

***Fiber Art And with Alpha District for the enhancement of textile arts.
As a niche art and incisiveness are mixed with the curatorship of Gabriella Anedi.***

Gabriella Anedi is a historian, gallerist and art curator and Fiber Art expert. In 2008 she opened his only gallery Fiber Art And, intending to promote textile art and artists who make use of flexible materials, natural and artificial fibres.

We interviewed Gabriella who told us about the path that led her to take care of Fiber Art until her new project with Alpha District in view of the next Fuorisalone.

She explained how textile art intertwines different cultures and origins and how this is not only closely linked to fashion and design, although these are points that bind it to the common imagination.

Gabriella has thus introduced us to a world ready-made used by textile artists intertwines traditional methods and ancient inspirations to be able to communicate in the present.

- How did you decide, during your career as an art historian and curator, to deal specifically with Fiber Art?

Mainly because it was a little known and treated art I'm the only gallerist with Fiber Art And who has a permanent background in textile art. I approached this field after having met the artist Maria Luisa Sponga, the protagonist of textile art in Italy who proposed to me to write about her and introduced me to this world of artists who work exclusively or mainly, with flexible materials, natural and artificial fibres. So I understood that I could apply my method of work and research, as an art historian, to the present and dedicate to this art the space I shared with my husband (Dino De Simone, painter) and make me know to the public this delicate art. That's how my Fiber Art gallery was born.

- Fiber Art is defined as "nomadic" art and female manufacture.

Could you tell us the reality of this particular artistic field?

The textile art was originally of female manufacture, but nowadays it is more than ever a gender stereotype, because it compares this art to the origins, in which women were uniquely engaged in weaving or because textile art ideally refers to the idea of home education of the past, dedicated exclusively to women. For example, embroidery in Islamic countries is mainly practised by men. In my gallery, there is an equal mix of men and women artists dealing with Fiber Art.

- The health emergency has upset most areas including the art world. How will the artistic identity of the Fiber Artist evolve in Italy, after the pandemic and the blockage of textile laboratories?

Here in Italy, there is a limited reality compared to textile art, and there is a certain resistance to traditions. We still see in most cases the Fiber Art as simple craftsmanship, accustomed to seeing the fabric still treated with a simple and childish manual. History tells us, fortunately, that the processing of fabrics is anything but simple craftsmanship. With the closure of art fairs, exhibitions in Europe and around the world, including of course the large spaces shared by artists and artisans who collaborate, hopes for recovery and return to creative work with the inspiration that will bring this difficult period for everyone. Fiber Artists are used to crossing the past and the present.

- As an art historian and curator, she has always carried on the work of promoting art and the environment, a very important subject, especially in recent years.

Do you believe there is a future for sustainable art despite the advent of digital realities and technology?

Technology is absolutely a good advent even in textile art. More and more Fiber Artists make use of technology for research and the discovery of new ways to mix and enhance the raw material. In Italy, we do not have a real tradition of textile art, unlike for example in the North of Europe, where the market in this sector is more developed; or in the East where the processing of textiles is among the most valuable arts. For this reason in our artist, not being able to rely on a real historical tradition, there is more and more research and experimentation. Also in the processing of fabrics or the development of the work, there is a focus on sustainability and the method of approach to natural and natural fibres.

- How is the collaboration with Alpha District about the project of the Cathedrals born?

I approached the Alpha District project initially because I have an emotional connection with the neighbourhood, where I lived my childhood.

And my husband has also been involved in the research of the territory in question. I found it interesting how a new project, dedicated to the redemption of this urban area, full of architecture and spaces such as Piazza Gino Valle, could be valued and involved in what is Fuorisalone because the neighbourhood has much to offer in cultural terms. With Alpha District, we will collaborate on the Fiber Art Spot project that will develop in the realization of display cases designed specifically for outdoor space.

The exhibition will be structured to exhibit works and excerpts of research on textiles and give visibility to the artists I selected. The key point of this work will be the maximum inclusiveness and usability of the work accessible to all. This also thanks to the favourable structure of the location that will be precisely Piazza Gino Valle

Giorgia Argentieri