

FLAVIA TRITTO

PORTFOLIO & CV

STATEMENT

I am an artist working across video, installation, performance and participatory art. My research investigates themes of (inter-) subjectivity, individuality, and (self-)perception, in order to challenge their dynamics, explore their possibility of change, and unveil our hidden and possible multiplicities.

In my practice, I attempt to put forward alternative ways of perceiving and of thinking about the self. I consider the self in relation to the social structures in which it is embedded, in relation to the environment and to organic matter, in relation to the public space and to dynamics of visibility, as well as in respect to its most private and introspective dimension.

Relativity of perception is an important concept in my works, which encapsulate elements from the personal, the interpersonal and the collective. To be in the world is to perceive. To perceive is to doubt.

To doubt is to be open to change.

Art, for me, is a pretext to not forget this. A way to practice change.

My work is multidisciplinary both in its art forms and its underlying theoretical framework, which draws from phenomenology and deconstruction as much as from neuroscience and queer theory. It is inescapably rooted in my subjective experience, but it is then expanded through research, experimentation and participatory projects, towards hopefully always unforeseeable results.

SHORT BIO

Born in Bari in 1994, I have been active in socially-engaged action and in cultural production since a young age. This involved interest informed my university studies in political science and in international law, at the completion of which, I decided to start my artistic research by enrolling in the *MA Fine Art* at *Central Saint Martins*, obtained in 2019.

Since then, I have taken part in several exhibitions internationally, including in institutions like the *Tate Modern (Tate Exchange*, 2018 and 2019) and the *Centre de la Gravure de La Louvrière* (Belgium, 2018). The artist residencies I have attended, include “*Trainings for the not-yet*” at the *Banff Centre for Arts & Creativity* (Canada, 2019), and “*The European Academy of Participation*” organised by the *Goethe Institut* at *La Friche Belle De Mai* (Marseille, France, 2018).

Alongside my artistic practice, I organize cultural programmes and I pursue curatorial research, for which I recently participated in the “*Art as Politics*” course at *BAK, basis voor actuele kunst* (Netherlands, 2020).

I am currently based in Apulia, where I carry out my art practice while working as organizer for the new-born contemporary art project *VOGA*, and as a tutor in the visual arts school *PIA studio*.

Full CV below

at a proximateDISTANCE

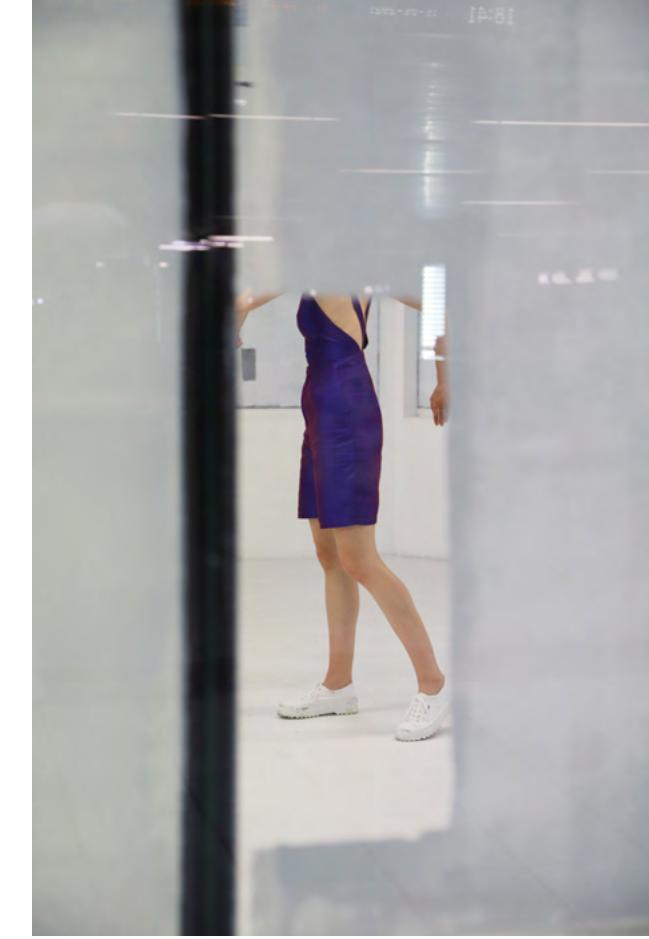
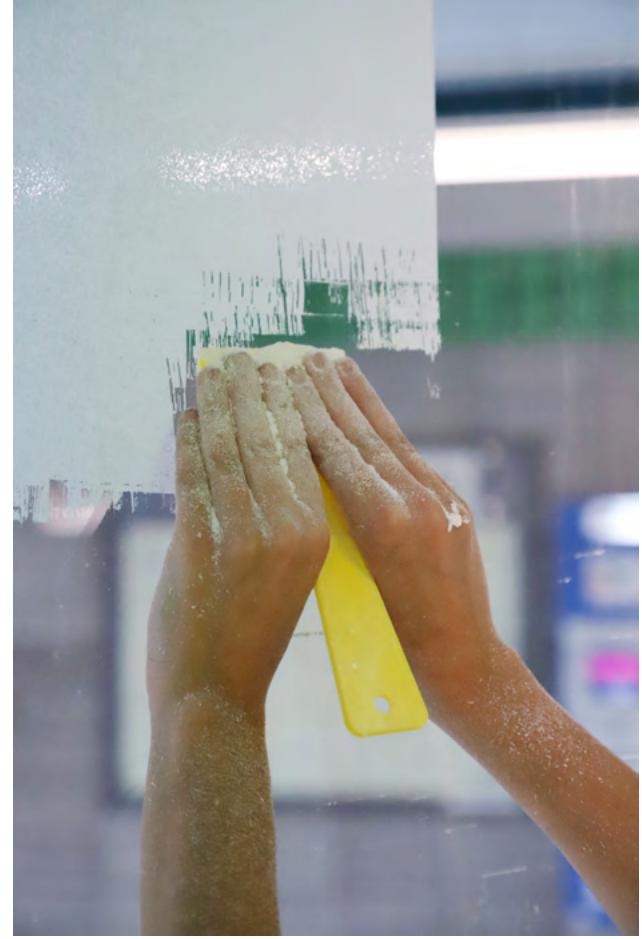
Performance in three acts by Katarina Nesic and myself. Performed at spazioSERRA, Milan (IT), curated by spazioSERRA. Critical text Francesco Ferrante (2021)



Act 1 / Dwell out of sight

The windows, frames that direct the gaze towards the interior of the space, are veiled: thus they change their function and become similar to walls. At the same time their presence is revealed: they are not invisible mechanisms, but rather indispensable to the functionality of the space.

Nesic improvises in and around spazioSERRA, overcoming the binary distinction between inside to see and outside from which to observe. While Nesic's performative gestures dissolve in their succession, Tritto marks the passage of time of the performance, like a clock. Starting from the assumption that different descriptions create different realities, the dancer intends to open the space to multiple alternatives of perception: queering the space.

**Act 2 / In between there's always surface**

Nesic moves inside spazioSERRA, but her body is only visible through the actions that Tritto performs on the structure of space. More effort is required from the viewers: they have to get closer to the space to see inside.

Act 3 / Now we dance

spazioSERRA's structure is revealed again, one piece at a time, until it returns to its original state. The structure is what remains at the end of the performance, the trace of the process remains in the idea of those who attended.



The intention of at a proximateDISTANCE is to create a relationship between the bodies and actions of the artists and the people who will transit around spazioSERRA, a non-place that is configured as a panopticon from which one sees and is seen, from which to control and be controlled. The performance draws on the panoptical structure of spazioSERRA, and its building materials to question modes of inhabiting the public space both physically and metaphorically. Glass and steel are critical lenses for the performers to queer the space, to question binary oppositions (inside-outside, seeing and being seen, art-non art, visibility/invisibility). Starting from the idea that "by describing a world, you are creating it" (Stevens 1996), they will be responding differently to the space, providing different accounts while taking the risk of vulnerability and being watched for

long hours over the three days of the performance. Bodies will then be tools to describe the space, making change happen merely by inhibiting it. The door at spazioSERRA is normally closed but Flavia and Katarina will leave it open, to break the boundaries between the performers and the passers-by and not to impose the work on the viewers allowing room for interaction and inclusivity. Veiling and unveiling are key elements in this speculative process: the glass is the beginning and the end of the performance. The glass will be painted and veiled by Flavia to unveil its presence, "by obscuring the window as a see-through device, we show the former as a framing mechanism". Seeing is not a passive act, and how we see, how we are seen, and how we respond to being seen change drastically according to the different spaces and different vantage points.

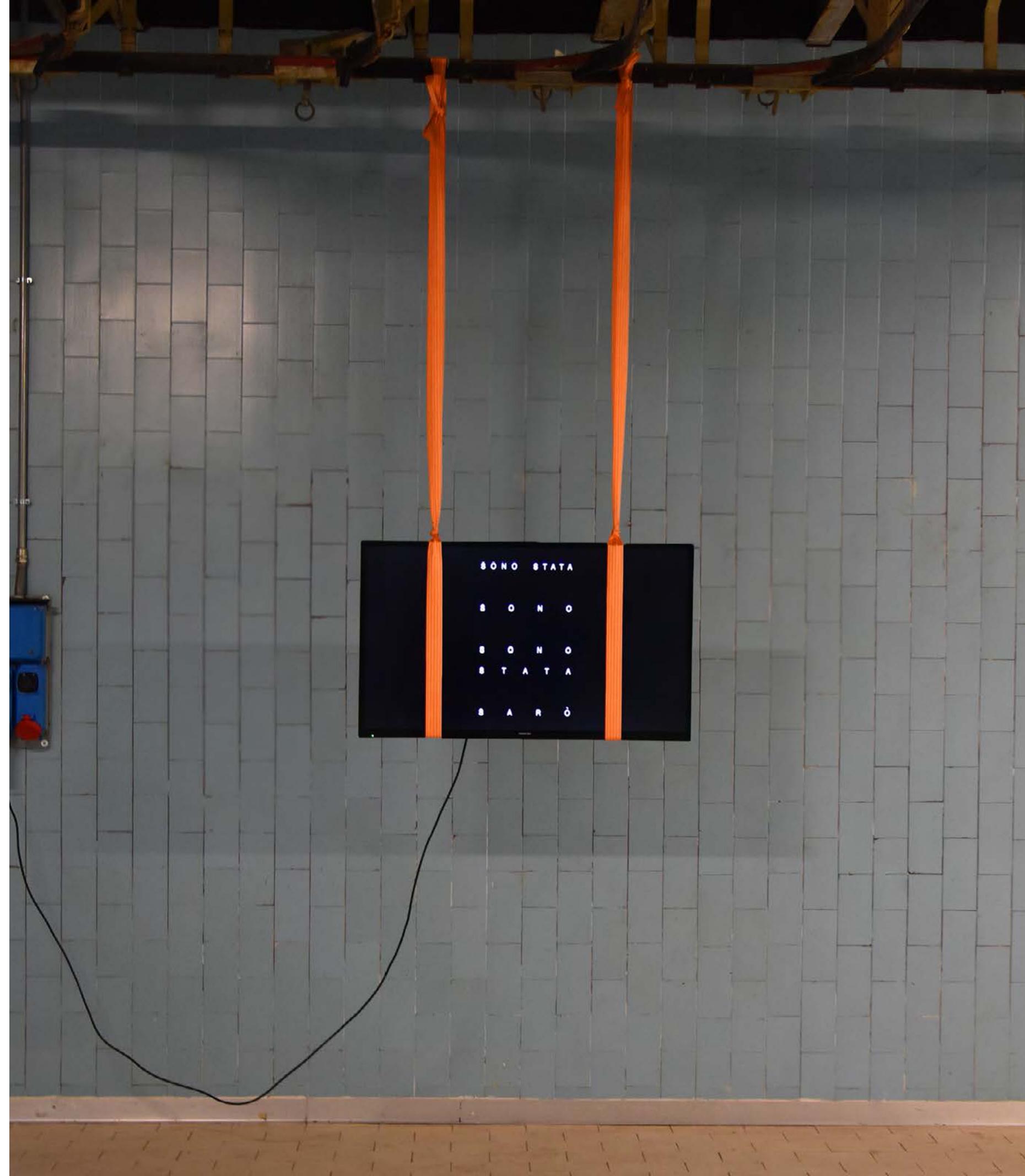


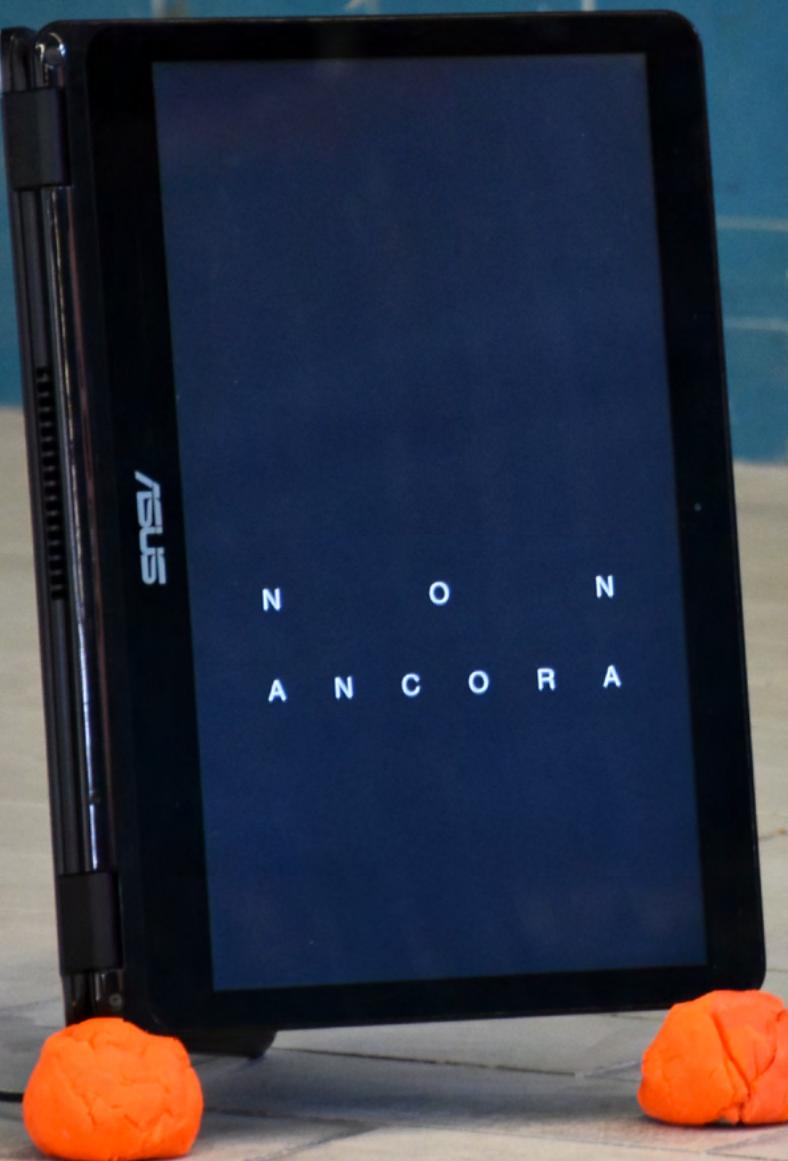
SAREI

Three channels video installation on loop.

Displays: 42' Screen; iPhone 6; PC ASUS flap;
belts, play-do, metal bar.

Exhibition view at “Marcello in presenza”,
collective show by Estuario project space,
Officina Giovani, Prato (IT)
(2021)







Reduced to the alternation and fragmentation of the same few words, this work speaks in a first person that can be easily universalised. Conceived as a self-portrait, the work employs the screens of everyday life to present an existential question. These screens -a tv, a laptop, and an iPhone- are in fact not only windows on the world, but also mirrors, in which we see discover and define our identities in relation to what and who, from the world, is there displayed. The fragmentation of the looping video on the three screens points to a fragmentation of self-perception and of self-performance.



Trust Me With Your Full Weight

HD digital video, 10:42 min on loop

Made in collaboration with the performer Katarina Nesic; shot in Apulia in November 2019

[Link to video](#) [Password: ExtensaFT ; Please listen with headphones or sound system, not computer speakers]

(2020)

In a suspended time, a creature wanders around an apparently wasted land. Its origin is unclear, and so is its identity. What is clear is that it is searching for something. This pursuit - both physical and introspective - materializes in a silent and **dynamic dialogue** with the timeless inhabitants of this land: the olive trees.

Trust Me With Your Full Weight is the result of a twofold exploration. On the one hand, it stems from a desire to reflect on my own identity as a foreigner in the region where I was born and raised. On the other hand, it takes this region's **environmental crisis** (Xylella and processes of soil desertification killing millenary olive trees) to speculate on a renewed mode of **relating** with the environment and with its inhabitants.

By identifying the inhabitants in the trees, and an alien in a human, the work attempts to overturn traditional hierarchical binaries inviting to a change in perspective. By giving centrality to **the not-human**, it encourages an exploration of **foreignness** and of difference, while emphasizing the value existing outside of human culture.

It explores a way of interacting based on the recognition of what is common, on understanding, and on embodying. It is a practice of attunement, a pursuit of symbiosis.

The full footage has a flat, circular structure, whereby the creature's search does not lead to any culmination, but rather the process, the interaction, persists as the focal point.





Extensa

Solo exhibition; main floor view

Curated by Nicola Zito

at *Museo Nuova Era Gallery*, Bari

Site-specific installation :

olive harvest net, projection

(2020)





Left:

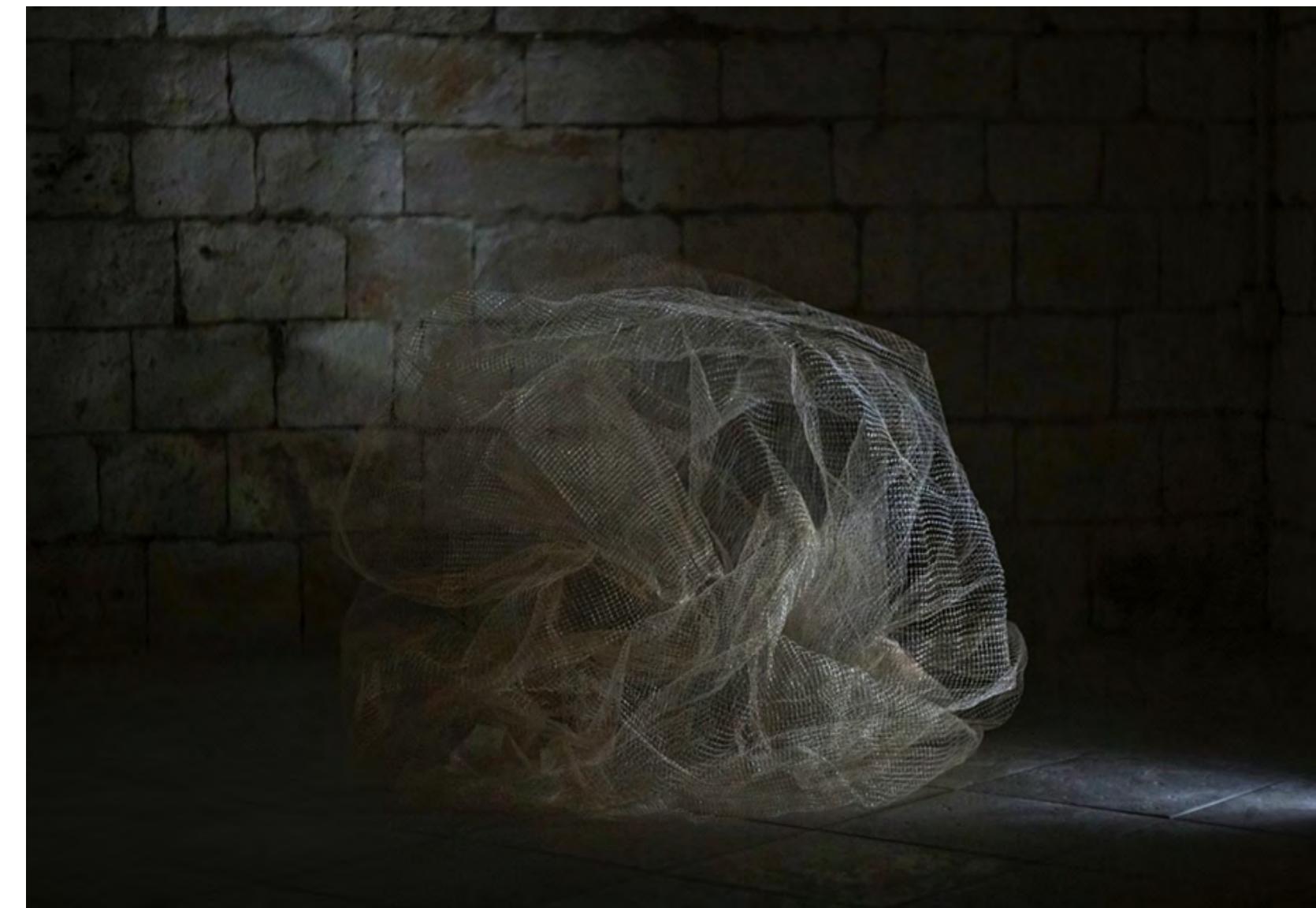
Digital print 27 x 21 cm from series on Canson paper limited edition
Printed as a work not on show for *Extensa*
(2020)

Below

On the right:
Solo show, lower floor view at *Museo Nuova Era Gallery*, Bari
Olive harvest net

On the left: Olive harvest net sculpture detail

For futher documentation on *Extensa*, please click [here](#).





En Apesanteur

Still from HD digital video, 04:22 min, loop

Performed by Katarina Nesic; created at the *Banff Centre for Arts & Creativity*, Canada

[Link to video](#)

(2019)

Display instructions:

video projection on wall, lower border touching the ground (230 x 120 cm);

alternatively, on a screen installed at eye level (around 29 inch)



Stills from video

Reducing the empirical world to a white cube, this work explores the dynamic relationship between the individual and **the structure**, as mediated by a third element: the camera, hence vision. The video challenges the credibility of our perception by highlighting the presence of constant **framing mechanisms**. It inquires into a system's dynamics of constitution. It presents reality as an ongoing **process of negotiation** which, despite its internal complexity, has to keep its boundaries open.

Camera movements make the viewer's eyes conspicuous, making this seemingly private space of intimate struggle dependent on its external artificial constructions. Elasticity is the common denominator of the relationship between body and space as mediated by the camera, since the three elements engage in **reciprocal topographies**.

As a projection on a white wall, *En Apesanteur* creates an artificial and immaterial space which expands the wall's bidimensional surface. The large scale of the projection is such that the visitors' physicality factors into the perception of the space.



En Apesanteur / Interactive Installation

Interactive installation at *Banff Centre for Arts & Creativity*. Showed as part of the visual arts residency open studios

[Link to short video documentation](#)

(2019)



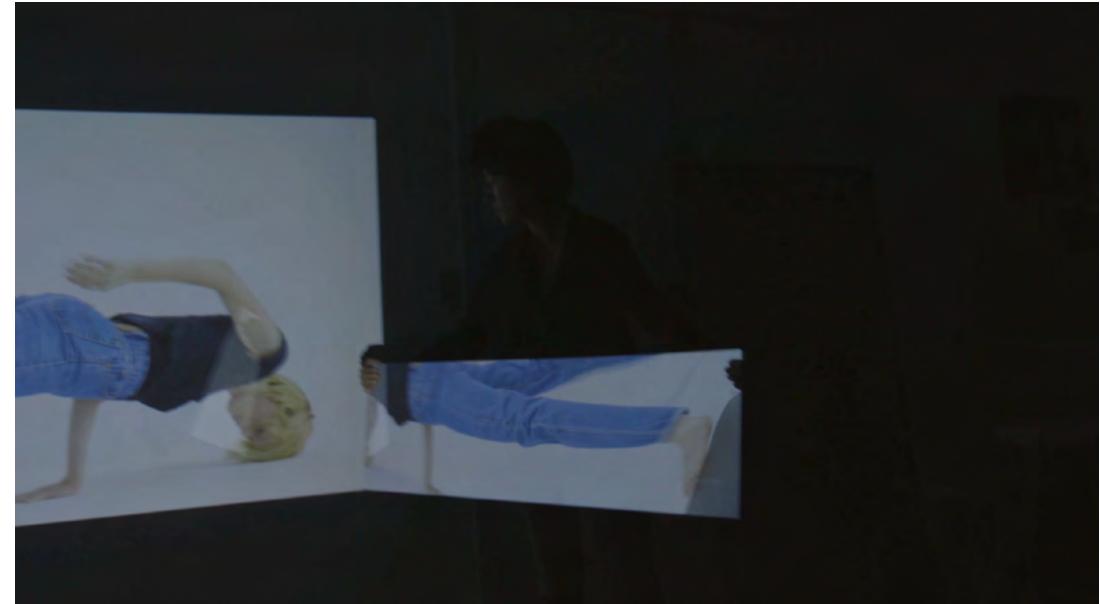
In this interactive video installation, the public was invited to interact with the projection by manipulating an acrylic mirrored sheet.

The projector was installed on the floor and the video was projected roughly 230 x 120cm with at 80 cm elevation from the floor.

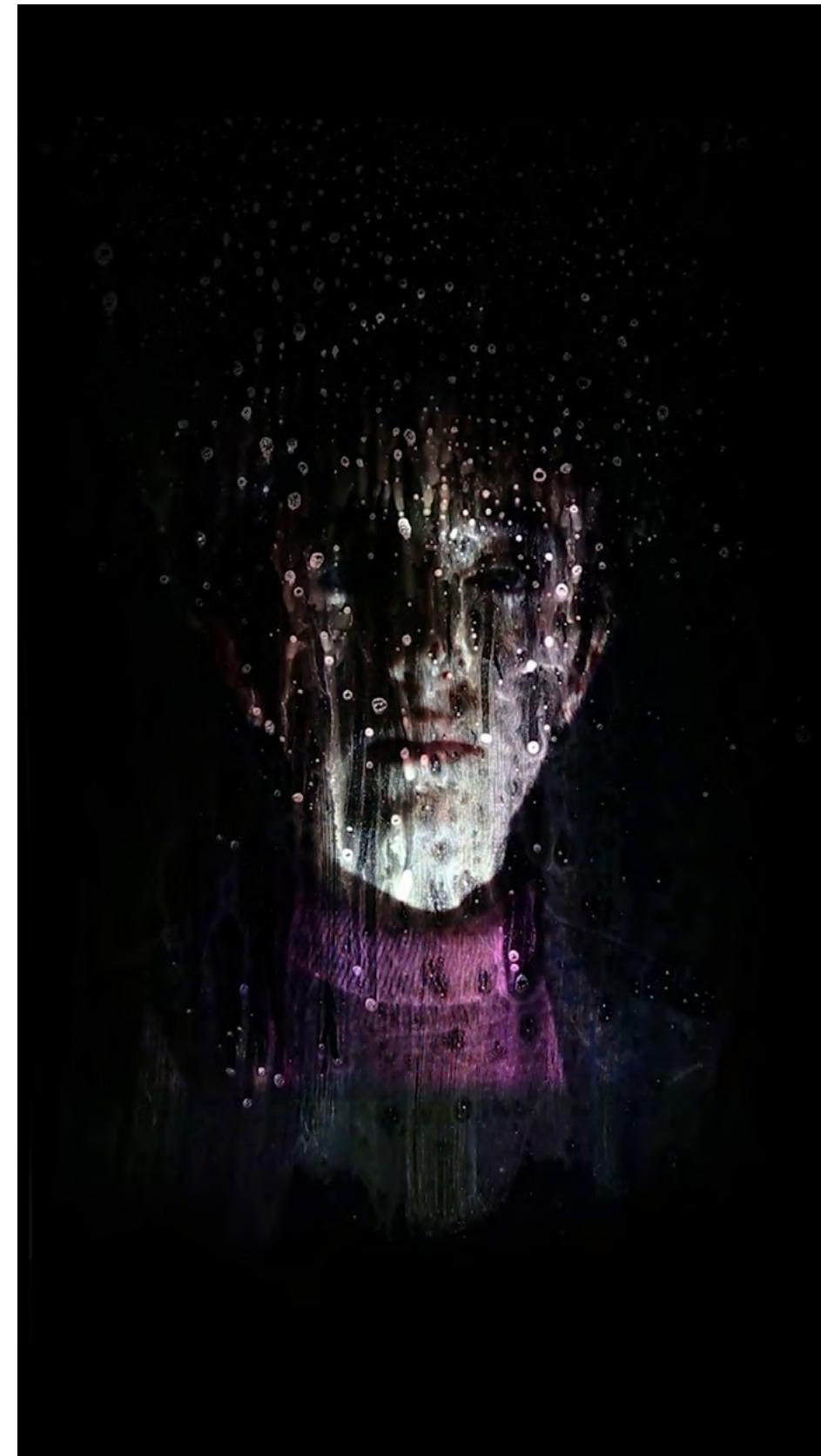
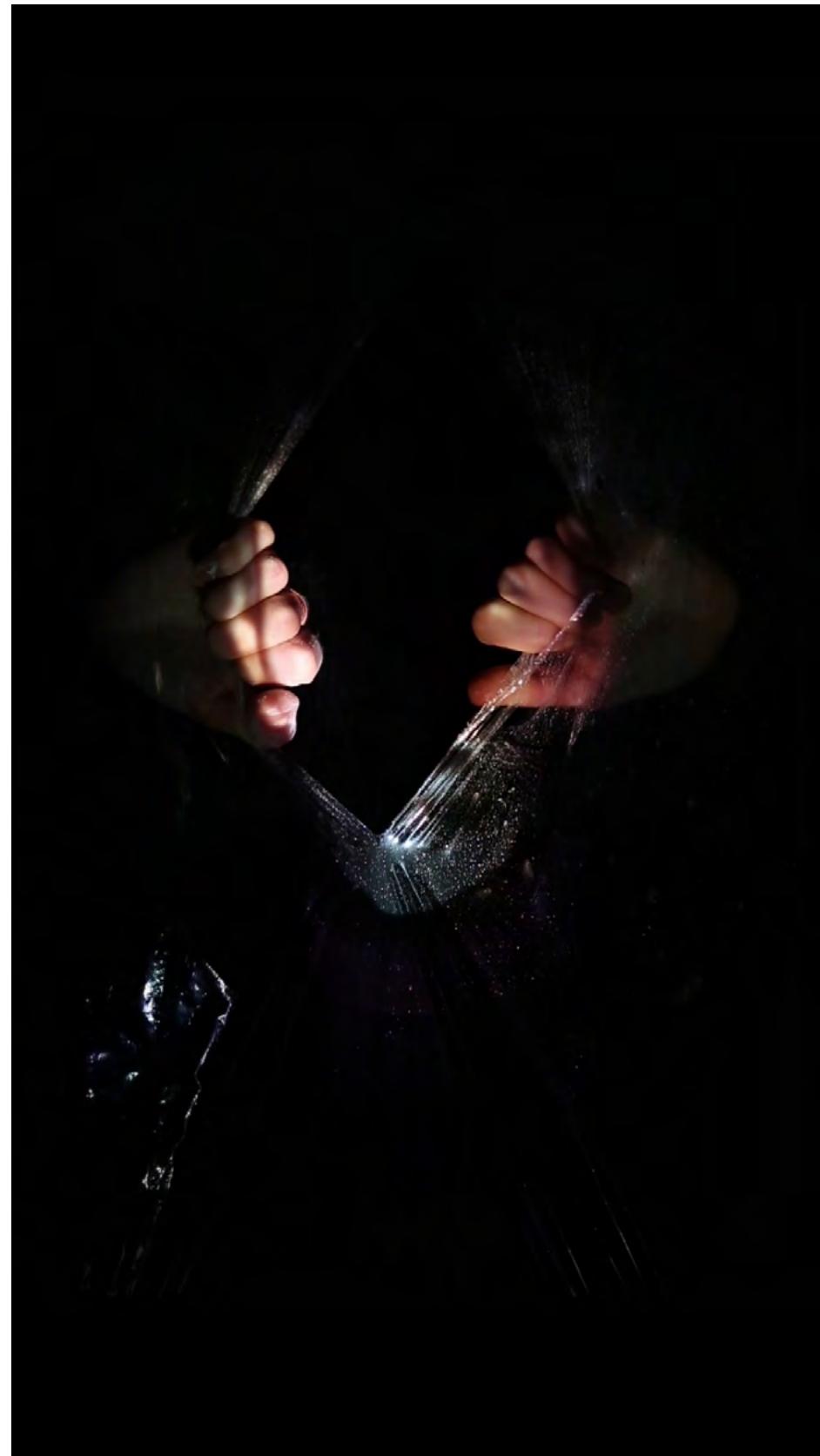


This installation was a further step in the exploration of the themes dealt with in the video *En Apesanteur*. Participants were given a chance to step outside the structure and to hold it in their hand, free to modulate it at will.

However, visitors seemed to never be oblivious of the female figure inhabiting the space, and everyone responded to her presence and her movement in a different and personal way.



The work also aimed to stimulate reflection on our understanding of moving images, and of their continuous **manipulation**, by offering a chance to experiment the tactile dimension of the images (or its immateriality).



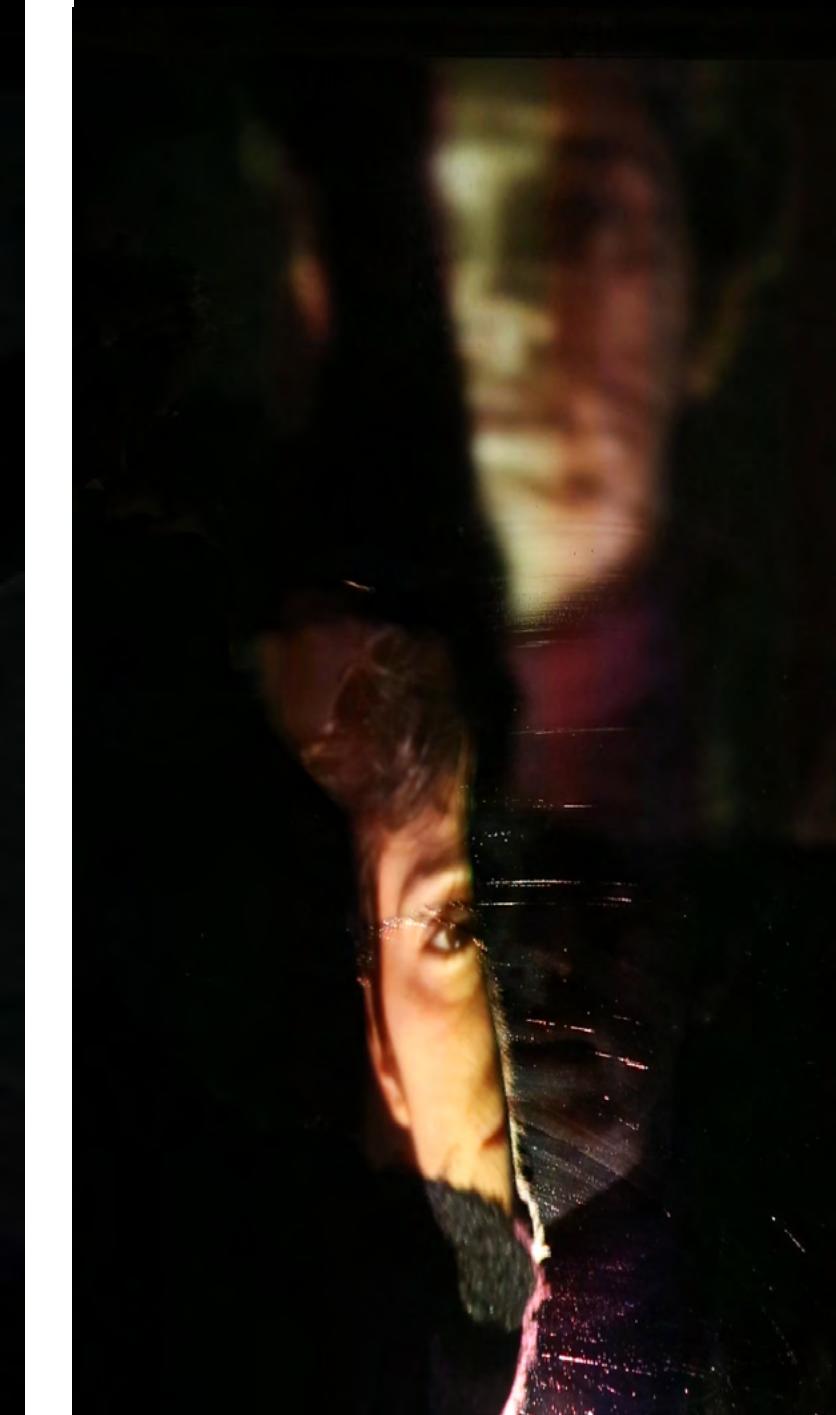
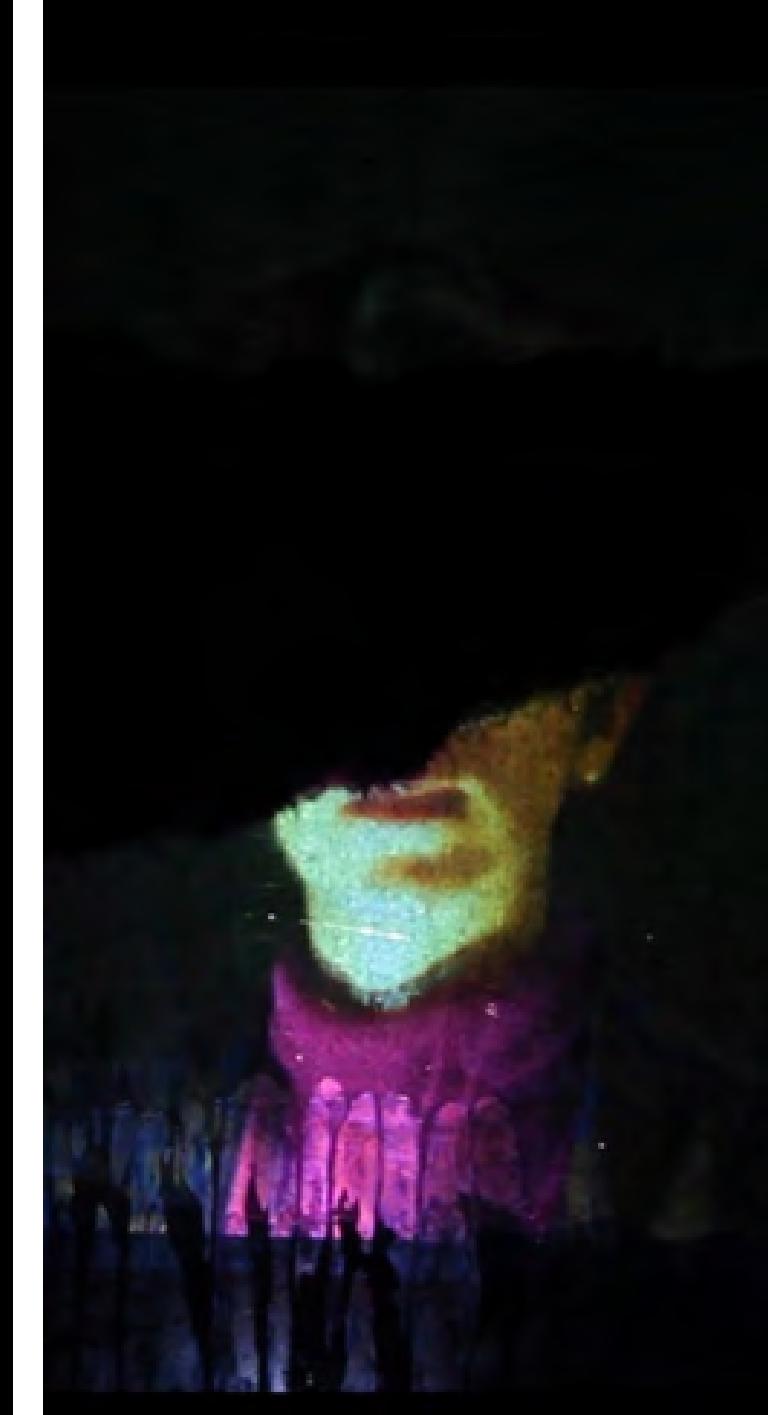
Epoché (Between Us)

Two channels video installation

Looping videos A and B, 20:32 and 13:56 min

[Link to video sample](#)

(2019)



This footage resulted from my experimentation in projecting images on reflective, transparent and translucent surfaces, and in my performative interaction with them. This series involves the projection of a photographic self-portrait, and hence it epitomizes some of my practice's main themes such as self-presentation and self-construction, as well as a reflection on vision.

At the *Central Saint Martins'* degree show (next page), the two looping videos and their different lengths generated always new pairings between the images. The work connected the historical format of **portraiture** with the contemporary increase of the **vertical moving image**, and it played on the relationship between **the digital and the analogical**, as the footage is entirely analogically generated, with almost no digital post-production.

The looping videos showed cycles of production and destruction of my own image, and therefore relate to one's ability to change and to one's mastery in self-presentation. This installation invited to introspection and to questioning what is seen.

In the context of the exhibition *I am my body, I am my memory*, the work took the shape of a projection in a medium lit space, which aimed to activate the space's walls and to question **presence/absence and (in) visibility**. It explored how bodies (faces specifically) inhabit places, and which traces are left behind.



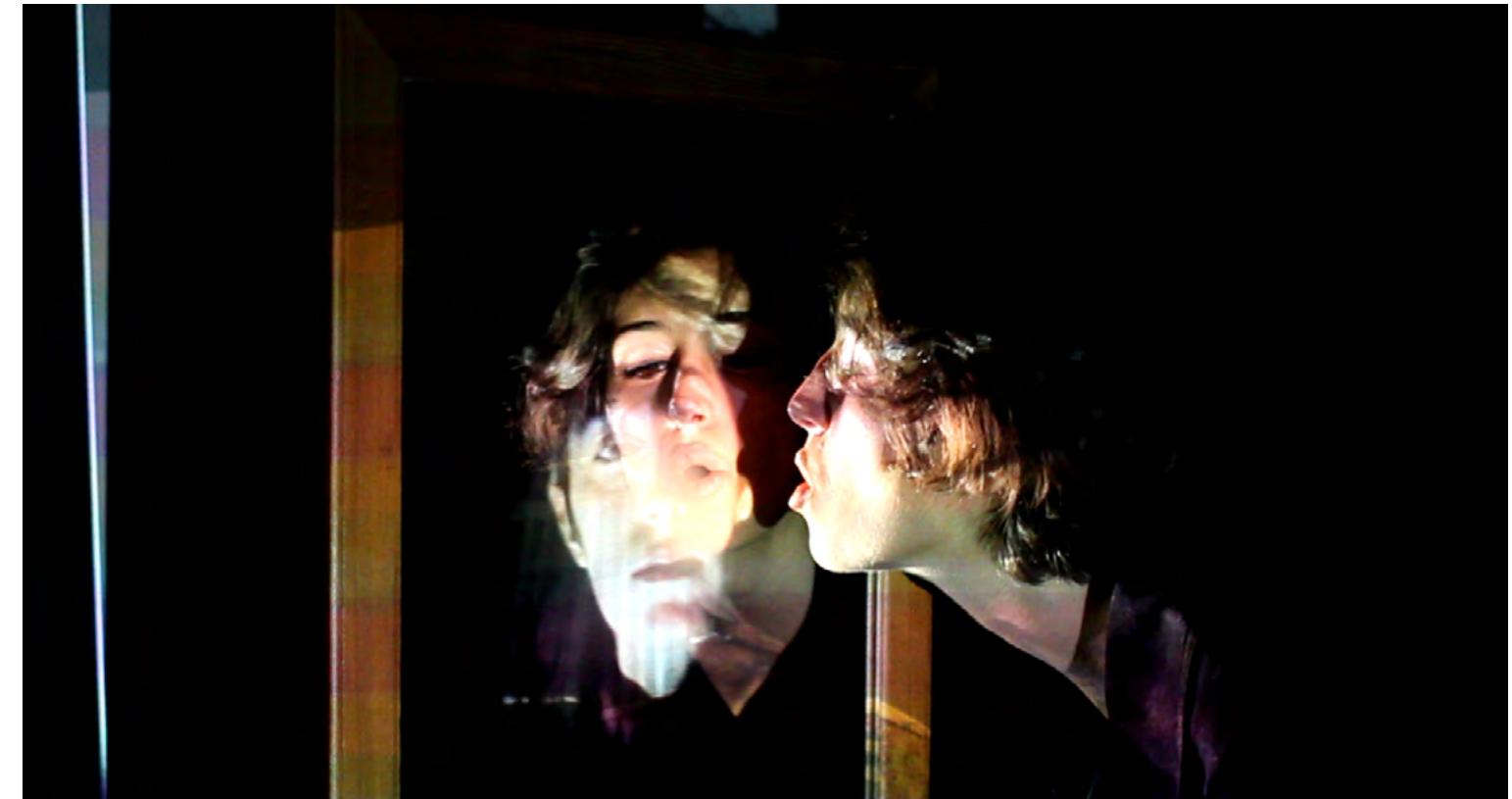
In Superficie

Preparatory setup for at *I am my body I am memory*, collective exhibition at Officine Forte Marghera, Venice (2019). In this version, parts of the footage were projected in well-lit space.
For a short video documentation please look [here](#).



Epoché (Between us)

Installation setup at Central Saint Martins' Degree Show: One (2019)
For a short video documentation please look [here](#).



Phàntasma

Documentation of performance from *Look out: There's a monster coming*, three artists show curated by *CampoBase*, the curatorial collective of *Fondazione Sandretto Re Rebaudengo's Campo* 2019, Turin (2019)

In this performance, I practiced publicly the techniques used for the works mentioned above. Projecting a photographic self-portrait on a sheet of transparent plastic, on a mirror, and on the exhibition space's main window, I interacted with the projected image using my breath, my hands, water, flour, watercolours and other tools in order to make the image appear, morph and disappear.

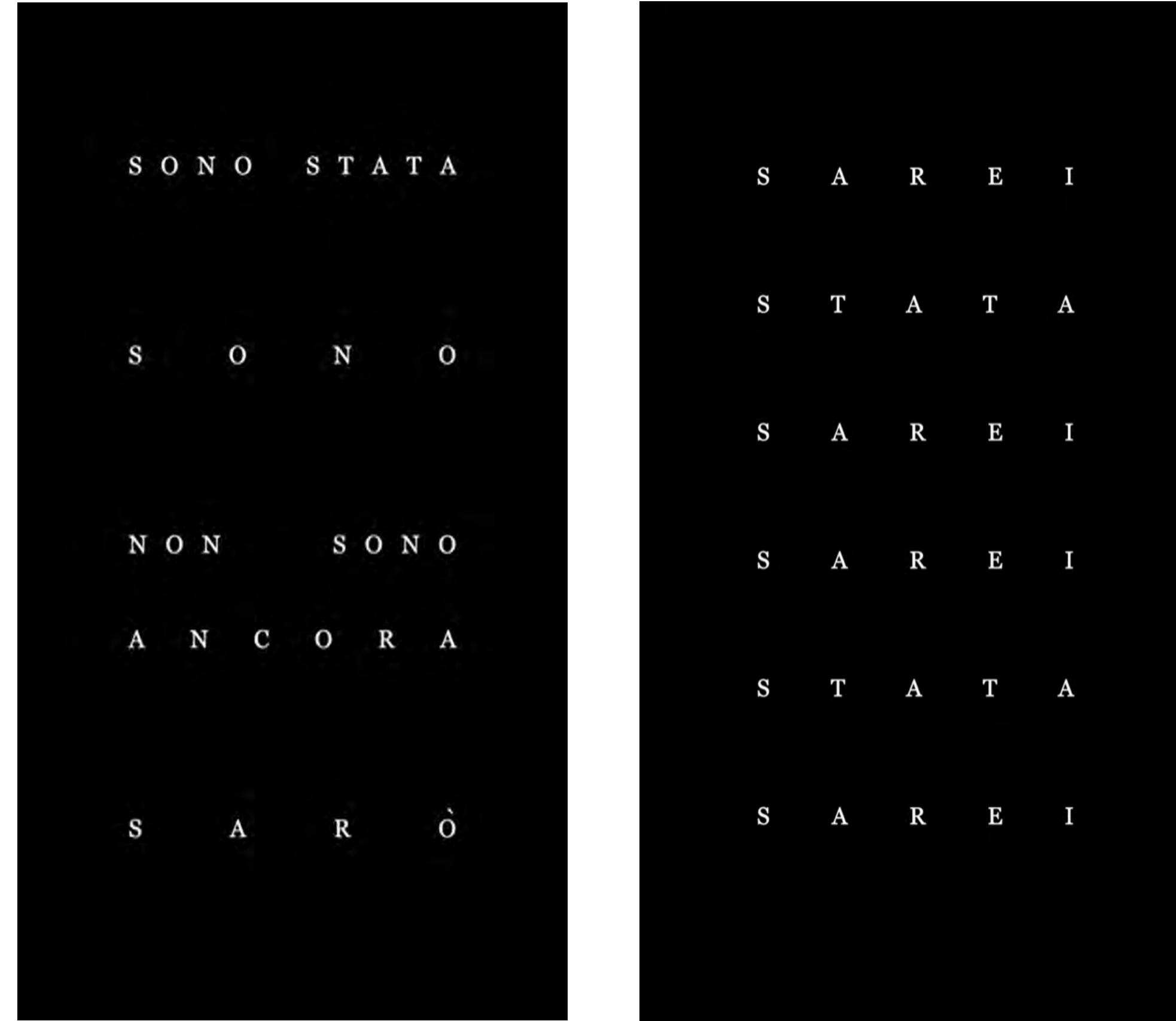


Life is wet

Digital video created with an exclusively analogical process
(2019)



Original vertical format video sample [here](#); horizontal format video sample [here](#)

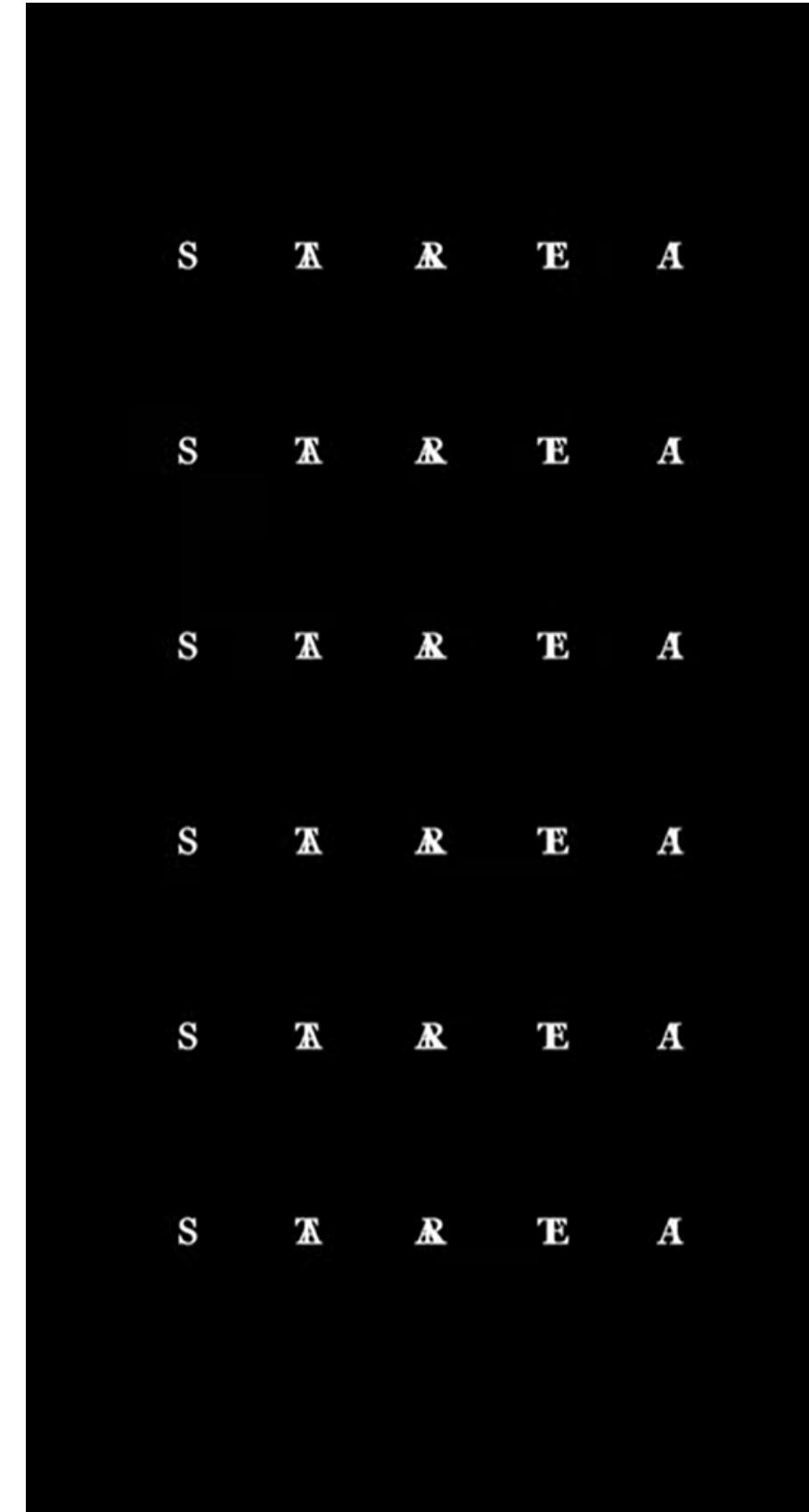


Autoritratto (otto settimane o due minuti)

Digital video, 02:00 min

[Link to video](#)

(2020)



This work was produced in the South of Italy during the lockdown from COVID-19. It was subsequently shortlisted in the open call *Taci Anzi Parla* by *La Galleria Nazionale, The Italian National Gallery of Modern and Contemporary Art*, Rome (2020).

The short video deals with **self-perception in isolation** during lockdown. Formally reduced to the essential, it attempts to express the complexity and the emotional depth of this situation of crisis and of great uncertainty. It aims to convey some salient traits of confinement, such as the unstoppable flow of thoughts, fears and doubts, and their progressive loss of meaning. Loneliness becomes a space for repetition, and the absence of physical interpersonal relations voids words of their meaning.

Through its essential formal character, the video expresses the hiatus occurring between the silence of the empty house and the noise of internal turmoil.

By claiming to be a self-portrait, the video also stresses the irrelevance of one's image for the purposes of self-perception in these extreme conditions.

Reduced to the alternation and the fragmentation of the same few words (variations of the verb "to be" in the first person, in Italian), this work speaks in an universalizable first person.

(Non) sono = I am (not)
(Non) sono stata = I was (not)
(Non) sono ancora = I am not yet / I am still
(Non) sarò = I will be (not)
(Non) sarei = I could/would/should (not) be
(Non) sarei stata = I could/would/should (not) have been



Raw Flows

Site specific video projections
(one of four at Parco degli Acquedotti)
Commissioned by and for *RGB Light Experience Festival*, Rome, Italy
(2020)



What does it mean to be made of water? How can this awareness change the way we perceive ourselves and the world?

Inspired by feminist literature on “**bodies of water**”, *Raw Flows* is a series of four site-specific projections that invite passers-by to imagine and discover themselves as forms of water.

Leaving the space for interpretation open and fluid, these evocative statements aim to foster questions and aspirations.

Four different statements slide into one another through the alternation of four words “corpi”, “corsi”, “sorsi” and “fonti” . They translated as:

“We are all bodies of water”
“We are all streams of water”
“We are all sips of water”
“We are all sources of water”

Made of water, we are less alone. We can rediscover ourselves as **fluids, interconnected** with the world and with living beings, with all matter, organic and inorganic. Made of water, we transmute, we are **polyform** and flexible. We vibrate to the music. We fill and adapt to one another.

With rivers, we are currents in constant motion.
With the seas, we are moved by the tides, our impulses and our desires.

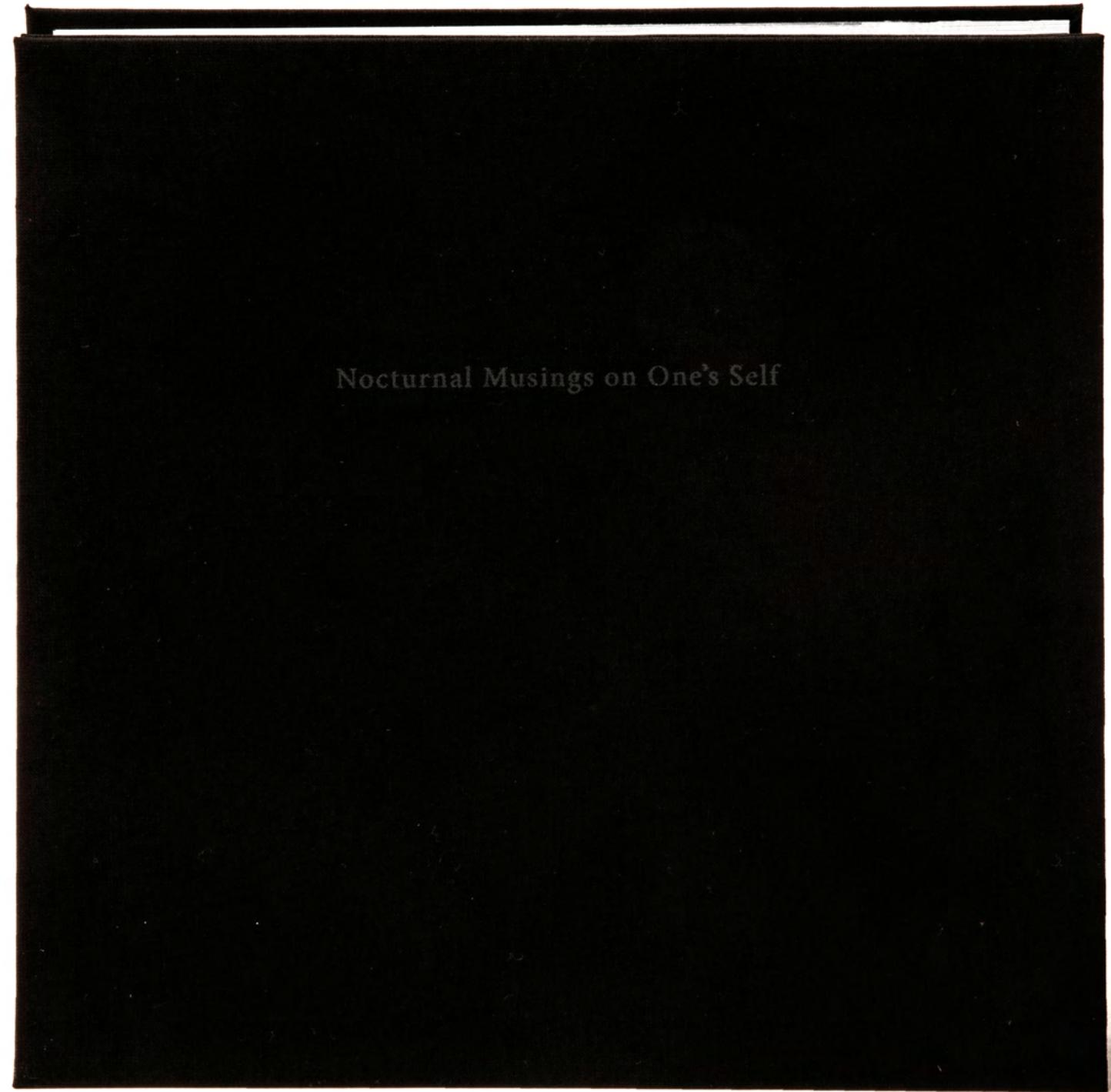
Like (gestational) waters, we are generating matter.
We are sustenance, buds, and night frost.

Like water, we are solutes and solvents, and we enrich ourselves in the encounter with each other, becoming something new.

Like water we connect, and we flow between differences and across distances.

Raw Flows

Site specific video projections (one of four at Pigneto)
Commissioned by and for *RGB Light Experience Festival*, Rome, Italy
(2020)



Nocturnal Musings on One's Self

Handbound concertina artist book

Written and bound as my final dissertation for
the *Master in Fine Art* at *Central Saint Martins*
(2019)



Research- and experience- based piece of writing exploring insomnia as a privileged means for **semi-conscious self-discovery**, addressing issues of identity and subjectivity.

This work is a result of my explorations of sleep, half-sleep, and sleeplessness, carried out combining my own nocturnal experiences with the interdisciplinary literature on the topic, across neuroscience, psychoanalysis, philosophy and the humanities more generally.

Available in PDF format upon request

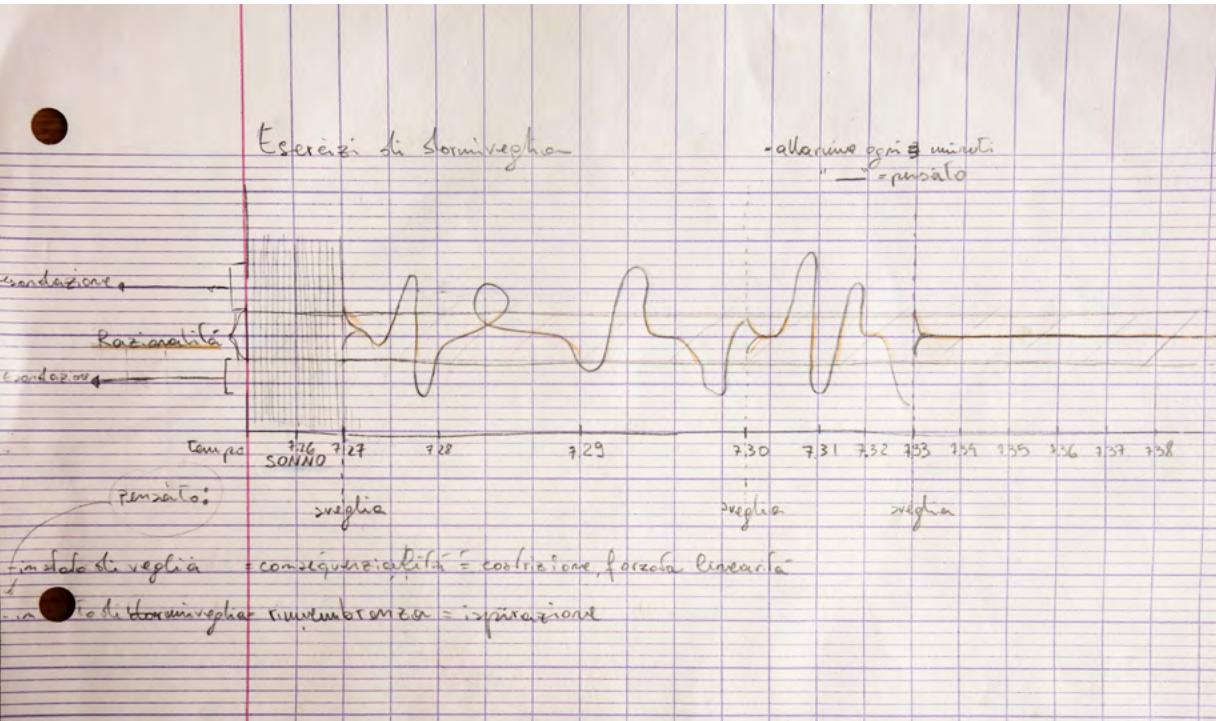


Nocturnal Unfolding

Photograph on polyester voile, photograph on paper, wood

5 x 40 x 70 cm
(2018)

On the right:
a graphic representation of half-sleep
(2018)



Nocturnal Unfolding is a layered image, consisting of the same photographic self-portrait printed on two layers 4 cm from each other.

This separation allows for a constantly different appreciation of the work according to the perspective from which it is seen: from the front, the two images match perfectly (thus seeming one) while, moving to the sides, they reveal their **depth**.

Also this work is part off my explorations of sleep and of solitary alert. I came to consider the nocturnal hours as precious moments of **semi-conscious self-discovery**, when conscious and unconscious parts of the self interact in a unique way, as the individual is able to access queer and deeper ways of thinking, feeling and perceiving.



The Scandal of Particularity

Inked lens projection, built in the gallery's lighting system at *Güler Sanat Gallery* in Ankara, Turkey.

50 x 70 cm each egg-shaped projection

Site-specific installation part of the collective exhibition *From a Distant Proximity*, at the conclusion of the artist residency organized by *Güler Sanat Gallery* in partnership with the *Italian Embassy in Turkey* (2019)



Two Ways Ereasue

Performance, performed in the *Window Gallery* in the context of *Plural Stages* at *The Crossing, Central Saint Martins*, London, UK
(2018)



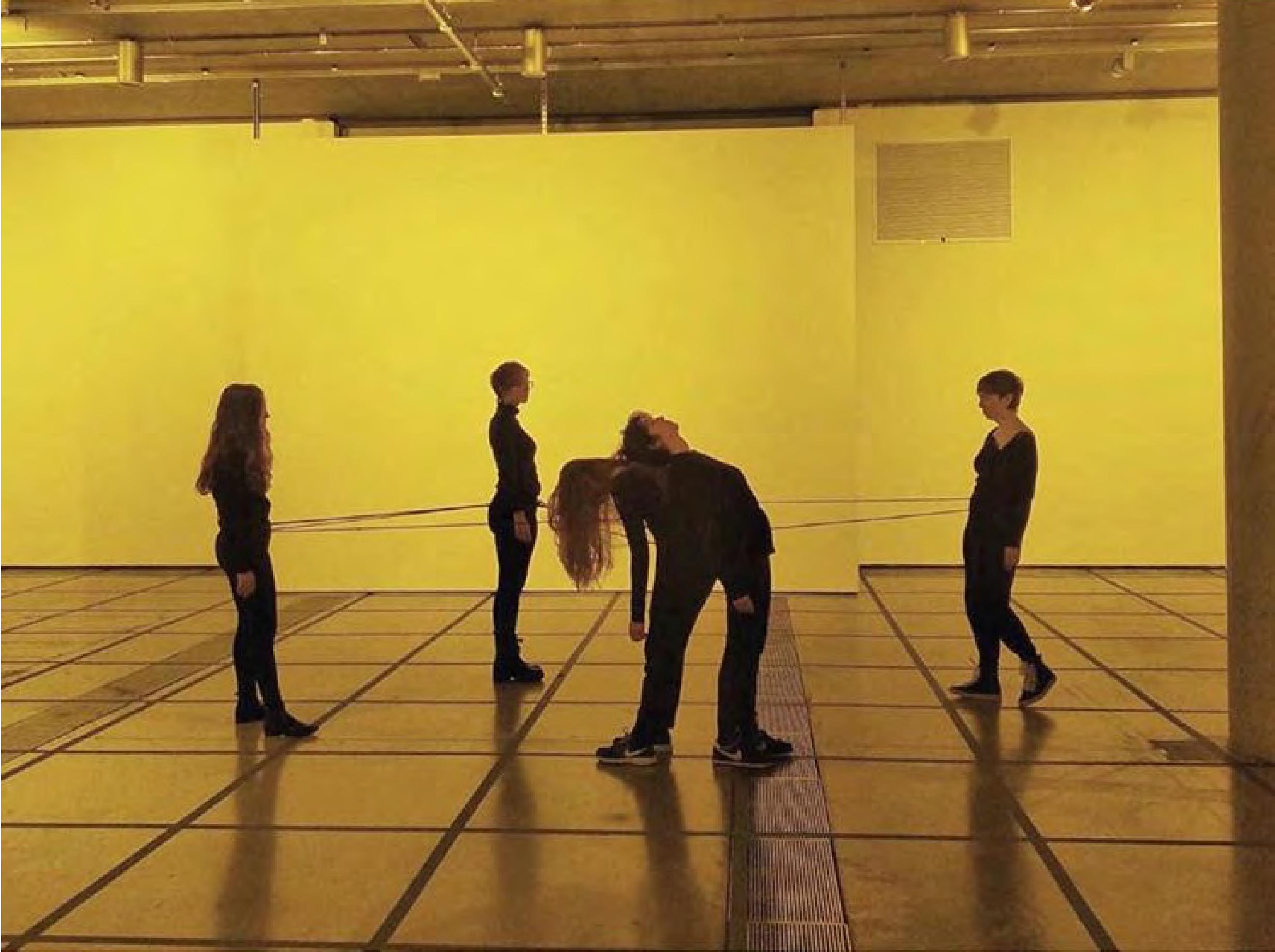
Performed over five days: February 5-9, 2018.

Performance in three acts:
Act 1: "Obscuring"
Act 2: "Noir"
Act 3: "Seeing Again"

In the first act, I sprayed painted the gallery's window so as to make it all black. The second act consisted in the silence of the dark painted glass, now no longer see-through, turned it into a reflective but dark mirrored surface. In the third act, I cleared the paint away from the glass until complete transparency was again achieved.

Initially conceived as a response to human responsibility and environmental impact, it grew into an explorative and conscious attempt to queer space, challenging binary notions of **blindness/sight, concealing/clearing and erasure/counter-erasure**.

This performance was carried out in a gallery's window, right in front of the passers-by in the street, and it evolved dynamically to their responses.



Entangled

Performance at Lethaby Gallery, London

Performed with Lara Geary, Isabel Bonafé, Lorna MacRitchie and M. Lohrum
(19-20/02/2019)



Performed at *Tate Exchange at Tate Modern* in the context of “Come together: art and politics in a climate of unrest” (January 2019), and at the *Lethaby Gallery*, London (UK) on the 19th and on the 20th of February 2019, in the context of *A Critical Rehearsal*.



This performance explored modes of identity in relation to our encounters considering notions such as: interpersonal ties; dynamics of (in)visible **inclusions** and exclusions; mechanisms of reliance, **trust** and danger; enabling and constraining effects of attachment; unforeseeability of networks; **fragmentation** of the social space; invisible boundaries and visible **distances**.



Without You I Am Nothing (I)

Installation view in the show *Credevo di Andare in Vacanza* at Auditorium Vallisa, Bari

Installation: time marker, plastic, printed paper

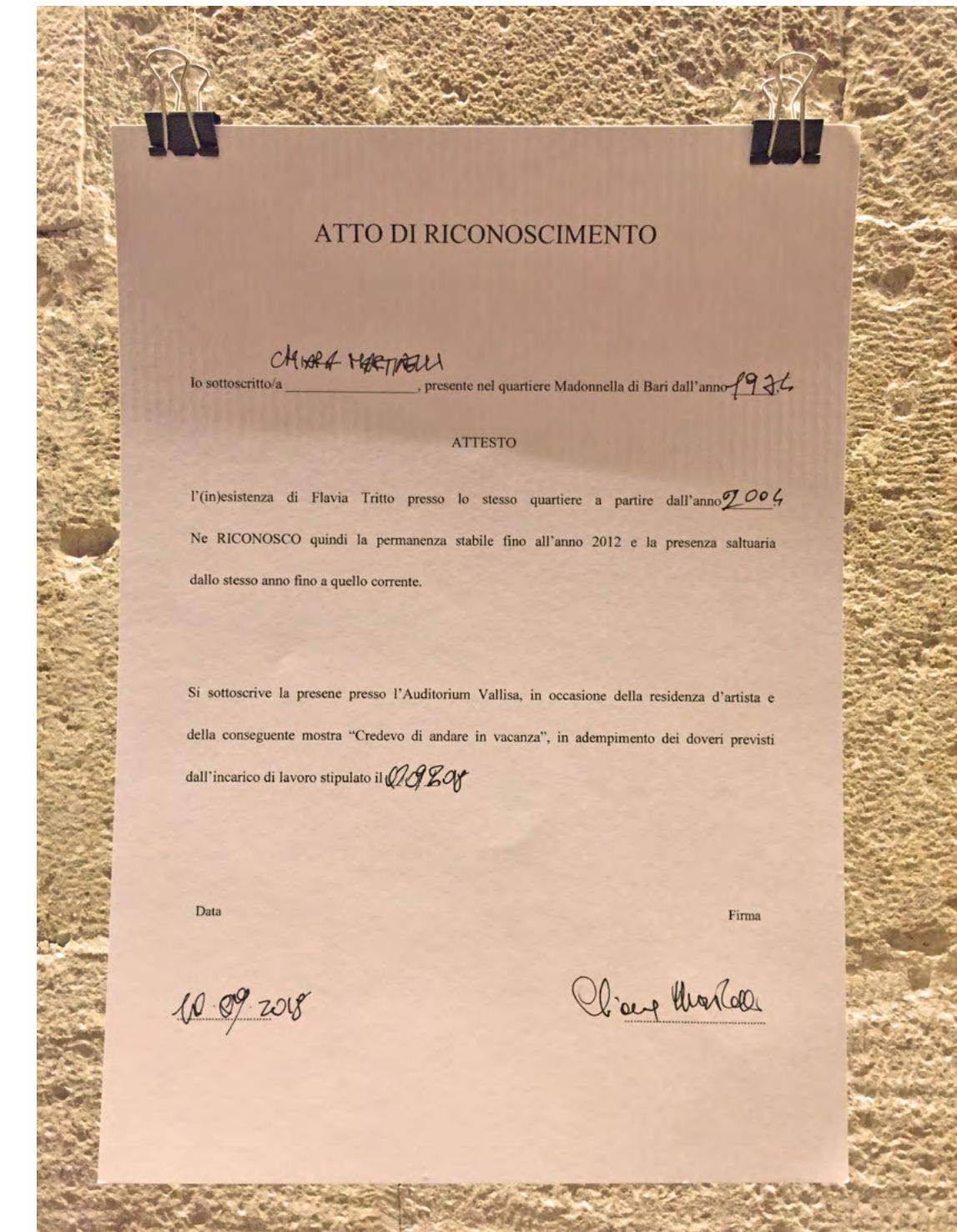
(2018)



The installation resulted from a participatory action which took place in August 2018 in the neighbourhood Madonella in Bari (where I was born and lived until the age of 17).

I approached the inhabitants of Madonella asking them to go to the exhibition space and fulfil a job performance for me: to attest my (in)existence in the **neighbourhood**.

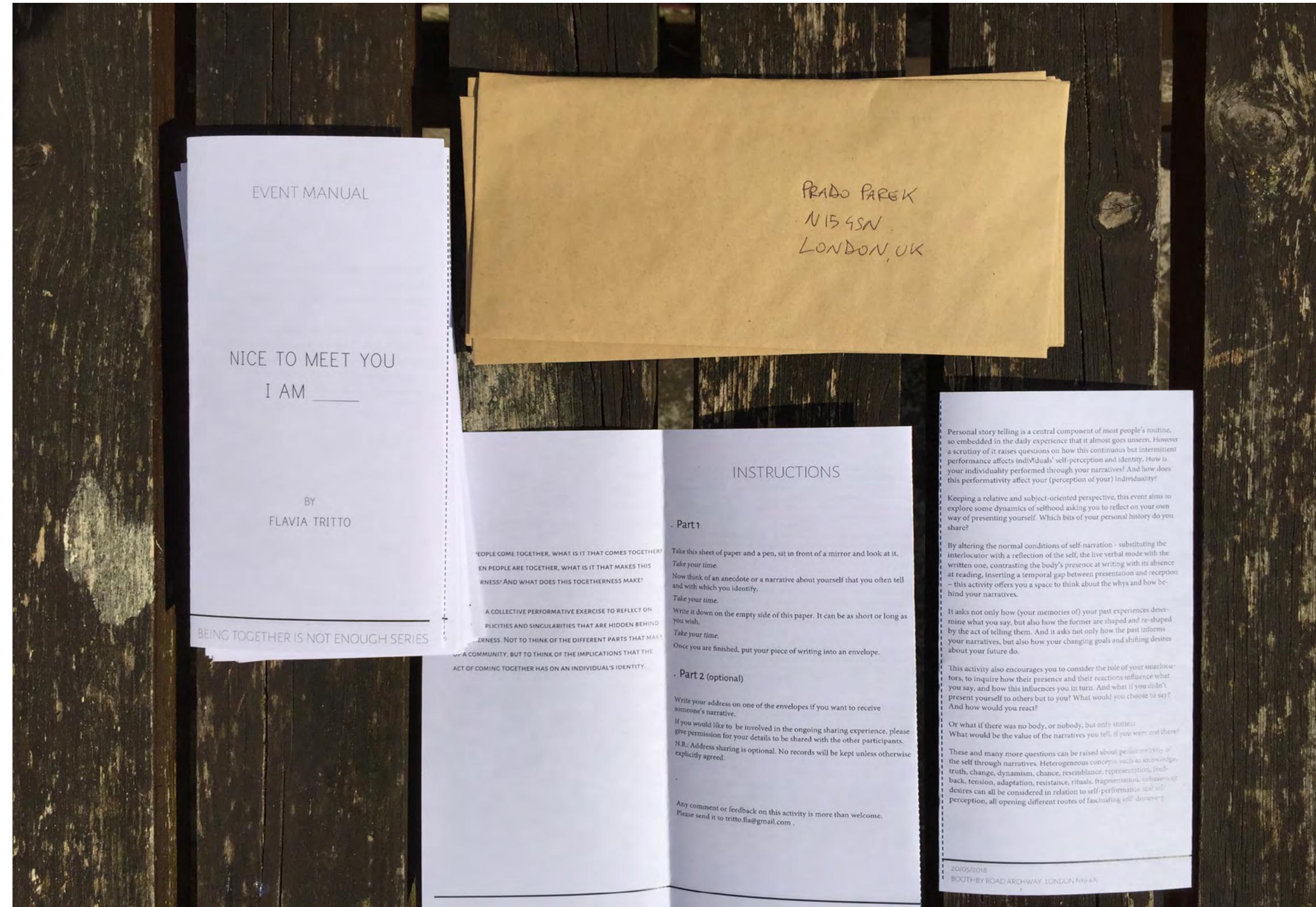
The people involved were all **strangers** with known face, people I had never really spoken to, but whose faces crowd the landscape of my childhood memories: the baker, the fishermonger, the newspaper woman, the car mechanic, the postal worker and so on. The final installation depended on their participation: had they all chosen not to come, there would have been just an empty wall.



Emphasising on memory and infancy, this piece is rooted in my research on the self and on the mechanics of its determination. It also constituted an exploration of the meaning of "**local community**" and of locally-defined identities, exploring the richness of interpersonal exchanges, and the unexpected possibilities for interpersonal growth they offer.

As a mechanism meant to attract people to come into the gallery space on the basis of mutual reliance, this project also aimed at bringing **new publics** to contemporary art, giving them the quintessentially institutional power to declare me an artist by means of their **recognition**.

Nice To Meet You, I Am ____
Instruction manuals, envelops and letters
Participatory event at *Five Years Gallery*, London
(2018)





Participatory event held at *Five Years Gallery*, as part of *Being together is not enough*, London, in May 2018.
The event was re-enacted at *La Friche Belle de Mai*, Marseille, in July 2018.

This event asked participants to sit in front of a mirror, look at themselves, take their time, and write down an **anecdote** that they have often told about themselves. Their texts were then sent by post randomly and anonymously to other participants.



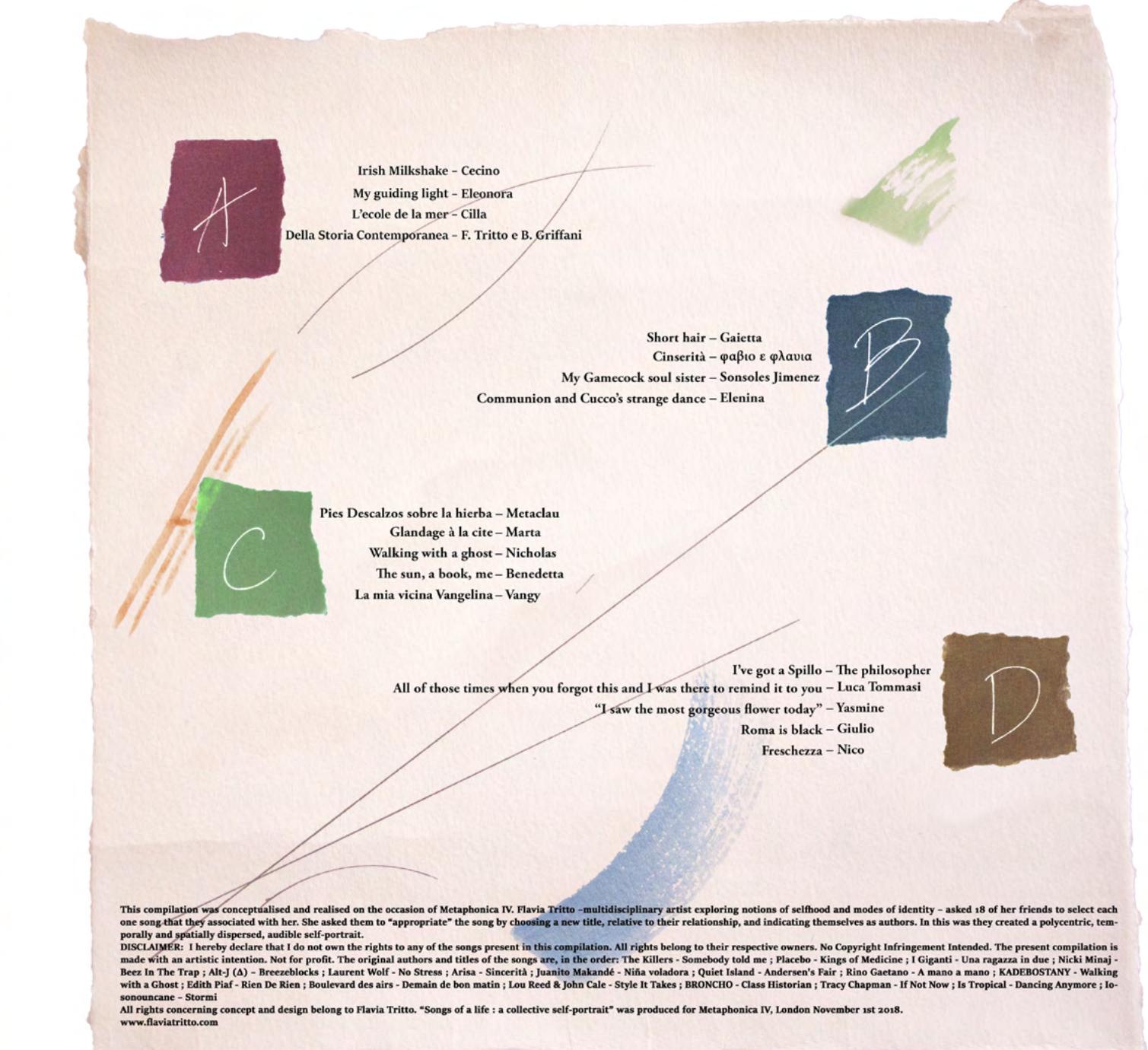
Personal story telling is a central component of most people's routine, a central part of their **performativity**. By displacing its usual occurrence, this event offered a space to reflect on how this continuous but intermittent performance affects individuals' self-perception and identity.



Songs of a Life - A Collective Self-Portrait

Compilation album cover (front and back)

To listen to the songs of this playlist, please visit [this page](#)
(2018)



This participatory work was conceptualised and realised for *Metaphonica IV*.

I asked 18 friends from my past and present to select each one song that they associate with me and with our friendship. I asked them to "appropriate" the song by choosing a new title, relative to our relationship, and by indicating themselves as authors.

In this way, we created a **polycentric, temporally and spatially dispersed, audible self-portrait**.

This compilation was conceptualised and realised on the occasion of Metaphonica IV. Flavia Tritto - multidisciplinary artist exploring notions of selfhood and modes of identity - asked 18 of her friends to select each one song that they associated with her. She asked them to "appropriate" the song by choosing a new title, relative to their relationship, and indicating themselves as authors. In this they created a polycentric, temporally and spatially dispersed, audible self-portrait.
DISCLAIMER: I hereby declare that I do not own the rights to any of the songs present in this compilation. All rights belong to their respective owners. No Copyright Infringement Intended. The present compilation is made with an artistic intention. Not for profit. The original authors and titles of the songs are, in the order: The Killers - Somebody told me ; Placebo - Kings of Medicine ; I Giganti - Una ragazza in due ; Nicki Minaj - Beez In The Trap ; Alt-J (A) - Breezblocks ; Laurent Wolf - No Stress ; Arisa - Sincerità ; Juanito Makandé - Niña voladora ; Quiet Island - Andersen's Fair ; Rino Gaetano - A mano a mano ; KADEBOSTANY - Walking with a Ghost ; Edith Piaf - Rien De Rien ; Boulevard des airs - Demain de bon matin ; Lou Reed & John Cale - Style It Takes ; BRONCHO - Class Historian ; Tracy Chapman - If Not Now ; Is Tropical - Dancing Anymore ; Isonoucane - Storni
All rights concerning concept and design belong to Flavia Tritto. "Songs of a life : a collective self-portrait" was produced for Metaphonica IV, London November 1st 2018.
www.flaviatritto.com

CURRICULUM VITAE

SOLO EXHIBITIONS AND PERFORMANCES

- 2021 *at a proximate DISTANCE*, spazioSERRA, Milano, IT / June 2021
2020 *Extensa*, Galleria Museo Nuova Era, Bari, IT / Oct. - Dec. 2020
2019 *Entangled*, part of *A Critical Rehearsal*, The Lethaby Gallery, London, UK / Feb. 2019
2018 *Two ways erasure*, The Window Gallery at The Crossing, London, UK / Jan. 2018

SELECTED COLLECTIVE EXHIBITIONS AND EVENTS

- 2021 *Marcello in Presenza*, Estuario, Prato, IT / 24th June - 5th July 2021
2021 *Maratona di visione*, online exhibition of videoart / March - July 2021
2020 *RGB Light Experience Festival*, Rome, IT / Dec. 2020
2020 *Whatever It Takes*, À plus À, Venice, IT / Sept. 2020
2020 *Feather Dusting / Future Lusting*, online collective exhibition curated by London-based *Kleiò Collective*, /June – Sept. 2020
2019 *From a Distant Proximity*, Güler Sanat Gallery, Ankara, TK /Oct.- Nov. 2019
2019 *Orbit UK Art Graduates Show*, OXO Bargehouse, London, UK / Sept. 2019
2019 *There's a monster coming*, CampoBase, Turin, IT / June 2019
2019 *I am my body I am my memory*, Officine Forte Marghera, Venice, IT / June 2019
2019 *A critical rehearsal*, Lethaby Gallery, London, UK / Feb. 2019
2019 *Come together: art and politics in a climate of unrest*, Tate Exchange, Tate Modern, London, UK / Jan. 2019 (participatory project)
2018 *Metaphonica IV*, Central Saint Martins, London, UK / Oct. 2018 (exhibition and performance)
2018 *Credevo di andare in vacanza*, Auditorium Vallisa, Bari, IT / Sept. 2018 (self-organized and self-curated)
2018 *She performs*, London Gallery West Project Space, London, UK / June 2018
2018 *Nice to meet you, I am_____, at Five Years Gallery*, London, UK / June 2018 (participatory event)
2018 *OVERPR!NT*, Centre de la Gravure et de l'image imprimée, La Louvière, BE /Apr. – June 2018
2018 *Appetite*, Apiary Studios, London, UK / Mar. 2018
2018 *My studio is...my everyday plus a little courage. Could it also be yours?*, Tate Exchange, London / Jan. 2018 (participatory project)
2017 *Bazar Elettrico*, Sala Murat, Bari, IT / Nov. 2017 (participatory happening and installation organized with CU.BO.)

EDUCATION

- Master in Fine Art*, Central Saint Martins (UAL) London, UK / 2017 – 2019
Master in International Law, The Graduate Institute (IHEID) Geneva, CH / 2015 – 2017
Bachelor in Politics, Philosophy and Economics, LUISS Guido Carli Rome, IT / 2012 – 2015
Exchange Program, University of South Carolina Columbia, South Carolina USA / Fall 2015

FURTHER COURSES

Fare Arte Contemporanea, Estuario project, Prato, IT / Jan. 2021- Apr. 2021

Arts as Politics, BAK, basis voor actuele kunst Utrecht, NL / Oct-Nov. 2020

ARTIST RESIDENCIES

Güler Sanat Gallery in partnership with *The Italian Embassy in Turkey*, Ankara, TU / Sept. – Oct. 2019

“Trainings for the Not-Yet”, Banff Centre for Arts and Creativity, Banff, CA / July – Aug. 2019

Thematic artist residency led by Jeanne van Heeswijk and focused on alternative forms of pedagogy and participation to imagine and practice alternative futures. It explored methods for working with organizations and communities mindful of social issues and shared responsibilities.

“Credevo di andare in vacanza”, CU.BO., Bari, IT / 7 – 14 September 2018

“Thought I was going on holiday” is a residency I organised through the cultural association CU.BO. It was attended by four international women artists: Isabel Bonafé Carrasco, Lorna MacRitchie, Lara Geary and myself.

“European Academy of Participation”, Goethe-Institut, La Friche La Belle de Mai, Marseille, FR / July 2018

PRIZES AND BURSARIES

The Next Generation Short Film Festival 2020, finalist

The Combat Art Prize 2020, recommended by the jurists;

The Signature Art Prize 2019, recommended by the jurists;

Mariano Garcia Rubio Prize 2018 to the Master Dissertation “*Law according to Art: Possible Insights from Outsiders’ Perspectives*”

2019 Bursaries by the University of the Arts London & Banff for artist residency at the Banff Center;

2002 Can Serrat Bursary for residency at Can Serrat, Barcelona, ES (postponed for COVID-19 pandemic)

2019 Bursary by the European Union for participation to the *European Academy of Participation*, Marseille, FR

WORKS IN COLLECTIONS

Inter-Extra-Intro (part of), *Italian Embassy in Turkey*

OTHER SELECTED PROFESSIONAL EXPERIENCES

Co-founder and member, VOGA, contemporary art project in Bari, IT / Feb. 2021 - Present

Tutor, PIA Studio, school of visual arts in Lecce, IT / Jan. 2021 – present

Co-Founder and Curator, CU.BO./ Associazione per TedxBari, Bari, IT / Jan. 2015 – Apr. 2020

Academic support, Central Saint Martins, discussion facilitator with BA Fine Art students, London, UK / Feb. – Mar. 2018 and; Jan. – Mar. 2019

Gallery Assistant, espace_L Art Gallery, Geneva, CH / Aug. – Sept. 2017

Trainee, Centro Astalli- Jesuit Refugee Service (JRS) Rome, IT / Mar. – June 2015