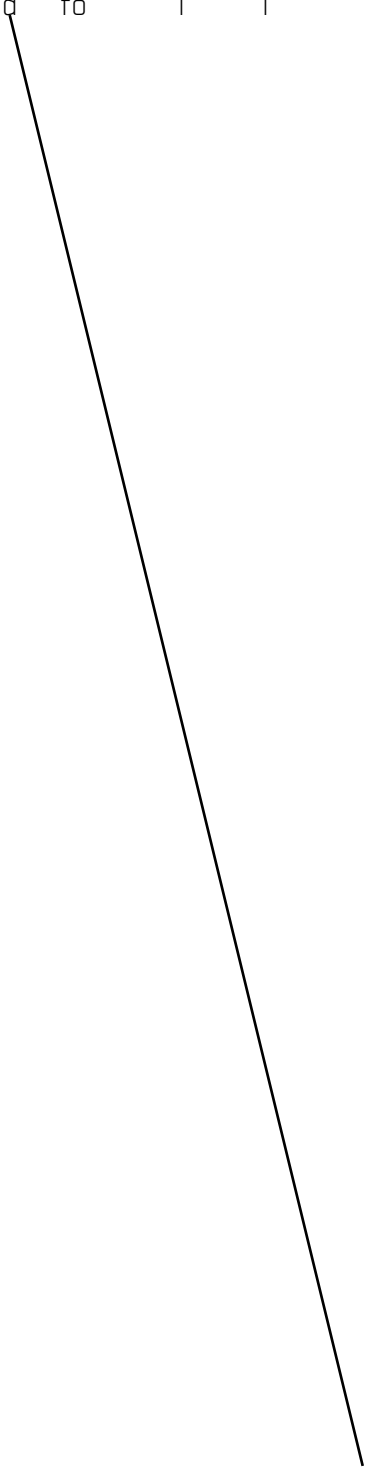


Paola **Anziché**

mi nd fo l i o



**TO SEE WITH YOUR/MY HAND.**

is the expression of my art practice seen as a hybrid medium between action and communication.

I usually start by making objects with found recycled or poor materials (such as rope, jute, cardboard or old clothes). I consider those objects as sculptures that have to be activated by people. Through people's participation (and activation of those objects), I create situations which allow me to explore the potential of performance. In creating those situations what interests me is the energy that stems from those collective actions: an energy that can stay eventually with people also after the action's end. Since my first important work during the art academy, the Functional fake objects, bodily movements and the physical participation of the people are very important factors: my works exist indeed thanks to corporeal participation. I also believe that my works create the conditions for such a movement (bodily interaction and physical gestures) to be showed/seen in its becoming.

Paola Anziché 2013





## Il faut donner à manger aux gens. Cultural Food Practices in Camerun

by Paola Anziché and Ivan Bargna  
film 63 minuts, color, sound, 2015

The video produced by Lab Expo and The Giangiacomo Feltrinelli foundation, studies the social and cultural importance of food customs both in the rural and urban tradition, from the city of Douala to the Grassfields. It is the result of research carried out by the anthropologist Ivan Bargna and the artist, Paola Anziché, carried out in Cameroon, between May and June, 2014, in the places in which Ivan Bargna has been working for more than a decade. It is a research project which borders on anthropological documentary and art video.

The video highlights some situations bound to the concrete experience of some people; their every day life, their difficulties, their pleasure, the relationships which are created around food, through the dynamics of sharing and exclusion. The attention focuses especially on the cuisine, at the time of commercialisation and the consumption, but also touching on food production.

From an anthropological point of view, these customs are seen not only as economic practice, but also as moments around which culturally important social relationships are built. It deals with fragments of life stories which allow us to evoke broader social backgrounds such as the different food traditions between city life and country life, relationship between traditional and modern life, the identifying dimension of the cuisine, the patrimonial policies of the culture, the ritual and sacrificial use of food.



**Into Lapin Raanu**, International Artist Programme (HIAP), Somenlinna , Helsinki



**Into Lapin Raanu, 2015**

International Artist Programme (HIAP) , Somenlinna , Helsinki

table dispositions, sound ceramics, antiques magazines, collages of birch bark,  
natural wool sculptures

Investigations on Finish weaving techniques and origins, various materials.





**Into Lapin Raanu**, International Artist Programme (HIAP), Somenlinna , Helsinki



**Into Lapin Raanu**, International Artist Programme (HIAP), Somenlinna , Helsinki



**Maschera da corpo**, 2013, Collage di carta, stampa su cotone, 145x299 cm



**Maschera da corpo**, 2013, Collage di corteccia, stampa su lino, 143x300 cm



**Vedere con le mani 2015**

Pavillon social Kunstverein, Lucca, June 25

installation with textiles sculptures.



**Vedere con le mani**, Pavillon social Kunstverein, Lucca,



Installation view, Pavillon Social Kustverain, Lucca



**Voci 2**, 2012 h. 155 cm, gourds with sand and various seeds inside, strings of different materials

**Intrecci**, 2014, Tessuti stampati e intrecciati su cotone e lino.





**I Maggi**, 2012, Copper, paper clips, Pavillon social Kunstverein, Lucca,



**I Maggi**, 2012, Various fabrics, paper clips, Pavillon social Kunstverein, Lucca,



**The fibers of Baku**, installation view, Kichik QalArt Gallery, Baku, 2015



## **THE FIBRES OF BAKU' A PORTRAIT OF THE CITY, 2015**

In residence at YARAT Contemporary Art Organisation as part of collaboration with FARE, Milan, Kichik QalArt Gallery, Baku

installation with textiles sculptures

The title of the exhibition describes the approach I have used in Baku: looking for local fibres, including wool, closely linked to the cultural origins and identity of Azerbaijan. As my ideas developed and evolved during my time here, so too these aerial sculptures took shape in my imagination and then in reality. 'The Fibres of Baku' is an exploratory portrait that honours my personal cultural experience and the people I have met in this town.





**The fibers of Baku**, installation view, Kichik QalArt Gallery, Baku, 2015



**The fibers of Baku**, installation view, Kichik QalArt Gallery, Baku, 2015





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**The fibers of Baku**, installation view, Kichik QalArt Gallery, Baku, 2015



**The fibers of Baku**, installation view, Kichik QalArt Gallery, Baku, 2015





installation with textiles sculptures, Fabbrica del Vapore, Milan, 2015



### Le Fibre di Baku a Milano, 2015

GAP - Global Art Programme, Waiting for Expo 2015, Fabbrica del Vapore, Milan

Baku, like many other towns in the world, is caught by a whirling motion which, day by day, changes its physiognomy: the grey Soviet buildings are restored with fake-antique tiles and the demolitions erase the old housing estates in order to make space for the skyscrapers. The city puts on new clothes and dresses up: if Baku has ever had a genius loci, today it seems to have lost it. Paola Anziché hasn't looked for it and has made a good choice, it was a path which wouldn't have taken anywhere (Ivan Bargna)

installation with textiles sculptures, Fabbrica del Vapore, Milan, 2015





installation with textiles sculptures, Fabbrica del Vapore, Milan, 2015



installation with textiles sculptures, Fabbrica del Vapore, Milan, 2015





installation view, Cascina Masarola , Pianello 2014



mind folio

**CARD, contemporary art& design** curated by Paolo Baldacci  
Cascina Masarola , Pianello 2014  
Installation view

Under the porch of an old barn, cozy place for environments composed of the hanging sculptures to large wooden-beams, the Yurts of jute, body masks printed on cotton, the sounding bamboo, seeds and rattle gourds, clusters of shells in ceramic, create environments without suggesting and without simulating anything, but conveying a sense of joyful atmosphere, of a collective celebration almost highlighted by the imperceptible changes, by movements and rotations given from their own condition.



paola anziché





installation view, Cascina Masarola , Pianello 2014



installation view, Cascina Masarola , Pianello 2014





installation view, Cascina Masarola , Pianello 2014



**Intrecci** - 2014, 54 x 69 cm, cotton woven fiber  
Cascina Masarola , Pianello 2014



**Ohne title** 2014, 135 x19 cm, white ceramics and juta  
Cascina Masarola , Pianello 2014





**Millefoglie Velvet, 2014, Variable dimensions**

mind f o l i o

**Millefoglie Velvet, 2014**  
Variable dimensions



paola anziché



**Reversibili Millefoglie**  
Cartbord, variable dimesions

**Rainbow**, Printed textile

Centro di Documentazione Territoriale, Cuneo  
a project by GAM and Council of Piedmont; solo show  
curated by Stefano Collicelli

Centro di Documentazione Territoriale, Cuneo,  
a project by GAM and Council of Piedmont; solo show  
curated by Stefano Collicelli

On the occasion of her participation to the project Alle Radici della Democrazia, Paola Anziché presents an installation of works of the Reversibili series and of fabrics of the colours of the peace flag.

The artist ponders on the value of democracy identifying a key element in the personal participation requested from each individual. The peace flag was created in Italy for the Perugia-Assisi peace march in 1961. The flag reached the peak of its popularity with the approach of the Second Gulf War (2003-2011) when many Italians hung it outside their balconies to underline their dissent towards the policies pursued by the government, identifying in a conflicting position one of the base elements of a healthy democracy. The cardboard and masking tape structures in the exhibition area represent once again the stance taken by the single individual in respect to the community. Anziché invites the visitors to publicly confront with these anthropometric sized sculptures specifically thought to be used by the spectator.

Altering the traditionally educated and controlled relation we normally have with an exhibition space and with works of art, the artist invites the public to touch and use the Reversibili, creating new choreographies for your own and other people's pleasure.



With the work of the Yurtas series and the Maggis, Anziché makes an experimentation which, differently from the experience bound to the performing action, turns around objects with a shape's autonomy of their own, in spite of the propensity to act as spatial interaction devices with the public. These are objects capable to activate the action, to focus the fielded energy and spread it in the work. Compared to the performance meant as a sculptural carried out process, this work is majorly focused on the object. Since the research touches at close quarters the theme of shape and space, (better, the form in the space), Anziché opens a direct comparison with the vegetable models and the forms of the nature, by using her own means and techniques which she has at her disposal: fabric and sewing. And with these she builds up her forms in the space. Yurtas are an homage to the idea of nomadism, are produced by the weaving of jute's ribbons which Anziché obtains by cutting used and discarded coffee bags: "refound" objects which Anziché puts in a new vital cycle, careful to preserve their history, fascinated by the traces of their precedent life and by the images the material itself carries/brings.

Jute is a textile fiber: it's rough, it has a stinging smell (which maybe follows the fact that the plant belongs to the same family of Indian hemp), other than being very resistant. It can be obtained by the manufacturing of a plant growing on the Gange's shore (the 85% of the worldwide production is mainly concentrated along the delta of the Indian river) and, then, after being spun, woven and sown is used to create bags for the coffee's transport from Brazil to Europe. Thus jute travels through Asia, South America and Europe, crossing the continents.

The history of this material, his pilgrimage as merchandise through faraway places takes on the value of political and ecological statement. The productive system, the re-use, the care for natural resources, the recognizing on an inner beauty of objects, of the materials they're built with and of their mute experienced, (the least noble ones, left aside, by the sculpture's tradition which has always favoured eternal materials and unchangeable forms) are elements of reflections on the value of natural resources, their use and consumption. ( Francesca Picchi)

## Yurte

Fondazione Remotti, Camogli  
a cura di Francesca Pasini

29.10/2012- 13.02. 2013



**Yurta**, 2012, juta, 110x80cm

paola anziché



installation view, Fondazione Remotti, Camogli, 2012

**Yurte**  
2010/2011

Installation view at Fondazione Remotti, curated by Francesca Pasini,  
Camogli, from 29 09 2012 | 25 11 2012

Paola Anziché  
29 09 2012 | 13 02 2013

Yurte, juta, different size  
"Sustainable Architecture without Architects"



installation view, Fondazione Remotti, Camogli, 2012



**Yurte**, juta, different size, Fondazione Remotti, Camogli, 2012

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**Yurte**, juta, different size, Fondazione Remotti, Camogli, 2012

paola anziché





**Yurte**, juta, different size, Fondazione Remotti, Camogli, 2012



**Hanging garden**, Fondazione Remotti, Camogli, 2010/12



Aquarium, 2009-2012

Vitrine, Gam di Torino  
curated by Stefano Collicelli Cagol

Torino 11.09/6.1.2013



Installation view, Gam, Torino



**Vitrine 270°**  
Paola Anziché a cura di Stefano Collicelli Cagol, Gam, Galleria Civica d'arte  
Moderna, Torino  
[www.gamtorino.it/mostra.php?id=348](http://www.gamtorino.it/mostra.php?id=348)

**Aquarium**, 2009-2012  
Colori a vetro/glass color

**Choreografica Madras**, 2010-2012  
Cotton fabric, bamboo, ropes

**Gialli**, 2010-2012  
plastic netting bags

**Voci**, 2012  
Pumpkins and pomegranate with sand and various seeds inside; ropes of  
different materials







Voci, 2012,  
Pumpkins and pomegranate with sand and various seeds inside;  
ropes of different materials



Gialli, 2010-2012, plastic netting bags

**Sur les traces de Lygia Clark.  
Souvenirs et évocations de ses années parisiennes, 2011**

Color, sound, 25 min, Hdv-super 8 film

Selected at the TFF, Torino Film Festival, Torino, 2011

The film tells, through the memory of five participants, different experiences in the class named "the gesture communication" held by Lygia Clark. Originally from Brasil, the artist Lygia Clark worked as a Professor at the Sorbonne University in Paris between 1970 and 1975. The five participants, tracked in France, explained the guidelines of the lessons that were proposed to the viewer. Their testimonies accompanied the reconstruction of the so called "super 8" where it is described a few moments as a sort of collective ritual. Relying on their memories and watching the few precious pictures and footage remained, they recall and recount different moments that are typical of those intense situations that they lived in person. Through a sort of twisted words wire a series of visions put on stage the sensory and perceptual pathways.

SUR LES TRACES DE  
LYGIA  
CLARK

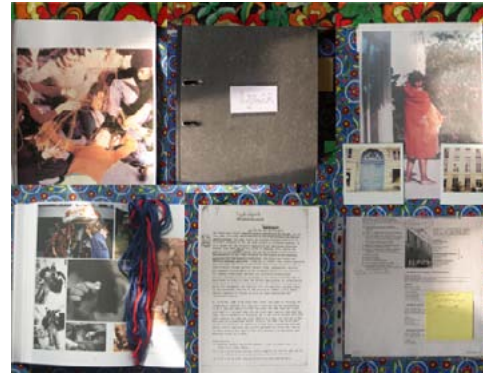
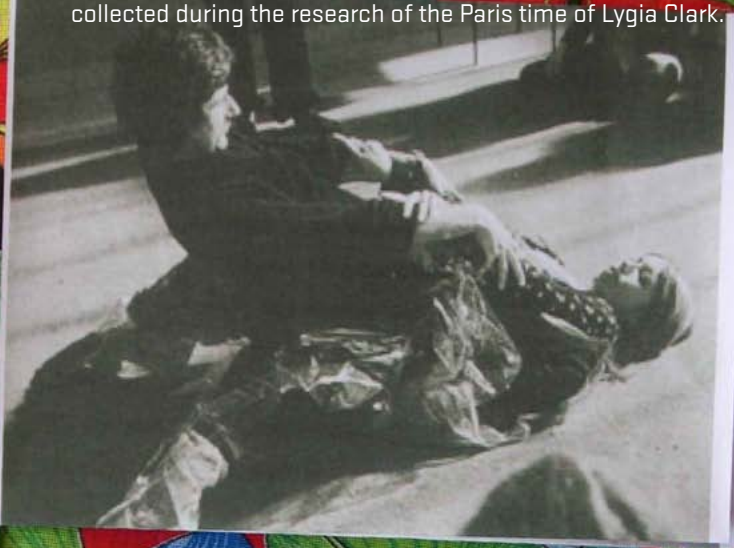
SOUVENIRS ET ÉVOCATIONS DE  
SES ANNÉES PARISIENNES

a film by  
PAOLA ANZICHÉ / IRENE DIONISIO

paola anziché

Sur les traces (Archive), 2006-2011

Private archive: letters, photos, e-mail, texts, books, objects, collected during the research of the Paris time of Lygia Clark.



Disposition of the private archive **Sur les traces**, Mesopotamia, Milano 2012



**Spaziando, met de handen zien**  
(vedere con le mani)

Kunsthuis SYB, Netherland  
invitata da Angela Serino  
Beetsterzwaag, Olanda 2012

**Spaziando, vedere con le mani/met de handen zien**  
2012, Lycra, textile color, variable dimensions

Installation view at Kunsthuis SYB, Beetsterzwaag,  
ON RESIDENCY: AN (IN)VISIBLE PRODUCTION by  
Angela Serino, from 1st April to 16th April, 2012

Paola Anzichè has installed a colourful net comprising pieces of lycra that are knotted together. The net is titled 'Spaziando (seeing with the hands)' and horizontally crosses through the space at chest height so that the visitor is forced to physically adjust to the newly formed spatial conditions. Only by walking bent down is the visitor able to move through this space. Furthermore, it is also possible to move your way up through the net at any given moment so that the elastic fabric network surrounds your body and you can play with the possibilities the material offers. By hanging onto or pulling it, everyone is able to manipulate the net, as well as the people finding themselves in it. An 'action-reaction' arises, where object, space and subject influence each other and are continually able to alter each other's conditions.

**THE PRESENT MOMENT AND ONLY THE PRESENT MOMENT**  
by: Suzanne Rietdijk





Spaziando, vedere con le mani, Kunsthuis SYB, Netherland, 2012



Spaziando, vedere con le mani, Kunsthuis SYB, Netherland, 2012



### **Spaziando**

With Lycra, variable dimension, 2010

Installation view,  
Greater Torino, Paola Anziché Paolo  
Piscitelli, Fondazione Sandretto Re Rebaudengo,  
curated by Irene Calderoni, Giorgina Bertolino, Torino

Spaziando is a grid-like structure that clings to the museum's architectural space, intersects and alters it, thus confronting visitors with a new relationship with space, an intense physical interaction with the work. The latter responds to the movements of people, changing its shape and color, instantly or gradually, registering the passage of the public and displaying time itself in a sculptural form.

.....The path opens with a trap. A network of snow-white, shiny fabric clings to the corridor walls, climbs the walls up to the ceiling, leaving behind it seductive silhouettes of light and shadow. Then the net bends and becomes an obstacle, as passers-by find themselves caught in a tangle, forced to fight their way through, to make themselves an opening space, and temporarily transform the structure erected by the artist. In Spaziando, 2010, Paola Anziché further develops her research on the relationship between sculpture, architecture and public, i.e. between object, space and body...

**Chronophilia** by Irene Calderoni



Installation view, Greater Torino, Paola Anziché Paolo Piscitelli,  
Fondazione Sandretto Re Rebaudengo,



**Spaziando** 2010, Installation view, Fondazione Sandretto Re Rebaudengo, Torino

paola anziché



**Aggrovigliamenti**, 2009 rehearsal, Fondazione Merz, Torino

mind f o l i o

### **Aggrovigliamenti, un omaggio a Lygia Clark, 2009**

Elastic net, variable dimensions, performers

Rassegna Meteorite in giardino, Fondazione Merz, curated by Maria Centonze,

A group of people holds up a large elastic interwoven net that covers the entire basin outside the Fondazione. During the performance, the audience is able to interact with the elastic grid by freely moving below it. As people move underneath the net, its internal geometry keeps on changing, as the elastic grid adapts itself to the participants' movements, actually giving shape to a new drawing, a sort of moving geographic grid. This installation is a tribute to "Elastic net" (1968) by Brazilian artist Lygia Clark: a work made of action and a collective body, with the two fundamental elements being a group of people interacting with the net.



paola anziché

**Tapis-à-porter, 2009**

Careof, Milano, a cura di Francesca Pasini, Milano,





**Tapis a porter**, performance opening 27.01 09, Careof, Milano

## **Tapis-à-porter**

Careoff, curated by Francesca Pasini

In collaboration with Cristina Conoci, Cristina Crippa, Marcella Panasci, Ivana Messina

Milano 27.01-07.02.09

The carpet embodies a working ground - dynamical as well as physical. It represents a mobile and transformable floor, able to produce modes of space - horizontal as well vertical. It embodies a dividing line as well as a connecting force in between us and the ground, and more important between us and the surrounding space.

As a limited fraction of space, the carpet becomes a physical metaphor for an idea of territory, as well of travel, transition and nomadism.

Several functions emerge : it can be worn, it can be used as a shelter as well as a light and temporary construction



Installation view, **Origami Tapis**  
Greater Torino, Fondazione Sandretto Re Rebaudengo  
2010, Torino



Installation view **Tapis a porter** 2009, Careof, Milano



**Tapis accroché**, 2009, 350x250cm





**The Functional fake objects**, 2007 photographic print 110x70x2cm

## **Functional Fake Objects** 2007

03.03.'07 - Placentia Arte, Piacenza, Italia  
24.05.'07 - Sculptures in an Extended Field, Outline/Agentur,  
Amsterdam

The project The Functional Fake Objects has been developed from an interest in a two-folded direction – furniture design and physical gesture. Based on a photographic series devoted to the relation between ideas of functionality and ephemeral sculptures, Anziché has been developing a body of work that always takes form through sculptural installations and choreographed actions.

The artist is primarily interested in looking for similarities between contemporary dancers postures and the basic shapes of modern design. The body and the person, in this regard, seem to represent a privileged testing ground in order to explore the ergonomics and functional parameters, which are the result of an experimental modern tradition, introduced by design onto the adaptable possibilities of human bodies. On the opening evening the acrobat and dancer Coline Garcia will offer two live interpretations.



**The functional feke object**, 2007 performance Placentia Arte, Piacenza



**The functional feke object**, 2007 performance Placentia Arte, Piacenza

**The functional fake objects**  
2004, Francoforte su Meno



