

# Giulia Damiani

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## Personal Profile

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I am a self-employed award-winning writer (Critical Writing Award), editor and researcher with in-depth knowledge of administration and events organisation. I am a founding member of the Community Interest Company Arts and Culture Project working across Europe. I have spoken and organised events in Italy, the UK, Czech Republic and the Netherlands, among other countries. Recently I was Guest Speaker in a symposium at Goldsmiths University in London, where I presented my book on a neglected archive. I have collaborated as editor and communication coordinator in several successful community projects funded by the EU and Lottery Funds. I participate in an editorial board for internationally renowned publications.

### Selected upcoming projects:

- January 2016. Publication of my book *Vissuta e Tracciata. Napoli delle Nemesiache*, bilingual edition in Italian and English, published by Toponomastica Femminile
- August 2015. Invited to a Writing Residency at ODD art centre <http://www.oddweb.org/>, Bucharest (Romania)

### Selected recent projects:

- May 2015. In charge of devising and organising art-related events during *Nemesis Oltre/Nemesis Beyond*, Napoli (Italy); funded by the Regione Campania and the Municipality of Napoli
- May 2015. Chief editor for the publication *First Movement*, Arcane Gallery, London
- April 2015. My essay entitled 'Sacred Potential' published in *E. R. O. S Journal*, London
- February 2015. My review 'From the Forest to the Sea: Emily Carr in British Columbia At Dulwich Picture Gallery' published in [Art Selector](#)
- December 2014. Editing, research, translation, copywriting for the book *The Birth of Digital Populism* by Francesco Tacchini
- Nov 2014. Written and edited audio pamphlet for exhibition *Beside* at the Five Years Gallery, London
- August 2014. My text 'Unexpressed creativity from Napoli: Lina Mangicapre and her collective Le Nemesiache' published in *SALT Magazine* ([saltmagazine.tumblr.com](http://saltmagazine.tumblr.com))
- June 2014. Executive editor and contributing writer for the book [Ends Meet: Essays on Exchange](#)
- May 2014. Executive editor and contributing writer for the book *ARK: Words and Images from the Royal College of Art Magazine*
- November 2013. Editor and contributing writer for the book [As is the Sea](#)

## More Recent Work

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### Director and Writer

[May 2015]

Director of the programme of *Nemesis Oltre/Nemesis Beyond*, Napoli. I organised a residency for English and Italian artists based on the archive of the feminist collective Le Nemsische. I directed the performance *Snow White*, I collaborated with English and Italian photographers and presented my writing in public events

### Chief Producer

[Dec 2014 – March 2015]

Produced an internationally touring performance of the theatre group Beautiful Confusion on stage at The Place, London. In charge of press releases, liaising with collaborators, managing the website, social media pages and administration.

### Editor, Researcher and Writer

[Dec 2013 – Sept 2014]

Royal College of Art, London. Written and devised 3 published books. Responsible for conducting researching, editorial planning, picture and copyrights search, copywriting, proofreading, selection of best texts and proposals, liaise with authors, organise layout, book launches and promotional events.

### Writer

[Feb 2013 to date]

Research and reviews of shows and online content for the Art magazine Art Selector and Italian theatre Magazine Krapp's Last Post, including promotion of the websites online and offline.

## Education

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### MA in Critical Writing in Art and Design

[Sept 2012 - June 2014]

Royal College of Art, London. Key study areas: art criticism, research methodologies, writing workshops, editorial and publishing modules and events management (Critical Writing Award 2014)

### BA (Hons) in Foreign Cultures and Languages, Russian and English [Oct 2008 - Nov 2011]

University of Urbino (Italy). Key study areas: cultural studies, multicultural exchanges, translation studies and philosophy. Included 6-months exchange at the University of Warwick (1<sup>st</sup> Class)

## Selected Recent Awards and Events

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- June 2015. My publication *First Movement* shortlisted for KALEID editions International Book Fair
- June 2015. Guest speaker and deviser of the symposium *Nemesis Oltre/Nemesis Beyond*, Istituto Studi Filosofici, Napoli
- November 2014. Guest speaker at Arts-Council funded symposium on female artists' manifestos
- March 2015. Guest speaker at symposium 'Feminist Duration in Art and Curating' at [Goldsmith University](#)
- July 2014. Critical Writing in Art and Design for the best research project in my MA course at the Royal College of Art

## Languages

- Excellent and professional written/oral knowledge of English and Italian. Good written and oral knowledge of Russian; basic knowledge of Portuguese

# Nemesiache, visioni tra passato e presente

Asse Napoli-Londra ricordando Lina Mangiacapre

**Donatella Trotta**

**D**onne «memorabili»: soggetti nomadi, in rivolta contro ogni forma di oppressione e conformismo. Figure combattenti, che hanno fatto della libertà un vessillo e della creatività un'arma pacifica, non soltanto culturale ma civile, e politica, di trasformazione del mondo intorno a sé e dentro di sé. Donne, insomma, *oltre*: come il gruppo delle Nemesiache, storico collettivo femminista fondato nel 1970 tra Napoli, Milano, Roma e Parigi da Lina Mangiacapre, eccentrica artista totale che si firmava Nemesi come fondatrice della cooperativa Le Tre Ghinee/Nemesiache - oggi associazione ancora attiva - e Málina come pittrice. Lina è stata romanziera, poeta, fotografa, videomaker, musicista, sceneggiatrice, regista teatrale e cinematografica, editrice, oltre che pittrice: è scomparsa il 23 maggio 2002 a Napoli, a 56 anni. Ma il suo messaggio di libertà continua a riaffiorare, ciclicamente, con intatta forza.

Lo testimonia il progetto/evento internazionale - quasi un ponte di iniziative tra il capoluogo campano e Londra, Parigi e Valencia - in programma a Napoli fino al 31 maggio, dal titolo «Nemesi Oltre/ Nemesi Beyond», presentato ieri mattina nella Sala Giunta di Palazzo San Giacomo dall'artista nemesiaca Teresa Mangiacapra (Niobe) con Simona Marino, consigliera delegata del sindaco per le Pari Opportunità, l'islamista Giuliana Cacciapuoti, referente della commis-

sione internazionale di Toponomastica femminile e componente della commissione per la toponomastica del Comune (che, su proposta del giornalista Francesco Ruotolo, intitolerà a Lina Mangiacapre il Belvedere di Posillipo), e con Giulia Damiani: giovane ricercatrice e scrittrice «folgorata» sulla via delle Nemesiache, alle quali ha dedicato il libro «Napoli in the Unmapped Practice of Le Nemesiache», originale ricerca per il suo master di specializzazione al Royal College of Art di Londra, dove la 25enne studiosa di Cesena vive e lavora da tre anni. «Il senso profondo della straordinaria esperienza di questo collettivo storico a rischio oblio, in una città speciale come Napoli - spiega Giulia - è quello di un'antichità futura: perché mette in relazione passato e presente, incrociando visioni, lingue e generazioni diverse, interpellate ancora oggi da miti tellurici fondanti nella pratica artistica delle Nemesiache. E non si può raccontare questa storia senza una mappatura adeguata dei luoghi che hanno ispirato tanta creatività, e dove questa storia si è riflessa lasciandovi tracce».

Di qui il carattere itinerante e sperimentale del progetto organizzato dall'Associazione Le Tre Ghinee/Nemesiache tra Londra (che ospiterà una mostra sull'archivio delle Nemesiache) e Napoli. Obiettivo, (ri)scoprire una stagione feconda e delineare così una mappa del pensiero femminile napoletano che, anche con il contributo di Stefania Tarantino, sta prendendo corpo e visibilità pure a Parigi e Valencia: «Una sorta di psicogeografia - sottolinea Niobe - o atlante delle emozioni che restituisca al presente le idee di una lotta culturale ancora attuale». Tra le tappe del progetto pluridiscipli-

nare, escursioni fotografiche a caccia di paesaggi sociali e interiori con giovani artiste italiane e inglesi e workshop teatrali (fino a sabato, nel Palazzetto Urban, su testo di Nemesi, con il coordinamento tra gli altri di Silvana Campese e Rita Felerico). Poi, domenica (alle 17.30, presso Fiorillo Arte alla Riviera di Chiaia), l'inaugurazione della mostra fotografica «Nemesi Oltre/Nemesi Beyond» (con opere di De Donato, Donato, De Luca, del Monaco, Ferrara, Festa, Guarino, Lombardo, Vellecco e foto di lavori inediti di Málina), seguita dalla performance di Helena Rice, Stephanie Bickford-Smith, Callum Hill e del Teatro Dissolto «Inmutati riflessi», dalle psicofavole di Lina Mangiacapre. La mattina del 30 maggio, a Palazzo Serra di Cassano, confronto con Esther Basile, Adele Cambria, Silvana Campese, Connie Capobianco, Valerio Caprara, Giulia Damiani, Tristana Dini, Rita Felerico, Titta Fiore, Niobe, Nadia Pizzuti, Mimma Sardella, Stefania Tarantino, Matilde Tortora e letture di Angela Caterina, protagonista anche della festa-evento conclusiva del 31 maggio, presso Fiorillo Arte. Nel segno di Nemesi e del suo impegno che - conclude Simona Marino - «va rilanciato non in forma di stantia commemorazione, ma attraverso le sue tematiche, ancora provocatorie».

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**Le tappe**  
Un libro, una mostra e un incontro per rilanciare il ruolo della cultura al femminile



Peso: 42%



A feminist  
j a z e t t e e r

A feminist  
j a z e t t e e r

[a9] La Monnaie Incubator 9  
(made from the Studio of Modern  
in Studio 1978)

[illegible]

*Insults: Mudbats for rejection of Our Own* by William in 1977 and with a micrograph. (c) is the last of *Insults*. *Waka* is annotated the 9 of 14 *Nematoctes*. On a handwritten signatures writers of the group are used.

Celli Gendreau, June 1, March 2004.

[F5] A film still from *Chin to Rome*, shot in the Prince's own studio in 1917. At the beginning of the film, a Chinaman of the past and the film, a Chinaman of the future, is brought back to life. Caravaggio is described like this: "not an art described like this (because it is not described like this) but a work of 'scholarship' and 'art' that had 'their' result in 'art'. For a moment, with the film, the artist of Chin told the story of the artist of the 'past' and the artist of the 'future'." (Caravaggio, the artist of the 'past' and the artist of the 'future'.)



[a2] A close-up of one of the patients of E. Trillone, 1976. The epidemic was triggered by the group and some Neopagan collectors between 1971 and 1976, to protest against the marginalization of these women.

[47] performance along the amount of the *Yacola*, 1878. Fragments of poetry are written on the dresses and blankets. In Silvia Casanova's words, those days were meant to elicit a sense of 'joy and beauty'.

10

19

[F5] deals with low grade  
Asbestos, interpreted by Thomas  
management, 1987.



performance along the beach, the "Garden", 1976.



[d9] via Jafarova Road, is occupied by La Nushadashvili 1971 during the protests to women's spaces in society.

[b9] A flyer from a "Look right at the RCP in 1990. The cultural association was by Patricia de Martino, and its was often used as a handout



**[45]** Cattedo (Empire, south-  
west of Bala, September 19)  
— abundant volcanic areas in  
the west of Bala; to be  
morphological studies.  
In the north-west (see 10)  
the black stone and pebbles



[e-2] Logs of Answers

**[d9]** Via Salvador B. streets close the soccer matches of Nagah, Ay

[illegible]

The coordinates on this map correspond to chapters within the textbook, and provide specific locations, images and links to documents from the Manuscript

Index

[491] Il Follare  
[691] KG3  
[891] Acreddy  
[911] Seat of the Curmanian Sybil  
[991] Via Saluator Rosa  
[921] Lago d'Inverno  
[9309] Caffè Gamburva  
[941] The Temple of Serapis  
[951] Campi Flegrei  
[998] Meropina  
[921] The Temple of Mercury  
[9309] Bagröl  
[991] Penelope  
[917] Exile of the Gabala

The photos of locations in Napoli, Arenella, Via Salvatore Rosa, Caffè Lago d'Averno, Bagnoli (Italy) by Daniele Rippe.

AN ANTHOLOGY

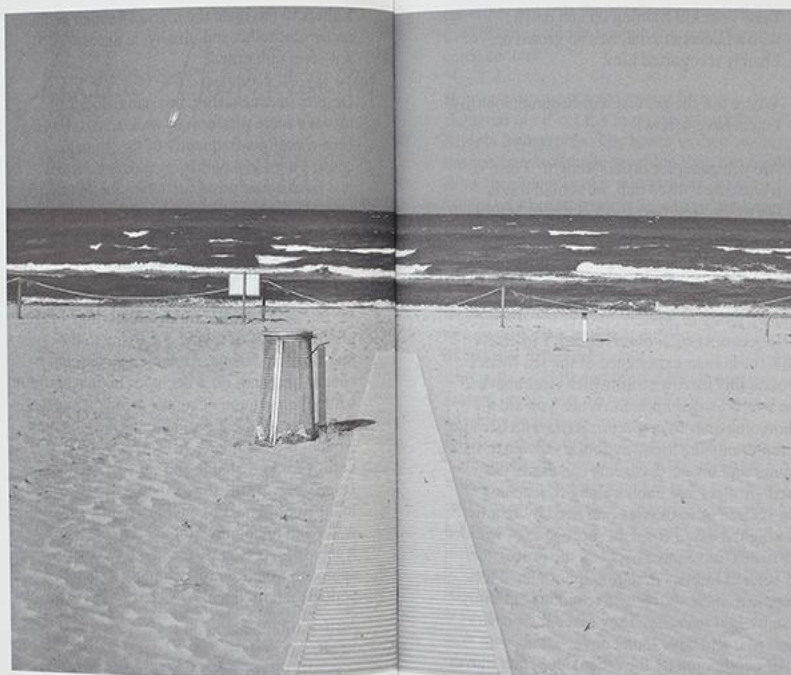
# As is the Sea

... A solemn king surveys an oncoming tide, archival trawling pulls up Turner's gurnard-turned-monster, and on a Portuguese shore devilfish are served up for lunch. Bridget Riley's paintings hide the ocean in plain sight, lost pearls are reclaimed on a literary dive, and a Black Sea sanatorium is a site for the contested politics of leisure ...

I

LA PASSERELLA

GIULIA DAMIANI



Sunlight – Epipelagic

Sunlight – Epipelagic



# ARK 20 ..... Shoes hair and coffee introduced by Giulia Damiani... 2014

## SHOES

The length of her polka dot dress leaves her ankles and the upper part of her feet exposed. As she walks, her hips move from right to left, following the rapid pace of her steps. A strip of light starts from her feet, while her heels click on the 'asphalt jungle'. She is carrying an orange shopping bag. On her right, another spot, slightly darker, shows. It illuminates a building belonging to the Bata shoes. It illuminates the world. To which store this chain (shoemakers to the world). Part of a woman is taking her feet next to uncertain. Part of a collage of photographs composed in 1957 by David Collins for ARK 20, she is the cover image of 'Shoes hair and coffee', an article by Toni del Renzio.

Del Renzio's essay captures both a new mood in ARK and the developing interest in pop in British art during the late 1950s. Under Roger Coleman's editorship, the magazine embraced the economic and social changes underway in Britain to kick back against the traditional views of 'good taste'. ARK claimed its place in contemporary society by publishing commentaries on mass-consumption, advertising and television (alongside serious-minded commentaries on the fine arts).<sup>1</sup> This was not simply a matter of a critical investigation of what one American commentator in the same year called the 'hidden persuaders'.<sup>2</sup> The hierarchies which divided high and low were rocked by enthusiasm for mass and commercial culture by a new generation of artists, writers and taste-makers. ARK editor Coleman and the students working on the magazine shared, together with the Independent Group, the view that pop culture would multiply modernism.<sup>3</sup> And in his article, del Renzio warns against the 'neurotic fear triggered by the sense of inadequacy that overtakes any intellectual who attempts to isolate himself and his activities from the society in which he finds himself'.

Del Renzio issued an incoherent challenge to the architects of the day, celebrating the often 'anonymous and spontaneous' cityscape

of Italian cafes and fashion shops as evidence of 'genuine urban folk art'.<sup>4</sup> This he contrasted with the design clichés which had been promoted by the Festival of Britain in 1951 (in his allusions to 'spiky with knobs'), an event in which the Royal College of Art and its faculty had played an important part. In fact, del Renzio calls this major event the 'Royal College Festival' in the magazine.<sup>5</sup> He was by no means alone in his critique of the sentimental modernism which prevailed in Britain in the first half of the 1950s. Independent Group members Alison and Peter Smithson – the central figures in the development of New Brutalism – 'Collect Ads' appeared in the magazine.<sup>6</sup> What seems remarkable today is that women were identified by del Renzio as agents of innovation.

## HAIR

Perfectly brushed and fluttering in the air, flat or teased, alluring or discreet, women's culture can be an incredible source of power, and del Renzio's article gives a new brightness to it. During the post-war period, women's access to the world of production and consumption was restricted, yet they were increasingly addressed as consumers by advertisers or by a new wave of hairdressing salons, shoe shops and boutiques.

In 'Shoes hair and coffee', these fast-changing sites of femininity are considered as appealing zones of social and artistic progress. The feminisation of commodities and popular consumerism were tightly linked together and, for del Renzio, provided the means to oppose the zealous guardians of good taste. While giving credence to female hobbies, he conveys his fresh ideas on the sexuality of material things, theories which also appeared in *Mythologies*, a collection of essays by Roland Barthes published in France in the same year (1957). Famously, Barthes described the experience of driving the newly-launched Citroën DS as a catalogue of erotic sensations: 'The bodywork,



<sup>1</sup> Alex Sargent, *During the Day of: Jennifer's Things: the Development of a Post-modern Ideology* (Oxford and New York, 1998), p. 49.

<sup>2</sup> Vance Packard, *The Hidden Persuaders* (New York, 1957).

<sup>3</sup> Roger Coleman, 'Editorial note', ARK 20, Autumn 1957, p. 3.

<sup>4</sup> Toni del Renzio, 'Shoes hair and coffee', ARK 20, Autumn 1957, p. 29.

<sup>5</sup> *Ibid.*, p. 28.

<sup>6</sup> Douglas Scott Brown, 'Learning from Brutalism', in: *The Independent Group: Post-war Britain and the Architecture of Things*, Ed. David Bullock, Cambridge, 1999, p. 203.







