

SUPPLEMENTI

Le donne storiche dell'arte tra tutela, ricerca e valorizzazione

Vol. 2

20

IL CAPITALE CULTURALE
Studies on the Value of Cultural Heritage

eum

Rivista fondata da Massimo Montella



Il capitale culturale

Studies on the Value of Cultural Heritage

Supplementi n. 20, 2026

ISSN 2039-2362 (online)

ISBN 979-12-5704-146-5 (PDF)

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Registrazione al Roc n. 735551 del 14/12/2010

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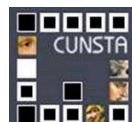
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Layout editor studio editoriale Oltrepagina

Progetto grafico / Graphics +crocevia / studio grafico



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“Chi sa leggere sui vetri della finestra di fronte”? Lea Vergine’s Critical Militancy amid the opacities of the Italian Art System: The Case of Expo Arte 77

Maria Giovanna Mancini*, Valeria Raho**

Abstract

This essay examines the figure of Lea Vergine (1936-2020), a perceptive curator in the redefinition of twentieth-century art-historical paradigms and a committed critic. Vergine developed pioneering interpretations of Body Art and of what she termed “the art making of female individuals,” culminating in *L'altra metà dell'Avanguardia: 1910-1940* (1980). Positioned at an intermediate juncture within these theoretical trajectories is her curatorial project *Chi sa leggere il futuro sulle finestre della casa di fronte*, presented as part of “Ipotesi 80” for Expo Arte 77 in Bari, which is here critically reassessed. By ‘tacking’ titles onto artworks and elaborating discursive strategies, the exhibition emerges as a dispositif of tension between the artistic practices of the participating women artists, processes of institutionalization, and the art market, thereby exposing the ambiguities affecting vis-

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Grazie a Pietro Marino, Amalia Del Ponte e Angela Maderna in fase di ricerca. Il § 1 è da attribuire a Maria Giovanna Mancini; il § 2 è da attribuire a Valeria Raho.

ibility as well as the processes of legitimation. The research adopts an interdisciplinary methodology, mobilizing a range of tools – from photographic documentation to archival and textual sources – in order to reconstruct the complexity of the debate from a geographically peripheral context, removed from the traditional hegemonic centers of artistic and cultural production.

Il saggio analizza la figura di Lea Vergine (1936-2020). Curatrice acuta nella ridefinizione dei paradigmi della storiografia del Novecento e critica militante, ha elaborato letture pionieristiche sulla body art e sul «fare artistico degli individui femmine», culminate nel 1980 ne *L'altra metà dell'Avanguardia: 1910-1940*. In posizione intermedia rispetto a questi snodi teorici si colloca la curatela di *Chi sa leggere il futuro sulle finestre della casa di fronte*, presentata durante "Ipotesi 80" per Expo Arte 77, a Bari, e qui sottoposta a una rilettura critica. Tra titoli 'appioppati' e strategie discorsive la mostra diventa un dispositivo di tensione tra pratiche artistiche delle artiste coinvolte, processi di istituzionalizzazione e mercato, rivelando le ambiguità della visibilità e dei circuiti di legittimazione. La ricerca adotta una metodologia interdisciplinare che attiva strumenti plurimi, dalle documentazioni fotografiche alle fonti, per restituire la complessità del dibattito da un contesto geografico decentrato dai tradizionali poli egemonici di produzione artistica e culturale.

1. *Lea Vergine's Militant Criticism: An Ideal Archive for Contemporary Art History*

An inveterate smoker and a biting voice of militant art criticism, Lea Vergine offered unprecedented readings of the Italian art scene through a substantial production of articles, essays, and contributions, together with a constant self-narration that constitutes an indispensable corollary to her theoretical work, and not merely to the critic's personal mythography. In the current climate of renewed interest in her activity, the reading of Vergine's contributions continues to offer an important point of view today. Although several years have passed since her death, for a generation of scholars fortunate enough to have known her, Lea Vergine remains present within a constellation of protagonists of the art system as an ideal and challenging interlocutor. In the last decade of her life, her voice had grown fainter due to her advancing age – she was born in Naples in 1936 – but also because her figure was linked to the dimension of militant criticism that had found space in newspapers and periodicals through the narration of an art system that, by the 2000s, had profoundly changed. Some moments of her activity remain indispensable references, in particular her essay *Il corpo come linguaggio: la body-art e storie simili* (Prearo 1974) and the seminal exhibition "L'altra metà dell'avanguardia: 1910-1940" (Palazzo Reale, Milan 1980). A renewed interest in Vergine's figure has led to several recent contributions that reposition her work within

the scope of women's studies, if not feminism per se¹. These studies identify a problematic stance: while she remained distant from grassroots activism, she consistently allied herself with artists whose work she supported throughout her career. This essay² intends to underscore such dynamics by reconstructing a significant episode of her curatorial activity in Bari. *La schizofrenia della donna nel quotidiano* [Schizophrenia of Women in Everyday Life] is the title that was "foisted upon"³ her exhibition produced within the framework of "Ipotesi 80", hosted by the art fair event Expo Arte 77 in Bari (Fiera del Levante, Bari 1977), to which the critic invited five women artists – Valentina Berardinone, Carla Cerati, Amalia Del Ponte, Diana Rabito, and Sandra Sandri – with whom she had previously collaborated on the occasion of the publication of the *Bolaffi Arte* portfolio in 1975⁴.

Lea Vergine's work has always been marked by militancy, making her, in the early 1960s, one of the few female voices within an almost entirely male parterre. Her investigative approach was already evident in her first publication on the Neapolitan art scene⁵. Prefaced by Giulio Carlo Argan – whom she had met only months earlier, as recounted in her memoir – the work demonstrates her commitment to the practice of surveying and diligently documenting the contemporary scene, first the Neapolitan scene, whose contradictions as well as receptivity she reported in the journal *Marcatrè* in 1965⁶, and then the national one.

Argan's teachings would never be disputed, although an autonomy of thought and of choices is clearly recognizable, to the point that in 1973 she contributed to the educational cycle organized at the National Gallery of Modern Art in Rome in 1972-1973 with the lecture *L'arte cinetica in Italia*⁷. Distancing herself from technological fetishism, Lea Vergine identified the research conducted by Italian Programmed Artists as an «acting within the operational process [...] with no meaning other than that employed by its own structure»⁸. This approach demonstrates a militant critical stance that rejects theoretical simplifications. Instead, through the narration of the works and direct engagement with them, she successfully conveys the artists' radical positions to the public.

¹ Acocella 2023, pp. 313-340; Maderna 2020, 2025; Schirripa 2025; Mancini, *Lea Buoncristiano* in *Dizionario delle Donne Treccani*, in press.

² The research presented here originates from the authors' participation, as Professor and PhD candidate, respectively, in the National PhD Program in Gender Studies, hosted by the University of Bari 'Aldo Moro'.

³ *Se Bari alla Fiera*, 1977, p. 74.

⁴ Vergine 1988, pp. 137-141.

⁵ Vergine 1963a.

⁶ Vergine 1965, pp. 29-38.

⁷ Vergine 1976, pp. 64-77.

⁸ Ivi, p. 64.

The role of criticism at the dawn of the new decade that opened immediately after the events of 1968 is absolutely clear in Lea Vergine's words. If art has by now left the reassuring shores of a well-ordered relationship between object, maker, and audience in order to take on the task of participating in the «long revolution of everyday life», art criticism can only take part in this process, albeit not in a subordinate manner. One had to «accelerate the process of deflagration of systems»⁹ through a criticism that would not at all come to an end with the passing of the incendiary season of the 1970s, but which she pursued with vigilant presence in newspapers such as «Metro» (invited by her friend Gillo Dorfles) or «Paese Sera», in journals such as «Tempo Illustrato», «La Fiera Letteraria», and more recently in «Domus», «Abitare» under the direction of Stefano Boeri. Today, these writings and her numerous curatorial projects constitute indispensable primary sources for any historical reconstruction of the period. Lea Vergine had the great merit of narrating contemporary art with keen critical acumen, providing today's scholars with an indispensable survey of those years. Her work is particularly significant because, alongside reflections on the art system, she consistently prioritized the works themselves, focusing on the art rather than the artists.

In this framework, we understand Lea Vergine's contribution alongside women artists – or perhaps it would be more correct to say in dialogue with the art produced by women artists. As she confesses in the introduction to *L'altra metà dell'avanguardia: 1910-1940*, she is not interested in the well-mannered, social-democratic, and sentimental “polite discourse” about the silence that marginalized the work of some women artists (and not all, moreover). Rather, she chooses to find a new key to address this issue. *The half suicided by society*, with reference to Artaud, clarifies why Vergine opted for an approach that rejects oversimplification and highlights processes of self-concealment as well as of «censorship, reticences, and cruel discretion». In the same introductory essay, she clarifies the relationship between art history and art criticism with regards to the singular stories of women artists, to the process that led them «from chronicle to eternity without history». In fact, as we can clearly read between the lines of her own contributions, Lea Vergine intends to offer «to the general public material that brings a perspective into focus», – something that necessarily requires systematization. Militant criticism today offers an ideal archive for systematizing the artistic developments of those years, a process deeply rooted in personal relationships and direct encounters with both the works and the artists. Building on this approach, two years after the Milan exhibition, Lea Vergine published *L'arte ritrovata: alla ricerca dell'altra metà dell'avanguardia*¹⁰. This book re-

⁹ Vergine 1970, pp. 7-8.

¹⁰ Vergine 1982.

counts her journey in search of women artists and their works, «a passionate, painful, and happy experience, in search, precisely, of the other half of the avant-garde, the repressed, female part»¹¹.

2. Which Schizophrenia? Misunderstandings, Slips, and Visibility in "Ipotesi 80"

From 26 March to 3 April 1977, the Fiera del Levante hosted the second edition of Expo Arte¹². Directed by Pietro Marino¹³ and born with the ambition of offering a geographical and cultural alternative to the North-centric models of the system¹⁴, Expo Arte presented itself as a «fair of ideas». It offered a «different menu» from contemporary art-market fairs, as it featured research exhibitions, artist-led activities such as *Spazio/Incontro*, and events spread throughout the city, in order to combine economic viability and artistic experimentation¹⁵. In this context, among other initiatives, in pavilion 116, located on the fair main floor¹⁶, was hosted "Ipotesi 80. Mostra-inchiesta sull'arte dei prossimi anni". According to the catalogue and Marino's introductory text, this was among the fair's cultural exhibitions¹⁷. It was entrusted to Renato Barilli, Achille Bonito Oliva, Enrico Crispolti, Maurizio Fagiolo, Filiberto Menna, and Lea Vergine, «half of the Gotha of Italian criticism», according to the review entitled *Se Bari alla Fiera*¹⁸. Each curator was invited to present, in the plurality of their positions, five artists around a common goal, namely to conduct «surveys of different situations, albeit of similar orientation: each united around a problem of art between today and tomorrow»¹⁹.

¹¹ Menna 1983.

¹² Schito 1977.

¹³ Born in 1931, Marino is an art critic and academic, and a longstanding contributor to *La Gazzetta del Mezzogiorno* since 1962.

¹⁴ Conceived as the Southern Italian response to Italy's first art fair, *Arte Fiera* in Bologna, *Expo Arte* sought to position itself within an already extensive constellation of European art fairs, spanning Basel, Düsseldorf, Cologne, and Amsterdam.

¹⁵ Schito 1977, p. 145.

¹⁶ For a comparison, see the floor plans reproduced in Schito 1977 (pp. 361 and 367).

¹⁷ Alongside "Ipotesi 80", the fair's program also included *Arte in Puglia / Gli Anni Trenta. Documenti e Materiali per una ricerca*, held at the Pinacoteca Provinciale (26 March-30 April); *OffMedia 1. Il libro come lavoro d'arte 1960-1976*, curated by Germano Celant and hosted at the Galleria Bonomo; as well as several national focuses, such as the group exhibition *Mito e realtà*, dedicated to the Greek art scene and curated by Efi Strusa (see *ibid.*, pp. 293-312, 319-340; Marino 2021, p. 152). Celant's exhibition was followed by an independent catalogue, published by the Apulian publisher Dedalo (Celant 1977).

¹⁸ *Se Bari...* 1977, p. 74.

¹⁹ Marino 1977, p. 248.

Vergine proposed a group exhibition with Valentina Berardinone, Carla Cerati, Amalia Del Ponte, Diana Rabito, and Sandra Sandri, all active in Milan. The selection is part of a continuity of critical and project-based relationships with the artists, confirming a structured and non-occasional interest on the part of the curator. In the general catalogue of the fair the exhibition is listed under the title *Schizofrenia della donna nel quotidiano*²⁰ and summarized in Marino's introduction as «a discourse on the female condition»²¹. As reported in the article published in the quarterly «DATA» in 1977, the «title was foisted upon the exhibition»²², through a terminological distortion that altered its meaning and critical project. Moreover, comparison with the reportage produced by Carla Cerati while the exhibition was being put up²³, together with the extensive review by Anne-Marie Sauzeau published in issue no. 27 of «DATA»²⁴, makes it possible to recover the project's original title, namely *Sulla casa di fronte* [On the House Across the Street], which Vergine later expanded into *Chi sa leggere il futuro sui vetri della casa di fronte* [Who Can Read the Future on the Windowpanes of the House Across the Street] in the book *Arte in gioco*²⁵. At the conference it was not possible to determine exactly how this episode occurred²⁶, nor could any documented explanation be found for the reasons for the change of title, suggesting the likelihood of a misunderstanding stemming from the organizational chaos mentioned, in various forms, in the review published in the spring issue of Trini's periodical.

It is, however, in this «typographical slip» – to use the psychoanalytic term used by Sauzeau with regard to mis-attribution – that the real “schizophrenia” becomes legible: in fact, it is no longer attributable to the individuals represented, but rather to the very conditions of their exhibition within a system that grants openings without structure. The heteronymous title highlights the evident simplification operated by the context of reception between curatorial intention, market, and public discourse. The title betrays the struggle to recognize the artistic practices of women artists when these do not assume an identitarian or claim-based character. Also, the title change affects (coincidentally?) the only non-male group exhibition of the section, even within

²⁰ Vergine 1977, pp. 283-284.

²¹ Marino 1977, pp. 283-284.

²² According to *Se Bari...* 1977, p. 74.

²³ Cerati 1977, Fotografia di Bari, 04/1977, provini/carta, 24x30 cm, Raccolte Grafiche e Fotografiche del Castello Sforzesco, Civico Archivio Fotografico, fondo Carla Cerati, SIC 3 PV 47, fondo digitalizzato, and <<https://www.amaliadelponete.org/adp/expoarte-ipotesi-80-fiera-del-levante-bari-1976/>> (20.12.2025).

²⁴ Sauzeau Boetti 1977.

²⁵ Vergine 1988, pp. 142-144.

²⁶ Interviews with Pietro Marino and Amalia Del Ponte were conducted, with the support of Angela Maderna, on 19 April 2025 and 7 May 2025, respectively.

a pavilion curated by a figure of undisputed critical authority entrusted with an institutional mandate. The installations presented, whose articulations are legible thanks to the images by Enrico Cattaneo and Giorgio Colombo, have at their center a plurality of authorial and autonomous languages. The works, all marked by a "diaristic" imprint, foreground the body, which – now frontal or absent, sometimes fragmented, trans and embodied – assumes a structural role coherent with the theories that Vergine had developed three years earlier in *Il corpo come linguaggio: la body-art e storie simili*. In the critical text she authored for the fair, the critic and curator insists on the fact that the works are «not open, but rather closed like a fist», evoking a condensation far removed from any intent of plain-spoken communication. The presentation of the artists does not respond to an adherence to feminist struggles, represented at the fair by other artists – such as Mirella Bentivoglio²⁷, for example – but is rather based on a criterion of professional recognizability and continuity, as the critic said to Elisabetta Rasy at «Paese Sera»²⁸: choosing to invite five women «not among the latest recruits», formed through a traditionally male professional path, signals a conscious distancing. Also, it defines Lea Vergine's positioning, which anticipates, in the vocabulary used and theoretical framework adopted, some reflections later expanded in *L'Altra metà dell'Avanguardia*, on which the art critic was already working.

Although Expo Arte 77 intended to configure itself as a young «fair of ideas», Vergine's participation provides a privileged standpoint on the frictions generated between a critically grounded curatorial (and artistic) practice and the logics inherent in the fair system. Even if the event succeeded in producing less commercial and more research-oriented outcomes, it is precisely in its most ambitious exhibition that disparities and misunderstandings, discursive compressions and shifts on the level of visibility or curatorial hyper-visibility emerged. In this case, they are symptoms of a deeply ingrained and endemic institutional ratio. The fair as dispositif, to use Foucault's terminology, absorbs and co-opts in order to reinstate internal gender-based hierarchies and more manageable, narratively more stabilized discourses for collectors and the market. In this framework, it is worth mentioning the protests by local operators directed at "Ipotesi 80" (here mentioned only briefly for reasons of space), which further illuminate the frictions, by no means incidental, caused by this episode. Finally, there is a further "slip", this time of a historiographical nature, concerning the familiarity with a pivotal exhibition in the professional path of a widely studied curator. Critical neglect, linked in part to the *damnatio memoriae* of the renaming, intertwines with the undervaluation of formats that develop outside the hegemonic centers

²⁷ Bentivoglio 1977.

²⁸ Rasy 1977.

of artistic and curatorial legitimation: they too «panewindows of the house across the street», marginal or marginalized spaces, to which Vergine's original project alluded.

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Appendix

Fig. 1. Cover of *Expo Arte* 1977, the catalogue of the international fair hosting the exhibition curated by Lea Vergine

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