the same name (Florence, Palazzo Strozzi, 28 October – 12 December 2021) triggers, starting from the female point of**

**view, a reflection on the future based on new principles of natural and social coexistence.**

The protagonists are Camilla Alberti, Irene Coppola, Martina Melilli, Margherita Moscardini, Silvia Rosi, and Marta Roberti, artists born between the 1980s and the 1990s: their works, including sculpture, painting, photography, and installation, give rise to a multifaceted narration where a deconstructed or imaginative Nature is assimilated with Bodies, both exhibited or related, and impactful political statements interact with the private and personal stories of cultural background. All six artists share a commitment to change, struggling to transform the way we see, speak and act in the world. By questioning patriarchy, gender roles, the antagonism between nature and human beings, restrictive roles, and power relations, the volume suggests alternative futures and forms of relationships that are still under negotiation.

The large-size drawings by Marta Roberti, crafted on carbon paper sheets, tell about visions of totemic animals and exotic landscapes, which are like apparitions suspended in time; Camilla Alberti's sculptures, composed of organic fragments and industrial waste, give shape to the vestiges of creatures that never existed. Irene Coppola's agave casts embody the vital energy and decay of plants, reminding us of the perishable and finite nature of bodies. Martina Melilli explores the theme of the body as recounted in ten interviews, some of which were published in "Playboy", turning it into an immersive space where clichés of female and male depictions are called into question. The relationship with the written word continues with the work of Margherita Moscardini, who presents a neon sign taken from the text *The Origins of Totalitarianism* by Hannah Arendt, a message recalling the failure of the nation-state. Rounding off the list is a photo series with video works by Silvia Rosi, who reenacts the story of her parents who immigrated from Togo, portraying herself alternatively as her mother and father.