

# DIARI TRA DIARI DIARIES AMONG DIARIES

PROJECT CURATED BY MARIA MORGANTI  
FOR THE FONDAZIONE SPINOLA BANNA PER L'ARTE  
AND GAM – GALLERIA D'ARTE MODERNA  
E CONTEMPORANEA DI TORINO

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The 2018-2019 edition, the closing act of the three-year collaboration between GAM – Galleria Civica D'Arte Moderna e Contemporanea di Torino and the Fondazione Spinola Banna per l'Arte di Poirino, constitutes an opportunity for reflection and drawing conclusions, with a view to bringing back the attention on art to the dimension of the creative moment, to the expressive potential that is unleashed by the artist's comparison with him/herself and with his/her work.

The artist-cum-tutor Maria Morganti will lead the five artists selected in the light of the open call along a path on which the everyday and its recounting offer the chance to rediscover living and active material, the energy of thought that forms the dimension of time, and the awareness of man of the sense of being and of being here, of belonging to a *hic et nunc* which day after day unfolds into both personal and collective history.

The project *Diari tra Diari* presented by Maria Morganti will focus on diaristic expression in all its forms: visual, literary, technical, archival and musical.

The artists and specialists from various sectors of culture (literary critics, philosophers, historians, psychiatrists and archivists) will combine expertise to bring out the energy that each recording of the passage of time withholds: a depository of experiences, knowledge and human values.

The works that Morganti and the artists produce over the span of nine months will bear traces of the progressive stratification of experiences and reflections in which each individual essence will dialogue with others, in an opening of the diary-form made up both of the reflection in others and the acknowledgement of difference.

The path will also draw on collaboration with other cultural centres across the territory, such as the *Museo di antropologia criminale Cesare Lombroso in Turin* – 'Museum of Anthropology and Ethnology' section – and FLAT (Fiera Libro Arte Torino), which will dedicate the monographic exhibition of the 2018 edition to Dieter Roth and his diary and autobiographical production.

## THEME

### DIARI TRA DIARI | DIARIES AMONG DIARIES (FROM INTROSPECTION TO THE POLITICAL ACT)

#### KEEPING A DIARY

*An accumulation technique. The 'sense' lies in the whole, and it may be understood only after completion.*

(From the 'Diario' by Piero Morganti, 22 December 1990)

By 'keeping a diary' I mean the way in which a trace of one's life may be kept day by day.

The diary is developed in a linear fashion, over time, forming a discourse made up of fragments. It is often rooted in a form of obsession or the fear of letting things go, the desire to withhold them, to accumulate them, in the need to register them and lastly to document and archive one's own existential time.

#### KEEPING IT TO YOURSELF

*The diary as proof of existence.*

(From the 'Diario' by Piero Morganti, 6 June 1994)

In the diary, one remains in contact with oneself, one speaks in the midst of an introspective dialogue that aids self-reflection.

Diaries are not conceived for an audience; they have no interlocutor. The diary by its very nature originates in order to remain secret. It is self-fuelling, and is conceived to be an end unto itself, to the point in some cases of being two things at the same time: a form of implosion and a form of expression. For example, I'm thinking here of that by Oreste Fernando Nannetti, written on the wall with his belt while he was a patient in the psychiatric hospital of Volterra prior to the implementation of the Basaglia law.

#### KINDS OF DIARY

*There's the monochord diary that reflects the obsessions and monomania of its author (Pavese, Barbellion); there's the emergency-valve diary in which the diarist vents his repressions within an intimate space (Renard); there's the public diary, a private pretext to display the vanity and commitment of its author (Vittorini, Gide); there's the diary-document and the diary that constitutes the phase of aesthetic reflection of an artist, and lastly there's the rhapsodic diary, meaning the repertoire and everyday control of individual ideas of reality.*

(From the 'Diario' by Piero Morganti, 31 January 1968)

Diaries may, for example, be channels of testimony, of memory or tools of reasoning, of knowledge and analysis, like those of historians, anthropologists, scientists, town-planners and archaeologists...

There's a literary genre called diary-keeping which concerns the writings of men and women, young adults and children, writers, scholars, politicians, artists musicians, thinkers, prisoners... including (to name but a few): the diaries of Henri-Frederic Amiel, Sibilla Aleramo, Hanna Arendt, Barbellion, Charles Baudelaire, Bernard Berenson, Cesare Brandi, Bertold Brecht, Arrigo Cajumi, Aldo Carpi, Carlo Cassola, Giovanni Comisso, Marina Cvetaeva, Fabrizio De Andrè, Edmond & Jules De Goucourt, Eugene Delacroix, Giuseppe Dessì, Fedor Dostoiewskij, Jan Fabre, Gustave Flaubert, Anne Frank, Max Frisch, Andrè Gide, Wolfgang Goethe, Witold Gombrowicz, Dag Hammarskiöld, Peter Handke, Keith Haring, Ety Hillesum, Victor Hugo, Henry James, Joseph Joubert, Franz Kafka, Soren Kierkegaard, Paul Klee, Giacomo Leopardi, György Lukacs, Julie Manet, Klaus Mann, Katherine Mansfield, Matilde Manzoni, Piero Manzoni, Herman Melville, Eugenio Montale, Marino Moretti, Guido Morselli, Valsav Nijinsky, Anais Nin, Cesare Pavese, Giaime Pintor, Sylvia Plath, Jacopo da Pontormo, Vasco Pratolini, Giuseppe Prezzolini, Jules Renard, Rainer Maria Rilke, Lalla Romano, Amelia Rosselli, Oliver Sacks, Vittorio Sereni, Ardengo Soffici, Stendhal, Apolinnaria Suslova, Lev Tolstoj, Nicolò Tommaseo, Leone Trozkij, Ann Truitt, Paul Valery, Elio Vittorini, Richard Wagner, Andy Warhol, Virginia Woolf and Valerio Zurlini.

## STEPPING OUT OF ONE'S OWN INTIMACY

*The writer – even the most reluctant of diarists – always plays to an imaginary audience.*

(From the 'Diario' by Piero Morganti, 2 January 1986)

Does a diary once placed on show maintain its nature as a diary?

Does a diary that becomes a form of self-representation still remain a diary?

The writers of diaries may be split into two categories: those who write for themselves and those who write for others.

There's a moment in which the solitary writer senses the importance of his own reflections and, at the same time, senses the need for a shared discourse in order to penetrate the very heart of reality.

Ultimately, it's a system by which to be positioned outside of life and of history, to think of oneself in relation to the world. From hiding oneself to showing oneself. From self-exclusion to participation.

## ARTWORK-DIARY

*I think of the diary like I do of the sculptures of Fausto Melotti: traces of signs and movements in space.*

(From the 'Diario' by Piero Morganti, 14 March 1987)

Is it possible to consider the diary an expressive, creative language?

The diary form in art wishes to open up, to be exposed, exhibited. The diary as I understand it here may be expressed through any form of language and may take on any medium: that of a literary work, or a visual, musical, cinematographic, photographic or video work and so on.

It's a matter of works that require quite a long time for completion, or may even concern the entire body of works of the artist, covering a whole lifetime.

I think of some artwork-diaries as the attempt to grasp time, painting one number after the other in the 'Details' of Roman Opalka; painting the story of her own life in the concentration camp in 'Leben oder Theater?' by Charlotte Salomon; the effort to place personal history alongside historical memory in the cataloguing of personal annotations and historic documents in 'Kulturgeschichte' (1880-1983) by Hanne Darboven; visualising reiterated time by painting the same glass every day in 'Tag um Tag ist guter Tag' by Peter Dreher; painting a date every day and coupling it with a newspaper article in the attempt to register personal time and that of history that runs alongside it in the 'Date Paintings' of On Kawara; gathering all the meaningful images in one's own existence that pass before one's eyes in order to turn it into an atlas useful for pictorial creation in the 'Atlas' by Gerard Richter; documenting, in all its intimacy, through a photographic chronicle of her own world made up of personal relations, in 'In my life' by Nan Goldin; without throwing anything away, obsessively collecting all the traces of one's own existence in the 'Diaries' of Dieter Roth; the transcription of one's own thought that runs alongside the unfolding of the work in the texts of Pinot Gallizio; documenting the actions that underline the strong link between art and life in five performances, each lasting a year in the life of Tehching Hsieh.

## STANDING ONE NEXT TO ANOTHER

*What may arise from the encounter between two diary writers? Nothing more than a crossing of diary pages.*

(From the 'Diario' by Piero Morganti, 9 October 1988)

There are diaries that encourage us to look around, that urgently seek interlocutors. Almost as if the diary form were transformed into an epistolary genre. In a certain sense we can say that the form passes from that of the monologue to that of the dialogue. Not a diary, but a diary alongside another diary. Trying to draw nearer with one's own diary to another diary, with one's own interiority to another interiority, out of closeness, relation, likeness or even out of contrast.

And so little by little, through assonance or dissonance, a set of diaries is formed, a plurality of individual forms. All at the same time, one next to the other yet without englobing one another, without prevaricating, but coexisting in a form of co-presence.

## A MILITANT GESTURE

*We should all be diarists.*

(From the 'Diario' by Piero Morganti, August 1988)

If by keeping a diary we mean cultivating an intimate and personal space, if by placing one diary next to another we mean feeling part of a collectivity while maintaining our own singularity free in all of us, if we think that every individual in society should live according to his/her own inclinations and that for some these are expressed in taking charge of a space of solitude and depth, perhaps then we might go so far as to say that keeping a diary and introducing it to a community of diaries might paradoxically become a political act.

## **PROJECT**

The entire project will essentially be developed through two experiences. The telling of one's own existential time through a form of diary, and then imagining one's own diary alongside that of someone else. In other words, to start out from one's own interiority only to then place it in relation with another interiority.

The 'artwork-diary' may be imagined and produced with any kind of language: from the spoken to the written, from the photographic to that of video, from the performative to the musical, from the sculptural to the pictorial and so on. Form must also be given to the 'diary of somebody else' with which to compare it before placing it alongside one's own.

The project will be broken down into two workshop moments featuring encounters, seminars, readings and the viewing of video materials. Outside the workshop periods, conferences at the GAM are foreseen, a visit to an exhibition in Turin and one to an archive in Tuscany. The entire experience will form the basis for an exhibition and a publication.

## **STRUCTURE**

### **WORKSHOP**

During the two workshops, the artists will use the spaces of the Fondazione both inside and outside in order to produce their works.

The artists will be invited to bring to the residency all the materials and tools with which they usually work: computers, film cameras, photo cameras, painting materials, sculpting materials and so on. Each artist will try to imagine their own work on the basis of their own habitual practice.

Between the first and the second part of the residency, the artists will operate independently on their intervention for the publication, thinking about and designing the work and how it will be installed in the exhibition. The final form that the project will take on will ultimately be discussed with me and the rest of the group during the second workshop. In this second encounter, we will also have the gaze of another artist who will come to visit us: Stefano Arienti.

I will also be available for individual discussion throughout the workshop periods and, if necessary, by email correspondence throughout the whole project.

## ENCOUNTERS

The project foresees an investigation of the theme of the diary through interdisciplinary encounters with scholars, thinkers and artists, with a series of visits, conferences and seminars.

Interventions will be made by the historian Luca Pes, the art critic Cristina Baldacci, the psychiatrist and anthropologist Roberto Beneduce and the literary critic Nadia Fusini. What's more, visits are planned to the National Diary Archive, founded in 1984 in Pieve di Santo Stefano in the province of Arezzo; to the collection of the Museo Lombroso in Turin, and to the exhibition curated by Elena Volpato of artists' books by Dieter Roth as part of FLAT, Turin.

## PUBLICATION

The publication will not be the catalogue of the exhibition but an independent project, conceived to recount within it the entire experience shared by the participants. It will be a volume in which reflections will be published by speakers and the photographic documentation of the workshops and encounters. What's more, particular importance will be given to the work of the artists, each of whom will personally plan the pages of the publication available to them, accompanying their images with a text.

## EXHIBITION

The five young artists and I will present works in the exhibition that they have conceived for this project. Every artist will display their own 'artwork-diary' alongside another diary of their choice. It will be up to them to decide what form to give both to their own and to the other.

## AGENDA

### FIRST WEEK OF WORKSHOP FROM 15 TO 20 OCTOBER 2018 AT THE FONDAZIONE SPINOLA BANNA PER L'ARTE

#### 1<sup>st</sup> Day:

Morning: Maria speaks about her own work to the young artists

Afternoon: The young artists show Maria their work

#### 2<sup>nd</sup> Day:

Morning: Exposition of the theme and group discussion

Afternoon: Individual meetings between Maria and the young artists

Evening: Readings, video viewing, etc.

#### 3<sup>rd</sup> Day:

Seminar encounter with Cristina Baldacci *'Ricomporre l'io: album e diari'* ('Recomposing the self – albums and diaries')

#### 4<sup>th</sup> Day:

Seminar encounter with Luca Pes *'Generi di diario. Un approccio storiografico'* ('Diary Genres. A Historiographical Approach')

### SECOND WEEK OF WORKSHOP FROM 8 TO 12 APRIL 2019 AT THE FONDAZIONE SPINOLA BANNA PER L'ARTE

Outlining of final projects: works, display project for the show, draft of intervention in the accompanying publication. Throughout the week, Maria will be available for individual meetings and to approve final projects.

#### 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Days

Group critiquing and individual encounters to comment on artists' projects.

#### 3<sup>rd</sup> and 4<sup>th</sup> Days

Visit: Stefano Arienti meets the artists in residence

### BETWEEN THE SECOND WEEK OF RESIDENCE AND FOR THE WHOLE REMAINING PERIOD UP UNTIL THE FINAL SHOW

The artists work individually to complete their projects

### CONFERENCES AT GAM

23 January 2019: at GAM: Cristina Baldacci (curator) in a conversation with an artist from the international scene who has worked with diary formulas.



13 February: Conference with Nadia Fusini (literary critic, essay, translator and writer)  
6 or 13 March at GAM: Conference with Roberto Beneduce (Psychiatrist /Anthropologist)  
March/April: Musical conference

### DIETER ROTH EXHIBITION

4 November 2018: at FLAT (Fiera Libro Arte Torino), presentation of the 2018/19 annual project *Diari tra diari* and guided tour with the curator Elena Volpato of the Dieter Roth exhibition

### VISIT TO THE LOMBROSO MUSEUM OF TURIN

20 October 2018: visit to the Cesare Lombroso Museum of Criminal Anthropology of Turin – section entitled ‘Museum of Anthropology and Ethnography’

### TRIP TO PIEVE DI SANTO STEFANO

13 April 2019, visit to the Fondazione Archivio Diaristico Nazionale in Pieve di Santo Stefano (Arezzo – Tuscany)

### PUBLICATION

The publication will have to be ready for the opening of the exhibition

### EXHIBITION AT THE FONDAZIONE SPINOLA BANNA PER L'ARTE

8 June 2019, opening of the exposition and presentation of the publication

## BIOGRAPHY

### MARIA MORGANTI

I was born in Milan in 1965. I lived in New York for a few years and now I live in Venice, with brief stays in Pellestrina.

My work revolves around the experience of colour, meant as the matter and trace of existence. My works are sedimentations of time, presented in the form of chromatic diaries. What I produce every day in the isolation of my studio on the basis of a precise rhythm, one colour a day, is then placed in relation with the outside world, with other realities, in the attempt to trigger contact between my own interiority and the shared space.

My interaction with artists has always been very important and intense: I have frequented studios, shared living and working spaces, taking part in residencies and curating workshops myself. From 2002 to 2012, initially in my studio in Venice and then at the Fondazione Bevilacqua La Masa, I coordinated the *incontri del mercoledì*: encounters for artists alone, in which an artist could show, speak and reflect on his/her own work together with other colleagues. In 2007, I curated a workshop at the DOCVA Via Farini in Milan, and in 2012 I staged an intensive workshop of *Visual Knowledge* for the CLASAV Master Course of the IUAV University of Venice.

I consider holding exhibitions a complementary part of the creative process. What I produce in solitude in my studio stands in relation to other spaces, being reactivated in an ever-changing manner and forever producing new meaning. Since 1983, I have exhibited in Italy and abroad in private and public spaces, both those officially designed for art and otherwise, in some cases even exhibiting in the open air. I have often addressed heavily connoted spaces from a symbolic, artistic, historical and architectural point of view.

My first institutional solo show was curated by Angela Vettese at the Fondazione Bevilacqua La Masa in Venice in 2006. Since then, I have held various other exhibitions in museums and institutions such as Via Farini, *Leporelli*, curated by Milovan Farronato, Milan, 2007; *Diario cromatico* curated by Chiara Bertola, Fondazione Querini Stampalia, Venice, 2008; Museo di Castelvecchio, *L'unità di misura è il colore* a curated by Chiara Bertola, Verona, 2010; Casa Testori, *Giardini squisiti* with Massimo Kaufmann, Novate Milanese (MI), 2014. In 2017, I opened a permanent installation curated by Chiara Bertola in the café of Mario Botta for the Fondazione Querini Stampalia of Venice.

I have taken part in numerous collective shows in institutions including most recently: *L'emozione dei colori nell'arte*, curated by Carolyn Cristo-Bakargiev, Marcella Beccaria, Elena Volpato, Elif Kamisli, GAM/Castello di Rivoli, Turin, 2017; *Èdra, tutta l'Italia è silenziosa*, Reale, curated by Davide Ferri, Accademia di Spagna, Rome, 2015; *Autoritratti, Iscrizioni del femminile nell'arte italiana contemporanea*, curated by (among others) Francesca Pasini, MAMbo, Bologna, 2013; *La fortezza plurale dell'arte*, curated by Giacinto Di Pietrantonio and Umberto Palestini, Fortezza Borbonica, Civitella del Tronto, 2012; Quadriennale, Rome 2009. Over the years, a series of publications have been issued with contributions from (among others): Cristina Baldacci, Chiara Bertola, Davide Ferri, Ilaria Gianni, Mel Gooding, Susan Harris, Paul Hills, Caoimhìn Mac Giolla Léith, Francesca Pasini, Rosella Prezzo, Raphael Rubinstein, Gabi Scardi, Barry Schwabsky, Marco Tagliafierro, Angela Vettese, Giorgio Verzotti and Elena Volpato.

I have designed various artist's books and other kinds of publications that I consider places in which to share experiences with others. In 2018, various books of mine have been published: a short *Monografia* edited by Stefano Arienti; *Pondus*, published by 100 Copie Edizioni and *Nel buco*, published by Les Cerises Edizioni: an artist's book for children. In 2017, I collaborated with Jean-Luc Nancy on *Il colore succede, non si provoca*, published by Corraini Edizioni; in 2016 with my son Piero Pes on *Mi aiuti a capire cosa sto facendo?*, Fortino Editions; in 2014 with Matteo Nucci on *I diari di Via dell'Oca e di Via della Penna* and in 2006 with Barry Schwabsky on *Storia di un quadro*, published by Corraini Edizioni. In 2010, I published *Un diario tira l'altro* with Corraini Edizioni. In the first volume, I placed my own chromatic diaries alongside the diaries of my father Piero Morganti, and in the second I called on the participation of: Claudio Bartocci, Laura Boella, Gianmario Borio, David Carrier, Lawrence Carroll, Angiola Churchill, James Elkins, Anna Finocchi, Manuela Fraire, Lea Melandri, Cesare Pietroiusti, Rosella Prezzo, Vincent Katz and Tiziano Scarpa among others.