

Elena Mazzi

Statement

My poetics deals with the relationship between man and the environment he lives in and he has to reckon with in everyday life. Mostly following an anthropological approach, this analysis investigates and documents an identity both personal and collective, relating to a specific territory, and giving rise to different forms of exchange and transformation. It is about how the human being perceives the surrounding environment and decides to operate in it, making a change. This action is almost always determined by either a political or a social necessity, which could be defined in a moment of distress or crisis. That is why crisis are so important for me: they can be seen as positive turn, and for this reason analyzed through several different methodologies. I've been personally affected by a big earthquake in Italy that destroyed the town of L'Aquila in 2009, and this strongly affected my view on society and consequently my artistic practice.

In order to develop a qualified artistic methodology, I believe it is necessary to employ a twofold strategy: a theoretical thinking on the artwork's process and form that is strongly related to its context and complementing a concrete practice. In my practice I work with many different collaborations: from activists to restorers, from social operators to scientists, using several media: from performance to installation, from sculpture to artist book, from drawing to video. Glass, ceramic, organic materials (wax, lava, plants), techniques of engraving.

Elena Mazzi

Selected artworks 2022 | 2010

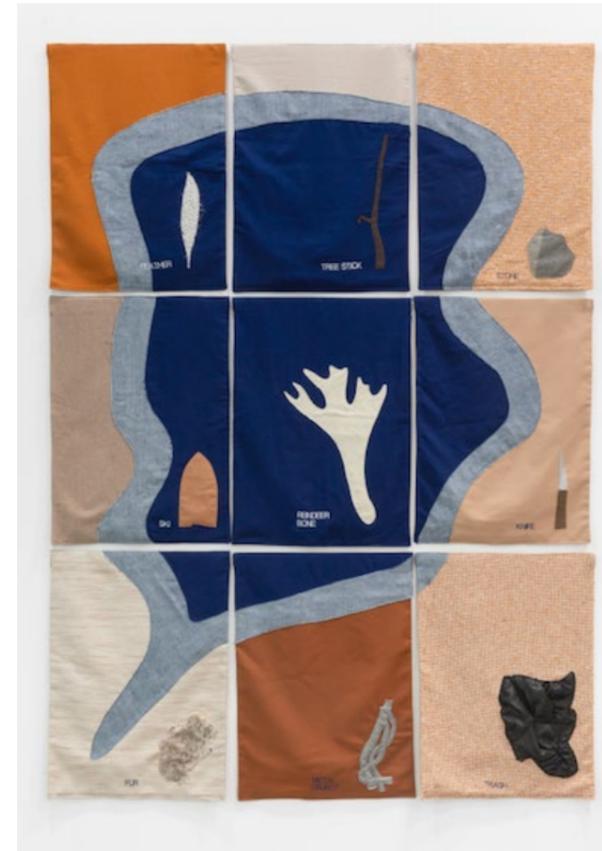
Sápmi Flatbed, 2022

Mixed media installation, recycled textiles from Bonotto SRL
produced by Lulea Biennale
2022

I was invited to a residency arranged by the Luleå Biennial in collaboration with GLAS – Glaciär arkeologi i Sápmi (“Glacial archaeology in Sápmi”), a multi-disciplinary research project that highlights both newer and older findings that have emerged from melting glaciers and snow patches as a result of climate change. These objects promise to expand our knowledge of prehistoric Sápmi, as well as informing us about how the land has been utilised in modern times.

Archaeologists working on the project GLAS – Glaciär arkeologi i Sápmi collect materials that emerge and become accessible as glacial ices melt. In Sápmi Flatbed, Elena Mazzi has chosen to follow the research process itself, rather than its results, and explore the conditions in which knowledge is created. The title comes from the Russian American art critic Leo Steinberg’s concept of the “flatbed picture plane”, where a “flatbed” is a recipient of methods, information, narratives, and objects.

Mazzi’s installation is a multi-dimensional rug made from several layers of recycled textiles that invite the viewer inside. Mazzi proposes a fundamental shift in perspective from the conventional, vertical axis of knowledge work that relies on observations and extractions, to a horizontal perspective revolving rather around connecting with the earth and spending time among the people and things that live in and with the land.



Copperialities

Mixed media installation, glass, copper, two channel video installation, lightbox.
produced by Free University, Bozen in the context of Scientific Visualizations: Impact on Practice (2019-2021)
2022

Copperialities stems from my participation in Scientific Visualizations: Impact on Practice (2019-2021), an interdisciplinary research project developed at the Free University of Bolzano-Bozen aimed at overcoming the dichotomy between the ways we think about the practices of artistic research and those of scientific research.

With a particular focus on the possible relationships between visualisation technologies and the visual arts, the project involved the collaboration between myself, a team of scientists, a designer and a group of art and media theorists, observers-participants for the entire duration of the process.

The multimedia installation *Copperialities* reflects on the complexity of scientific observation: by observing the activities of scientists, I familiarise with tools, technologies, materials, spaces, methodologies. I identify two key elements: the device, understood as the space intended for observation, and the technological component that enables observation, namely the microscope slide. A particularly performative and transformable material, glass recurs in my work, who (thanks to the collaboration with a high-level research centre for

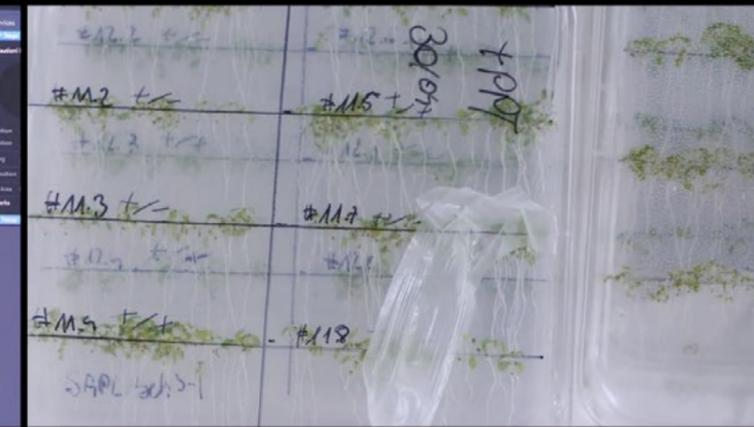
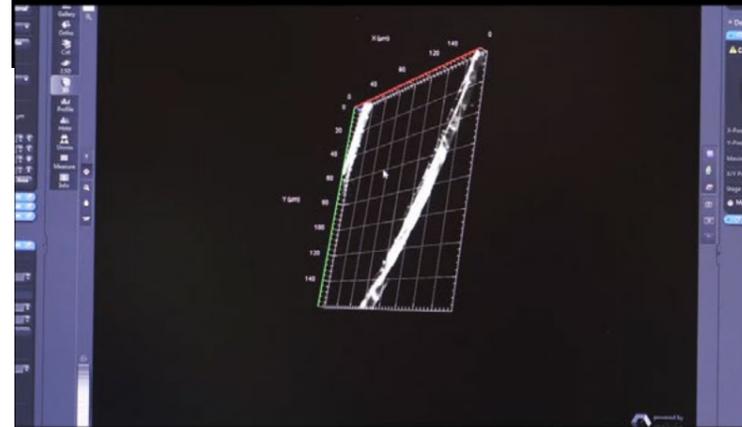
glass craftsmanship - Vetroricerca) includes the group of scientists in the processes of artistic experimentation, eliciting a relationship of mutual sharing of practices and know-how. The observation focused on a single material in dialogue with glass: copper.

Widely used in agriculture, the increasingly high concentration of copper in the soil poses environmental risks ignored by the population. The European Commission recently reduced the annual safety threshold for the use of copper, renewing the authorisation to use it as a pesticide, in an obvious intrinsic contradiction.

Due to the extensive monoculture of vineyards and apples in Trentino-Alto Adige, the scientists involved in the project study and monitor the presence of copper in the soil on a daily basis. In *Copperialities*, copper interacts "performatively" with glass, stratifying and combining both in the solid and liquid state: different forms and materiality are obtained, determining new geographies, maps, visions of a multiform, heterogeneous, abstract territory, like the shapes that become visible through a microscope. These are the perspectives with which science observes the natural world: a type of visualisation of nature that is continually redefined by man, creating forms that we cannot easily assimilate to the notion of 'natural'.



In this page: a detail of the installation and the complete installation view at PAV - Parco Arte Vivente, Torino
On the right: still from the video installation, part of the work



The upcoming Polar Silk Road

video HD, color, sound, 9'45"

Work produced by the public notice Cantica21. Italian Contemporary Art Everywhere – Over 35 Section (MAECI-DGSP/MiC-DGCC, 2020)

2021

The upcoming Polar Silk Road intends to analyze the complex intertwining between economy, geopolitics, ecology and mobility within the Arctic regions mostly affected by the infrastructural, economic and political transformations linked to the Polar Silk Road, in particular Iceland.

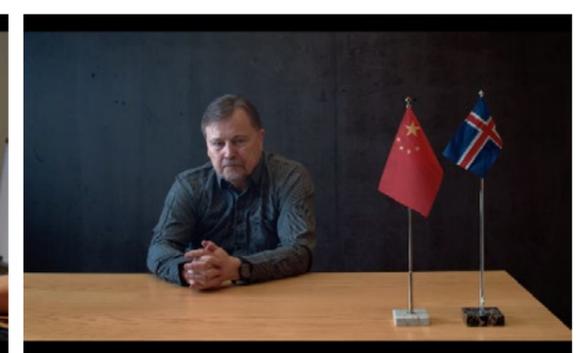
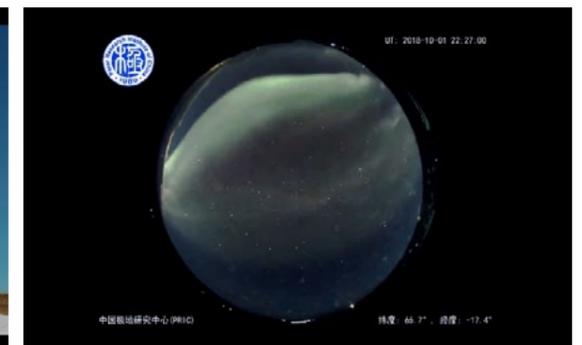
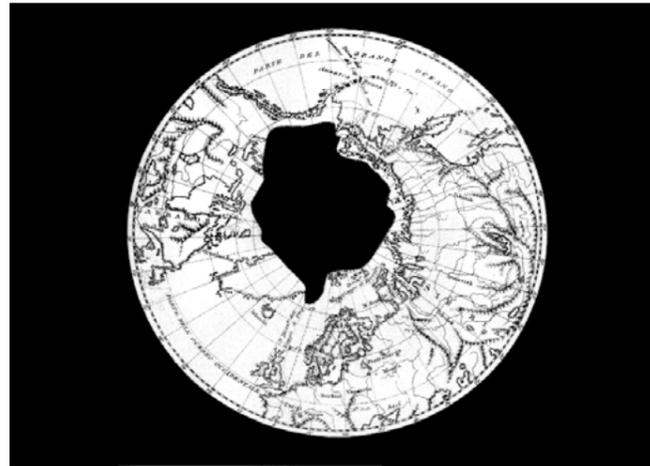
This axis, which will connect Europe, Russia and China by opening a "Northern Route", will be an alternative to the traditional maritime ones and will exploit the subsoil of the Arctic seas which contain 20% of all the planet's reserves, including oil, gas, uranium, gold, platinum and zinc.

The work consists of a video documenting some key places of this transition, such as the possible new port of Finnafjörður in the north-east of the island and the

nearby CIAO Institute, the new meteorological-astronomical observatory founded to cement the agreement between China and Iceland, countries that are now protagonists in the process of defining the new trade route in the Arctic. The work is divided into a series of interviews with figures who contributed to the design of these places, local politicians, researchers, fishermen and farmers. The interviews were reshaped by the artist in a text accompanying the video images, adding an additional level of reading, halfway between fiction and reality.

This video is the first chapter of a trilogy I am planning to develop in the upcoming years.

video link: <https://vimeo.com/597098119>
password: UPSR2021



Encounters

video HD, 5'30", color, sound
2021

The video Encounters is the last part of a cycle created following my first experience in Iceland in 2018 and it reflects on the need to recover a lost balance between the biorhythm of the human being and the natural course of the animal and plant environment.

This reflection originates from a very personal event happened few years ago. Following a tragic accident I had while diving into the sea from a cliff, the diagnosis of the rupture of some vertebrae forced me to a period of sedentary lifestyle. To find harmony between body and landscape, I decided to take a trip to a fjord in Iceland. In 2021 I returned to these lands in full Italian lockdown.

The video brings to light this reality where human beings and nature coexist peacefully, as demonstrated by the natural pools in the local spas. In every small town in Iceland is always present a spa system consisting of several pools at different temperatures. In other cases, the pools are natural, and are fed with hot water from geothermal sources. On my first trip I went there almost every day for rehabilitation, and while I was exploring the different pools I cataloged their shapes and planimetric

structures with unusual, abstract and in some cases almost anthropomorphic shapes, translating them into silk-screen prints on pool tables.

Here I discovered the Seljavallalaug swimming pool, built by 'carving' a mountain in the 1920s by an inhabitant of the nearby town to teach his fellow citizens to swim, following numerous accidents on nearby coasts (in those years it was not mandatory being able to swim in Iceland, a country that bases its economy mainly on fishing). I found the shape of this pool and the history connected to it of extreme symbolic importance, both at the landscape level (it fits with extreme harmony in the landscape without being invasive), and at the social level, for the strong values of solidarity connected to it.

The personal need to find a harmony between the body and the landscape has given rise to a project with a collective and sociological aspects as it aims to address binding issues such as the ecosystem, the possible ways (constructive or destructive) of relating to it, the origins of the world, the approaching of its end due to anti-ecological operations, and possible solutions to this situation.

video link: <https://vimeo.com/581300250>
psw: ICELAND2021



SILVER RIGHTS

mixed media installation
produced by Italian Council, XVII° edition
2021

SILVER RIGHTS focuses on the ancestral bond between the communities and the land (mapu), a bond eroded and denied by colonising forces that have mutated over the centuries to gradually establish themselves in recent decades through neo-extractivist practices; a settlement process resulting from the convergence of investment policies and commercial agreements between South American governments and foreign multinationals, including the Italian Benetton.

More specifically, the work responds to the narrative proposed by the Leleque Museum, an anthropological museum opened in 2000 in the very lands owned by Benetton; an ambiguous operation that dismisses the Mapuche people as an extinct culture rather than one that is alive and active in the disputed territory, 'musealising' their memory and material culture.

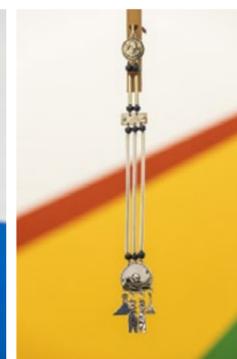
Elena Mazzi addresses this complexity by engaging in dialogue, supporting and expanding the dense network of relations that the Mapuche community has been consciously weaving for years; a way of understanding the art of diplomacy that, on the one hand, implies building and maintaining international relations between different political and cultural subjects, and, on the other, is implemented in their cosmovisions as a form of radical mediation between land, human and 'more than human' beings.

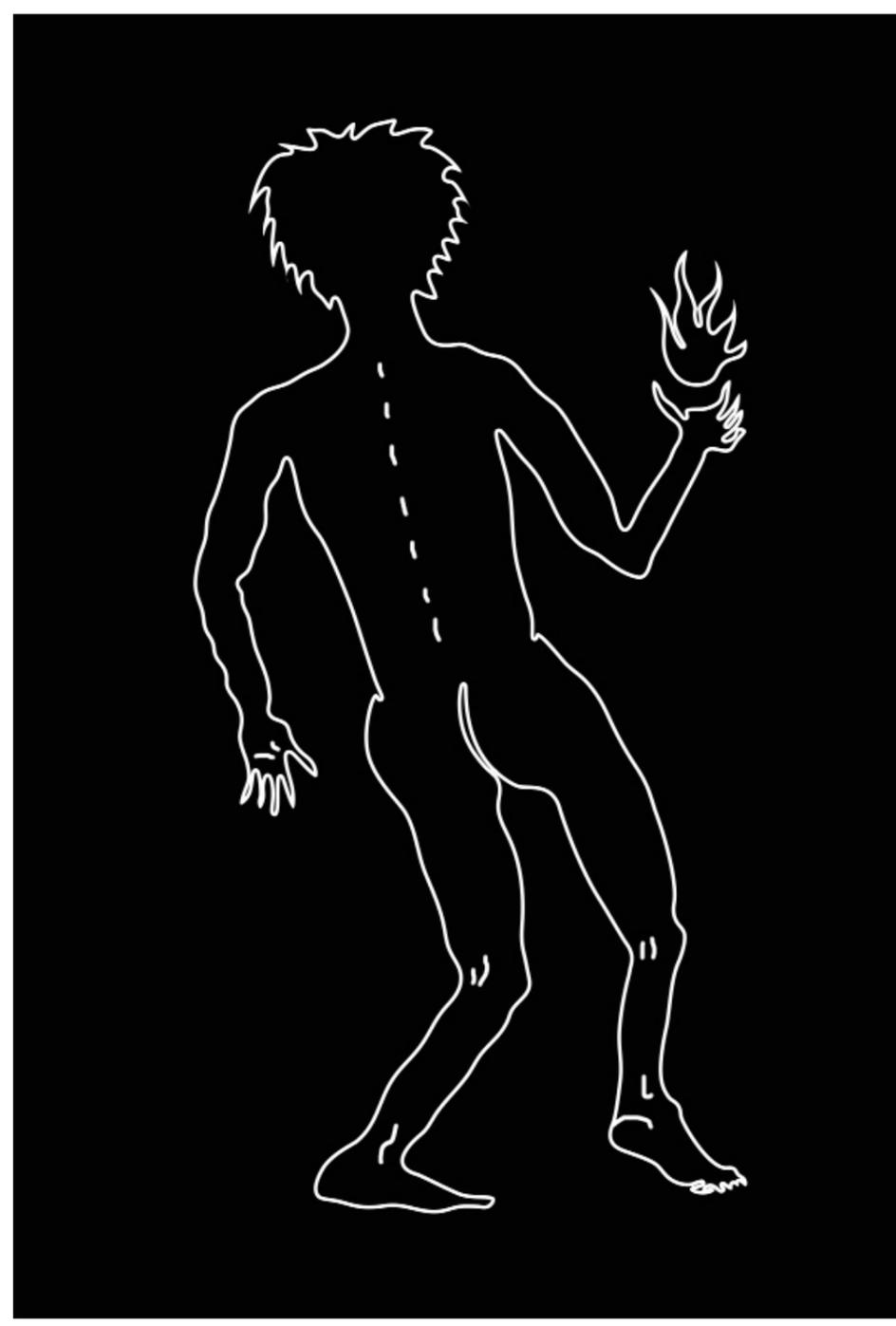
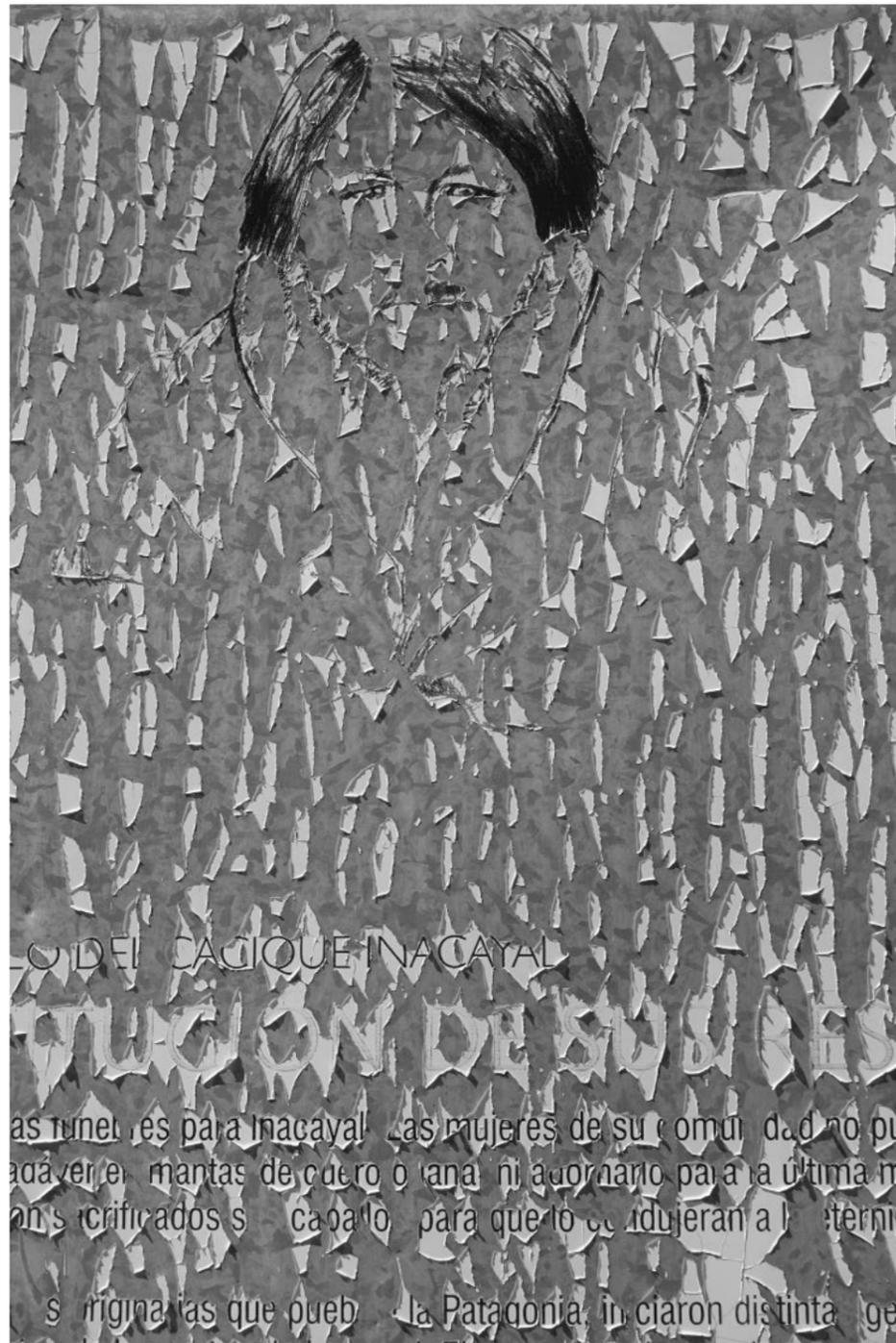
The central part of the exhibition consists of a series of silver jewellery pieces crafted by Mauro Millán and designed in collaboration with Elena Mazzi after a series of workshops on symbologies and current struggles, held with numerous members of the community.

The jewels are preceded in the exhibition itinerary by an installation created by Elena Mazzi and Eduardo Molinari in which a precise composition of drawings and images on paper and fabric interacts with an audio sequence in four episodes..

It is an 'act of exhibiting' supported by the display designed by Alessandro Mason (Studio GISTO)—that aims to consciously react to the museological narrative of Leleque, and therefore places the jewels within a constellation of references and information that are essential to their public presentation. It is a device that represents an expression of care and respect for these artefacts, bearers of ancestral knowledge and spirituality, and that, at the same time, reveals the impact of international companies in Patagonia; massive privatisation of land rich in raw materials and resources (including water), the consequent displacement of indigenous communities and the progressive erosion of their civil, social and political rights.

SILVER RIGHTS is complemented by a book published by Archive Books.





On the two sides, silkscreen prints 85x120 cm
In the middle: fine art print on cotton paper 70x100 cm

Muse

video 4K, color, sound, 13'30"
commissioned and produced by In Between Art Film
2020

In the video *Muse*, Elena Mazzi leads viewers into the nightmare of gender violence through the disorienting beauty of the Greek and Roman statues in the Antiquarium of Palazzo Grimani in Venice. The video begins by showing details of the interiors as if they were still inhabited, while a voiceover ushers us into the private world of the person who lived, or perhaps still lives, in those solitary rooms.

The visual rhythm changes as the camera begins to show close-ups of the bodies and faces of these women and men from antiquity; bodies that have been restored, put back together, with breaks and mends in the marble; details of broken fingers; a series of legs and bodies; male and female statues seen in relation to each other from different angles, with rays of natural light cutting

in between. These are statues that have been stolen from other places, in an era of brutal colonialism that clashed with the perfect aesthetic balance of their arrangement. They are bodies that speak to us of distant lands and times, of love, violence, myth, pillage, death, and rebirth. The voiceover tells stories of rape, of abduction, of violent beings, both male and female. The text has been constructed by selecting myths in which violence plays a pivotal role, putting them into a broader narrative that ties this mythological past to the present and highlights how certain behavioral dynamics are still the same today. This visually powerful narrative takes us into the violent world of myth, based on power and domination, where violence is directly employed by a wrathful, lustful god.

video link: <https://vimeo.com/462533266>
password: MUSE2020



PAROLE PAROLE PAROLE

wallpaper, fine art prints 50 x 70 cm

commissioned and produced by Reggio Emilia municipality, together with the Women House 2021

The Parole parole parole project, promoted by the Municipality of Reggio Emilia in collaboration with nondasola association that manages the anti-violence center Women House, aims to be first of all a path in which the tools made available by visual arts are grafted onto the awareness-raising actions already in place, to contribute the formation of a culture based on the contrast of sexual abuse.

The project starts from listening to the needs of communities and reference realities in the fight against violence in order to get closer to a reading that is as appropriate as possible to the people and subjects involved and that can restore their thousand facets and complexities. The tools used are those of listening, of searching for a vocabulary of common and shared words, of a collective “doing”, where several voices

come together to create a new language.

Together with the graphic designer and illustrator Lucia Catellani some workshops have been activated that lead to the development of a shared vocabulary and a graphic sign that allows to create a real texture.

An immediate, graphic, strong, captivating, sometimes optical texture that invites people to come closer to look more carefully, and thus discover an ‘encrypted’ message in code, made up of words and phrases identified in the previous months. The texture was printed on wallpaper, which will cover and occupy places lived by all citizens, up to the most representative places in the city. The wallpaper will also be available to all those who wish to participate in this widespread operation; it will in fact be possible to buy the paper at a controlled price, and decorate their homes.



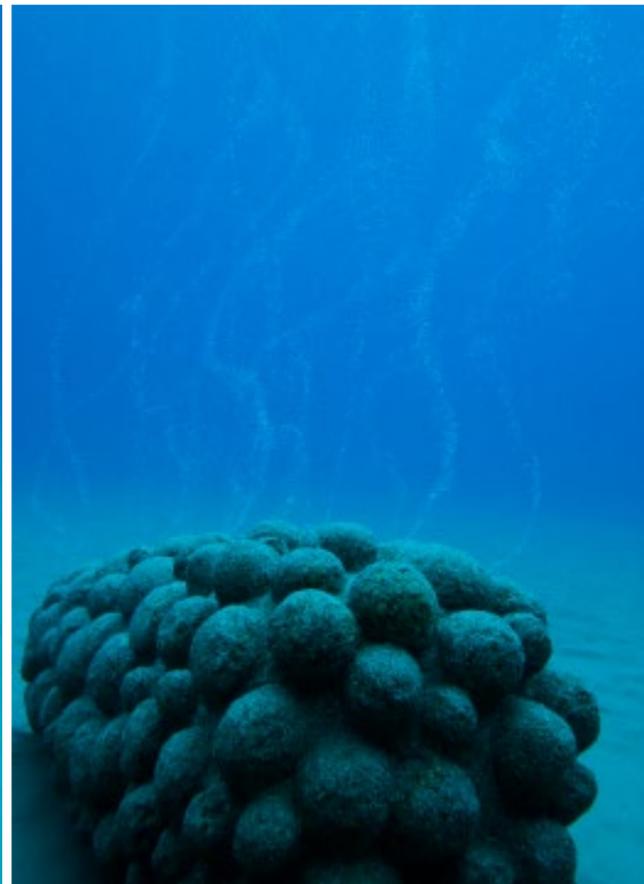
Spicule

4 sculptures in peperino lavic stone, basalt and golden stone, navy telescope, glass buoy
variable dimensions
2020

Spicule intends to articulate a reflection on the essential link between man and the sea, a relationship that is often underlying and sometimes misunderstood. The four sculptures are inspired by particular marine animals, very common in the seas all over the world and yet little known, the sponges, whose skeletons in most cases are composed of limestone or siliceous structures called spicules. Fascinated by the very particular shapes, by the complexity and by the fundamental ecological role of sponges in the coastal environment, I decided to use the same material - the stone - of which the fascinating shapes of the porifer skeletons are made, emphasizing the relationship between organisms and the environment in which they live. The sculptures are not only an artistic work, but also

a medium for carrying out educational and scientific activities, interacting with marine organisms, and with the local swimmers and bathers. On the occasion of this exhibition, I created a further level of interpretation between land and sea; the four immersed sculptures can in fact be located through an early twentieth-century glass buoy. This type of buoy was frequently used by fishermen a hundred years ago, when plastic did not yet exist, to signal fishing nets in the sea. The large buoy is easily identifiable both by boats and by the inhabitants and by tourists visiting Cervo, a small village on Liguria region coast: a nautical telescope placed on the Bastione di Mezzodi allows it to be easily identified, underlining the relationship between land and sea.

video link: <https://vimeo.com/466969647>



The School of Pompeii

5 photographs 100 x 100 cm, 5 texts
2019

At the end of 1970s in Pompeii it was proposed to create an internal training school, which would have foreseen a continuity of the historical working approach to safeguard a specific modus operandi and techniques before the upcoming retirement of people in charge, and referring to the setting of the Opificio delle Pietre Dure in Florence. The project was never achieved, and the restoration / study / analysis of Pompeii was lately always entrusted to external companies, with few exceptions, one of them is the Laboratory at Casina Fiorelli. The activity of the Laboratory uses, since its birth, the collaboration of Italian and foreign research institutes belonging to the most diverse disciplines. Continuing the innovative approach started by Fiorelli, the laboratory continues to be the center of innovation and experimental research.

Starting from the research and analysis carried out in the Laboratory with the help of technicians Luigi Buffone and Antonio Stampone, I succeeded in a few days in tracing back to some fundamental personalities who have guarded, handed down, faced the reality of

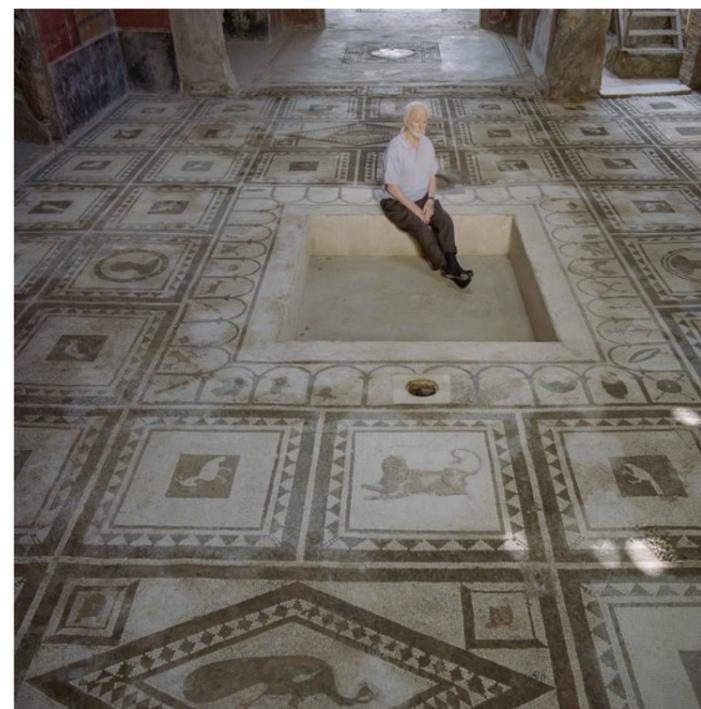
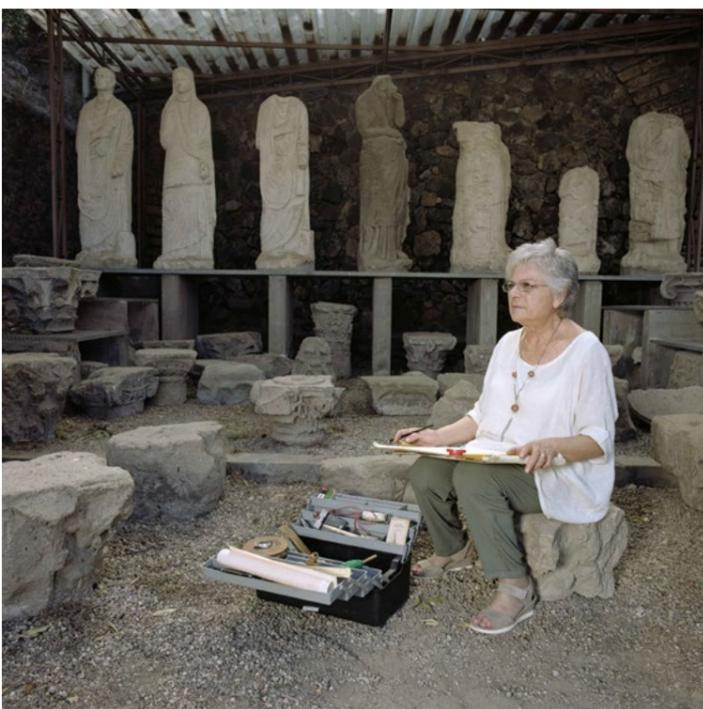
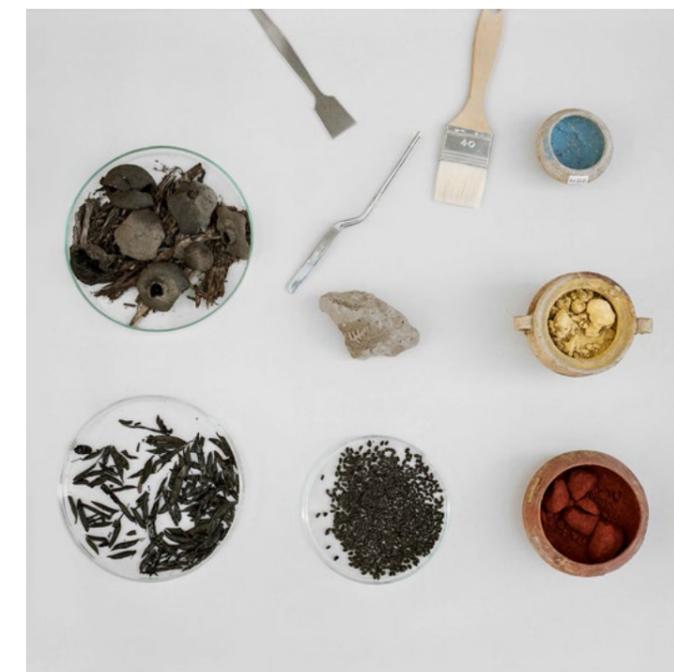
the city of Pompeii, still alive and contemporary. Through their technical skills they narrated, restored, illustrated the most vivid aspects of the Pompeian society: their daily life, their interests, their habits, in some ways not far from ours.

Afterwards, I composed 5 narrations between reality and fiction, taking sources from different times: personal letters, historical materials, publications, scientific writings combined with my impressions of those days gave birth to readings that can be easily illustrated. I have added to every story a large photographic tableau vivant, which in some cases has seen the presence of historical workers that I managed to involve after a few meetings: Enrico Gabbiano, the mosaicist remembered by everyone in the archeological site, Maria Oliva, illustrator and author of 9 excavation papers on the House of Giulio Polibio (today unfortunately closed to the public), and Annamaria Ciarallo who passed away in 2013 but present through the memories of her friend and colleague Claudio Salerno and of the laboratory technicians Luigi Buffone and Antonio Stampone.

One image is dedicated to the figure of the dog in Pompeii, always present in its multiple role of companion, guard and hunting dog, venerated by the Pompeians and portrayed in several types. The dog is still the faithful guardian of the city, and until the 1980s he accompanied the keepers on long nights where, unarmed, they guarded the immensity of the archaeological site.

The work intends to open to a world of new possibilities of understanding, and to recover stories, workers, and experiences to be re-integrated in a forward-looking vision of the city of Pompeii. Much has been done in recent years, and much still needs to be done to safeguard the city, how it is read and its secular legacy.

[Pdf at disposal on request](#)



Snow Dragon

in collaboration with Giovanni Bonotto for A-Collection

Tapestry, recycled plastic (60%) and natural yarns (40%)

230 x 184 cm

2019

Snow Dragon is the name of one of the ice-breaking ships that China has designed to navigate in the so-called 'silk road', the new trade route that is emerging in the Arctic with the melting of glaciers, and that sees strong commercial interests and mining mainly between China and Iceland.

This route will shorten the navigation journey by 15 days compared to the traditional passage through the Suez Canal. With this project Mazzi continues a reflection born after a residence in Iceland held in 2018, analyzing the impact that climate change causes at geopolitical as well as geological level..



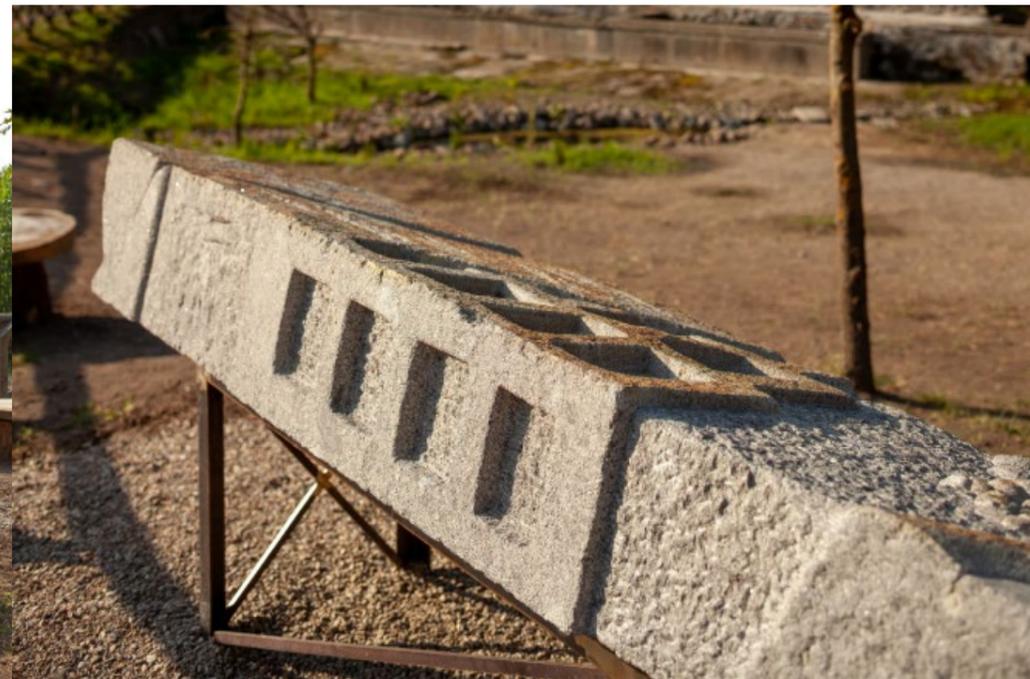
On the left: installation view at Museo Novecento, Firenze
Above: installation view at San Carlo Church, Reggio Emilia,

300.000 anni in 344 centimetri (300.000 years in 344cm)

In collaboration with Regula Zwicky
Peperino lavic stone sculpture, 344x70x30 cm
2019

The work is part of the project 'Lo Spazio del Cielo' promoted by Coopculture, with the artistic direction of Arci Viterbo / Cantieri d'Arte and financed by the Lazio Region within the regeneration project on the Via Francigena (well known religious walking path since the Roman epoque).

The peperino slab is a sensitive map of the geological transformations of the Vetralla landscape (nearby Viterbo, Italy), largely due to the eruption of the vicano volcano. Here I conducted a series of explorations on the territory collecting reliefs, maps and drawings of the most interesting and peculiar geological emergencies. Therefore the sculpture is a palimpsest of surfaces and forms arising from the different phenomena of solidification of the lavas starting from 300,000 years ago, from those with columnar cracking to the 'rope' structures of the Elcetella, from the Red Tuff (with pumice, shreds of lava and ashes and subsequently modeled by the Etruscans) stratified and interspersed with paleosols that distinguish their evolutionary processes. These interspersed the various geological eras, up to the cultural and artistic use of stone materials. The map, arranged in an inclined manner, suggests to the observer to be touched, recalling the devotional gestures of pilgrims towards religious icons and accompanying the traveler along his path.





On the left: installation view at Straperetana, Pereto (AQ)
Below: Frottage #1, #2, #3. Charcoal on japanese paper, each 65x55cm
Sketches for 300.000 anni in 344 centimetri



Becoming with and unbecoming with

work in progress,
2018 - 2020

Becoming with and unbecoming with is an articulated project composed by several parts, born from the desire to recover a balance now lost between the biorhythm of human being and the natural trend of the animal and plants environment.

Following a tragic accident occurred diving into the sea from a cliff, the diagnosis of the rupture of some vertebrae has forced myself to a period of sedentariness. To find a harmony between his body and the landscape, I decided to make a journey by moving to a fjord in Iceland. A place where human density is reduced to a minimum and landscapes are based on prehistoric imagery.

The bones of cetaceans float for months on the water and the inhabitants collect the remains to decorate the gardens. I also collected them and then subjected them to scientists, reconstructing their history and provenance. Far from any colonialist intent, this exploration throws an imaginative and still utopian bridge between my country of origin, where deforestation, abuses and unfinished buildings are happening daily, and a land where the ecosystem follows undisturbed its course.

Self portrait with a whale backpack

photograph mounted on dibond, 66×100 cm

The photograph portrays my nude back, still traumatized by the surgical operations, while carrying on my shoulders a whale vertebra that has accompanied me in the knowledge of the island.



Swimming pools

screen printing on used pool boards, 50×29 cm

During my stay, I focused on three main elements: the exploration of the island, the recovery of cetacean vertebrae, the rehabilitation of the body in the incredible Icelandic pools.

In fact, in every village, even if made up of only 200 inhabitants, there is always a thermal system composed of several pools at different temperatures. In other cases, the pools are natural, and are filled with hot water from geothermal sources. I went there almost every day for rehabilitation, and while I was exploring the different pools, I archived the shapes and the planimetric structures, with unusual, abstract and in some cases almost anthropomorphic shapes, and translated them into serigraphs that I printed on used pool boards.



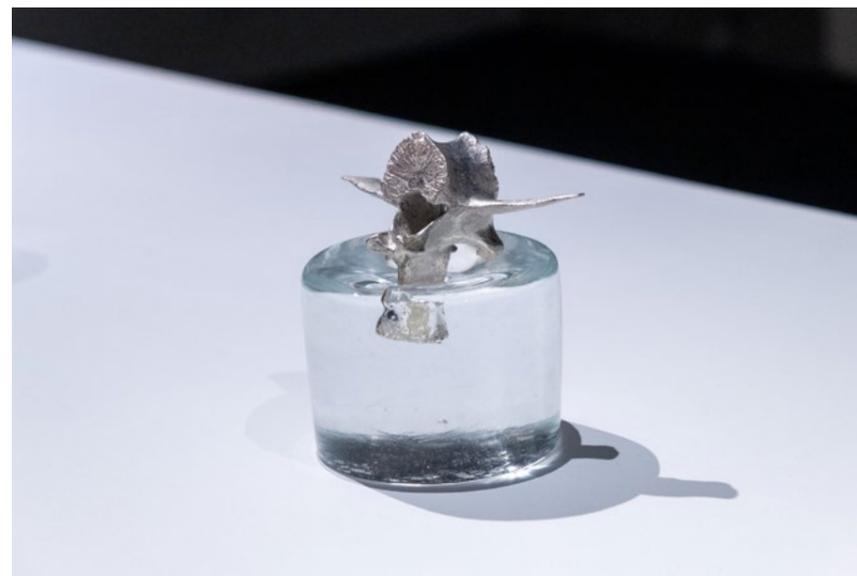
Becoming with and unbecoming with

silver, Murano glass, 15×20 cm

Here I tell a new encounter / clash between cetaceans (marine mammals) and natural forces. Inspired by the writings of Donna Haraway, I investigate the meeting between species, revising in my personal story a projection of what was said by the philosopher: "We must ask ourselves what happens when the species meet, because once we have met, we can never be the same."

A series of cetacean vertebrae (seals, whales..) reproduced in metal (silver) dialogue with glass solids. The work focuses on the encounter between form and matter: the original vertebrae are reproduced in metal, to remember the prostheses that are inserted today in the surgical operations of stabilization of bone structures. These dialogue with glass, a liquid material which, like water, quickly becomes solid, but which, in its hardness, also maintains its fragility.

I choose to focus on cetacean vertebrae as a metaphor of species halfway between mammal and fish, which coexists with the oceans and the earth, which dialogues with several environments and living beings, and which in Iceland continues to live even after mortem through the vernacular collections of the inhabitants who collect bones on the beach and use them as a decoration for houses and gardens.



To the right and below: installation view at Museo Novecento, Firenze



Mass age, message, mess age (Elica 2018)

workshop for 20 employees, stencil on wall, two aluminium and iron installations
2018

The artwork is based on a previous research the I made in 2015 (see the previous part of this work done in 2015). This time, the workshop was held in Fabriano inside Elica's company together with Diego Agostini (a trainer specialised in management training from the company Commitment), working with 20 Elica employees, who had been asked by the artist to select words taken from everyday management jargon. The aim was to draft a glossary to be used in a specifically modified version of the game of Chinese whispers, thereby providing a practical example of the interruptions and distractions that can occur when a message is to be transmitted from a sender to a recipient. The participants created devices aimed at facilitating or encouraging verbal communication by assembling original, albeit functional objects with materials typical of the production of Elica.

The objects and words were used to produce an environmental installation entitled *Mass age, message, mess age (Elica 2018)*, a sculpture composed of two cast aluminium elements, namely the sum of the ten communication devices produced during the training activity, and a wall painting containing the words selected and 'played with' during the game of Chinese whispers.



Speech Karaoke

a che serve parlà si nisciuno te dà aurienza?

performance and publication

2018

This project, and its related publication, stems from a research carried out on the territory of Naples in the winter of 2017-2018. Moved by a need and curiosity to investigate the particular facets of the city, I collected material of various nature (iconographic, visual, sound, oral, written) including political speeches, literary extracts, fragments of films, local stories of collective breath between the people met in my weeks of stay. The aim was to collect, through a participatory approach, a collection of 'discourses' that concerned the city of Naples, with a focus on the Montesanto neighborhood, headquarters of the Quartiere Intelligente and the driving force behind the MontesantoArte project. The work structure refers to a project created by a group of Finnish and German artists called 'The Speech Karaoke group', which in 2010 created an 'open' work entitled Speech Karaoke, a constantly expanding multicultural project that can be

shared, reinterpreted, reworked as long as you follow certain guidelines dictated by the group. Sharing is essential for the growth and success of the project, and adopts new forms depending on the contexts in which it is presented.

In *Speech Karaoke* – as the name suggests – you choose a speech instead of a song. The list of discourses is constantly changing, and is collected by a specially created software, which contains over 200 in 10 different languages, from now also in Italian (and Neapolitan). *Speech Karaoke* events take place mainly in public places or open to the public where people can participate by sharing or listening to different speeches, through a live performance.



Atlante Energetico

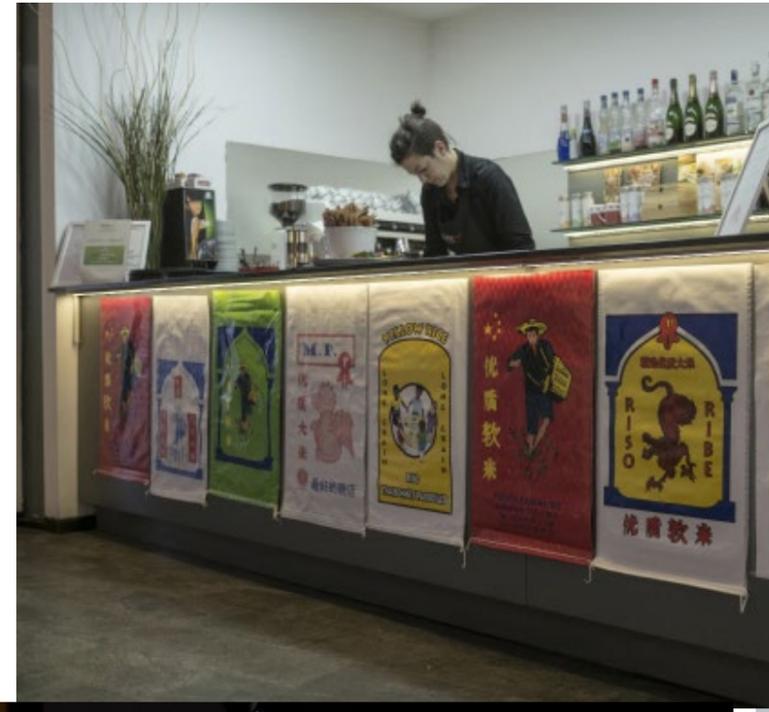
articulated project for the year 2016 / 2017
(educational program, new productions, publication,
exhibition, series of performances) at GAM Torino
and Fondazione Spinola Banna per l'arte

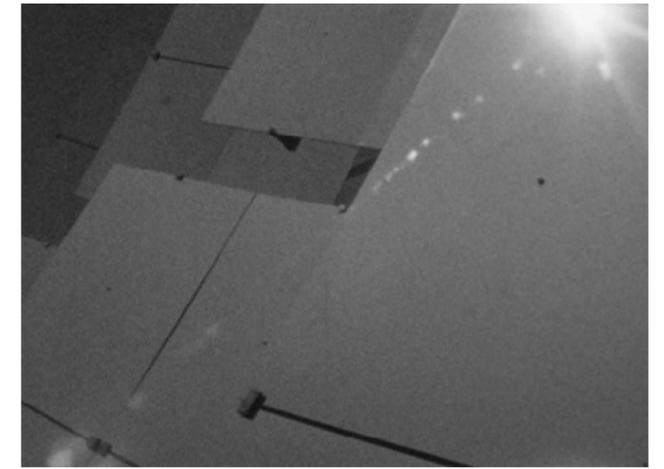
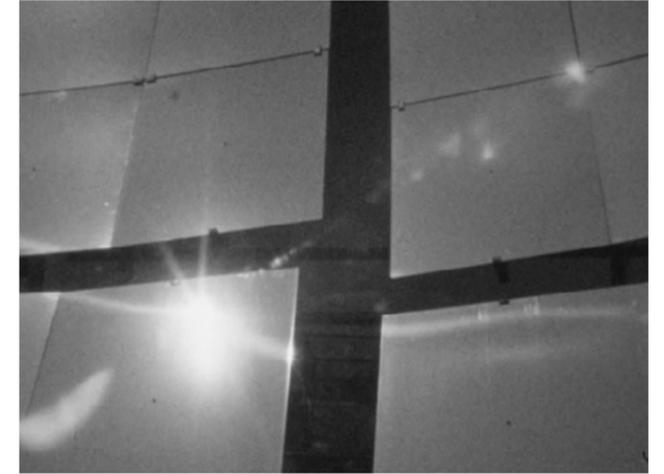
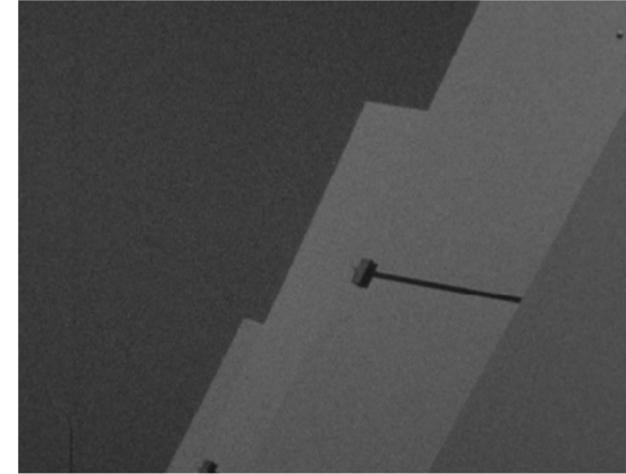
The *Energy Atlas* project, for which I am tutor at the
Fondazione Spinola Banna per l'Arte for the year
2016/2017, unfolds on several paths that continually
interweave and dialogue with each other.

GAM Turin and Spinola Banna Foundation are offered as
a place for ideas exchange, but also for experiments and
shared knowledge that find expression in workshops,
exhibitions, conferences, meetings, performances, and in
a final publication.

The main theme investigated is that of energy, which
is here manifested in various aspects that involve the
Piedmont territory, its landscape and one of its main food
resources: rice.

Here is a brief selection of some installations and
performances, parallel to teaching sessions and exchanges
through workshops for a selection of 5 young artists.





To the left:
silkscreens of props used during performances at GAM on yellow cotton (site specific installation for the connecting corridor at GAM) and on yellow Fabriano paper, 70x100 cm

video link: <https://vimeo.com/225172200>

In this page
Piolisi solare, still from video in Super8 turned in digital, b/w, no sound, 4'
Installation view at Fondazione Spinola Banna, Turin

I am talking to you

multichannel installation, seven screens, sound
second version in one channel, colour, sound, 11'
2017

I'm talking to you is a reflection on global crisis reactions in the local daily life of a northern Helsinki district, Maunula. The focus is on multimedia content and devices that link locals to global communications spheres.

During my stay I met the people of the Maunula neighborhood through frequent visits to the Saunabaari neighborhood as well as attending local events. In these meetings I started a dialogue on how the participants look at the current media and their ability to influence the world.

Participants were encouraged to interact directly with several devices that featured national and international news editing, while their reaction to the news was filmed and amplified in a multichannel installation.

video link: <https://vimeo.com/258481300>



In the page on the left: work in progress
In this page: still from the multichannel installation

A Fragmented World

in collaboration with artist and filmmaker Sara Tirelli

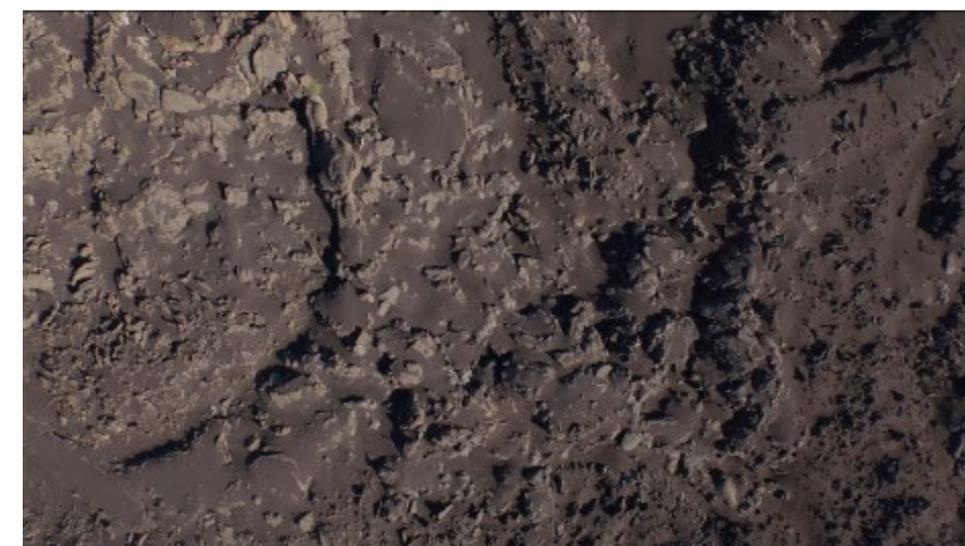
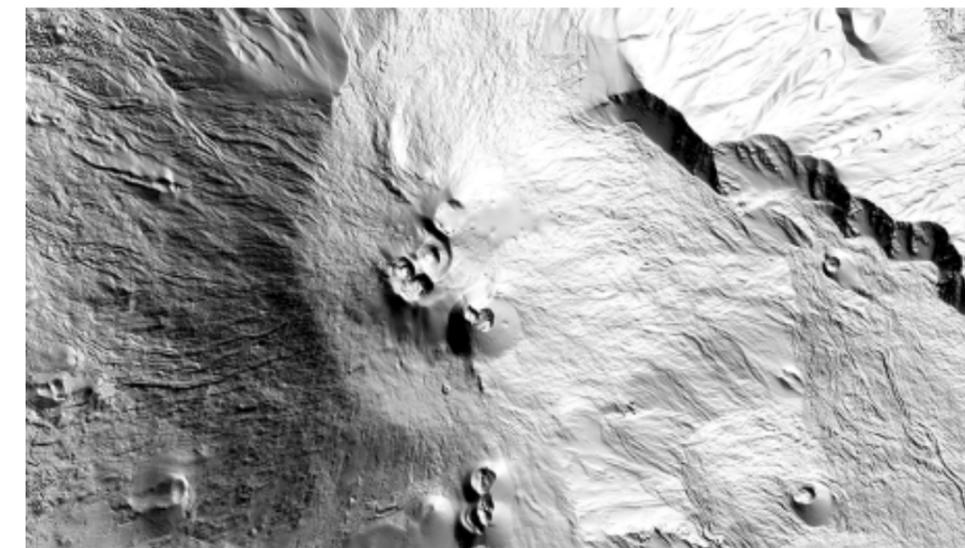
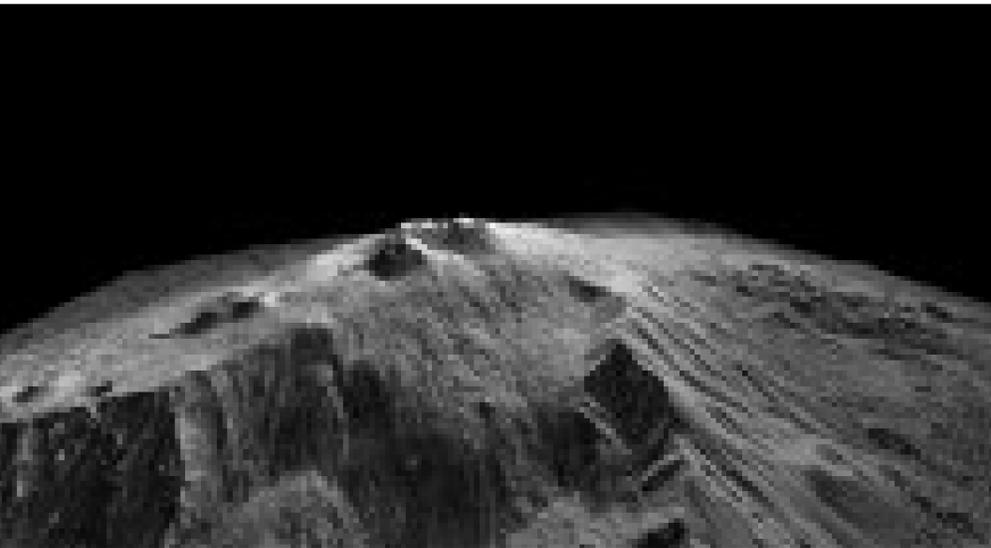
Three channel video installation, colour, sound, 9' | second version in one channel, b/w, sound, 5'
2016

A Fragmented World is an immersive video installation based on the collaboration with filmmaker Sara Tirelli. It started from the "fracture theory", analyzed by physicist Bruno Giorgini. The project intends to use the complexity paradigm and some fracture dynamics results in a specific case-study, the morphogenesis and morpho-dynamics in a volcano landscape, the multi-layered geographic structure of Etna (Sicily, IT), continuously changing its geography and morphology due to the various different eruptions. The aim of the video is to put in dialogue pre-existing images with new produced moving images in order to capture and compare the changing of the landscape. We started from images related to the documentation by INGV-National Institute for Geography and Volcanology

researchers through ArcGIS system, a geo-database used to map difficult sites around the Universe. The storytelling is developed through a non fictional character, who will serve as fil rouge in the narrative structure of the video. This is narrated in one of the channels while on the others there is a strong dialogue between maps.

1 channel video link: <https://vimeo.com/160042885>

3 channel video link: <https://vimeo.com/191076175>

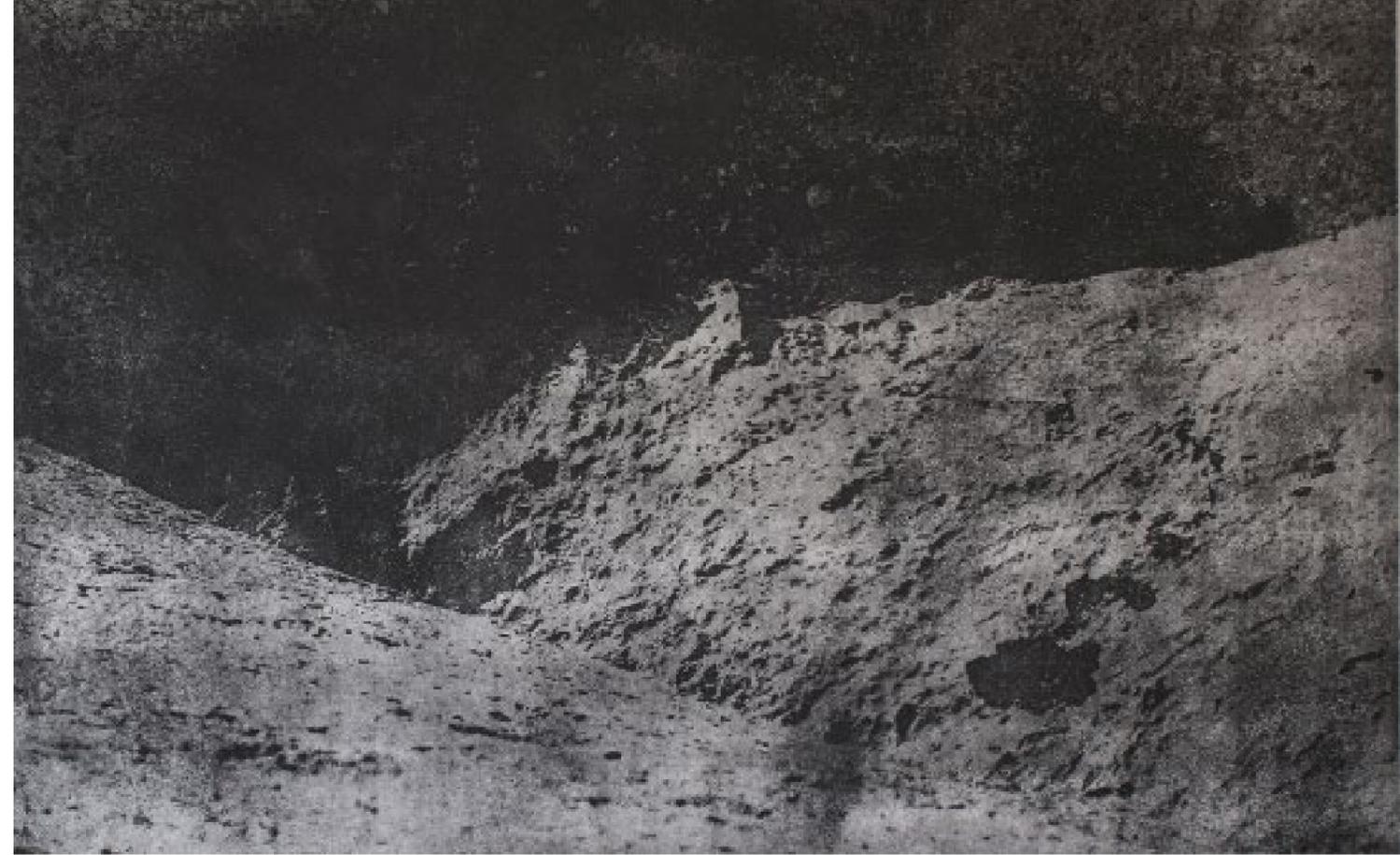


Fracture(s)

18 photoengraving prints, lava powder, various inks
2017

The *Fracture(s)* series is part of a bigger project called *A Fragmented World* and it refers to the “fracture theory” analyzed by physicist Bruno Giorgini. The project intends to use the complexity paradigm and some fractures dynamics results in a specific case-study, the morphogenesis and morpho-dynamics in a volcano landscape, the multi-layered geographic structure of Etna (Sicily, Italy), continuously changing its geography and morphology due to the various different eruptions. The aspect of macro fractures is underlined by a series of photoengravings based on Etna volcano fractures. They underline different textures, structures, areas of morphological aspects of the material, the soil and their different layers by using a new color made out of Etna powder.

Installation view at *Intuition*, Palazzo Fortuny, 2017



En route to the South

in collaboration with artist Rosario Sorbello

wooden beehive frames, beeswax, various materials
2015 - ongoing

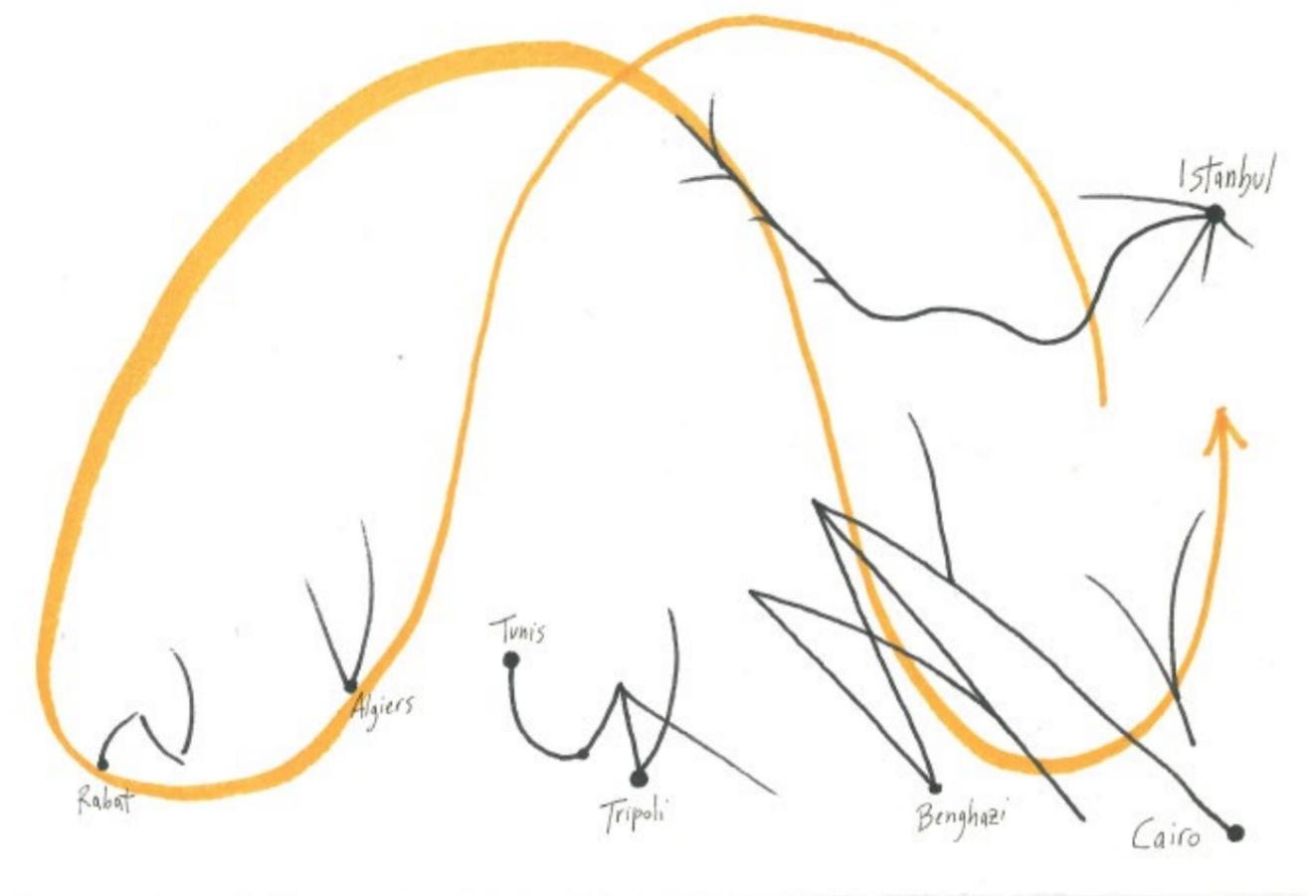
The project concerns a specific reflection on nomadic beekeeping, created in collaboration with Rosario Sorbello. The installation consists of a series of wooden beehive frames with beeswax surface on which are imprinted the maps of some European cities. The places chosen are the countries where statistically have been proven a rapid transformation of the domestic economy on behalf of the new migrant workforce. The relieves in wax replace the normal 'beehive' pattern stamped into the frame to guide the bees in the production of the honeycomb. The work is accompanied by a critical-narrative text which completes the reading.

The installation has changes over the years, since the work is still in process, changing according to new studies,

explorations, discoveries and researches carried on by the artists with the help of nomadic beekeepers in the Mediterranean area.

audio link: <https://soundcloud.com/user-684087165>

In this page: a detail of the wax relief
In the next page Installation view at Mediterranean Biennale, Milan, 2015
Drawing of the migration movements in the Mediterranean areas in the last 10 years





On top: Installation view at Spazio K, Palazzo Ducale, Urbino, 2017
 in the right page: Installation view at Museo del Novecento, Florence, 2020
 next: installation view at Fondazione Sandretto Re Rebaudengo, Torino, 2017

Avanzi

9 photographs, performance, audio installation, artist book
2015

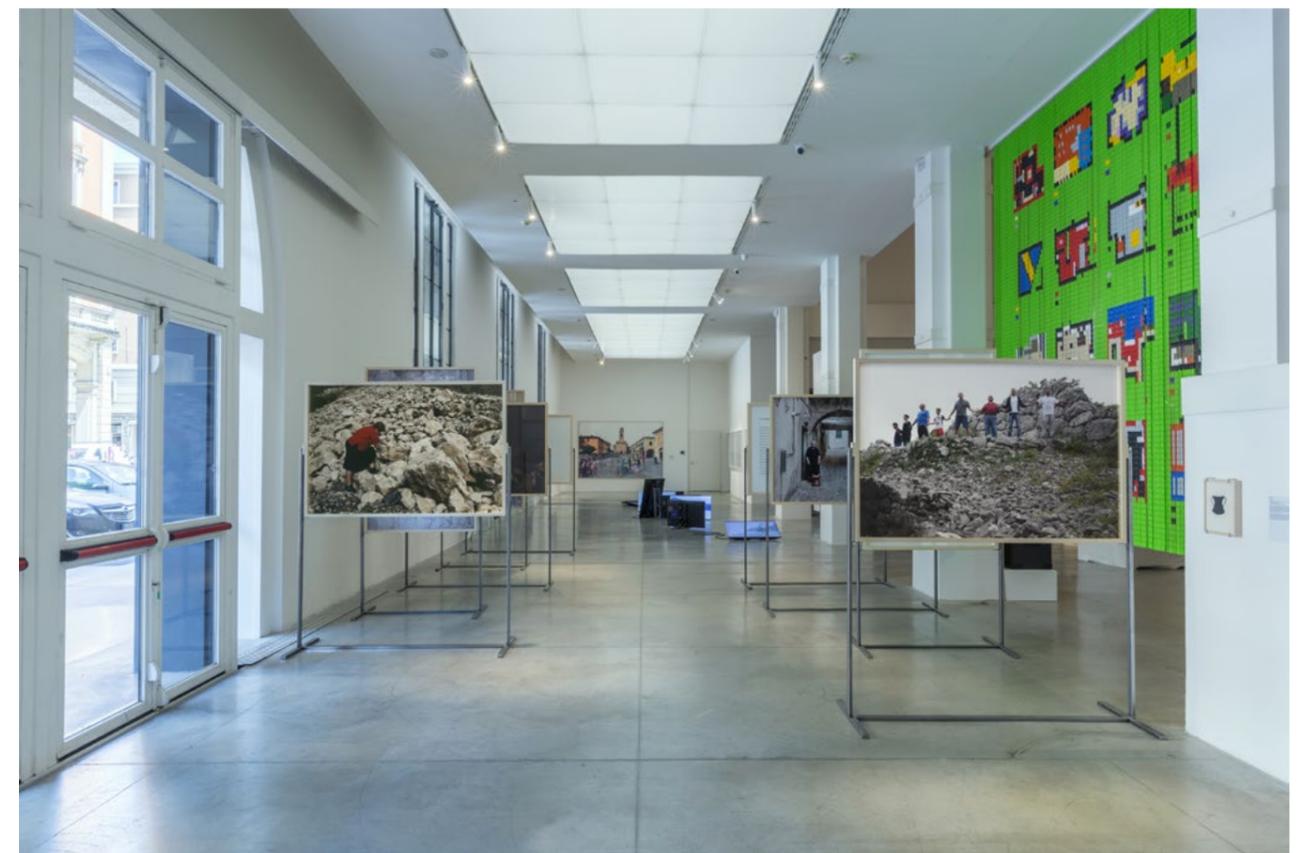
Avanzi (left overs) is the translation from the Abruzzese dialect of a publication by the renowned anthropologist Emiliano Giancristofaro. Scraps of myths, superstitions, tales, remixed in order to be readopted and ready to use; as left overs of a meal to which new ingredients are added to make it into new nourishment.

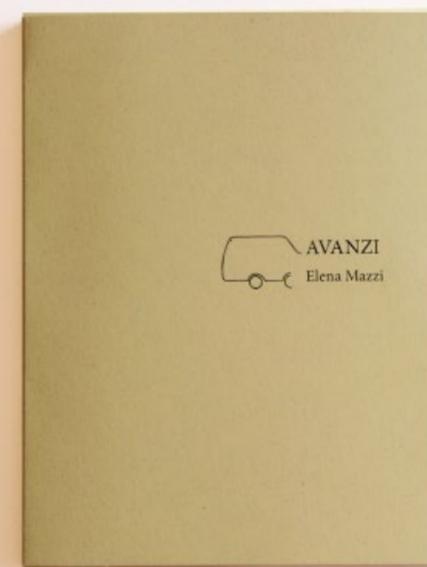
Although menaced by half a century culture leveling, the consideration for the man and his sense of belonging in the small community of Guilmi, is still very strong. Mazzi proposes here to weld back the fractures between present and past; social norms and ancient courses and spells; global village and real village. With these objective in mind, during the three weeks residency at GuilmiArtProject, she goes on board of a 1983 Mercedes and travels along the collapsed roads of the Alto Vastese valleys, and the

coastline crenellated by run-down constructions of the economic boom. The artist aims towards the site which has witnessed miraculous facts; she recognizes the boulders of apotropaic rites; and meets human materials to develop her research: the sprightly anthropologist, the crafty magician, the ethnologist, the plum eater. She reads all and listens to all. And afterwards she recomposes the fragments to create a new mythology to be told by the villagers of Guilmi, without either epic, or nostalgia, or folklore; yet thought simple, and coral photographic images in ordinary settings, narrated loudly by means of an ambulant speaker. (extract from Avanzi, by Lucia Giardino)

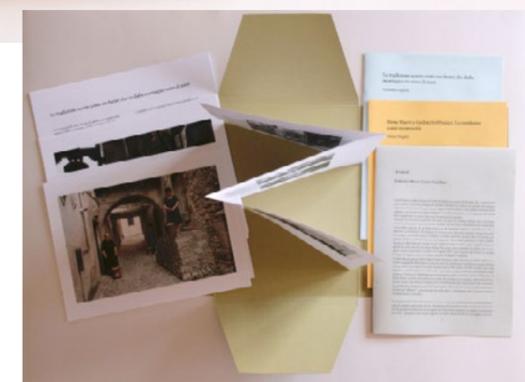
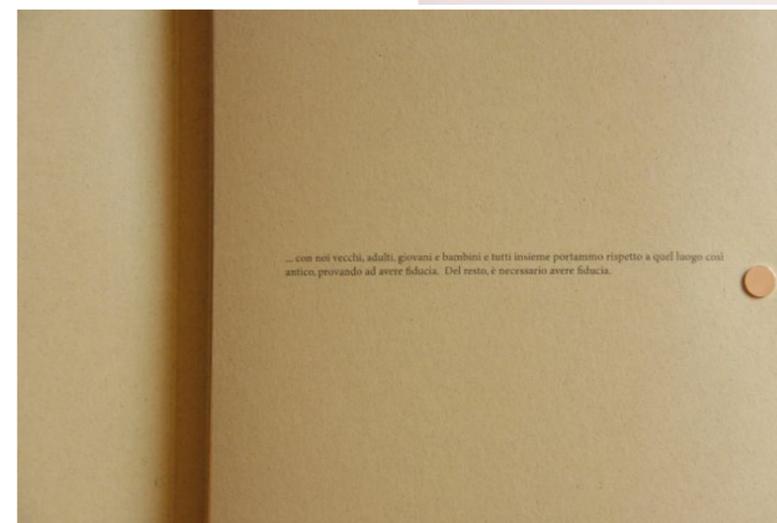
performance documentation:
<https://vimeo.com/154486394>

Below: one of the 9 final tableaux In the next page: work in progress and performance documentation

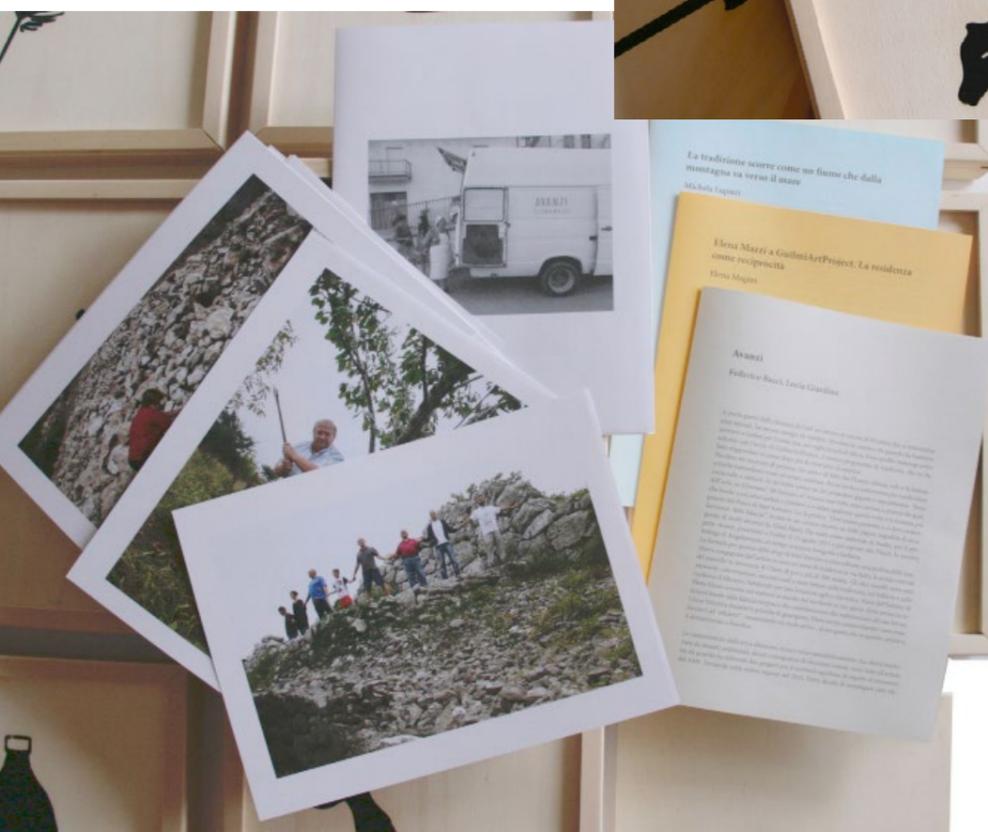




Boîte Editions, collector's edition



Boîte Editions



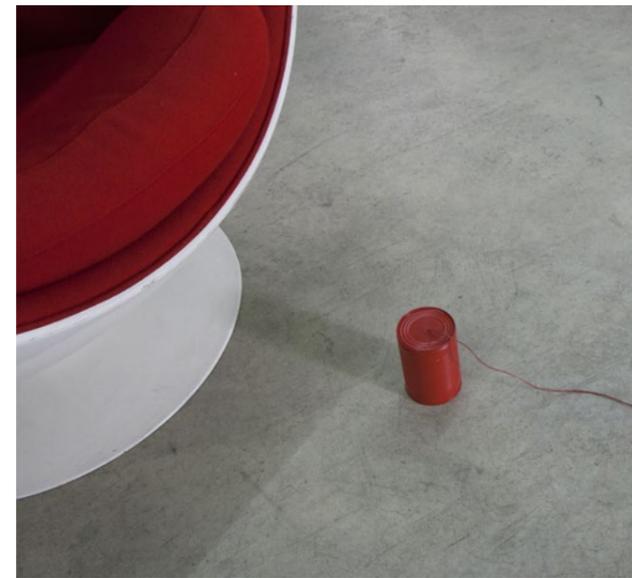
Mass age, message, mess age

performance and HD video documentation
2015

Who wants to make the revolution as profession? Is sarcastically asking Bruno Giorgini, professor of theoretical physic and ex-activist of Italian organization Lotta Continua, during the workshop realized at Barriera space in preparation for the exhibition. *Revolution is a constant way of being*, is answering back Cesare Alvazzi del Frate, ex-partisan and other participant of the workshop. *Mass age, message, mess age* project is part of a research that Elena Mazzi is carrying on since a long time and that embraces complex matters - the communication in time of revolution, its techniques and strategies and in particular the possibility of making mistakes while passing on a message - able to answer the need to identify dynamics and, stepping back, the guidelines that draw the act of making a revolution, in order to understand the fundamental elements to apply to all life sphere. By developing a workshop that involved a group of young students from Turin University and then an exhibition thought as a performance inspired to 'Chinese whispers' game, Elena Mazzi used Barriera space as a lab, a place of active debate, with the aim to create a possible 'vocabulary of the revolution'.



performance documentation:
<https://vimeo.com/128535247>



Reflecting Venice

multiple installation (site-specific installation, HD video, herbarium, comic, sculpture)
2012-2014

Reflecting Venice is a project that investigates the possibility of responding to last year's increase of environmental issues affecting Venice.

Through the application of an interdisciplinary methodology, *Reflecting Venice* explores technological innovation and its implications. Considering local context in conjunction with new environmental goals is beneficial in redefining their broader effectiveness and functionality. *Reflecting Venice* began with the collaboration of Isomorph, a company based in Udine, Italy, specialized in environmental physics as well as in the development of innovative energy systems. Specifically, the project refers to the so-called Linear Mirror.

Reflecting Venice operates on a specific area of Venetian territory: Murano island. Known on a global scale for its hand-made glass production, today the island is facing a gradual transformation. While it remains a precious historical and cultural heritage, it conversely displays a fetishized representation of international mass tourism.

Here I focused my attention on the peculiar technique of engraving on mirrors, a typical local craft tradition that is rapidly being replaced by badly blown glass items, easy to sell to tourists. Decorative elements, representing flowers and plants, come from the 17th and 18th centuries. These have been re-elaborated to represent flowers and plants from Venice Lagoon, disappearing because of the pollution.

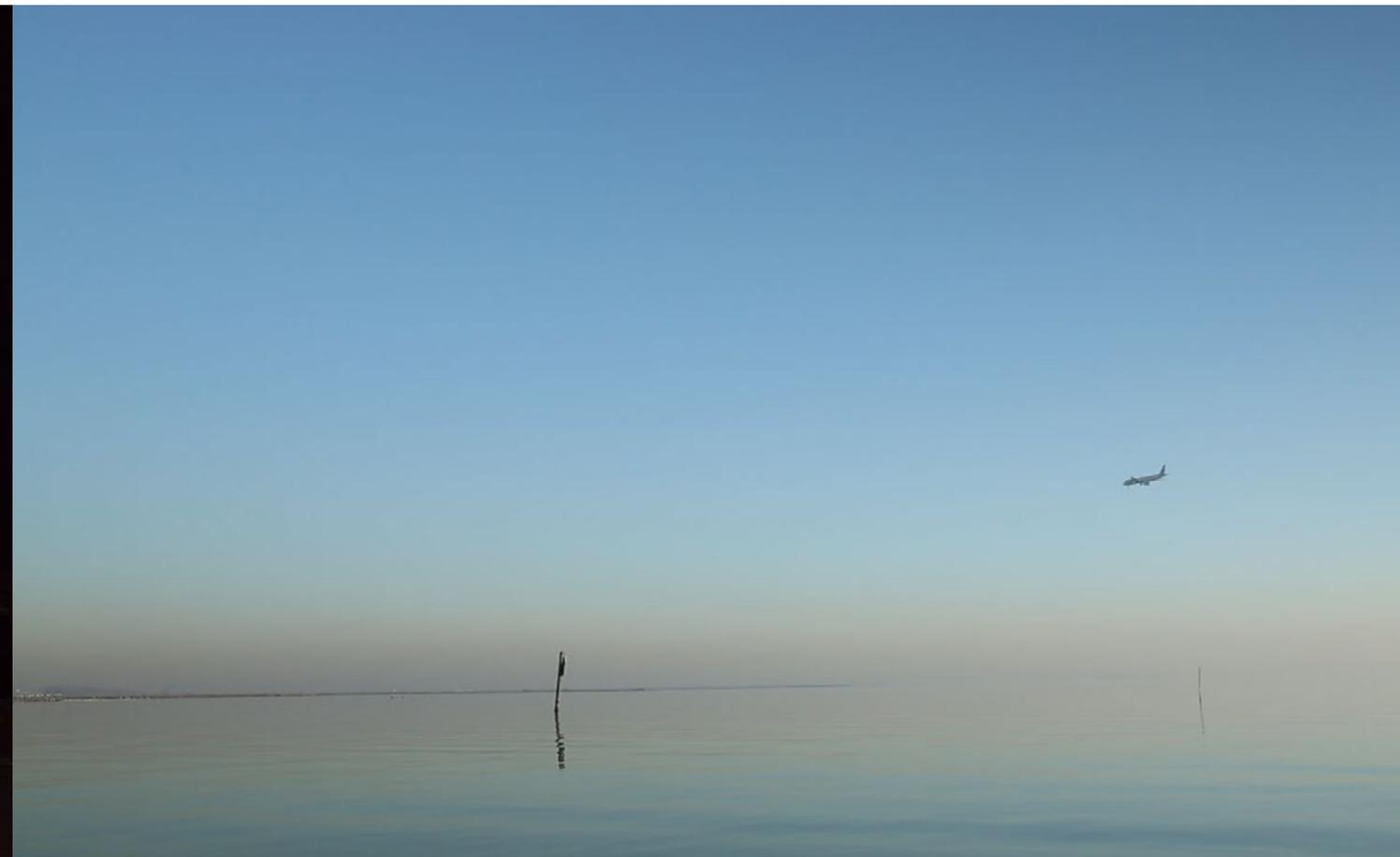
These new drawings, created in collaborations with Murano's masters, have been directly addressed and portrayed on the Linear Mirror

The artwork, consisting in a functional installation, is accompanied by a multiple installation, composed by a video, titled *LACUNA. Land of hidden spaces*, a critical herbarium, a comic and a recycled-glass sculpture, supporting the process in any phase it came through.

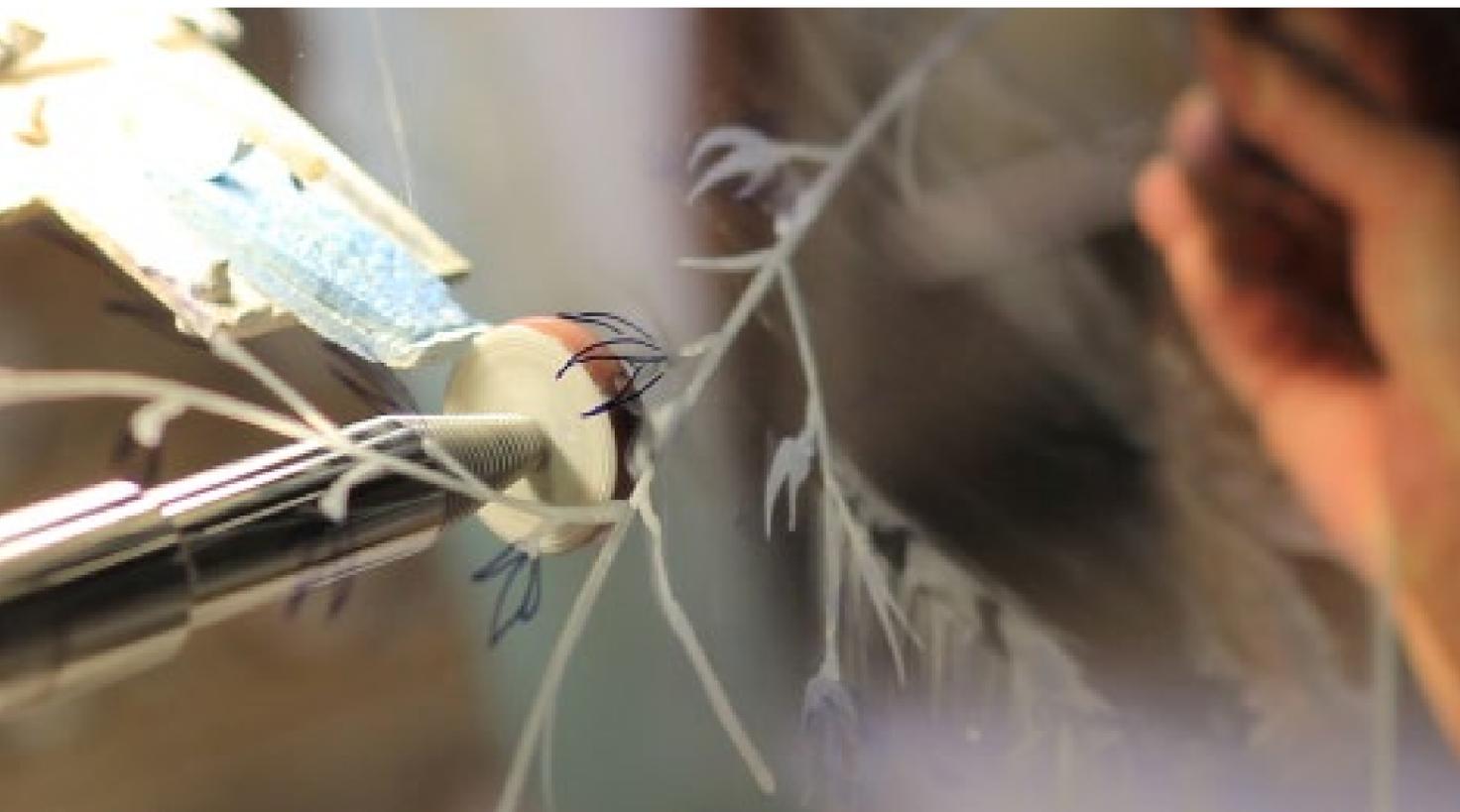
video link: <https://vimeo.com/128665005>



to the left, herbarium with collection of plants engraved on mirrors. In this page: detail of the engraved mirror installation



On the left page: Installation view at I4° Istanbul Biennale. Other images are stills from HD video LACUNA. Land of hidden spaces, 12'





On top: mirrors and Murano glass installation
To the left: a detail from the Critical Herbarium



Bricks serving the unpredictable

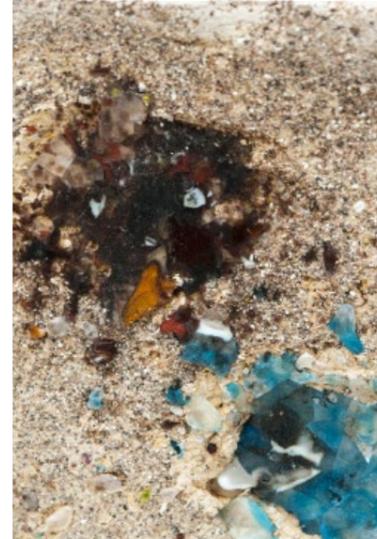
hand-made bricks and recycled Murano glass combined in a series of 14 bricks' installation
series of 4 photos printed on cotton paper
2014

Bricks serving the unpredictable is a experimentation on the most common object in building construction: the brick. It is a classical modular system of manual construction, a clay manufact that represents the unit of measure at the base of the building structure. The module is not intended as a serial object anymore. Thus, it is brought back to an artistic manufact assuming a new identity, inbetween an handmade product and an industrial production. I realized a series of multiple bricks created with waste taken in the big glass dump called Sacca San Mattia in Murano (Venice) and from Colle Val d'Elsa cristal factories (Tuscany).

I choose glass as it is a 'cleaned' material, realized without polluting substance that can be easily re-used and recycled many times and that, as the ceramic, has gone through many experimentation over the centuries.



Above: photos from Murano dump, 2 of 4.
On the right: details of mixed bricks.



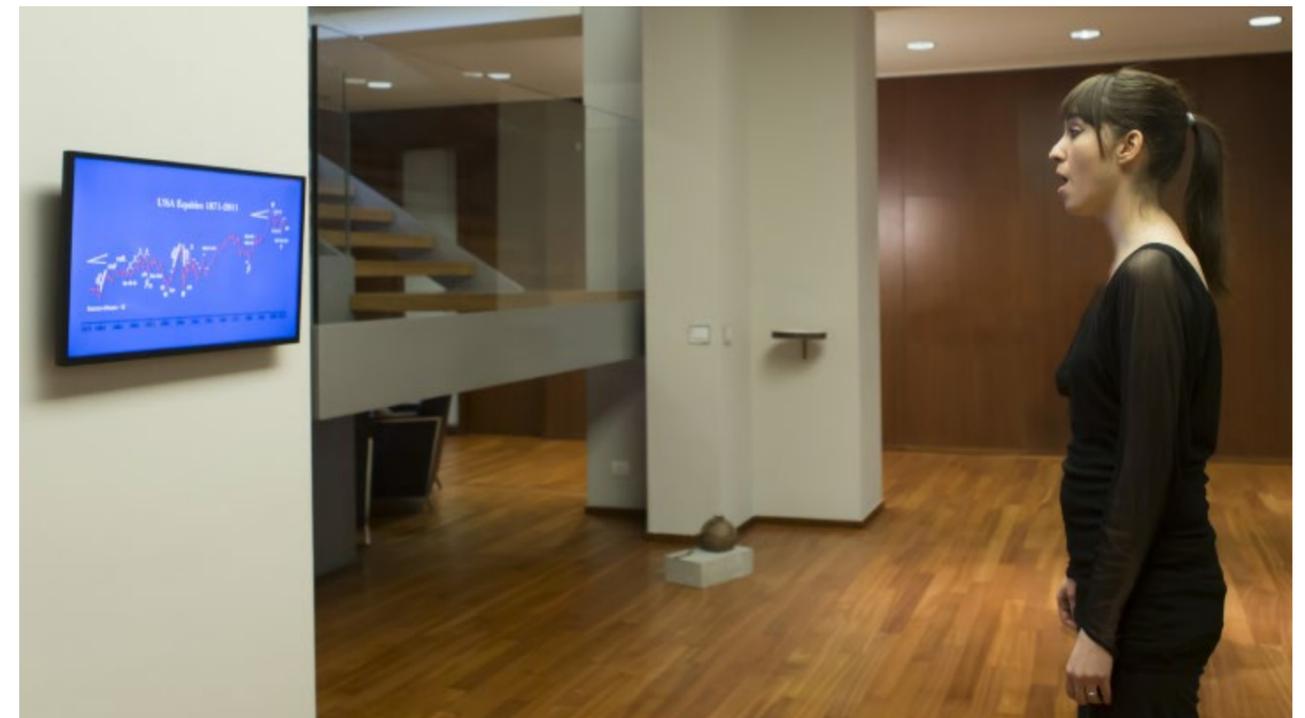
The financial singing

HD video installation and performance
2014 - ongoing series

The singer interprets a graphic representing trends in the Western capitalist economy, giving back the social and emotional aspects of economical crisis that marked the course of the XX Century. The work takes form from the book 'How nature works' by Danish physician Per Bak, where he defines strategies to analyze crisis and catastrophies in a positive way from a human and natural point of views, finding common affinities. The series will continue taking into account other new-born economies of the XXI Century, analyzing their shifts and critical periods of time.

video link: <https://vimeo.com/128719357>

In this page: 'singing' arrangement and graphic. In the next page: singer Costanza Gallo sings the Western capitalist economical graphic, Studio Legale NCTM e l'arte, Milan, 2017
Installation view at VISIO, Lo schermo dell'arte Festival, 2016.



There are different ways to look at cities

installation - building nets, drawings on paper or on wall
2014

The project realized for Fundación Botín during Carlos Garaicoa's workshop is a reflection on the city of Santander, analyzing its limits, intended as inbetween spaces. How do we look at cities? There are different ways of doing it. Media control is one way, but also architectural transformations are depicting how the city changes. This is why I decided to use as a principal material different colors of building nets, generally used to protect buildings under construction. I collected different parts of them in different colors, directly from the workers, and I placed them inside and outside Villa Iris, focusing on corners, and other architectural inbetween zones, as well as covering the entrance door. Behind them, a series of delicate pencil drawings, narrating my perception of the city, and describing topics of media control, new architecture, through new gazes. The use of different colors states how these spaces can become inner and personal, adjusting to different needs. The project will be developed as a series of works discussing different cities in the world.



In this page: a particular of building nets in the garden and a view on the first part of the installation in Villa Iris
On the next page: view of the ground floor of Villa Iris. Building nets are placed in corners, dealing with the space. Here a view on the drawing beside the net.



DETOUR

four printed carpets 80x60 cm, performance
2014

The work is related to ASC-Social Housing Agency in Venice, where activists, families, Venetian citizens and migrants have occupied some public houses left apart by the Municipality because of the lack of money needed to restore them.

The work aims to relate to these areas and the people who live there, where the occupation of vacant houses become a way to re-activate the public space through the construction of social relationships. Practices that talk about how to deal with a complicated city as Venice is, built up on mass-tourism policies, with the will to displace last inhabitants. A series of carpets identified some of those occupied houses. On them, printed sentences were relating to the use of the public space, remarking its ambivalence, at the core of the conflict between privatization and intrinsic value. A performance was following the work: here I was leading small groups of people as a guide, for a tour in the occupied houses. Here people could directly talk to occupants in order to understand history, bureaucracy, conflicts, future developments



Ampezzania Incolarumcardium

13 postcards,
site-specific project for the Paleontological Museum in Cortina
2013

During my period of residency in Cortina I asked to some families of Regolieri (local traditional administrators of the land) to locate for one day fossils from Zardini Paleontological Museum in their houses. The fossils lived, for one day, the daily life of hosting families, taking place inside small personal collections that any of us intimately keep doing, sometimes unconsciously. Regolieri themselves documented this small coexistence by taking pictures that has been transformed by me in postcards, then located inside the local paleontological museum windows, next by the fossils that came back to their places. A reflection upon the dynamics of exchange and collections, read through small daily gestures that allowed to reevaluate a local heritage and to underline a memory that is both personal and collective.



In this page: Ada, Cortina's inhabitant, taking picture of the fossil set in her cushions collection (photo: Valentina Merzi)
On the right page: postcards of fossils located into different collections, respectively Sicilian food, engraved first world war's bombs, handmade shoes.



Mediterranean Masterpiece

Site-specific installation, polypropilene bags, rubbish
Italian Institute of Culture, Stockholm
2012

Mediterranean Masterpiece is a site-specific project for the Italian Cultural Institute in Stockholm. This building is one of the most significant projects realized by Giò Ponti during Sixties.

The installation consists of two hundred bags full of garbage located inside the Institute's exhibition room. On the surface of the bags there are two different printed textures, that take up geometric patterns designed by Ponti for majolicas decoration used in some buildings located in South of Italy, projected by the architect himself.

The starting point of the work is the Italian cultural stereotype of the "façade", the desire to make "bella figura". The contrast between the elegant shape of the bags – in harmony with the surrounding architectural context – and their use destination becomes allusive of the current Italian cultural management, considered a good of secondary importance, a waste material, economically unproductive but at the same time exploited for merely political purposes, when required.

By sheer chance the piles of garbage are hosted in the exhibition room, as well as the waste, that it's been collected by the employees of the Institute over the previous months.



Different views of the installation inside the exhibition room, Italian Institute of Culture, Stockholm



Moving memories

Performance | Documentary 40 min
2012

Moving memories is a temporary archive of daily stories. Just for one day, people in the Mission district (the Latin-American neighborhood in San Francisco) had the opportunity to share a piece of land located on Mission street at 21st. Italian artist Elena Mazzi, in collaboration with performers Violeta Luna and MamaKoalt Chantiko, *El Tecolote* newspaper, *Shaping San Francisco*, and with the participation of Amy Franceschini, set up a living archive of Mission neighborhood. Inhabitants had the possibility to look through it and add personal stories and images. For one day people were able to live and occupy an empty lot of private property on Mission street, in order to keep alive the memory of a neighborhood that is quickly changing

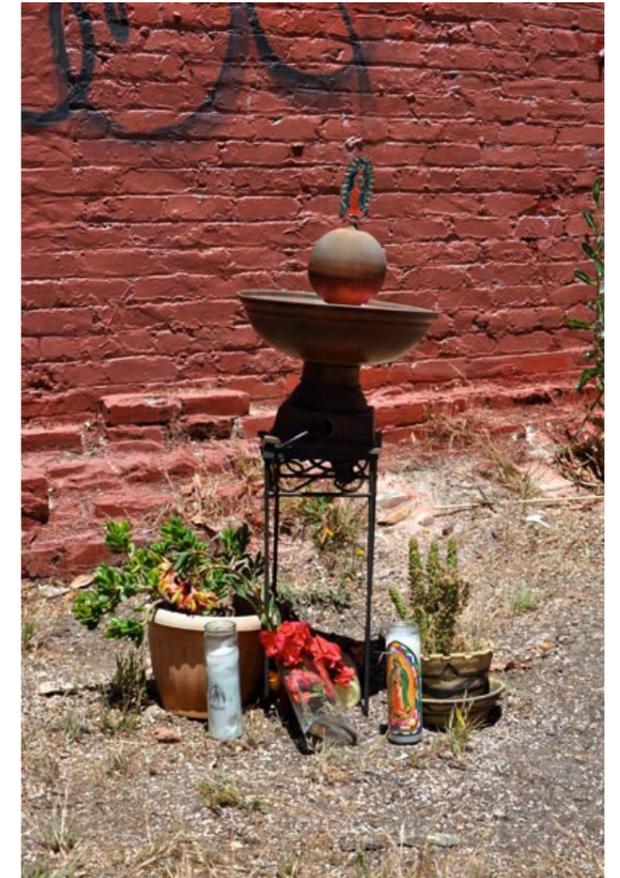
its identity, affected by a strong phenomenon of gentrification, that forces Latin-American inhabitants to move away. The redefinition and fragmentation of the different communities living inside the same geographical area leads these to a constant confrontation, both with standards of belonging to an ethnic tradition strengthened throughout time, and new, more flexible standards, resulting from the globalization process. This sparks a process of continuous redefinition of the collective memory that is at the base of identity processes, generating an interesting, undefined field that aims to be the ground of this research.

El Tecolote

with performers Violeta Luna and MamaKoalt Chantiko, the newspaper *El Tecolote*, *Shaping San Francisco*, and with the participation of Amy Franceschini.



On the left page: performance view
in this page: the sacred altar and one image from *El Tecolote* archive, part of the documentary



Europe calling

performance, mixed media
2012

Europe calling is a project that was especially created for Art Stays festival 2012. Its aim is to investigate the actual role of culture – specifically in the contemporary art field – within the European Union.

During years of strong financial crisis, the public investments that are mostly subject to great reductions or even clean cuts are the ones destined to culture and arts. Looking at the current Sport and Culture Ministers' purposes and management, it is possible to come across the promotion of initiatives like the "World cup" or the annual "Capital of culture" event.

How are these events financed and what kind of cultural improvement are they able to foster and develop?

My performative intervention aims to shed light upon the research and presentation methods used in contemporary culture, presenting a 'different' kind of approach compared to the main institutional artistic debate channels.

With *Europe Calling* I wanted to give a chance to enlarge the knowledge and the network of European independent realities. Through the telephone, a direct communication format, the public will have the opportunity to be in touch with some independent spaces and ONG spaces personally selected by me.

It will be possible to ask these spaces for information on their organization, their programme as well as their past projects, the 'alternative' strategies they use in order to create a different development of the cultural field and how they run and fund their space.

The project, which is intended as a sort of deconstruction of the big event "European Capital of Culture", however, intends to enrich the event itself, through the promotion of those realities that work outside the official channels of the art system, and that constitute an important proof of the ongoing European cultural ferment.



Prelievi H3/X/Y classe E (Pettino, L'Aquila)

Combination of the rip-and-detachment restoring technique of frescoes on samples of civil plasters re-located on wooden panels.

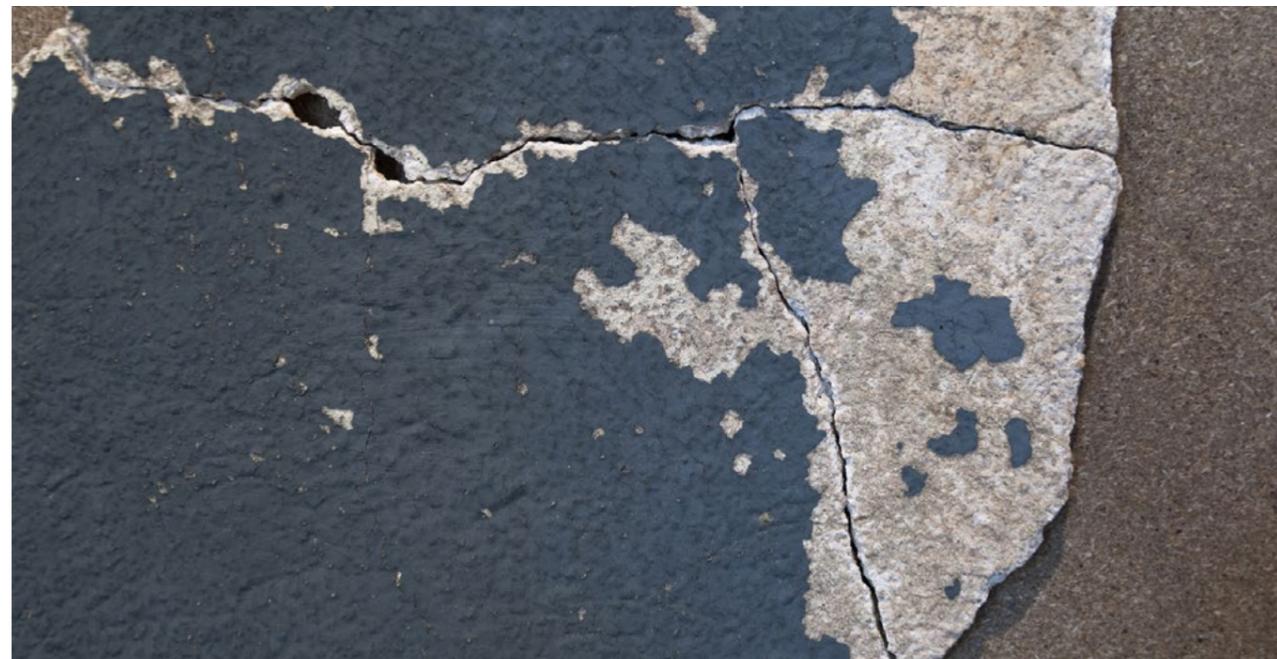
2011

The popular L'Aquila architecture of the Seventies, where I chose to act, was the most stricken by the earthquake. The poorest part of the population lived here, the part that the State didn't and still doesn't want to preventively safeguard; the collapsed buildings are still in the same, identical conditions of two years and a half ago, with wreckage, rubbish and personal belongings everywhere. Instead of rendering justice to the most stricken citizens, the preferred solution was to send the population away from its geographical, social and personal memory, directing it first to the hotels on the shores of Abruzzo, then in the new towns, far away from the first L'Aquila suburbs, abandoning the buildings to their state of deterioration; they should be torn down and re-built due to the serious structural conditions, that are moreover dangerous for the inhabitants themselves (in this we can detect an interest to keep a different kind of memory alive, the one of the tragedy, that appeals to disgrace, attracting curious tourists, that are often invasive and intrusive).

I wanted to try combining the architectural 'stacco' and 'strappo' (rip-and-detachment restoring technique of fres-

coes), re-connecting to a historical, social and cultural necessity to preserve memory. I am speaking about a recent kind of memory, a contemporary one, a memory that belongs to everyone, that is collective, of those who lived in the suburbs of L'Aquila, the parts that had been most recently built in the city, and yet the ones that were stricken the hardest. This is why I went to L'Aquila trying to "save" some construction memories that for some of us are already history, as it should be for everyone.

The choice to present a triptych communicates with both the traditional and modern Medieval painting traditions along with L'Aquila's strong symbolism drenched in religion, paganism and mysticism. Number 99 (a multiple of 3) particularly recurs in every corner of the city: 99 fountains, squares, churches, bell tolls, etc... This is a legend, more than a historical certainty, a belief that the inhabitants of L'Aquila diffused by word of mouth, and that will increasingly tend to disappear given the current closure of the historical centre: that common space in which the cultural imaginary of a population lives and develops.



On the left page: particular of the triptych.;
in this page: work in progress in the laboratory.



Colors at the end of the world

poster and documentary
2011

Colors at the end of the world is a project shaped from two different realities directly connected with Veneto region in Italy, in particular with the city of Treviso.

The work deals with a poster that draws upon the colors and fonts used by Benetton – a famous Italian fashion brand produced in Treviso – in its advertising campaign. In this specific case, however, the title being used is the one of a documentary film that talks about the abuses and injustices practiced by the international fashion house on the Mapuche population, in Patagonia - Argentina-.

Colors at the end of the world aims to underline in an ambiguous visual way, a different perspective on the doubtful social and cultural openness that Benetton wants to communicate through its media actions. The title, translated in different languages, refers to the

recent law presented by the Italian Lega Nord party; this law forbids the owners of foreign business activities to use non-Latin fonts on advertising signs: this is an evident symptom of a growing xenophobia in this specific area.

Translations from Arabic, Chinese, Macedonian, Serbian, Ukrainian, Bengali, Hindi, Tamil, Greek and Russian, reflect the different nationalities of foreign sellers working in the area of Treviso. The different nationalities have been organized in the poster, following a decreasing order that goes from the biggest to the lowest percentage of ethnic groups and their business activities on the territory, cutting out the groups that use a Latin alphabet.

a dialogue with director Ale Corte



الألوان في نهاية العالم

顏色在世界的盡頭

бои на крајот на светот

Боје на крају света

Кольори на кінець світу

বিশ্ব শেষে রং

दुनिया के अंत में रंग

உலக முடிவில் வண்ணங்கள்

χρωμάτων στο τέλος του κόσμου

Цвета на конец света



site specific installation, HD video performance
2011

Malmberget (litteral translation: the Ore Mountain) is a mining district in Lapland (Sweden), that developed at the end of 19th century. During the 20th century the town's population increased in line with the development of ore-mining. The deeper the mining operations go, the more land surface is affected. The "Pit" expands and the centre contracts. Because of the risk of collapse, buildings have either been demolished, moved or abandoned. The Pit area has been fenced off due to the danger of crash. The result is that wherever you go in Malmberget the fenced off area is a constant presence, visible from more or less every street corner, creating a sense of isolation and desolation.

In Malmberget there is a specific area called Shantytown that has been built as a controversial reconstruction of the old town, in connection with the centenary celebration

in 1988, with the intent to display a part of the town's history that was no longer visible. In the end of the Shantytown street is located a wood basement with a small piece of railway and a wagon on it, symbolizing ore mine's transsporation. Nowadays, this basement has been partly embodied in the fenced off area. To me, this site symbolically represents the connection inbetween Malmberget's inhabitants and the mining site. Mining company strictly depends by inhabitants and vice versa. I decided to draw on the basement a white line that represents the shape of the denied area, which is located half on the Pit site side, half on the residential area. Walking on the line, I focus the attention on the limit that this line represents; crossing the fence twice, I underline the important relationship between the community and the mine site.

video link: <https://vimeo.com/112393260>

On the left page: still from the video performance
In this page: final and permanent site-specific installation



Walk in_A walk through suburbs

performance
2011

Walk in_A walk trough suburbs is a way to see things from a different point of view.

Cultural critic Per Wirtén recently wrote a book that talks about his point of view as a Stockholm suburban inhabitant, narrating a walk he took in 2009 through new towns of the city, trying to reveal the natural traces and the memory that connect them, unknown by most of the Swedish population.

With him, and with the collaboration of Polish background photographer Andrzej Markiewicz, this project has been first presented with the title of *Preview* inside a singular space in Stockholm, the Centrifug space, part of the Konsthall C gallery. Here a series of people shots, taken by Andrzej from the Nineties until today, have been presented. Andrzej Markiewicz's research investigates human

relations by shooting portraits of people only after previously having a conversation with them, a contact, it doesn't matter whether brief or long.

Walk in_A walk through suburbs is a collective walk that follows the traces of the path led by Per in his book, along with the writer himself and the photographer, that will evidence the aspects they consider the most peculiar during that day, made of encounters, trades, explorations, while I animate the debate that has been carried ahead along the walk itself, suggesting the thoughts that are previously debated in my essay called *Social space and Collective Memory*, keep on studying different viewpoints that come out during the course of the event.

In dialogue with photographer Andrzej Markiewicz and cultural critic Per Wirtén.



left page: map of the walk. In this page: the group doing the walk, passing through different suburbs of Stockholm

Villa Unda

Artist book
2011

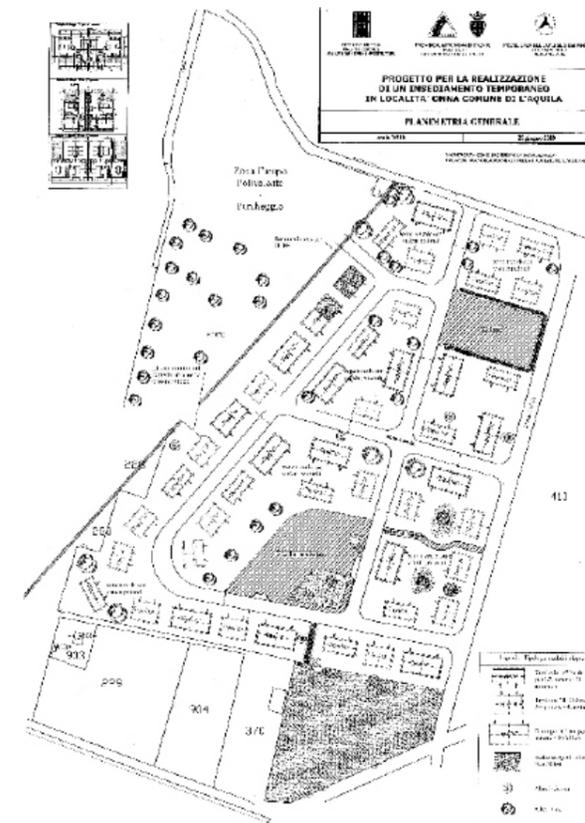
Villa Unda is a booklet made of notes, drawings, sketches, documents that have been dictated by the inhabitants of Onna, a small town close to L'Aquila, stuck by the earthquake in 2009.

In the research I carried out in Onna, I asked inhabitants to show me skills and abilities they exercise in their everyday life, as well as their pastimes, traditions, and habits.

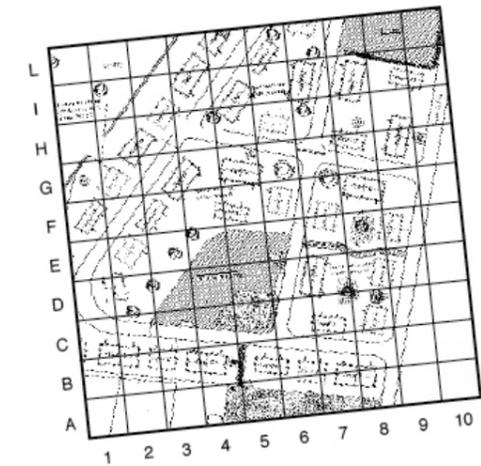
My main aim was, on the one hand, to try to understand what has changed after the earthquake, with particular reference to the new spatial configuration; on the other hand, to transform these daily habits in strategies necessary to become conscious of the new spatial organization that surrounds them.

I decided to give voice to the needs of the inhabitants of Onna, emphasising their thoughts and their physical work, their use of space. I wanted to give voice to their abilities, which were not specialist, but, in my opinion, fundamental for our society, as far as they are part of a collective memory, realizing a booklet containing different points of view on how you can interpret and live a "new" space after an earthquake. Flipping through the pages you will find the voice of the inhabitants denouncing the actual situation and tracing, through their stories and memories, a change, which is not only spatial, but also social and cultural.

In dialogue with Onna associations and inhabitants



MARGHERITA
Io potrei stare ovunque. Ho perso la mia strada, la mia gente.
Ora per ritrovarli devo fare la BATTAGLIA NAVALE.
Le case sono diventate dei NUMERI, si sono persi i NOMI.



C7 Colpita: Casa Marzia
F5 Afondata: Casa Alfredina
H4 Strada
L9 Chiesa



ALFREDINA

Quando è tempo di raccogliere i fagioli li metto a seccare sullo stendino dietro casa, e poi li seleziono con cura nella veranda. Sono attività che faccio quando torno dall'orto, un modo per stare un po' all'aperto. La casetta dentro è piccola, e non c'è posto per i fagioli, così cerco di sfruttare tutti gli spazi che ho, ossia la veranda e il retro. La vicina mi controlla i fagioli di giorno mentre sono all'orto, così, in caso di vento, o di pioggia, non volano via e non si rovinano.

Chi non ha l'orto semina pomodori oerbe aromatiche da collocare nel retro di casa. Questo avviene soprattutto nelle new towns, dove non vi è la possibilità di avere un piccolo orto da curare, né di adornare il proprio ingresso con oggetti personali. Il regolamento infatti prevede che le piattaforme di ingresso comune siano egombre e libere, così gli abitanti si limitano a qualche pianta di pomodoro da collocare sul retro, lontano da occhi indiscreti, ma anche dalla loro vista.



Helena Vonhara Carter, 42 anni, in una foto inusuale. Anche in Gwentony Tock, ultimo ramo di Villa Unda, si dibatte in cucina. Con marito inquisito.

Chutara

various materials
2011

This project is part of the workshop 'Building to learn', Building intended as a theoretical learning process, where the final result does not matter as long as the building process reflects the local relationships through the modalities of communication, abilities and strategies that cannot emerge without the input of locals. The area that we focused on, thanks to local input was a Chutara in the village of Duwakot, close to the Universities. This village takes shape around a big square that was formerly a central community green area with a holy tree at its center. More recently, it has been transformed into a grassless sandy area thanks to the continuous passage of buses on route to Kathmandu and the outer periphery of the Kathmandu Valley, where Duwakot is located. The result is that space is no longer clearly defined and no longer used by the locals as a community green area. In particular, the tree was surrounded by a four foot high circular brick and mortar

platform that was covered with a surface of a plaster that encompassed the radius of the tree. Called Chutara, the holy tree was not any longer a place to pray, to sit, to chat and to play, as it was before. I decided to talk to the community in order to discuss small changes that could be implemented. After starting the process, many people joined in to help clean up debris, breaking up old damaged parts and rebuilding new bricks. We also decided to put a limit on the surface of plaster allowing a separation between the new brick sitting layer around the periphery of the Chutara and a green grassy area inside the sitting layer. We worked together in making decisions but what was important to me was that they were firmly aware of their needs and in the middle of the process they were able to make their own steps to continue a process that we had merely started.

In dialogue with Duwakot inhabitants, Kathmandu



In the left page: inhabitants of Duwakot, on this page the working process on Chautara, in collaboration with inhabitants and engineering college students

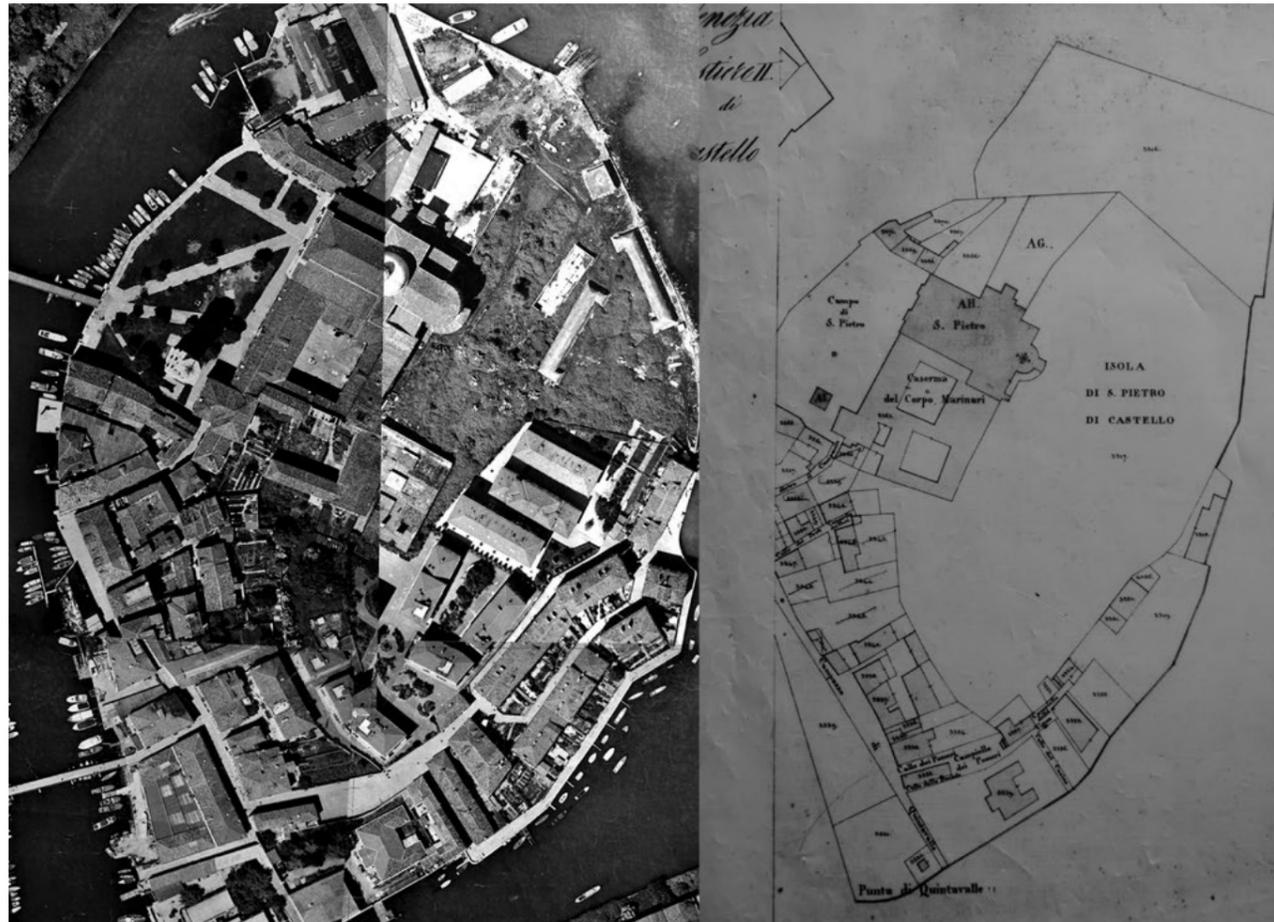
Olivolo

recipes book
2010

This project analyzes and deepens the awareness on Venetian territory, trying to controvert the stereotype of Venice as a ghost city, exclusively occupied by tourists. San Pietro di Castello, a small island situated in the Eastern part of Venice's historical centre, is a particular territory within the Venetian setting; it has no shops, and has been inhabited by a long tradition of local generations. I began to meet inhabitants from "a different Venice" using the territory and its traditions as my starting point, not only engaging in my usual role of external observer, but also warily gaining insight into the daily life of the people I met. For this purpose I decided to use food as a dialogue and an exchange tool with the community. This is how I got the idea to create a documentary book, containing a small recipe collection. Food was the process' liaison

and oral source; the portraits and images presented in the book overlap the tales and the moments spent with the people I met. Elusive and indefinable experiences come back throughout the book's pages as documents of acquaintance. This project also represents an attempt to connect two different points of view: the traditional Venetian take on food and the chance to revise it according to modern needs. My desire to be linked to a tradition that does not belong to me, reinterpreting the recipes without removing the original ones, is a gift thanks to the people with whom I spent my last months. The locals granted my wish to connect with a tradition that is not originally my own, by re-interpreting their classic recipes.

In dialogue with San Pietro di Castello inhabitants, Venice



The inside of the booklet, with moments of conviviality and participation with San Pietro di Castello inhabitants

ISTANBUL 2010

Personal remarks about an official expectation

brochure 12X16,5 cm, poster 48X66 cm
 performance at Tophane-i-Amire Istanbul 2010
 performance at Jarach Gallery, Venice 2008

Istanbul was European Capital of Culture in 2010. This was an important event that symbolically made the Turkish population part of the European world, despite the fact that Turkey still doesn't belong to the EU. An official informative brochure presented the new artistic, urban and social integration project developments that waited to enrich Istanbul's heritage, starting in 2010. My personal view on social and cultural context was led using the same media: a new promotional brochure, where the original text was supported by an antithetical visual language, that intended to underline the vagueness of the content and possible ambiguity in the writing.



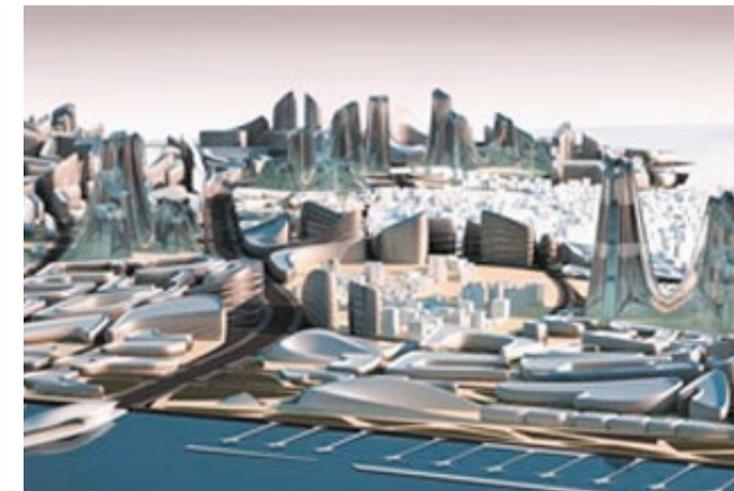
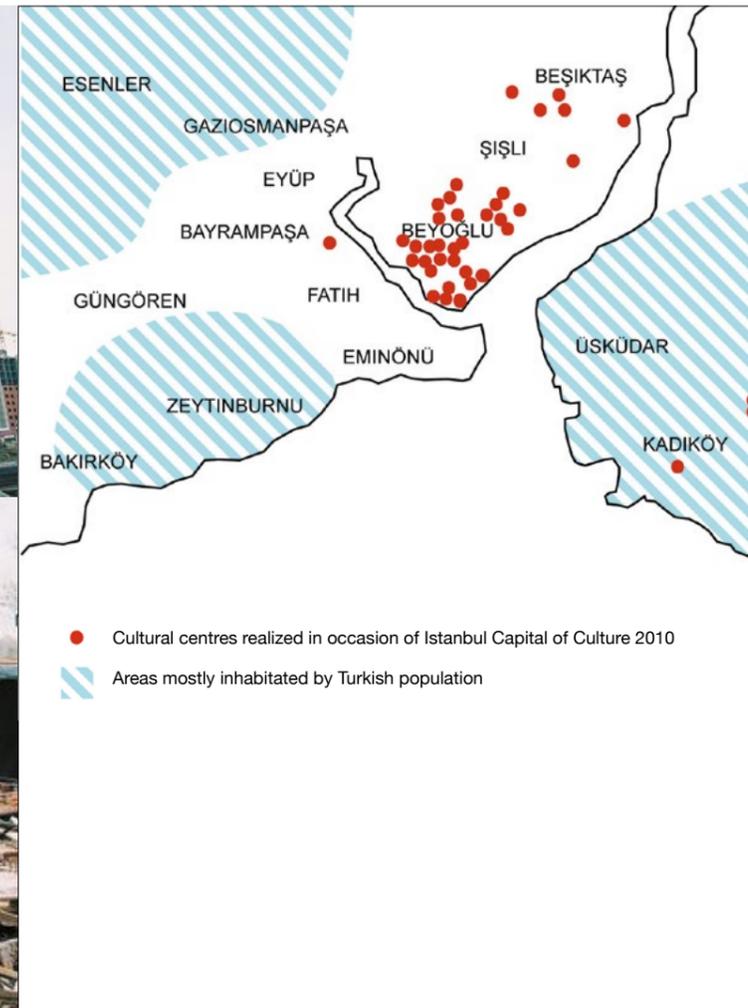
On the bottom pages: pictures extracted from the brochure. On the top of the right page: two moment of the performance, in Venice and Istanbul



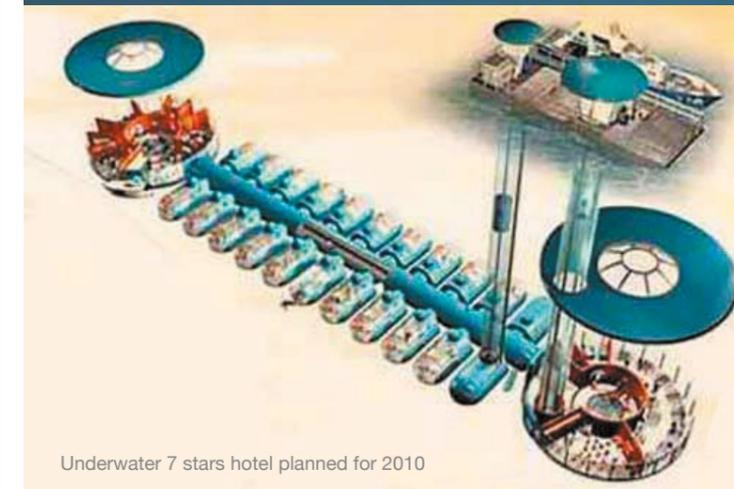
Traffic jam in Taksim square



Ayazma neighbourhood



Urban plan defined for Kartal's neighbourhood, 2010



Underwater 7 stars hotel planned for 2010

Elena Mazzi / CV

Born in Reggio Emilia in 1984.
She lives and works between Turin (I) and Nice (F).

Represented by Ex Elettronica gallery, Rome

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FB: elenamazzi

Education

202-2025 3 years practice-based PhD in Visual Arts, Villa Arson and Université Côte-d'Azur, Nice
2021 1 year research assignment, Free University (Bolzano)
2010/2011 exchange student at Konsthögskolan, Stockholm Academy of Fine Arts
2008/2011 Master degree in Visual Arts, IUAV, Venice University
2003/2007 Bachelor degree in History of Art, Siena University
1998/2003 Experimental high school, specialization in art and cultural heritage, Reggio Emilia (IT)
1991/1998 Music conservatory for classical studies, Reggio Emilia (IT)

Workshops/Seminars attended

2018 research Lab, Marvels and catastrophies, Konsthögskolan, Stockholm Academy of Fine Arts
2017 Academy 2017 - Bloom again, curated by Nature addicts! Fund, Eleusis, Greece
2016 VISIO – European Programme on Artists' Moving Images, curated by Leonardo Bigazzi, Florence
2015 *Effetto Venturi*, Museo del Novecento, Milan, curated by Anna Daneri (Peep-hole)
2014 *Genova MaXter program*, Villa Croce Center for contemporary art (visiting professors A constructed world and Matteo Rubbi) curated by Ilaria Bonacossa and Anna Daneri
Art, Architecture and Politics, Fundacion Botin, Spain (visiting professor Carlos Garaicoa)
Mike Kelley: Looking back at Educational Complex Onwards, Konsthögskolan University with Moderna Museet, Stockholm
2012 Spinola Banna Foundation, Turin (visiting professor Tim Rollins & K.O.S.)
Museo in esilio, held by Cesare Pietroiusti, Spanish Pavillion, 54° Venice Biennale
2011 *Building to learn*, Kathmandu, CapAsia program in collaboration with Ball State University, USA
Self builders and Slumming, Delhi, CapAsia program in collaboration with Ball State University
2010 *You can't stay on the roof forever*, Konsthögskolan University, Stockholm
2008/2010 Workshops with Antoni Muntadas, Massimo Magri, Carlos Basualdo, Cesare Pietroiusti, Giovanni Anceschi, Cornelia Lauf, Marjetica Potrč, Wes Janz, Marguarite Kahrl, Tania Bruguera, IUAV, Venice

Artworks in public collections

Ministry of Foreign Affairs (La Farnesina), Rome, Italy	Regione Emilia Romagna, Italy
GAM, Turin, Italy	Palazzo Ducale, Urbino, Italy
Castello di Rivoli, Turin, Italy	Pecci Museum for Contemporary Art, Prato, Italy
MADRE, Naples, Italy	FRAC Bretagne, France
University Federico II, Naples, Italy	

Artist Residencies

2022 IAS residency program, Perth, Australia *upcoming (postponed due to Covid)*
2020 Home residency, Kone Foundation (FIN)
2019 Artists in Architecture, BOZAR and Federico II University in Naples
ZK/U, Berlino (part of Magic Carpets, with Latitudo, Rome | Kaunas Biennale, Lithuania)
2018 The Lab, Mexico city
NKF, Stockholm (S)
Skaftfell Center for the Arts, (IS)
MontesantoArte, Quartiere Intelligente and Fondazione Donnaregina per le arti, Naples (I)
2016-17 HIAP residency program, Helsinki (FIN)
2016 m-cult collaborative media art, Helsinki (FIN)
Musumeci contemporary, Brussels (B)
RAVE East Village Artist Residency (I)
2015 Guilmi Art Project (I)
Via Farini, AIR Milan
2014 Kultivera (S)
Caba Cultural Association, program for experimental ceramic, Tuscany (I)
One-year studio-space at Bevilaqua La Masa Foundation, Venice
2013 Residency at Dolomiti Contemporanee project (I)
Future Farmers Artist in Residence, San Francisco
2012 Tomma Rum Summer Artist in Residence, Malmberget (S)
2011 Botkyrka Konsthall Residency, Stockholm

Main grants/ awards

2020 Winner of Cantica21, promoted by the Ministry of Foreign Affairs and Ministry of Culture
Acquisition prize, Emilia Romagna region
Winner of Q-international, promoted by La Quadriennale, Rome
2019 Winner of Italian Council grant, 7° edition promoted by Ministry of Culture
Winner of European mobility grant i-Portunus, Goethe Institute
Finalist of Rotary Club Prize, Bassano del Grappa, (I)
Nominated for American Academy in Rome
2018 Winner of LEVEL 0, MAGA and ArtVerona fair
Finalist of 'Un'opera per il Castello' prize, Castel Sant'Elmo, Napoli
Winner of STEP Beyond Travel Grant
NA!F production grant
Winner of XVII Ermanno Casoli Award
2017 Winner of OnBoard, production and residency grant from Italian Minister of Culture
Winner of Thalie Art Foundation (residency, production and publication)
Finalist of Bando Generazione Contemporanea (Premio Luiss)
production grant, HIAP Helsinki (Frontiers in retreat program)
2016 Premio Le Reggiane per Esemplio, Visual Arts section, Municipality of Reggio Emilia
Winner of VISIO Young Talent Acquisition Prize, Florence
Winner of Eneganart prize, Florence
Finalist of Talent Prize, Rome
Winner of nctm e l'arte: Artists in Residence (grant in support of Italian artists abroad)
Winner of Illycaffè S.p.a Scholarships for UNIDEE, University of Ideas, Pistoletto Foundation (I)
2015 Special mention for 'Arte, patrimonio e diritti umani' prize, Connecting Cultures association (I)
Winner of Sandretto Re Rebaudengo Prize
Winner of Antwork Awards for the 17° Mediterranea Biennale
Nominated for CCA residency program, Singapore
2014 Botkyrka Konsthall production grant
Nominated for Palais de Tokyo pavilion Neuflyze
2013 Winner of Lerici Foundation grant, Italian Institute of culture, Stockholm
2012 Winner of Movin'up grant, prize for young italian artists abroad

Solo and duo exhibitions

[c] = catalogue

- 2022 On copper, wax, iron, wisteria and ice. curated by Marco Scotini, PAV, Turin
I do not desire, I am moved curated by Chus Martinez and Albertine Kopp, DER TANK, Basel
- 2021 SILVER RIGHTS, curated by Emanuele Guidi, ar/ge kunst, Bozen and Sodertalje Konsthall, Stockholm [c]
PAROLE PAROLE PAROLE, curated by Ilaria Campioli, Reggio Emilia municipality
Litosfera, curated by Cristiana Perrella, Centro per l'Arte contemporanea Pecci, Prato
- 2020 Spicule, curated by Ilaria Pigliafreddo, Bastione di Mezzodi and in the ocean, Cervo [c]
Routes, curated by Stefania Rispoli and Sergio Risaliti, Museo del Novecento, Florence [c]
LEVEL 0, curated by Vittoria Broggin, MAGA, Gallarate, Milan
- 2019 Antidiluviano, curated by Laura Lecce, Pelagica, Milan
- 2018 La conquista dello spazio, curated by Riccardo Tonti Bandini, Palazzo Ducale, Urbino [c]
nctm e l'arte, curated by Gabi Scardi, Studio Legale Nctm, Milano [c]
- 2017 Notes on complexity, galleria Ex Elettrofonica, Rome
Mass age, message, mess age, curated by Ones office. Spazio Barriera, Turin [c]
- 2013 Posso essere racchiuso in uno spazio di noce e considerarmi un re dello spazio infinito, curated by Cecilia Tirelli, La Fenice Gallery and Hotel La Fenice et des artistes, Venice
- 2011 Collective memory and social space, curated by Joanna Fogel, Botkyrka Konsthall, Stockholm
Colors at the end of the world, curated by Osvaldo Galletti-Anna Romanzin, Neohesperia, Treviso

Selected collective exhibitions

- 2022 Lulea Biennial, curated by Christina Zetterlund and Onkar Kular, Norbottens Museum, Lulea
SILVER RIGHTS, curated by Emanuele Guidi, Museo de Antropologia with IIC, Cordoba (AR)
- 2021 Rethinking nature, curated by Kathryn Weir and Ilaria Conti, MADRE Naples [c]
BIENALSUR, curated by L. Martinez Depietri, M. Aguerre, F. Qualina, Udaondo Museum, Buenos Aires
TOUCH NATURE, curated by Adriana Rispoli, Austrian Forum in Rome
Pittura in persona - collezione CRC, curated by Carolyn Christov-Bacargiev and Marcella Beccaria
Complesso Monumentale di San Francesco, Cuneo [c]
Magic Carpets Landed, curated by Benedetta Carpi de Resmini, Kaunas Biennale, European Capital of Culture 2022
- 2020 Spring, curated by Nathalie Guiot, Thalie Foundation, Bruxelles
Paesaggi, curated by Stefano Coletto, Bevilacqua La Masa Foundation, Venice [c]
Pompeii Commitment, curated by Andrea Viliani, digital platform and show at Pompei 2023
- 2019 The Earth, curated by Záchová Tereza, Emil Filla gallery, Ústí nad Labem, Repubblica Ceca
Artists in architecture, curated by Emma Dumartheray, BOZAR, Bruxelles
Wall-eyes. Looking at Italy and Africa, curated by Ilaria Bernardi, Italian Institute of Culture in Johannesburg and Cape Town, and Auditorium della Musica, Rome [c]
The A-Collection, curated by Chiara Casarin, Palazzo Barolo, Torino
To be played, curated by Jessica Bianchera and Marta Ferretti, Giardino Giusti, Verona [c]
Tutto ci sfugge, curated by C. Zecchi and P. Mele, RAMDOM, Gagliano del Capo (I) [c]
Lo spazio del cielo, curated by Marco Trulli, permanent installation. Vetralla, Via Francigena
UNDER WATER, curated by Daniela Berta and Andrea Lerda, Filatoio Rosso di Caraglio, Cuneo (I) [c]
- 2018 Ricostruzioni. curated by A. Ferlenga and N. Bassoli Triennale, Milan
All the beauty in the world, LOOP Festival, Angels Barcelona, Espai 2 (S)
Chi Utopia mangia le mele, curated by Adriana Polveroni and Gabriele Tosi, Ex Dogana, Verona (I) [c]
Young Italians, curated by Ilaria Bernardi, Italian Cultural Institute, New York [c]

- Atlante Energetico, Spazio Gerra, Reggio Emilia (I)
TERRAE. Sguardi sulle terre estreme, curated by Maria Savarese, Other Size gallery, Milan
Fuori | Luogo, curated by Bianco Valente and Pasquale Campanella, Piazza Magione, Kaoz, Palermo (I)
That's IT! curated by Lorenzo Balbi, MAMbo, Bologna [c]
Musrara Mix Festival 18, curated by Vanina Saracino, Jerusalem, Israel
I Lied in Visa Center, curata da Kateryna Filyuk, Galleria Più, Bologna
Paradiso, curated by Rosa Jijon, AlbumArte, Rome [c]
Performing the self - the interview, curated by the artists and Thalie Art Foundation, Bruxelles [c]

- 2017 Frammentazioni, curated by Luiss master, Villa Blanc, Rome [c]
Edge Effect, curated by Jenni Nurmenniemi and Bora Hong, Sonje Art Center, Seoul [c]
Deposito d'arte italiana presente, curated by Ilaria Bonacossa and Vittoria Martini, Artissima
Impredicabile, curated by Cristiana Perrella, Fondazione Golinelli, Bologna [c]
#ideasforawall, curated by Lorenzo Fusi, Illingworth Kerr Gallery, Alberta
Atlante Energetico, Fondazione Spinola Banna per l'arte and GAM, Turin [c]
A house, halfway, curated by A. de Brun, I. G. Cardoso, K. Filyuk, Sandretto Re Rebaudengo, Torino [c]
Intuition, curated by Axel Verwoordt, Daniela Ferretti, Dario Dalla Lana, Davide Daninos and Anne-Sophie Dusselier, Palazzo Fortuny, Venice [c]
Radiouse 98, curated by Emmanuel Lambion, Istituto Italiano di Cultura, Bruxelles
Landscape, curated by Anna Daneri, Start Premio Matteo Oliviero, Antico Palazzo di Saluzzo, Cuneo (IT)

- 2016 VISIO. Outside The Black Box, curated by Leonardo Bigazzi, cinema La Compagnia, Florence [c]
D-A-M-A Live program, curated by Lorenzo Balbi, Palazzo Saluzzo Paesana, Turin
16° Rome Quadriennale, curated by Marta Papini, Palazzo delle Esposizioni, Rome [c]
Finalists of Premio città di Treviglio 2016, Museo Civico, Treviglio [c]
Finalists of Talent Prize 2016, MACRO museum of contemporary art, Rome
Finalists of Eneganart, Palazzo Bastogi, Florence
Organismi, curated by Carolyn Cristov-Bacargiev, GAM, Turin [c]
Premio Termoli, curated by Anna Daneri, Termoli (I)

- 2015 14° Istanbul Biennial, curated by Carolyn Cristov-Bacargiev, Istanbul [c]
17° Mediterranea Biennale, curated by Andrea Bruciati, Fabbrica del Vapore, Milan [c]
The intruders, curated by Daniele Capra and Federica Bianconi, Palazzo Ferro Fini, Venice [c]
The waiting, curated by Chiara Casarin, TRA Treviso Arte Ricerca, Treviso [c]
Open studios 10.0, Estudio Carlos Garaicoa group exhibition, Madrid

- 2014 Biennial de la fin del mundo, performance section, Mar del Plata and Ushuaia, Argentina
1° Art and Architecture Biennial, curated by Joanna Sandell, Fittja, Stockholm
Una ficción en la realidad, curated by Carlos Garaicoa, Fundacion Botin, Spain
ZOO Art Festival, curated by Fabio Cafagna, Cuneo, Giardini Fresia
PULSEart Festival, curated by Anna Zerbaro Pezzin, Vicenza (I) [c]
You are not welcome, S.a.L.E. Docks, Venice
The Fittja Pavilion, curated by Joanna Sandell, collateral event of 14° Venice Architecture Biennial, Navy Inst.
Crossing over-ARTEFATTO 2014, curated by Gai and Bjcem, Town hall museum, Trieste (I) [c]
NUVOLE - Viaggio nell'arte indipendente, curated by BALLOON project, Scicli, Sicily
EGE_ European glass project for young artists, curated by Chiara Squarcina, Glass Museum of Venice-
Fondazione Musei Civici (I), the Finnish Glass Museum, the Spanish National Glass Foundation, Smålands
Museum (SE), the Stained Glass Museum in Kracow (PL) [c]
Evoluzione, curated by Marco Tagliaferro, Monotono space, Vicenza (I) [c]
Movement in Modernism, curated by SlfA, Sainsbury Centre for Visual Arts, Norwich (UK)

Selected performances

- 2019 En route to the South - parallel migrations, curated by Claudio Zecchi, RAMDOM, Gagliano del Capo (I)
2018 Zooart A.R.C.A. Tetti Blu, curated by Manuela Galliano, Alba (I)
Speech Karaoke, curated by Adriana Rispoli, MontesantoArte, Quartiere Intelligente, Naples (I)
Performing the self - the interview, Arenberg Theatre, Antwerpen | Victoria Deluxe Theatre, Mestizo Art Festival, Gent (B) | TAZ, Oostende (B)
- 2016 Mestizo Art Festival, Arenberg Theatre, work in progress, Antwerpen (B)
- 2015 Arts for the city Festival, curated by Alexandra Nenko, St. Pieterburg
Avanzi, Guilmi Art project (I)
Fondamenta 3.0, public art festival, Venezia
- 2014 FAR FESTA, Nuove feste veneziane, curated by Claire Tancons and Cake Away collective, Collateral event to the 55° Venice Biennale, Giardini, Venice
- 2013 SetUp Independent Art fair, curated by Giovanni Gaggia e Paolo Angelosanto, Bologna Bus station [c]
Moving memories, performance by Elena Mazzi with the newspaper El Tecolote, Shaping SF, Amy Franceschini, Empty lot on Mission district, San Francisco
- 2012 What a mess! independent art fair, curated by Caroline Malmström, Hydrogenfabrikken kunsthall, Fredrikstad
ART STAYS, International Contemporary Art Festival, curated by Jernej Forbici e Marika Vicari, Ptuj, Slovenia
- 2011 A walk through suburbs, performance by Elena Mazzi with Per Wirtén and Andrzej Markiewicz, stockholm suburbs, as part of the show Årstahemligheter, Årsta Folkets hus, curated by Caroline Malmstrom

Selected screenings

- 2020 Mascarilla 19 - Codes of Domestic violence, promoted by In Between Art Film, curated by Paola Ugolini, Leonardo Bigazzi and Alessandro Rabottini, MAXXI - Rome, Lo schermo dell'arte - Florence, Teatrino Grassi - Venice - Triennale di Milano, MACBA Barcelona
LOOP Festival curated by Carolina Ciuti
- 2019 Kizart, rassegna Video in città, MAXXI, curated by Nomad Foundation, Rome
Before we vanish, curated by Paola Ugolini, Museo del Novecento, Florence
- 2018 The Swamp pavilion (Lithuanian pavilion at the 16° Architecture Biennale)
Les Rencontres Internationales, Paris/Berlin
Artists' Film International, GAMeC, Bergamo, Whitechapel London, Fundacion Proa Buenos Aires, Bonniers Konsthall Stockholm, Istanbul Modern and various international institutions
- 2017 Voyage performance, curated by MUU (FIN), screening in different places of Europe
Biennale del cortometraggio, curated by Luca dal Molin, Vicenza (I)
Dryphoto, curated by Chiara Ruberi, Dryphoto Arte Contemporanea, Prato (I)
- 2015 Aesthetics of power, curated by Denis Maksimov, IKONOTV, Berlin
Lo schermo dell'arte opening sequence, Cinema Odeon, Florence
- 2014 MOON - Museum Ordinary Open Night, Musei civici, Reggio Emilia (I)
Arte, scienza e territorio, S.a.L.E. Docks, Venice
- 2012 Sustain Our Africa (SOA), curated by Kai Lossgott, Cape Town, South Africa
Letters from the sky, curated by Kai Lossgott, COPI7, Durban, South Africa

Selected lectures, visiting professor experience and educational programmes

- Visiting Professor at NABA University in Visual Arts, Milan, 2021-2023
Geografie complesse, public program at Palazzo Strozzi in collaboration with IED, Florence, 2022
Educational program and permanent installation commissioned by Fondazione Agnelli, Salvemini primary school, Turin, 2022
Educational program with high schools in collaboration with Reggio Emilia municipality and Women's house, 2020-2023
Visiting Professor at IUAV Visual Arts, Venice University, summer workshop, 2020
Pecci summer workshop, in collaboration with OXFAM Italia, Pecci Museum of Contemporary Art, Prato, 2020
DIMORE, tutor for home residency, Ufficio Giovani, Padova, 2020
Speaker at Phenomenal Ocean: Convening #2, Ocean Space, Venice, 2019
Lecturer at Cosmopolis #2, Centre Pompidou, Paris, 2019
Visiting Professor, Masterclass, IUAV University and CESCOT Veneto (Regional Funding), 2019
Educational program concept for Palazzo Strozzi, Florence (Educare al presente 2019-2020)
Lecturer at Aeromoto, Città del Messico, 2019
Lecturer at Grand Tour d'Italie 2018, organized by Qwatz Roma and Mibac, Rome
Lecturer at Life in the ocean, Castello di Rivoli, Turin, 2018
Lecturer at Mass age, message, mess age at Business School Sole 24 Ore together with Casoli Foundation, Milan, 2019
Swamp pavilion - visiting professor for the summer workshop at IUAV University of Venice, in collaboration with the Lithuanian Pavilion - Venice Architecture Biennale, 2018
EducationalArt, Liceo Artistico Caravaggio, Milan - workshop for teachers, curated by Gabi Scardi, 2018
Sino alla fine del mare, tutor, RAMDOM association, Gagliano del Capo (I), 2017
Visiting professor, Accademia di Belle Arti di Verona (I)
Spinola Banna Foundation and GAM, Turin, 1 year tutor program, 2016-2017
Lecturer at Musei, Pubblico, Tecnologie - Museo Novecento, Florence 2016
Mass age, message, mess age, tutor, Spazio Barriera, Turin, 2015
Speaker at Forum per l'arte contemporanea, Pecci Contemporary Art Center, 2015
Lecturer at 1° Festival of Art and Design FISAD, Accademia Albertina, Turin, 2015
Lecturer at The skin of objects: re-thinking surfaces in visual culture, Norwich Castle, 2014
Lecturer at Attesa, curated by Chiara Casarin, TRA, Treviso, 2014
Lecturer at Orient express: new genre public art, Bevilacqua La Masa Foundation, Venice 2014
Lecturer at Laguna alla deriva, Open#6, s.a.L.e. Docks, Venice

Recent assisting projects

- 2014-2020 assistant and performer for American artist Joan Jonas (Serralves Museum, TBA21, Tate Modern, Fundacion Botin, The Kitchen, IUAV University in Venice, US pavilion - 56° Venice Biennale)
- 2018 assistant for English artist Helen Cammock, winner of Max Mara Art prize 2018
- 2017 assistant and performer for Mexican artist Carlos Amorales, Mexican Pavilion, 57° Venice Biennale

Selected publications

- See [c] for exhibition catalogues/artists' book publications
SILVER RIGHTS, edited by Elena Mazzi and Emanuele Guidi, Archive books, 2021
Mediterraneo, ManifestoLibri, curated by Francesco Martone and Rosa Jijon, 2020
Cartographies of environmental Arts, by Jussi Parikka, in Posthuman ecologies, edited by Rosi Braidotti and Simone Bignall, Rowman & Littlefield International Ltd, 2019
Mass age, Message, Mess age (Elica 2018), Fondazione Ermanno Casoli, Boite editions, 2019
Avanzi, Boite editions, 2018
Performing the self - the interview, by Elena Mazzi and Enrica Camporesi, Thalie Art Foundation, 2018
Speech Karaoke, a che serve parlà si nisciuno te dà aurienza? by Elena Mazzi, iemme edizioni, 2018
Memento, by Pietro Gaglianò, Postmedia books, 2016
Handle with care - conservation and temporality of Contemporary Artworks, curated by Bevilacqua La Masa Foundation and published by MACC - modern art conservation center, 2014