

Feminist Voices: Exploring Emancipation and Family Bonds in Photography,
a selection from the Collezione Donata Pizzi

These five works selected from Collezione Donata Pizzi, a collection that holds more than 300 artworks from 1965 to present, collectively illustrate the multifaceted nature of identity, memory, and the human experience, offering insights into the personal and collective narratives that shape our lives.

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Agnese De Donato, *Donne non si nasce, si diventa*, 1970.

In 1970, an evocative image emerged as the manifesto of Roman feminism. The photograph juxtaposes two contrasting figures: in the foreground, a young modern revolutionary strides forward, brazenly raising her arm in protest, symbolizing the fight for feminist emancipation. Her bold stance and apparent lack of a bra underscore her defiance. Behind her, a demure, angelic woman, clad in light-colored veils and adorned with a crown of flowers, suggests an alternative, traditional role model.

This image captures a pivotal moment in the feminist movement, highlighting the tension between modernity and tradition. The 1970s were a transformative decade, marked by significant social and political upheavals. The feminist movement gained momentum, advocating for equal rights, reproductive freedom, and liberation from traditional gender roles.

<https://www.collezionedonatapizzi.com/portfolio/agnese-de-donato/>



Moira Ricci, *In viaggio di nozze a Milano*, from the series 20.12.53 – 10.08.04, 2004 – 2014

Memories and the relationship with her mother are at the heart of *20.12.53-10.08.04* by Moira Ricci. In this series, Ricci appropriates photos from her family album, manipulating them to insert her own portrait alongside that of her mother, who passed away at the age of 50 in 2004. Ricci camouflages herself in the photos by adopting the fashion of the times. However, one detail reveals the staging: her gaze is never directed toward the camera but always fixed on her mother, as if to protect and warn her of imminent danger.

Ricci's work is a poignant exploration of loss, memory, and the enduring bond between mother and

daughter. By embedding herself in these memories, she seeks to preserve and protect the essence of her mother, creating a visual dialogue between past and present.

<https://www.collezionedonatapizzi.com/portfolio/moira-ricci/>



Anna Di Prospero, *Self portrait with my mother*, 2011, from the series *Self Portrait with my family*

In a powerful depiction, Anna Di Prospero, in a red dress—a personal fetish object—covers her face as she meets her mother's hands. The scene unfolds behind a window, through which contemporary objects and reflections are glimpsed. With her introspective vision, Di Prospero examines everyday life and the relationship between humans and their environment. Her compositions, the use of warm colors, and the interplay between space and architecture are essential elements of her style.

Di Prospero's work invites viewers to contemplate the intimate connections and interactions that define our daily lives, encouraging a deeper understanding of the spaces we inhabit and the relationships we nurture.

<https://www.collezionedonatapizzi.com/portfolio/anna-di-prospiero/>

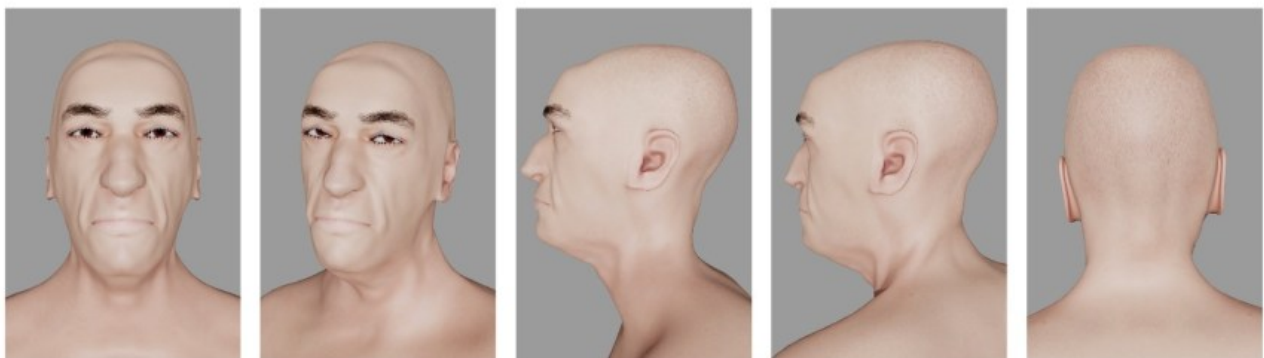


Silvia Rosi, *Self Portrait as my Father*, 2019, from the series *Encounter*

Encounter is a fictional representation of Rosi's family album, exploring migration and diaspora through self-portraiture, performance, and symbolism. Inspired by family archives, Rosi retraced her parents' history in Togo and Italy. She recreates her family narrative, blending visual and oral

histories through photography, text, and video to reclaim memories lost through migration. Encounter is a homage to the family album, an evolving object that encapsulates personal and collective histories. Rosi's work sheds light on the complex interplay between memory, identity, and displacement, offering a poignant reflection on the migrant experience.

<https://www.collezionedonatapizzi.com/portfolio/silvia-rosi/>



Alba Zari, *Self-portrait, Foster Father (Weerachart), Biological Father (Massad) Portrait of the Avatar with Program Blender*, 2016

The Y – Research of Biological Father (2017) is a multimedia project and a book dedicated to the search for the father Zari never knew. The project features three multiple portraits, each consisting of five color images in sequence. The subjects of the sequences are the artist herself, the putative father, and the father's avatar created using the *Make a Human* software, viewed from different angles as if for a sketch.

Zari's project delves into themes of identity, heritage, and the quest for belonging. By employing technology to reconstruct her father's image, she navigates the intersections of biology and technology, and the profound impact of knowing one's origins.

<https://www.collezionedonatapizzi.com/portfolio/alba-zari/>

ABOUT THE AUTHOR



Alessandra Capodacqua

Born in Naples, Alessandra lives and works in Florence. A graduate of European Languages and Literatures, she is a photographer, an educator, and a curator of exhibitions. As an artist, she works with a variety of photo devices: pinhole cameras, toy cameras, and smartphones. She constantly expands her artistic development by experimenting with new digital technologies and alternative printing processes. Her photographs are shown nationally and internationally, and are in private and public collections; among others, the [Maison Européenne de la Photographie](#) in

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Paris, and the collection of self-portraits at the [Galleria degli Uffizi](#) in Florence. Alessandra is an [Adobe Creative Educator](#) and teaches photography for national and international schools and colleges, both in Italian and English. As a curator, she has managed photography exhibitions and participated in photography festivals both in Italy and internationally. She is frequently invited to serve as a portfolio reviewer and as a jury member for prestigious international photography awards. Additionally, she mentors photographers, assisting them in organizing and expanding their artistic work. Alessandra is the organizer of the [Gabriele Basilico Prize for Landscape and Architecture Photography](#), and the creative advisor and curator for Collezione Donata Pizzi, a unique collection of more than 90 Italian women photographers and artists. [Collezione Donata Pizzi](#) includes photographs, books, and objects from 1965 to the present. [Alessandra's Website](#)