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**Giulia Andreani**  
*Was birgst du so bang  
dein Gesicht?*  
Online Exhibition



*“Faced with strange scenes, and goaded on by curiosity, the viewer sets out in search of clues that they will not always find. For as they know, enigmas are at play beneath seemingly harmless, unremarkable appearances – battles that may be violent or silent, visible or imperceptible, but always both private and political.”*

– Jean-Marie Gallais

Giulia Andreani (b.1985) repurposes personal memorabilia and archival photographs through painting to address forgotten histories, often through a feminist lens. Recalling the collage of Max Ernst and Hannah Höch, the artist uses watercolour and acrylic to reproduce, alter and combine motifs from these photographs generating new layers of meaning. Working primarily in Payne’s Grey, a blue-grey hue at once warm and cold, and a possible nod to Gerhard Richter, Andreani presents figurative work untainted by the artifice and power of painterly colour. The artist also looks to the aesthetics of Italian cinema including Pietro Germi’s tragicomic neorealism, Pier Paolo Pasolini’s hyper-mannerism and Luchino Visconti’s decadent lighting.

This exhibition brings together figures as varied as the Little Red Riding Hood, Hitler’s lover, Frida Kahlo and anonymous Italian immigrants, illustrating themes central to Andreani’s practice including women’s position in society, motherhood, trauma and forgotten figures in political and art history. In these intimately-scaled works, purposefully selected by the artist for online viewing, Andreani addresses notions of historical amnesia and unearths buried narratives, specific and universal. Andreani creates a dialogue with the past to render visible those made invisible, prescient stories that can guide us into the future.

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*„Mein Sohn, was birgst du so bang dein Gesicht?“ (My son, why do you hide your face in fear?) – Johann Wolfgang von Goethe, Erbkönig (The Erlking), 1782*



Artist Studio, Villa Médicis, Rome, 2018

*Andreani's series of emblematic figures painted as children "all share the strange relationship with time that is specific to childhood—one of 'let's pretend', of another form of suspense, of all the possibilities still to be written."*

– Amelie Lavin

*Kahlo (detail), 2018*







*Kahlo*, 2018  
acrylic on canvas  
80 x 60 cm.; 31 1/2 x 23 5/8 in.

**Selected exhibitions**

Dole, Musée des Beaux-Arts, *La Cattiva*,  
October 2019 – February 2020.





Artist Studio, Paris, 2019



*“We find ourselves to be all actors and spectators of a history that reminds us that despite the social progress taking place, we still need the voices of these heroines—of the Kollontais—today more than ever.”*

– Alessandra Pradin

Andreani depicts as a child the Marxist revolutionary and feminist leader Alexandra Kollontai, the first woman ever to become a member of government in Russia. While this work portrays Kollontai dressed as an obedient little girl with a polite bow, she in fact became a radical feminist who campaigned against the idea of the traditional family, advocating free love and economic independence for women. The child’s feminine bow, already dissolving into drips, and her determined glare foreshadow her future role. Andreani reminds us to question what hides behind an image, while also pointing to the importance of what one was before becoming a public figure, and how strong women determined the course of their success.

*Kollontai*, 2018  
acrylic on canvas  
24 x 19 cm.; 9 1/2 x 7 1/2 in.

#### Selected exhibitions

Rome, Villa Médicis, Pavillon Neviera,  
*Correspondances*, June 2018.

Dole, Musée des Beaux-Arts, *La Cattiva*,  
October 2019 – February 2020.





*"I like to confuse and provoke the spectator to prevent them from being passive in experiencing my work, which is why I make them responsible for what they are looking at. When I made [a series of portraits of Nazi women] for example, the sadness of the faces was at odds with the barbarity of the acts committed by them, which might allow them to be seen as victims rather than the real persecutors."*

– Giulia Andreani

The pretty young girl depicted here on her mother's lap, reminiscent of the Madonna and child, is in fact Hitler's future lover, Eva Braun. This inviting image belies a tragic figure with a premature hint of sorrow in her tense face, and serves to highlight the necessary wariness with which one must approach the presumed objectivity of an image. While a supposedly tender portrait of mother and child, the young Eva seems to be trying to wriggle her way out, her whole body strained in her battle. The two figures sit not in a characteristic setting but rather amidst an ominous pool of black emanating from them.

*Eva*, 2018  
watercolour on paper  
25 x 25 cm.; 9 7/8 x 9 7/8 in.  
31 x 31 cm.; 12 1/4 x 12 1/4 in.

**Exhibited**

Béthune, Labanque, *Bacia la sposa / Brucia la strega*,  
March – October 2019.









Andreani examines the role of motherhood and the way in which it is intertwined with female identity. Seen by society as a form of redemption, it subsumes any previous identity. Influenced by a residency Andreani completed in a maternity centre, these works interweave the different images of women and mothers in society and history.

*Mutti* (detail), 2017





*“The question of how women are represented is central to Giulia Andreani’s work. However, what particularly interests me here is her use of allegory and symbol, which, as for Courbet, poses the abiding and strictly political question of the shift between typology and singular, idea and reality, universal and uniqueness in portraits.”*

– Amelie Lavin

*Mutti*, 2017

watercolour on paper

31 x 23 cm.; 12 1/4 x 9 in.

37.5 x 29.5 cm.; 14 3/4 x 11 5/8 in. (framed)

#### Literature

*Giulia Andreani*, exh. cat., Labanque, Béthune; Musée des Beaux-Arts, Dole, Paris: Dilecta, 2019, p. 27.







12 juin 2017, 2018  
watercolour on paper  
31 x 23 cm.; 12 1/4 x 9 in.  
37.5 x 29.5 cm.; 14 3/4 x 11 5/8 in. (framed)





*Presque une laitière I-II*, 2018  
watercolour on paper, in two parts  
overall: 24.5 x 65 cm.; 9 5/8 x 25 5/8 in. (framed)  
each: 18 x 26 cm.; 7 1/8 x 10 1/4 in.  
24.5 x 32.5 cm.; 9 5/8 x 12 3/4 in. (framed)



*Presque une laitière II (detail), 2018*









Andreani's most recent work addresses the notion of confinement, a period of isolated focus the artist likens to her residencies. She explores the emotions we share collectively, the yearning for the outdoors, for a different landscape but she also draws attention to the women trapped within the confines of unhappy marriages.

*En plein air (Jane Poupelet) (detail), 2020*





This work depicts the 19th century feminist French artist Jane Poupelet, a friend of Rodin and Bourdelle, and one of many female artists written out of the canon of art history. She was known for creating masks for the 'gueule cassées,' the French war heroes who returned from WWI disfigured by shrapnel—recalling the recurring motif of masks in Andreani's own work, as well as the surgical masks that have become a feature of identity today.

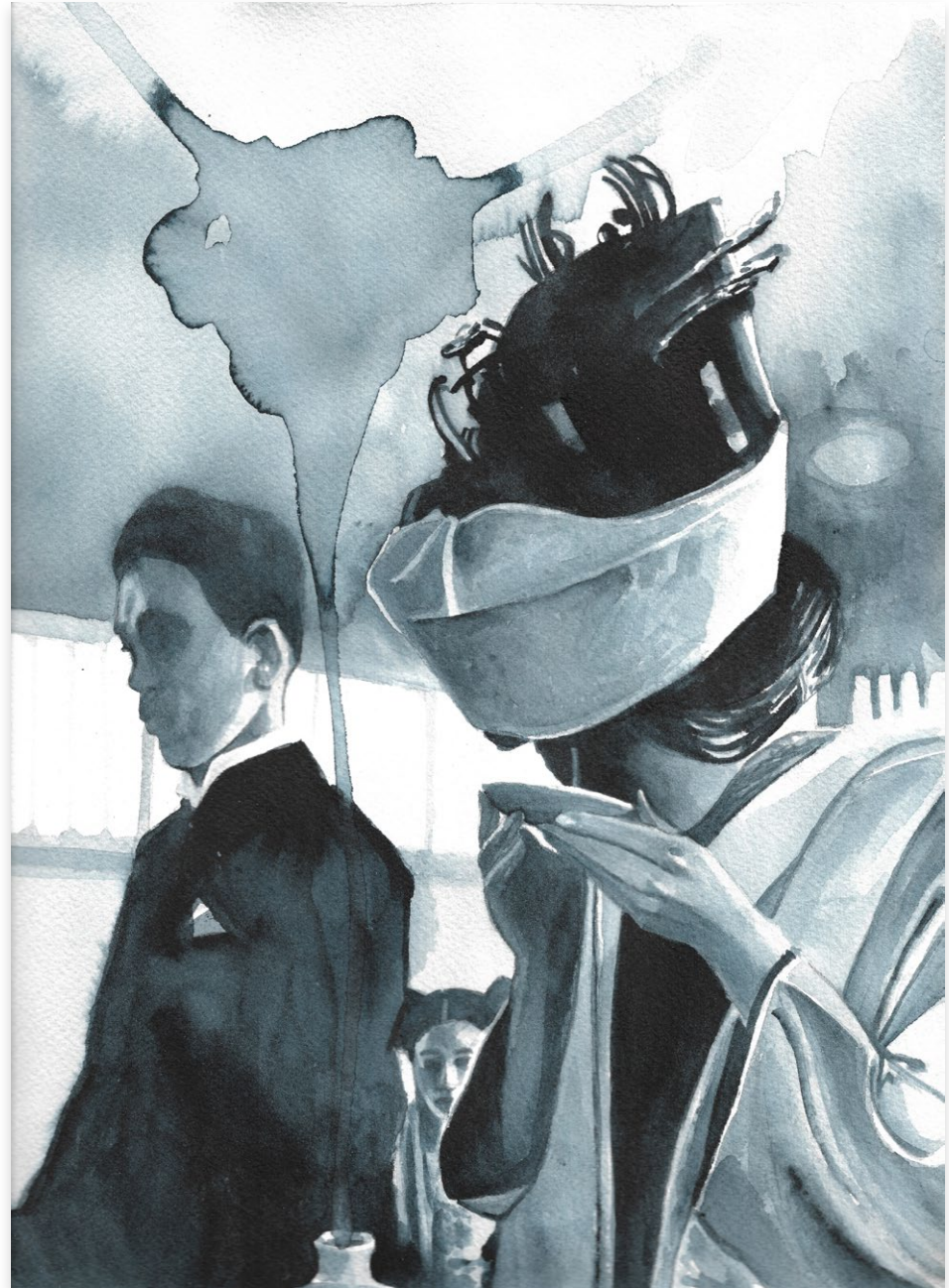


*En plein air (Jane Poupelet)*, 2020  
watercolour on paper  
23 x 31 cm.; 9 x 12 1/4 in.



*“How many wives swallowed up in marriage  
have been, in Stendhal’s words, ‘lost to  
humanity!’”*

– Simone De Beauvoir, *The Second Sex* (1949)



*Cérémonie*, 2020  
watercolour on paper  
31 x 23 cm.; 12 1/4 x 9 in.





*Uxor proprie non est*, 2020  
watercolour on paper  
18 x 26 cm.; 7 1/8 x 10 1/4 in.





*Uxor proprie non est* (detail), 2020









Artist Studio, Paris, 2018



Andreani seeks to correct historical amnesia, drawing attention to its dangers, to the trauma which is too easily buried, as well as to the forgotten heroes who can still serve as inspiration today.

*Anita* (detail), 2019





Employing Andreani's characteristic obscuring of faces, which recalls the effacement of political figures in photographs by totalitarian regimes, *Anita* takes as its starting point a canonic photo of Giuseppe and Anita Garibaldi. The artist reframes it to position Anita at the centre, towering over her husband and occupying a prime position. While Anita is painted with confident, defined brushstrokes, Giuseppe is a mere sketch with the only resolved element being his hat, as though he were simply an accessory to his wife. While Anita was an important combatant and politician, historically she has been represented primarily as the bearer of her husband's children. In this work, Andreani provides a counter viewpoint, reestablishing the presence of important women in history.

*Anita*, 2019  
acrylic on canvas  
100 x 80 cm.; 39 3/8 x 31 1/2 in.

#### Exhibited

Béthune, Labanque, *Bacia la sposa /  
Brucia la strega*, March – October 2019.

#### Literature

*Giulia Andreani*, exh. cat., Labanque,  
Béthune; Musée des Beaux-Arts, Dole,  
Paris: Dilecta, 2019, pp. 60 (exhibition  
view in colour), p. 65 (illustrated in colour).





A term invented by Andreani, *scrotocratie*—the governance of the scrotum—becomes a visually evocative synonym for patriarchy. Drawn from a photograph of one of the first female drivers, a fallacious image of modernity, Andreani highlights power structures, questioning whether this is an example of woman's empowerment or submission.

*Scrotocratie*, 2018  
watercolour on paper  
31 x 23 cm.; 12 1/4 x 9 in.  
37.5 x 29.5 cm.; 14 3/4 x 11 5/8 in. (framed)

**Exhibited**

Béthune, Labanque, *Bacia la sposa /  
Brucia la strega*, March – October 2019.





*“Giulia Andreani is an archaeologist of historical images. She tracks down written records and images of women that are absent from our shared history, using her painting to create a space for deconstructing and expanding a version of history that is both incomplete and biased.”*

– Julie Crenn

*Anita Maria de Jesus Ribeiro, 2019*  
watercolour on paper  
26 x 18 cm.; 10 1/4 x 7 1/8 in.  
32.5 x 24.5 cm.; 12 3/4 x 9 5/8 in. (framed)

**Exhibited**

Béthune, Labanque, *Bacia la sposa /*  
*Brucia la strega*, March – October 2019.







*Antifascisti*, 2017

acrylic on canvas, in ten parts

overall: 70 x 135 cm.; 27 1/2 x 53 1/8 in.

each: 35 x 27 cm.; 13 3/4 x 10 5/8 in.

**Exhibited**

Paris, Musée de l'Histoire de l'Immigration, *Ciao Italia ! Un siècle d'immigration et de culture italiennes en France (1860–1960)*, March – September 2017.

Dole, Musée des Beaux-Arts, *La Cattiva*, October 2019 – February 2020.



Generally skeptical of historical painting and its resonance with propaganda, in *Antifascisti* Andreani makes a rare foray into commemorative portraiture. This work depicts ten historic combatants against fascism, a timely reminder of people who rose up to defend what was right. Depicted in a quasi-anonymous manner and presented as a humble collective, these men serve as an antithesis to the cult of personality which underpins fascism.



*Antifascisti* (detail), 2017





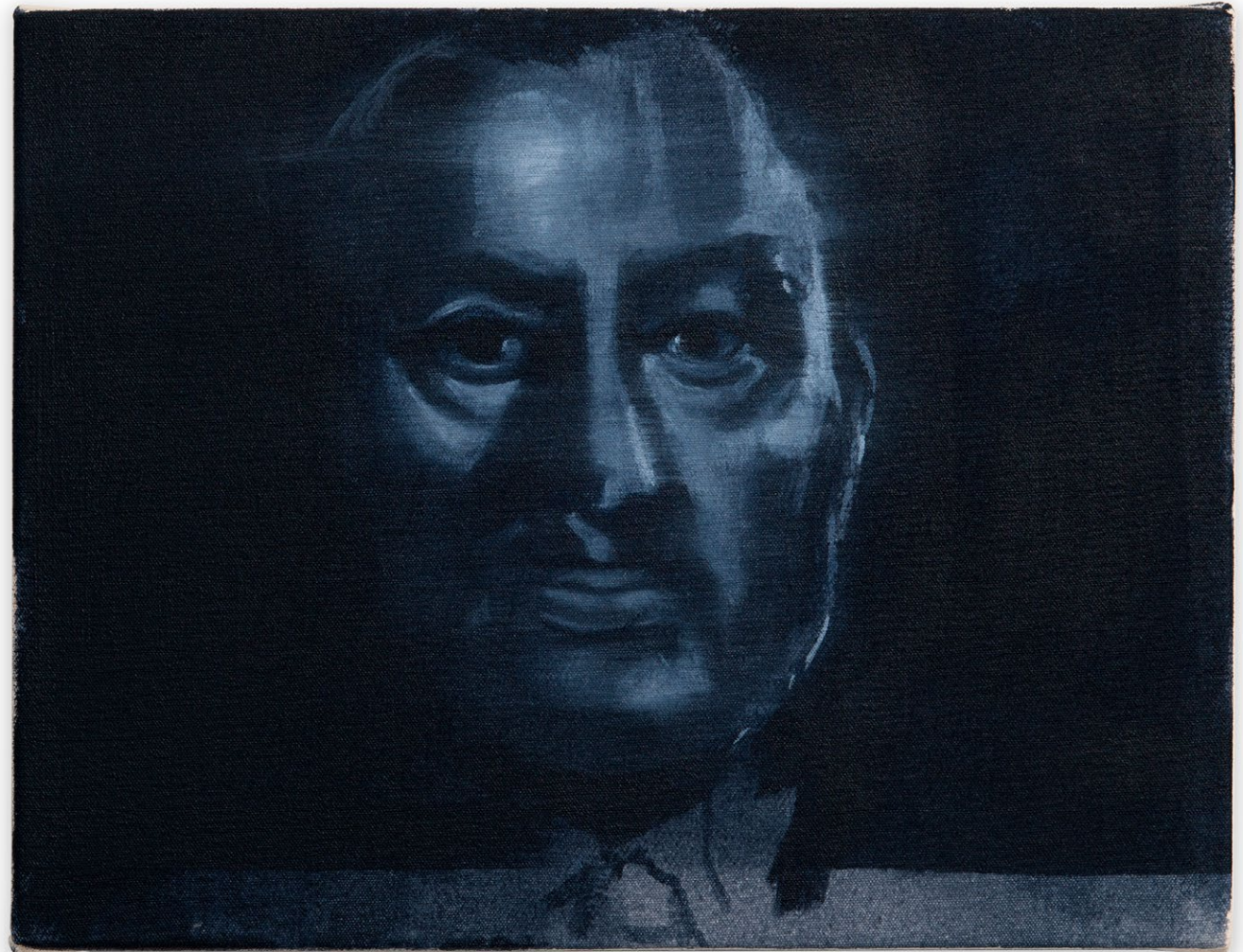


This double portrait superimposes the face of the contemporary hard right Italian politician Matteo Salvini with that of Benito Mussolini, enacting a game of mixed identity and highlighting the dangers of past xenophobic ideologies being rechanneled today. The sombre tones evoke the darkness of Fascism out of which the contemporary politician emerges. In conjunction with *Antifascisti*, the artist invites the question: if them then, then who now?

*Sans titre*, 2019  
acrylic on canvas  
27 x 35 cm.; 10 5/8 x 13 3/4 in.

**Exhibited**

Béthune, Labanque, *Bacia la sposa / Brucia la strega*,  
March – October 2019.











Artist Studio, Villa Médicis, Rome, 2018



Inspired by a photo album, these works are portraits of a family who immigrated from Italy to France in the 1950s. Their strong faces are set against a white background or faint colour wash, as if barely emerging from memory. The titles point to familial relationships onto which we can map our own. Overlying the portrait in *Maman* is an ink stamp with a fragment of 'comune di' (commune of) which is then left blank, underlining the family's severance with their place of origin. With no historical signifiers of time or space, these works serve as an enduring portrait of all of those who have been displaced or forced to flee. These personal histories are in fact universal and resonate with the migrant crisis in Europe today and rising xenophobia worldwide. On the back of these works, are inscribed the stories of each of these individuals who have chosen to remain anonymous.



*Communion* (detail), 2017





*Communion*, 2017  
watercolour on paper  
51 x 36 cm.; 20 1/8 x 14 1/8 in.

**Exhibited**

Paris, Musée de l'Histoire de l'Immigration, *Ciao Italia !  
Un siècle d'immigration et de culture italiennes en France  
(1860–1960)*, March – September 2017.

Dudelange (Luxembourg), Centre d'art Nei Liicht,  
*Face au temps*, September – October 2017.





*Deux petites photos*, 2017  
watercolour on paper  
36 x 51 cm.; 14 1/8 x 20 1/8 in.

**Exhibited**

Dudelange (Luxembourg), Centre d'art Nei Liicht,  
*Face au temps*, September – October 2017.



*“Depicting both well-known and anonymous people reveals an underlying desire to mix History, with small history, personal history. There are areas of shadows and often anonymous people are the ones who find themselves there, although they have nevertheless participated in history.”*

– Giulia Andreani

*Cousin*, 2017  
watercolour on paper  
51 x 36 cm.; 20 1/8 x 14 1/8 in.

**Exhibited**

Dudelange (Luxembourg), Centre d'art Nei Liicht,  
*Face au temps*, September – October 2017.





*Maman\_1956*, 2017  
watercolour on paper  
51 x 36 cm.; 20 1/8 x 14 1/8 in.

**Exhibited**

Paris, Musée de l'Histoire de l'Immigration, *Ciao Italia !  
Un siècle d'immigration et de culture italiennes en France  
(1860–1960)*, March – September 2017.

Dudelange (Luxembourg), Centre d'art Nei Liicht,  
*Face au temps*, September – October 2017.







In these works, Andreani interprets the tale of the Little Red Riding Hood through the lens of French ethnologist Yvonne Verdier, in which the Red Riding Hood represents feminine destiny: puberty, maternity and menopause. In early oral versions of the tale told in northern Italy and France, notably 'Le Conte de la Mère-Grande', the little girl gains strength by consuming her grandmother. This cannibalistic ritual is an allegory of her passage to the next stage of life as a young adult. Through her series of works, Andreani emancipates the young heroine from the patriarchal manipulation of the Brothers Grimm and Charles Perrault.

*Fillon fillette ou Jeannette (detail), 2019*





*Fillon fillette ou Jeannette*, 2019  
acrylic on canvas  
150 x 200 cm.; 59 x 78 3/4 in.

Property of a Private Collection

#### Exhibited

Béthune, Labanque, *Bacia la sposa /  
Brucia la strega*, March – October 2019.

#### Literature

M. Maertens, 'Giulia Andreani le passé  
recomposé', in *Connaissance des Arts*,  
July – August 2019, p. 171 (illustrated in  
colour).

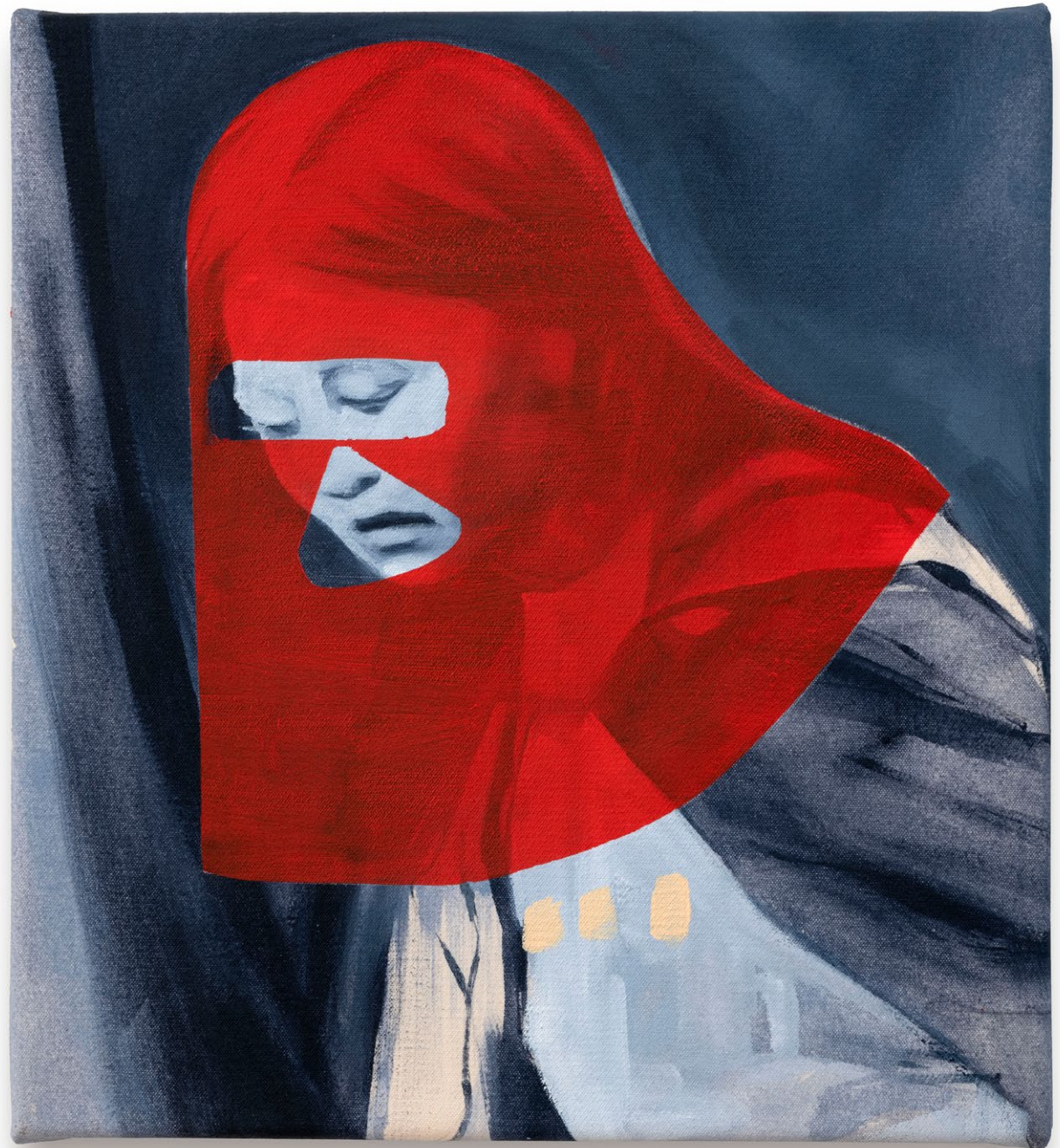
J. Crenn, et al., *Giulia Andreani*, exh. cat.,  
Labanque, Béthune; Galerie Max Hetzler,  
Paris; Musée des Beaux-Arts, Dole; Paris:  
Dilecta, 2019, p. 61 (exhibition view in  
colour), p. 67 (illustrated in colour).





Clad in a blood red hood, reminiscent both of a burka and of Baldessari's iconic colour dots, this work highlights the heroine's entrapment in the most cited version of the Brother's Grimm tale, in opposition to her empowerment in earlier pagan oral tales. A recurring motif in Andreani's practice, the mask invokes the idea of a socially fabricated persona, here imposed by the fairy tale.

*Étude pour le chaperon rouge*, 2019  
oil and acrylic on canvas  
38 x 35 cm.; 15 x 13 3/4 in.





In certain versions of the tale, Little Red Riding Hood's assailant is not a wolf, symbolic of the phallus, but a man riding a female pig, with similar connotations of tainted purity added to the fantasy of "taming the beast". The pigs seem to serve as metaphors for the men; with a similar costume and demeanour, they come into more focus as if the men were about to morph into them. The pig is particularly resonant with the "balance ton porc" (denounce your pig) movement, the French equivalent of #MeToo.

*L'homme sur sa truie I-II*, 2019  
watercolour on paper  
overall: 32.5 x 49 cm.; 12 3/4 x 19 1/4 in.  
(framed)  
each: 26 x 18 cm.; 10 1/4 x 7 1/8 in.  
32.5 x 24.5 cm.; 12 3/4 x 9 5/8 in. (framed)

#### Exhibited

Béthune, Labanque, *Bacia la sposa* /  
*Brucia la strega*, March – October 2019.





*L'homme sur sa truie II* (detail), 2019





# Giulia Andreani

Was birgst du so bang dein Gesicht?

Online Exhibition



Kahlo, 2018



Kollontai, 2018



Eva, 2018



En plein air (Jane Poupelet), 2020

Mutti, 2017



12 juin 2017, 2018



Cérémonie, 2020



Uxor propria non est, 2020



Presque une laitière I-II, 2018



Anita, 2019



Scrotocratie, 2018



Anita Maria de Jesus Ribeiro, 2019



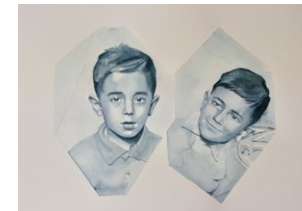
Antifascisti, 2017



Sans titre, 2019



Communion, 2017



Deux petites photos, 2017



Cousin, 2017



Maman\_1956, 2017



Fillon fillette ou Jeannette, 2019



Étude pour le chaperon rouge, 2019



L'homme sur sa truie I-II, 2019



## LOOK



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[Click here for an interview with the artist](#)

## DISCOVER



[Click here to view the artist page on our website](#)



Giulia Andreani (\*1985, Venice) lives and works in Paris. Andreani's work has been the subject of solo exhibitions in institutions including Musée des Beaux-Arts de Dole (2020); Labanque, Béthune (2019); Villa Médicis, Rome (2018); Centre d'Art Nei Liicht de Dudelange, Luxembourg (2017); La Conserverie, Metz (2016); Lab Labanque Béthune, Richebourg (2014); Centre culturel l'Escale, Levallois (2013); Premier Regard, Paris (2012). Group exhibitions include Fondation Christian & Yvonne Zervos, La Goulotte, Vézelay; La Box, Bourges; and Villa Méditerranée, Marseille (2018); MAC VAL, Musée Départemental du Val de Marne, Vitry-sur Seine; Centre d'Art Contemporain, Meymac; Musée des Beaux-Arts, Dole; and Musée départemental d'art contemporain, Rochechouart (2015); Palais de Tokyo, Paris (2013); and Sam Art Project Foundation, Villa Rafet, Paris (2011).

Giulia Andreani's works are held in international public collections including MASP, São Paulo; Bibliothèque Nationale de France (BNF), Paris; Centre culturel régional Opderschmelz, Dudelange; Collection de la Ville de Montrouge, Montrouge; FRAC Poitou-Charentes, Angoulême; Musée National de l'Histoire de l'Immigration (MNHI), Paris; and URDLA, Villeurbanne.





Un si joli village, Les Ateliers des Arques, Les Arques, 2016

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Photographic credits

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Charles Duprat: *12 juin 2017, Anita, Antifascisti, Étude pour le chaperon rouge, Fillon fillette ou Jeannette, Kollontai, Mutti, Presque une laitière I-II, Scrotocratie*; Installation views: Nelly Blaya: *Un si joli village*; Portrait: Jo B.





Artist Studio, Paris, 2017