

G A

GALLERIA
DELL'ACCADEMIA
DI FIRENZE

AS PART OF THE
EREDITÀ DELLE DONNE 2024 FESTIVAL

CONTROCANTO

DANIELA DE LORENZO IN DIALOGUE
WITH LORENZO BARTOLINI'S PORTRAITS

GALLERIA
DELL'ACCADEMIA
DI FIRENZE

26 NOVEMBER 2024
6 JANUARY 2025



MINISTERO
DELLA
CULTURA



CONTROCANTO

DANIELA DE LORENZO IN DIALOGUE WITH LORENZO BARTOLINI'S PORTRAITS

curated by Elvira Altiero and Giulia Coco

Controcanto exhibition is part of the 2024 Eredità delle donne Festival, dedicated to Anna Maria Luisa de' Medici (1667-1743), known as the Electress Palatine. This year it is in its seventh edition and is focusing on the theme of 'FUTURE'.

Presented by the Galleria dell'Accademia di Firenze as part of the Festival's OFF programme, the exhibition explores the contemporary nature of the female universe through a selection of works by Daniela De Lorenzo (1959) placed in dialogue with some of Lorenzo Bartolini's (1777-1850) female busts from the plaster models in the Gipsoteca of Galleria dell'Accademia.

The title of the exhibition is inspired by Daniela De Lorenzo's 2004 photographic work of the same name, reworked for this occasion. A self-portrait which, through a sudden shift of the head in front of the camera lens in the instant the photo is taken, transmutes the snapshot into a sort of dilated, suspended time, reassessing the very concept of the self-portrait by cancelling certain elements of personal identity.

The main focus of the exhibition is the female portrait/self-portrait, with a specific emphasis on the movement and projection of the woman's body, creating a connection between the past and future and between the study of natural beauty – the basis of Lorenzo Bartolini's revolutionary teaching at the 19th-century Academy – and Daniela De Lorenzo's current work on the woman's body. It involves photography, sculptural practises and installations that throw the representation of the female into the future.

Since mid-1980s, Daniela De Lorenzo has been pursuing a line of research that lies on the fringes of sculpture, overturning its classical aspects in favour of the three-dimensional development of drawing. Her works, often conceived as ensembles, interact with space in a constructive tension poised to mirror itself in its possible absence.

In her work, the artist seeks to analyse time and identity. She also makes wide use of photography, creating a continuous play of cross-references and secret correlations.

Sculpture, photography and video generate tangencies and overlapping languages that trigger a suspended time/movement, a kind of instantaneous duration.

In the background of the exhibition space, ten plaster models of women emerge like memories and traces of the past. They were created in Florence by Lorenzo Bartolini between the 1820s and 1840s, at the top of his career: they are singers, members of the international high aristocracy, intellectuals and women travellers, young girls whose identities in some cases are still unknown. The sculptor managed to capture vividly and skilfully the surface appearances that express inner character and feeling.

The exhibition, set up in the temporary spaces of the Galleria dell'Accademia, opens on 25 November, marking the International Day for the Elimination of Violence against Women.



DANIELA DE LORENZO

UNA CERTA PROBABILITÀ

suspended ceramic with thin steel wire

2016



DANIELA DE LORENZO

DAMMI IL TEMPO!

video

2007



DANIELA DE LORENZO

CONTROCANTO, DIGITAL PHOTOGRAPH

baryta white paper on dibond

2004/2024

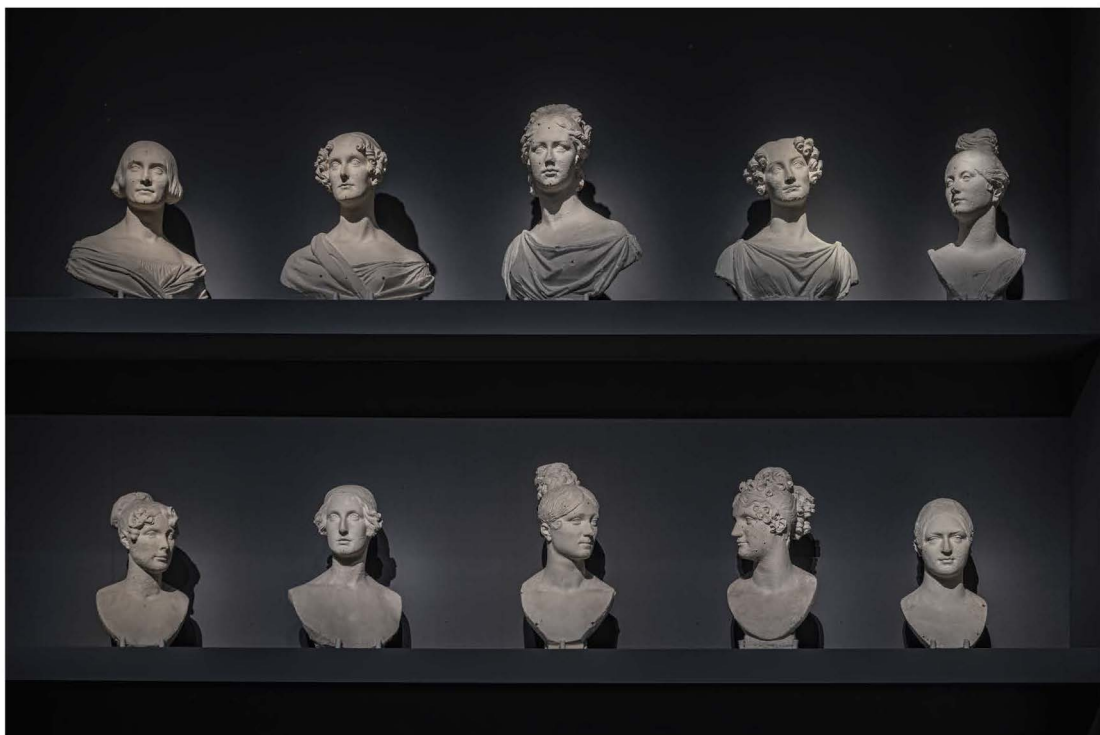


DANIELA DE LORENZO

LORD (ELISSE, L' APOSTROFO E IL DISSONANTE, EQUIVALENTI)

sculptures in paper paint and vinyl glue

2024



LORENZO BARTOLINI

PORTRAITS

Plaster models

GIULIA ROSA BARTOLINI (?), 1845-1850 ca., inv. Sculture 1914, n. 1456

LADY ELIZABETH LEVESON GOWER, 1820-1840 ca., inv. Sculture 1914, n. 1476

LADY HARRIET FRANCES WEBSTER PELLEW, 1815-1830 ca., inv. Sculture 1914, n. 1477

OL'GA ALEKSANDROVNA ORLOVA (?), 1830-1850 ca., inv. Sculture 1914, n. 1480

MADAME DE MORTARAN, 1830-1840 ca., inv. Sculture 1914, n. 1557

UNKNOWN PORTRAIT, 1810-1820 ca., inv. Sculture 1914, n. 1556

ROSMUNDA PISARONI (?), 1835-1845 ca., inv. Sculture 1914, n. 1547

UNKNOWN PORTRAIT, 1830-1840 ca., inv. Sculture 1914, n. 1544

UNKNOWN PORTRAIT, 1810-1820 ca., inv. Sculture 1914, n. 1555

MATHILDE LAETITIA WILHELMINE BONAPARTE DEMIDOV (?), 1830-1850 ca., inv. Sculture 1914, n. 1543



Eredità delle Donne Festival is an **Elastica** project with **Gucci** and **Fondazione CR Firenze** as founding partners and with the co-promotion of **Comune di Firenze** and the patronage of **Regione Toscana**. The project, in cooperation with **Elle**, is made possible thanks to **Intesa Sanpaolo**, **Pampers**, **Tim** and with the contribution of **Birra Peroni**, **Gilead Sciences** and **SYNLAB**.

Rai Radio 2 is the official Radio. Thanks to **Manifattura Tabacchi**, **ZOO Hub** and **Opera Prima**, locations of the seventh edition of the Festival.