

Vivre, ressentir, partager.

A young lady is standing on the shore of the Thames, facing St. Paul's Cathedral in London and receives buckets of water from a stranger. At each bucket, she proclaims an affirmation that defines her (I am a feminist; I am Italian; I am unmarried; I am an artist), until the water reservoir is exhausted. A small improvised public of Londoners and tourists, participates, laughs, and applauds. Realized in 2012, *Untitled (a stranger, the water and what I am)*, speaks of identity. Every attempt of definition is a tear, a clean cut, an act that distances us from everything that does not fit into the definition.

The same young woman walks in streets, gardens, cafes, public transport in Brussels while speaking aloud to someone on the phone. She speaks about life, about learning to be strong, and knowing, accepting and appreciating oneself. She gives the same advice that a sister, a friend, a mother would share with a woman who braves the world. Through this stroll, Anna Raimondo indirectly spreads the encouragement she has solicited from other women of different backgrounds and directs them to a public who does not suspect anything. In the video, the public seems surprised, embarrassed, sometimes annoyed, and unprepared for taking part in this experience and hearing these very intimate thoughts and fears, in a public space. With *Encouragements* (2014), the artist explores listening as a field of relationship and questions the limits of proximity.

In *Mi porti al mare?* (2016), Anna – the same young woman who has been guiding us so far - wears a sparkling mermaid's tail, a swimsuit top and a jacket. She is a mermaid who finds herself in different areas of Brussels, her favorite home: in a tram, in the corridors of the subway. What would a mermaid do while being out of her natural habitat? She would try to be carried to the sea. Thus, the artist meets passersby who, sometimes surprised, indifferent, or convinced that she needs their help, ask questions, exchange with her, carry her, and drag her away. In Brussels, Anna is looking for her element, the context consisting of a communicative, emotionally generous, and welcoming public. The context that could be lacking for a person who, in order to find a home and a job, travels and emigrates; a context of humane qualities so present in the Mediterranean, where the artist is from (Naples) and where she has always worked (Morocco, Marseille, Spain).

The projects of Anna Raimondo always take us in a search for relations, contacts, and narrations through non-linear forms of communication. Her performances where she becomes a channeler of the communicative energies of a random audience, is a central part of her work. It highlights an innate ability: performing forms of sensitive exchanges between her and the people surrounding her. Her meticulous attention to contexts and ability to always find the right and accurate gestures transform each of her works into a shared moment of real life, into a captivating immersion. It becomes a moment in which it is possible to bring out the needs and feelings of a community, without having to name them.

Anna has worked for so long on the realization of relational in situ projects in a nomadic way. She has identified in sounds and voices the natural extension of her nomadic and communicative experience in a Global South, where informality, relationship, the sense of transit, and permanent and rapid changes are a daily lot.

The artworks presented in the exhibition *Nous serons sérieuses de la manière a plus joyeuse* plays on the relationship between spontaneity and the search for a communicative practice. The aim is to convey themes that are difficult to address, which deal with the relationship between the private and the public, the body of women and their difficulties to express themselves in patriarchal societies. The T-shirts collect sentences that Moroccan women would like to share in public spaces, thus becoming a performative act, the substance of a work in progress, and the creation of the brand "Daily Feminism". The calligraphy banner displays the title of the exhibition to contaminate the urban space around the Cube. The two new works, put in dialogue with previous works, nourish the same project in which Anna Raimondo is a mediator who creates spaces of visibility, interstices in which it is possible to say the unspeakable. It is in this context in which the work of this multidisciplinary artist fits and acts. A combination of intuitions and field work enables her to find the right balance to share and interact with others on major themes, thusly allowing audiences to become co-authors, to appropriate these ideas and spread them.

Lucrezia Cippitelli is a doctor of art history, exhibition curator, and professor of aesthetics at the School of Fine Arts in Brera (Italy).