

Raffaella De Chirico Arte Contemporanea  
MILANO, Via Farini, 2  
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ANDI KACZIBA  
*TAKE MY HEART*

Curated by Raffaella De Chirico  
Opening, Tuesday March, 8 2022  
3-9 PM  
8- 25 marzo, 2022

OPENING TIME OF THE GALLERY  
Tuesday, Wednesday, Thursday, Friday  
3-7 PM

Prendi il mio cuore/**Take My Heart**. As well as my liver, my kidneys; take all my organs, provided they still have value, of course. Inspired by Sappho's famous poem *Take my heart and take it away*, the Hungarian artist **Andi Kacziba (1974)** provocatively invites to the Raffaella De Chirico Contemporary Art Gallery in via Farini, 2 in Milan from March 8<sup>th</sup>, Women's Day, to 25<sup>th</sup> to take her vital organs. What could have a woman, who at the age of 50 has made unconventional choices that are not widely supported by society, to offer society?

Having partially overcome the stigma of not having children (it is estimated that 22.5% of Italian women born at the end of the 1970s will end their reproductive cycle without children), the demand is for personal success through career and work, an area in which gender equality has not yet been achieved; women earn less than their male colleagues and are 30% less likely (even without children) to get better paid jobs than men. So what happens if a woman has failed or does not wish to become successful at least professionally? Andi Kacziba has created a series of polaroid pictures in which the artist offers herself and her organs to the visitors as a sacred action/gesture. The organs shown in the polaroid take on the form of three-dimensional sculptures made of ceramics and ropes.

The exhibition, curated by Raffaella De Chirico, opens and ends with a doormat located at the entrance to the gallery, on which Andi Kacziba has imprinted her supine image: the artist will therefore be trampled by visitors, a performative act and a metaphor for a rather common action. She is a doormat-woman, the definition used to describe a

woman who allows others, often a male, to hurt her, to crush her personality and sensitivity, to trample on her dignity.

Andi Kacziba (Hungary, 1974)

Biographical notes and artistic research

Andi Kacziba lives in Italy since 1997 where she worked as a model, and later devoted herself to photography. Her first cycles of works express through the laborious manual weaving of rope, the strength, tenacity and capacity for endurance of women who, deluded by the feminist movements of the 1960s and 1970s into believing that they had finally obtained the equal rights and dignity they were entitled to and had ardently fought for, find themselves today, in contemporary western society, transformed into mere status symbols, accessories and attributes of male vanity. Her works of art became a metaphor for the daily struggle every woman is still facing in the 21st century.

2014: Viola, Milano, Studio Museo Francesco Messina. The first solo exhibition, where the artist presented a body of works composed of sculptures and bas-reliefs made of rope, beside her first work using mirrors, interactive tools to lead the visitor to self-analysis.

2015: Mater, Parma, Palazzo del Governatore. She investigates, also through the sculpture Altar of sterility, a personal and universal reflection on missed motherhood.

2018: Turning (G) old, Torino, Raffaella De Chirico Arte Contemporanea. The artist presents the exhibition Turning G(old), and investigates society's perception of women who are no longer young, beautiful, but bear the signs of time. The title is thought provoking: Old or/and Gold? The artist fills her facial wrinkles with gold (24-carat gold powder mixed with vinavil [Polyvinyl acetate or wood glue]), to reverse the value: "the more wrinkles I have, the more gold they contain, and as time goes by I will be worth more and more". Andi Kacziba documents the intervention on her body through a series of polaroid pictures, displays the golden wrinkles torn from her face in boxes, reproduces the wrinkles by engraving them on antique mirrors, and encourages the audience to experience the signs of time on their own reflection.

2019: No storks here, a series of polaroid pictures in which the artist's own body and its "degeneration" over time denounce the difficult role of contemporary women in society. The artist simulates her womb using a watermelon and empties it with a kitchen knife. Each performance shot has an individual title, which tells a micro-story of missed motherhood.

## RAFFAELLA DE CHIRICO CONTEMPORARY ART

The first venue of Raffaella De Chirico Arte Contemporanea was opened in Turin in 2011 and, after ten years, the gallery has also arrived in Milan. Raffaella De Chirico has always focused her exhibition program on the production and realization of nationally unpublished work, favouring artists under 40, who have already distinguished themselves for their artistic themes and study outside of Italy. The same principle is applied to historical artists managed by the gallery, in particular those whose work spans the 1960s, 1970s and 1980s, who have developed advisory skills in art investment and the creation of comprehensive collections of modern art."