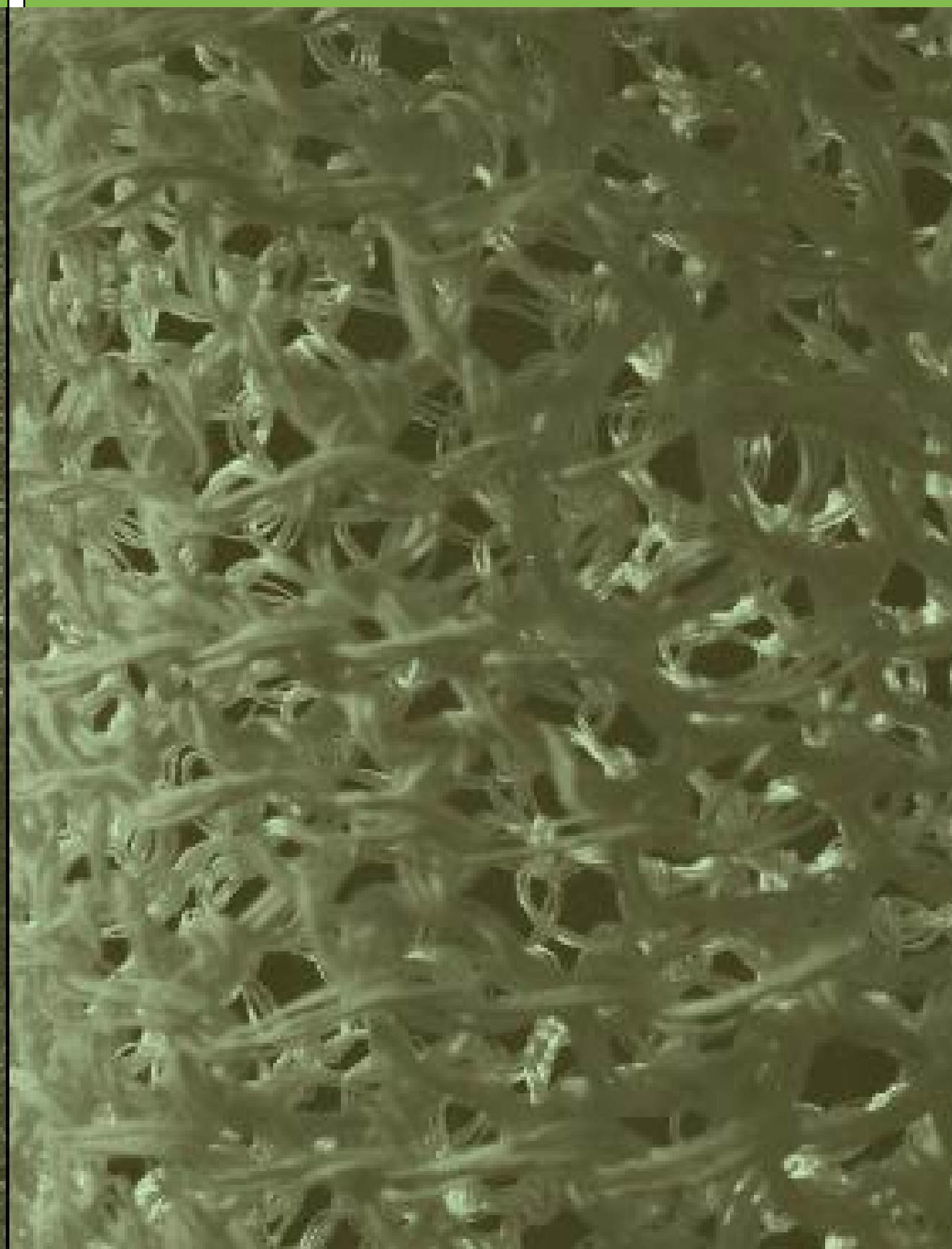


Paola Anziché

2023 PORTFOLIO
Selected works



I consider art to be an activity at the crossroad of wider interdisciplinary influences; though different media and materials, I investigate the possibilities for art to connect diverse disciplinary fields: from ecology, folk/craft traditions to anthropological as well scientific activities. In my art practice I have developed a keen interest in natural materials - that are at the core of my *modus operandi* - where you can “see with the hands”, an intense and attractive tactile dimension in experiencing the works.

My research originates from journeys through contexts that are very different one from one other. During these journeys and processes I am exposed and come into contact with different craft traditions that have been reworked through time , from person to person, through a subjective re-inventive process. Getting closer to natural/vegetable textiles creates the opportunity for me to understand the cultural and material life in the urban as well the suburban context allowing me to enter into a relationship with the territory and the inhabitants from an ecological perspective.

My art works are fully conscious of and responsive to ecological issues. In the making of my works I choose not to use anything derived from or based in synthetic and or polluting materials. I am interested in discovering the potential of natural materials through the process of their transformation.

The manual component and focus on the properties of the chosen materials (with a particular predilection for natural ones) are at the core of my artistic practice. While I am making works that invite the viewer to experience their form , the ecological point of view I adopt also implies observational study of the related political and environmental problems, as well as geographical and territorial transformations that lead to their final manifestation. These eco- political are not explicitly visible in the outcome of my work, but are an integral part of my process, wherein the sculptural result is a final phase of the work.

My research involves a rigorous scientific point of view, observing and studying related political and environmental problems, as well as geographical and territorial transformations. As this research is not always explicitly visible in the outcome of my work, I am focused on an ecological way of working with materials as an integral part of the process wherein the sculptural results are the final phase of the work.

P.A (2020)





A Solo Exhibition by Paola Anziche, 06 Dec- 10 Jan 2023
Loro Piana Residency at Tashkeel Nad Al Sheba, Dubai, United Arab Emirates

“Seeing with your hands” is the expression with which I define my artistic practice, where every work, every sculpture, is created by experimenting with different weaving and interweaving techniques.

My site research in Dubai for the Loro Piana Residency at Tashkeel began in early September. I visited many locations related to vernacular architecture including archaeological locations in Al Ain and around Dubai as well as the BIDWA Social Development Programme, a centre in Dibba Al Hisn that safeguards ancient material cultural practices run by Irthi Contemporary Crafts Council. By carefully observing places and environments, I discovered a wealth of references implicit in them; from the large corals traditionally used as bricks in the buildings of Hamra Village, Ras Al Khaimah (precious fractal geometries) to the varying shades of sand (especially noticeable at sunset) at Al Jahili Fort in Al Ain and the chromatic variations of the sands at Meliha Archaeological Centre and Buhais Geology Park in Sharjah as well as the suggestive ‘crusts’ of sand and salt found in the salt lakes (‘sabhka’ in Arabic) of Al Wathba, Abu Dhabi. Even the scorching sun has become an important element in my process, given its function as a ‘fixing agent’, playing an active role in marrying the spices to fabrics as well as in combination with salt. The works seen in ‘Entwined Matter’ are part of a process of thought and investigation into the ‘hidden’ culture that surrounds Dubai and beyond. By weaving spices and salt into the Loro Piana fibres, I wanted to pay homage to the ancient relationships and trading routes that the United Arab Emirates has always shared with its neighbouring countries – an interwoven culture forged at this crossroads between the East, South and Asia.



installation view, Tashkeel Nad Al Sheba, Dubai, United Arab Emirates



opening, installation view, Tashkeel Nad Al Sheba, Dubai, United Arab Emirates
mind folio



Untitled, 2022, jute, wool, textile. 1,000 x 17cm, Tashkeel Nad Al Sheba, Dubai, United Arab Emirates
paola anziché



Tacit Land, 2022 Selvedge in wool and cashmere, 138x96cm.



Untitled (Cape), 2022 Wool textile, 93x113 cm, Tacit Land (Cape), 2022 Selvedge in wool and cashmere, 138x96cm.



2Untitled (Cape), 2022 Wool textile, 93x113 cm, Tacit Land (Cape), 2022 Selvedge in wool and cashmere, 138x96cm.



Tacit Land, 2022 Selvedge cashmere, wool, salt crystallised, dimensions Variable



paola anziché



Details Research table, 3.00x 1.50cm

mind folio



Details Research table, 3.00x 1.50cm

paola anziché



Opening, Research table, 3.00x 1.50cm
mind folio

paola anziché

folio



Details , Installation, with wool, chashmire fibre, spices



Wool fiber spices 45x23 cm, 2022

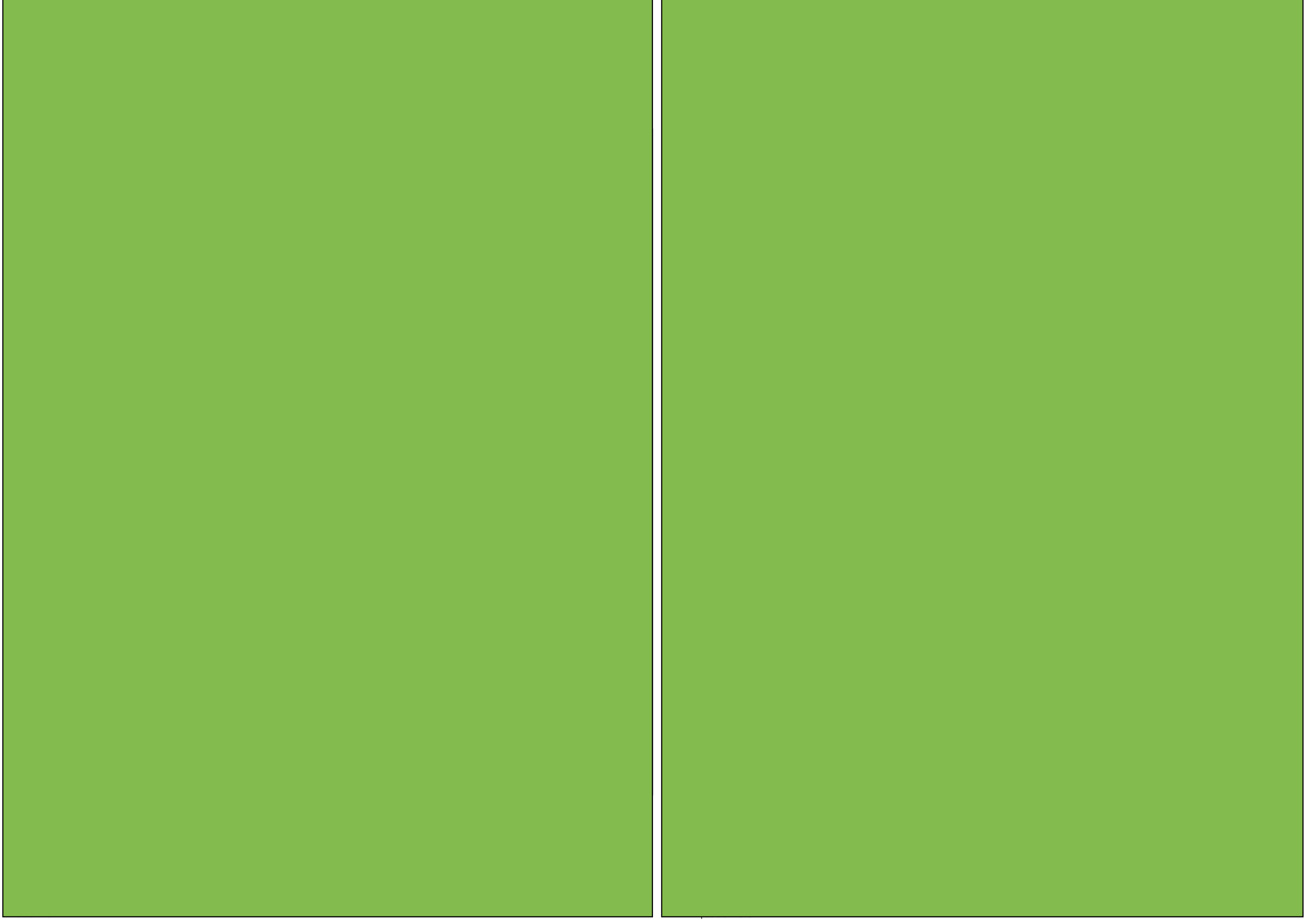
paola anziché



Untitled, 2022, Lotus flower thread, spices, silk, alluminium tube , 133 x 138cm



Details, Untitled, 2022, Lotus flower thread, spices, silk, alluminium tube , 133 x 138cm



THE EARTH SOUNDS, February 9 - April 16, 2022

Quartz studio, Torino, with a critical text by Hortense Pisano.

Rug hive, 300 x 500 cm- jute fabric

Woven net, 300 x 500 cm -bess waxed fabric.

The Earth Sounds is an invitation to the viewer to dive in and luxuriate, to reflect deeply upon the relationship between art and nature.

The work confronts the viewer with himself, with his own subjective perception and with his own behavior in space.

When entering, the visitor is invited to walk on the beehive carpet without shoes, and then physically enter the work. Upon entering the work-environment, you will notice the presence of a persistent odor.

The smell is actually the scent of beeswax that is released from the net that expands into space from above, a sort of carpet, in which strips of colored fabrics, soaked in beeswax, intertwine. Beeswax has a calming effect.

The smell of beeswax stimulates the nervous and perceptive system of our body and influences our mood.



Details, The Earth Sounds 2022, Woven net, 300 x 500 cm -bess waxed fabric, Rug hive, 300 x 500

paola anziché



Details, The Earth Sounds 2022, Woven net, 300 x 500 cm -bess waxed fabric, Rug hive, 300 x 500 cm-
jute fabric

paola anziché



Installation view, The Earth Sounds 2022 Quarts studio Torino The Earth Sounds 2022,



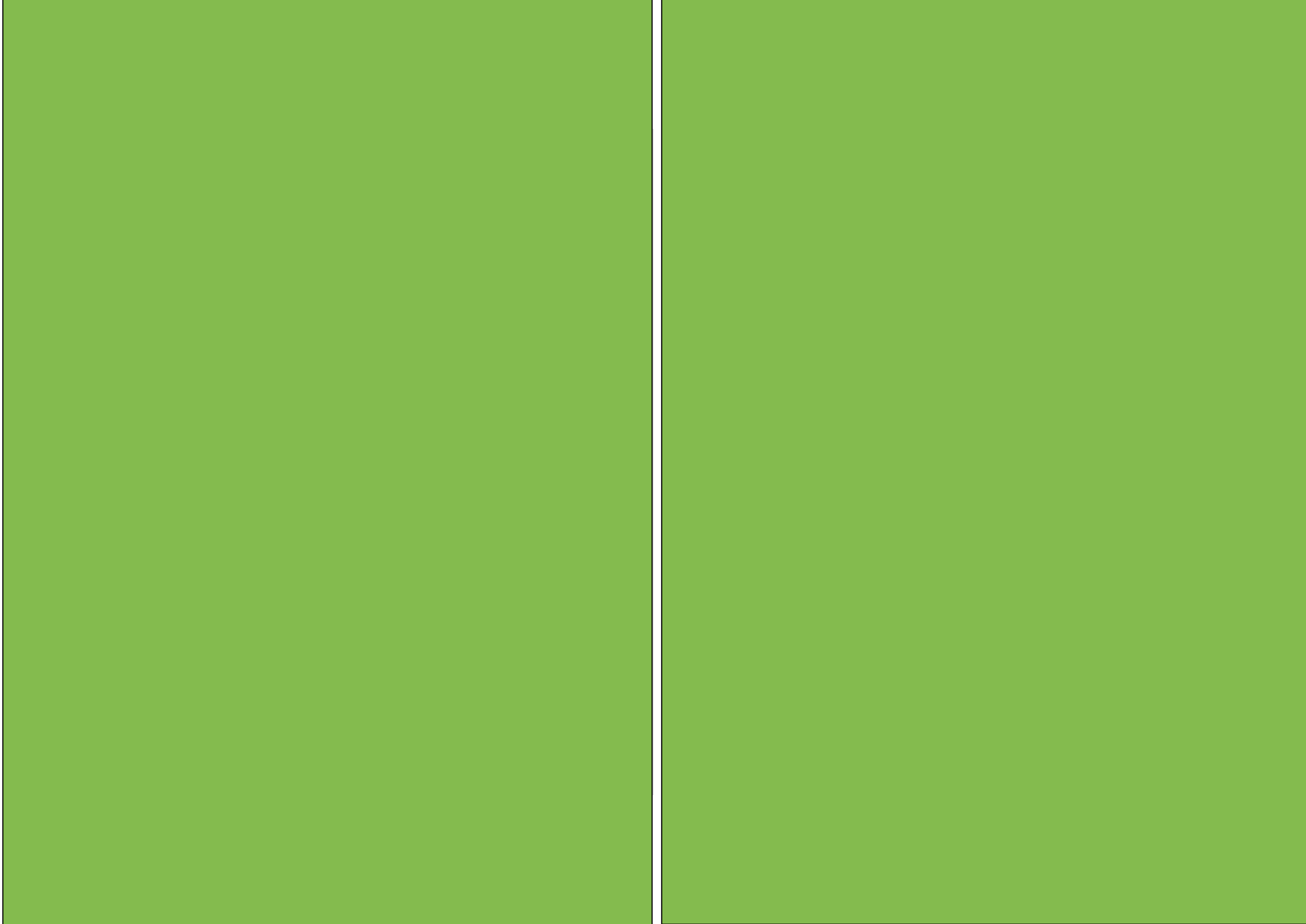
Installation view, The Earth Sounds 2022 Museo della Montagna Torino



Installation view, The Earth Sounds 2022 Museo della Montagna Torino
mind folio



Installation view, The Earth Sounds 2022 Museo della Montagna Torino
paola anziché



Cat's cradle // Performance by Paola Anziché (Italy), Tissue Games, Bauhaus Festival 2021

Paola Anziché is concerned with interactive exercises such as weaving without a loom. For her, creative weaving is a simple and involving activity that is created through the interactive participation of people. It involves weaving threads in a repetitive mechanism coordinated by the group. This playful, hands-on exercise increases visual-manual coordination as well as tactile-sensory skills, so that, among other things, the imagination of the participants is strengthened.

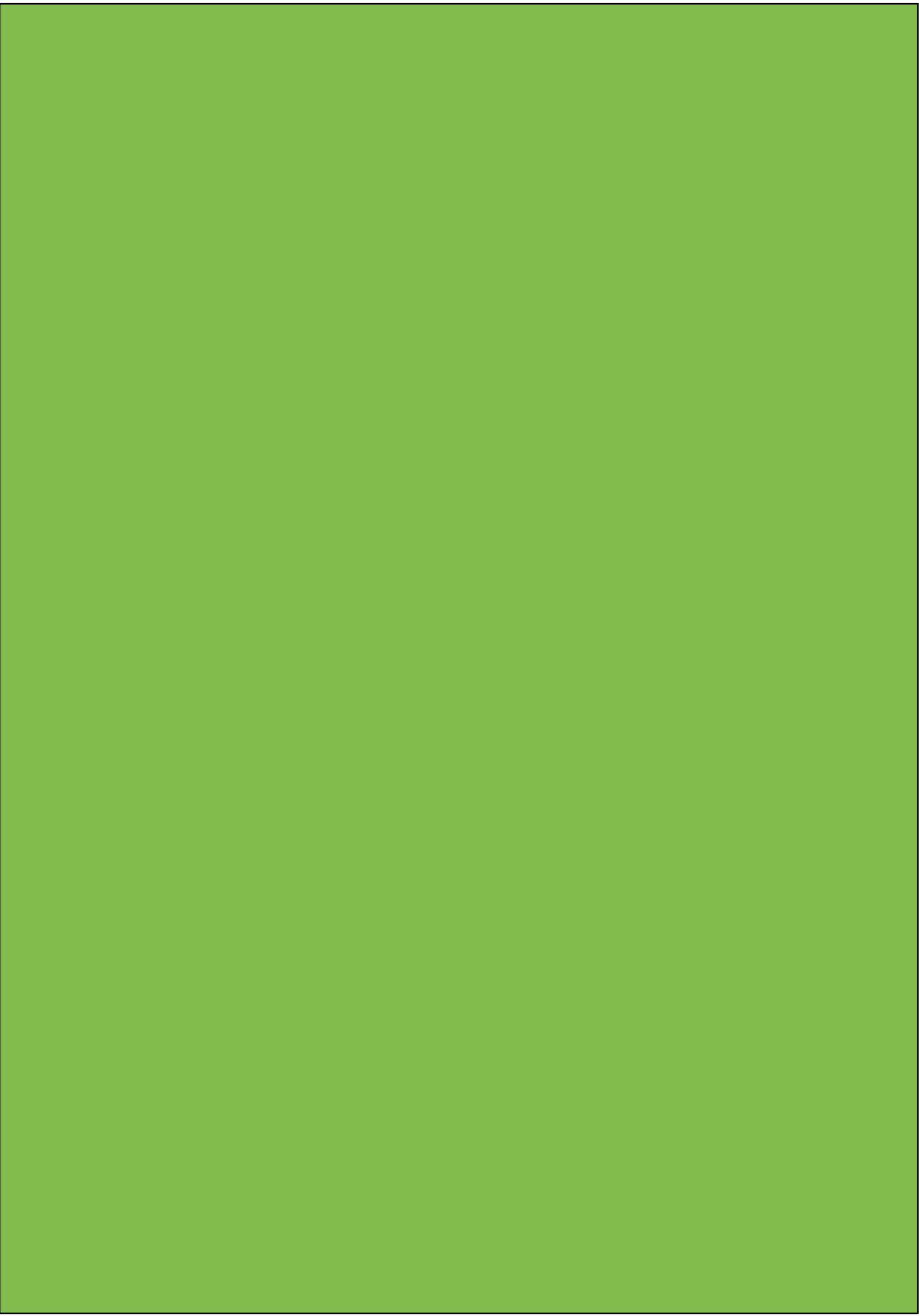
In contrast, she chose the full-body exercise Cat's cradle as an interactive performance for the Bauhaus Festival 2021. Here, the participants decide on a particular drawing and combine it with two or three contributions from other participants in order to (re)present them with their own bodies. The performative action consists of transferring and dissolving the drawings into a practical, manual and physical exercise. Part of the performance is the challenge of one's own expectations, as the realisation always turns out to be different than anticipated.











The practice of white, installation compose by 35 suspended woven sculptures, 2015/2021, 4 wall sculpture "Minerva", 2021

25Sept/9January 2022, curated by Patrizia Maggia, Palazzo Ferrero, Fatti ad arte, Biella

The installation consisting of woven sculptures made from wools, raw wools and natural fibres rope, raffia thread, Icelandic plötulopi wool, Azerbaijan wool, cotton cord, raw juta fiber, raw wool, mohair wool, linen rope, abaca, vegetable fiber, recycled wool, variable dimensions

Absolute white, a practice that Paola Anziché crosses using fibres as her expressive medium, interwoven and modelled into soft, habitable, living and suspended sculptures. A language that is the result of a profound research process that leads her through the journey to the knowledge of the other, in different worlds and cultures, where traditions, rituals, knowledge are interwoven, giving body and voice to a strong need for environmental authenticity. The value of the gesture, of manual skill is developed each time through the awareness of doing with the hands, an instrument of knowledge and transformation that originates new forms of revealing the fibre itself, through the simple repetitiveness of doing. And then the white that modulates, as a symbol of purification and new beginning. Timeless objects where hand, mind and heart come together.

Patrizia Maggia







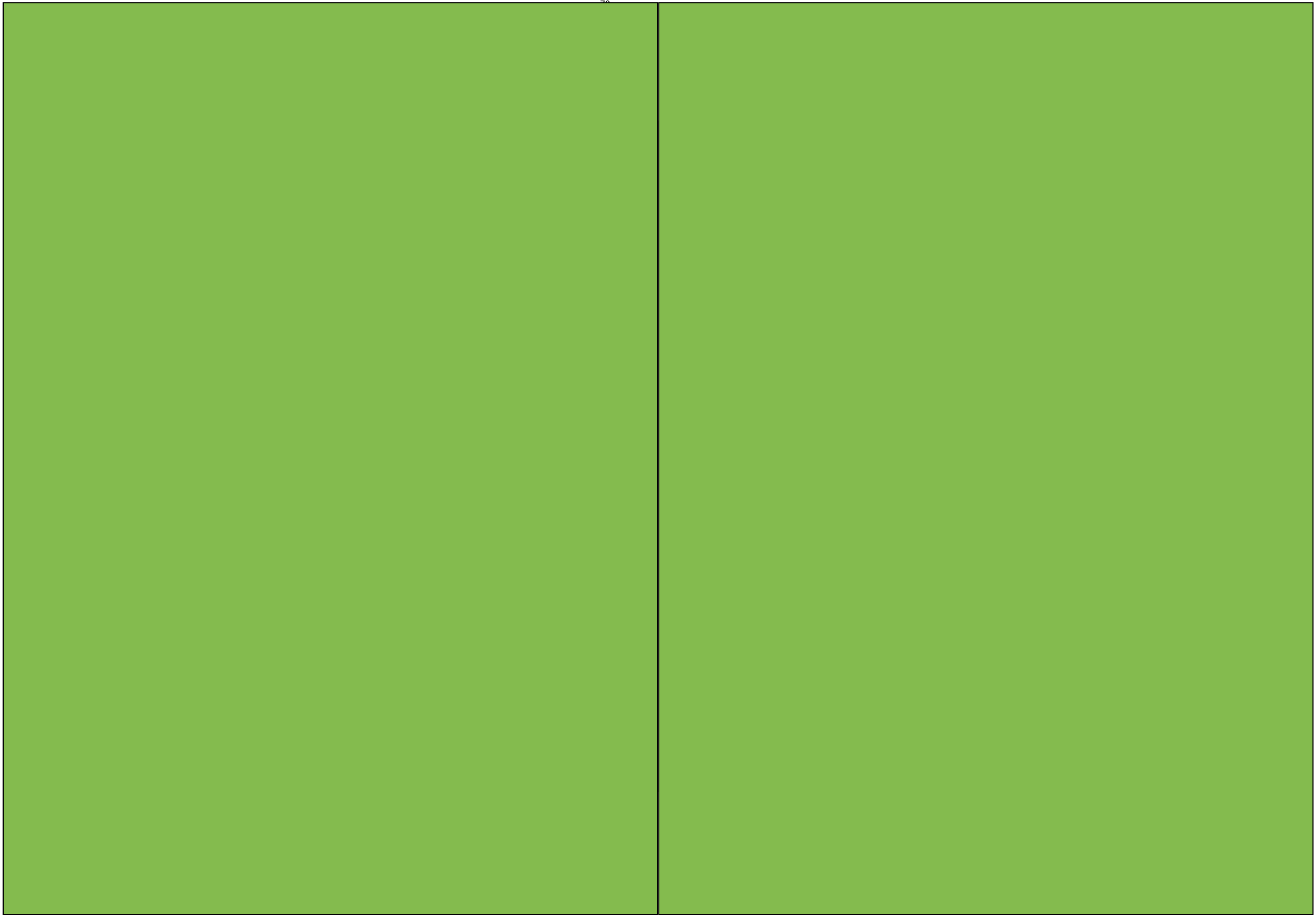


Minerva, wool, Silk, 2021 50x50cm









Weaving Creativity, Western Art&Textile Revolutions

by Paola Anziché and Francesco Bernardelli, College of Art, Taiyuan, Shanxi, China

Workshop and educational project composed by a theoretical part (Textile Revolutions) led by Francesco Bernardelli, contemporary art critic, essayist and curator, and an artistic practice workshop (Creativity Weaving) conducted by Paola Anziché

Theoretical part

Art practices using textiles techniques have existed for centuries but hardly have they been held in esteem or considered as equivalent to the painters' & sculptors' art practice. Such a strong division (originated by a misunderstanding and a subsequent negative judgement) that have existed between the fine arts and applied arts (also labelled decorative arts, or craft), only after the intense cultural and political re-appropriation (and appraisal) process offered by Feminist theory, in the second half of the 20th century, has started to be gradually reevaluated and properly understood. "Textiles have always suffered as an art media because of their association with domesticity and femininity" explains Hannah Lamb.

Such a process of gendering the weaving and embroidery techniques in the context of European history, not only created misconceptions and marginalized the practice through a covert sexism, but also seriously contributed to ignore global histories and experiences of extra-european cultures, putting their traditions aside and losing the understanding of a wider significant

"other" tradition that only in very recent times has begun to reappear and be finally perceived as a radically political art form.

This course intends to shed light onto a culturally relevant history of highly original and inventive textile practices that have been originated since the Nineteenth century 'til today.

Workshop

Weaving is an activity that can be developed with the participation of people.

It is a fascinating art that we can all learn: the interweaving of threads and the repetitive mechanism with which we get the plot is interesting for the coordination activity and the practical component that can be experienced as playful. A game that is also instructive because it increases the visual-manual coordination as well as the baggage of tactile-sensory knowledge.









Installation view, College of Art, Taiyuan, Shanxi, China, 2019



paola anziché

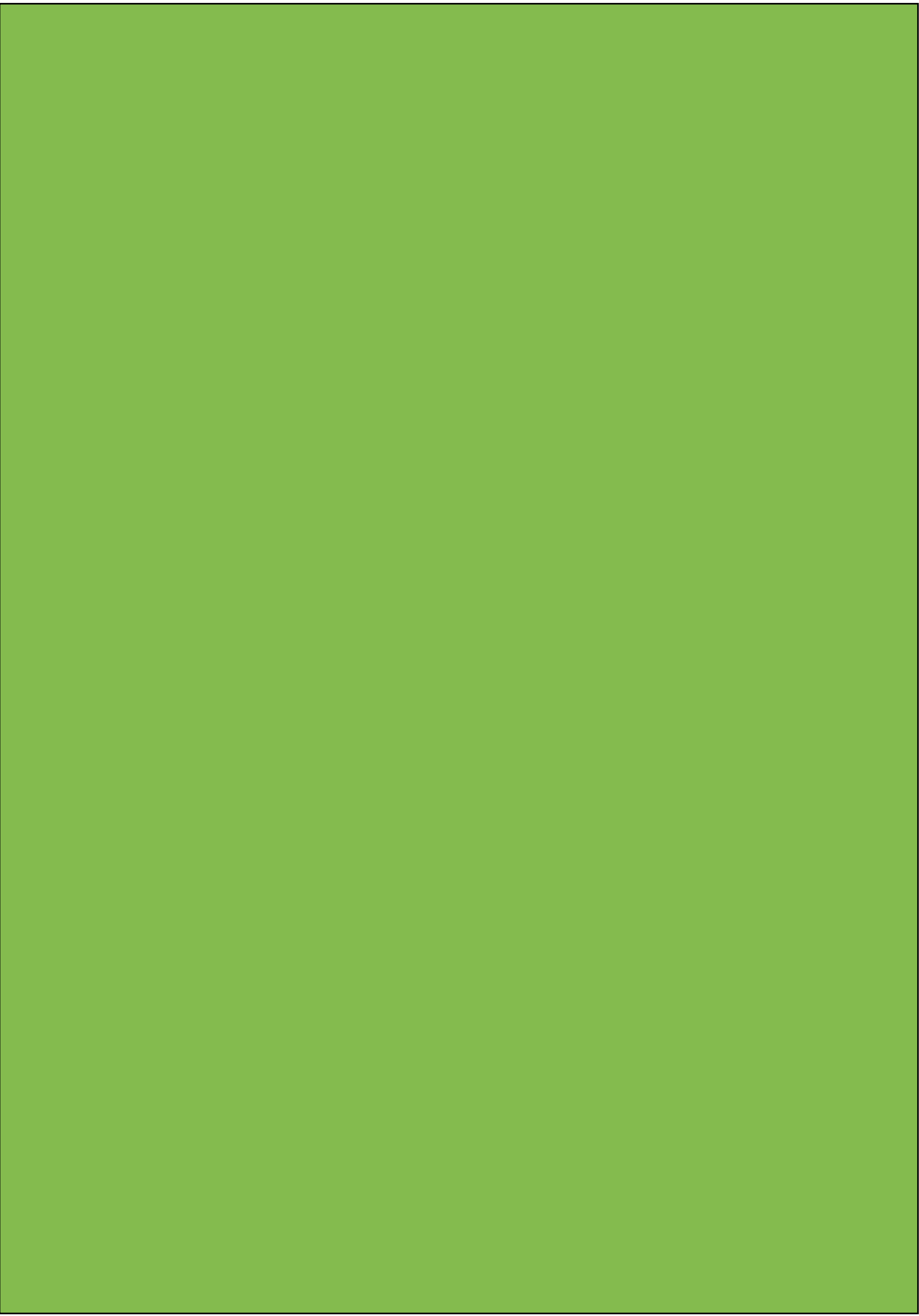


mind folio



paola anziché







Pensiero naturale, 2019

Braids of wheat, braids of raffia, variable dimension

Sustainable Thinking, Museo Salvatore Ferragamo, Firenze

....A new spin on tradition also emerges from the work of Paola Anziché.

Driven by her insatiable curiosity to travel extensively, she comes into contact with different cultural practices that she reformulates using her own highly personal inventive process. Her profound familiarity with customs and materials used in different contexts has brought her to develop an artistic practice that is fed by a working method that is constantly updated. "As I gradually widened my field of research and knowledge of various natural materials, I began to work on the gestures that are inspired by the materials themselves. Each natural material is charged with its own history." Her ability to "see with her hands" has allowed her to develop a "profound resignification of the geography that I find myself travelling across" (P. Anziché) by enacting processes in a continuous state of flux. Before embarking upon *Pensiero naturale*, the work created especially for the exhibition, Anziché carried out painstaking research into materials in close collaboration with the Salvatore Ferragamo company, which resulted in seven suspended sculptures skilfully constructed out of concentric intertwinings that enhance the characteristics of the natural wools and fibres used to make them (the materials include cotton, cork, raw wool, silk fibre, paper, raffia, grain, wool felt, jute fibre, line, sisal...). This sculptural group composes a new environmental installation – underlined by a highly evocative play of light and shade – encouraging visitors to interact with forms and materials, observing them, touching them, physically becoming part of the work. We are invited to resist consumerism and hasty interactions by focusing attention on what already exists and by broadening our imaginative powers. Paola Anziché's work seems to spur us on to learning from the Other in order to live more actively in the present, without compromising our future.

Towards a Sustainable Art: Works and Visions, Arabella Natalini



2019 variable size, paper rope

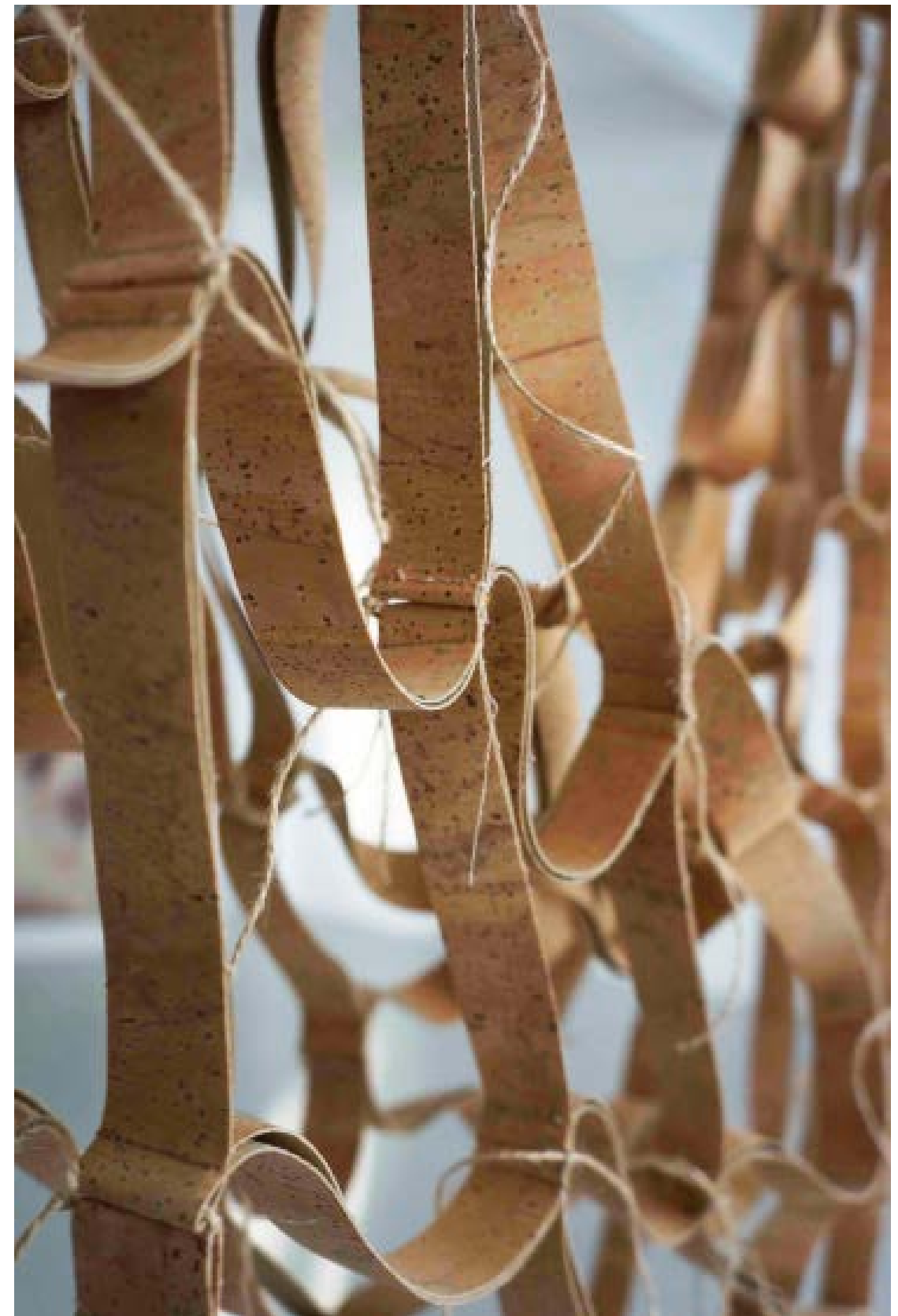
paola anziché



details 2019 variable size, paper rope



details 2019 variable size, paper rope



details, 2019 variable size, cork on cotton



details 2019 variable size, cotton fiber, iuta fiber, raffia

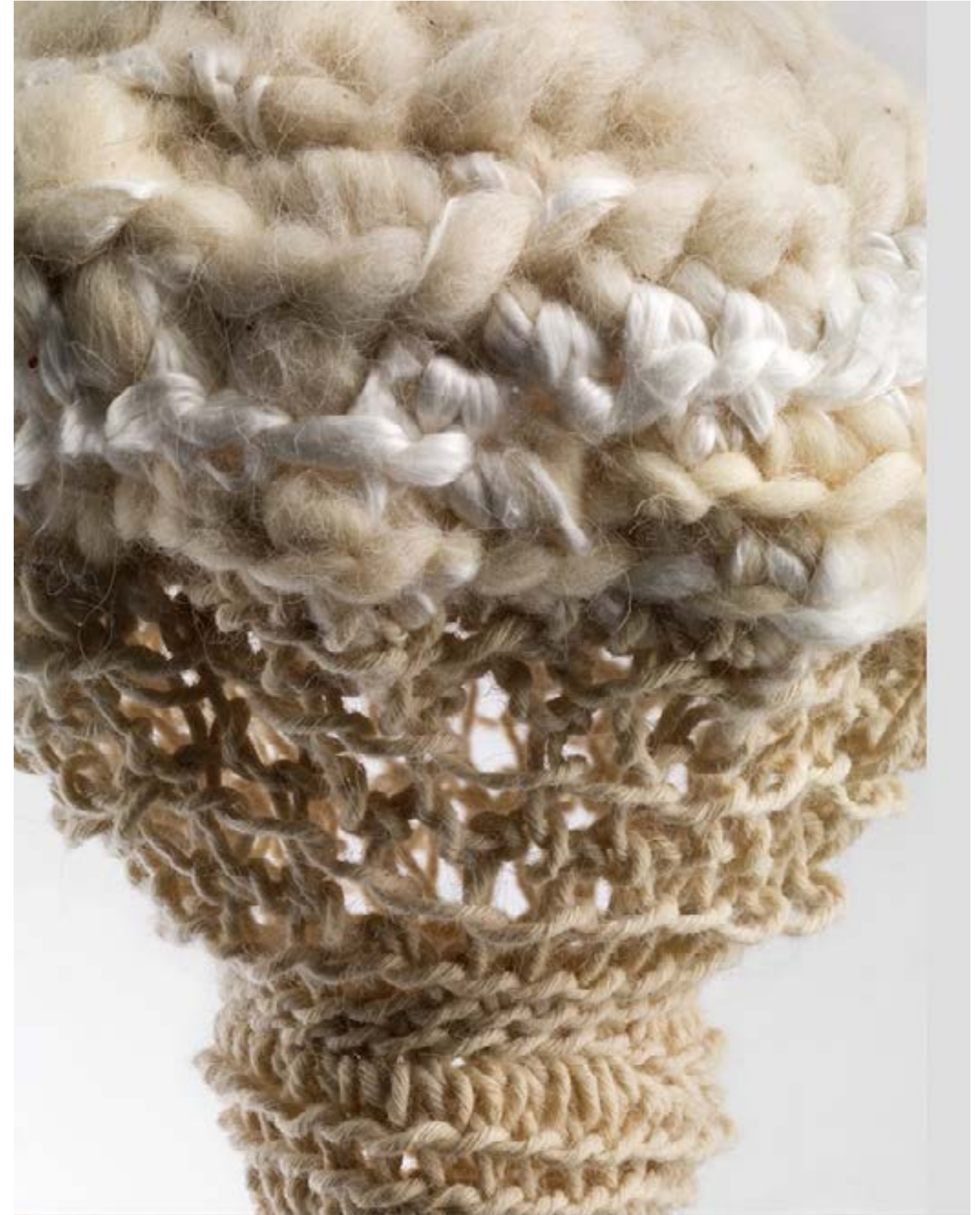
paola anziché



details 2019 variable size, abaca, banana fiber



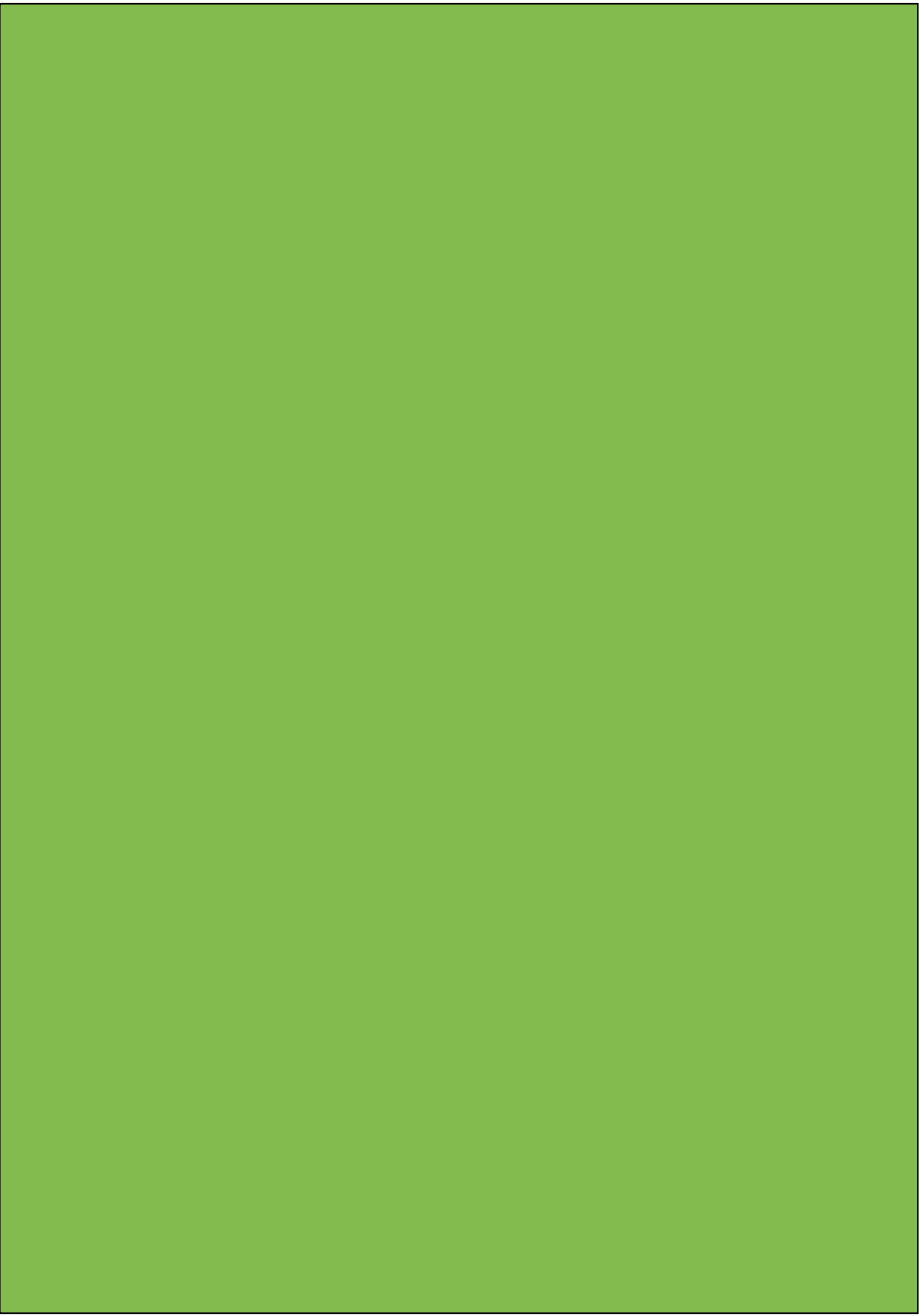
details 2019 variable size, wool felt, merinos felt, cashmere felt



details 2019 , regenerated silk fiber, wool fiber, raw wool



details 2019, straw braid, raffia braid



Touching and changing Naranca, 2017

Orange rind, cotton string, variable dimensions

Kiosko Gallery, Santa Cruz de la Sierra, Bolivia

Already mentioned in ancient Chinese literature (4 Century BC), oranges have become one of most widely consumed fruits worldwide. Their presence has spread from the Far East, through Mediterranean routes (during the Crusades - 12th - 13th Cent.), under Persian and Arabic influence, arriving first in Sicily and Andalusia. Only later (around the 2nd half of 15th century), the Portuguese sailors brought them also in Latin America.

The orange plants nowadays grow in tropical and subtropical climates, and Brazil and Latin America have long become main producers.

The name itself - arabic: narang - comes from the Sanskrit word naranga whose linguistic root nar means "perfume". Starting from this reflection about the word etymology, I considered offering a material installation which originates from the very presence of the fruits' skin which unfold as a natural intertwinement. Scent, form and the color nuances compose a tangle which will be perceived and smelled out from the viewers as well in tactile way up to literally crumbling the shapes. Crumbs and dust, once produced, will be then delivered back to mother-earth, the very source of their own presence.



paola anziché



Installation view, Kiosko Gallery, Santa Cruz de la Sierra, Bolivia, 2016





Details dried orange skin, details of the installation



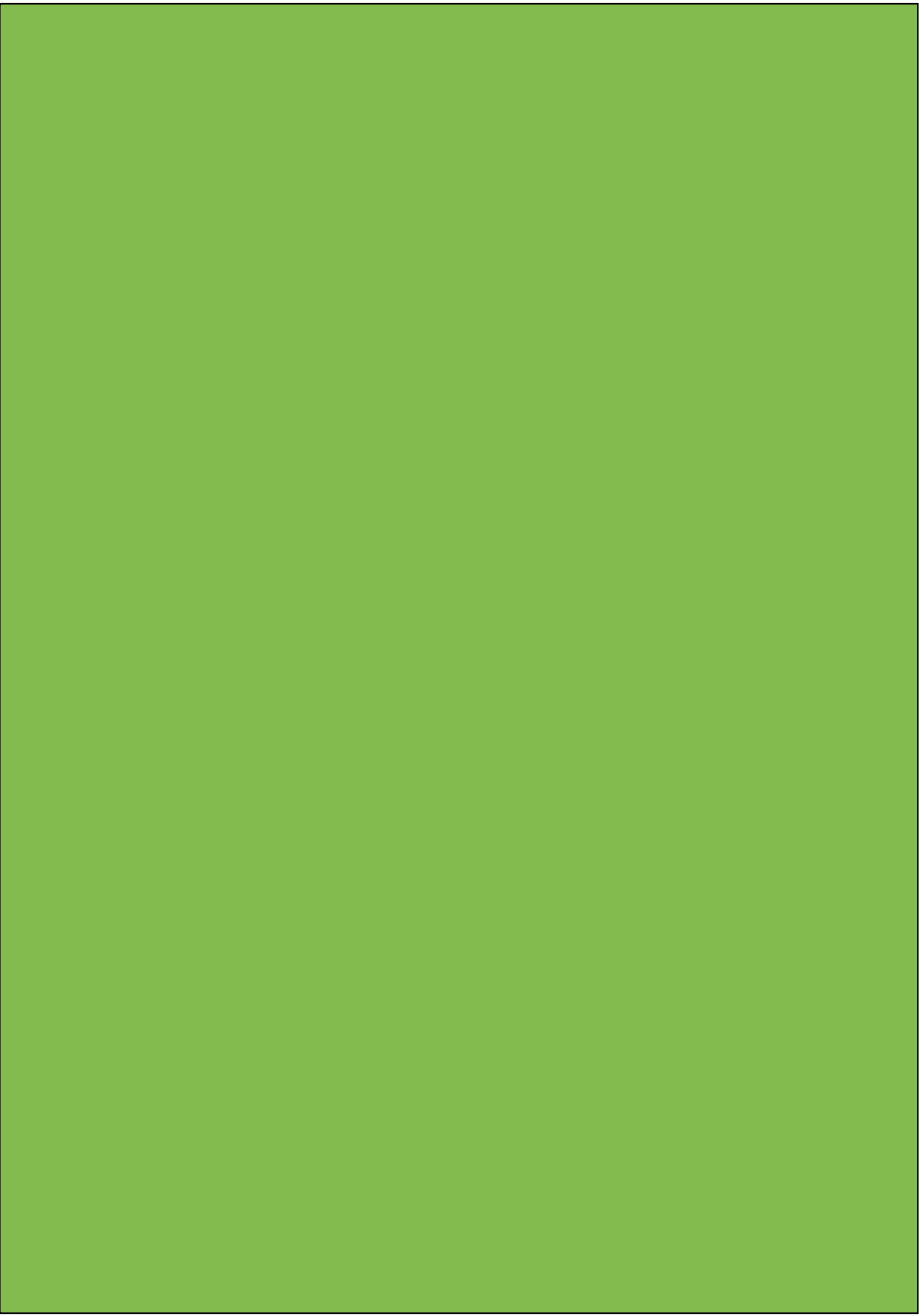
Details dried orange skin, details of the installation



Details dried orange skin, details of the installation



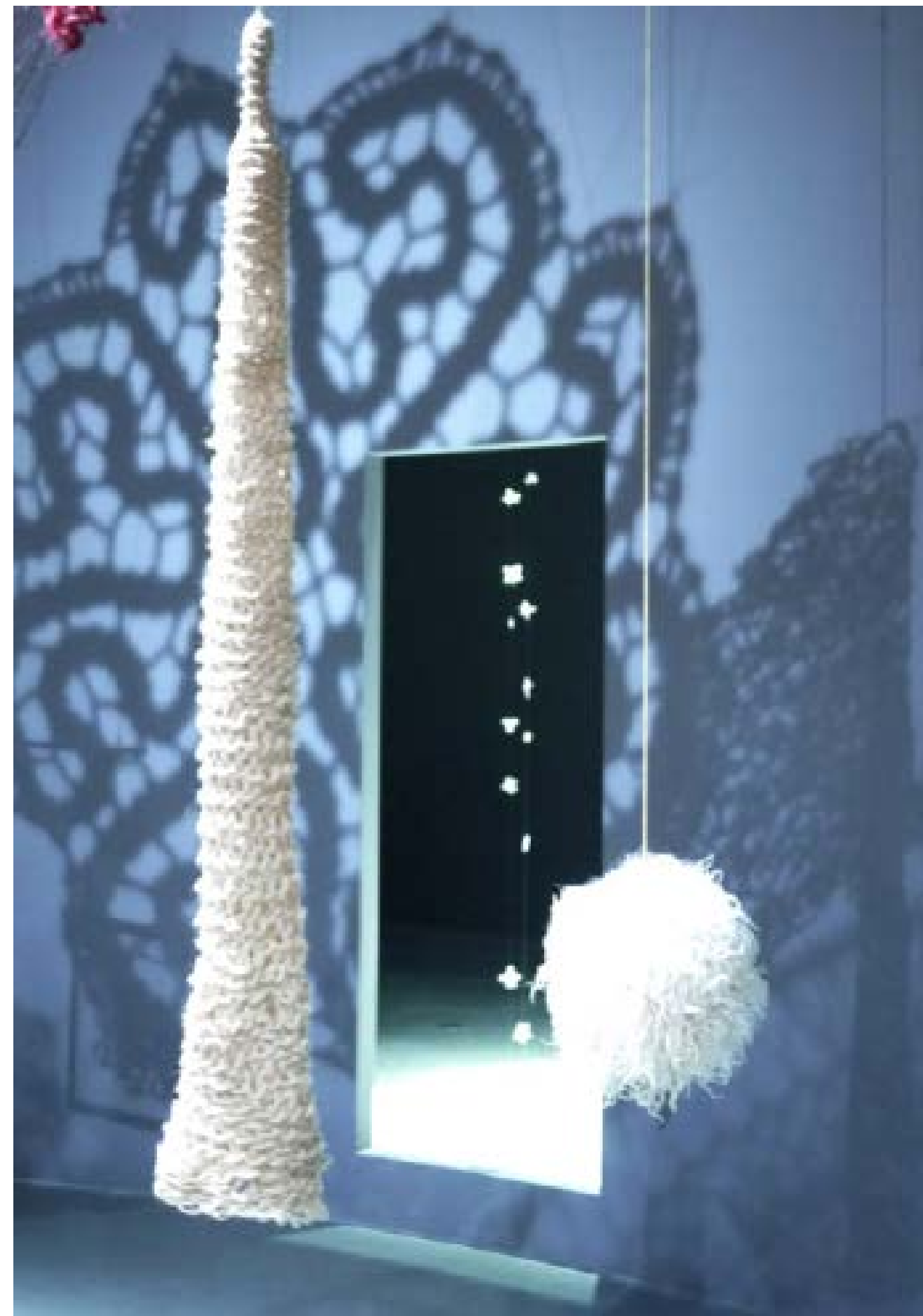
Details dried orange skin, details of the installation



W. Women in Italian Design, 2016-17

Shopping-t, 2005, Yun Lahic, 2015
curated by Silvana Annicchiarico, Triennale di Milano

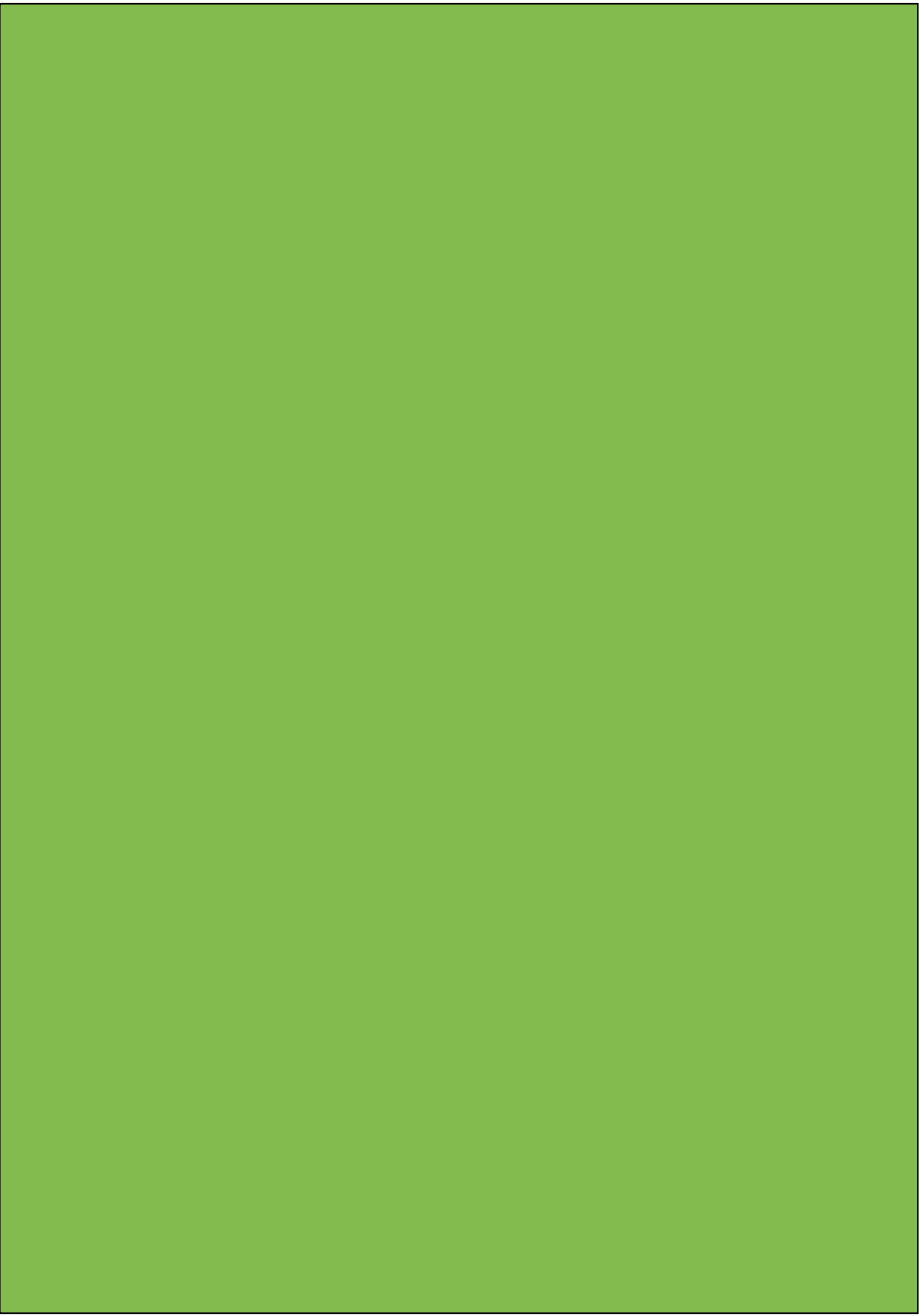
The ninth edition of the Triennale Design Museum curated by Silvana Annicchiarico, with installation design by Margherita Palli, examines Italian design in the light of one of its most delicate, most problematic aspects - but also one of the most exciting and appealing, which is that of gender. The idea that gender is no longer just a biological and natural fact, but rather a cultural issue opens up interesting perspectives for what design after design might be. But to address the question of gender in design in an objective and balanced manner, we first need to examine the great removal of the female gender perpetrated during the twentieth century. "W. Women in Italian Design" traces a new history of Italian design in the feminine, reconstructing the figures, theories, and approaches to design that were sown in the twentieth century and that have taken hold, transformed and evolved in the twenty-first century.







exhibition view, Shopping-t, 2005, Yun Lahic, 2015 (3-pieces artwork)



Natural Fibers, 2016

Entangled: Threads & Making, Sat 28 Jan - Sun 7 May 2017
curated by Karen Wright, Turner Contemporary, Margate, UK

38 suspended woven sculptures: rope, raffia thread, juta yarn, Icelandic plötulopi wool, Azerbaijan wool, cotton cord, raw juta fiber, rattan rope, raw wool, mohair wool, linen rope, viscose raffia, recycled wool, variable dimensions

...Anziché's idea of physically entering the works creating a dialogue with the work meant that this would hopefully inspire the viewer to look upwards and observe the shapes while being physically encased in the materials. Unlike most contemporary textile artists who are appalled at the danger of people touching their work and thus dirtying it, Anziché wanted, no insisted, that the viewer themselves become part of the work. By being within the art-work they could observe others participating in the work or simply enjoy smelling and feeling the material. As each element of the 38 was deliberately sourced in a different material, the smell and touch of each would be very different from the smell and feel of Icelandic wool is very different from the smell and touch of jute and so forth.

Karen Whright 2018



Installation view, Entangle Threads and making, Turner Contemporary, Margate, Uk
paola anziché









Installation view, *Entangle Threads and making*, Turner Contemporary, Margate, Uk



Deetails, iuta fiber



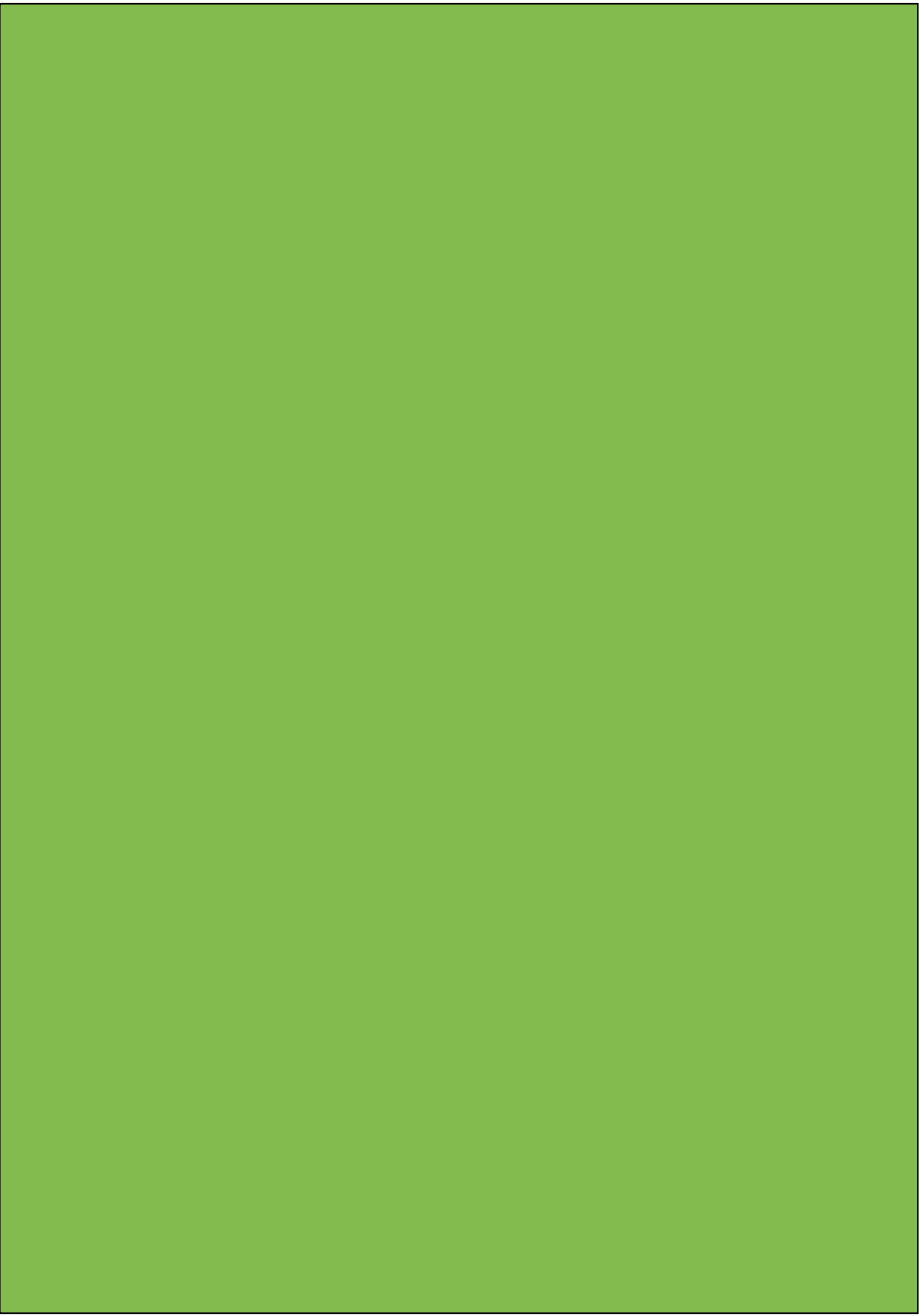
Deetails, river gras cord



Deatails, Viscosa rafia



Deatails, felted wool fiber



Into Lapin Raanu, 2015

International Artist Program (HIAP), Suomenlinna, Helsinki

table arrangements, sound ceramics, 1950s magazines, birch bark collages, natural wool

Investigations on Finnish weaving techniques and their origins, various materials.



Into Lapin Raanu, International Artist Programme (HIAP), Suomenlinna , Helsinki



Into Lapin Raanu, 2015

Open studio, International Artist Programme (HIAP), Suomenlinna, Helsinki

During the residency program at Hiap, I was interested in exploring Finnish weaving history and its origins, since I knew how relevant was weaving was in the cultural history of Finland.

I was quite surprised as, little by little, I found out that most of the female artists, who were only considered as "textile artists", are mostly forgotten nowadays, and whenever I was inquiring information about Finnish weaving techniques, people in Helsinki didn't seem to know that much about it. The reaction always seemed to be the same: "oh.. that's is handcraft, it has nothing do with art".

In recent years, there has been a general reconsideration of the interesting and lively exchanges about creativity between the innovative work developed by several generations of "textile artists" (from the time of the Deutscher Werkbund and the Bauhaus school) until more recent artists' success. Many fundamental questions regarding craftsmanship versus mass production, or usefulness versus formal beauty in a commonplace objects, have been touched upon. Subsequently a different understanding and appreciation have been developed towards such innovative artists that have consistently experimented with both traditional and industrialized weaving techniques, redefining what textile art could be.

Also the weaved carpets Raanu that I found mostly interesting are fascinating example of an abstract and not figurative art, and reminded me of the nomadic carpets from the natives of North America.

My intuition proved to be right; I found out the origins for the raanu are nomadic and come from Sàmi people's, Finland's indigenous people, who have been living nomadically long before the Finnish State was established.

Raanu is an old woolen textile from the 16th and 17th century, that was used as a blanket, tablecloth or curtain, mostly on the western coast of Finland.

Its use as a blanket proved to be very important because of the cold climate and leaky houses. Lap in raanu in its original form is a simple textile with the natural color of wool and no patterns.

The Sàmi people also used to wrap themselves in raanus to keep warm.

Into Lapin Raanu, 2015

International Artist Programme (HIAP), Suomenlinna, Helsinki





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

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

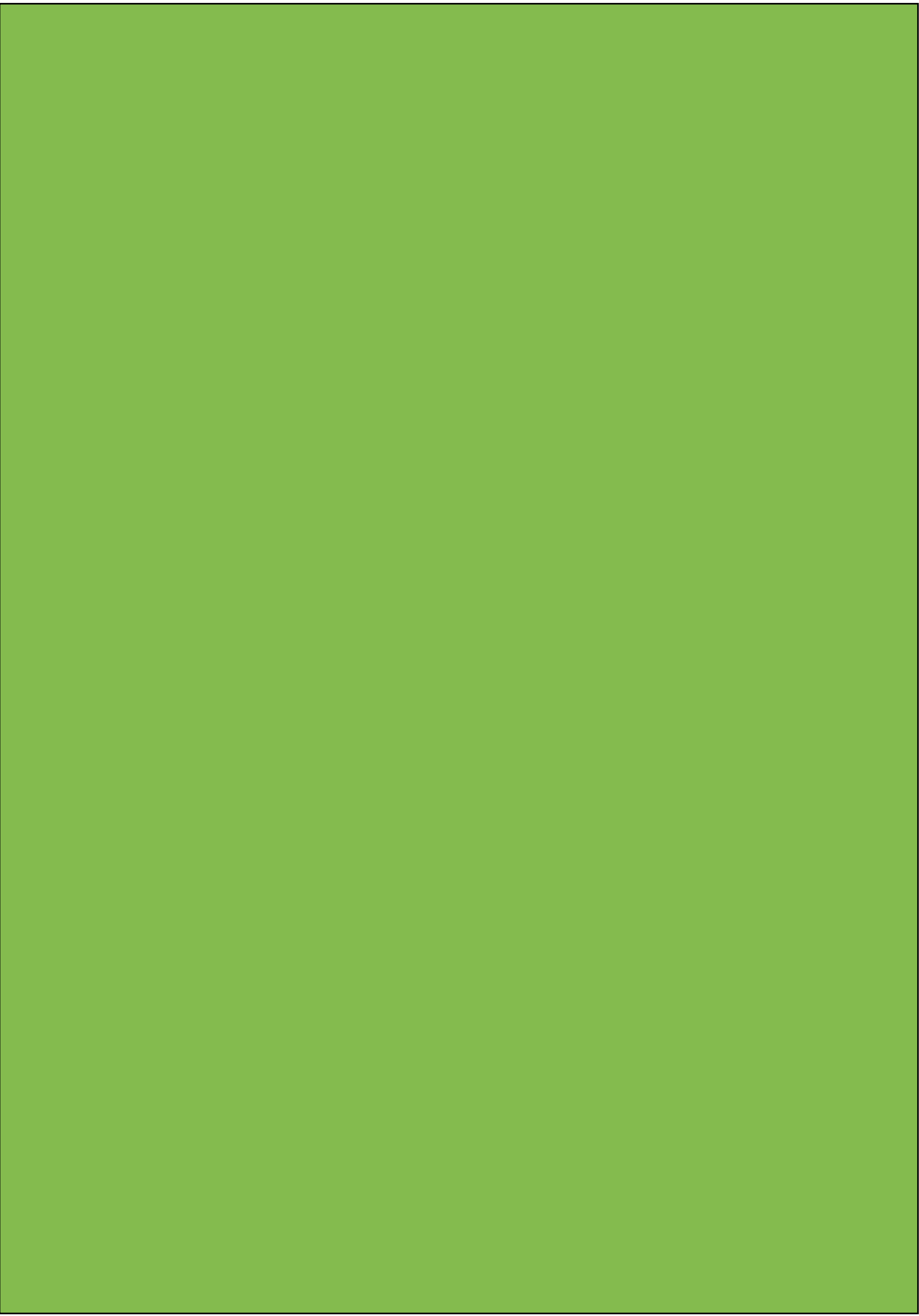
The video produced by Lab Expo and The Giangiacomo Feltrinelli foundation, studies the social and cultural importance of food customs both in the rural and urban tradition, from the city of Douala to the Grassfields.

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, the 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.





The Fibers of Baku a portrait of the city, 2015

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

installation with textiles sculptures

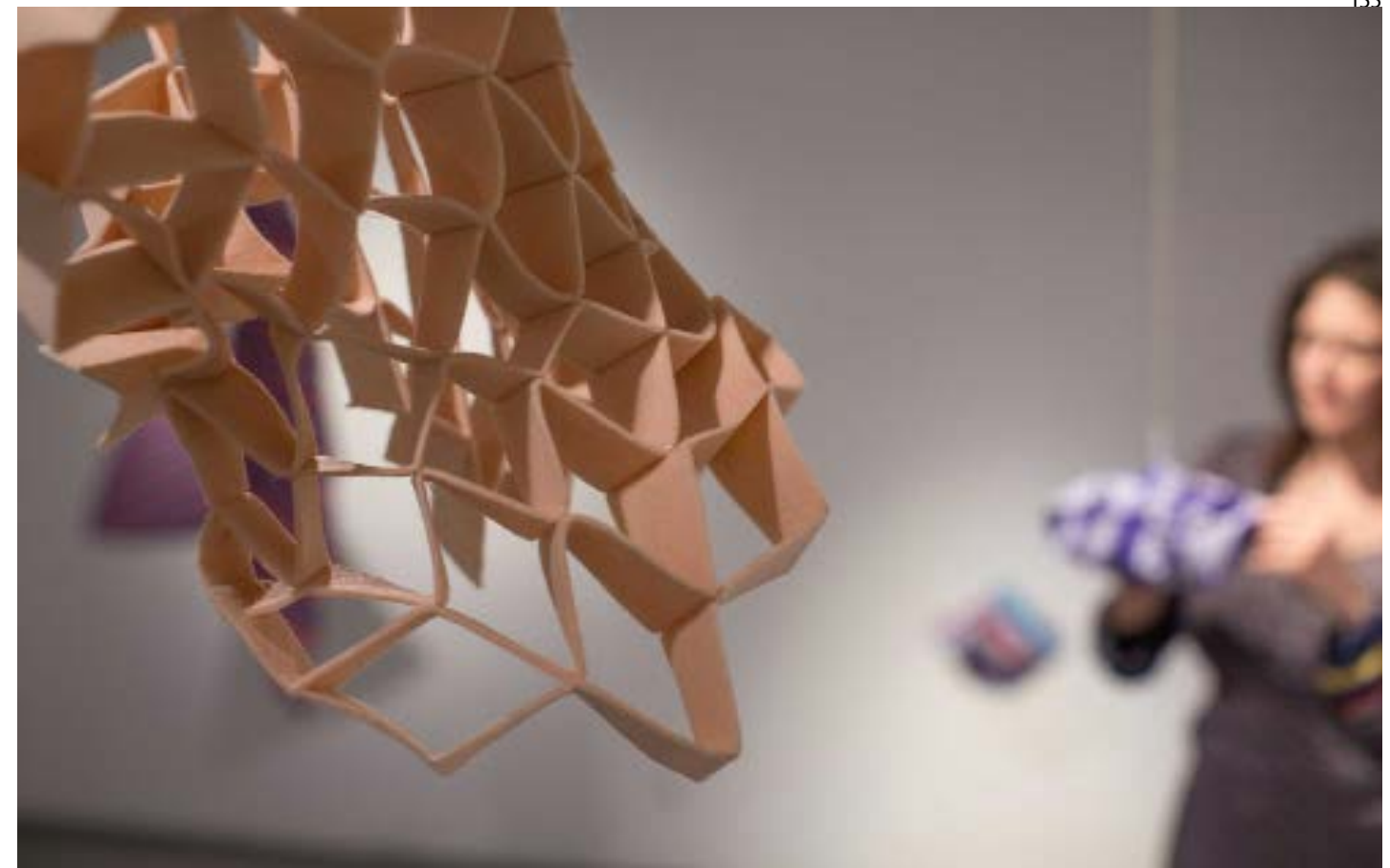
The title of the exhibition describes the approach I have adopted in Baku: looking for local fibres, including wool, closely linked to the cultural origins and identity of Azerbaijan. As my ideas developed and evolved during my time there, so these aerial sculptures too took shape in my imagination and then in reality.

'The Fibres of Baku is an exploratory portrait that honours my personal cultural experience and the people I have met in that town.

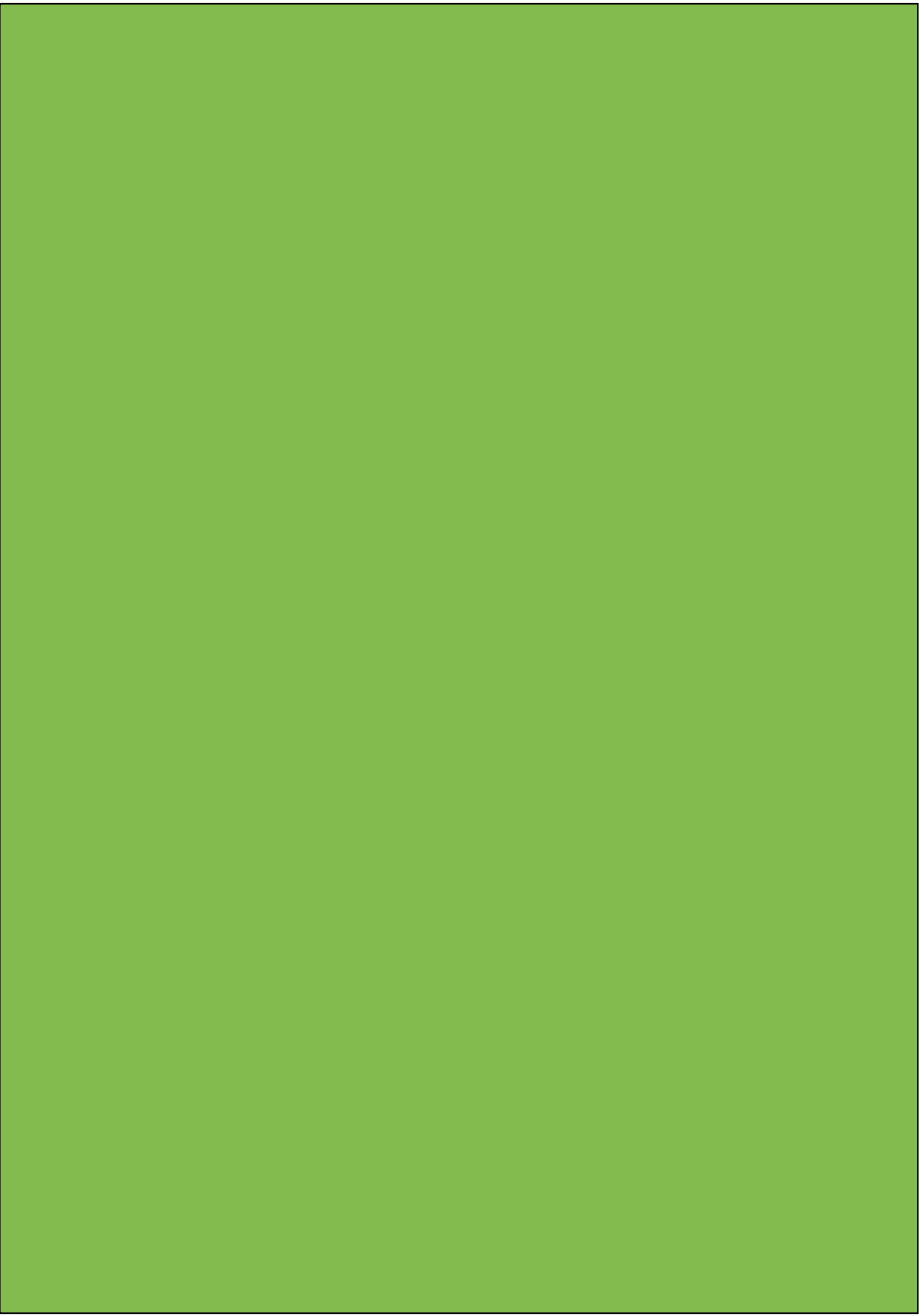


The fibers of Baku, installation view, Kichik QalArt Gallery, Baku, 2015









CARD, contemporary art& design

curated by Paolo Baldacci, Cascina Masarola , Pianello 2014

Under the porch of an old barn, an environment composed of hanging sculptures (large wooden-beams, jute Yurts, body masks printed on cotton, sounding bamboos, seeds and rattle gourds, clusters of ceramic shells) conveys a sense of joyful atmosphere, a collective celebration almost highlighted by imperceptible changes, by movements and rotations given from their own condition.



installation view, Cascina Masarola , Pianello 2014



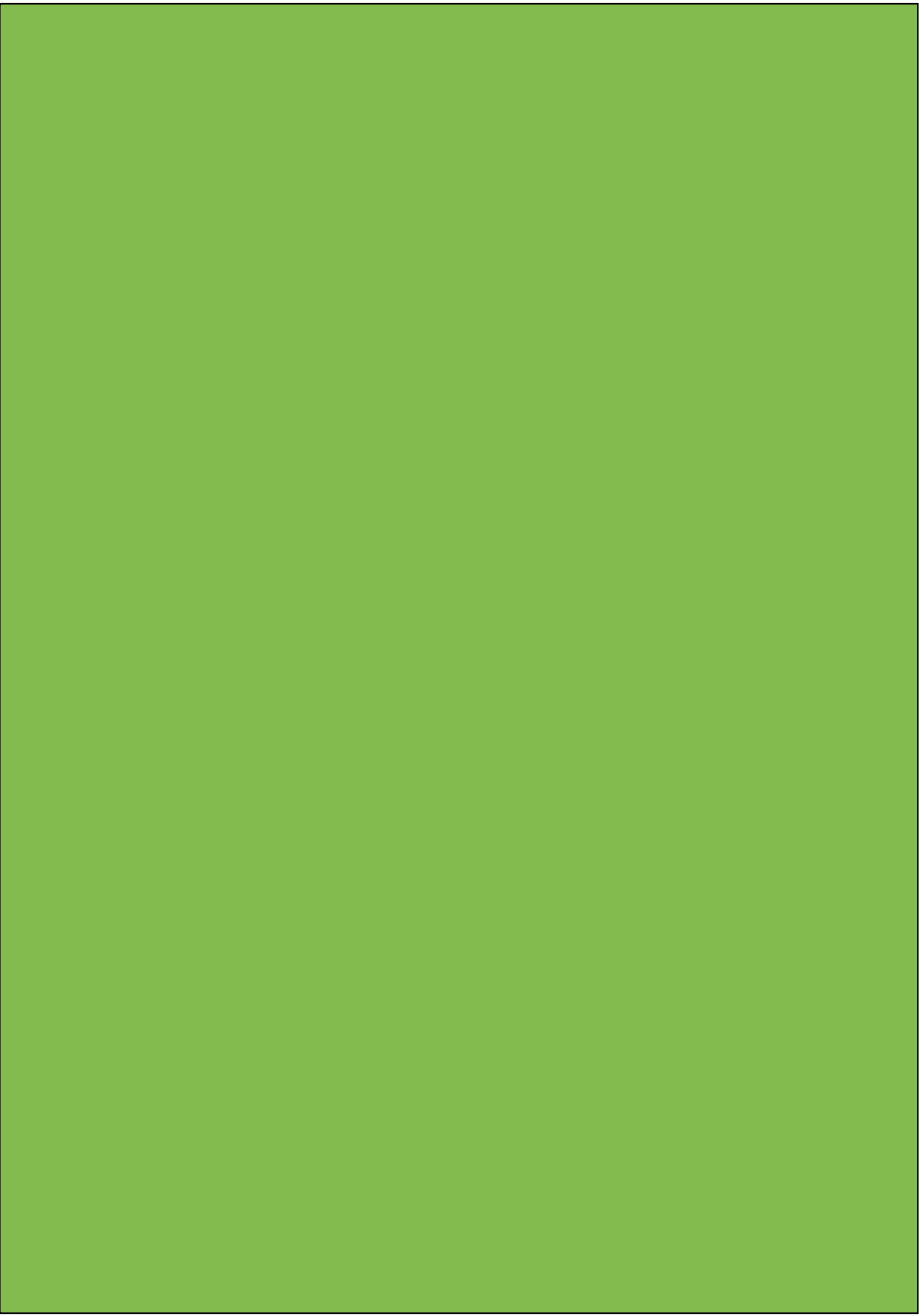


installation view, Cascina Masarola , Pianello 2014



installation view, Cascina Masarola , Pianello 2014





Omaggio a Fischli & Weiss

Paola Anziché

Fondazione Remotti, Camogli, curated by Francesca Pasini

29.10/2012- 13.02. 2013

...Since the research closely touches on the theme of form and space (or, more precisely, form in space), Anziché opens up a direct interaction with botanical models and the forms of nature, using the means and techniques she has available and has made her own: weaving and sewing. Therefore the construction has a botanical origin (juta, willow branches and logs gathered on the beach) and relies on weaving as its production technique. It is research on founding principles, on the origins of elementary forms, which has curious affinities with the theory of the German architect Gottfried Semper, who towards the end of the 1800s conducted refined studies on the textile origins of architecture, leading him to state that: "the beginnings of building coincide with those of weaving."

From a strictly material standpoint the Yurts, a tribute to an idea of nomadism, are produced by braiding juta ribbons Anziché makes by cutting used coffee sacks: "re-found" objects she inserts in a new life cycle, carefully conserving their history, fascinated by the trail of their previous life and the images the material itself conveys and brings with it.

.... If the Yurts are made to be worn, to attire the body, I Maggi are imagined as support structures, struts, columns, crutches, central elements of the presence in space of the Yurts, which as textile works are light, temporary constructions, without any rigid self-supporting structure. The Yurts are in fact open forms that require relationships to be established, be it with a body, a branch, a stick, a gripping point or a structure, that need to adapt, in short, to the conditions of the environment they "inhabit." From the strict viewpoint of the object, the Yurts are juta costumes without front or back, which do not have an anthropomorphic relationship with the body, in the sense that they are not shaped around it, though they are completed by its gestures and movement when worn. Instead, they have a function of relation with space, or of mediation between the body and the space itself. In this sense they are close to an idea of architecture.

Francesca Picchi (2012)

Yurte, 2010/2011

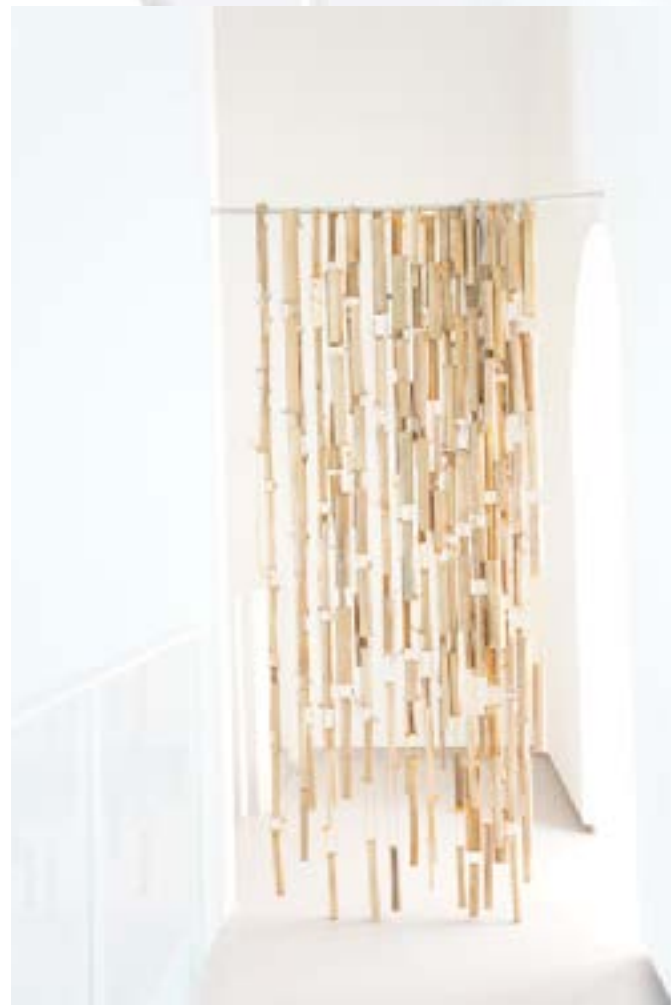
juta, variable dimensions

installation view, Fondazione Remotti, Camogli

Yurts are sculptures made by weaving strips of jute with used coffee sacks to which a new cycle of life is given.



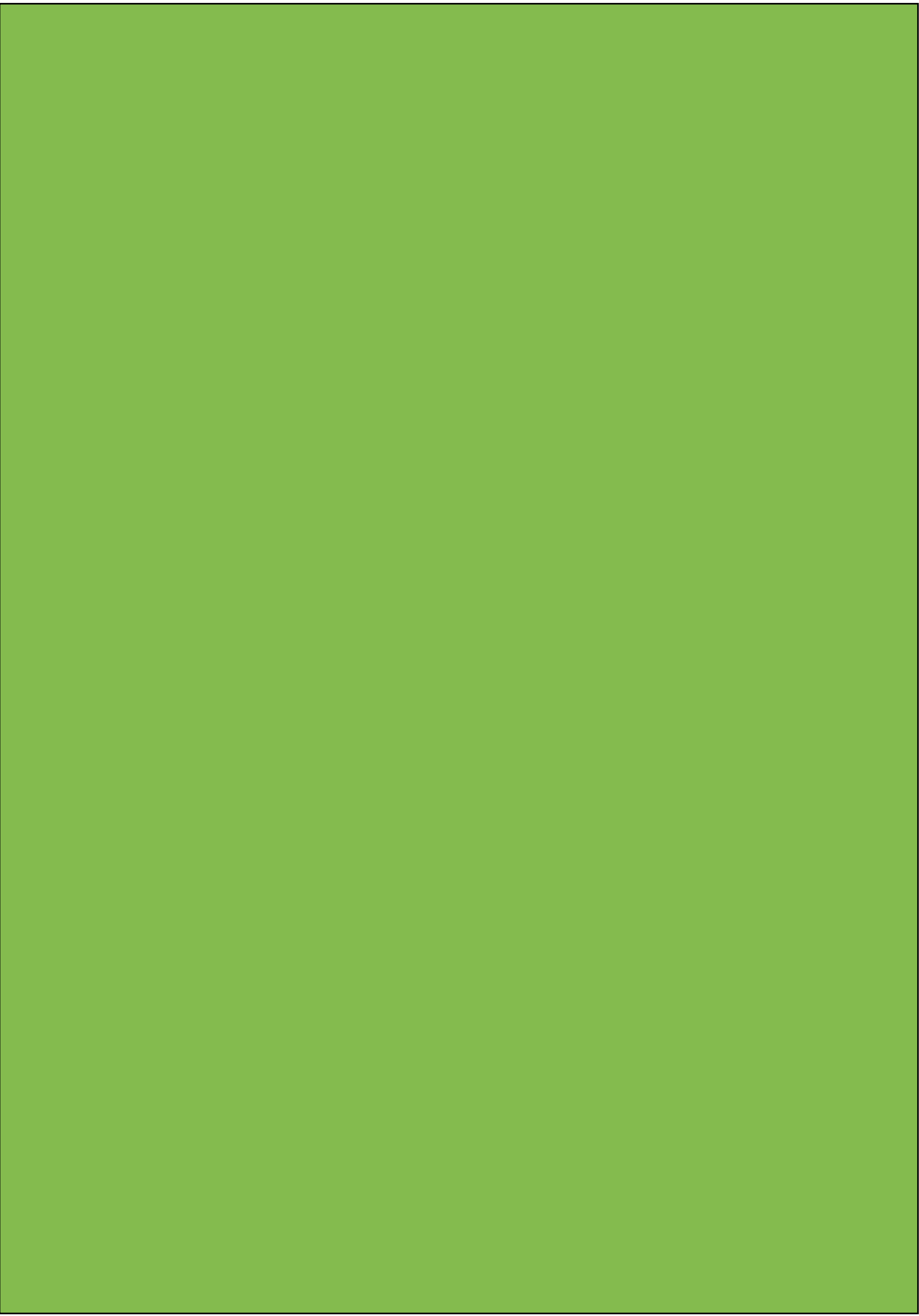




Hanging garden, Fondazione Remotti, Camogli, 2010/12







Vitrine 270°

Paola Anziché Gam, Galleria Civia d'arte Moderna, Turin curated by Stefano Collicelli Cagol,

Paola Anziché's research inquires art's ability to relate to different cultural contexts such as bio-architecture, popular beliefs, ancient rituals, and the most advanced sciences. The artist's need to cross the boundaries of the various fields that she confronts with immediately shows up in her works, which tend to mine the traditional relations between visitor, work, and space.

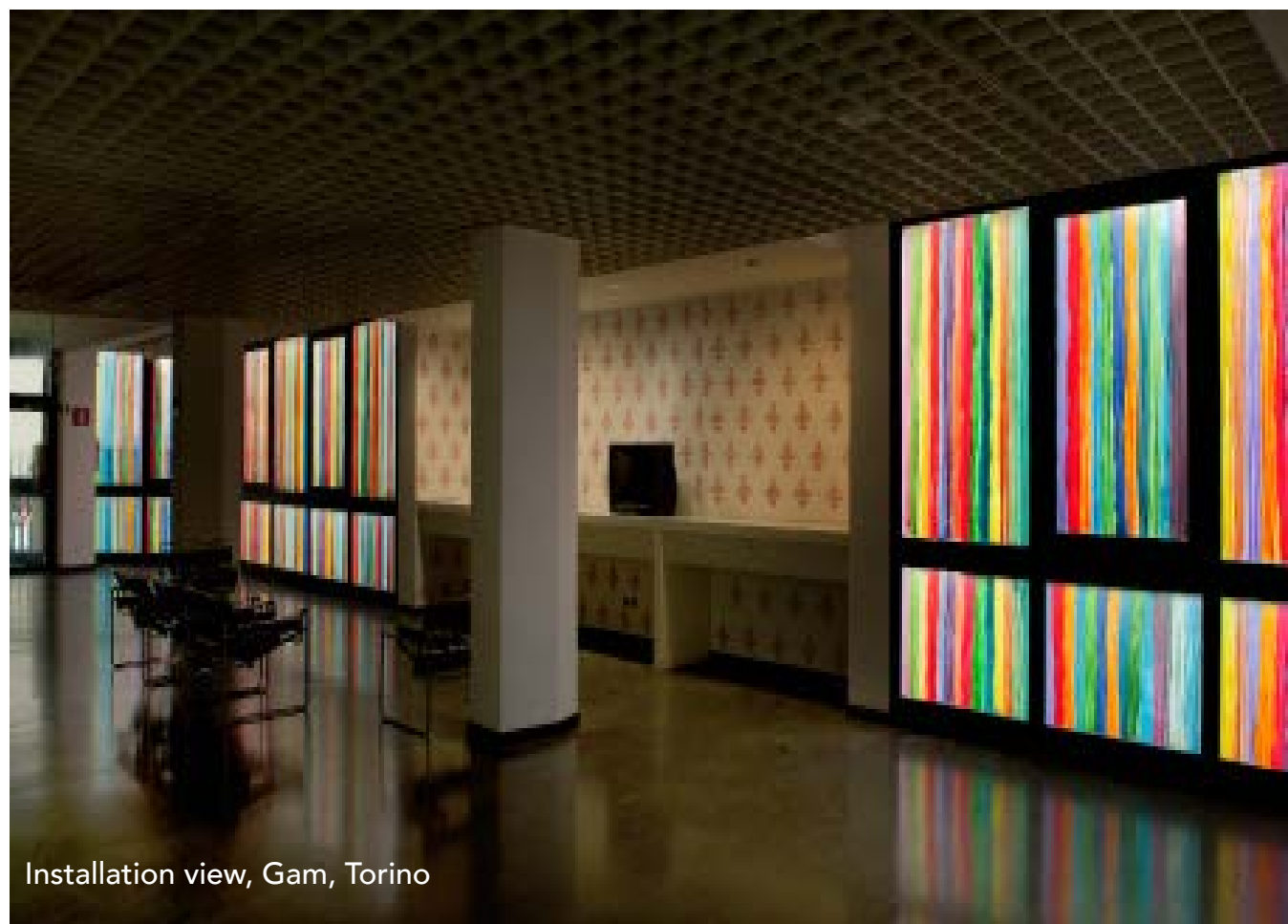
By analyzing the forms that originate from a particular cultural context Anziché grasps the logic behind their functioning and transfers it into both her video installations and sculptures. The artist's works transfigure pre-existing forms and develop their dormant potential. The works, set in the exhibition area, call upon the visitors to experience these new forms as part of their personal cultural luggage.

Aquarium (2009-2012) draws the visitor's attention towards the architecture of GAM's atrium. The rigid functionality of the architecture hosts a blast of colors that reflect the light in different ways as the day goes by, creating an actual kaleidoscope which the visitors are invited to plunge into. The Choreografica Madras tent (2010-2012) and the Gialli mesh (2010-2012) enwrap and emphasize the perimeter of Vitrine, revealing the importance of moving through a specific environment. The installation, inspired by the tradition of illusionism, encourages visitors to devise new motions, choreographies, and situations through experience of its elements. Voci (2012) is at the same time both a musical sculpture and an element to be touched and experienced.

Stefano Cagol Collicelli



paola anziché

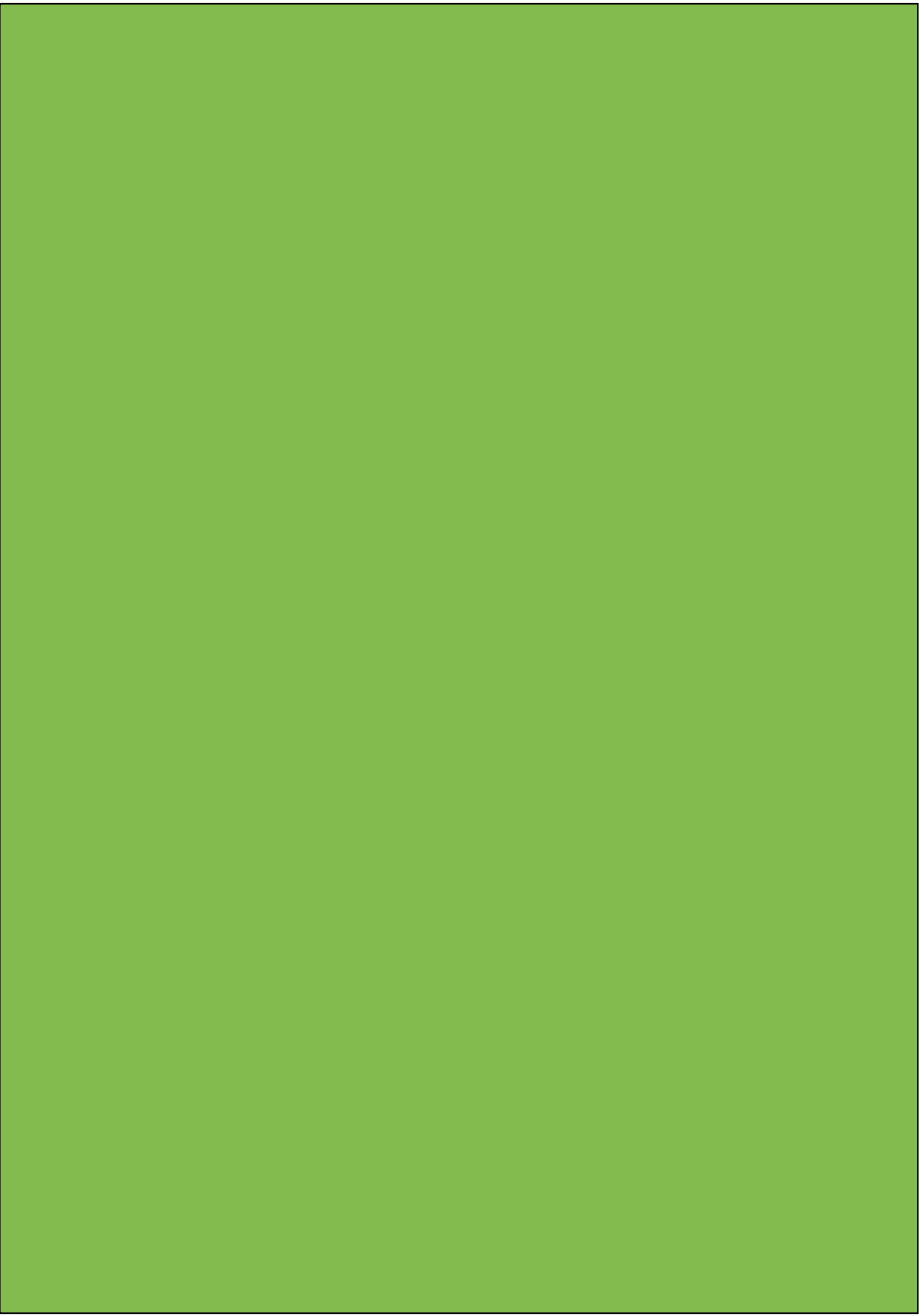




Voci, 2012,
Pumpkins and pomegranate with sand and various seeds inside; ropes of different
materials



Gialli, 2010-2012, plastic netting bags

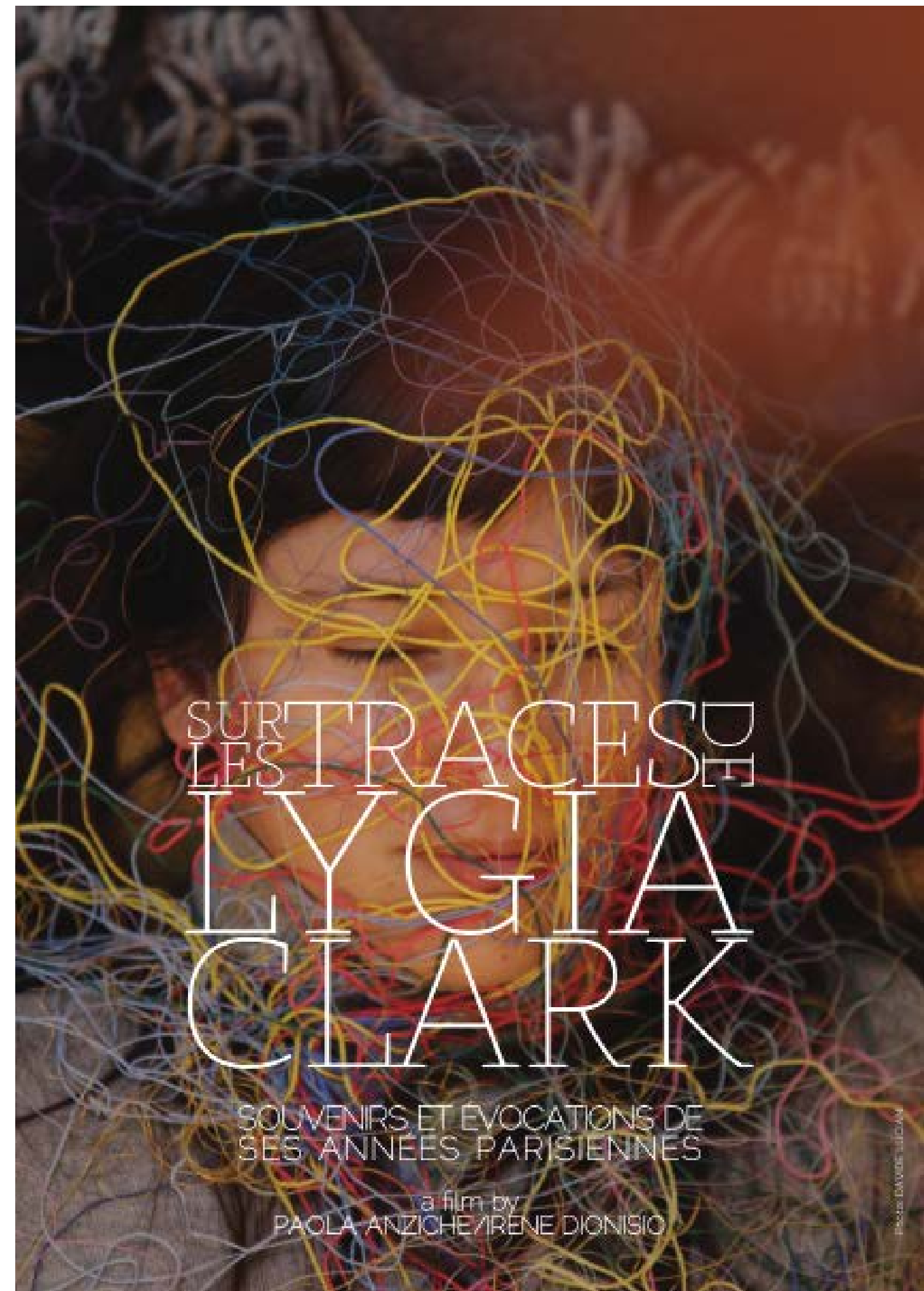


Sur les traces de Lygia Clark. Souvenirs et evocations de ses annes parisiennes, 2011

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 and 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 "super 8 film" where it is described a few moments as a sort of collective ritual. Relying on their memories and watching the few precious pictures and remaining footage, they recall and recount different moments that are typical of those intense situations that they lived in person.



Seguindo o rasto de Lygia Clark

23 Aprile 2013, invited by Instituto de História da Arte, Giulia Lamoni, Margarida Brito Alves, with Francesca Zappia, Liliana Coutinho, auditorium of Museo Berardo, Lisboa.

This archive shows the process of my research. It starts from an obsession, the obsession to identify with Lygia Clark's personality, and to collect in a fetishist way all objects recalling her. But it is also, in my opinion, a way to pass on, by these significant objects, clues allowing everyone to reconstruct its own experience of the work of Lygia Clark. In fact, when displayed, this archive acts less as an archive than an atlas (intended as in the significant meaning of Aby Warburg's Atlas of Mnemosyne), a network of knowledge built from images, documentation, part of Clark's objects, etc.

This network of knowledge is weaved approaching the personality of Lygia Clark by people who knew her: we can see a text by Yves Alain Bois, a picture of Suely Rolnik or Alexandra Clark, copies of magazines of the Sixties, catalogues, etc (photos). This archive is important because it weaves a symbolic architecture around the figure of Lygia Clark, her historical and artistic context and reflects a system of connection of persons who knew her personally and that I met and with whom she spoke.

Traces of Lygia Clark are important in the archive as well as in the film.

In a recent self-published poster I weaved a map of her encounters around the film, which are associated with those she made during her residence in Brazil, in Rio de Janeiro.



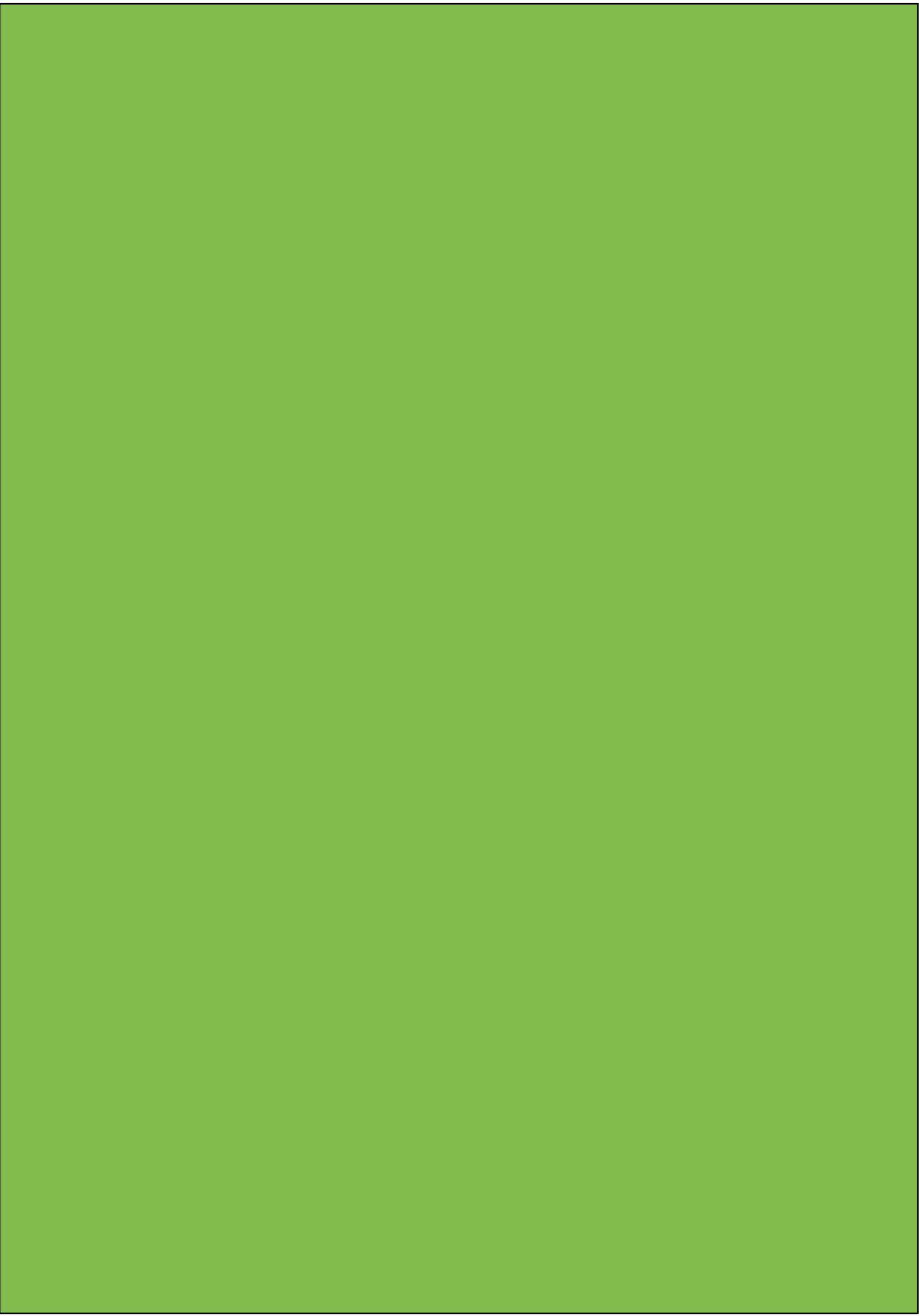
Sur les traces (Archive), 2006-2011

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



NeST, The network of spacetime interlacements,
video 10:40 min, color, sound

Project by P. Anziché and M. Crosta (OATo) as part of the program for science dissemination and public outreach for the Italian participation in the ESA mission Gaia, funded by the Italian Space Agency ([Intrecci di Rete Spazio- Temporale], INAF-Astrophysical Observatory of Turin, Technical Report no. 158, 26.06.2012).

Collaborators: Mario G. Lattanzi, Roberto Morbidelli and Maria Sarasso.

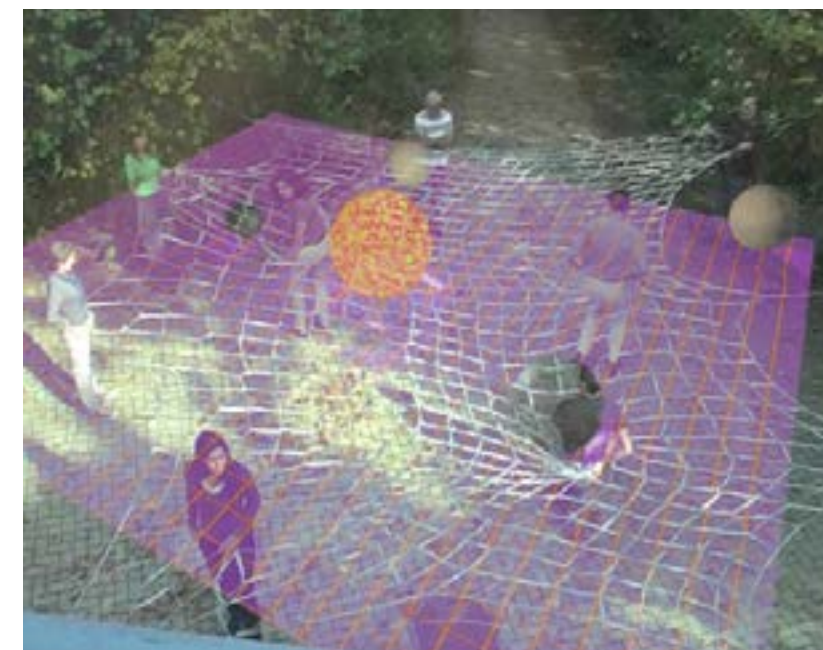
"The network creates a structure that follows its users, it provides the conditions for a change in the perception of the surrounding environment, thus stimulating and accommodating different body movements.

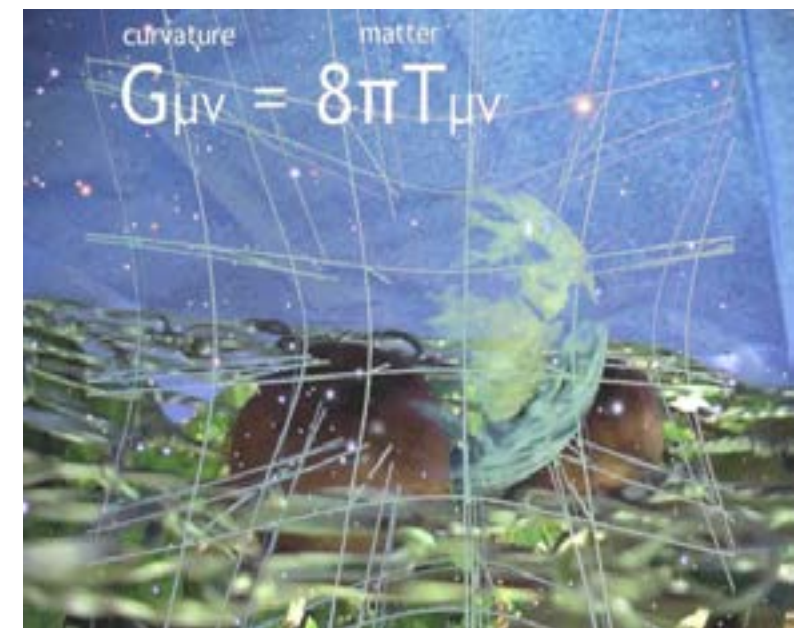
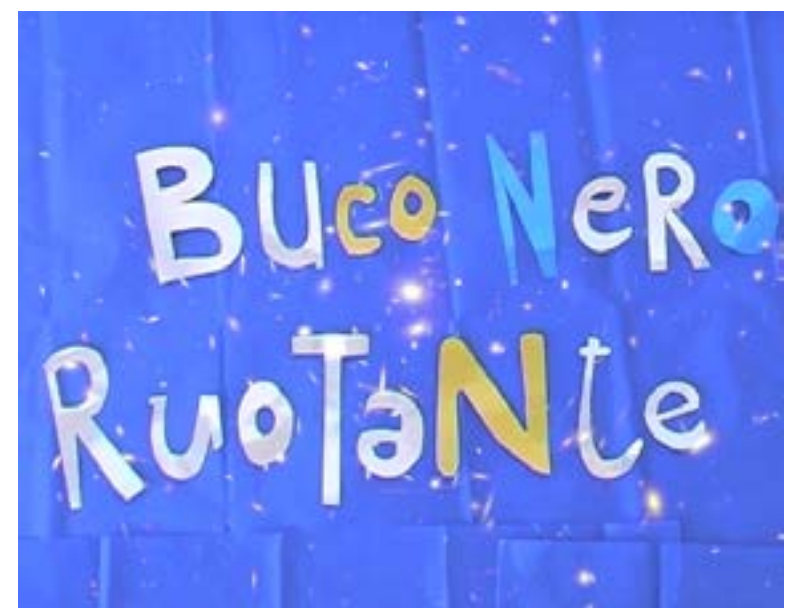
In this dimension, the experience of each caller becomes that of a participant and, therefore, creating a performance in which the individual movements will determine a multitude of different balances.

Physically "belonging" to the exhibition space and actually moving through it materializes what JA Wheeler said "mass tells space-time how to curve, and space-time tells mass how to move".

Therefore, the background lattice is transformed into a force field, attracting as well the "intimate" levels of the spectators who became part of it.

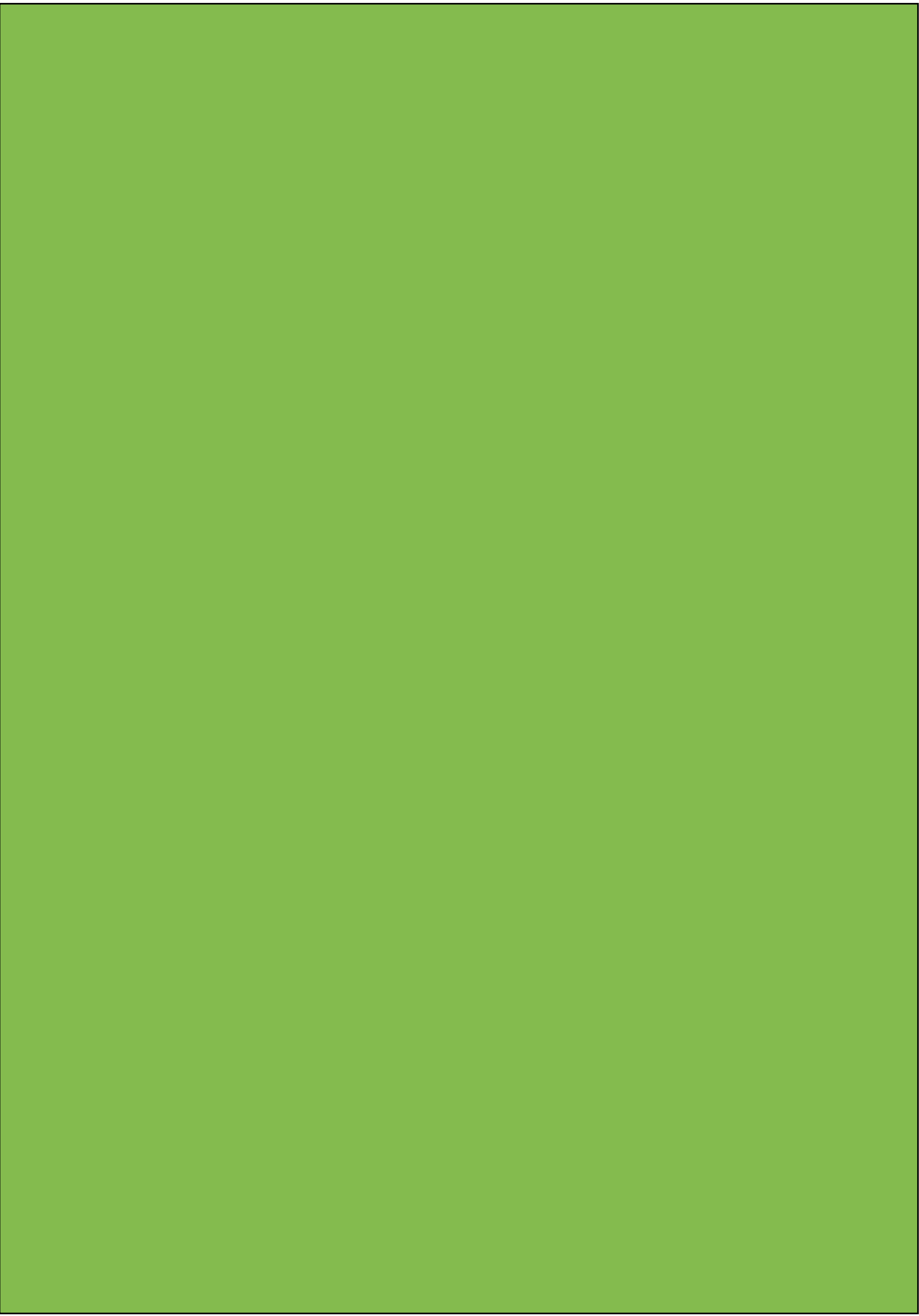
The situation that is created is suggestive, playful, and able to involve many people in a highly aesthetic collective action and, at the same time, to return immediately the perception of how the theory of General Relativity "plots" the Universe.





Astrophysical Observatory of Turin





Spaziando

white lycra, variable dimension, 2010

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 one themselves an opening space, and temporarily transform the structure erected by the artist. In Spaziando, 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





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





Tapis-à-porter

Careof, curated by Francesca Pasini
Milano 27.01-07.02.09

Careof, Milano 27.01-07.02.09 curated by Francesca Pasini

The carpet embodies a working ground dynamic 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 Tapis a porter 2009, Careof, Milano



Paola Anziché

(Milan, Lives in Turin and Milan) obtained a degree at the Accademia di Belle Arti di Brera and at the Städelschule, Staatliche Hochschule für Bildende Künste, Meisterschülerin, Frankfurt, Germany.

In the summer 2019 the monography La terra suona/ The Earth Sounds has been published by VIAINDUSTRIAE PUBLISHING.

Her work has been exhibited in numerous Italian and international public and private institutions, including Tashkeel galleryfor Loropiana Residency in Dubai, Salvatore Ferragamo Museum in Florence; Turner Contemporary in Margate, England; the Remotti Foundation in Camogli; the Sanderletto Re Rebaudengo Foundation in Turin; the Kichik QalArt in Yarat, Baku, Azerbaijan; the GAM - Gallery of Modern Art of Turin, and Careof, Milan.

She has participated in numerous international residency programs as Temporars at Muzeum Susch, Susch, Switzerland; Kiosko Galería in Santa Cruz de la Sierra, Bolivia, HIAP Residency Program in Helsinki; SYB Artist Residency in Beetsterzwaag, The Netherlands; RES.O 'international network for art residencies, Turin; Pact Zollverein Zentrum in Essen and the Centre international d'accueil et d'échanges des Récollets in Paris.

She also collaborated teaching at the College of Art at the University of Technology in Taiyuan, Shanxi, China.

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