

Thirty years have passed since the beginning of the Maxiprocesso held in the Palermo bunker hall and ended with the sentence in cassation in January 1992 and the subsequent massacres of Capaci and Via D'Amelio in the same year. The entire archive of the documents of the trial is located in Corleone in the International Documentation Center on the Mafia and the Anti-Mafia Movement (CIDMA) and cannot be consulted, nor is it accessible to the public. "

This is how Maria Domenica Rapicavoli regarding the theme of the Memorandum project. A project born of a heartfelt and lived history: at the time of the trial Rapicavoli was 9 years old and lived in Sicily.

"[...] I thought of contrasting the historical memory of the archive with the individual one, which becomes collective in my porcelain sculptures. [...] Among the objects there is a cathode ray tube television because I remember that when I came home from school and sat at the table with my family, the news on the news always showed images of the maxi process, for months.

There is the chair and the microphone on which the repentant and the accused sat. There is Luciano Liggio's cigar behind the bars, and the green stairs of the bunker classroom.

A piece of wall engraved with the date and time of the Capaci massacre is the memory of a friend of mine who carved that very dramatic moment on her wall.

An agenda that could be that of Borsellino never found again after the massacre. And a table with lots of books on it. "

Rapicavoli has always felt the need to touch relevant issues in his work. The starting contents are offered by the native Sicily. His considerations then acquire breadth; corruption and legality, silence and silence, memory and its cancellation; and what is an archive, what is its value, what are the potentials and limits of an image or a work.

The title of this project is Memorandum; the gerund is to express necessity; indicates the duty to remember. The memory to which Rapicavoli refers is not, however, the monumental one of official history; it is filtered, internalized and sedimented by personal memory.

Hence the porcelain objects, white as if they were overexposed; not informative and perhaps inexact, certainly out of scale with respect to the original, very small, and not homogeneous: visual traces of a childish memory, partial, incomplete, but still vivid.

The vitality of this micro-archive of individual memories is counterpointed by a different vision: that of the binders of the Maxi Process, in which everything is written; but the archive is not accessible; it is closed, and the folders are being thrown away.

Documents that speak therefore through their silence, and say how incomplete our civil conscience is. If these documents disappear, with them you will lose your words, reactions will fade and feelings will be tarnished; and the very possibility of transmitting the consciousness of what happened.

Thus, by images, Rapicavoli measures itself with the theme of memory and with the role of the past in our present; with the need to lower rhetoric, too often aimed at concealing reality, keeping it alive and cogent.

Gabi Scardi