

Martina della Valle

2019

PORTFOLIO

selected projects

martinadellavalle.info

Wabi-Sabi

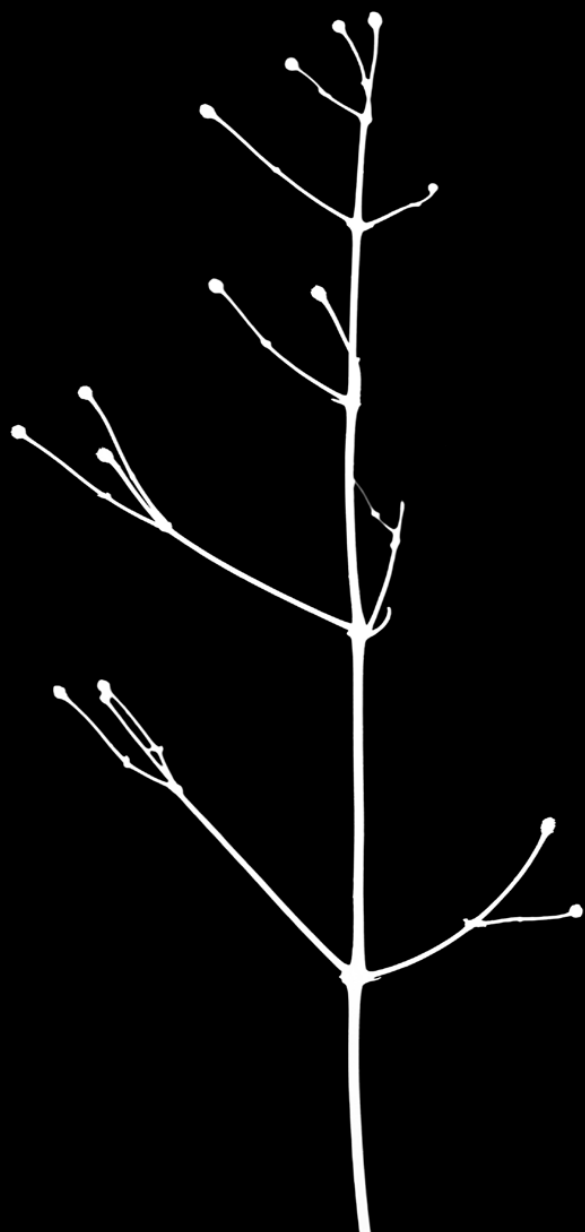
It is all about encounters and chance, which originate a metamorphic process from nude objet trouvé to the complexity of composition. The act of selecting/setting/arranging alters the subject's original value and translate it to a different context. Still, each re-enacted element retains its past, its story, its patina and scars.

Wabi-Sabi is a founding concept in Japanese aesthetics; "a beauty of things imperfect, impermanent and incomplete. It is a beauty of things modest and humble. It is a beauty of things unconventional. Wabi-Sabi could even be called the Zen of things." (Leonard Koren)

Martina della Valle's research moves around these principles starting with the discovery of some undated negatives, portraying among others, Ikebana compositions. Maybe once belonged to a flower-arrangement master or a photo-studio. The found materials - negatives of several formats, glass plates and hand-written pergamine paper sleeves - with their unaltered dust and scratches are contact-printed in scale 1:1 or enlarged to assume their original sculptural presence, to recompose an archive of elements of study. The observation inspires a reflection on the possibilities of human intervention on nature and the attempt at bending natural forms, from complex to schematic, trying to rule the unpredictable.

the project has been exhibited at:

- UNSEEN Photo Fair, Amsterdam 2015
- METRONOM, Modena IT, 2016
- DRYPHOTO, Prato IT, 2016
- Akvarellmuseet, Skärhamn, Sweden, 2018





WABI SABI silver gelatin contact prints on baryta paper, 18x24 cm each, edition 1/5



WABI SABI inkjet print on Hanhnemuhle fine art paper, mounted on dbond, cm 50x75



installation view:
WABI SABI solo show, DRYPHOTO Gallery, Prato (Italy) 2016

One flower, one leaf

*"In nature the same flower never blooms twice
and humans never encounter flowers under the same conditions.
Ikebana binds these two evanescent factors together."
(Teshigahara Sofu).*

"One flower, One leaf" is an ongoing archive of still-life. The images of the project are the result of workshops held in different cities to investigate the ruderal green. Through the still-life images, the investigation attempts to observe the rich diversity of spontaneous plants in underrated urban areas. The comparison between the results in each urban landscape, underlines seasonal and site-specific differences, and helps to reconstruct the paths of their proliferation. The archive of images of each episode creates a very specific portrait of the city in a particular time of the year.

"One flower, One leaf" calls people to be active part of the project and focuses their attention on underestimated green areas and to create compositions to be photographed, using spontaneous vegetation and being inspired by the principles of Ikebana. The work during the laboratory unfolds in the city landscape, with a field trip to a selected area to collect fragments of spontaneous vegetation (plants, branches, flowers, etc.). Through the research proposed in Martina della Valle's practice, the experience tackles themes such as: the study of landscape residual areas, the traces of human intervention on urban vegetation, the notions of time and emptiness through a process of de-contextualization.

Until now the project took place at:

One flower, one leaf #1: 24,25|09|2016 Dryphoto arte contemporanea, Prato (Italy)

One flower, one leaf #2: 03|12|2016 MAXXI Museum, Rome (Italy)

One flower, one leaf #3: 19,20|06|2017 AR/GE Kunst, Bolzano (IT)

One flower, one leaf #4: 20-21|01|2018 Akvarellmuseet, Skärhamn, (Sweden)

One flower, one leaf #5: 18|09|2018 UNSEEN Amsterdam, (NL)

the project has been exhibited at:

- AR/GE Kunst, Bolzano, IT
- ZABRISKIE, Berlin, Germany
- Artist Alliance, Singapore, Singapore
- Nordiska Akvarellmuseet, Skärhamn, Sweden
- Nakata Museum, Onomichi, Japan



ONE FLOWER, ONE LEAF
workshop backstage images



ONE FLOWER, ONE LEAF#1

photo edition, 50 copies, 13 A5 ink-jet prints on Hahnemühle paper, 2016



ONE FLOWER, ONE LEAF#2

photo edition, 50 copies, 13 A5 ink-jet prints on Hahnemühle paper, 2016



ONE FLOWER, ONE LEAF#3

photo edition, 50 copies, 12 A5 ink-jet prints on Hahnemühle paper, 2017



ONE FLOWER, ONE LEAF#4

photo edition, 50 copies, 15 A5 ink-jet prints on Hahnemühle paper, 2018



ONE FLOWER, ONE LEAF#5

photo edition, 50 copies, 16 A5 ink-jet prints on Hahnemühle paper, 2018





ONE FLOWER, ONE LEAF

installation view, FLOWERS ARE DOCUMENTS, ar/ge kunst, Bozen, 2017



ONE FLOWER, ONE LEAF

Site-specific Ikebana installation, in collaboration with Rie Ono. Installations view: DRYPHOTO, Prato 2016 - ar/ge kunst, Bozen, 2017

Mein Alles,

Love letters between Anton and Mathilde
1859 - 1862

"Mein Alles" is a project created in collaboration with Theodor Schmidt collector, dealer and reader of old diaries.

Inspired by Theodor's activity and the charm of the materials of his collection of the past two centuries, the project is presented as an audio-visual installation in which two narrators read excerpts from the love correspondence of Anton and Mathilde, between 1859 and 1862.

Small unaddressed envelopes with red seal, delivered by a secret messenger, letters written with a tiny font: these are the love letters between the notary Anton Moser of Munich and his beloved Mathilde Althamer of Sulzbach. The liaisons is secret, as the church sees obstacles to their marriage and also because Mathilde have to care for a relative. Anton expresses his desire and love in poetic words, almost reaching an ecstatic state, whilst Mathilde write her short replies secretly, by candlelight. The story of these letters sounds almost like a fairy tale. As much like the two lovers, the two parts of the correspondence were separated for a long time before they found each other. In April 2008, Theodor Schmidt, a diaries collector, bought some old letters from a private seller in Nurenberg. Three years later, he was amazed when he recognized the same handwriting on letters sold at an auction in a small town in Lower Saxony and finding they were the missing part of the same lovers' correspondence. Both sellers knew nothing of the existence of the other letters... Who knows the journey these letters went on before they were finally reunited.

A vinyl spins on a turntable.

The words (in German, original language of the letters) resonate in the space.

Three black and white photo-posters on the wall reproduce the words parts of the text in the original language white on black. Only image, the white silhouette of a dried flower, printed on black.

- Audio installation: Vinyl record 46'
- *Blumen*: silver gelatin print, baryta paper cm 24x30
- Photographic posters cm 50x70

the project has been exhibited at:

- ARTOPIA Gallery Milan, 2013
- Hochstrasse45, Berlin, 2013



MEIN ALLES

Photo-Poster, photograms of hand-cutted letters, silver gelatin print 50x70, Installation view at Hochstrasse45, Berlin 2013



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Herz!

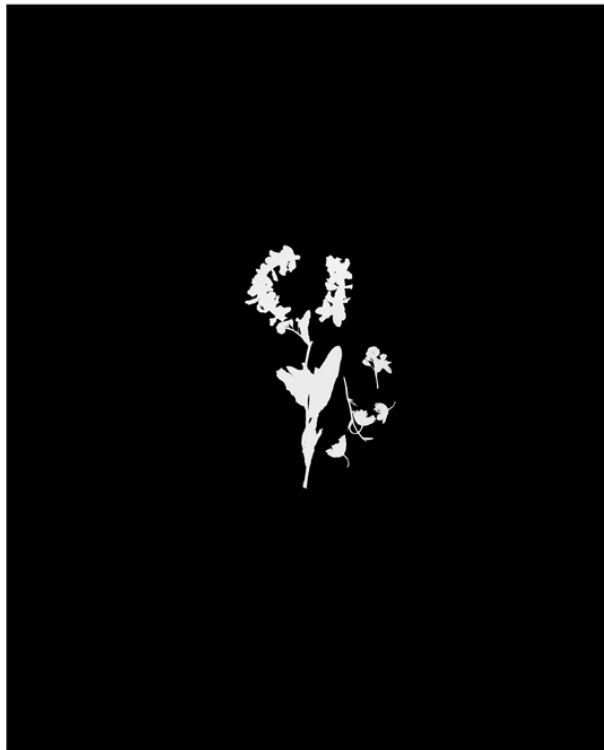
MEIN ALLES

Photo-Poster, photograms of hand-cutted letters, silver gelatin print 50x70, Installation view at Hochstrasse45, Berlin 2013



MEIN ALLES (Blumen)

Silver gelatin print, photograms of a "forgetmenot" of the 19th Century, cm 24x30, 2013



MEIN ALLES (Blumen)
Silver gelatin print,
photograms of a
"forgetmenot" of the
19th Century
cm 24x30
25 copies all
different



MEIN ALLES

Audio installation, LP 46' Read by Karoline Hugler and Theodor Schmidt Direction and Editing by Stephan Meyer-Kohlhoff

Lisbeth nackt

Berichte darüber von mir, ihrem Geliebten, Oskar Rösiger.
Begonnen: Leipzig, Freitag 1. August 1890

"Lisbeth nackt" is the second result of the collaboration with Theodor Schmidt.

The project has born for the exhibition at Hochstrasse 45, in Wedding. The exhibition space is located in an old building in the heart of Wedding area. In the same hidden courtyard the Freudenhaus Hase, a bordello open since 1994, occupies two smaller buildings.

By observing the nature of the location I had the idea of working on the voyeuristic diary of Theo's archive, using the images it contains and bringing to life again the story it tells.

The reading performance held in a room of the bordello during the opening of the show.

A lonely young man (Theodor Schmidt) seats close to the window at sunset, reading the memories of a forbidden love story of 19th century.

The voice, through the window, fills the space of the courtyard, reaching the gallery space on the other side.

1890 print made with a stamp are offered to the visitors of the show.

Oskar, 27 year old student of Leipzig, has a relationship with Lisbeth, the daughter of his landlady. Since he can see her only topless, but is not allowed to see totally naked, he observe her secretly during washing through a hole in the bathroom door.

His impressions at the first sight of a naked woman are written in this special diary. It took years to fully decipher this diary written by the author just a few days and in great rapidity.

What emerged was one of the most remarkable diary texts of the 19th Century - for theme and language.

- site specific reading performance
- 1890 stamp prints on drawing paper, A4

the project has been exhibited at:

-Hochstrasse45, Berlin, 2013

-Mila Kunstgalerie, Berlin, 2015



LISBETH NACKT

video of the live reading performance held by Theodor Schmidt at Freudenhaus Hase, Berlin, 30'



LISBETH NACKT

observation points for the live reading performance



LISBETH NACK
1890 stamp prints on drawing paper, A4

TIMEDUST

Things live a time of their own, dissimilar to human time, a slender time made up of minimal particles, elementary traces of its existing, deposits of a silent memory that doesn't follow the course of History - the memory of cosmic physics and its agents which are repeated to infinity in an eternal recurrence, the memory of matter and antimatter, of the body and natural processes, of entropy and death, which knows no reason without its double, life. Dust is of one such particle, as light is. Light and dust are the substance of this new project from Martina della Valle which she has called Time Dust because dust is time and time is that inscrutable unknown around which every day of life turns. Dust gathered by things, which becomes a part of them, as if they needed this new presence in order to exist, to reveal themselves to our eyes. Forgotten, lost objects whose invisibility seems to be their natural condition until the dust brings us to their ephemeral memory, their slender time. Martina della Valle's operation highlights how, in objects that become the "ruin" of a time (her grandfather's old workshop and its contents, primary school exercise books saved from the pulping machine), other strengths and other forms grow in spite of the objects themselves, giving rise to new meanings. Dust, the yellowing of paper and ceramics, cobwebs, cracks and holes are the elements of this new unity of meaning which elicits the opening up of unprecedented images.

Martina della Valle's grandfather was a ceramicist with his own workshop, today in disuse but unaltered in its memory of time. Casts have been preserved just as they were left on the shelves, designs and pounced drawings are collected by subject in portfolios, and some examples of ceramic statuettes have been saved from destruction, bearing witness to a lifetime's work. Isn't it strange that the artist has decided only now to penetrate the slender time of these things? And to show us precisely by means of a device of time, photography, "the writing of light"?

text by Marinella Paderni

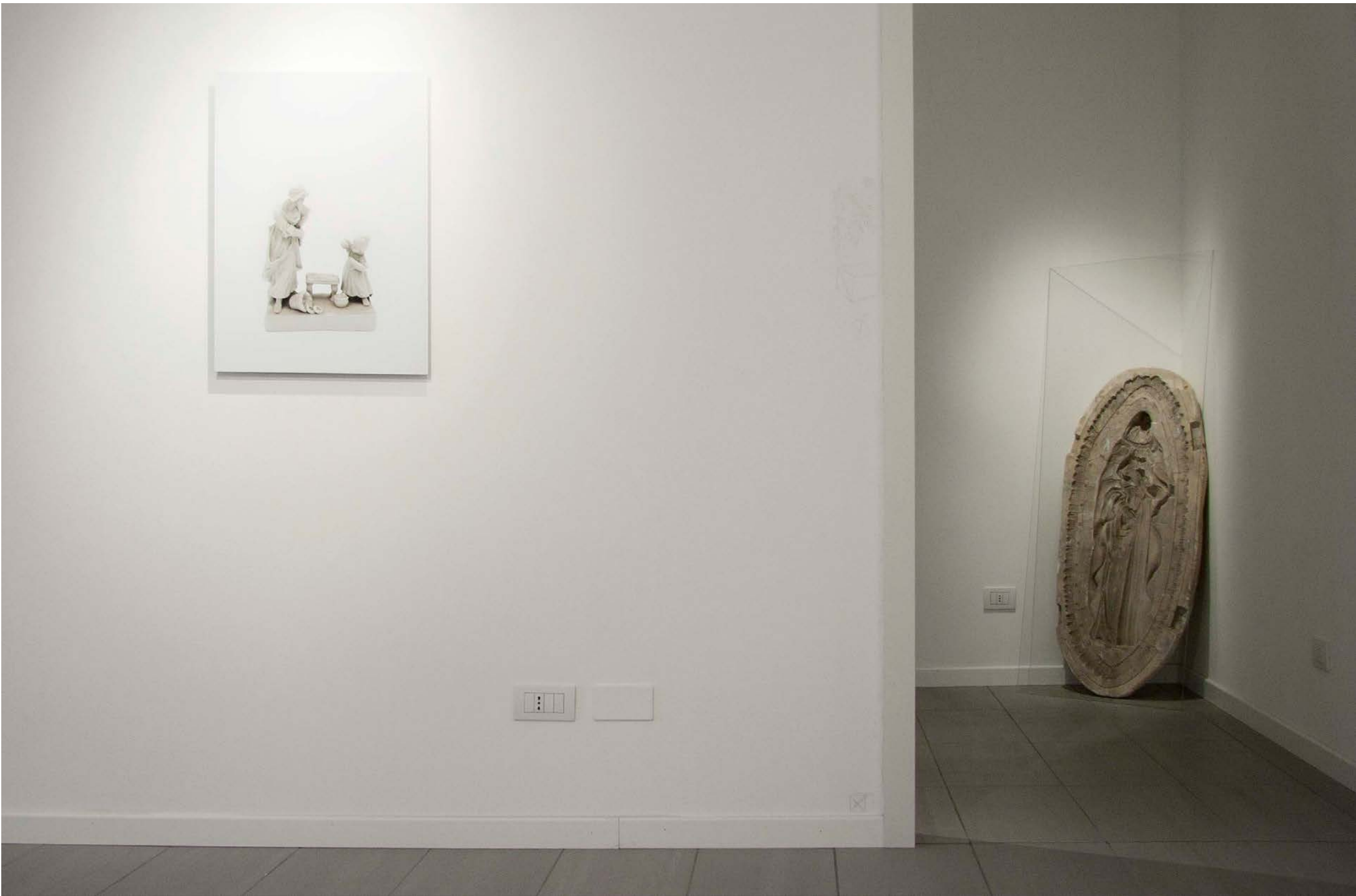
the project has been exhibited at:

- METRONOM Gallery, Modena
- MIC, Museo Internazionale della Ceramica, Faenza
- Gallery Km0, Innsbruck



TIME DUST

Ink jet print on fine art paper mounted on aluminium, cm 70x100



TIME DUST
installation view at METRONOM Gallery, Modena Italy



TIME DUST

Ink jet print on fine art paper mounted on aluminium, cm 50x70 each



TIME DUST
installation view at METRONOM Gallery, Modena Italy



TIME DUST

Ink jet print on fine art paper mounted on aluminium, cm 30x40



TIME DUST

"spolvero" wall drawing, coal powder on walls, 5x2 m, International Ceramic Museum, Faenza IT, 2013

THE POST.IT BOOK

"A few years ago, returning from a trip to Milan, I found a book on the Milan- Malpensa bus, lost or voluntarily abandoned by an unknown traveler.

It was a wellknown edition about contemporary photography, that collects the work of many artists.

It was on page 26, that I made my discovery.

On the image nr.17, a yellow Post-It was hiding half of the subject: the naked body of a young girl ... "

The chance meeting with the publication in a place where people walk, get up, get down, traveling usually without leaving a sign, the trace of the meticulous work of an unknown reader, have generated a reflection on the subjective interpretation of an image.

Who left the book on the bus? Was it lost or deliberately abandoned? Who buys a book on contemporary photography to meticulously censor all images depicting a naked body?

The project POST-IT BOOK develops as a series of photographs of details of the pages on which the mysterious author has intervened.

This documentation is also collected in a limited edition new photo book.

inkjet print on fine art paper 50x70cm, ed. 1/5

inkjet print on fine art paper 35x50cm, ed. 1/5

Photo-edition

A5, 16 pages+ A2 poster Limited edition: 50 copies

the project has been exhibited at:

- Italian Cultural Institute, Paris
- UNSEEN photo fair, Amsterdam
- Gall. METRONOM, Modena
- Premio FABBRI '15



THE POST-IT BOOK

inkjet print on fineart paper, cm 50x70



THE POST-IT BOOK

inkjet print on fineart paper, cm 30x40 each

in its ad hoc staging, brings together the performative language of tabloid-newspaper photo-stories with the use of performance and the photographic grid in avant-garde art practice. Whereas we saw earlier in this chapter the naked body being used as a means of reaching and signalling sensitized experience, in Lucas's work it is the way the body is conventionally represented in the everyday imagery of magazines and newspapers that is important. In the work shown here, she enacts a reversal and subversion of received sexual roles and imagery, the body becoming more of a travesty than a desirable symbol.

32. Sarah Lucas,
Get Off Your Horse and Drink Your Milk, 1994.



In Swedish artist Annika von I
is connected, he, he, he [33], the ph
depictions of the sexualized body
soaking laundry can also be read
tap and the coiled washing. Von h
so that we see the actual subject
the conceptualized subject of sex
pictorial registers relates to the h
art photography, discussed earlier
for documenting a performance,
legible work of art in its own right
way to fix the observation but als
between visual registers comes in
Such is the visual currency of M
Gogh's *Back* [34], where we jump
on the man's wet back to the starr
paintwork. The enjoyment of such
shift from registering a photograph
scene (something we respond to b
a sculptural object or event that we
world) and that of a two-dimension
the swirls of wet hair that we comm
patterned sky. The interplay of two
is one of the great pleasures of look
of the medium to depict solid plasti
combinations, and graphically reduc

FRAMED MEMORIES

Framed Memories is a project that started in 2009 thanks to the photos of an old family album found by the artist in a market in Berlin. These pictures, often with notes and captions, made it possible for Martina della Valle to create a completely new series, in which the images are almost entirely covered in a black passe-partout with the exception of a small detail. The observer becomes, then, the one who, starting from the clues of these details, imagines and recreates the context, the protagonists and the time of the photos.

"My research is a reflection upon the notion of trace, understood as an imprint left physically or mentally by time and by human action in lived spaces, or on the surface of objects of use," this is how Martina della Valle describes her creative process. The photographic medium is, in her opinion, a fundamental instrument to inspect the past; it has the important role to preserve the value of the images through time. The series Framed Memories is also strongly connected with the different contexts in which it developed. From its start, it progressively enlarged thanks to the materials that were found in cities such as Berlin, Onomichi (Japan), Florence, Bangkok, Paris. In this way, it creates a repertoire of images that is also a research on the relationship of different cultures with the past.

vintage photo print
black frame
black passpartout
wax seal

the project has been exhibited at:

- AIR, Onomichi, Japan
- KUHN Gallery, Berlin
- Italian Cultural Institute, Paris



FRAMED MEMORIES - Berlin

vintage photo print, black passe-partout, wax seal, unique copie, 30x30



FRAMED MEMORIES - Bangkok

vintage photo print, black passe-partout, wax seal, unique copie, 21x30 cm

BLU

Under the Sun of Onomichi

Under the Sun of Onomichi is a project born directly from the experience of one month in the town of Onomichi, Hiroshima prefecture, during the AIR ONOMICHI residency program. The metaphoric importance of Light, related to the city and the history of that area, the aim of recording in a photographic way the effects of the sun, the meeting with an Origami maker and the connections between his art and the circle of life as a neverending process of destruction and reconstruction of things, are the starting points of the work. The video, which show the exposure to light of the blue sensitive paper sphere, and the 12 cyanotypes remained as a trace of the deconstruction of the modular Origami, are the documentation of the entire development of the project and a little part of Onomichi's life on the background.

Meeting an origami master has been a decisive element to create Martina's new work in Onomichi. Mr.Niitani looked like a magician when building origami with his experienced hands. He realised many origami structures for us and one of them drew out Martina's images. A geometric form consisting of some repeated origami modules; an ephemeral structure, which explodes in the air when touched and returns the single pieces.

As a traditional children's play, origami is already a well know practice in Japan. Anyway, thanks to the artist's new attention, we met Mr.Niitani and discovered new aspects of this art. I felt lucky to witness the process of creation.(...)The material aquires a figurative shape, memorizes the signs of the creator's hand and the light of the site where it existed. It is a physical evidence without concrete images. The developed polyhedron surface not only mirrors the sunshine of Onomichi but also the encounter with the people living here.

Tamaki Ono, Onomichi University

the project has been exhibited at:

- ARTOPIA Gallery, Milano
- KUHN Gallery, Berlin
- Biennale di Carrara
- Collezione Farnesina, Roma

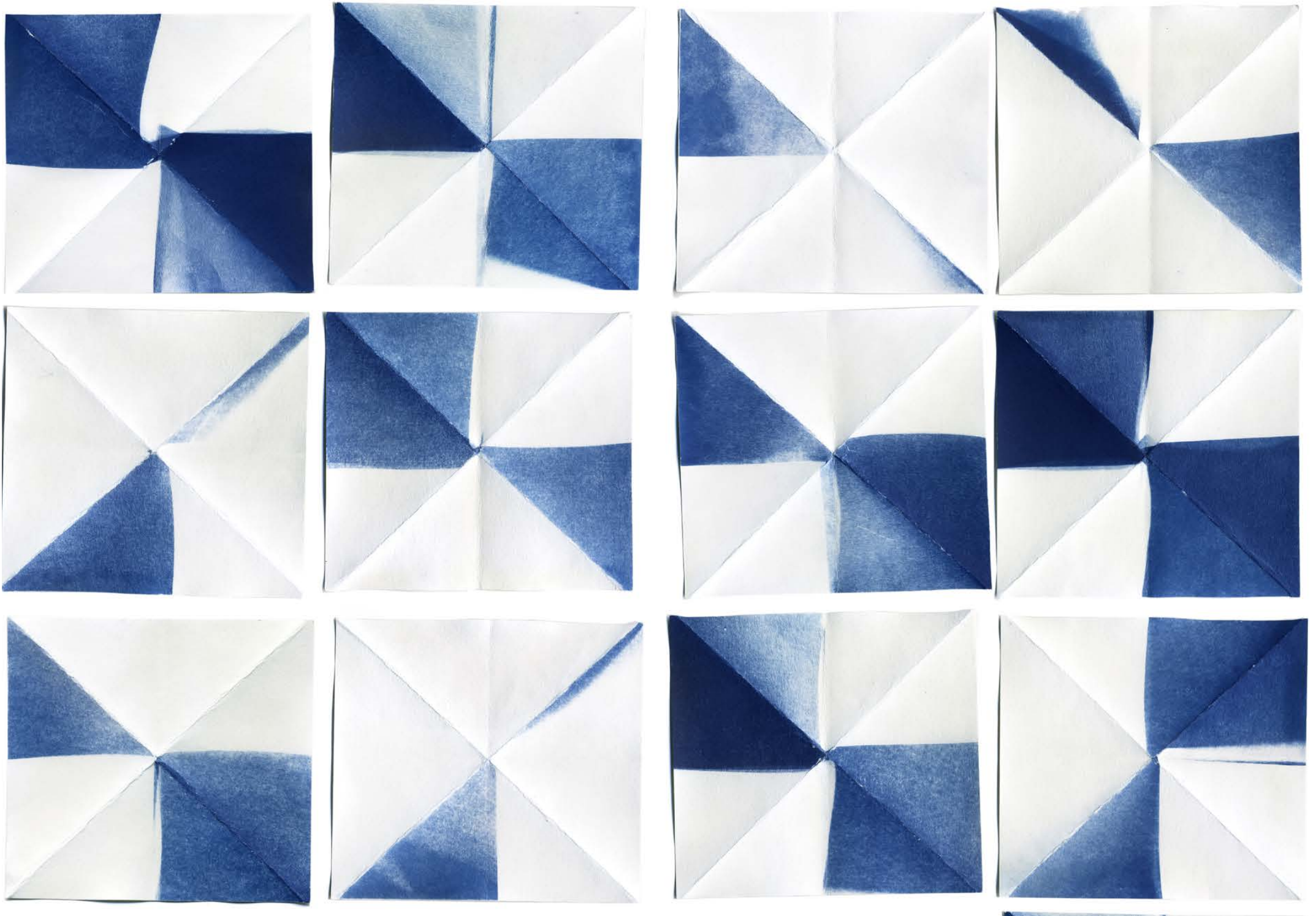


UNDER THE SUN OF ONOMICHI

color print mounted on aluminium, cm 70x100, 2009



UNDER THE SUN OF ONOMICHI
still from the video, 2009





BLU

blueprint origami sculpture, 12 folded cyanotypes cm 70x70 on aluminium, installation view at ARTOPIA Gallery Milano

MARTINA DELLA VALLE

BIO

Martina della Valle (Firenze, 1981) si diploma nel 2003 al corso triennale di fotografia all'Istituto Europeo di Design di Milano. Ha esposto il suo lavoro in vari spazi sia in Italia che all'estero. E' stata selezionata nel 2007 per partecipare al CSAV della Fondazione Ratti a Como e per una residenza di due mesi offerta dalla DENA Foundation al Centre des Recollets a Parigi. Invitata nell'ottobre 2009 al programma di residenza Air Onomichi a Onomichi (Hiroshima, Japan). Nel 2014 ha trascorso nuovamente un mese a Parigi grazie alla residenza offerta dall'Istituto Italiano di Cultura con il Mois de la Photo.

La sua ricerca muove dalle basi della tecnica fotografica, dallo studio delle tracce fisiche e emotive lasciate dalla luce, nel tempo e nello spazio. Il lavoro sviluppa spesso attraverso linguaggi differenti, sumendo la forma di immagine fotografica, video o anche inatallazione site-specific. Attualmente vive e lavora a Berlino.

Martina della Valle (Florence, Italy, 1981) graduated in 2003 at the Istituto Europeo di Design in Milan, Italy. In 2007 she was selected for the Corso Superiore di Arti Visive at Fondazione Ratti in Como and she was offered a two month residency program in Paris by the DENA Foundation, at Centre des Recollets. She was invited in 2009 at Onomichi University to a one month residency in AirOnomichi (Japan). She has spent in 2014 one month in Paris at the residency program offered by Istituto Italiano di Cultura and Mois de la Photo. Her research starts from the basis of the photographic technique, from the study of the physical and mental traces left by the light, through time and space. It is developed often with different languages and forms, having the shape of photos, video, as also site-specific installations. She currently lives and works in Berlin.

MOSTRE PERSONALI / SOLO EXHIBITIONS

- 018- *One flower, one leaf: Akvarellmuseet, Skärhamn, (Sweden)*
- 016- *Wabi-Sabi: Dryphoto Arte contemporanea, Prato*
- 015- *Framed Memories: METRONOM Gallery, Festival Filosofia, Modena*
- 014- *Segni effimeri: Mois de la photo, Italian cultural Inst. Paris (F)*
- 013- *Echoes: MdV + Sara Wallgreen, II II//I Hochstrasse45, Berlin (D)*
 - *Words Through Time, Time Through Words: Artopia Gallery, Milan*
- 012- *SLENDER TIME: Galleria METRONOM Project Room, Modena*
- 011- *BLU, Berlin Episode: KUHN gallery Berlin (D)*
 - *Time Dust: METRONOM gallery, Modena*
 - *BLU: ARTOPIA Gallery, Milan*
- 009- *Minerva Pproject: Artopia Gallery, area ex Minerva, MiArt, Milan*
- 007- *Martina della Valle: ARTOPIA Gallery, Milan*
- 005- *Impronte: ARTOPIA Gallery, Milan*
 - *Stanze: A+M bookstore, Milan*

PRINCIPALI MOSTRE COLLETTIVE / SELECTED GROUP EXHIBITIONS

- 018- *018- HARU NO NIWA: Nakata Museum Onomichi, Japan*
 - *PASSAGGI D'ACQUA: Acquario Civico, Milan*
- 017- *Arrangements: AR/GE Kunst, Bozen*
 - *DR/OP: Artist Alliance, Singapore (SR)*
 - *Antologia, Gall METRONOM, Modena (I)*
- 016- *Im dämmer Schlaf: Km0 Gallery, Innsbruck, (A)*
 - *DR/OP: Komyoji-Kaikan, Onomichi (JP)*
 - *Drawing Biennale Rimini: Rimini*
 - *Through the Looking glass: Gall. METRONOM, Modena*
 - *Sichtung Insel#2: Piano Alto proj space, by Peninsula, Berlin (D)*
- 015- *Exploring Resilience: Peninsula at Mila Kunstgalerie, Berlin (D)*
 - *CIRCULATION(s) Les projections, Centquatre, Paris (F)*
- 014- *In Between: Gall. METRONOM, Modena*
 - *Dot.Land: Peninsula Association, A Space, Berlin (D)*
 - *Collezione Farnesina, Ministero degli Affari Esteri, Roma*
 - *Still Frames: Fond. Bevilacqua la Masa, Venice*
- 013- *AIR VIEW: AIR Onomichi Art Collection, Onomichi (JP)*
 - *Post Fata Resurgo: International Museum of Ceramic, Faenza*
 - *The Food Project. The Shape of Taste: MART, Rovereto, Trento*
- 012- *WUNDERcamera: Gall. METRONOM, Modena*
 - *MadeInFilandia: residency program, Pieve a Presciano, Arezzo*
 - *Abitanti/Abitati: Dolomiti Contemp, ex-Visibilia, Taibon Agordino*
 - *ITaliens: Volkswagen Pavillon, Wolfsburg (D)*
- 011- *Disappearance: ART Verona, Verona*
 - *Memoria variabile: Galleria Milano, Milan*
 - *Festival Circulations: Galerie Coté Seine, Paris, (F)*
- 010- *ITaliens: Italian Embassy Berlin (D)*
 - *The Belly of an architect: Jarach gallery, Venice*
 - *Festa del Migrante: NEON, Bologna*
 - *Niente da vedere tutto da vivere: Ist. del marmo, Carrara*
 - *Al di là delle apparenze opache: Foto.Europea, Reggio Emilia*
 - *Custodire la Memoria: Castello sul Mare, Rapallo*
- 009- *Da Guarene all'Etna: F.Sandretto Re Rebaudengo, Guarene*
 - *POINT OF VIEW: Jarach gallery, Venice*
- 008- *Somewhen: Jarach gallery, Venice*
 - *Jeune ph.Italienne: Italian Cultural Institute, Paris (F)*
 - *Tina-B: Prague (CZ)*
 - *Savignano Photo Festival: Savignano sul Rubicone*
 - *Time: Biennial of Thessaloniki (GR)*
- 007- *Round Trip: Dena Found, Paris (F)*
 - *Invisibles Miracles: Fondazione Ratti, CareOF, Milan*
 - *RE-Enacted Painting: ViaFarini gallery, Milan*
- 006- *D.A.B.: Galleria Civica, Modena*
- 005- *Lo Sguardo Italiano: Pitti Foundation, Rotonda Besana, Milan*
 - *Minyonies: proj. by Antonio Marras, primary school, Alghero*
- 004- *Tell me why: Sandretto Re Rebaudengo Found, Guarene d'Alba*
- 003- *Interlinea: Cascina Roma, Milan*

*** RESIDENZE E WORKSHOPS / RESIDENCIES AND WORKSHOPS**

- *BUTOH MEETS IKEBANA: 018 one week residency, Nordic Watercolour Museum, Skärhamn, Sweden*
- *7 dagar: 016 short term residency, Nordic Watercolour Museum, Skärhamn, Sweden*
- *Le promesse dell'Arte: 04|014 Istituto Italiano di Cultura Parigi + Mois de la Photo Paris*
- *MadeInFilandia 10|012 residency program, Filandia, Pieve a Presciano, Arezzo*
- *Hallo Collective 09|012 residency program, Cieplice, Poland*
- *AIR Onomichi, 10|009 residency program at Onomichi University, (Hiroshima), Japan*
- *Networking, 11|009 workshop of Luchezar Boyadjiev, curated by Elisa del Prete, Arezzo*
- *DENA Foundation, 10-11|007 invited to the two months residency program at DENA Foundation supported by Comune di Milano, Centre des Recollet, Paris*
- *CSAV Fondazione Ratti, 06|007 selected for workshop with Joan Jonas, by Roberto Pinto, Anna Daneri, Cesare Pietroiusti and Caterina Riva, Como*
- *Networking, 09|004 with Gulsum Karamustafa, by M.Chini, L.Bruni and A.di Genova, Pontedera*

*** PREMI E STIPENDI / PRIZES AND GRANTS**

- *FABBRI prize for contemporary art: '015 mentioned, curated by Carlo Sala*
- *S.Croce Prize: nominated, by Ilaria Mariotti, Villa Pacchiani, S.Croce sull'Arno*
- *DAB productions '012: production grant for artists editions for bookshops and Museums.*
- *Selected to be part of the jury of Lucania Film Festival 2012*
- *TARGETTI LightArt, '010 III prize., Targetti s.p.a*
- *Treviglio prize, '010 Visitor's prize, curated by Sara Fontana, Museo Civico, Treviglio*
- *Biennale di Monza, '009 collection prize, invited by Valentina Gensini, Serrone, Monza*
- *Artelaguna prize, '008 Jarach prize, Giardini della Biennale, Venice*
- *Talent Prize, '008 nominee, Museo del Corso, Roma*
- *S.Fedele prize, '004 III prize., curated by Andrea Dall'Asta, Galleria S.Fedele, Milan*
- *Pezza prize, '003 II prize., curated by Roberta Valtorta, Triennale Museum, Milan*

*** PUBBLICAZIONI / BOOKS PUBLICATIONS**

- *ITALIENS, Joung Italian Artists In Berlin '013, ELECTA*
- *Laboratorio Italia, '010, curated by Marinella Paderni, ed Johan&Levi*
- *Minyonies '006, proj by Antonio Marras, texts by Maria Luisa Frisa and Giuliana Altea*
- *Lo Sguardo Italiano, italian fashion photography since '51, '005 produced by Pitti Immagine Found., curated by Maria Luisa Frisa with Francesco Bonami and Anna Mattiolo, ed. CHARTA*

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"Autorizzo il trattamento dei miei dati personali ai sensi del D.lgs. 196 del 30 giugno 2003"