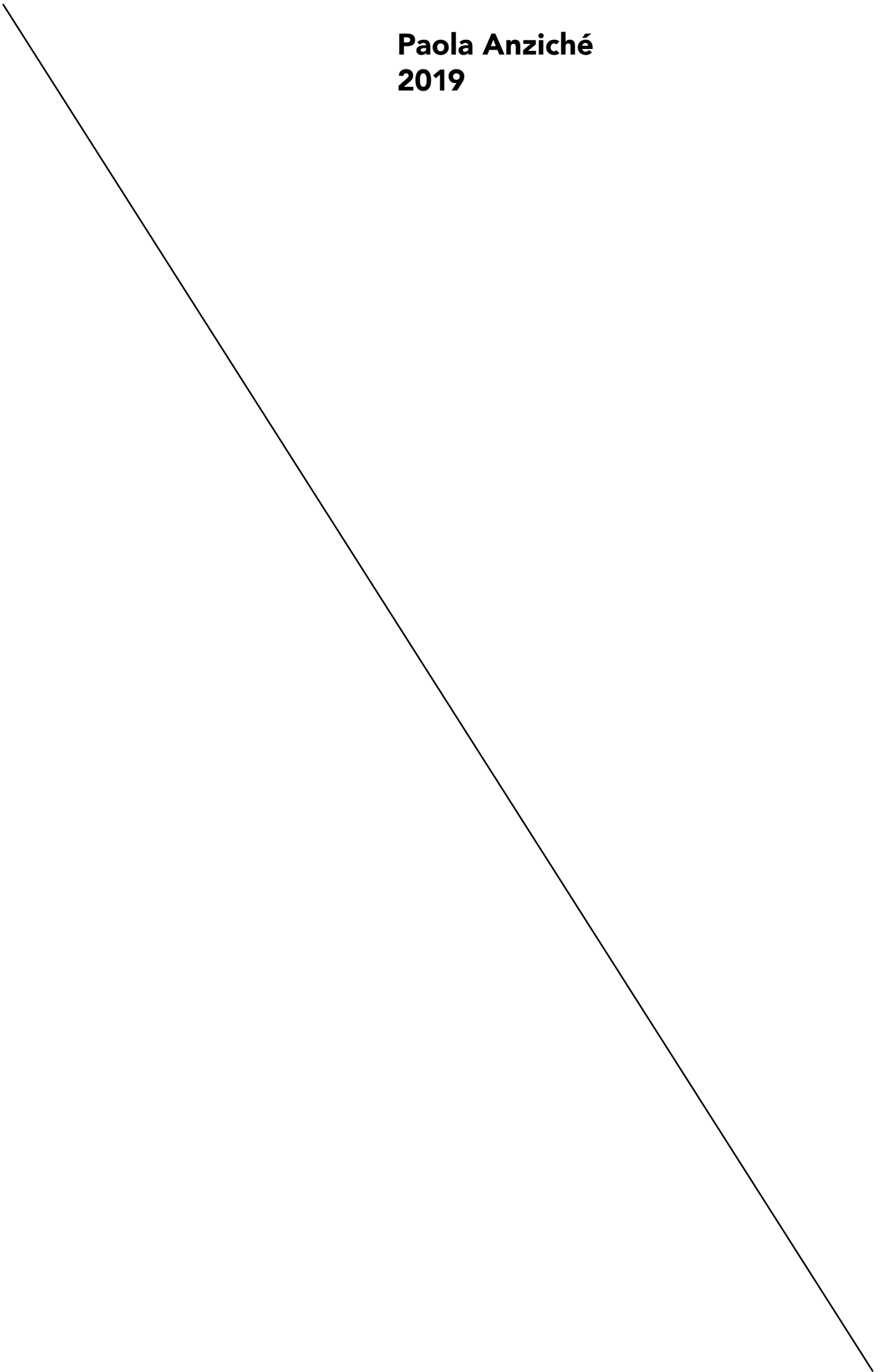


Paola Anziché
2019



My art practice are based on making soft and tactile sculptures, starting from a searching process where I explore the potentialities for art to be able to relate to different cultural fields as popular believes, ancient rites, bio-architecture and science.

My research comes from journeys in contexts that are also very different from one another, coming into contact with different traditions that are reworked, from time to time, through a personal re-inventive process.

Getting closer and getting to know the materials (textiles and not) is an opportunity to study the living conditions of indigenous peoples, in an ecological perspective of relationship with the territory and of those who live there.

The ecological point of view I adopt also implies observation of climate change, political and environmental problems, as well as urban and territorial transformations.

The manual component and the attention to the chosen materials (with a particular one predilection for natural ones), is the focus of my art practice, producing works that invite the viewer to experience their form.

Seeing with your hands - is the expression I use to define my practice in which each project is born independently, becoming a unique sculpture, created and experimented by reinventing different techniques.

The manual practice is also accompanied by the collection of texts and images that have led me to create a sort of archive through which my research is nourished.

The interest in weaving and interlacing comes from the idea of reproducing, over time, the simple experience of the gesture that develops every time through the awareness of doing with the hands, to realize infinite variations, starting from simple and repetitive acts.

Paola Anziché 2019



Vegetable fibers, Installation view, Open studio, Torino 2019



Vegetable fibers, Installation view, Open studio, Torino 2019

Weaving creativity, College of Art, Taiyuan, Shanxi, China

June 2019

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.

The workshop is open to anyone interested or willing to get engaged by a physical and collective dimension of the work. It is through a sort of repetitive action that you can reach a level of full concentration and dexterity. The interweaving of the threads and the repetitive mechanism, with which the plot is obtained, are essential for the visual-manual coordination, and the achievement of sensorial tactile knowledge.







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



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





Installation view, Sustainable Thinking, Museo Salvatore Ferragamo, Firenze, 2019







mind folio



paola anziché

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



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 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



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 FIBRES 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

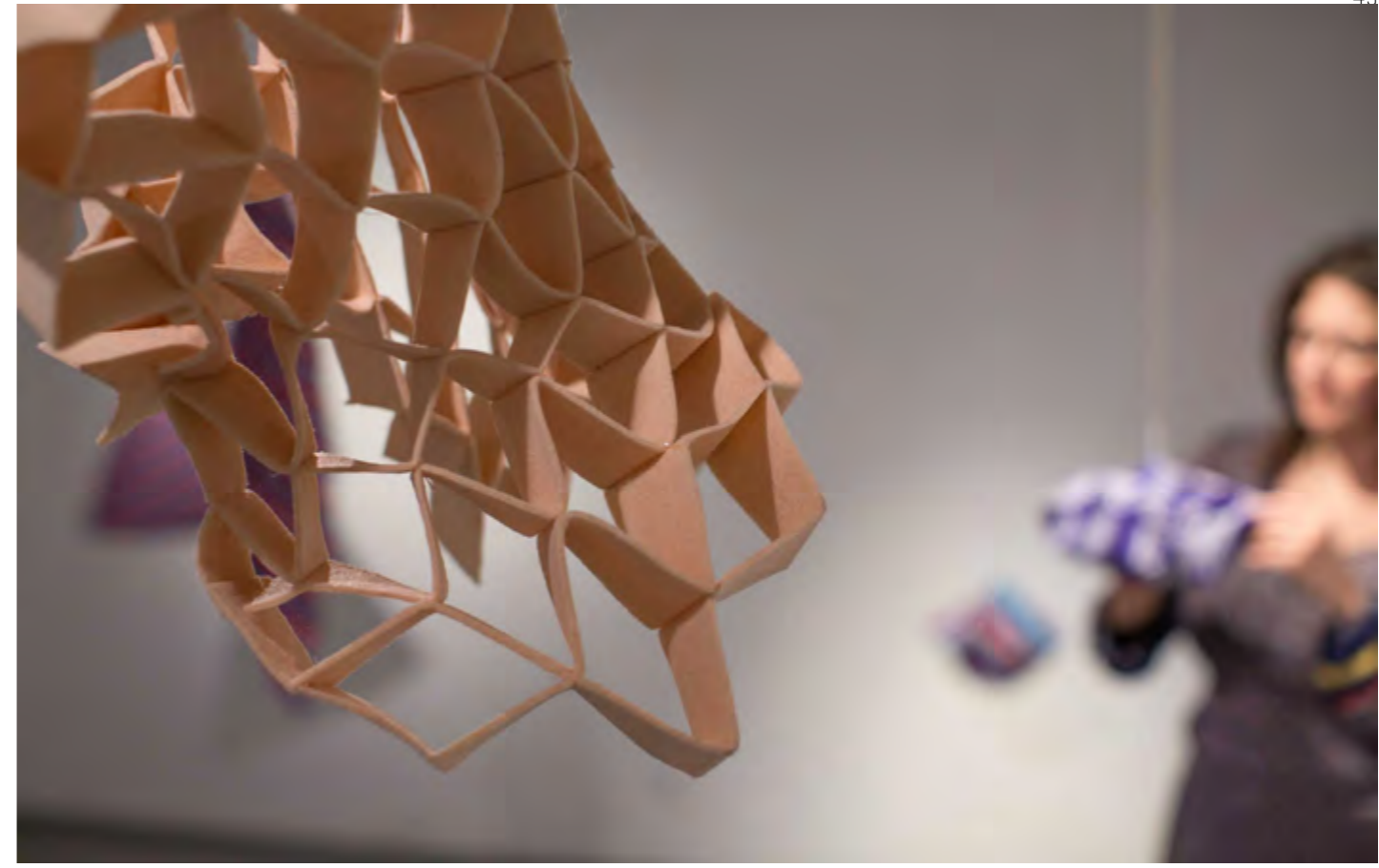
installation with textiles sculptures

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





paola anziché





installation view, Cascina Masarola , Pianello 2014



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





SOLO SHOW PAOLA ANZICHE

Fondazione Remotti, Camogli, curated by Francesca Pasini
29.10/2012- 13.02. 2013

i



installation view, Fondazione Remotti, Camogli, 2012

...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)





Vitrine 270°

Paola Anziché Gam, Galleria Civica 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.

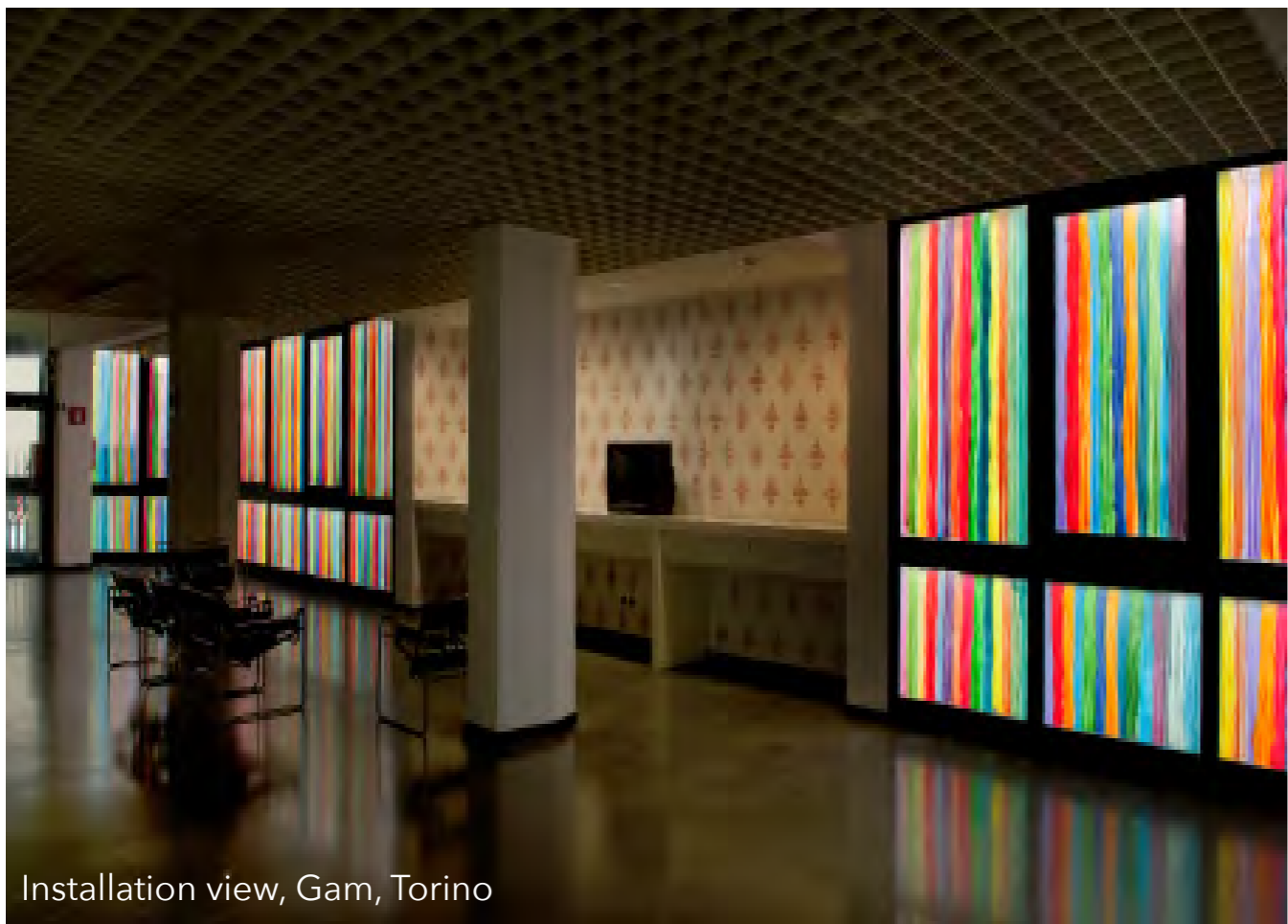
Aquarium (2009-2012) draws the visitor's attention towards the architecture of GAM's atrium. The rigid functionality of the architecture hosts a blast of colors that reflect the light in different ways as the day goes by, creating an actual kaleidoscope which the visitors are invited to plunge into. 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





Aquarium, 2009-2012



Installation view, Gam, Torino



Vitrine, Gam di Torino
curated by Stefano Collicelli Cagol

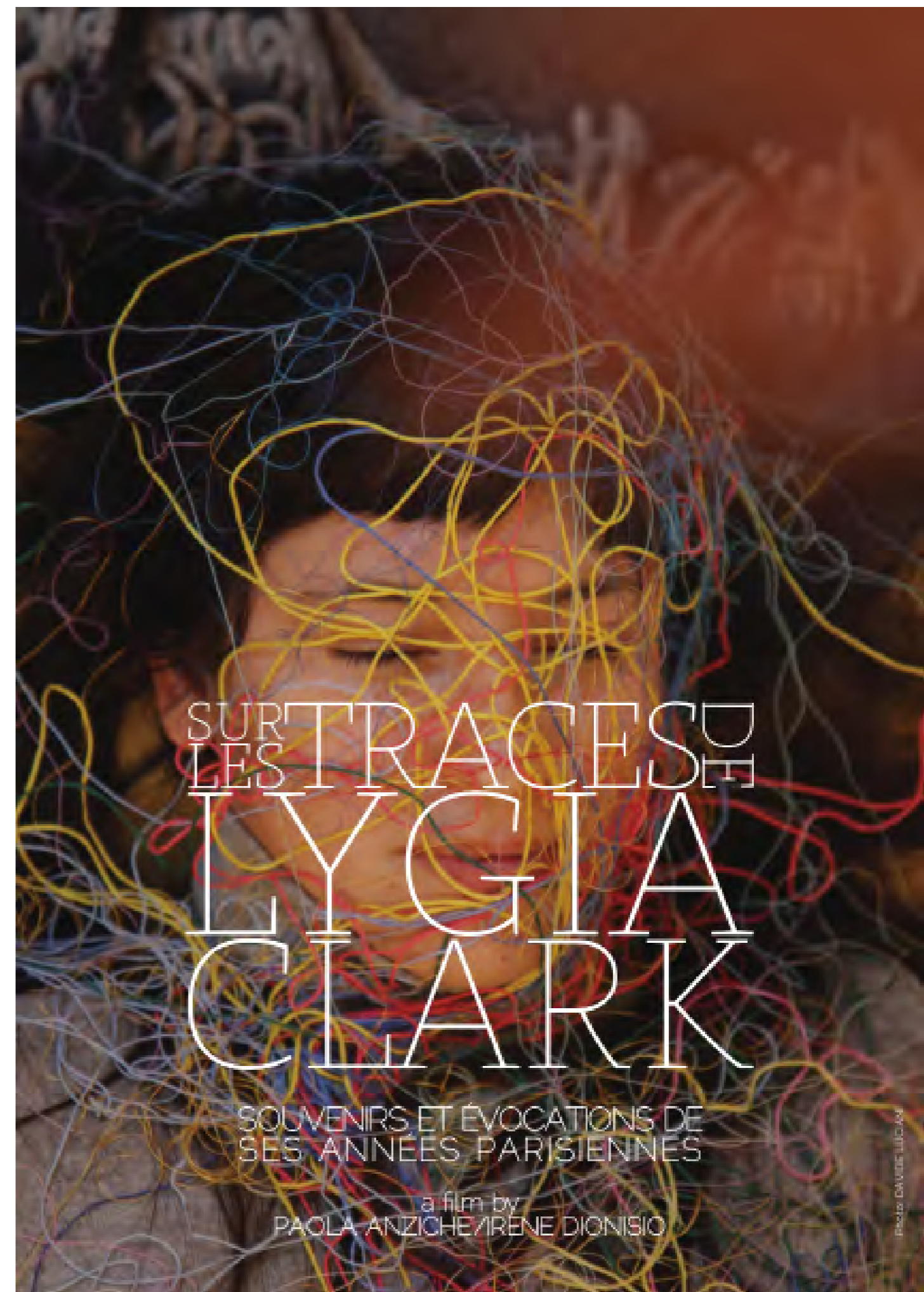
Torino 11.09/6.1.2013

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, Líliana Coutinho, auditorium of Museo Berardo, Lisbona.

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.





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



Aggrovigliamenti, un omaggio a Lygia Clark, 2009

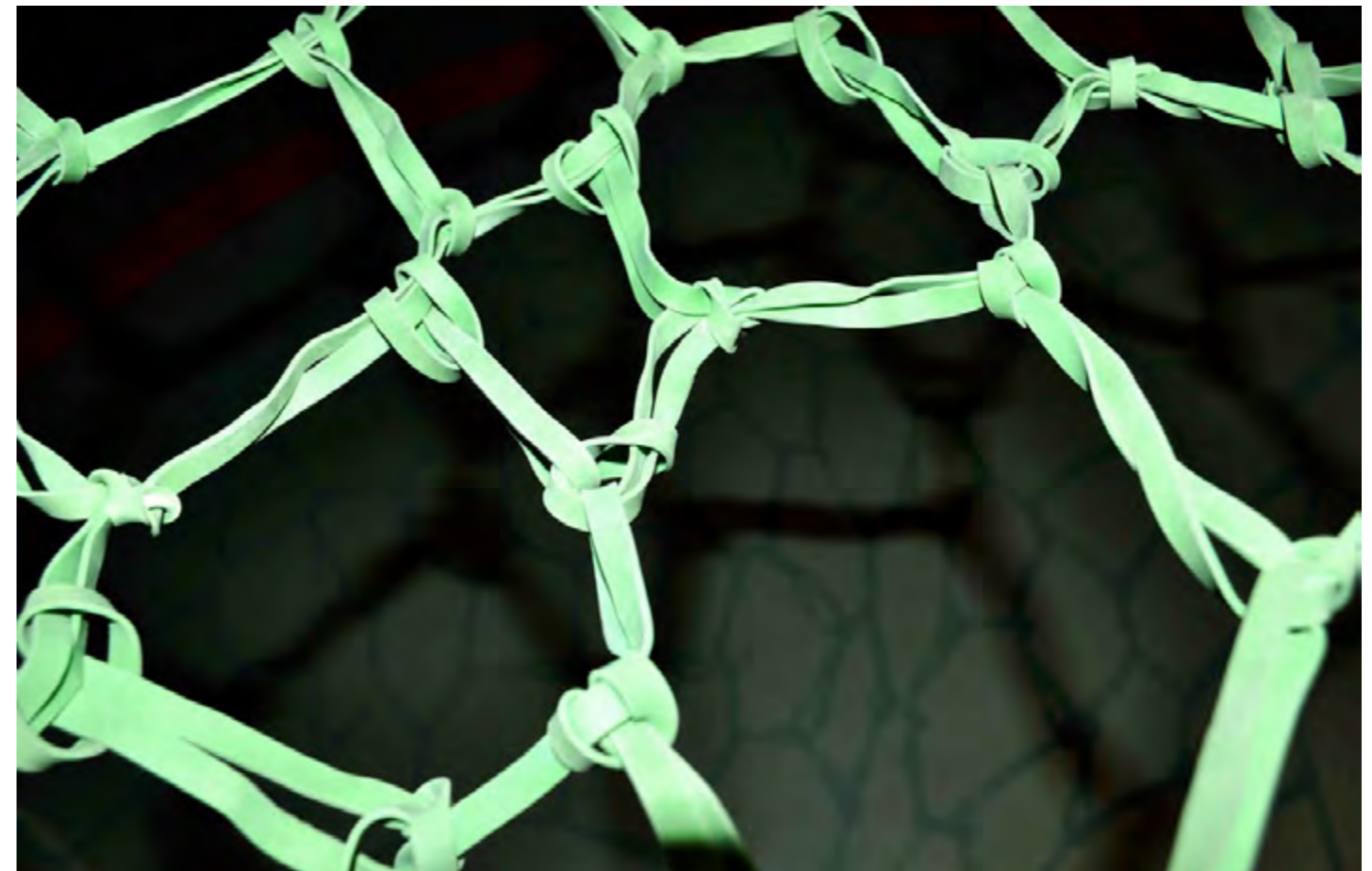
Reticolato composto da elastici, dimensioni variabili, Rassegna Meteorite in giardino, Fondazione Merz, a cura di Maria Centonze,

Una grande rete costituita da elastici intrecciati, sorretta da un gruppo di persone, copre la vasca esterna della Fondazione Merz.

Durante le azioni di allestimento del reticolato lo spettatore può interagire con la struttura, passando al di sotto di esso e muovendosi liberamente nello spazio. Con il passaggio delle persone al suo interno, la maglia elastica trasforma continuamente la sua geometria, adattandosi ai movimenti dei partecipanti e originando un vero e proprio disegno, una sorta di geografia reticolare in movimento. L'installazione è un omaggio a "Rete elastico" (1968) una proposizione dell'artista brasiliana Lygia Clark, azione e corpo collettivo in cui interagivano i due elementi fondamentali: la rete e le persone.



Aggrovigliamenti, 2009 prove di allestimento, Fondazione Merz, Torino



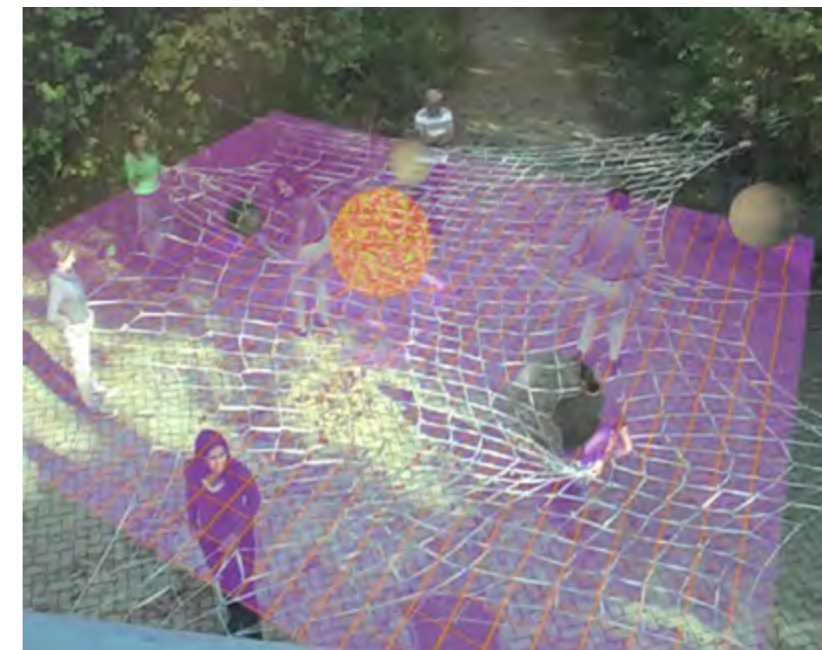
NeST, The network of spacetime interlacements,

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.





BUco NeRo
RuotaNte



Astrophysical Observatory of Turin



Spaziando

With 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



Tapis-à-porter

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



www.paolanziche.net

Education

2000 – 2004 Städelschule, Staatliche Hochschule für Bildende Künste, Meisterschülerin, Frankfurt am Main, Germany (D)

1996 – 1999 Accademia di Belle Arti di Brera, Milan, Italy (I)

Grants, Residences, Fellowships

2017

Scholarship Nctm Studio Legale / (Mi)

Residency Kiosko Galería, Artist Residency, Santa Cruz de la Sierra (BOL)

2015

Residency HIAP, Residency programm Helsinki (F)

Residency Yarat Residency Program, Baku, Azerbaijan(A)

2013

Rigenerazione, 48°Premio Suzzara, Galleria del Premio Suzzara(I)

Residency Largo Residências, Lisbon, Portugal(P)

2012

Finalist of Talent Prize 2012, Roma(I)

Residency SYB, Artist Residency, curated by Angela Serino, Beetsterzwaag(NL)

2011

Residency Capacete, Rio de Janeiro, San Paolo, Brasile, RES.O' Torino(BR)

2010

Residency Pact Zollverein, Essen (D)

2009

Residency Cité Internationale Universitaire de Paris, Fondation Biermans-Lapôte, Paris(F)

2008

Residency vDena Foundation for Contemporary Art, at the Centre International d'Accueil et d'Echanges des Recollets, Parigi (F)

VideoIT, Prize, Artegiovine, Turin(I)

Moving up, Award – Mobility, G.A.I. Turin (I)

Selected Solo Exhibitions/Mostre personali selezionate

2017

Residencias Open day, Galería Kiosko, Santa Cruz de la Sierra (BOL)

2016

360.000 Knots, Laboratorio del Dubbio, Torino (I)

2015

The Fibers of Baku, a Portrait of the City, c/o Kichik QalArt gallery, Yarat, Baku (AZ)

Vedere con le mani, Pavillon Social, Lucca (I)

2014

C.Ar.D. Contemporary Art&Design, Pianello (I)

2013

Vitrine 270° – Paola Anziché, GAM, Torino (I)

Alle radici della democrazia, Centro di Documentazione Territoriale, Cuneo (I)

2012

Paola Anziché, Fondazione Pier Luigi and Natalina Remotti, Camogli (I)

2010

Greater Torino Paola Anziché – Paolo Piscitelli, Fondazione Sandretto Re Rebaudengo, Torino(I)

2009

Tapis-à-porter, Careof, Milano (I)

2007

Sculptures in an extended field, Agentur/Outline, Amsterdam (NL)

The Functional Fake Objects, Placentia Arte, Piacenza (I)

Group Exhibitions

2019/2020

• Sustainable Thinking/Pensiero Sostenibile, Museo Salvatore Ferragamo, Firenze
Vetrine di Libertà-la libreria delle donne di Milano, ieri, oggi, Fabbrica del Vapore, M

2017

The Hidden Dimension Capitolo II, Gallery Marignana Arte, Venezia,

Petit Salon, MARS, Milano (I)

Entangled: Threads & Making, Turner Contemporary, Margate, (Uk)

2016

W.Women in Italian Design, XX1T Triennale Esposizione Internazionale Mi (I)

2015

Galleria Rizomi art brut , ARTISSIMA, Torino (I)

Global Art Programme, Waiting for Expo 2015, Fabbrica del Vapore, Milan (I)

2013

Rigenerazione, 48°Premio Suzzara, Galleria del Premio Suzzara (I)

Autoritratti, Iscrizioni del femminile nell'arte italiana contemporanea, Mambo, Bologna (I)

2012

Talent Prize '12, La Pelanda, Ex mattatoio di Testaccio, Roma (I)

Kama, Sesso e Design, Triennale of Milan (I)

2011

ArteSera Live, Fondazione Merz, Turin (I)

After Prisma, Villa Romana, 2010

White Night, City of Skopje - Youth Cultural Centre, Skopje (M)

Il Compasso di latta, Triennale Bovisa, Milan (I)

Natura e destino, Galleria Riccardo Crespi, Milan (I)

Evolution de l'Art, Frigoriferi Milanesi, Kunstverein, Mi (I)

Matter of Action, O', Milan (I)

Festival junger Talente, Alphakanal, Offenbach (D)

2002 Work in Progress, via B. Marcello 6, curated by Roberto Pinto, Milan (I)

Open studio/Rundgang, Städelschule, Frankfurt am Main (D)

2001 Klasse Christa Näher, Frankfurter Kunstverein, Frankfurt am Main (D)

1999 Artworkshop, con/with John Armleder, Casino de Luxembourg, Luxembourg

2009

Opening, Cavallerizza Reale Manica Corta, To (I)

Meteorite in giardino, Fondazione Merz, To (I)

Sans les murs. Le complexe de Rittberger, Glassbox, Cité Internationale, Université de Paris (F)

2007

Leap into the Void. Proposte XXII curated by a.titolo, Accademia Albertina, Torino

It takes something to make something, Die Sammlung Rausch, Portikus, F/M (D)

2005

XII Biennale dei giovani artisti dell'Europa e del Mediterraneo, Castel Sant'Elmo, Napoli (I)

Lido, progetto di/project by Anny&Sibel Öztürk, Kunsthalle, Düsseldorf (D)

2004

Fact or Faith, Kunsthaus Kloster Gravenhorst, Hörstel (D)

International Meeting of Photography, George Papzoff Art Gallery, Plovdiv, (B)

Fin, Absolventen, Städelmuseum, Frankfurt am Main (D)

2003

Soffio, Rundgang Städelschule, Frankfurt am Main (D)

Schaumraum, Stadthaus Galerie, Münster (D)

Workshop conducted/Teaching

2019

Creativity weaving, College di arte, Università di Tecnologia, Taiyuan, Shanxi (China)

2018 Pay Making, IED Fashion, Roma

Entangling a space with your old T-shirts, Naba Fashion, Milano

2017 Landed, Munlab, Ecomuseo dell'argilla, Cambiano, Torino

2013 Reversibili giardino, PAY ATTENTION please, a project by A.Serino and

V.Del Baglivo, in collaboration with FARE , (Milan) and Kunsthuis SYB, Mi

2012 Workshop Ingombri, Spina festival, Lido di Spina, Ravenna

2011 Workshop Intrecci labirintici, Ama la foresta, NABA, Milano

2010 Camera14- workshop für Jugendliche ab 14 Jahren, Dortmunder, Kunstverein, Dortmund

Workshop Ingombri, Fondazione Sandretto Re Rebaudengo, Torino

Workshop Soft Landscape, Compasso di latta, Triennale Bovisa, Milano

Workshop Ingombri, Fondazione Sandretto Re Rebaudengo, Torino

Talks

2016 Resò Network, Fondazione SouthHeritage, laboratorio del Maverick Campus, Matera.

2015 Out of fashion, Connecting cultures, Fondazione G. Ferrè, Milan

2012 Mesopotamia, talk with Alessandra Sandrolini, Milan

2010 Presentation Paola Anziché, curated by Luigi Fassi and Placentia Arte, collection Dalle Nogare Antonio, Bolzano

Projections Video - Documentary

2015

Il Faut donner à manger aux gens Pratiche culturali dell'alimentazione in Camerun, 63, min by Paola Anziché, Ivan Bargna realized for Laboratorio Expo Fondazione Giangiacomo Feltrinelli, (I), 2015

2016 EASA2016, Conference, European Association of Social Anthropology, University of Milano Bicocca, 20-23 luglio

2015 Associazione Nazionale Universitaria degli Antropologi Culturali (ANUAC) Università di Bolzano,

Presented and projected at Mudec - Museo delle culture di Milano

Viscult Festival of Visual Culture (Joensuu, Finlandia), (30/09/2015)

XXIV International Festival of Ethnological, Belgrad (S) (06- 11/10/2015)

III Convegno della SIAA - Società Italiana di Antropologia Applicata

Sur les traces de Lygia Clark. Souvenirs et évocations de ses années parisiennes, 25 min, '11

2014

Zacheta National Gallery Warszawa, (P)

2013

Projection organize by Giulia Lamoni and Margarida Brito Alves at the Auditorium Museo Berardo, Lisbon (P) Istituto Italiano de Cultura de Lisboa e Instituto de Historia da Arte da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa

2012

SYB, Artist Residency Netherland, presented by Angela Serino(NL) 28 April,

EESI, École européenne supérieure de l'image, Poitiers, presented by Alessandra Sandrolini (F)

Mesopotamia, Milan, presentata da Alessandra Sandrolini(I) 4 May,

Cinema Illegal, Les Laboratoires d'Aubervilliers, Parigi, presented by Francesca Zappia (F)

2011

Prima italiana al TFF, Torino Film Festival, Turin(I)

Bibliography/ Catalogues

2019 *The Earth Sounds*, Artist monograph, Ed. Viaindustriae publishing, bn e colori/bw and color, it/eng,

2019 Arabella Natalini, *Sustainable Thinking*, exhibition catalogue, *Electa*, Museo Salvatore Ferragamo,

2019 Francesca Pasini e Chitra Cinzia Piloni, *Vetrine di libertà, Nottetempo, fabbrica del Vapore*, Milano

2017, Karen Wright, *Entangled: Threads & Making* exhibition catalogue, Turner Contemporary Margate, Uk

2015 Irene Calderoni, Paola Anziché *Resò 1- Working Geographies*, Mousse Publishing

2015 Ivan Bargna, *Le Fibre di Baku - un ritratto della città*, GAP - Global Art Programme Waiting for Expo 2015

2013 Stefano Cagol Collicelli, *270° Alle radici della Democrazia*, pag. 21- 33, Gam di Torino

2013 Francesca Pasini, *A più voci, Autoritratti Iscrizione del femminile*, pag. 209-223, Mambo, Bologna

2013 Paola Anziché, *Rigenerazioni*, 48 Ed. Premio Suzzara, pag. 36 pag. 50-51, Galleria del Premio Suzzara

2012 Silvana Annichiarico, Paola Anziché, Kama Sesso e Design, pag. 138-139, Triennale di Milano

2010 Irene Calderoni, *Chronophilia*, pag. 10-31 - Greater Torino, Paola Anziché Paolo Piscitelli, Fondazione Sandretto Re Rebaudengo

2010 Chiara Bertola, *Natura e Destino*, mostra collettiva, Riccardo Crespi, Milano

2007 Francesca Comisso, pag. 90-95, *Leap into the Void*, Proposte XXII, by a. titolo, Torino

2007 Die Sammlung Rausch, pag. 167, 220, 250, Portikus, Frankfurt am Main

2008 Video. It 9 - L'oggetto del design nell'ambiente, Arte Giovane, Torino.

2003 Spaced Out Elmgreen & Dragset, pag. 24 - 25, Portikus, Frankfurt am Main

2004 Fin, Abschlussausstellung der Städelschle, 2004 Städelmuseum, Frankfurt am Main

2002 Demostation, Rirkrit Tiravanija, pag. 15, Portikus, Frankfurt/Main

