

NANCY SPERO

BLUE

opening : thursday 21st of May 2009
last day : friday 23th of October 2009
opening hours : from monday to friday from 4 pm to 8 pm
saturday only on appointment

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Studio Stefania Miscetti presents **BLUE** a new work by American artist Nancy Spero (Cleveland, 1926) created specifically for the gallery space, after previous exhibitions of 1991 and 1996.

Co-founder in 1972 of the group AIR-Artists in Residence, first gallery in New York run by women only, Spero belongs to the first generation of American women artists with close links to the feminist movement.

Her research has always been directed towards the construction of a new subjectivity, believing, as she declared many times that *“Yet my intervention is not neutral, history is not fixed, it’s mutable, open to interpretation, it keeps on living by accumulating new meaning. Now, this is a very subversive idea, because it means history can be changed, power relations reversed by our choosing to remember what some may feel is best forgotten. But that is the prerogative of the artist.”*

For a long time underestimated and relegated in the feminist debate, Spero’s work is only recently been recognized within international spheres with major retrospectives (Center Georges Pompidou Paris, MACBA Barcelona, Museum Reina Sofia in Madrid, Seville CAAC, MOMA, Whitney Museum, The New Museum of Contemporary Art, New York) and the brilliant participation in 2007 to the 53rd Edition of the Venice Biennale, curated by Robert Storr, with a work titled *Maypole: Take No Prisoners*. From *Maypole*’s cycle derives also **BLUE**, the main installation for this latest exhibition for Studio Miscetti.

Spero for this exhibition, using the technique of handmade printing realized directly on the walls of galleries and museums already experienced since 1988 (Jewish Museum New York, Residenzgaleriedi Salzburg Jüdisches Museum der Stadt Wien of Vienna) updates the ancient Sumerian myth of Marduk and Tiamat, the primordial aggression toward the female from which the creation of heaven derives: figure of women appear on the walls of the gallery, imprinted words along the perimeter beams, a suspended sculpture. Complement of the exhibition are a series of works on paper, made from 1985 to 2006 with the use of printing and collage with engraved zinc plates.

“ It is the same mechanism that produces patriarchy and war. At the root of it all there is the power guaranteed by brutality, by abuse. This is what Nancy Spero seems to be saying with her most recent work. Virginia Woolf’s claim that war is a man’s business springs to mind, and it is always going to be with us until space is given to the “other traditions” of the feminine world. The awareness that this is still a distant goal does not blunt Nancy Spero’s desire and strength to speak. Perhaps for the first time, however, this desire wears a veil of sadness, as is suggested by the title given to this work: Blue.”(by Cristiana Perrella in *“Nancy Spero”*, Charta Editions, 2009)

Nancy Spero’s works are part of the **collection of the following museums**: Akron Art Museum, Ohio; Art Gallery of Ontario, Toronto; Art Institute of Chicago; Australian National Gallery; Boston Museum of Fine Arts; Brooklyn Museum, New York; Centre Pompidou, Paris; Centro Cultural, Mexico City; Frac Nord Pas de Calais, France; Greenville County Museum of Art, South Carolina; Harvard University Art Museums; Hiroshima City Museum of Contemporary Art; MIT List Visual Arts Center, Cambridge; Madison Art Center, Madison, Wisconsin; Musée des Beaux-Arts de Montreal; Museum of Art and Archaeology, Univ. of Missouri, Columbia; Museum of Contemporary Art, San Diego; The Museum of Fine Arts, Hanoi, North Vietnam; The Museum of Modern Art, New York; National Gallery of Canada, Ottawa; New Britain Museum of American Art, New Britain, Connecticut; New School for Social Research, New York. **Awards**: Artists Space, 2001 Spring Benefit Honoree; Cityarts, New York, 29th annual award (jointly with Leon Golub), 1997 Hiroshima Art Prize, Hiroshima Museum of Contemporary Art and Hiroshima City, Japan, 1996; The 1996 Printmaker Emerita Award, West Virginia University; Showhegan Medal for works on Paper, April 1995; NARAL/New York Pro Choice Media Award, March, 1995; Honorary Doctorate of Fine Arts, The School of the Art Institute of Chicago, May 1991; National Endowment for the Arts Grant, 1977-1978; CAPS Fellowship, New York State Council on the Arts, 1976-77