

Chiara Fumai

Poems I Will Never

Release, 2007-2017

09.09-13.11.21

EN

La Loge

Kluisstraat 86 - rue de l'Ermitage
B-1050 Brussels

La Loge presents *Poems I Will Never Release, 2007-2017*, an exhibition dedicated to the work of Chiara Fumai (b. Rome, 1978-d. Bari, 2017), **curated by Francesco Urbano Ragazzi and Milovan Farronato, in collaboration with Mara Montanaro.**

Following on from two major presentations of the retrospective at Centre d'Art Contemporain Genève (2020) and Centro per l'arte contemporanea Luigi Pecci, Prato (2021), La Loge has conceived an intimate chapter in a series of exhibitions coordinated by several European institutions, whose aim is to preserve Fumai's legacy and allow a wider access to her work. The exhibition will then travel to La Casa Encendida in Madrid in 2022, further deepening the investigation into Fumai's work, namely her rich contribution to performance art and feminist aesthetics over the course of the 21st century.

The exhibition title is drawn from an unfinished sculpture, the artist's last self-portrait: a puppet in a t-shirt with the motto "Poems I Will Never Release". While the phrase might seem melancholy—evoking what might have been had the artist lived longer—it actually states a matter of fact. Fumai based her work on performing words written by others. She herself never composed poems. Nearly all the words the artist employed in her material and immaterial works were citations of words written by others.

Chiara Fumai inscribed her work in a political and feminist claim. Ever refusing to be victimized, minoritized, or diminished as a female artist, Fumai adopted the vocabulary of threat, offence, revolt, vandalism, violence, and boredom to produce uncomfortable situations, collages, environments, and actions in order to foster her ideals of anarchist feminism. Playing an ironic game of “true fiction” and using the techniques of remixing and channeling, Chiara Fumai’s performative pieces evoke female figures who, with their courage and anger, left their mark on human history just before being excluded or forgotten. These include Annie Jones, the “bearded lady” who toured with P.T. Barnum; Zalumma Agra, who posed as a “Circassian beauty” in one of Barnum’s displays; the German terrorist Ulrike Meinhof; the illiterate Italian spiritualist and medium Eusapia Palladino; the philosopher and socialist revolutionary Rosa Luxemburg; the feminist writer Carla Lonzi; and many other personalities.

Chiara Fumai’s hybrid practice blends performance art and occult spiritualism, stemming from the artist’s fascination for Theosophy, an occult movement originating in the late 19th century in the United States. *Poems I Will Never Release, 2007–2017* focuses on the relationship between feminism and esoteric, magical, and ritual practices: a coalescence that constitutes one of the major throughlines of Fumai’s oeuvre. This chapter at La Loge aims to show how the artist contaminated the grammar and style of conceptual art with other unrecognized forms of immaterial art such as séances, vaudeville, public sermons, and magic acts. The presentation—including installations, sound pieces, collages, and the video works resulting from Fumai’s live performances—will investigate the role of the (artist’s) body and voice. Fumai considered her practice as a spiritual medium to be a manifestation of female authority, a conviction that tied in with her readings of Helena Blavatsky, the Russian philosopher and founder of the Theosophical Society, and Eusapia Palladino, an Italian Spiritualist and physical medium.

With this exhibition, La Loge not only revisits a period in the artist’s life which she spent living and working in Brussels (2013–2014). It is also a tribute to the relationships she developed within the Belgian scene, and an exploration of the parallels that can be drawn between her practice and La Loge’s history and architecture. Indeed, the building was commissioned by the masonic order of the Droit humain, the first Freemasonry obedience to welcome both female and male members, founded in 1912. Such diversity was a rare occurrence yet a fundamental aspect shared with the Theosophical Society that so greatly inspired and influenced Chiara Fumai.

Poems I Will Never Release, 2007–2017 frees the artist’s work from the category of performance art, focusing on language. A series of alphabets and texts from different eras and authors lead the viewers into an esoteric dimension, participating in an initiation rite that introduces them to the subversive power of words. This reversal occurs through the work of re-appropriation, manipulation, and collage that the artist operates in a trans-historical perspective on preexisting texts. In this way, sometimes cryptic messages belonging to histories of repression come back to break into the

space of art, echoing in the contemporary world. The exhibition therefore speaks of ignored or misunderstood words, and of how they are destined to be acted out and performed in a continuous present that goes beyond the boundaries of the body and of life.

LOBBY

The artwork displayed in the vitrine consists of the props of a performance in which Chiara Fumai plays the role of Harry Houdini, the famous Hungarian-American magician. **Free Like the Speech of a Socialist** initially took the form of an audio composition recorded on vinyl, created by overlaying two tracks. On one track, the artist imitates Houdini's voice and accent while presenting a dematerialization number; the script combines parts of various performances, collected from the recordings and manuals left by the magician. During this number, a woman from the public is tied up and handcuffed by Houdini and his assistants. On the overlaid track, the artist screams parts of Rosa Luxemburg's letter to Sophie Liebknecht (1917) through a disturbed megaphone. In this text, the revolutionary reports both her own suffering and the tortures inflicted by soldiers on a herd of buffalos, introducing reflections on species equality which would only later be theorized by the Animal Liberation Movement. In the performance, Chiara Fumai uses words excerpted from Houdini's writings to present the imaginary number performed on the record, while at the same time deconstructing it. This analysis refers in particular to certain elements of Houdini's speculations within his live demonstrations, including the application of artificial "extras" and tricks, to the use of impromptu apparatus and handcuffs.

Chiara Fumai's **collage works** exhibited here represent a constant within her varied practice and constitute a throughline in the exhibition. The starting point is often a printed page from one of the books that act as a conceptual grounding for her practice. In some works, fragments of images cut out of disparate sources accompany the scripts of videos and performances. **The Coming Insurrection, Spell n.22 (II)** is copied out in the artist's characteristic automatic writing of a quote from Karl Krauss (*Die Fackel journal*, 1920) on pages from writings by *The Invisible Committee*. Krauss's text is a comment on Rosa Luxemburg's letter to Sophie Liebknecht mentioned in *Free Like the Speech of a Socialist* (vitrine).

The triptych composed of black and white collages on paper (**Untitled**, 2013) is one of the rare works in which the artist explicitly includes a male artist. It is Vito Acconci: an American conceptual artist still alive at the time and considered by many the father of performance art. Fumai seems to be more interested in Acconci's abandonment of performance as a medium. It seems that it was the eruption of a woman on stage that decreed the end of Acconci's career as a performer. This happened during the staging of a work entitled *Ballroom* (Schema gallery, Florence, 1973) which required Acconci to make sexual advances on the audience present. A woman decided to actively respond to these advances and this unexpected reaction destabilized the artist to such an extent that it led him to definitively retreat from performance practice.

The triptych mixes some scenes of Acconci's well-known performances with images of women whose faces are covered or erased. An element links the images together: automatic writing spread along the surface of the three sheets of paper, quoting excerpts of a message from an anonymous terrorist of the 1970s who, overwhelmed by violence, questions her own position into the Lotta Armata group to which she was affiliated. The same message is at the centre of the work *I Did Not Say or Mean "Warning"* (Basement).

TEMPLE

Entering the temple of La Loge, the visitor discovers two reconstructed works of the artist. The installation in the centre and on the platform (**There Is Something You Should Know**) consists of a simulation of the existence of an esoteric group known as S.I.S. (Scuola Iniziatica Smithiana), whose goal is to create the conditions for the reconstruction of a performance that the avant-garde filmmaker and visual artist Jack Smith presented at the independent space Panteca Volante in Genoa, in 1981. The S.I.S. group opposes dominant materialistic culture (which is unable to actually "see" Smith's visionary work,) with alternative learning techniques, resorting to procedures of modern esoteric groups, theories of lucid dreaming, and astral travel. By way of a seminar, Fumai's voice leads the audience in a process of initiation, evoking through sounds and words the imaginative world of the artist, both Smith's and Fumai's. The covered table and objects reproduce the performance's settings, which was originally organized by Nomas Foundation in 2011, while the installation on the floor is based on an unpublished sketch realized by the artist and discovered in her archive after her death.

In the immersive mural **This Last Line Cannot Be Translated**, the artist weaves together lines and words taken from an invocation of a Mass of Chaos to form the jagged contours of the interior of a cave. Placed within the cave's perimeter are symbols, seals and dismembered sections of a pagan deity, as well as instructions for the use of a rite of protection against social and spiritual conditioning and the destructive forces of patriarchal hierarchies. Chiara Fumai first developed the mural during her residency at the ISCP—International Studio & Curatorial Program in New York in 2017. Initially conceived for the group exhibition *Si Sedes Non Is* (curated by Milovan Farronato) at The Breeder in Athens, 2017, the work was publicly presented only posthumously, in the Italian Pavilion at the 58th Venice Biennale in 2019.

TRIANGLE

Further on in the entrance, the theoretical premises of the two wall texts are to be found in the process of appropriation of pagan symbols and their reconversion into a new Christian iconography. **Labon Dolon Acus** is an early Christian spell for making women undress. The formula contains the words Luctans, which means Revolt, and Lucifer: etymologically light-bringer, traditionally Venus. The spell is a reference to the wish for a new Goddess conquering the current world of Patriarchy.

The second mural, **Snake**, made of words is composed in the form of a green reptile, a demonic feminine symbol that brings us back to the figure of Lilith, the primordial she-demon in Judaic mythology. Among the curved lines of this icon of female power, the letters misalign and distort, leaving a message to be guessed. It's the poem *The Thunder, Perfect Mind*, a gnostic poem in Coptic language found in 1945 inside the collection of the Codices of Nag Hammadi and dating back approximately to between the second or third century. It is a first-person monologue that affirms the paradoxical duality of being.

I am the first and the last.

I am the honoured one and the scorned one.

I am the whore and the holy one.

I am the wife and the virgin.

I am the mother and the daughter.

I am the members of my mother.

I am the barren one

and many are her sons.

The series **I Say I** refers to the second manifesto written by Carla Lonzi in 1977 for the Italian feminist group Rivolta Femminile. According to Giovanna Zapperi, "Rivolta Femminile's feminism was predicated on the practice of autocoscienza (italian for consciousness raising), which enabled the process of undoing oneself, as women gathered in small groups to foster mutual recognition, collective change and revolt against the norms defining their roles in culture and society." The series represents the script of *Shut Up, Actually Talk* that was performed at DOCUMENTA 13 (Kassel 2012) inside the walls of Fumai's *Moral Exhibition House*, and then became the homonymous video included in this exhibition (First floor)

BASEMENT

I Did Not Say Or Mean "Warning" is a video of a performance in which Fumai is transformed into a guide of the Querini Stampalia Collection in Venice, focusing on its female Renaissance portraits. She tells the stories of the often-anonymous women portrayed, underlining their exclusion from the narrative of art history and the scarcity of biographical information about them. During the tour, the guide's narration is often interrupted by a message that she herself delivers in International Sign Language, hand-spelling the words letter by letter. The message contains an anonymous terrorist threat recorded on the answering machine of a feminist group affiliated with the Lotta Armata. While the guide tells stories of abuse suffered by the women depicted in the paintings, her calm speech is interrupted by violent gestures that give voice to the terrorist, angrily mimicking her subversive message of protest and revenge: the guide, the feminist militant and the silent painted women thus merge into the artist's presence. The video version of the performance was screened on a series of monitors positioned in the service and passage areas of the Collection. Fondazione Furla produced the performance.

In the triangle, an entire wall is covered with a letter sent by Club Maria to Chiara Fumai (**Segreto Provato**). For the Quadriennale 16 (2016), the artist read a letter backwards that was addressed to her by the Christian Feminist movement founded in Russia in 1980, and highlights the most crucial topics of their philosophy. In the letter, Club Maria asks Fumai to work for them as a medium. The artist gently but firmly refuses. The speech is delivered during a live tutorial about automatic writing, i.e. dictated by the collective unconscious. One may wonder why there is a conflict between Club Maria and the Italian performance artist Chiara Fumai. As Fumai herself wrote to explain the work, the latter is a lecture-performance about the incompatibility of Feminism and Christianity. Indeed, the group promotes an image of the Virgin Mary as inspiring feminist demands, freed from male ecclesiastic hierarchies, yet also reveals a vein of homophobia.

Transcription of the letter

Dear Sister

We come to tell you how the Holy Mother of God has permitted us to grant knowledge of the straight and narrow way and granted us the gift of spiritual poverty. Our movement was founded in order to unify Christian Theology and Feminism. The Virgin appeared to us when we could no longer accept anything other than a single faith, that which exceeds every hope. She illuminated us with the values of love and humility which alone can redeem a society of hermaphrodites.

All human beings have been uprooted to make way for an asexual homunculus, castrated both spiritually and physically. Perennially stationary at the neurotic embryo stage, he never reaches maturity and not even sexually clarified. The feminism of the Valkyries, extreme, rabid and incessant by countless years of oppression, has deprived the feminine of any aesthetic attribute and any romantic halo, becoming an expression of their own existential impotence, of their own slavery. This bad existence, in both passive and active sense, this slave existence of natural forces and dark powers has perverted human nature to the point of condemning humanity to total extinction.

Faced with this anonymous fate made of barbarism, the only possible relationship would seem to be the magical, sinister one. But against all this stands the only positive model, the only possible alternative. We have named our group after the one who brought the world salvation. The Mother of God erases the curse that burdened the female element in ancient religions. The Great Mother of pagan religions embodied in herself all that is irrational, dark and carnal. Only in Christianity is the dualism between body and spirit cancelled.

Overcoming stereotypes can help us to realize that the relationship between feminism and theology can be really fruitful, that the union of these two realities, apparently contrasting and hostile, can give rise to new forms, visions that open our thoughts to innovative readings of both spiritual and social life. Mary today asks to be released from the image that has been made of her and from the projections that the male ecclesiastical hierarchy has attributed to her. It is also necessary to set women free from those images of Mary that still dominate and subjugate them.

Such images must be analysed and revealed, because “one is not born as a woman, but becomes one”, and this is extremely difficult in a society like ours, which is not made up of men and women but of hermaphrodites. In order for our movement to come back to life, develop and become more interesting, we have chosen you to transform our manifesto into a contemporary artwork, confident of your interest in offering a true spiritual direction to the civilization of the future: the path of hope, which offers hope above all hope.
In faith, Club Maria

On the other side is **Per Vas Nefandum** (Latin for “anal intercourse,” literally “dirty way”), a video where a preacher dressed in white proclaims a violent condemnation of homosexuality, alternating sophisticated theological arguments, threats and evocations of the Apocalypse. A creature from Fumai’s universe, Annie Jones, retaliates against the preacher with a refutation of the Apocalypse written by the internationally renowned occultist Aleister Crowley. In the video, words are not the only relevant elements. Close-ups and details emphasize the preacher’s gestures, expressions and paraphernalia. Fumai took these elements from public orations by famous Christian evangelists—such as Kathryn Kuhlman and Aimee Semple McPherson—who used film and television media to spread their own catechesis.

Signs of an unknown language appear on the wall around the screen. These characters are traditionally called Runes (meaning secret, mystery) in witchcraft. It’s a sort of spell against what is being extolled by the preacher. The final spell acts as a signature of alliance with Elemental magic.

The video surrounded by a wall drawing in the main room of the basement is another example of Fumai’s research and influences. In **Chiara Fumai Reads Valerie Solanas**, the artist reads excerpts from Solanas’s 1967 *SCUM Manifesto* (Society for Cutting Up Men), whose fictional propaganda against men is a satire, at once ironic and cynical, that mirrors the values of the sexist culture its program aims to subvert. For the execution of the piece, the artist took inspiration from the Italian Former Prime Minister Silvio Berlusconi’s first political announcement in 1994. In the video, the intellectual feminist Solanas partly takes over the body and voice of the artist, who is sitting at a desk, in order to recite parts of the Manifesto together with her. While the tones of the speech get heated, the wall painting, representing a diagram that explains Solanas’s main arguments from a scientific and objective point of view, offers a detached gaze through which to reflect on the function of language and its subversive capacities. With this work, Chiara Fumai celebrates the radical wit of a woman who is most famous for shooting Andy Warhol on June 3, 1968. *Chiara Fumai Reads Valerie Solanas* was awarded the ninth edition of the Furla Art Award (2013).

FIRST FLOOR

Shut Up, Actually Talk is a ghostly manifestation of the performance conceived for dOCUMENTA 13, featuring Zalumma Agra, one of the major attractions of the Barnum Circus and its freak show. Reflected in a golden mirror reminiscent of a fairy tale but also the horror film *Suspiria* by Dario Argento (1977), the woman utters the text of *I Say I*, a philosophical manifesto about subjectivity written by Carla Lonzi for the Italian feminist group Rivolta Femminile. The manifesto opens with these words: "Who said ideology is also my adventure? Adventure and ideology are incompatible. My adventure is me." The words of Lonzi are read by Chiara Fumai who wears a big curly black wig of the so-called Circassian Beauty in a play of mirrors that overcomes linear temporality. Thus she ties together the history of the Italian feminist movement with the oppression of Zalumma Agra, the exotic beauty known as Star of the East who, in the middle of the nineteenth century, silently exhibited her body in front of the audience at the circus. The work summarized Fumai's interest in the relation between sound, the body, and language, as well as her attraction to Spiritism, folklore, and early 1970s radical feminism.

One of the last works produced by the artist in 2017 was a diamond bearing the phrase "**Give me a break from these preppy talks**". The object wasn't part of a series, as is often the case in Fumai's practice, but it's a piece in itself that resounds like an artist's statement. According to the words of the artist, the sentence "means exactly what is written: to leave behind little talks, gossip or preparatory school attitude. It's a feminist statement, something like: let's focus on important things for women".

SECOND FLOOR

The Book Of Evil Spirits is a video that brings together a number of characters embodied by Chiara Fumai in her performative practice. With the help of the renowned nineteenth-century spirits and medium Eusapia Palladino, the artist herself becomes a medium and is "possessed" by the spirits of historical female characters, voices outside the chorus, who inspired and nurtured her production. Zalumma Agra, Annie Jones, and Ulrike Meinhof follow one another in this long séance. They recite a collage of texts, some of which were quoted repeatedly in Fumai's previous work, such as Carla Lonzi's second manifesto for Rivolta Femminile. Most of the script, however, is taken from *Mysterious Psychic Forces: An Account of the Author's Investigations in Psychological Research, Together with Those of Other European Savants*, a 1907 book by Camille Flammarion, an astronomer and author who supported Palladino.

The video is associated with a **series of alphanumeric characters** reproduced on the wall: the alphabet is in this case the Ouija board used by mediums to communicate with spirits. *The Book of Evil Spirits* was commissioned by *CONTOUR 7 – A Moving Image Biennale* and produced with the support of the DENA Foundation. The subject of the alphabet appears often in Fumai's work (for example in *I did not Say or Mean "Warning"*, 2013) and is chosen in order to express the will to re-formulate a grammar for culture.

In the **series of photographic prints exposed in the same room**, the letters shape a sort of magic signal, and the word “**G.A.B.R.I.A.C.H.**” reminds us of an old witchcraft spell for protection against evil spirits that used to be carved on a ring when the moon was in the second house. The word implies a joke about the so-called evil women populating Fumai’s universe. The hand spelling is L.I.S. (international sign language). On the white cardboard there are mixed words from live performances, reported as in a state of trance dictatum. These words are from the feminist theoretician Carla Lonzi and from Ulrike Meinhof, writer and founder of the R.A.F. terrorist group.

BIOGRAPHIES

Chiara Fumai (Rome 1978 – Bari 2017) is an Italian artist known for her performative and multi-media works featuring psychic abilities, anti-spectacle strategies and counterculture icons. She participated in dOCUMENTA 13 with *The Moral Exhibition House*: creating a space for feminist insurrection disguised as a freak show between Kassel’s Aueparke and the roof of the Fridericianum. She channeled the spirit of an Anonymous Woman in the historical art collection of the Querini Stampalia Foundation in Venice (*I Did Not Say or Mean “Warning”*, 2013) and created a fictional propaganda of Valerie Solanas’ *SCUM Manifesto* mirroring the first political campaign of Silvio Berlusconi (*Chiara Fumai reads Valerie Solanas*, 2013), with which she received the IX Furla Art Award. On occasion of *Contour 7, A Moving Image Biennale*, she rewrote the story of her live acts into a séance (*The Book of Evil Spirits*, 2015). In 2017 Chiara Fumai won the XIV Premio New York held by the Italian Ministry of Foreign Affairs and the Italian Ministry of Cultural Heritage. In May 2019 her work was exhibited at the Italian Pavilion on the occasion of the 58th Venice Biennale of Visual Arts.

Chiara Fumai’s solo exhibitions include: ISCP, New York (2019); Rosa Santos, Valencia (2016); Museion, Bolzano (2015); Fondazione Querini Stampalia, Venice (2013); Apalazzo Gallery, Brescia (2013); Futura – Centre for Contemporary Art, Prague (2013); MACRO Testaccio, Rome (2011); and Careof – DOCVA, Milan (2008). Group exhibitions include: Tatjana Pieters, Gent (2017); David Roberts Art Foundation, London (2015); *Contour 7 – A Moving Image Biennale*, Mechelen (2015); Centro de Arte Dos de Mayo, Madrid (2015); Whitechapel Gallery, London; De Appel Arts Centre, Amsterdam; Nottingham Contemporary; Fiorucci Art Trust; SongEun Foundation, Seoul (all in 2014); MUSAC Museo de Arte Contemporáneo de Castilla y León, León (2013); dOCUMENTA 13, Kassel (2012); and the Nomas Foundation, Rome (2011). She won the Furla Art Award (2013) and the Premio New York (2017). International residencies include: International Studio & Curatorial Program (ISCP), New York (2017); Art Omi, Ghent, New York (2016) and Wiels, Brussels (2014).

The Curators

Francesco Urbano Ragazzi is a curatorial duo founded in Paris in 2008 and now based in Milan. Since 2017 they have been the director of The Church of Chiara Fumai, for which they coordinated the cataloging of the artist's archive and its donation to the CRR - Centro Ricerca Castello di Rivoli. In 2015 they founded *The Internet Saga*, an itinerant project that moves between institutional spaces of art and places of reality such as the Bucharest Biennale and the European Organization for Nuclear Research (CERN). Recent exhibitions include *Kenneth Goldsmith, Hillary: The Hillary Clinton Emails*, in conjunction with the Venice Biennale 2019, and *Jonas Mekas, It All Came Back to Me in Brief Glimpses*, National Museum of Modern and Contemporary Art Korea, Seoul 2018. In 2022 Francesco Urbano Ragazzi will curate the 17th edition of LIAF - Lofoten International Art Festival in Norway.

Milovan Farronato is Director and Curator of the Fiorucci Art Trust, for which he has developed since 2011, the yearly festival Volcano Extravaganza in Stromboli. With Paulina Olowska he initiated, in 2014, the symposium *Mycorial Theatre* in Poland. Further collaborations include the *Magazine Sessions* (2016) with the Serpentine Galleries and the conception of *The violent No!* for public programme of the 14th Istanbul Biennial, 2015. Milovan Farronato was part of the curatorial team of the fourth Dhaka Art Summit. In 2019 he was appointed Curator of the Italian Pavilion at the 58th Venice Biennale.

Mara Montanaro is associate researcher at the Laboratory of Gender and Sexuality Studies (LEGS) at the University of Paris 8 and independent curator. She is working on contemporary French philosophy, gender studies, postcolonial and decolonial studies, contemporary feminist philosophy, including the work of the philosopher-feminist Françoise Collin (1928-2012) for whom she is the scientific director of her archives. She is the author of Françoise Collin. *L'insurrection permanente d'une pensée discontinue*, Rennes, PUR, series *Archives du féminisme*, 2016. Since July 2019 she has been programme director at the International College of Philosophy.

WORKS

Lobby & triangle

Free Like the Speech of a Socialist, 2011-12

Fabric, handcuffs, vinyl record, embroidery on stockings, ink and collage on paper; variable dimensions

Courtesy of The Church of Chiara Fumai, Francesco Urbano Ragazzi and Milovan Farronato

The Coming Insurrection, Spell n.22 (II)

Collage and embroidery; 25 × 40 cm

Courtesy of The Church of Chiara Fumai and Galerie Tatjana Pieters, Ghent

Untitled, 2013

Collage on paper

3 parts; 31x 22,5 cm, 30,3 x 27 cm, 34 x 24,4 cm

Courtesy The Church of Chiara Fumai and Apalazzo Gallery, Brescia

Labon Dolon Acus, 2016

Wall intervention with vinyl lettering; 86,6 x 100 cm

Courtesy of The Church of Chiara Fumai

Snake, 2016

Wall intervention with spray paint; variable dimensions

Courtesy of The Church of Chiara Fumai

I Say I, 2013

Collage and ink on paper

6 parts; 21 x 29.7 cm, each

Courtesy The Church of Chiara Fumai and Apalazzo Gallery, Brescia

Temple

There Is Something You Should Know, 2010-11

Floor vinyl, fabric, props, video and audio track, 24' 18"; variable dimensions

Courtesy of The Church of Chiara Fumai

This Last Line Cannot Be Translated, 2017

Wall intervention with acrylic paint and spray paint ; variable dimensions

Courtesy of The Church of Chiara Fumai

Basement

I Did Not Say or Mean "Warning", 2013

Single-channel video, color, 40' approx.

Courtesy of The Church of Chiara Fumai

Per Vas Nefandum, 2016

Single-channel video, color, sound, 10' 22"

Wall intervention with vinyl lettering, sea salt, black candles; variable dimensions

Courtesy of The Church of Chiara Fumai

Secreto Provato (apparizione non autorizzata di Airam Bulc), 2016

A3 color posters

Courtesy of The Church of Chiara Fumai

Chiara Fumai Reads Valerie Solanas, 2013

Wall intervention with vinyl lettering; variable dimensions

Single-channel video, color, sound, 10' 34"

Courtesy of The Church of Chiara Fumai

Divided Names, 2015

Embroidery of a verse from Aleister Crowley's *Book of Lies* on fabric, a piece of the artist's bridal trousseau; 82 x 80 cm

Courtesy of The Church of Chiara Fumai and Galerie Tatjana Pieters, Ghent

First floor

Shut Up, Actually Talk, 2012-13

Video installation, single-channel video, color, sound, 10' 31"

Courtesy of The Church of Chiara Fumai

Give me a break from these preppy talks, 2017

Engraved glass; 6 x 6 x 4 cm

Courtesy of The Church of Chiara Fumai and Galerie Tatjana Pieters, Ghent

Second floor

The Book of Evil Spirits, 2015

Single-channel video, color, sound, 26' 24"

Wall intervention with vinyl lettering; variable dimensions

Courtesy of The Church of Chiara Fumai

G.A.B.R.I.A.C.H. 2016

Photographic prints, handwritten mat board, framed

8 parts; 30,5 x 40,5 cm each

Courtesy of Rosa Santos, Valencia-Madrid

PUBLIC PROGRAMME

Conferences

09.10.21

Venue: La Loge

Language : English

On October 9th, La Loge will host a transdisciplinary public programme of lectures about and relating to Chiara Fumai's powerful practice which she defined as her "Unwork". Her so-called "unwork" is a gesture of protest and feminist claim, ("unwork" is composed of the verb "to work" and the private prefix "un-", a way to get out of the patriarchal-capitalist logic of work)

The artist's ability to interpret the language of performance and the strength of her feminist commitment reignite ever-relevant conversations on patriarchal violence, and make her one of the most unique and striking contemporary figures of our time. During this intensive programme, art historians, art critics, philosophers, and curators will analyse the problematics and timeliness of "Unwork", thus providing an opportunity as yet unseen in Belgium for a collective rethinking of the complexities and constellations that Fumai's work reveals.

The list of participants will be communicated in due course.

MONOGRAPH

The first major monograph of Chiara Fumai's work accompanies the retrospective. The volume, published by Nero Editions and edited by Francesco Urbano Ragazzi, Milovan Farronato and Andrea Bellini, includes essays by Irene Aristizabal, Andrea Bellini, Federico Campagna, Milovan Farronato, Gabriel Lester and Raimundas Malašauskas, Chus Martinez, Mara Montanaro, Cristiana Perrella and Marcello Bellan, Francesco Urbano Ragazzi, and Giovanna Zapperi.

Almost 500 pages long, the volume is divided into three main chapters. The first of these brings together essays by prominent writers, curators, and artists who examine Chiara Fumai's work from various perspectives, highlighting its intersections with anarchism, feminism, ideological forms, and discourses of power and oppression, the animal rights movement, theatre, surrealism and esotericism. The second chapter presents an imposing iconographic apparatus that documents Chiara Fumai's entire artistic production, from 2007 to 2017, while the third offers an exhaustively detailed chronology and bibliography.

Format: 21 x 28 cm

Pages: 484

Language: EN

Year: 2021

ISBN: 978-88-8056-120-0

Price: 50 euros

The book is available for sale at La Loge

Thank you

Chiara Fumai, Poems I Will Never Release, 2007-2017 would not have been possible without an engaged collaboration with: the curators of the exhibition Francesco Urbano Ragazzi, Milovan Farronato, and Mara Montanaro; all the partners who co-produced the project : Centre d'Art Contemporain Genève and CAC director Andrea Bellini; Centro Per l'Arte Contemporanea Luigi Pecci and its director Cristiana Perrella; La Casa Encendida Madrid and its director Lucia Casani; as well as The Church of Chiara Fumai and its president Liliana Chiari; the lenders Tatjana Pieters (Ghent), Rosa Santos Gallery (Valencia), and Apalazzo Gallery (Brescia).

The project is supported by the Directorate-General for Contemporary Creativity of the Italian Ministry of Cultural Heritage and Activities under the Italian Council programme.

The project at La Loge is supported by the Kira A. Princess of Prussia Foundation and the First Sight membership programme of La Loge, made possible thanks to the King Baudouin Foundation.

The production of this exhibition was made possible thanks to the professional and devoted work of Benjamin Jaubert, Arthur Jules, Léonor Gomez and Morgane Griffoull. We are also grateful to Ludo Engels for his support and technical assistance during the installation of this project and to Alexandre Lavet for the work of framing.

The team of La Loge

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Marianne Doyen, Chantal Huys, Marianne Thys

Bénévoles: Sara Daniel, Damir Draganic, Lila Poimboeuf-Mahieu

Opening hours

Thursday to Saturday

12:00 to 18:00

Special opening hours

09-11.09.21 - Brussels Gallery Weekend

11:00-19:00

18 & 19.09.21 - Heritage Days

10:00-18:00

Free entrance on reservation. Information about La Loge's safety measures against Covid-19 is on our website. Visit our website for more details about our programme and events.

La Loge is a privately initiated non-profit association founded by architect Philippe Rotthier. La Loge is supported by Philippe Rotthier Foundation, the Flemish Government, the Flemish Community Commission (Vlaamse Gemeenschapscommissie - VGC) and First Sight, La Loge's community of engaged individuals and organizations. La Loge receives additional support from the Municipality of Ixelles and the French Community (FWB). La Loge is a member of 50° nord Réseau transfrontalier d'art contemporain.

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