

## Portfolio

Roberto Fassone

Statement	pag.	2
Works:		
<i>35 Alternate Covers To This Book</i>	pag.	3
<i>Untitled</i>	pag.	6
<i>Naysayer</i>		9
<i>Ball Don't Lie</i>		12
<i>Hey, You Just Step On My Aura! Sorry, My Bad</i>		15
<i>Jeg Er Enorme Jævler</i>		18
<i>Zoo</i>		21
<i>If Art Were To Disappear Tomorrow, What Stories Would We Tell Our Kids?</i>		24
<i>The Importance Of Being Context</i>		27
<i>My Lovin Joint</i>		30
<i>cukicuki</i>		33
<i>April's Fool</i>		36
<i>Poetry Is What Gets Lost In Translation</i>		39
<i>Useless</i>		42
<i>™®√€</i>		45
<i>sibi</i>		48
<i>Per Te (4U)</i>		51
<i>Lipogam</i>		54
<i>Otto</i>		57
<i>Syria è veramente una cantante di merda</i>		60
Curriculum Vitae		63
Contacts		68

**Statement:**

Part of my research is based on the attempt of making simple artworks, that can be explained in few words.

The other part of my research tries to explain how to make these works, but it is impossible to explain it in few words.

***35 Alternate Covers To This Book***

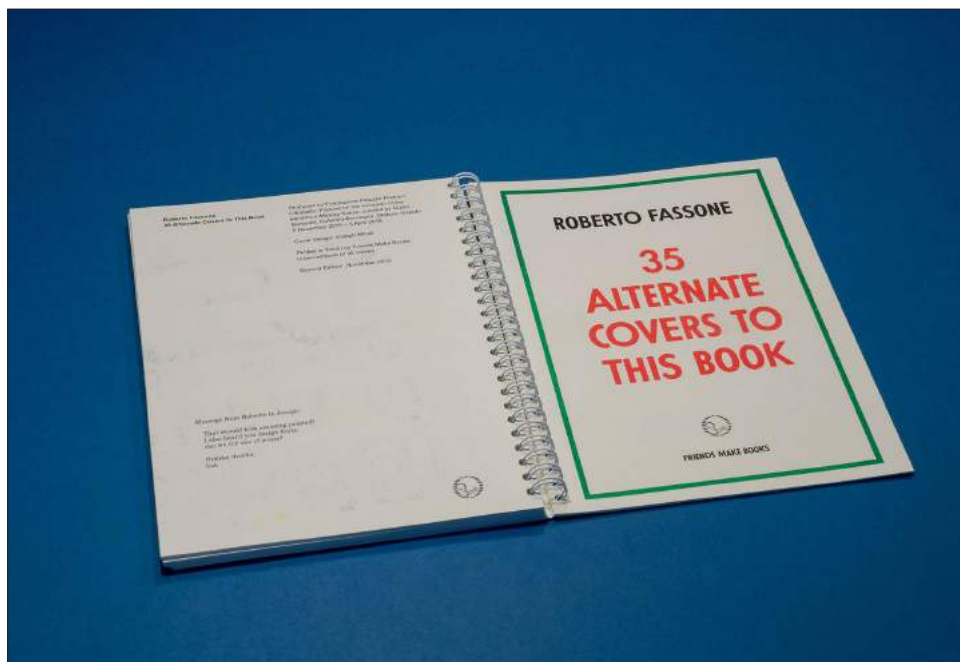
book+performance

2015

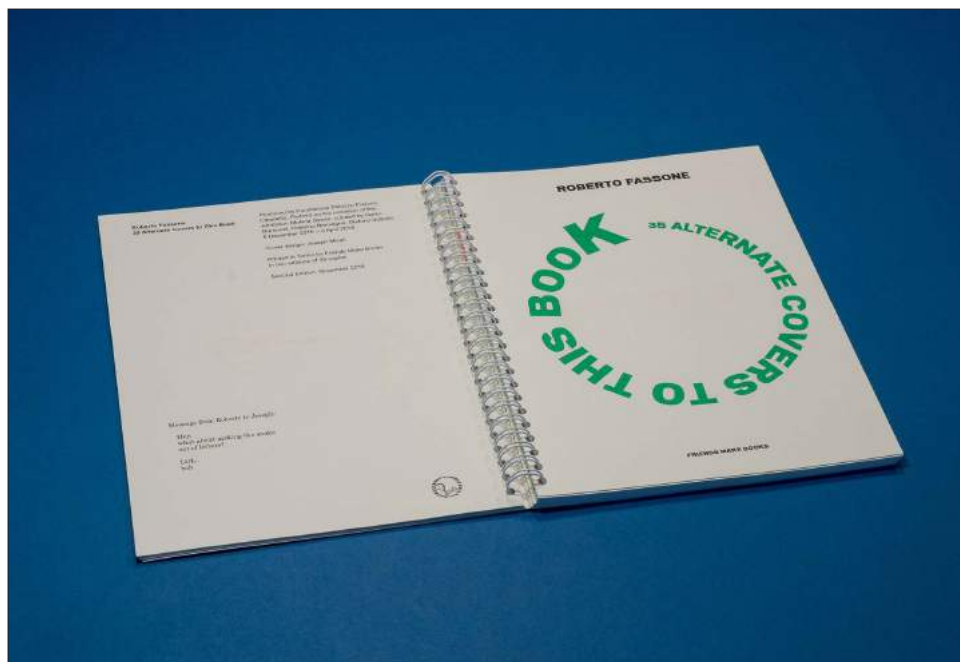
in collaboration with Friends Make Books

*35 Alternate Covers to This Book* is a collection of 35 different covers to the same book.

During the vernissage of *Making Sense*, an exhibition held at Palazzo Pretorio in Cittadella I presented the book for 35 times, everytime displaying a new cover in a different way, with different clothes and different words.



*35 Alternate Covers To This Book*, book+performance, Palazzo Pretorio, Cittadella (PD)



35 Alternate Covers To This Book, book+performance, Palazzo Pretorio, Cittadella (PD)

*Untitled*

performance

2015

*Untitled* is a performance thought specifically for the *LiveWorks Performance Act Award* at Centrale Fies, Dro, Italy.

The work consists of using the production budget to pay a lawyer who will illustrate to the members of the jury and to the audience the reasons why the performance should win.

→ watch an extract of the performance: [www.vimeo.com/134987770](http://www.vimeo.com/134987770)



*Untitled*, performance, Centrale Fies, Dro (TN), 2015 (ph.Alessandro Sala)





*Untitled*, performance, Centrale Fies, Dro (TN), 2015 (ph.Alessandro Sala)



***Naysayer (working with the negatives)***

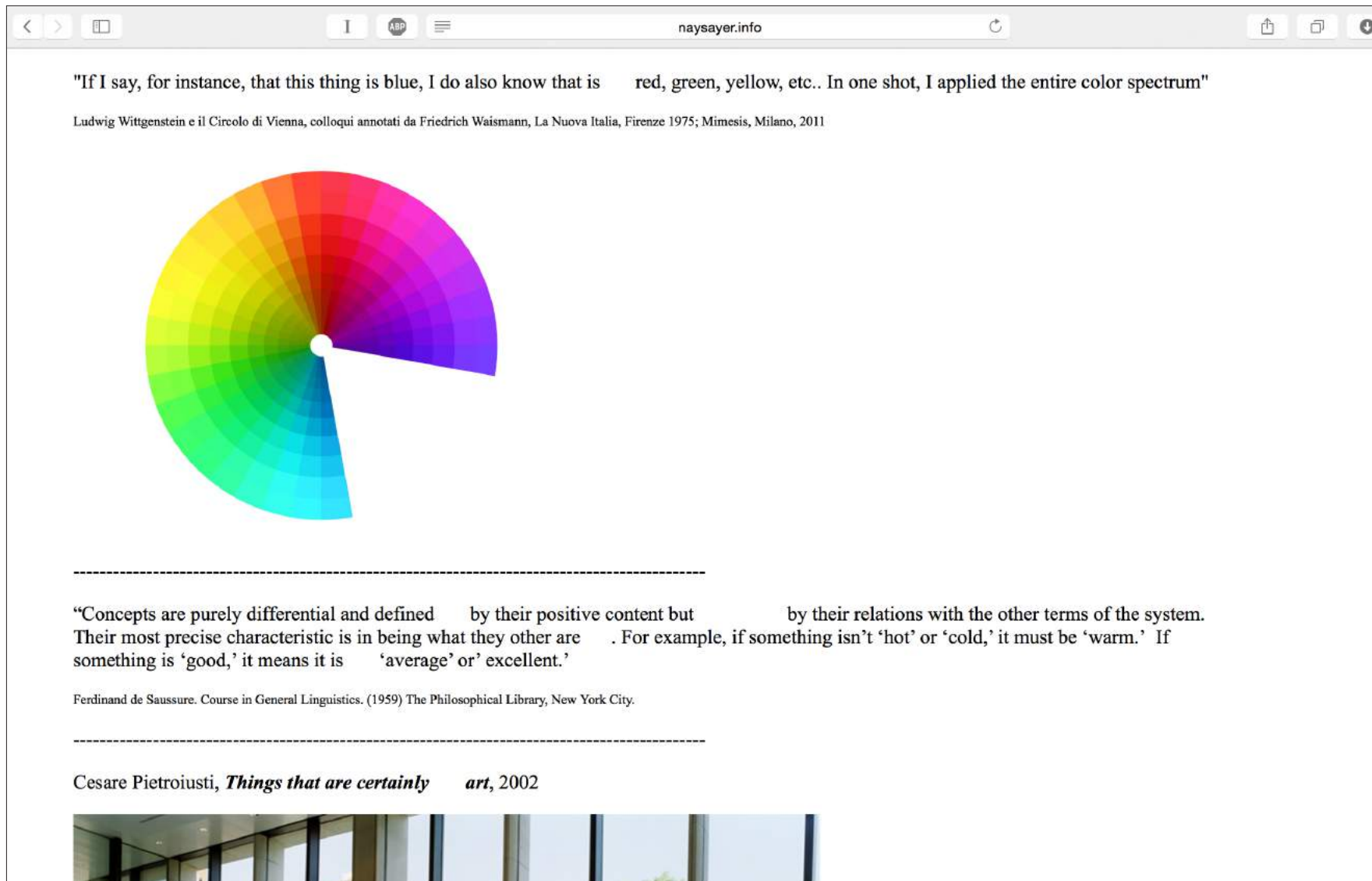
website

2015

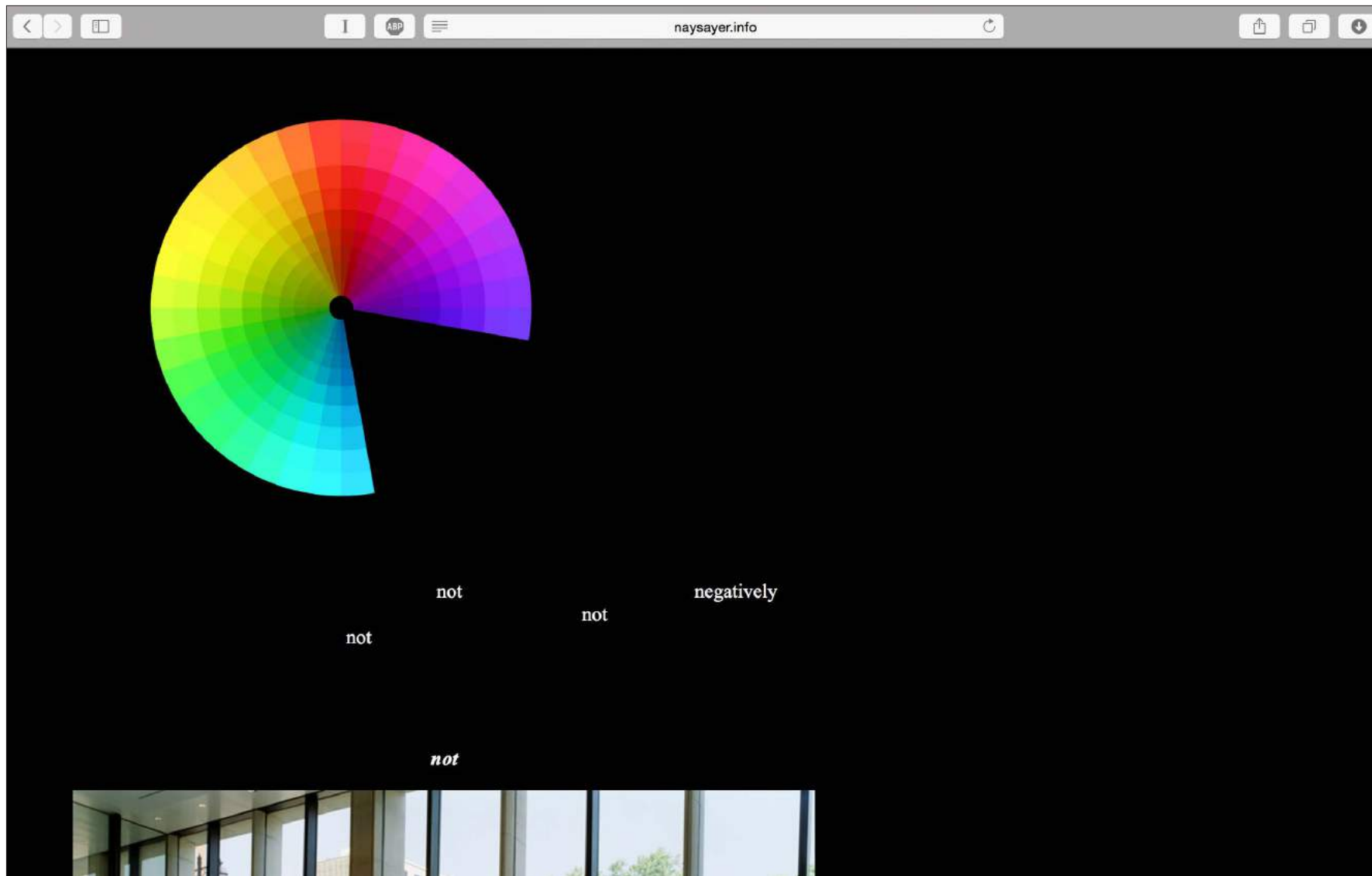
*Naysayer (working with the negatives)* is a project that explores a certain way of making art and creative artifacts.

The website hosts a series of projects and works made through a negative approach or with a creative process that highlight the absence of something. The website is composed by two pages. Both can be read only by selecting the whole text and they are one the negative copy of the other. While in the black page the words connected to the concepts of absence and nothingness are the only visible, in the white page those are hidden.

→ visit the website: [www.naysayer.info](http://www.naysayer.info)



Naysayer, website, 2015



Naysayer, website, 2015

### ***Ball Don't Lie***

video

2015

*Ball Don't Lie* is the representation of a contemporary oracle. Questions about the the future are made. Ball answers to them.

The phrase “ball don't lie” is a general response to any situation where an opponent gets a questionable call but fails to benefit; a way of saying that the basketball gods had reviewed the play on some sort of karmic instant replay and decided to set things right. While the words have been heard on playgrounds across the country for years, “ball don't lie” became much more prominent in basketball circles thanks to Rasheed Wallace, who has made it a sort of trademark catch-phrase dating back to his tenure with the Portland Trail Blazers (1996-2003).

→ to watch the video: <https://vimeo.com/130250362>



*Ball Don't Lie*, video still, 2015





*Ball Don't Lie*, video still, 2015



***Hey, You Just Step On My Aura! Sorry, My Bad***

archive

2014 - ongoing

*Hey, You Just Step On My Aura! Sorry My Bad!* is a research project that tries to collect and illustrate a series of creative processes useful to develop potential artworks.

→ to watch the first episode *Red Light Green Light (playing games and contemporary performances)*: [www.vimeo.com/126240573](http://www.vimeo.com/126240573)

→ to watch the second episode *Tangram (select and recombine)*: [www.vimeo.com/126140658](http://www.vimeo.com/126140658)

→ to watch the third episode *Your Weight In Gold (Felix Gonzales Torres meets data visualization)*: [www.vimeo.com/126116940](http://www.vimeo.com/126116940)



*Hey, You Just Step On My Aura! Sorry My Bad!*, installation view, MAMbo, Bologna, 2015

"To play a game is the **voluntary** attempt to overcome **unnecessary obstacles**"



The performance consisted of going from Tijuana to San Diego

*Hey, You Just Step On My Aura! Sorry My Bad!*, video still, 2014

***Jeg Er Enorme Jævler***

video (90:00) / performance

2014

*Jeg Er Enorme Jævler* is a 90 minute movie in two parts and a performance. The piece is an ambitious collage of found online footage and images, and the artist dancing and lip-syncing pop songs.

→ watch the movie (first chapter): [www.vimeo.com/107222616](http://www.vimeo.com/107222616)

→ watch the performance (first chapter): [www.vimeo.com/114575599](http://www.vimeo.com/114575599)

→ watch the performance (second chapter): [www.vimeo.com/137502825](http://www.vimeo.com/137502825)



*Jeg Er Enorme Jævler*, performance, Viafarini, Milan, 2014 (ph. Anna Pfeiffer)



*Jeg Er Enorme Jævler II*, performance, ZhdK, Zurich, 2014



***Zoo***

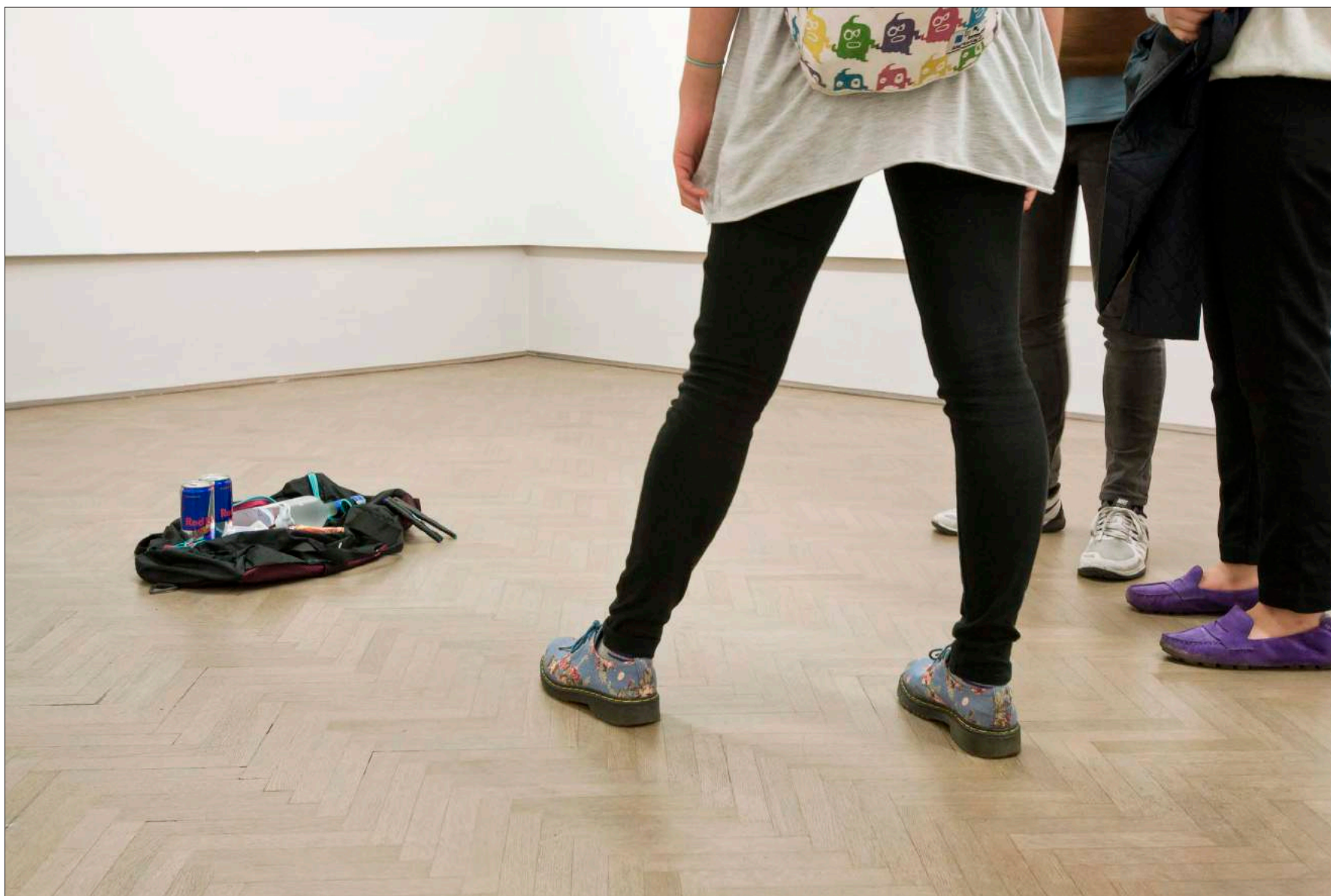
installation

2014

*Zoo* is composed by a collection of products that feature animals' brand. Three Red Bulls, four Camels, one Grey Goose, four Pelikans, one Puma, seven Lions.



*Zoo*, installation, Galleria Pananti, Florence, 2014 (ph. Martino Margheri)



*Zoo*, installation, Galleria Pananti, Florence, 2014 (ph. Martino Margheri)

***If Art Were To Disappear Tomorrow What Stories Would We Tell Our Kids?***

book, Link Editions

2014

in collaboration with Giovanna Manzotti

*If Art Were To Disappear Tomorrow What Stories Would We Tell Our Kids?* is a project that aims to create an archive of tweet-structured texts capable of describing contemporary artworks. This project came about with the idea of ordering a huge amount of works that share the common feature of being very simple yet very meaningful. We have tried to condense the shapeless mass of images and information of contemporary artworks present in our computers and on the web, into a simple, functional and structured system, in which the complexity of the art-world is partially compressed into the brevity of one tweet. The result can be described as an uncanny collection of contemporary fairy tales. First developed as a Twitter-based performance comprising hundreds of tweets, the project has been now translated in book form, including 94 tweets organized into a single story.

→ download the book: <http://linkeditions.tumblr.com/iawtd>

❧

# If Art Were to Disappear Tomorrow What Stories Would We Tell Our Kids?

(@looongstrshrt)



by Roberto Fassone & Giovanna Manzotti



*If Art Were To Disappear Tomorrow What Stories Would We Tell Our Kids?*, book, Link Editions, 2014



**S**everal people compete to tell the  
saddest stories of their lives.  
Whoever stops crying, loses.



**A** canvas is placed under a weeping  
willow with marker pens tied to it.  
The markers draw on the canvas as  
the wind blows.





***The Importance Of Being Context***

archive

2014 - ongoing

in collaboration with Valeria Mancinelli

*The Importance of Being Context* is an archive that collects a series of well known art performances, mainly from the 60's and the 70's. In the archive, video documentation of works by Marina Abramovic, Vito Acconci, Bruce Nauman and the like is replaced by YouTube videos in which different individuals perform actions unwittingly similar to those in the original performance in question.

→ *The Importance Of Being Context* at Link Cabinet: [www.linkartcenter.eu/archives/3159?lang=it](http://www.linkartcenter.eu/archives/3159?lang=it)



## Two cats Screaming at each other



meronom

iscriviti 4

1.262

*The Importance Of Being Context*, archive  
Marina Abramovic and Ulay, AAA AAA, 1978



## Charles throwing tennis ball

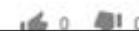


Michael Steinmann



74 visualizzazioni

+ Aggiungi a Condividi ... Altro



*The Importance Of Being Context*, archive

Bruce Nauman, *Bouncing Two Balls Between the Floor and Ceiling with Changing Rhythms*, 1968

### ***My Lovin Joint***

solo show

2014

*My Lovin Joint* is a solo show set up in the house of a friend. In a room I re-made and put in connection three existing works, *Untitled (Perfect Lovers)* (1991) by Felix Gonzales Torres, *Constellation* (2009) by Chun Yun and *Work No. 227 The Lights Go On And Off* (2000) by Martin Creed. This latter regulated the vision of the other two works (when the light is off you can see *Constellation*, when is on you can see *Untitled (Perfect Lovers)*), while the two clocks timed the five seconds useful to make *Work No. 227: The lights going on and off* clear.

Famous Prince songs were the soundtrack of the show.

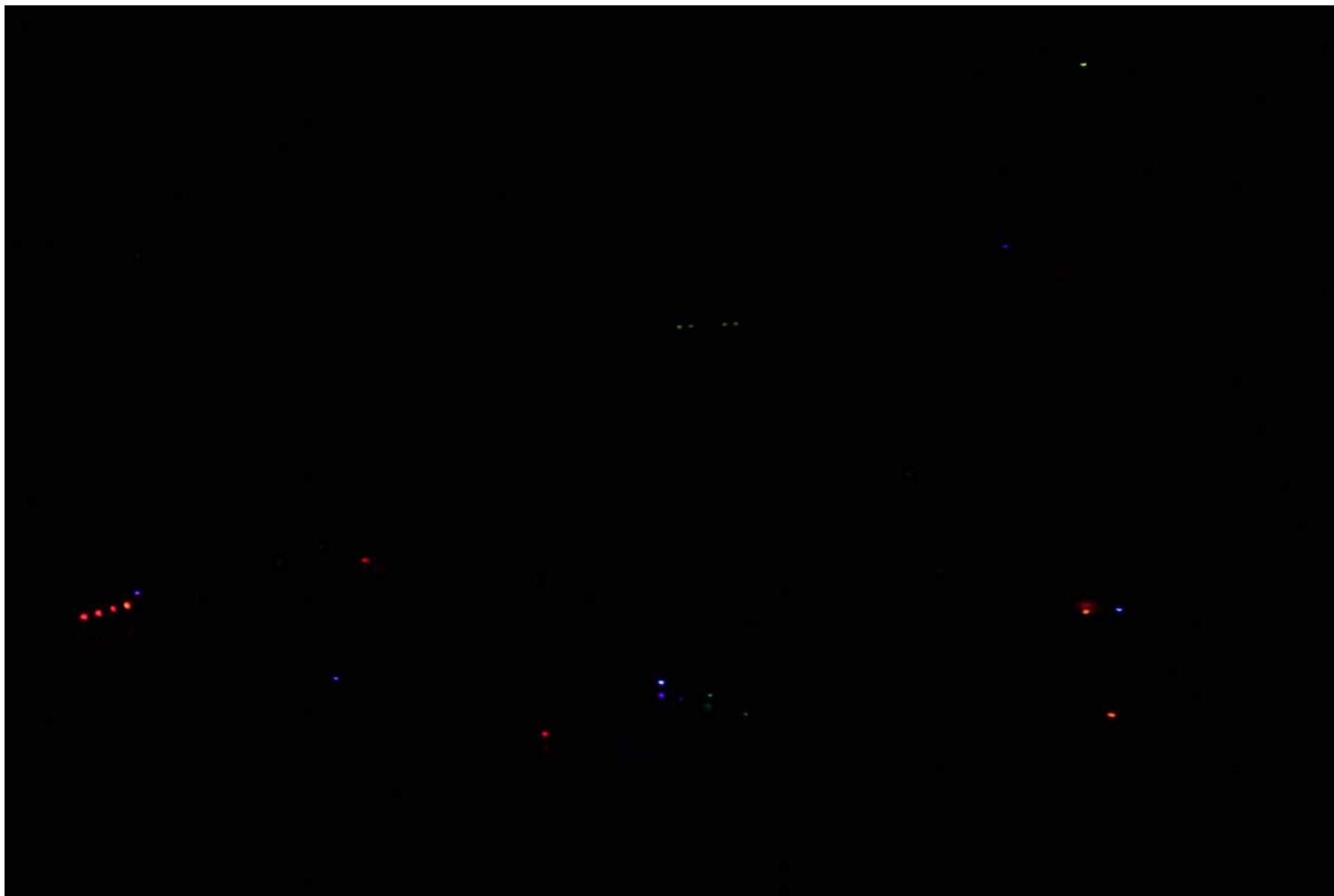
→ watch the documentation of the performance (1): [www.vimeo.com/89208288](http://www.vimeo.com/89208288)

→ watch the documentation of the performance (2): [www.vimeo.com/89188714](http://www.vimeo.com/89188714)

→ watch the documentation of the performance (3): [www.vimeo.com/89191584](http://www.vimeo.com/89191584)



*My Lovin Joint*, solo show, private apartment, Milan, 2014



*My Lovin Joint*, solo show, private apartment, Milan, 2014



*cukicuki*

solo show

2014

*cukicuki* is a solo show consisting of an installation of more than three hundred ice-tea cans and the projection of a video performance, realized in the spaces of the gallery.



*cukicuki*, installation view, Room Gallery, Milan, 2014



*cukicuki*, installation view, Room Gallery, Milan, 2014

***April's Fool***

customized website

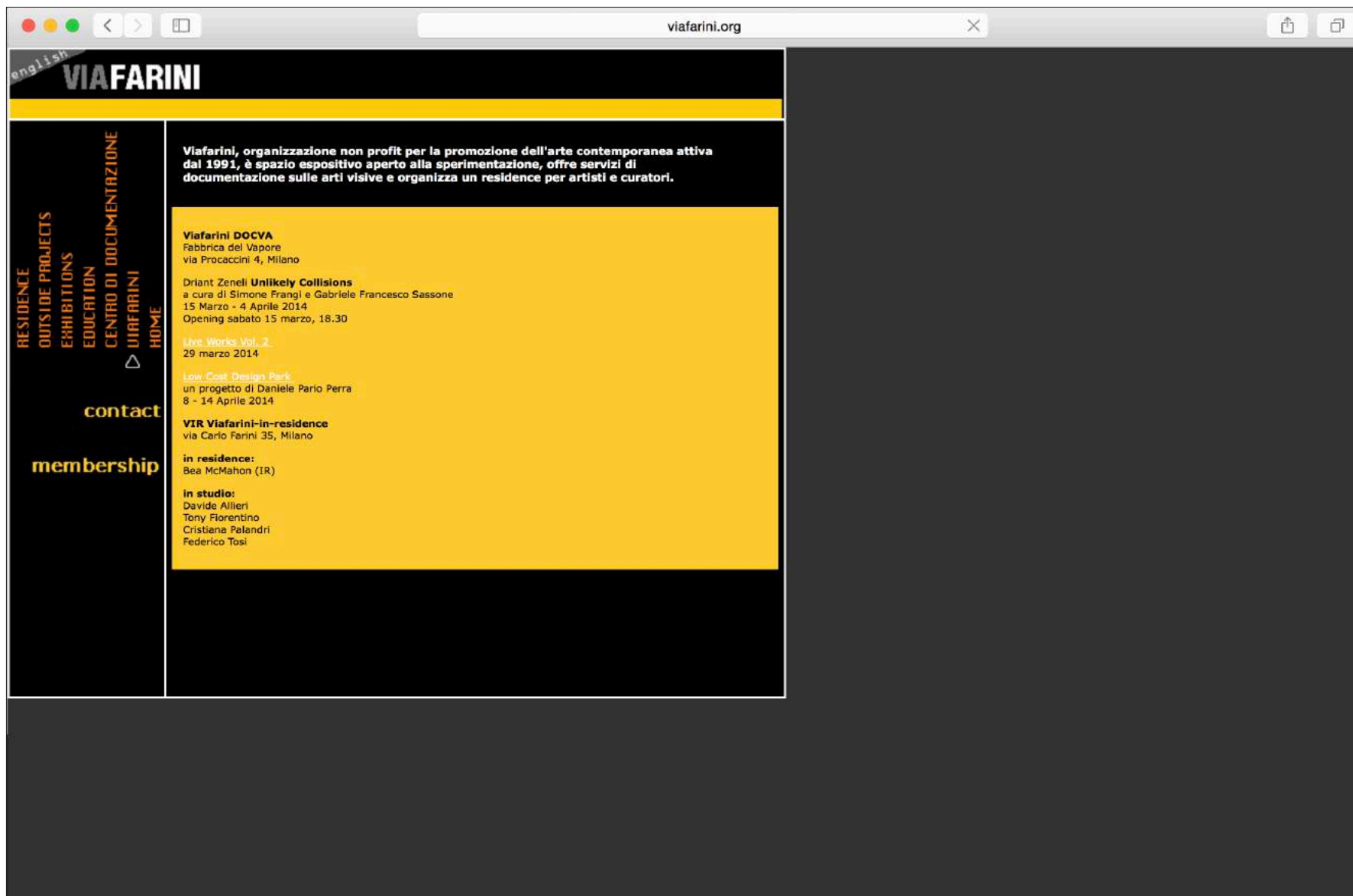
2014

in collaboration with quattrolinee

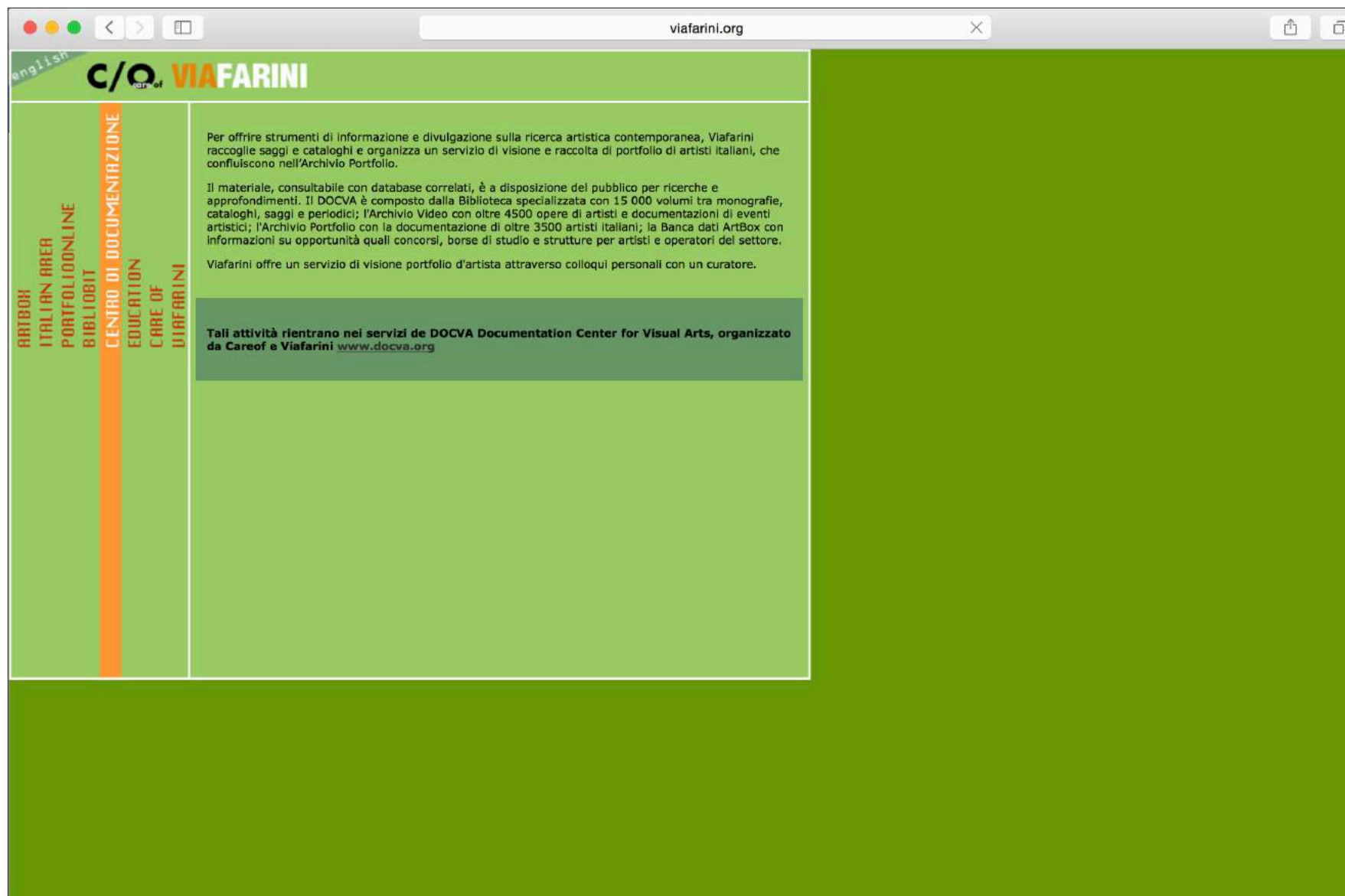
In occasion of April's Fool Viafarini's website has been modified for one day.

All the graphic structures have been brought back to 2001, while the contents rest the same of 2014.

→ visit the website: [www.viafarini.org/01-04-2014/viafarini.html](http://www.viafarini.org/01-04-2014/viafarini.html)



*April's Fool*, customized website, 2014



*April's Fool*, customized website, 2014



### ***Poetry Is What Gets Lost In Translation***

audio

2013 - ongoing

The work consists of an audio file in which the sentence “Poetry is what gets lost in translation” is read and translated, through Google translator, into different languages.

The languages chosen are the official languages of the countries that are on the same parallel of the city in which the work is displayed.

The sentence makes a dizzying tour of the world from country to country.

→ listen to the audio (1) Milan: [www.soundcloud.com/jamaicainroma/poetry-is-what-gets-lost-in-translation-la-poesia-e-cio-che-si-perde-nella-traduzionemilan](http://www.soundcloud.com/jamaicainroma/poetry-is-what-gets-lost-in-translation-la-poesia-e-cio-che-si-perde-nella-traduzionemilan)

→ listen to the audio (2) Marrakech: [www.soundcloud.com/jamaicainroma/poetryiswhatgetslostintranslation-marrakesh](http://www.soundcloud.com/jamaicainroma/poetryiswhatgetslostintranslation-marrakesh)

→ listen to the audio (3) Moscow: [www.soundcloud.com/jamaicainroma/poetry-is](http://www.soundcloud.com/jamaicainroma/poetry-is)

(تم جرتلا يف عيضي ام وه رعشلا)



*Poetry Is What Gets Lost In Translation, 2013*

<p>Inglese Italiano francese Rileva lingua</p> <p>la poesia è ciò che si perde nella traduzione</p> <p>croato Italiano francese Rileva lingua</p> <p>Poezija je ono što se izgubi u prijevodu</p> <p>croato Italiano bosniaco Rileva lingua</p> <p>Poezija je ono što se izgubi u prevodu</p> <p>croato serbo bosniaco Rileva lingua</p> <p>Поезија је оно што се губи у преводу</p> <p>rumeno serbo bosniaco Rileva lingua</p> <p>Poezia este ceea ce se pierde în traducere</p> <p>rumeno russo ucraino Rileva lingua</p> <p>Поезія це те, що втрачається в перекладі</p> <p>rumeno russo ucraino Rileva lingua</p> <p>Поэзия это то, что теряется в переводе</p> <p>Cinese russo ucraino Rileva lingua</p> <p>诗是什么迷失在翻译</p> <p>Cinese russo giapponese Rileva lingua</p> <p>翻訳で失われている何が詩</p> <p>giapponese Inglese Cinese Rileva lingua</p> <p>What is lost in translation poetry</p> <p>Cinese francese giapponese Rileva lingua</p> <p>What is lost in translation poetry</p>	<p>croato francese italiano</p> <p>Poeziia ie ono što se izaubi u prijevodu</p> <p>croato bosniaco italiano</p> <p>Poezija je ono što se izgubi u prevodu</p> <p>croato bosniaco serbo</p> <p>Поезија је оно што се губи у преводу</p> <p>ucraino bosniaco rumeno</p> <p>Poezia este ceea ce se pierde în traducere</p> <p>ucraino serbo rumeno</p> <p>Поезія це те, що втрачається в перекладі</p> <p>russo ucraino rumeno</p> <p>Поэзия это то, что теряется в переводе</p> <p>ucraino russo cinese (semplificato)</p> <p>诗是什么迷失在翻译</p> <p>giapponese russo cinese (semplificato)</p> <p>翻訳で失われている何が詩</p> <p>giapponese Inglese cinese (semplificato)</p> <p>What is lost in translation poetry</p> <p>inglese francese giapponese</p> <p>Ce qui est perdu dans la poésie de traduction</p> <p>francese italiano giapponese</p> <p>Ciò che si perde nella traduzione di poesia</p>
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*Useless*

video (30:00)

2013

*Useless* is composed by a series of useless action, something between playing a game and performing a performance.

→ watch the video: [www.vimeo.com/73075526](http://www.vimeo.com/73075526)



*Useless*, video still, 2013





*Useless*, video still, 2013



TM®√€

brand

2013 - ongoing

in collaboration with Enrico Boccioletti

TM®√€ is a clothing brand that mixes the art-world with famous trademarks.



TM®€ temporary store, installation view, Galleria Pananti, Florence, 2014



*Mertz Vitone Giony Bonami, installation, Viafarini, Milan, 2013*

## *sibi*

software

2012 - ongoing

*sibi* is an instructions generator useful to make potential artworks. It can generate more than 50 billions sets of instructions.

The sets are always composed by six Instructions, three referred to the medium (M), two referred to the aboutness (A) (or theme) and one referred to the title (T) of the work that the player is asked to make.

The software is used as a creative tool during workshops in collaboration with Universities, museums and art spaces.

Example of a set of instructions generated by *sibi*:

(M) you have to make a performance featuring two performers and a bright object. the object has to be used someways.

(A) your work has to be about kissing and about man.

(T) the title of the work has to be a metaphor.

\*(A) stands for aboutness

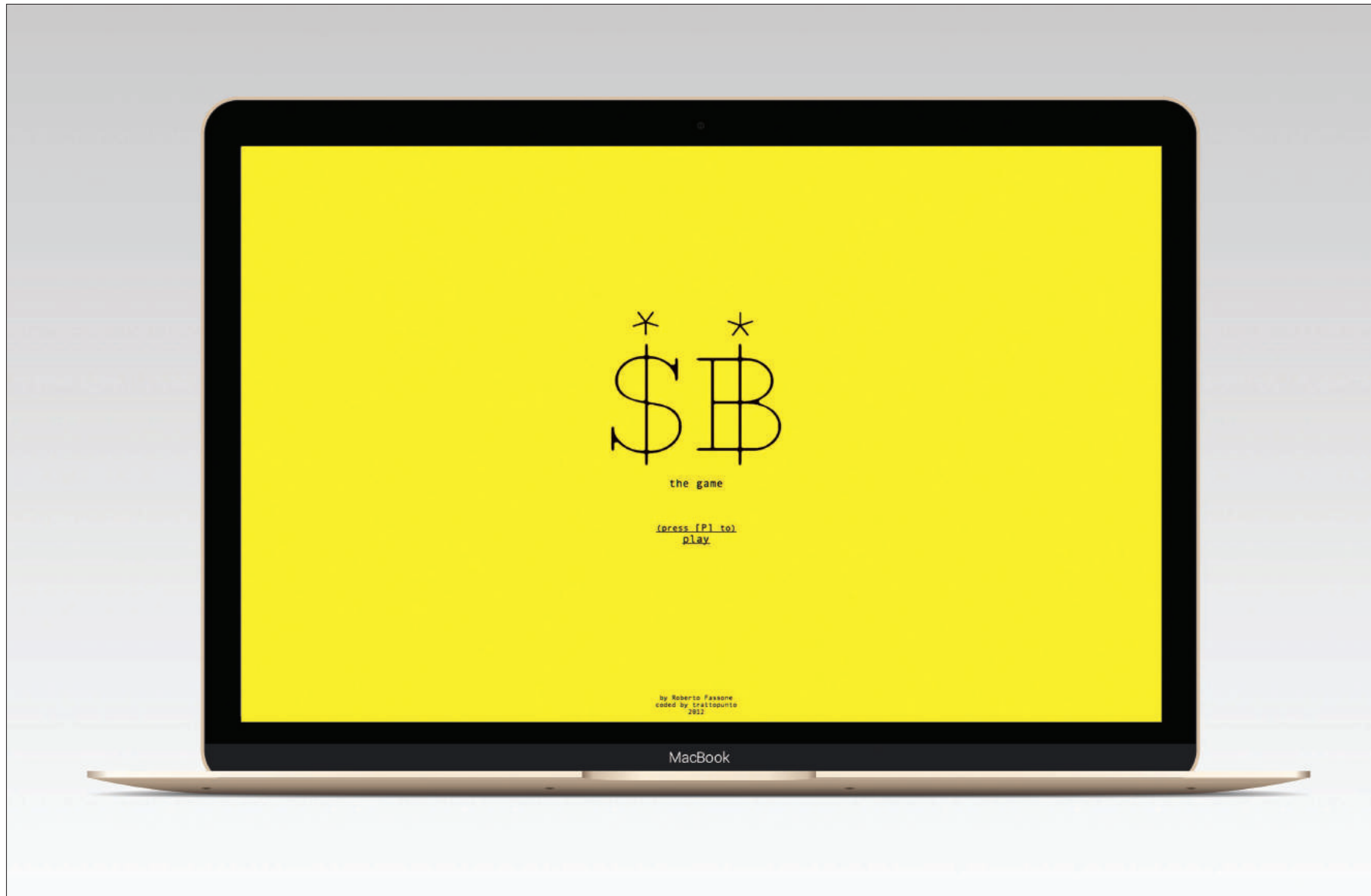
→ play *sibi*: [play.sibisibi.com](http://play.sibisibi.com)

→ visit the website: [www.sibisibi.com](http://www.sibisibi.com)

→ watch people playing *sibi*: [www.vimeo.com/92087196](http://www.vimeo.com/92087196)

→ watch people playing *sibi*: [www.vimeo.com/89733539](http://www.vimeo.com/89733539)

→ watch people playing *sibi*: [www.vimeo.com/87931725](http://www.vimeo.com/87931725)



*sibi2.0*, software, coded by trattopunto, 2012



*sibi shiva night fever*; installation, Barrieria, Turin, 2012



***Per Te (4U)***

video (24:26) / performance

2012

*Per Te (4U)* is the narration of a love story. The falling in love, the passion, the sex, the break up are all revisited through Prince's songs' lyrics. The work consists of a video and of a lip-synched performance.

→ watch the video: [www.vimeo.com/56911019](http://www.vimeo.com/56911019)

→ watch the performance: [www.vimeo.com/68686744](http://www.vimeo.com/68686744)



*Per Te (4U)*, performance, Accademia Albertina, Turin, 2012 (ph. Valentina Roseilli)



*Per Te (4U)*, performance, Accademia Albertina, Turin, 2012 (ph. Valentina Roseilli)

***Lipogam***

performance

2011

*Lipogam* is a lesson about how limits often could help the inventiveness and imagination of us all; about how limits galvanize, motivate and push us and how they could be seen as a stimulus, as an incentive. The entire lecture has been conducted without using the letter R. The entire audience did not know about the limitation.

The lecture has been conducted both in Italian, at the IUAV in Venice, and in English, at the Politecnico di Milano and at Mediterranea 16.

The “r” is the only letter I can’t spell.

→ watch the performance: [www.vimeo.com/58099468](http://www.vimeo.com/58099468)





*Lipogam*, performance, Mole Vanvitelliana, Ancona, 2013 (ph. Rosalia Filippetti)



*Lipogam*, performance, Politecnico di Milano, Milan, 2011



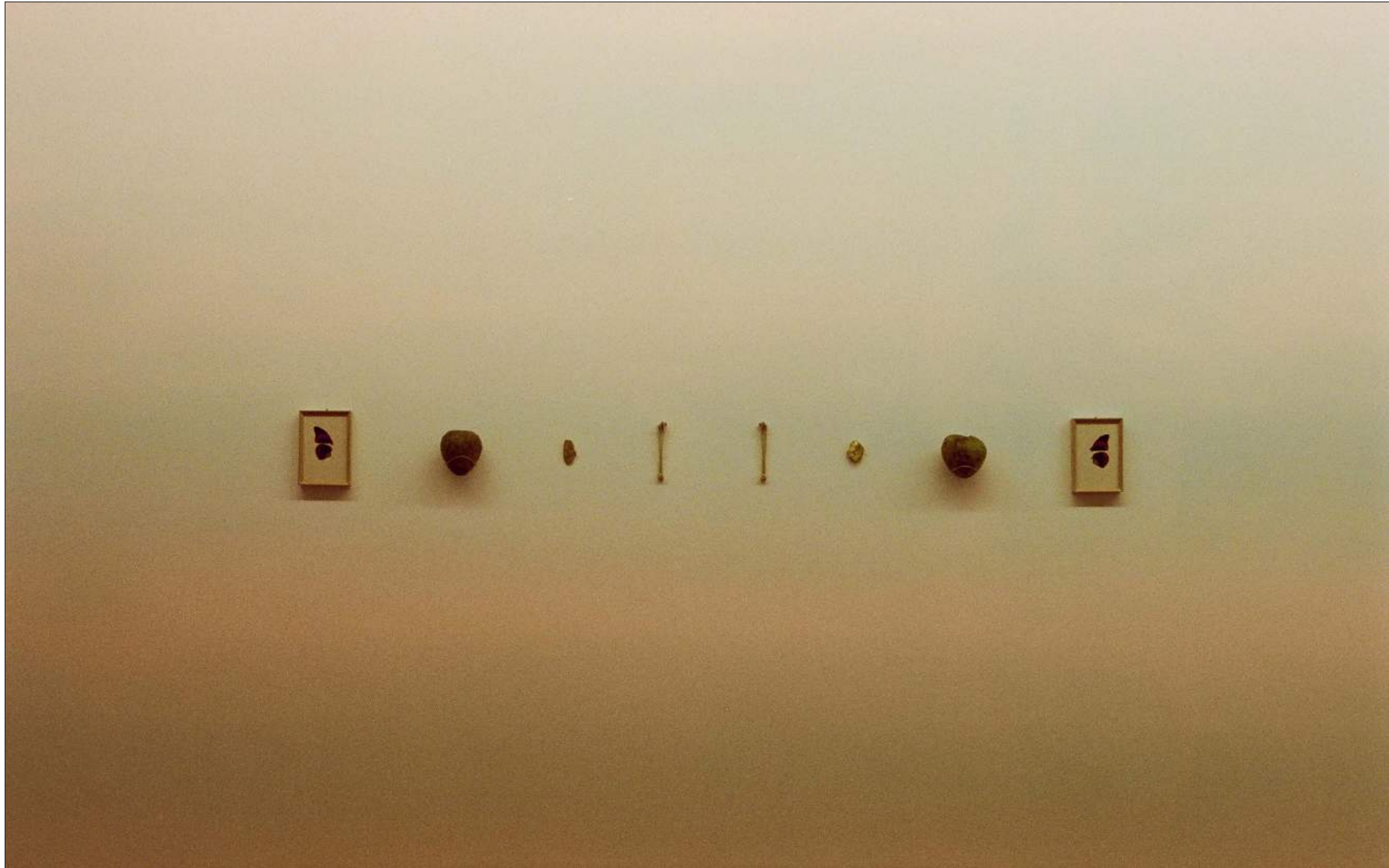
***Otto***

installation

2010

*Otto* (italian for eight) is a work about palindromes. The installation consists of eight (otto) objects (two series of four): a wing (ala), an anona, a gold nugget (oro), a bone (osso) and symmetrically another bone, another gold nugget, an anona and a wing.

The words that describe these objects in Italian are palindromes, as it is their disposition in the space.



*Otto*, installation, Fondazione Bevilacqua La Masa, 2009



*Otto*, installation (detail), Fondazione Bevilacqua La Masa, 2009

*Syria è veramente una cantante di merda (Syria is such a shitty singer)*

performance

2009

For three months I did not say anything bad about anybody.

After these 3 months I displayed all the things that I did not say, but that I wrote down.

02.10.2009 15:25  
Syria è veramente una cantante di merda.

02.10.2009 18:10  
Sì, l'Abramovic è diventata veramente  
una balena.

03.10.2009 13:28  
Guarda, la sua ragazza è proprio un cesso.

04.10.2009 13:07  
Quella bionda stronzetta avrà sicuramente  
qualcosa da dire.

04.10.2009 23:15  
Sta padrona di casa è una deficiente.  
Non passa mai.

05.10.2009 00:00  
Bossi è veramente un coglione.

05.10.2009 09:14  
Un po' arrogantella questa, no?

05.10.2009 13:35  
La tipa al bar era troppo scortese.

05.10.2009 13:41  
Anche la Pausini è diventata una balena.

05.10.2009 15:26  
Quelli dell'agenzia sono veramente dei  
bastardi.

05.10.2009 16:51  
È noiosa questa, non riesco a seguirla.

05.10.2009 18:55  
Sarà sicuramente un deficiente il suo  
tipo.

06.10.2009 13:42  
Ma si può tirare una testata in una finale  
dei mondiali?  
Devi essere scemo.

06.10.2009 20:53  
Secondo me è brutta forte.

07.10.2009 02:34  
Guarda che charleston ha i gamboni.

07.10.2009 21:52  
Comunque sono un po' dei ladri.  
Potevano offrire da bere.

08.10.2009 00:40  
Sono veramente maleducate. Dovevano venire  
a salutare.

09.10.2009 12:13  
Sono un po' moscette.

23.10.2009 18:56

Filipa è stata maleducata.  
Non mi ha dato il resto.

23.10.2009 22:02

La Brescia non fa ridere per un cazzo.

23.10.2009 22:03

I Fichi d'India sono la morte della comicità  
italiana.

24.10.2009 01:38

Greco di merda!

24.10.2009 12:35

L'allenatore è un incompetente.

24.10.2009 14:22

Vinicio Capossela non lo conosco ma fa schifo.

24.10.2009 23:59

Sono veramente dei cretini quelli che hanno  
allagato il Parini.

26.10.2009 10:04

Alle volte mi sembra che parli tanto per  
parlare.

09.10.2009 13:23

Non sono andato a lezione per vedere  
quelle sceme.

09.10.2009 19:04

Che maiala la Rebaudengo!

09.10.2009 19:05

Bonami mi sembra un cretino.

10.10.2009 14:45

Rapino è uno scemo.

11.10.2009 14:46

Filippa non è niente.

11.10.2009 20:47

Vasco fa schifo.

12.10.2009 20:58

Chiara è insopportabile.

12.10.2009 21:16

La Gelmini è troppo una troia.

14.10.2009 01:15

Boh, il ragazzo di Chiara non è molto  
simpatico.



## **Curriculum Vitae**

Roberto Fassone (b.1986)

🏠 [www.jamaicainroma.com](http://www.jamaicainroma.com)

🏠 [www.sibisibi.com](http://www.sibisibi.com)

### **→ Education**

2012

MA Visual Arts, IUAV, Venice (with honors)

2009

BA Graphic Design, Politecnico di Torino

### **→ Other Work Experience**

2015

Assistant professor at IUAV (Exhibition Display Workshop), Venice

2012/2014

Assistant professor Politecnico di Milano (User and Social Innovation)

### **→ Solo Shows**

2016

*sibi*, Art On Your Screen (Zkm), online

2015

*Roberto Fassone At Mars Gallery*, curated by Anabelle Lacroix, Mars Gallery, Melbourne

2014

*The Importance Of Being Context*, with Valeria Mancinelli, curated by Matteo Cremonesi, Linkcabinet.com

*Cukicuki*, Room Galleria, Milan

*My Lovin Joint*, private apartment, Milan

*Hosting Roberto Fassone*, curated by host, private apartment, Turin

### **→ Group Shows/Festivals/Performances**

2015

*Visio Next Generation Moving Images*, curated by Leonardo Bigazzi, Strozziina, Florence

*Liveworks Performance Act Award Vol.3*, curated by Barbara Boninsegna, Denis Isaia, Simone Frangi, Daniel Blanga-Gubbay, Centrale Fies, Dro (TN)  
*Praestigium: Contemporary Artists From Italy*, curated by Luca Beatrice, Fondazione Sandretto Re Rebaudengo, Turin  
*Blank Arcade*, curated by Lindsay Grace and Paolo Ruffino, Leuphana Centre for Digital Cultures, Lüneburg *Live Arts Week/ Gianni Peng IV*, curated by Daniele Gasparinetti and Enrico Boccioletti, MAMbo, Bologna  
 2014  
*The Quick Brown Fox Jumps Over The Lazy Dog*, curated by ONES, Enrico Boccioletti and Roberto Fassone, Galleria Pananti, Florence  
*Artissima 2014 (Musei In Mostra)*, Oval Lingotto Fiere, Turin  
*Artransit Performance - Labour 2*, curated by Simone Frangi and Heinrich Lüber, ZHdK, Zurich  
*Unoriginal Genius*, curated by Domenico Quaranta, Carroll/Fletcher Gallery, London  
*Un Rumore Bianco*, curated by Andrea Bruciati, ASSAB-ONE, Milan  
*Artransit Performance - Labour 1*, curated by Simone Frangi and Heinrich Lüber, Viafarini, Milan  
*Eternal September*, with Valeria Mancinelli, curated by Valentina Tanni, Škuc Gallery, Ljubljana  
*Open Studio (Sibienergetico)*, Museo La Ene, Buenos Aires  
*Here.now.where?*, curated by Saout Radio, collateral event Marrakech Biennale, Marrakech  
*17Th Japan Media Arts Festival*, The National Art Center, Tokyo  
 2013  
*Open Studio (Ragazze)*, VIR Viafarini in residence, Milan  
*Duevideo/Spotamenti*, curated by Cecilia Guida, undo.net  
*Alternative Nomadi*, Sala delle Colonne, Fabbrica del Vapore, curated by Alessandro Castiglioni, Milan *Mediterranea 16:Errors Allowed (Mediterranean Biennale)*, curated by Charlotte Bank, Alessandro Castiglioni, Nadira Laggoune, Delphine Leccas, Slobodne Beze/Loose Associations, Marco Trulli, Claudio Zecchi, Ancona  
*Alumni Exhibeo*, curated by Gail Cochrane and Guido Costa, Accademia Albertina, Turin  
 2012  
*I Borsisti Della 95Ma Collettiva Giovani*, Fondazione Bevilacqua LaMasa, Venice  
*Six Coups De Dés*, curated by Resò Meet Up, Barriera, Turin  
*WOrld Do\Ination*, curated by GUM studio, GUM, Turin  
*Art Stays*, International Contemporary Art Festival, curated by Jernej Forbici and Marika Vicari, Ptuj, Slovenia  
*Prolegomena*, with Lindsay Benedict, curated by Gresham's Ghost, Jack Hanley Gallery, New York  
 2011  
*95.Ma Collettiva Giovani Artisti*, Fondazione Bevilacqua La Masa, Venezia  
*Corso Aperto*, Fondazione Ratti, curated by Cesare Pietroiusti and Andrea Lissoni, Como  
 2010  
*94.Ma Collettiva Giovani Artisti*, Fondazione Bevilacqua La Masa, Venice

2009

*Ogni Limite Ha Una Pazienza*, curated by Cesare Pietroiusti and Filipa Ramos, Fondazione Gervasuti, Venice

→ **Talk**

2015

*Video and Cinema: a New Generation of Italian Artists*, curated by Leonardo Bigazzi, Palazzo Strozzi, Florence

*How To Make An Artwork*, IUAV Visual Art Lab held by Antoni Muntadas and Alessandra Messali

*Eternal September Catalogue Presentation (The Importance Of Being Context)*, with Valeria Mancinelli, Istituto Svizzero, Milan

2014

*Expogate (Ragazze)*, curated by Federica Tattoli, Expo Gate, Milan

2013

*L'aura Non C'è*, Accademia di Belle Arti Aldo Galli, Como

*Labont Seminar (L'aura Non C'è)*, Department of philosophy, University of Turin, Turin

*Measuring Permanent Research Program On Inobjectivity (Artist Talk)*, curated by Simone Frangi, Alessandro Di Pietro, Pietro Spoto, Mole Vanvitelliana, Ancona

*Workshop Castello Di Rivoli Museo D'arte Contemporanea (Artist Talk)*, curated by Massimo Melotti and Maria Teresa Roberto, Museo di Scienze naturali, Turin

*L'aura Non C'è*, with Riccardo Fassone, Fondazione Bevilacqua La Masa, Venezia

2012

*The Dream Of Insomnia Seminar (Usain Bolt and Other Stories)*, curated by Eric Alliez and Angela Maderna, Fondazione Ratti, Como

→ **Residencies/ Workshops**

2016

*ArteVisione 2016*, organized by Careof and SKY Italia, tutor Adrian Paci, Careof, Milan

2015

*The Blank Residency*, The Blank, Bergamo

*VISIO – European Programme on Artists' Moving Images*, promoted by Lo schermo dell'arte Film Festival, Florence

*Liveworks, Performance Act Award*, Centrale Fies, Dro (TN)

*Making Sense - Artists and Makers*, Palazzo Pretorio, Cittadella (PD)

2014

*La Ene Artist In Residence*, Museo La Ene, Buenos Aires

2013

*Viafarini Artist In Residence*, Viafarini, Milan

*Curating Workshop Spinola Banna* (visiting professor Marta Kuzma), Fondazione Spinola Banna, Turin 2012

*Incontra Il Futuro (M31)*, workshop on the third culture, Villa Duodo, Monselice (PD)

2011

*Visual Art Course Spinola Banna*, (visiting professor Massimo Bartolini), Fondazione Spinola Banna, Turin *The Dream Seminar II*, (visiting professor Susan Hiller), Fondazione Ratti, Como

#### → Publications/Texts

2015

*35 Alternate Covers To This Book*, printed by Friends Make Books, produced by Fondazione Palazzo Pretorio

*Zoo in The Curator As Barman*, curated by The School for Curatorial Studies Venice, Automatic Books

2014

R.Fassone, G. Manzotti, *If Art Were To Disappear Tomorrow What Stories Would We Tell Our Kids?*, Link Editions WATPTABTCOAA in Boîte #13 Istruzioni per l'uso, curated and edited by boîte

2013

*The Title Of The Work Has To Contain Only Words Taken From The Song "What's Going On" by Marvin Gaye* in Comunicazioni Sociali, Pubblicazioni dell'Università Cattolica

2012

*Epson Advertising in Wolves And Peasants 38% Notes 38% No Title 19% Dreamers 4%*, curated by Fondazione Antonio Ratti, Mousse Publishing

#### → Curated Events/Workshops

2015

*Glory Walk*, workshop organized and curated at MA\*GA, Gallarate (VA)

2014

*sibienergetico*, workshop organized and curated at Museo La Ene, with the support of MOVIN' UP, Museo La Ene, Buenos Aires

*sibi A Workshow II*, workshop organized and curated at Politecnico di Milano with Rebecca Pera, Politecnico di Milano, Milan

*sibi Agon*, workshop organized and curated at UNITO Campus in collaboration with dotventi and the support of Fondazione Pistoletto, UNITO Campus, Torino

*Ma\*Ga sibi*, workshop organized and curated at MA\*GA, Gallarate

2013

*sibinviafarini*, workshop organized and curated in Viafarini, Milan

2012

*sibi The Playroom*, workshop organized and curated at Palazzo Ottolenghi, Asti, with the support of ARTMob, Fondazione Pistoletto, Comune di Asti

2011

*sibi A Workshow*, workshop organized and curated at Politecnico di Milano with Rebecca Pera, Politecnico di Milano, Milan

→ **Prizes/Awards/Grant**

2016

*Art On Your Screen (AOYS)*, second prize, Zkm, Karlsruhe

2015

*Arte Laguna Prize (Digital Section)*, Venice, first prize

2014

*Premio Città di Treviglio*, Treviglio (BG) (shortlisted)

*DE.MO./MOVIN'UP I* sess. 2014, grant by MiBAC Italian Culture Ministry in collaboration with GAI for the realization of a workshop and a residency in Buenos Aires

*Local Prize*, promoted by Fondazione CRC, first prize

2013

*The 17Th Japan Media Arts Festival* (Jury Selection), Tokyo, Japan

2011

*Fondazione Bevilacqua La Masa Grant*, Venice

## **Contacts**

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