

Silvia Levenson

Per tutta la vita | Para toda la vida | Until death do us part

From 4th May to 28th July 2024 in the historic centre of Triggiano (BA) the open-air photography exhibition of Argentine artist Silvia Levenson curated by Manuela De

Leonardis:

**an exhibition tackling the subject of gender violence through
an ironic communicative register and with acute sarcasm**

The project is promoted and financed by Regione Puglia, by the Town of Triggiano and by Fondazione Pasquale Battista, within the recurring event "Capaci di Legalità" (Capable of Lawfulness) and the events dedicated to commemorating mafia victim and Special Agent of the State Police Force, Rocco Dicillo, and is under the patronage of the Architects Association PPC of Bari of the Fine Arts Academy of the City of Bari

Inauguration and meeting with the artist and curator: Saturday 4th May 7pm, Largo Mercato

Press tour: Saturday 4th May 11am – Starting from Via Carroccio

The exhibition catalogue, published by Fondazione Pasquale Battista, is available in Italian and English.

PRESS KIT:

https://drive.google.com/drive/folders/1jU7Z9BDZXW-Lhvzavcw2in_9bYeJMFNK

Investigating the hidden and dark side of the stories and then telling them through an ironic communicative register with acute and profound sarcasm. A way to symbolically give a voice to and thus bring to light the problem of gender violence and the ways in which it still arises in our society and particularly in the home. This is our intent for ***Per tutta la vita | Para toda la vida / Until death do us part***, the open-air photography exhibition of the Argentine artist **Silvia Levenson** curated by **Manuela De Leonardis** and with the Artistic Direction of **Annalisa Zito** director of **Fondazione Pasquale Battista**, **which the streets of the historic centre of Triggiano (BA) will host from Saturday 4th May to Sunday 28th July 2024**. An exhibition and narrative itinerary that will interact with the urban and architectural fabric, communicating with the community to effectively launch and disseminate its message of putting a stop to violence.

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Pasquale Battista, will be available in Italian and English. In the preface to the Catalogue the **President of the Foundation, Flavio Augusto Battista**, writes: *“The artist’s works, which have already been exhibited in numerous international museums and hosted in important private collections, bear witness to an intense interaction between matter and meaning, between form and content. Silvia Levenson uses the transparency and fragility of glass to invite all of us to explore the vulnerability of the human condition exposed to violence, inequality and social traumas.”*

After the success of the open-air photography exhibitions *Memoria senza indulgenza* by Tony Gentile, in May 2022, and of *Nûr/Luce/*, by Maïmouna Guerresi in September 2023, the collaboration between Fondazione Pasquale Battista, the Town of Triggiano and the curator Manuela De Leonardis continues and is cemented, through **an artistic project that, once again, chooses the urban buildings and design of the historical centre as natural exhibition and narration structures**, organised along the lanes of the historical centre of Triggiano (BA) starting from Via Garibaldi and continuing to Largo Mercato, Via del Castello, Via Nitti, Via Forno Grande, Via degli Orti and Via Carroccio.

Per tutta la vita | Para toda la vida / Until death do us part is a photography exhibition consisting of **16 photos that document the works that Silvia Levenson has made with glass**, a material she loves very much because of its ambiguous, fragile and dangerous nature. These snapshots portray installations or sculptures hosted in common and domestic environments, in which the concept of the **ambivalence between the real and the apparent**, dominates. A video-performance will also be projected, which documents the action of breaking a delicate household material: ceramic plates. This invites us to take an active position in truly breaking the hypocrisy and code of silence that still surrounds the subject of domestic violence. A form of communication that is almost like an advertisement, designed with the specific aim of “playing” with the evocative power of the message, bypassing empty rhetoric.

In over thirty years of work centred on the use of glass, as the curator Manuela De Leonardis writes, *“Silvia Levenson directs the observer’s attention to the B-side of stories, the less obvious one. It concerns matters that meddle with often sugar-coated and stereotyped visions (as such also unreal), specifically for their dissociation and distance from true life. **Until death do us part** is the iconic work that incarnates this concept: a pink hand grenade on top of a wedding cake. All created with crystal fusion using the lost wax casting technique. There is obviously irony in relating a “misplaced” object (the hand grenade) with a wedding cake. The visual short-circuit generates another iconographic reading that concerns love, relationships and domestic intimacy where the happy ending is not so expected and predictable”.*

Through the ironic use of the colour pink, immediately associated with women, the poetics of the artist is translated into a condemnation of all forms of violence against women based on gender: from psychological to physical and sexual, from stalking to forced marriage, from female genital mutilation to harassment and discrimination. *“Silvia Levenson - explains the curator - focuses our attention on all of this, **laying bare human relationships and the emotional sphere with a research in which ethics is closely connected to aesthetics.** The artist herself is an exile - born and raised in Argentina, but forced to leave her country in 1980 because of the military dictatorship - she has also witnessed that sometimes subliminal domestic violence, which is so common too in the rural environment of Argentina, suffered by the women in her family. That **sense of precariousness, displacement and inadequacy** inevitably permeates all of her work”.*

*“According to the National Research Institute, more than 12 million women aged between 18 and 84 have been the victim of at least one episode of physical or psychological violence – declares the Artistic Director **Annalisa Zito** –. Of these, only 5% reported the incident. The most serious forms of violence are perpetrated by partners, relatives or friends, within a domestic and family setting. And 57% of victims declare that their children have witnessed the abuse. The exhibition “Per tutta la vita/Para toda la vida/Until death do us part” intends to provide a critical consideration of violence against women as a patriarchal phenomenon connected to the violation of human rights. Silvia Levenson – continues Annalisa Zito – through her poetics of daily objects and the use of glass as a metaphor of the fragility and of the danger of human relations, invites us all*

to be accountable and to rebel. And she does it by adopting the stylistic code of irony, irony that, at times in her work, becomes so corrosive that it induces a process of healing and transformation”.

Silvia Levenson was born in Buenos Aires in 1957 and has lived in Italy since 1980, where she emigrated because of Argentina’s military dictatorship. Most of her works and installations are made of glass, a fragile but at the same time very strong material which allows domesticity to be isolated and frozen so that it can be examined and transformed. A work based on highlighting what is invisible or that we do not want to be seen. Her works can be found in international public collections including: Coleccion Casas de las Americas, Cuba; Chrysler Museum of Glass, Norfolk, USA; Fine Art Museum, Houston, USA, Minneapolis Institute for Arts, Minneapolis, USA; Musée du Verre, Sars Poteries, France; Museo Provincial de Bellas Artes, La Plata, Argentina; Museo del Vetro di Murano, Venice; Museo delle Arti Decorative - Castello Sforzesco, Milan; National Glass Centre, Sunderland. UK; New Mexico Museum of Art, Santa Fe, USA; Tikanoja Art Museum, Vaasa, Finland. Her recent solo exhibitions include: 2024 - *All you can hit*, curated by M. Sgarra, Dr Fake Cabinet, Turin; 2023 - *So much love and compassion*, Alexander Tutsek Foundation, Munich, Germany; *Workout per la distruzione del patriarcato*, performance and video with Natalia Saurin, Palazzo Reale, Milan; *Mi sento un pò strana*, Escola Massana, Barcelona, Spain; 2022 - *Ni una menos*, with N. Saurin, Palazzo Nobiliare, Cesano Maderno (MI); *Sottovetro*, curated by R. Zelatore, Biblioteca di Celle Ligure; *Tea Room: the better to see you...* RoFa Projects, Maryland, USA; *Basta/ Enough*, Embassy of Argentina, Washington DC; 2020 - *Il luogo più pericoloso atto II* with N. Saurin, Piazza del Duomo, Milan; *A kind of magic*, curated by A. Redaelli, Punto Sull’Arte Gallery, Varese; *Ni una menos* with N. Saurin, curated by M. De Leonardis, Casa Argentina, Rome; 2019 - *Il luogo più pericoloso atto I*, installation with Natalia Saurin, Palazzo Vecchio, Florence; 2018 - *Identidad Desaparecida*, Museo memorial, Dominican Republic.

Collaborations between the artist and the curator:

Silvia Levenson, (interview with the artist) in the monograph produced with the contribution of Alexander Tutsek (texts by Petra Giloy-Hirtz and M. De Leonardis, graphic design and coordination Natalia Saurin), My Monkey Edizioni 2024.

Ni una menos. Silvia Levenson and Natalia Saurin (double solo exhibition), Casa Argentina, Rome 2020.

Silvia Levenson. Otros Cielos, Otras Pampas, 7th edition of Festival Castelnuovo Fotografia, Castelnuovo di Porto, Rome, 2019 (solo exhibition within the photography festival).

The Blood of Women. Traces of Red on White Cloth, Postmedia Books 2019 (book published with the support of Fondazione Pasquale Battista and collective exhibitions).

Silvia Levenson. Identidad desaparecida, Museo del vetro, Murano, Venice, PuntoMarte Editore 2016.

Silvia Levenson. Indizi di sopravvivenza in Identidad, American University Museum, Washington DC 2015.

Silvia Levenson (interview with the artist) in **A tu per tu con gli artisti che usano la fotografia - Vol. III**, Postcard 2013

CAKE. The dessert culture between Arabic and Western traditions, Postcard 2013.

Silvia Levenson. Per tutta la vita | Para toda la vida | Until death do us part

curated by Manuela De Leonardis

04.05/28.07.2024 Triggiano (BA) I Historical Centre

Open-air photography exhibition

Inauguration and meeting with the artist and curator: Saturday 4th May 7pm - Largo Mercato

Free entrance - Info: 342.077.17.54

A project promoted and financed by Regione Puglia, by the Town of Triggiano and by the Fondazione Pasquale Battista

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Open-air exhibition

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