

Eva Frapiccini

(Recanati, Macerata, 1978)

“Every place has a story to tell. Every street, house, corner is a passive witness to our life. It has been said that memory is a ‘collective mechanism.’ Often memory must be nurtured to be alive: anniversaries, press communiqués, flags. But not all history is remembered, and at that point it becomes only a personal necessity. There are places in our cities historically tied to one or various facts, but only for those who remember them, for others they are any places whatsoever. For me they are now places where people who became targets died, or their attackers, they are streets and buildings that had a story to tell and which I, like so many others in my generation, knew only superficially.” As Eva Frapiccini relates, *Muri di piombo* (*Walls of Lead*), 2005–2007 emerged in relation to her personal need to delve into her awareness of the “years of lead,” that dramatic period during the second half of the 1970s that, in Italy, was characterized by criminal actions on the part of armed terrorist groups. The artist began the project—a series of fifty photographs and an equal number of texts—when she had just moved to Turin to pursue her studies. From there, her mapping of the places where violent deaths had occurred, in particular those connected to left-wing terrorism between 1976 and 1982, subsequently took her to Milan, Rome, Genoa, and other parts of Italy, where she lingered on the painful chain of events that include the kidnapping and murder of the statesman Aldo Moro by the Red Brigades in 1978.

To create *Muri di piombo*, Frapiccini adopted a precise method and shot each of the photographs that make up the work, going to the crime sites, the same month they had occurred. On the other hand the viewpoint from which the image is shot is intentionally variable and sometimes is that of the victim, other times that of the assassin, other times again that of witnesses. The texts, instead, are excerpts from articles that came out at the time of the crimes, published in newspapers that include *La Stampa*, *Il Corriere della Sera*, and *La Repubblica*, and which Frapiccini utilized during the preparatory phase of the project. In the work, the juxtaposition of the image shot by Frapiccini, some thirty years after the appearance of the newspaper articles that announced the facts at the time, creates the concurrence of two different temporal registers. When the work is installed, the space that separates each photograph from the related text can be interpreted as an invitation to viewers to in turn participate on a personal level, privately confronting the responsibility of their own choices and opinions with regard to the past.

The desire to “listen” to places, seeking to interrogate the same roads or streets traveled in the past, also lies at the origins of other recent works by the artist. A careful investigator of reality, utilizing multiple means, including video and multimedia installations, Frapiccini has also dwelled on issues of a social order, including workplace safety and the coexistence of different ethnic groups and cultures in the spaces of contemporary metropolises. (MB)