

porfolio

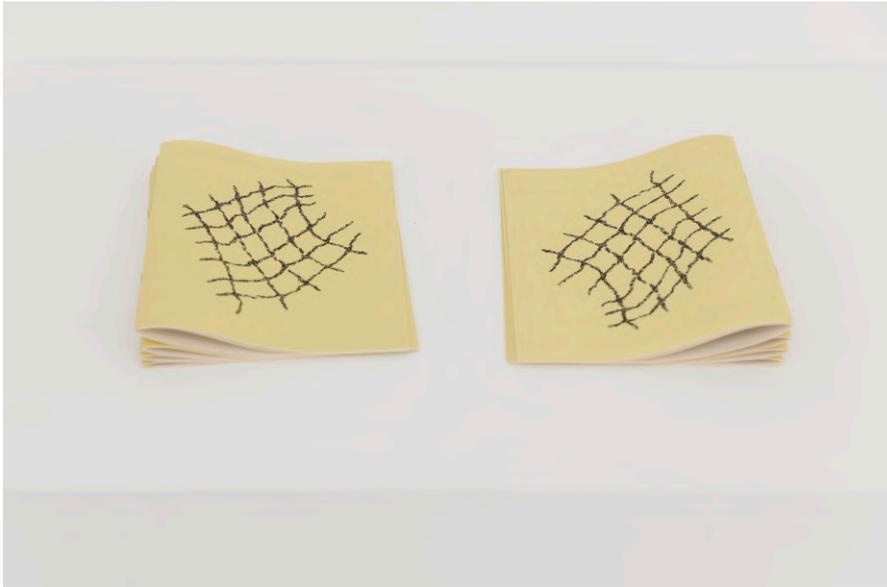


Sara Basta

«Starting from oneself in order to get out of oneself, entering one's own body and letting one's own body enter the story so that it can become a collective body.»

Mackda Ghebremariam Tesfau

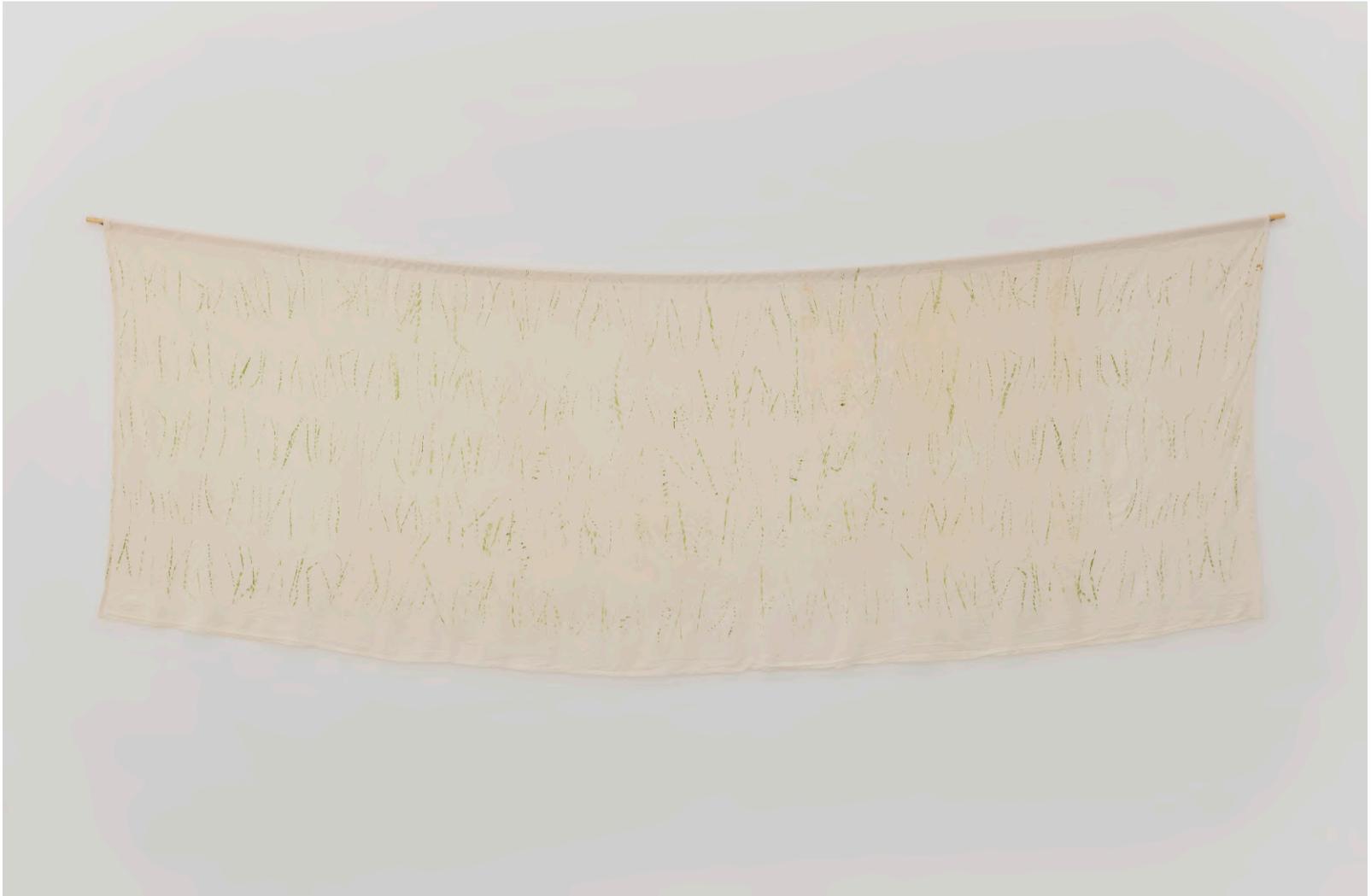
My artistic practice is realised in the relationship with others and with the landscape. I work on collective projects that investigate ways of being together, through processes of exchange and the construction of non-competitive spaces of collaboration. I am interested in breaking the fixity of roles, overcoming the dichotomy between theory and practice, between public and work. I particularly question the different imaginaries related to care, education, and intergenerational relations. During the workshops, I use the tools of language and memory, of listening and translation, with which I deconstruct and reconstruct narratives that continuously move between the personal and the collective, the real and the imaginary. Fabric and sewing are supports to sustain, concretely and symbolically, the weaving between themes, places and inhabitants.



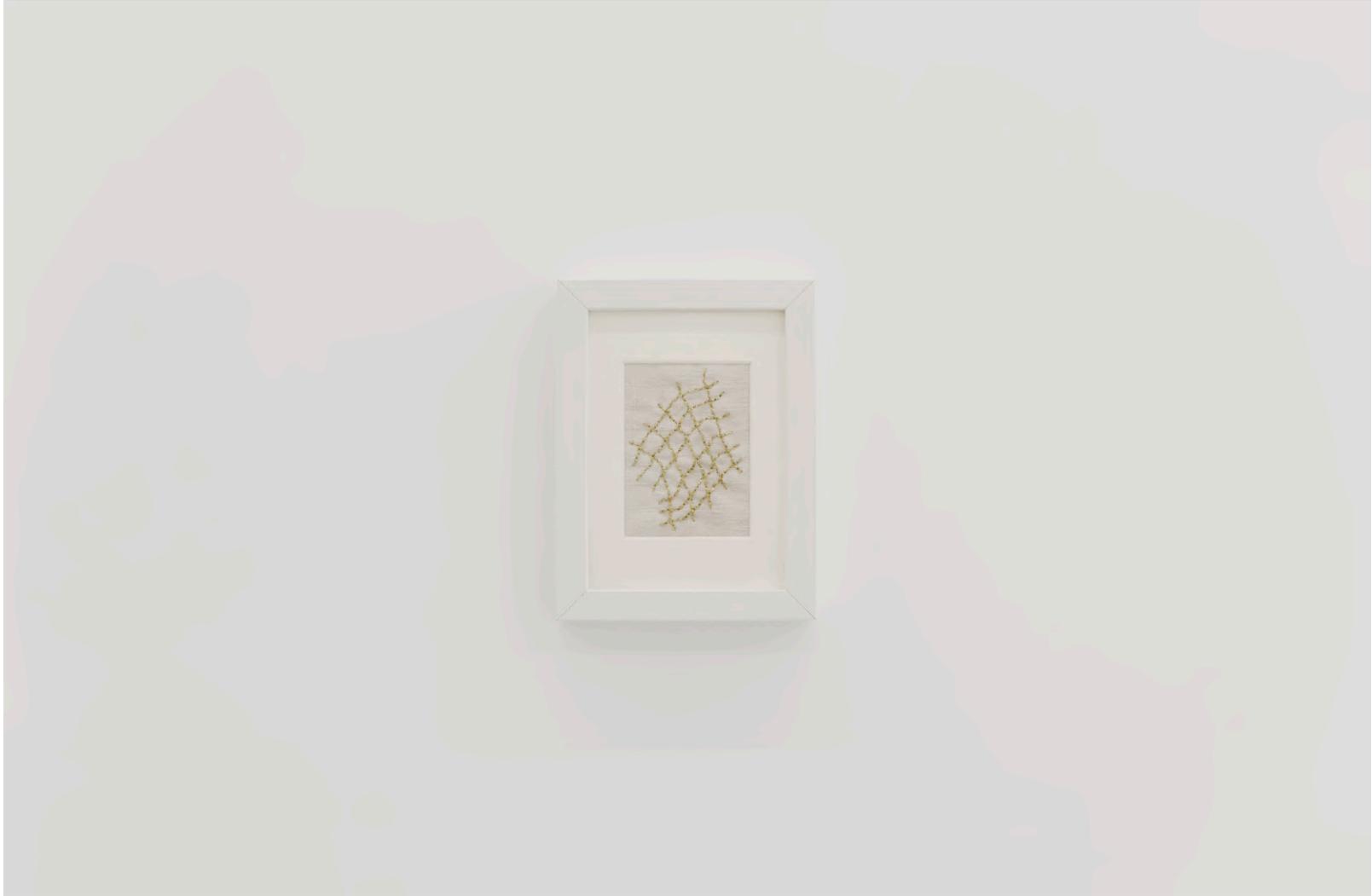
The group exhibition "Il giardino libernautico" at La Fondazione Baruchello curated by artist Elena Bellantoni, in collaboration with Niccolò Giacomazzi and Benedetta Monti, develops around issues that are increasingly urgent to consider: the relationship with nature, the landscape and care as a responsible action towards the ecosystem.

Sara Basta's work focuses on the narrative dimension, deciding to translate Ursula K. Le Guin's text into Italian. Le Guin's *The Carrier Bag Theory of Fiction* (1986), which analyses the history of human evolution, which has always been told in terms of the heroic man, sharp weapons and the materials par excellence of hunting and violence, proposing a different narrative, which has as its main protagonist a bag, a container, a wrapping, carrying and concave, feminine and protective element. The bag is an essential object in the practice of agricultural harvesting to transport and hold seeds, roots, fruit and plants since human beings were gatherers. In Sara Basta's work, the bag becomes a structure to be built, realised with the collaboration of the weaver Valeria Befani, in a process that includes the active presence of the visitor and that only thanks to this can be completed.

At the same time, Sara Basta brings to the exhibition some fabrics configured as writing tests. The study of colouring with natural elements is proposed in these works as the formation of a language based on direct contact with nature. Sara Basta in this case creates her works by obtaining pigment through the beating of blades of grass directly on the fabric.



Writing tests 2022 series of paintings with blades of grass on fabric 238 x 81 cm



Weaving 2022 embroidery with gold thread on hemp 10x15 cm



Archive of concave objects: the bag 2022 collective weaving

La prima madre (The First Mother) is a solo exhibition conceived as a journey through the most recent research of Sara Basta, whose work has always focused on the themes of domesticity and corporeity – understood as matrixes of social and emotional relationships – and on the language that translates them. Basta's works often take the form of play and collective work, thus transposing personal events into stories capable of transforming sensations such as pain, amazement or joy into a shared experience.

Drawing, photography, video and sculpture are the means through which the artist depicts the weaving of places and encounters that make up a life: indeed, the fragile beauty of everyday life emerges clearly; even the gestures of cutting, sewing, drawing and photographing, the materials – mostly found fabrics and papers – and the characters that appear in her works – her children, friends, students – evoke a common way of doing things, a small world that, when observed with an attentive, ever-ironic eye, proves full of meaning.

The gestation period of this exhibition was extended by the historical contingency of the pandemic and coincided with the development of a new body of works that has reshaped its boundaries. *La prima madre* is to be understood as an emotional map drawn by the artist's time: from the present, as experienced and broken down in its repetitiveness, to the time of remembrance and research into family memory, through to the cyclical time that stitches together birth and death. The path unravels from this original relationship, thereby exploring the thematic units that characterise the various series of works featured in the exhibition: the artist's body, home as a real and imagined place, and mother-centred genealogies of the feminine, as approached from the dual point of view of one's origin and what one becomes as part of a continuous reconnection with life.

The exhibition ideally opens with two images, namely a black-and-white photograph of the artist's mother, who recently passed away, and a series of watercolour self-portraits made in moments snatched from the altered everyday life of the lockdown period. In these drawings made with closed eyes during sporadic, brief and therefore intense work sessions in the studio, the figure emerges ever-different thanks to the repetition of a gesture that attempts to affirm the personal and intimate reality of the image beyond consciousness.

"I ponder the theme of motherhood, which also includes domesticity and care and also reflects a kind of physicality and emotionality that I investigate by painting with closed eyes through an uncontrolled recording", writes Sara Basta. These works are counterpointed by the *Antenate* series, consisting of two photographs and three sculptures: these masks represent the maternal axis as a continuum; they are portraits composed from memory using imperfect fragments and details. Once worn, they suggest postures and gestures capable of restoring an embodied mnemonic dimension.

In the title of the exhibition, the reference to motherhood as a root indicates on the one hand an original relationship, and on the other an experience that can only be perceived through growth and transformation. It is in this double light that the last three works in the exhibition can be seen, which articulate the link among body-home-language through the rhetorical figures of construction, dissolution and protection.

In *Capanna*, a projection welcomes us inside a fabric shelter, which is a *topos* of many of Basta's works made with the involvement (or the simple observation) of children's games. This imaginary space, which temporarily overlaps and replaces the existing architecture, is echoed by a sound installation in which the artist has documented the crumbling of maternal language as her own child's language is being constructed, a video documenting the last time Sara Basta breastfed her first child – a record of another separation – and the photographic series *Mammacanguro*, a 2013 work that seems to have prefigured the themes explored in the exhibition: "My home is my mother, the first place I lived in".

Sara Basta's works dialogue with the exhibition space while seeking to resonate with its different qualities: a subsoil that corresponds to memory and the primary relationship between the artist as a daughter and an emerged space that restores the present. Like all stories – and like the unconscious –, the narrative is not entirely linear: the works refer to each other and create correspondences between above and below that convey the essence of the exhibition through transmission, circularity and the continuity of a life that is transmitted to another life *ad infinitum*.

Cecilia Canziani and Costanza Meli

La prima madre
(the first mother)
2022



The affirmation of physical presence is accomplished in the act of painting a self-portrait. But in this exercise there is a denied element, sight, which drives me to look beyond form. With my eyes closed, I paint by forcing myself. I push my memory to find images imprinted in the body, in the prehistory of me.

Quello che non vedo (what I don't see) 2020 series of drawings made with eyes closed



Quello che non vedo 2020 drawing made with eyes closed 150x80 cm



La prima madre 2022 Fondazione Pastificio Cerere, exhibition view. Left and centre: Quello che non vedo; Right: family picture and text. Ph Carlo Romano



Antenate is a research on masks, used as a tool to activate memory. Through the masks I live the trace and the continuity of emotional ties in the experience of the senses and in the transformations of the body. I wear the masks, which become the medium for crossing restless and as yet unexplored areas in which to compose familiar stories by listening to the voice of memories.

Antenate (Ancestor) 2021 fabric mask



Antenate 2021 performance, exhibition view Fondazione Pastificio Cerere



Antenate 2021 performance, exhibition view Fondazione Pastificio Cerere



Antenate 2021 fabric and foam mask 200 x 90 cm



Capanna (Hut) 2021 installation view two wall projections variable dimensions



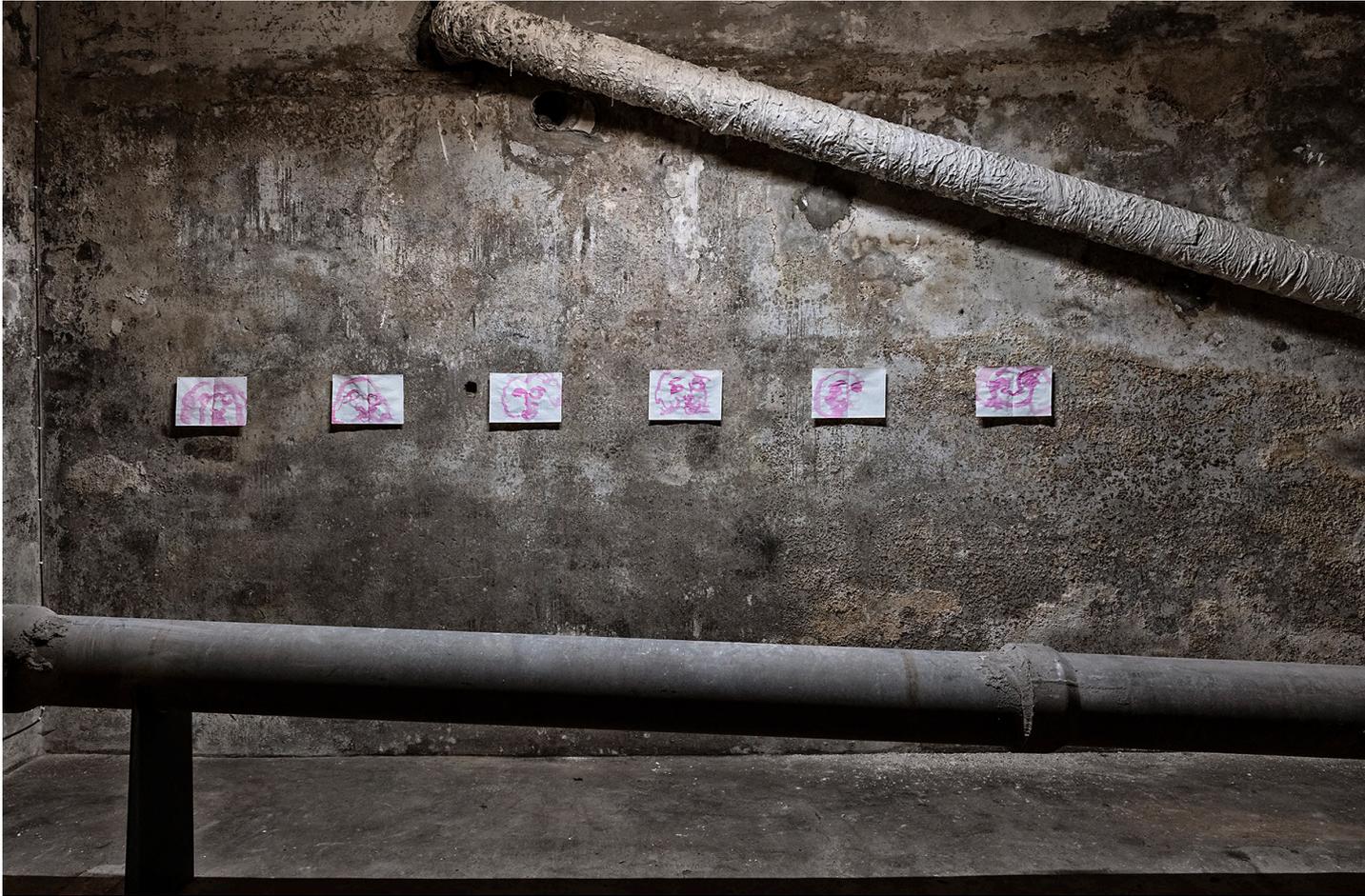
The need to recreate a symbolic space of protection and recollection is reflected during childhood in playing to create one's own shelter. Playing at making a hut, a den, is a childhood need that connects us to the human need to build one's own home. This photographic series stems from the observation I have collected over time, documenting my children playing in their hut



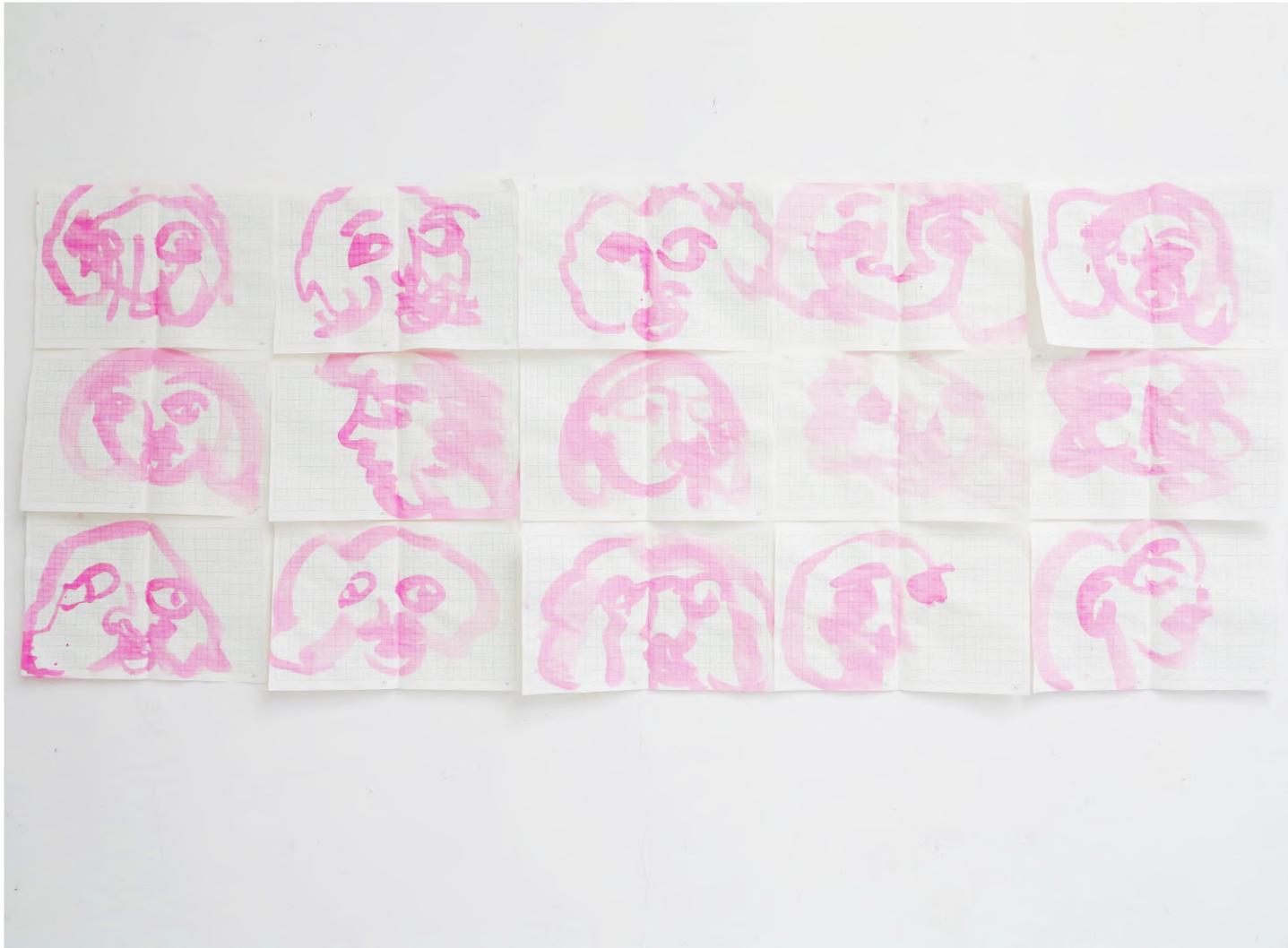
Capanna 2021 series of photographs variable dimensions



I remember 2011 audio of my mother's voice recounting two memories of her childhood lasting 2 mn
La prima Madre 2020 embroidery on silk variable dimensions. Installation view Spazio Molini, Fondazione Pastificio Cerere



Quello che non vedo (What I don't see) 2020 series of watercolours made with my eyes closed 20x30 cm installation view Spazio Molini Fondazione Pastificio Cerere



Quello che non vedo (What I don't see) 2020 series of watercolours made with my eyes closed 20x30 cm



Mammacanguro (Mother Kangaroo) 2013 Installation view Spazio Molini Fondazione Pastificio Cerere



Children's continuous search for autonomy is accompanied by the need for security and the possibility of retracing their steps. Mammacanguro is a series of photographs in which the forms of the bonds between mother and child are reproduced through a dress.



L'ultima volta (last time) 2011 still camera shot of the last time I breastfed my first child. Installation view 2011 Spazio Molini Fondazione Pastificio Cerere



Le maschere dei vivi per i morti (The masks of the living for the dead), is a workshop developed as part of the project «della morte e del morire» by the Cultural Association Tenuta dello Scompiglio, in collaboration with a group of adolescents from the Carlo Piaggia Secondary School, Capannori (LU)

Adolescents, who have just emerged from full-blown childhood but have not yet entered adulthood, represent the link with a living memory of the imaginative world of childhood and the tension towards the rationality of adulthood. In this phase of rapid transformation, which goes through moments that are not very linear and full of contrasting emotions, I worked with a group from a secondary class, tackling the theme of death, observed as a 'passage' to another state of life. Masks were made with the students and used to construct a collective ritual. The masks combined personal elements, linked to the memory of their ancestors, which were associated with gestures and sounds chosen by the boys and girls. Two videos were made during the workshop.



Le maschere dei vivi per i morti 2020 still from video. <https://vimeo.com/manage/videos/595136624>



Moto perpetuo combinatorio 2020

In the work *Moto perpetuo combinatorio* (Combinatorial Perpetual Motion), Sara Basta's approach seems to conform to the creative aspect of language use, and by tying language to emotional connection, she creates a combinatorial machine to generate new flows and new relationships. The foundations for this *Moto perpetuo combinatorio*, to use the title of the artist's work, are Rodari's words from the *Grammar of Fantasy*.

The idea of language as a combinatorial machine has inspired many writers, and it appears that Sara wanted to draw on not only Rodari's words, but on ancient technique as well. All of this takes shape in the video: the phrases and words of Rodari, sewn and embroidered during the workshops, mix together individual stories of lived experiences, entwining with one another. The participants do not give voice to their own stories, but appropriate, transform and interpret the stories of the others.

Just as Gulliver's machine (1) recomposed sentences to produce an encyclopaedia of thought, the embroidered words of Rodari, placed in Sara Basta's "combinatorial machine," travelled the streets of the neighbourhood to create a polyphony of multiple stories and new paths of affection. With the same women from the workshop and guided by the same artist, the words, left to act on the streets of the Trullo, came together in the eighth lot courtyard, where our journey into the neighbourhood began. These words mark a moment of rebirth, and also represent a struggle, a constant battle for one's rights, for one's freedom. The words here are shouted, through songs in the folk tradition "And we'll fight for work, education, play and for freedom". *Moto perpetuo combinatorio* turns into song, a rebellious song of unfettered voices (2), that we hope will continue to act and resonate among the colourful streets of the Trullo. " Benedetta Carpi De Resmini

Excerpt from the text written for the festival La Fantastica, realized at Trullo (Rome) for the third year of Magic Carpets Italia, with the artistic direction of Benedetta Carpi De Resmini curated by Giulia Pardini.

The work *Moto Perpetuo Combinatorio* has been realized in collaboration with: Ludovica Bianco, Ida Bacchini, Ilaria Capanna, Stefania Cianfrocca, Laura Cortini, Marina Cursi, Amandine Ravasi, Adriana Ricucci, Valentina Righetti, Elisabetta Segna.

ph credits : Luis Do Rosario and Mykolas Juodele

1. J. Swift, I viaggi di Gulliver (*Gulliver's travels*), traduzione di C. Formichi, a cura di M. d'Amico, Milano, Mondadori, 1982, p. 393
2. Brancoro is a group of loose voices. Their singing is anti-fascist, anti-clerical, anti-sexist and anti-militarist..



Moto perpetuo combinatorio 2020 performance: posters of embroidered sheets in the streets of the Trullo



Moto Perpetuo Combinatorio phrases extracted from G. Rodari's Grammar of Fantasy embroidered on fabric together with a group of women from Trullo



Moto Perpetuo Combinatorio still from video 6'26" Video: Daniele Spanò <https://vimeo.com/manage/videos/547103996>



Welcome 2019 Wax fabric script sewn on picnic tablecloth 100x150 cm created for the exhibition Amore e Rivoluzione, curated by Fulvio Chimento, via del mandrione Roma installation view



What do we call home? A place, an object, a person, a memory, a feeling an invented word?

As well as being a physical space, home is a psychic place. We carry our 'home' inside, in every journey and every move, in every place we somehow reconstruct it. This need to recreate a symbolic space of protection and recollection is reflected in childhood, in the game of making one's own shelter/camp. Playing at making a hut, a den, is a childhood need that connects us to the human need to build one's HOME. It seems that the needs of inhabiting domestic places are the same for every culture, so they are inherent in the human soul, "in the collective unconscious of humanity" Jung.

La Casa Dentro is a book produced together with the students of the Academy of Fine Arts in Rome, printed with Risograph Ed. Michaelrice 2018

A second book Domestic Words was realised with the words embroidered during the embroidery workshop meetings at: Accademia di Belle Arti di Roma, Fondazione Di Liegro, Leporello bookshop, Villaggio Globale, L.O.A. Acrobax, Rome printing Risograph Ed. Michaelrice 2019



My own mother is my home, because she is the first place I lived in. She is a child here, not the adult I know her as. She is lying on the beach, the same way I have been many times, without a towel, touching the sand. She looks very small compared to the immense, completely empty beach. Looking at her makes me feel connected to something ancient, that is, my family's bond with the sea, which I always have with me. I can feel the warmth of the sand while calm and warmth fill my body.



La casa dentro: installation. A symbolic house that encloses in its form the homes of all the participants in the workshops held between 2018 e 2020



#SalutiDallIsolaDelleFemmine [Special Edition] limited edition postcard for the magazine Fuoriregistro, a book on pedagogy and contemporary art Boite Editions. 2019



Abito Lo Spazio is a participatory art project conceived by Sara Basta. Through the ancient practice of sewing, Abito Lo Spazio involves a plurality of people, friends and inhabitants of different neighbourhoods, who together give shape to intertwined stories, ties and 'pieces' of lived life. The gift is the driving force behind this collective project, based on a simple gesture, that of sewing, which acquires importance through its very presence in space, here and now, opening up to dialogue and going beyond. The first experiment of Abito Lo Spazio took place at Spazio Y in Rome, at the Quadraro. The entire floor of the space was covered with fabrics sewn together. The fabrics were donated by those who took part in the project. The space was inhabited and 'the dress', understood as an extension of the term habitus, brought with it the sense of sharing a place that was 'dressed', conquering a new identity, thanks to the many hands that slowly and carefully made this experience possible. Simona Merri

Subsequently Abito Lo Spazio was realised at:
Nanay, an association that deals with birth and maternity
Carlo Pisacane Primary School in Rome
Fondazione smART in Rome,
Educational Department of Manifesta 12, Palermo
BIM! Microfestival of Infant Culture, Cesena
Beomondo Day Care Centre, Rome

Abito lo spazio is documented by a video made by the educational department of Manifesta12 for the project School in Tandem

<https://vimeo.com/219534209>

and by a video of Hour Interview*, an interview without an interviewer.

<https://vimeo.com/155326723>



Abito lo spazio collective sewing primary school Carlo Pisacane Rome



Abito lo spazio collective sewing

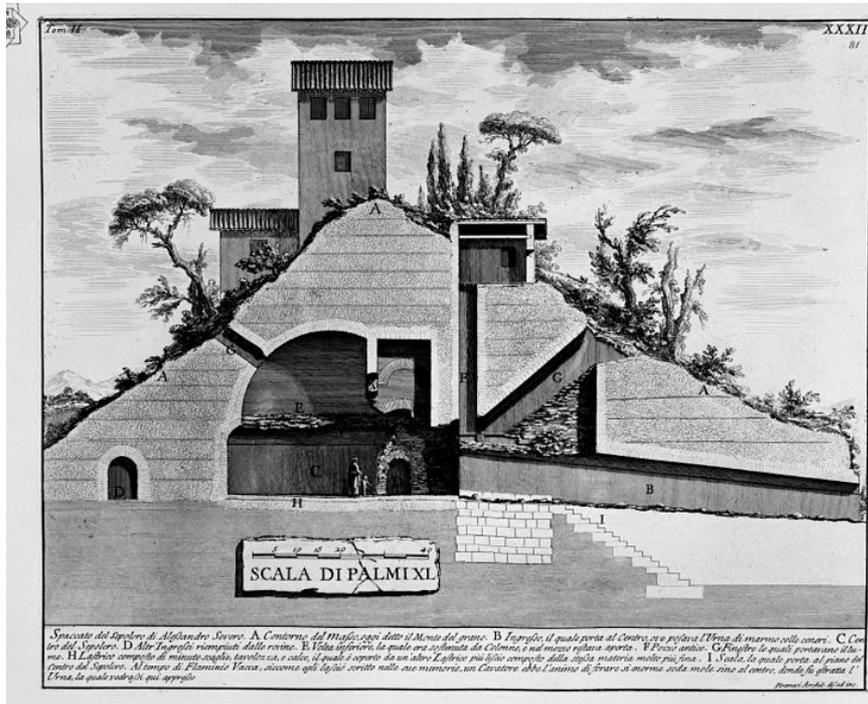


A Tavola! is a project created in collaboration with the French artist Sabatina Leccia, developed in a block of flats in the suburbs (18th arrondissement) of Paris, produced by the Cultural Association Art-Exprime as part of the Festival "Art en Espace Public". Around a large table, built like an embroidery loom, the inhabitants of the block of flats, adults and children, sat down together for a large "lunch" in which the food, instead of being eaten, was designed and embroidered on a white tablecloth. Through sewing, the tablecloth was filled with the participants' favourite dishes, the stories that food tells, the memories of traditional recipes, the countries that food speaks to us about.

The project is documented by a video: <https://vimeo.com/239329555>



A Tavola!, video 3 mn, installation view Le 87, Paris



La pancia del monte (The belly of the mountain) is a performance realised inside the mausoleum of Monte del Grano in Rome on the occasion of "Rome Art Week", and curated by Sguardo Contemporaneo. The Mausoleum is located inside the XVII Aprile public park. Normally closed to the public, it is a mysterious presence for the inhabitants of the neighbourhood who have always known its exterior without knowing its interior. Outside it looks like a hill topped with vegetation and trees, surrounded along the entire perimeter by a railing that prevents access. During the week preceding the performance, I visited the park and asked the people I met what they imagined was inside that space. I invited the inhabitants of the neighbourhood to visit the mausoleum opened for the performance. At the entrance, the public, equipped with a torch, could enter and visit the dark space. At the centre of the space, with a torch, sitting at a table, I drew all the things that the adults and children I had met had told me they imagined they would find inside the mausoleum.

video documentation: <https://vimeo.com/manage/videos/404125285>



La Pancia del Monte 2016 performance

*Barba Rosa
(pink beard)
2016*

The watercolour slipped on the paper, the two dominant colours, pink and light blue alternated on the neutral sheets to combine with a brown colour used to compose beards or hair; 60 are the silhouettes that Sara Basta realised in a single work session, deliberately choosing a small format in which to record the different result of gestures that are always the same: small variations and minimal shifts appreciable in front of the complete series. Abstract is the tension to which the damned known form does not surrender; the patches of colour would like to keep away from a possible outline and yet resemble blue and pink shirts, beards or long hair. Repeating the same gesture in defiance of seriality, attempting to disperse the subject in the reproduction to remind us that it is 'undoubtedly a graphic sign that gives life to the gender of the vast majority of people'.

A clarification is urgently needed: I do not pretend to bind Sara Basta's work to one theory rather than another, rather I point out the reference to books, research and thoughts that the work puts into action in my memorial archive; not theoretical apparatuses to explain or translate a work nor, vice versa, a work to illustrate a theory but rather a transitive correspondence that makes one emerge to the other, without solution of continuity. Having said that, I can say that the central theme in the work "Pink Beard" does not seem to be the question of gender, but rather the staging, in the square or at the opera of the genre that claims centrality, claims a scene in which to play freely. The opera "Pink Beard" is this play in being. "Searching in the known form to find a new detail, deepening it, beginning the transformation again" says the artist to describe the pictorial approach that guided her in the production of the watercolours and that informs the other components of "Pink Beard".

During the opening day, over the course of an hour, the public witnesses an action in which the artist herself, evidently marked as female, goes from one condition of recognisability of gender A to another condition of recognisability B (or unrecognisability?).

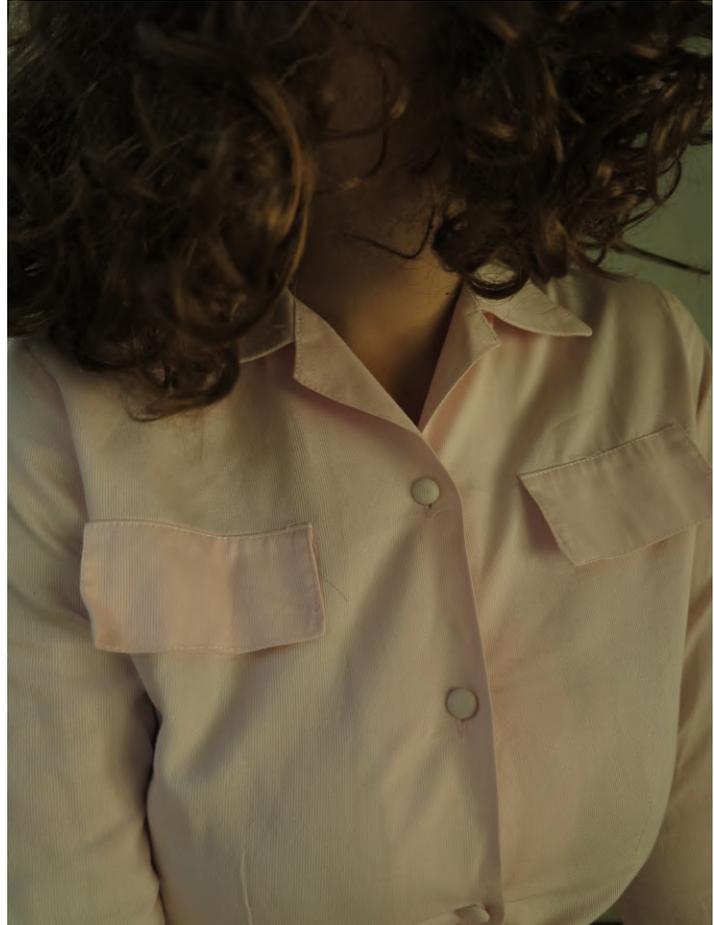
A slow dressing and superimposition of a considerable number of garments taken from a heap made available by 16 Civico: the two elements of the performance, the artist and the clothes, initially quite distinct, at the end of the set time will be one and the same thing: the 'over-covered' body becomes as illegible as the gender to which it belongs; the clothes themselves, stressed in their use, lose their functionality. Is a Venus overwhelmed by rags, bundled up in a pile of stockings, t-shirts, skirts and jumpers, still a Venus? Rather than clinging to a myth, the new body resulting from the performance takes upon itself the 'plural alliance' of a humanity that recognises in interdependence the space for action and discourse.

Already in "Clothes for Love", a photographic series from 2008, clothes sewn to be worn as a couple, the artist staged the bond, in that case sentimental, between two people, an ambivalent and persistent bond that runs through the artist's entire production, migrating from a loving couple to a parental and parental couple to wider communities. Perhaps Sara assembled these transformist outfits as a child under the kitchen table where she loved to spend time, the area of the house where she liked to play most, while around her family and friends went about their daily adult business.

Disguise was her other favourite game.

"Pink Beard" begins precisely with a disguise, with two photographic portraits that almost function as a manifesto: the artist is posed and plays the masculine and the feminine by associating a few stereotypical features: a blue shirt and a beard, a pink shirt and a wig with long hair. The face remains invisible.

Silvia Litardi



Barba Rosa 2016 fine arts prints 60 x 80 cm



Barba Rosa 2016 installation view, 2 fine arts prints 60 x 80 cm and 60 watercolors 15 x 20 cm. Performance



Celeste e Rosa (Blu and Pink) 2015 boy or girl? fine arts prints 15 x 20 cm



Lingua mamma (mother tongue) is a project conceived with the artist Mariana Ferratto, curated by Emanuela Termine. It stems from a consideration on language made following our personal experience of learning a foreign language from one's own child (Sara) and teaching Italian to one's parents (Mariana). Starting from this reflection, it was decided to work on accompanying this potential for language transmission, of which the children are the bearers. The project was developed within the Carlo Pisacane primary school, in particular within two first classes, with boys and girls from 11 countries. The aim of the project was to help the potential passage of the Italian language from the boys and girls to their non-Italian-speaking mothers and to share the mother tongue of each child within the class.

During a first phase of meetings, games were played aimed at creating multilingual body vocabularies in which to recognise one's mother tongue, sharing it with the group, bringing one's own private language into the public space of the classroom.

In a second phase, work was done on language exchange, through the use of lullabies from different countries, inviting mothers at school to teach their lullabies to the class.

An audio installation and two videos document the process: APO and FAIS DODO.

The Lingua Mamma project won the "Art, Heritage and Human Rights" competition, organised by Connecting Cultures, a research agency for art and territory in partnership with Fondazione ISMU - Patrimonio Intercultura, with the support of the Ministry of Cultural Heritage and Activities.



Lingua Mamma Feis Dodò still from video <https://vimeo.com/63925145>



An everyday action such as walking in the street can be enormously different in one country or another. The way of using public space, of moving in the streets can reflect the culture, habits and ways of being of a place and the people who live there.

For this work, I asked some Finnish people to perform gestures in the street that they normally perform in their homes or indoors. Normal, simple, everyday actions that for a moment became disruptive, interrupting that habit of separating private and public space.



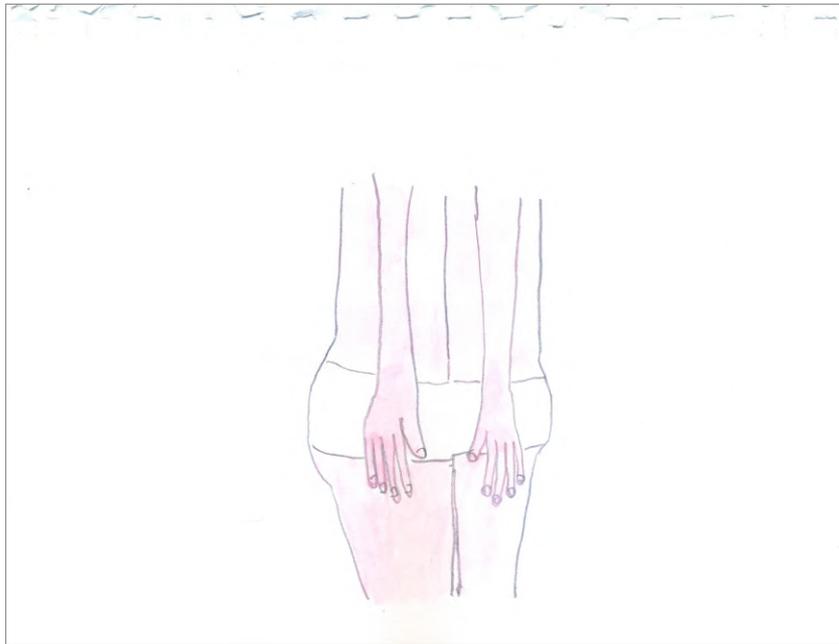
Sorry 2012 still from video



Prove per tornare nella pancia (attempts to return to the belly) 2012 series of photographs



Stupidi Organi (Stupid Organs) 2010 performance



Vestiti per l'amore (Clothes for Love) series of watercolours on paper 15x20 cm
The ambivalence of relationships, which simultaneously unite and bind, is symbolised through clothes sewn together to be worn as a couple



Vestiti per l'amore fine arts print 80 x 100 cm

Sara Basta, lives and works in Rome.

Her works arise from collective research and the creation of small temporary communities between people who share narratives and dialogue through a common making. She collaborates with the Academy of Fine Arts in Rome, where she teaches History and Models for Art Therapy and with which she has realised several workshops. In 2020, she participated in the European project Magic Carpets, invited by Latitudo Art Project and curated by Benedetta Carpi De Resmini and Giulia Pardini. The project involved a group of women from the trullo (a neighbourhood in Rome) in a workshop and the realisation of a video and a performance. With a group of adolescents from a school in Lucca, together with Daniele Spanò, she realised the project "Le maschere dei vivi per I morti" (Masks of the living for the dead), winner of the "Della Morte e del Morire" call for proposals organised by the Tenuta dello Scompiglio. In 2019 she was among the thirty artists selected for the MIBAC Grand Tour D'Italie project curated by NOS Visual Art Production. With the project "Abito lo Spazio" she participated in "School in Tandem", a project of the educational department of Manifesta12, in Palermo. Together with the French artist Sabatina Leccia, he took part in the Festival 'Arts en Espace Public', curated by Art - Exprime, developing a participatory project with the inhabitants of an apartment block in the suburbs of Paris. Major exhibitions include: Il Giardino Libernautico curated by Elena Bellantoni in collaboration with Bebedetta Monti and Niccolò Giacomazzi, Fondazione Baruchello Rome; La Prima Madre, curated by Cecilia Canziani and Costanza Meli, Fondazione Pastificio Cerere, Rome (2022). Magic Carpets Landed, curated by Benedetta Carpi De Resmini, Picture Gallery, Kaunas, Lithuania; Babies are Knocking, curated by Veronica He, Pia Lauro and Chiara Vigliotti, Studio Stefania Miscetti, Rome; Seminaria Sogniterra, Festival of environmental art, curated by Marianna Fazzi and Isabella Indolfi, Maranola (FR) (2021) Festival La Fantastica, curated by Benedetta Carpi De Resmini and Giulia Pardini, Polisportiva del Trullo Rome (2020); "Amore e Rivoluzione" curated by Fulvio Chimento, Via del Mandrione, Rome (2019); Barba Rosa, with a text by Silvia Litardi, 16Civico, Pescara - Tutorial Sirtaki, curated by "Passo a Due" for Media Art Festival, Maxxi Rome - Hanji, Viaggio nei Territori della Carta, Istituto Culturale Coreano, Rome and Naples (2018); D'un Espace à L'Autre, curated by the Association Art Exprime, at Le 87, Paris - Control-Reversal, curated by Marta Silvi and Carla Capodimonti, Festival Dancity, Foligno (2017); La pancia del Monte, curated by Sguardo Contemporaneo, Mausoleo di Monte del Grano, Rome - Abito lo Spazio, curated by Simona Merra at Fondazione smART Polo per l'Arte and at Spazio Y Roma (2016); BIM! Microfestival di Cultura Infantile, Cesena (2015); Exodus, curated by E. Termine and M Scaringella, Centro Culturale Recoletta, Buenos Aires (2014); Sorry, Kasarminkatu Galery, Helsinki (2012); La 54th Venice Biennale, Academie Pavilion - "Rumores sobre una exposición" espai zer01, Girona, Spain (2011) - La XIII Biennale dei Giovani Artisti d' Europa e del Mediterraneo - All day video & sound Art St. Louis, U.S.A., U.S.A. (2011). Louis, U.S.A. (2008); Rome Film Festival, "Attori Spettatori" curated by Bruno di Marino (2007); Progetto Isole, programme of residencies and public art projects curated by Barbara D'Ambrosio and Costanza Meli, Palermo (2006). In 2012, with the "Lingua Mamma" project, developed with Mariana Ferratto and the children of the Carlo Pisacane primary school in Rome, she won the "Arte, Patrimonio, Diritti Umani" award curated by Connecting Cultures, and Fondazione ISMU. The project was presented at 'Milano e Oltre' at the Milan Triennale, at MAXXI B.A.S.E. in Rome and at The Gallery Apart in Rome.