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Early Women Artists' Video Art in Italy: An overview.

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Early video experimentations by women artists in Italy have largely been overlooked by Italian art historians, researchers and curators. This could be attributed to the marginalisation of women in Italian arts and culture and the fact that until recently the history of Italian video art was, undervalued. The gender gap in Italy was profound in the 1970s and remains so today even though much has been achieved.[1] This gap was particularly evident in the arts and culture.[2]

The in-progress projects of digitisation of early videotapes and the complicated history of media art and public funding in Italy also remains problematic for women artists. All of this has hampered international recognition of Italian women's video art and even more so because many of the existing sources and texts are not available in English. Lately some relevant initiatives, including the AHRC funded projects REWIND*Italia* and EWVA which I have been involved in,[3] as well as monographic publications and exhibitions in Italy,[4] have helped to bring Italian video art back under the national and international spotlight.

This article aims to highlight the controversial marginalisation of women's video art in Italy by trying to retrace its causes and to offer an overview of women artists' experimentation in the context of Italian video art.

With some exceptions, many exhibitions and accounts of the period marginalise relevant artists and initiatives, by perpetuating the history of a very few renowned names, leaving others in the shadows. Dedicated monographs, studies and exhibitions lay down a history of Italian video art that appears to be male dominated: except for a few isolated cases, early video art by women artists has not yet been properly researched or reassessed.

As a relatively new medium, video in the early 1970s was rapidly adopted and experimented with by visual artists, which then led on to work being exhibited. Relevant Italian initiatives for the production and distribution of video art in those years - many of which founded by women - include: art/tapes/22, founded by Maria Gloria Bicocchi in 1973; Centro Video Arte of Palazzo dei Diamanti in Ferrara, founded and directed by Lola Bonora in 1973; the Videoteca Giaccari founded by

Luciano Giaccari in the early 70s; Galleria del Cavallino run by Paolo and Gabriella Cardazzo.

After this period of initial enthusiasm, video art in Italy was confined mostly to small specialised groups and regained interest only after the advent of digital tools. In the 1980s, earlier video artworks, such as the collection of art/tapes/22, progressively slipped into oblivion. At that time, only a few critics, curators and historians promoted video art.[5] Among the centres mentioned above, Centro Video Arte in Ferrara was the only public centre which continued to produce and promote artists' video in the 1980s and it ended its activities around 1994 when its founder and director Lola Bonora retired. Since then and until 2015, Centro Video Arte's collection has been mostly unavailable and distribution almost non-existent with few exceptions.[6][7]

This complex situation differs deeply from that in the UK, where a number of organisations promoted video art amongst avant-garde film and video art initiatives and there were more opportunities for exhibition and screenings at festivals as well as international exchanges with US, Canadian and European video archives. London Video Arts, for example, developed as an artist-run organisation from 1975, and provided a key platform to distribute video art and enabled several women artists to distribute their videos. The British video artist Catherine Elwes recalls that in the 1980s her videos and those of other women artists were often included in the LVA (which in 1988 became London Video Access)'s catalogue[8] and 'top ten' lists[9]. Furthermore in London the non-profit organisation Circles (1979) and Cinema of Women (1978), distributed and promoted women's film and video both in the country and internationally and their collections survive in Cinenova.[10] LVA, London Filmmakers' Co-operative, COW and Circles all received public funding during the 1980s-1990s. The support of the Arts Council allowed several artists, including women artists, to produce their works on video by acquiring equipment and facilitating distribution and exhibition. Art Colleges and Schools acquired the necessary equipment to produce videos. An example of how this combination of support and funding promoted equality in video art was demonstrated in 1978 when the video pioneer Elsa Stansfield was awarded the first video bursary from the Arts Council of Britain.

Nonetheless, independent women artists, who were not part of LVA or other organisations, reported difficulties in producing and promoting their video and

performance work.[11] These include for example the Scottish video pioneer Elaine Shemilt.

Historically, with the exception of a very few cases, video art and electronic arts have been scarcely supported by public funding in Italy and there is no dedicated public national institution and central archive that collects and promotes video art. Though Italian law envisages that the artists should deposit their video artworks to the National Institute for the Graphic Design, this law is not enforced.[12] The Institute is not responsible for recovering the video artworks. Conversely, artists' experimental film is collected and restored by Cineteca Nazionale [National Film Institute].

Until relatively recently, public institutions including universities and museums in Italy have never shown a solid interest in new media nor the intersection between art and technology (of which video and electronic arts are just an example). Marco Maria Gazzano suggests that this is partially due to the separation between humanities and sciences promoted by the Italian Idealism of Giovanni Gentile and Benedetto Croce, which has been highly influential on education and culture in Italy since before the Second World War.[13]

A structured and continuous funding system for the arts has never been available in Italy. Due to the marginalisation of video and electronic arts, any funding dedicated to these practices in particular has usually been modest or non-existent.[14] As Bonora recalls, Centro Video Arte's funding was always very modest.[15] In the 70s and 80s many video artists relied mostly on private efforts from gallerists or they financed production and distribution themselves.

To retrace and rewrite a history of women's video art in Italy, one needs to consider many historical factors. In 1976 art critic Anne Marie Sauzeau Boetti raised the issue that 'male humanism remains the yardstick of value and strength' in the arts in Italy. She added: 'there is no declared group situation in Italy among the artists who are aware of their historical condition as women, and their awareness is much more of a private identification than move towards self-vindication and promotion'.[16] Nonetheless, several women artists were deeply "aware" of this condition and challenged it in their works.[17] Ketty La Rocca wrote to Lucy Lippard in 1975: 'At least in Italy, being a woman and doing my job is still incredibly difficult'.[18] Regarding the 1970s in Italy, Anna Valeria Borsari reports:

'Women artists certainly had huge problems, and first of all in the family itself. Unless you came from a very particular family, a young woman who identified herself as an artist was seen as socially unacceptable. It was less so in the case of a woman wanting to write, or play an instrument. But this is why, even if as a child I wanted to become a 'painter', as they used to say, I was forced to follow a different kind of education, generally literary studies, for which I suffered greatly.

As for women in the more restricted *milieu* of art, they have always been harshly judged. This still happens today, even if the number of young women artists is certainly higher, and serious efforts are made to avoid discrimination. Apparently we have to deal with powerful archetypes, such as those in different religions which assign to women secondary and subordinate roles. On the other hand, I do not think that there have ever been similar prejudices against the use of new technologies – if anything, technology was rejected altogether, irrespective of gender differences, but this usually happened in commercial or traditional academic settings.'[19]

Beside a more general rejection of technologies, the stereotyping of women as being unable to use technology was and is still widespread in Italy.
In the author's view, the combination of all these factors disadvantaged women artists and in particular those who were experimenting with new forms of art and new media such as video art.

The fall into oblivion of early video art was also caused by the obsolescence of the early video formats.[20]
The situation changed only after the 2000s, when ASAC, the Historical Archive of the Venice Biennale, started a campaign for the migration into digital of art/tapes/22's collection in collaboration with La Camera Ottica (Università degli Studi di Udine). Recovered remastered versions were presented in the Venezia Pavilion at the 52th Venice Biennale in 2007, at the University Art Museum in Long Beach in 2008, and then in 2011 in an exhibition curated by Bice Curiger at Ca' Giustinian and organised by La Biennale. [21] Similar recovery projects started later and involved Galleria del Cavallino[22] and Centro Video Arte's collections.

Bonora recalls that a couple of years after her retirement the Centre became inactive. When interviewed in 2009, she explained that even though funding for the restoration of video works had been found the current Director of the Museum procrastinated because he was 'not interested in contemporary art'.[23] In 2015 the recovery of Centro Video Arte collection was finally accomplished by University of Udine's Lab La Camera Ottica and partially exhibited.[24]

At present, most of the Italian early video art recovery projects are work-in-progress and only works from art/tapes/22 are publicly accessible. Only extracts from Videoteca Giaccari's collection have been digitised and are accessible only by appointment for students and scholars and for exhibitions, as reported by Maud Ceriotti - Director of the Archive.[25]

Furthermore many independent artists and small collectives that were active in the 1970s and not part of these centres, have not been considered for restoration and their works are still pretty much unknown. The lack of attention in terms of critique and any history of video art or in terms of exhibitions which may have provided opportunities for this was partially due to the unavailability of many independent artists' videos, including those by women artists. In the author's view, only targeted research could help uncover existing early video artworks by independent women artists, which have fallen into oblivion.

Women artists and curators in Italy had a very central role in making, promoting and producing video art and with few exceptions this role has not yet been adequately recognised. Some case studies that follow show the key contribution made by women artists, curators and producers in early video art.

In 1967 journalist and activist Maud Ceriotti founded Studio 970/2 with her partner, the painter Luciano Giaccari from Varese. They aimed to organize artistic events and soon video was employed for documentation. Then Giaccari started also artists' video production (creating the Videoteca Giaccari).[26] Maud participated in the *24 ore of Non-Stop Theatre* [*24 hours of Non-Stop Theatre*] organized in 1968 by Studio 970/2. This 24 hours performance was recorded on tape and reshown during the performance itself on 24 monitors. Maud made only one video with the Videoteca in 1972 entitled *autobiografogramma* [Selfbiographonogram].[27]

In 1973 Maria Gloria Bicocchi founded art/tapes/22 a new video production centre based in Florence. It soon became an internationally renowned centre for video largely because of the exhibitions organized by Bicocchi and the American critic and curator David Ross, plus the involvement of many international artists including Vito Acconci, Urs Lüthi, Jannis Kounellis and Taka Ito Imura.

Bicocchi produced video works by international feminist artists including Eleonor Antin's *Europa n.1* (1974) and Joan Jonas' *Merlo* [Blackbird] (1974) in collaboration with Castelli-Sonnabend Video Films Corporation.

art/tapes/22 also distributed several European and American women artists' videos including Marina Abramović (*Art must be beautiful, Artist must be beautiful*, 1975), Rebecca Horn (*Videotape n. 3*, 1973) and the Italian artist Ketty La Rocca (*Appendice per una supplica*, 1972).[28]

With La Rocca, Bicocchi had a complicated exchange of letters about the rights to distribution. In a letter from 1975, La Rocca writes to Bicocchi that she was 'surprised' to see art/tapes/22 opening titles on her video because she argues, she was never invited to work for art/tapes/22, even though Bicocchi knew she had worked with video. She was open to allow distribution only with a contract. [29] In fact even though, as Bordini pointed out, Bicocchi wrote that *Appendice* was commission by art/tapes/22, the video was produced in other circumstances.[30]

In 1972 during the 36th Venice Biennale La Rocca took part in the *Video-nastri* section, organised by German video pioneer Gerry Schum. In this context, she made and presented *Appendice per una supplica*. Though La Rocca never discussed Schum's role in this work, and Schum's name is not even acknowledged in the video, several technical features show his influence and contribution.[31]

This video includes several recurring themes and issues raised by La Rocca in her photographic and performance work, and in particular in the book *In principio erat* (1971): language, communication, dialogue, relationships, duality. As Francesca Gallo points out, the book and the video differ deeply and the video should be considered ' a follow up of her work on the gesture'.[32]

La Rocca considered verbal and visual languages as barriers to women's expression and development, and questioned their status by researching new ways of communication through the body. In the 1970s, she employed spontaneous and

intuitive hand gestures that could embody a universal and at the same time very personal discourse.[33]

La Rocca stated: 'in our culture gestures only underline information, serving as a supportive means of expression, so as to better emphasize what we want to say even though a greater wealth of mythic, ritual and fantastic elements - the legacy of mankind and thus irreplaceable - is to be found in gestures'.[34]

In 1976, the Venice Biennale acquired art/tapes/22's videos. Unfortunately, after the first period of promotion and study involving Bicocchi, [35] the videotapes were poorly stored and not migrated to more recent formats.[36]

During the following years, art/tapes/22 videos were included very sporadically in festivals and exhibitions.[37] Although some artists and their estates continued to distribute their videos through other distribution networks, they were not made available to scholars and curators by the Biennale[38] until their recent recovery as mentioned. In 2011 an online petition was launched to protest against how the Venice Biennale had been handling the videos for the past 25 years and to ask, amongst other things, to waive fees for non-profit organisations.[39] Artists, curators and scholars from all over the world signed it. Most of these demands, have still not been met.

Centro Video Arte in Palazzo dei Diamanti in Ferrara was founded by Lola Bonora in 1973 and was the only Italian publicly funded video centre for production and distribution of artworks in video in the 1970s and 1980s. State funding was really small. Activities were developed thanks to the efforts and personal investments of Bonora, the engineer Carlo Ansaloni and the artists. Centro Video Arte produced and distributed several videos by women artists including Christina Kubisch, Angela Ricci Lucchi (with Yervant Gianikian), Federica Marangoni, Lola Bonora, Klara Kuchta, Nanda Vigo and Gretta Sarfaty.[40]

Federica Marangoni started collaborating with Centro Video Arte in the late 70s. In 1978 she started working on *The Box of Life* performance series and in 1979 *The Box of Life* was filmed at Sala Polivalente on 16mm, directed by Gianluigi Poli. *The Box of Life* embodies several themes from Marangoni's artistic practice: the double (represented both by masks and a wax cast of the artist's body), the relationship with the body and its representation, Life and Death. Since the early 1970s, Marangoni had

been engaging in several feminist issues with her performances, although she was never part of any feminist collective and was always very critical of them. In *The Reconstructed Body's Trunk* (1975), Marangoni took a trunk to several market places in Italian cities. This trunk contained body parts cast from her own body and put them up for sale to address social issues such as the objectification of the female body and human trafficking (including the sex trade).[41]

Analysing *The Box of Life*, it is possible to trace several common trends and themes with numerous European and American women artists who employed doubles and the manipulation of the body in the 1970s and early 1980s to raise issues of body-objectification and self-perception, as well as the distorted image of the women given by media. These include *Doppelgänger* (1979-1981) by Elaine Shemilt, *Vanitas* (1977) by Tamara Krikorian, *Art must be beautiful, Artist must be beautiful* (1975) by Marina Abramović, *Autoritratto in una stanza, documentario/Self-portrait in a room, documentary* (1977) by Anna Valeria Borsari, *Körper-Zeichnung* (1976) by Annegret Soltau, *Instructions N.1* (1976) by Sanja Iveković [42] and many others. Marangoni's approach to the female body through the cast can also be interpreted as a strategy to mediate and protest the objectification of women's bodies as described by Elwes.[43]

The Box of Life was then shown at MoMA in 1980 during one of Marangoni's performances. For a long time, Marangoni collaborated with New York University and exhibited internationally, but never gained the same recognition and opportunities in Italy.

Even though *The Box of Life* was shot on film, it was then transferred to video and has been distributed as such ever since. Marangoni recalls at the time debating if she should employ film or video for this piece, but opted for film as Poli became available and the artist perceived this at the time as an opportunity to have a professional filmmaker at the performance. In my view, this experience deeply informed her video practice that began soon after.[44]

In the early 1980s, Marangoni made *Videogame* (1981) and *The Impossible Flight* (1982) at Centro Video Arte. *Videogame* mimicked old video games with primitive graphics and sounds. As stated by the artist on more than one occasion, she was imagining how children of the future would experience nature only through technology (the butterfly is a recurring element in her work). This reflection was stimulated by her personal experience of being a mother and her constant preoccupation with environmental issues. The electronic butterfly travels through a

very simple labyrinth, which is clearly inspired by early videogames including *Pacman* (1980). When it reaches the central cell, a soldier with a sword destroys the butterfly. In the sequence that follows this a more detailed butterfly flies and takes off as a plane, embodying the mechanisation of our Life.

Sustainability and nature, embodied by the butterfly, come back in *The Impossible Flight*. The video opens with a voice over listing different types of butterflies by their Latin names while a series of corresponding images are shown. Then a shot of a performance set is presented with 4 monitors displaying white noise; the floor is covered with paper butterflies. Soon Marangoni steps in and starts clipping the paper butterflies. One of the screens is switched on and plays some video recording in which similar actions are performed: a fake *mise en abyme* is created, which mimics the mechanism of the video feedback, that enables the artist to watch the shooting in real time. With a hammer and nails, Marangoni pins down the butterflies. A second monitor is switched on with the video recording of this. With the hammer she breaks some mirror butterflies and starts melting red and white wax butterflies with a blowtorch, creating what seems to be blood. The last monitor lights up and the camera focuses on the monitor on which we can see the action repeated. In both works Marangoni succeeds in creating a set of powerful images that convey her protest against the savage exploitation of nature.

Although at the time Marangoni was neither part of Ecofeminist movements nor knew Françoise d'Eaubonne's book *Le Féminisme ou la Mort* (1974), her practice addressed both the exploitation of nature and of the female body by patriarchal society. As Marangoni was not officially part of any feminist group, her work was not included in Italian women's art histories and feminist exhibitions. This also may have contributed, as the artist reports, to the lack of recognition of her work.[45]

In the 1970s Galleria del Cavallino was directed by Paolo and Gabriella Cardazzo. They started producing and distributing artists' video in 1974 at the Motovun Encounters with *Da zero a zero* [From zero to zero] by Paolo Cardazzo himself, with the artist and performer Peggy Stuffi. At the Motovun Encounters in 1976 Cavallino also produced video artworks by Živa Kraus (*The Motovun Tape*, 1976) and Sanja Iveković (*Instructions N. 1*, *Monument*, *Ricostruzioni 1952-1976*, and *Make up, Make down*, 1976).[46]

In 1977 Anna Valeria Borsari made *Autoritratto in una stanza, documentario/Selfportrait in a Room, Documentary*, a video performance produced by Galleria del Cavallino. The artist closed herself in a room in the gallery with the aim of creating a self-portrait. In the video, Borsari's text explains that the tools for this research on her body in relation to the confined space, are the still camera, the video camera, drawing and the moist soil which is of the same volume as her body. The words of the artists included in the video play as a guide to the viewer's journey. The video camera, operated by Andrea Varisco – guided closely by Borsari - explores the room slowly, allowing the eye to wander along the white walls to notice minute details. Then some drawings of Borsari's body appear: we don't see the artist drawing, these are indexical traces of her body, indexical footprints[47] that the artist used 'to study her body from the outside' and 'to measure herself in relationship with the room'.

For this purpose we see the artist's version of the Vitruvian Man on the wall: she appropriates a key symbol of Renaissance proportion of the human body. The camera continues to wander around the room. Later the camera focuses on the soil on a white sheet, then moves to a view of the Venetian canal and after minutes of confinement we feel as if we can finally breath. The artist states that the room stayed open all day for the audience to explore the remaining traces of her performance, whilst the video was to continue to exist in order to be replayed in the future.

Despite the relevance and stature of her work, Borsari's practice has remained at the margins of the history of artists' video and film in Italy and was never fully researched or assessed.

In conclusion, what emerges from this analysis is that systemic conditions and historical problems have contributed and to this day continue to contribute to a lack of research and recognition of Italian women video pioneers.

More in-depth study of Italian women artists' video artworks and of the role of Italian women within the production and promotion of electronic arts in the European context would effectively uncover and enable a proper reassessment of their experimentations, retracing common trends and themes.

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[1] See the numbers of Global Gender Gap Report
https://www.weforum.org/reports/global-gender-gap-report-2015

[2] See Maria Antonietta Trasforini *Arte a parte: donne artiste fra margini e centro,* (Milano: F. Angeli, 2000).

[3] 'EWVA European Women's Video Art from the 70s and 80s' started in March 2015The research project is led by Professor Elaine Shemilt. Co-investigator on the project is Professor Stephen Partridge. Archivist on the project is Adam Lockhart. From 2011 to 2014 I was Research Fellow on REWIND*Italia* (2011-2014) on the Arts and Humanities Research Council (AHRC) funded research project, led by Professor Stephen Partridge (DJCAD, University of Dundee). The analysis in this article is supported by work from the research project REWIND*Italia* and EWVA. See www.ewva.ac.uk, www.rewind.ac.uk/rewind/index.php/I-chi_siamo .

[4] Cosetta G. Saba, Lisa Parolo, Chiara Vorrasi (eds.) *Videoarte a Palazzo dei Diamanti 1973-1979. Reenactment* (Ferrara, 2015)

[5] These include for example Vittorio Fagone, Marco Maria Gazzano, Ianus, Sandra Lischi and Valentina Valentini. See for example Valentina Valentini *Cominciamenti: Fernsehgalerie Gerry Schum ....,* (Roma: De Luca, 1988); Guido Aristarco and Teresa Aristarco *Il nuovo mondo dell'immagine elettronica* (Bari Dedalo, 1985). In the 1990s Silvia Bordini *Videoarte & Arte: tracce per una storia* (Roma: Lithos, 1995) was published and contributed to the knowledge of the medium in Italy.

[6] Regarding the Centro Video Arte, see interview with Lola Bonora by Stephen Partridge and Deirdre MacKenna http://www.rewind.ac.uk/rewind/index.php/I-banca_dati

[7] Exceptions include Silvia Bordini (ed.) *L' arte elettronica: metamorfosi e metafore* (Ferrara: Gallerie d'Arte Moderna e Contemporanea, 2001); Some videos were also

included in Niccoli Di Marino (eds) *Elettroshock 1973-2006: il video in Italia dagli anni '70 a oggi.* [S.l.] offiCina, 2006.

8 Catherine Elwes 'Behind the Pretty Faces - British Women Artists working with video' and Margaret Warwick 'New Narrative Video' in *LVA London Video Arts 1984*, London: LVA, 1984. See also Catherine Elwes *Video Loupe* (KT press, 2001)

9 Interview with Catherine Elwes, June 2015, http://ewva.ac.uk/catherine-elwes.html and Private Comunication, April 2016.

10 Katy Deepwell 'Felicity Sparrow: forming Circles', *n.paradoxa*, vol. 34 (July 2014) pp.86-95

11 Interview with Elaine Shemilt, February 2016, http://ewva.ac.uk/elaine-shemilt.html. See also L. Leuzzi, 'Embracing the ephemeral: lost and recovered video artworks by Elaine Shemilt from the 70s and 80s', Arabeschi, n. 7, http://www.arabeschi.it/embracing-the-ephemeral-lost-and-recovered-video-artworks-by-elaine-shemilt-from-70s-80s/

12 For the decription of the law see Paola Puglisi 'Deposito legale, la bicicletta nuova' *Bollettino AIB* (2007) no. 1/2 pp. 11-42

13 Marco Maria Gazzano *Kinema Il cinema sulle tracce del cinema dal film alle arti elettroniche, andata e ritorno* (Rome: Exorma, 2012) pp. 52-53

14 Ibid

15 Lola Bonora 'Centro Video Arte of Palazzo dei Diamanti' in Leuzzi, Partridge, *REWIND*Italia, pp. 87-94.

16 Anne Marie Sauzeau Boetti 'Negative Capability as Practice in Women's Art", *Studio International* 191, no. 979 (1976) p. 24 republished in Robinson, Hilary. *Feminism art theory: an anthology, 1968-2014* (Oxford: Blackwell, 2014) p. 230

17 See also Cornelia Butler and Lisa Gabrielle Mark (eds.) *Wack! Art and the Feminist Revolution* (Los Angeles: The Museum of Contemporary Art, 2007) p. 289

18 See Silvia Bordini 'Io che faccio l'arte che è sgradevole' in Francesca Gallo, Raffaella Perna (eds) *Ketty La Rocca. Nuovi Studi* (Milan: Postmedia Books, date) p. 120

19 Interview with Anna Valeria Borsari, February 2016, http://ewva.ac.uk/anna-valeria-borsari.html

20 See Adam Lockhart 'A Brief History - Time and Base' in Sean Cubitt and Stephen Partridge (eds) *REWIND. British Artists' Video in the 1970s & 1980s* (New Barnet: John Libbey Publishing, 2012)

21 See Luca Barbero, Angela Vettese, Chiara Bertola *Omaggio a Vedova: dialogo con Baselitz: [uno sguardo internazionale dalla collezione Video art/tapes/22 dell'ASAC della Biennale di Venezia]* (Venice: Marsilio, 2007); *art/tapes 22 Video Tape Production* (Long Beach: University Art Museum 2008).

22 Private communication with Angelica Cardazzo, April 2016.

23 See interview with Lola Bonora by Stephen Partridge and Deirdre MacKenna, http://www.rewind.ac.uk/rewind/index.php/I-banca_dati

24 See Saba, Parolo, Vorrasi *Videoarte a Palazzo dei Diamanti 1973-1979*

25 Private Communication, April 2016

26 Interview with Luciano Giaccari, Varese 21 July 2011, unpublished.

27 See Luciano Giaccari , Anna Maria Montaldo *Video: memoria elettronica dell'arte : 3. verso un'ipotesi di Museo elettronico* (Milano: Nuova Prearo, 1990).

28 For an overview of art/tapes/22 and catalogue of recovered videos see Cosetta G. Saba *Arte in videotape: art/tapes/22, collezione ASAC-La Biennale di Venezia: conservazione, restauro, valorizzazione* (Cinisello: Balsamo Silvana, 2007).

[29] See Silvia Bordini 'Io che faccio l'arte che è sgradevole' pp. 121-127

[30] Ibid

[31] Some are discussed in Francesca Gallo 'Ombre e riflessi del corpo nel lavoro di Ketty La Rocca', in Gallo, Perna *Ketty La Rocca,* p. 60

[32] Ibid, in particular pp. 53-60, for the quote p. 53. Author's translation.

[33] C. Butler and L. Mark *Wack!*, p. 289. See also Elena Di Raddo 'Non è tempo per le donne di dichiarazioni. Ketty La Rocca e la questione di genere' in Gallo, Perna, *Ketty La Rocca* pp. 97-117.

[34] Lara Vinca Masini 'Per Ketty 25 anni dopo' in L. Saccà *Omaggio a Ketty La Rocca* (Pisa: Pacini Editore, 2001) reprinted and translated in Ketty La Rocca, exhibition brochure (Austria Innsbruck; Galerie Taxispalais, 2003) n.p. quoted in Ibid p. 289

[35] See Fulvio Salvadori and Maria Gloria Bicocchi (eds) *Gli art/tapes dell'Asac: rassegna di videotapes d'arte su grande schermo, con una sezione di videointerventi di gruppi autonomi* (1977).

[36] See Introduction by Davide Croff and Giorgio Busetto and Gazzano, Marco Maria. 'Premessa. Dalla platea alla Rete attraverso l'oblio della video arte', in Saba *Arte in videotape,* pp. 6-9, 14-21.

[37] These include: Sega, Paola Barbara. Tolomeo, Maria Grazia. *La coscienza luccicante: dalla videoarte all'arte interattiva* (Roma: Gangemi, 1998).

[38] See interview with Maria Gloria Bicocchi by Leuzzi and Partridge, http://www.rewind.ac.uk/rewind/index.php/I-banca_dati. See also Laura Leuzzi, Stephen Partridge, 'Interview with Maria Gloria Bicocchi', in Leuzzi, Partridge, *REWINDItalia*, pp. 114-115.

[39] See http://firmiamo.it/asac-let-us-see-art-tapes-22-videos.

[40] See Saba, Parolo, Vorrasi *Videoarte a Palazzo dei Diamanti 1973-1979*

[41] For a recent overview of Marangoni's early performances see Kelley Tialiou 'Persona and Paradox in Federica Marangoni's Performances, 1975-1979', *Kunstlicht*, no. 4, (2015) in particular pp. 76-83.

[42] See also Laura Leuzzi and Elaine Shemilt. Stephen Partridge 'Body, sign and double: a parallel analysis of Elaine Shemilt's *Doppelgänger*, Federica Marangoni's *The Box of Life* and Sanja Iveković s *Instructions N°1* and *Make up - Make down*', in V. Catricalá (ed.) *Media Art: Towards a new definition of arts* (Pistoia: Gli Ori, 2015) pp. 97-103

[43] Catherine Elwes *Video Art: A Guided Tour* (London: I. B. Tauris, 2005) p. 48.

[44] Tialiou writes that Marangoni employed documentation for both artistic and archival purposes and that now the artist includes *The Box of Life* in her videography. She adds that Poli's film could be considered "the point of departure" for her following video practice. See Tialiou 'Persona and Paradox…', p. 88, note 7

[45] Interview with Marangoni, September 2015, http://ewva.ac.uk/federica-marangoni.html.

[46] Dino Marangon, *Videotapes del Cavallino* (Venezia: Edizioni del Cavallino, 2004), in particular pp. 45-48, 133, 136.

[47] Emanuela De Cecco in *Autoritratti, Iscrizioni del femminile nell'arte italiana contemporanea* (Mantova: Corraini, 2013) pp. 157-163.