

**Moira Ricci**  
**20.12.53 - 10.08.04**

**Opening 02.08.2025 h 18**  
**02.08. -20.12.2025**

Laveronica Arte Contemporanea is pleased to present the solo exhibition of **Moira Ricci (Collecchio, 1977), 20.12.53 – 10.08.04**, a project being shown in its entirety for the first time in our gallery spaces.

**One of the things that makes family photos special is how they connect to a world of relationships that already exist, relationships that don't start when the photo is taken and don't end just afterwards.** It's the emotional/affective level that makes them valuable, and a 'beautiful picture' isn't beautiful because it lives up to some aesthetic standard, but because it manages to convey the depth of what it represents. This affective aspect is intertwined with the presence of social norms and behaviours: photographs produced in family contexts contain significant clues about what should be shown (weddings, births, celebratory occasions) and what should be excluded from the future photo album (illness, death, loneliness...).

**It is by immersing herself in this universe that Moira Ricci has developed her work in recent years.** Here, the practice of a highly emotional gaze is fertile ground for making visible some of those passages that today's prevailing thinking prefers to overlook. We are at the antipodes of stereotypical and reassuring visions of the family unit. This work rather leads us to Judith Butler's reflections on relationships and the importance she attributes to destabilisation, understanding it as a distinctive sign of all closeness (Precarious Lives, 2001).

In 20.12.53 – 10.08.04 (2004 ), this two-way relationship is further accentuated by the artist's physical entry into her mother's own photographs. In this series of images, Moira inserts herself with meticulous attention to detail: clothing, hairstyle, lighting, in every photo she appears with her gaze turned towards her mother. These are high-density images, the title/date of the series alluding to the beginning and end of a life.

**Moira alters documents and thereby constructs another story.** Inserting herself into her mother's photographs is the product of a kind of performative action carried out off-camera, involving various complicated steps to achieve the final result. **It is hand-to-hand combat with time** in 20.12.53 – 10.08.04 it's impossible for a daughter to be portrayed alongside her mother as a child. Therefore, while the collapse of time is a common thread in these two works, returning to the interplay of gazes in 20.12.53 – 10.08.04, it is Moira alone who views the images of her mother several times and at separate moments: she looks when she chooses, and then she acts with her gaze when she herself enters the image. In this regard, the association proposed by Roland Barthes between photography and death, which has been repeated countless times, is presented here forthrightly. But what marks the difference is that death is not some alien phenomenon but is understood as an integral part of life itself.

And it is by becoming a material trace of the tension between presence and absence that the painful and powerful core of intimate relationships becomes explicit, where destabilisation constitutes a constitutive and necessary component. Moira takes this on in a personal manner, inviting us to look through a different gaze at the fragility to which we are exposed when caring for the bond with our origins and welcoming all those who come after us.

**Emanuela De Cecco**  
**May 2007**