



Prometeo Gallery Ida Pisani

Tiziana Pers

*ART HISTORY/Municeddhe : le dormienti*

essay by Leonardo Caffo

First solo show at Prometeo Gallery of the artist Tiziana Pers who presents a dialogue with the body and the image of the snail, conceived as emotional vector and matrix of biocentrism activism

**Inaugurazione: martedì 15 novembre 2022, ore 18:00**

**15 novembre – 12 gennaio 2022**

Via Privata G. Ventura 6, Milano  
[www.prometeogallery.com](http://www.prometeogallery.com)

Prometeo Gallery Ida Pisani is pleased to inaugurate, starting Tuesday, Nov. 15, 2022, *ART HISTORY/Municeddhe : Le dormienti*: first solo show of artist Tiziana Pers (Trivignano Udinese, 1974) in the spaces of Via Ventura 6. The exhibition is conceived as an integral part of *Art History*: the artist's ongoing project built from time to time on the exchange - contractually regulated - between one of her paintings and one or more animals destined for slaughter.

Is it possible to assign an economic value to a living being? And to a work of art? Moving from these questions, and amplifying them, Pers's practice confronts the pervasiveness of the food industry - which commodifies and removes, physically and symbolically, the animal body - posing itself at the same time both as a denunciation and as the implementation of other and opposite relationships: short circuits of survival that suspend, from within, the deadly nature of this system.

The protagonists of *ART HISTORY/Municeddhe : Le dormienti* are eleven land snails - *municeddhe* - rescued from Pers and removed from that tragic process that begins with sale and ends with death: a path in which the animal ceases, step by step, to be a living body while becoming a mute 'instrument' destined for something else, inserted in a one-way practice of domination.

Compared with this hyper-caducity - not only the one common to every organic body, but also the one forcibly induced when the organic becomes a commodity of exchange - the rescued snails thus hint at all the ethical and aesthetic possibilities inherent in their survival, initiated by Pers with an exchange, in turn documented by eleven contracts (one for each individual snail), and formally returned by visual and sound traces such as photographs, paintings, drawings and videos. The spaces of **Prometeo Gallery Ida Pisani** become a living setting for this testimony in which art and life, theory and praxis, ethics and aesthetics are intertwined, while the different media used by the artist become clues to a subtle activism that acts and creates flaws in the infrastructure of the system, rather than flattening itself into a frontal and aesthetically spectacular critique.

The *municeddhe* are silent and wandering: bodies considered "unproductive" because they live a different life without precise direction, and yet embody in their nomadic heart a fullness towards the world around them. In *ART HISTORY/Municeddhe : Le dormienti*, Pers' works make this aesthetic truth their own and amplify it into a concrete processuality made up of stories, relationships, signatures, and contracts, in which the animal-human and the animal-snail project themselves mutually, breaking down all boundaries: equal parts of the same living being.

Finally, the visible bodies of the eleven snails become testimonies of an emotional movement, also nomadic, slow and persistent: as if the exhibited works were echoes of inner visions of both love and resistance.

In this hybrid space, where emotion and action meet, the urgency of a precise trajectory lapses. "Where does an escape lead?" writes philosopher **Leonardo Caffo** in the critical text of *ART HISTORY / Municeddhe : Le dormienti*, remarking on the illusory nature of any direction, and then continuing thus: "There is an outside, an inside. I am small, I feel small: free, liberated, liberating. And I escape, fast. Or slow? To the outer eye escapes what is instead obvious to the inner one, that the movement that entraps is not so different from the movement that breaks chains."

Like the snail, it is necessary to *feel* wandering in space, to improvise so that the liberation of the sleeping *municeddhe* triggers another, also silent: that of the gaze itself.

**Tiziana Pers** (1976), visual artist and activist, focuses her research on the themes of animal issues and parallels between different forms of discrimination and domination. She works with different media: public performance actions, installations, sculpture, photography, video, drawing and painting. An honors graduate, she holds a PhD in comparative literature with a research on the dialogue between visual arts and literature.

Co-creator and artistic director of the *RAVE East Village Artist Residency* meta-project, has collaborated with philosophers, poets and art historians in different publications. Among others: *Animal Performance Studies*, DAMS Bologna; *Ecosustainable Narratives*, Cambridge Scholars Publishing; *Animot 1: Jackie D*, curated by L. Caffo and M. Ferraris; *Margini dell'umanità. Animalità e ontologia sociale*. L. Caffo; *Elephant Woman Song*, with N. Molebatsi; and *Animality in Contemporary Italian Philosophy* curated by F. Cimatti.

Her works and performances have been presented in numerous museums, events and institutions. Among them: *Biennale dell'Arcipelago Mediterraneo*, Palermo; *Artissima*, Turin; *Spazzapan*, Regional Gallery of Contemporary Art, Gradisca; Ludwig Museum, Budapest; *Arkad / MANIFESTA13*, Marseille; *Contrappunto*, Casa Cavazzini Museum, Udine; *Ex Wunderkammern*, double solo show with Regina Josè Galindo, National Museum of Natural History, Sofia (BG); *Nestx@TheIndependent*, Museo MAXXI, Rome; PAC Padiglione d'Arte Contemporanea Milan; *Sustainable Art Projects Caught on Video*, EDRA50 Brooklyn, NYU; *BorderCrossing e. c. MANIFESTA12*, Palermo; *Seoul Biennale of Architecture and Urbanism*; Musée de la Chasse et de la Nature, Paris; PAV Padiglione Arte Vivente, Turin; Castello di Rivoli Museo d'Arte Contemporanea; Italian Market Hong Kong; *Prix-Pictet* Palais De Tokyo, Paris; Old Police Station, London; 53. Venice Biennale e.c.; Novosibirsk State Art Museum, Russia; *N.Est Project Room* Museo MADRE, Naples.

She has given lectures and talks at numerous universities and institutions, including: MAXXI Museum Rome, Politecnico di Milano, NABA, Milan, Accademia di Belle Arti di Brera, Milan, École nationale supérieure d'arts de Paris-Cergy.