

An abstract watercolor painting serves as the background. It features bold, expressive strokes of red, blue, and yellow, interspersed with softer washes of green and brown. The composition is dense and layered, with some areas showing more saturated color than others. The overall effect is one of dynamic energy and organic form.

SARA BASTA

portfolio

My research moves from a feminist posture, using practices that facilitate encounter and sharing.

In my workshops, the relationships among participants—who experiment with techniques involving their whole bodies—enable the sharing of personal narratives that stem from private experiences and evolve into collective stories.

I am interested in reclaiming unproductive time, creating environments in which paint, read, listen, eat, embroider, and rest.

I question both public and domestic spaces.

I reflect on the different imaginaries connected to care, education, friendship, and relationships.

I seek ways of being together in reciprocity, exploring intergenerational spaces where we can feel comfortable and open to multiplicity.

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

Mackda Ghebremariam Tesfau



Spazio Lento

Slow Space

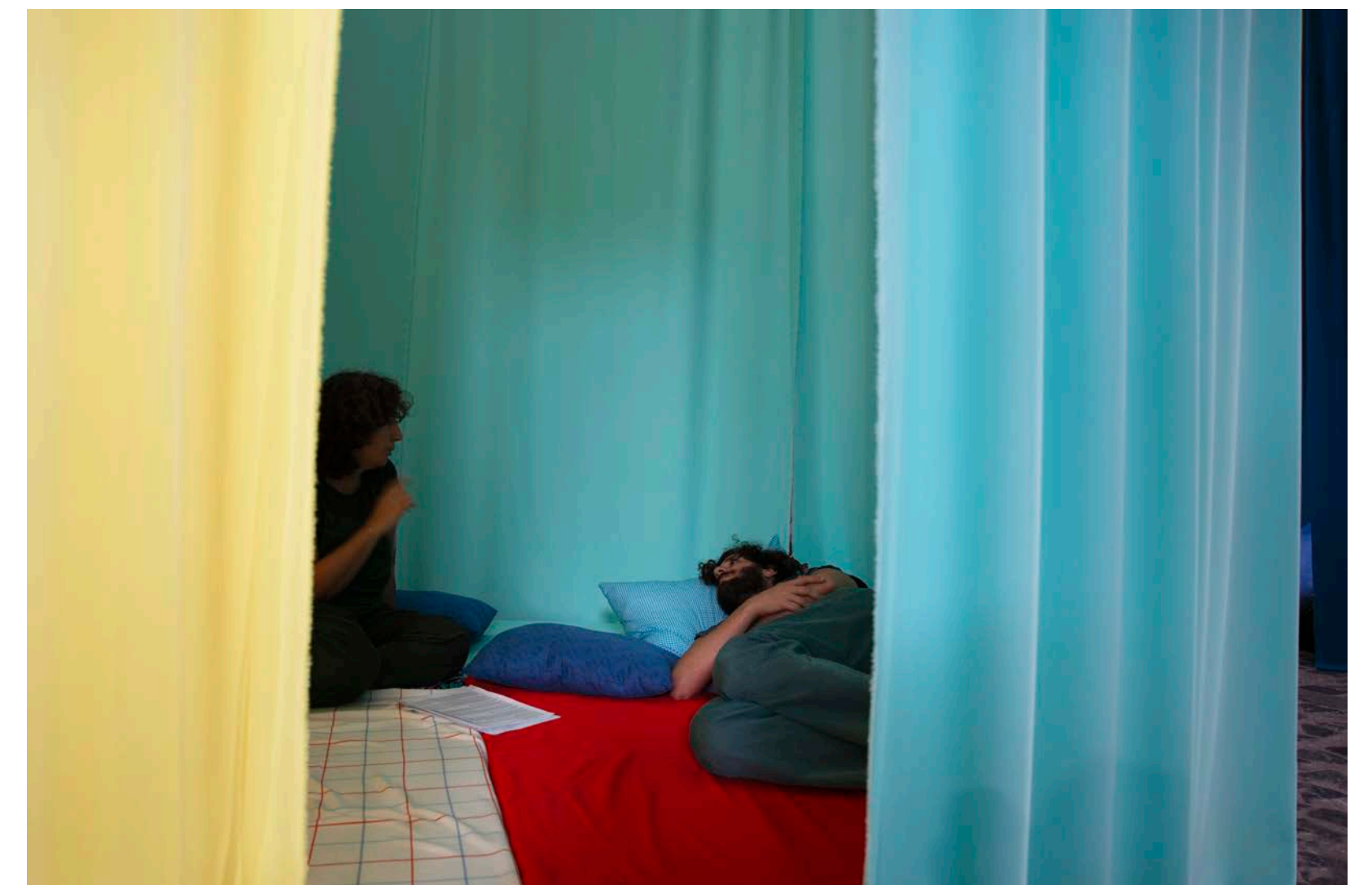
2024

Spazio Lento is an installation curated by Marco Trulli Cantieri, designed for Sabir, the widespread festival of Mediterranean cultures promoted by ARCI, and hosted at the Città dell'Altra Economia in Rome.

Within Spazio Lento, visitors can take a break, rest, listen to a curated selection of sound projects about the Mediterranean, read a book, enjoy a snack, and engage in conversation. It's a space designed to slow down and take time to simply be.

Suitable for an audience aged 0-99.

installation view
ph Dafne Salis



installation view: tent of tea and sweets,
and tent in which to rest
ph Dafne Salis



kids palyng and reading in the tents

Guscio o Cochiglia

shell or seashell

2024

In Shell or Seashell, an intergenerational workshop open to all ages, writing and storytelling intertwine with drawing and embroidery to explore, also through the body, symbols and personal memories toward the creation of narratives that reflect relationships and mutual care.

Shell or Seashell are the images through which stories will be composed, narrating, like in the works of Ursula K. Le Guin, the

installation view



lettera a V. W. 2024

Letter to V.W. is a reflection on losing, on holding back, on letting go. It is a letter to a distant correspondent.

And while I wait for answers that do not come, I gather shells and lose myself in the memories of summer.

A recipe to evoke the taste of a dessert.

A photograph of someone I haven't met.

Hidden pains in the joints.

Small material memories.

In this exhibition I put together the tools I have found to go rummaging through time, without melancholy, each time turning memories into new and

Alga Candelabro
Codium Fragile
embroidery on fabric
50x70 cm

Cara V.

Da quando sei partita ho affrontato continuamente questa sensazione spiacevole.

Ho iniziato a stare male. Il collo, le braccia, la schiena mi tirano, come se non potessi più sostenere un peso.

Mi fa paura quando la memoria trasforma i ricordi. Non sopporto di perdere le tracce di te. Non sento più la tua voce. Il suono si sta sciogliendo dentro di me. Il tuo volto è sempre più sfocato.

Per tanto tempo non ho avuto il coraggio. Non sono riuscita a sentire in quale punto mi faceva male.

Ancora adesso non accetto l'idea di lasciarti andare.
Mi distrugge l'idea che non tornerai e che non potremo più avere una conversazione.

Già non ricordo cosa ci dicevamo. Quali parole usavamo quando parlavamo tra noi. Ci toccavamo le mani o gesticolavamo?

Mi sono mangiata le unghie per avere le dita come te.
Ho cominciato a fumare per imitarti.
Ho risposto male a milioni di persone per fare pratica del tuo carattere.
Ho costruito amicizie profonde per essere più amata.

Ho sognato che ci venivano a suonare.
Cercavano entrambe, senza dirci chi erano.
Le ho riconosciute dal tono della voce.

È mai possibile continuare a ricordare? In quale parte del corpo va a finire quello che rimane?
Sto cercando un posto per conservare i ricordi.

Tua S.



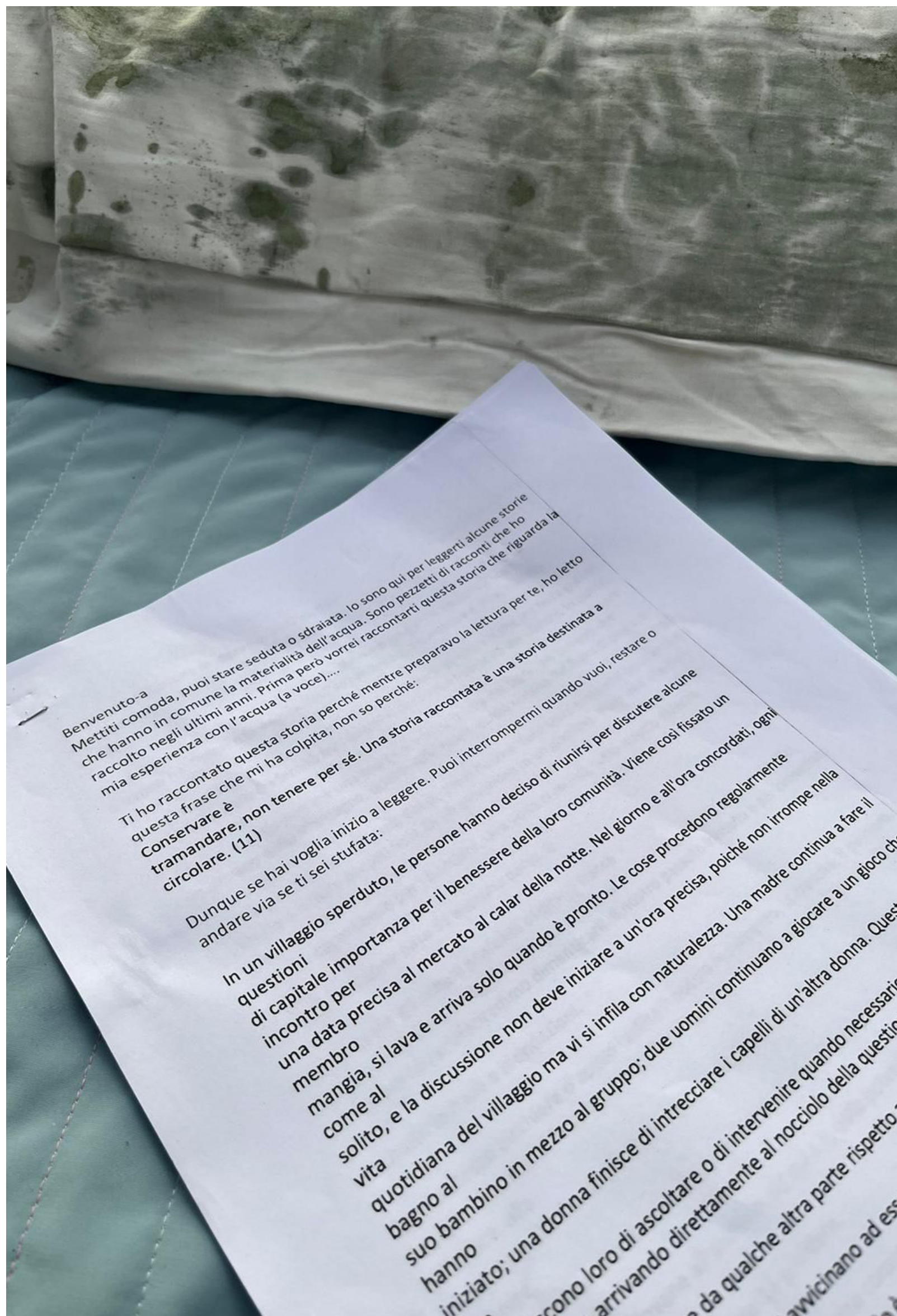
Apple, sigaret, pot, nails, embroidery on fabric 15x15cm

Collecting water

2023



painting on fabric
60x80 cm



IUNO COMMISSION #6

2023

IUNO* COMMISSION is an invitation to an artist, permanently or temporarily based in Rome, to develop a work for IUNO, stemming from a reflection on the chthonic and celestial figure of Juno. In the time between solstice and equinox, the work is published on our homepage, occasionally expanding in the form of an installation or a performance in our space.

Sara Basta's Iuno is an organic form with evanescent contours, a fortuitous image that miraculously appeared on an embroidered handkerchief.

Like a shroud, it seems to have been produced by the adhesion of a body to a fabric that absorbs its moods and restores its features and sacredness.

The extreme reduction of the image to a sequence of curved lines, allows it to be viewed both figuratively and aniconically, and to be contextualized as much in the realm of representation as in the material realm of life experience.

The gray color, traces a kind of upside-down orography, reminiscent of the conformation of an animal breast, such as that of a she-wolf, or of a propitiatory pagan iconography such as that of the Artemis Ephesia, clothed in udders.

Almost confirming the allusion, the four curved lines drawn with the brush are extended in slightly paler vertical streams, resembling the residue of a milky substance comparable to maternal nourishment.

The use of liquid paint, blended with soil collected by the artist in proximity to a river, further emphasizes the relationship with nature and, more specifically, with the element of water.

As a matter of fact, in Sara Basta's recent artistic research, water is not only matter incorporated in to the work, but is also a reference for a practice of care based on coparticipation and interconnection, between human beings and different species.

Inspired by Astrida Neimanis' idea of hydrofeminism, Sara Basta's Iuno presents itself as a kind of manifesto that formulates and aspires for shared ideas, spaces and knowledge.

On the occasion of the Festival des Cabanes at the Villa Medici, the Iuno Tellus was accompanied by the performance Watery Goodnight Readings, realised together with four readers: Greta Bacher, Cristian Greco, Martina Grifoni, Maria Luisa Usai

Text Giulia Gaibisso

* IUNO is a research center for contemporary art that wishes to leave space and time for encounters between people, spaces and languages. It is directed by Cecilia Canziani and Ilaria Gianni with curatorial coordination by Giulia Gaibisso



Iuno Tellus
soil and tempera on fabric
40 x 40 cm

Performance
Lecture acquatiche della buona notte



Acquadolce

2023

Acquadolce (freshwater) is Sara Basta's solo exhibition, curated by Cantieri d'Arte, Viterbo. The exhibition presents the outcomes of the collaborative path triggered by the artist with educators and families of the Municipal Nursery School I Cuccioli. The path, which came about during a phase of temporary closure of the nursery, was structured in a series of workshop meetings centred on the theme of caring relationships with others, and in particular with children of infant age.

The artist invited people to embroider, paint and question the need to reformulate the ways in which we are together and care for ourselves and others. Starting from a comparison with elements and images from the natural world, the artist creates a device of connection and relationship inspired by water, creating a flow that binds people together.

The exhibition ties together the various stages of research and documentation of collaborative moments, and also presents a suspended installation of textiles reminiscent of a water flow that unravels in space and becomes inhabitable.

Wearable installation consisting of wearable fabrics/ aprons
fine arts print 70x100 cm



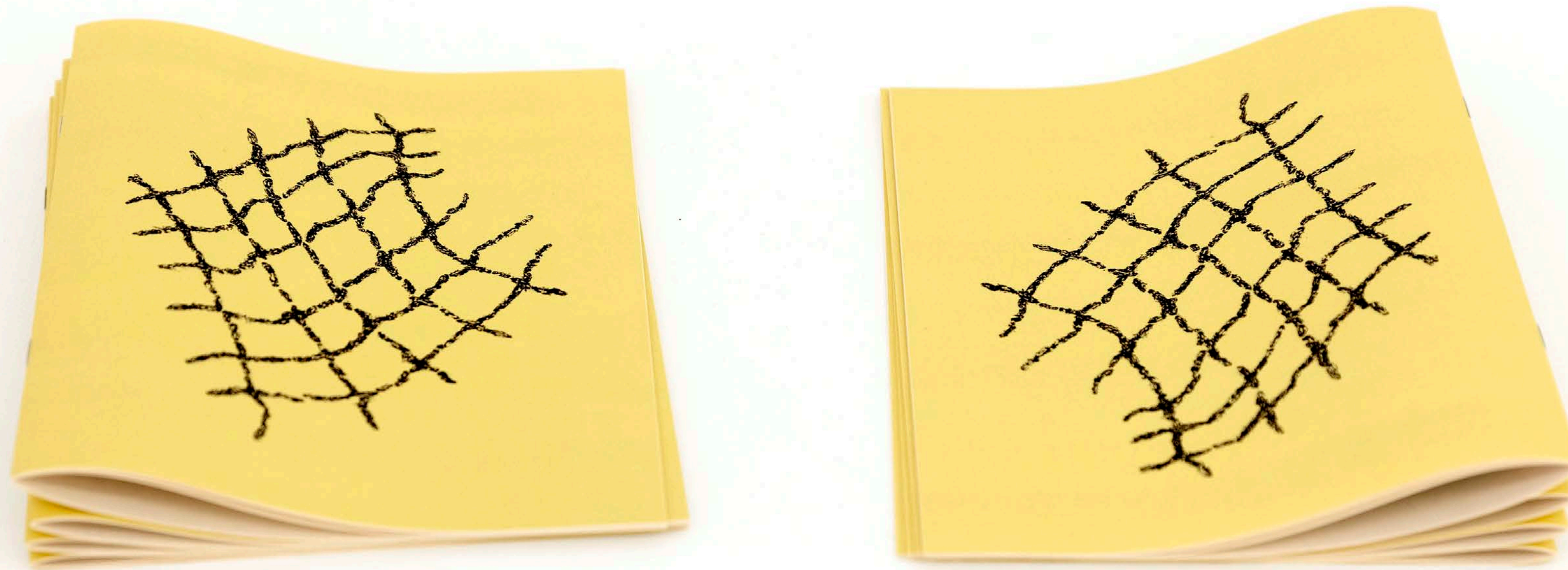


Acquadolce – Caring Manifesto

embroidered by parents and teachers of the municipal crèche I cuccioli di Viterbo

Archive of Concave Objects

2022



photographic documentation
Alessia Calzecchi

The project Archive of Concave Objects developed within the group exhibition 'The Libernautic Garden' at the Baruchello Foundation 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

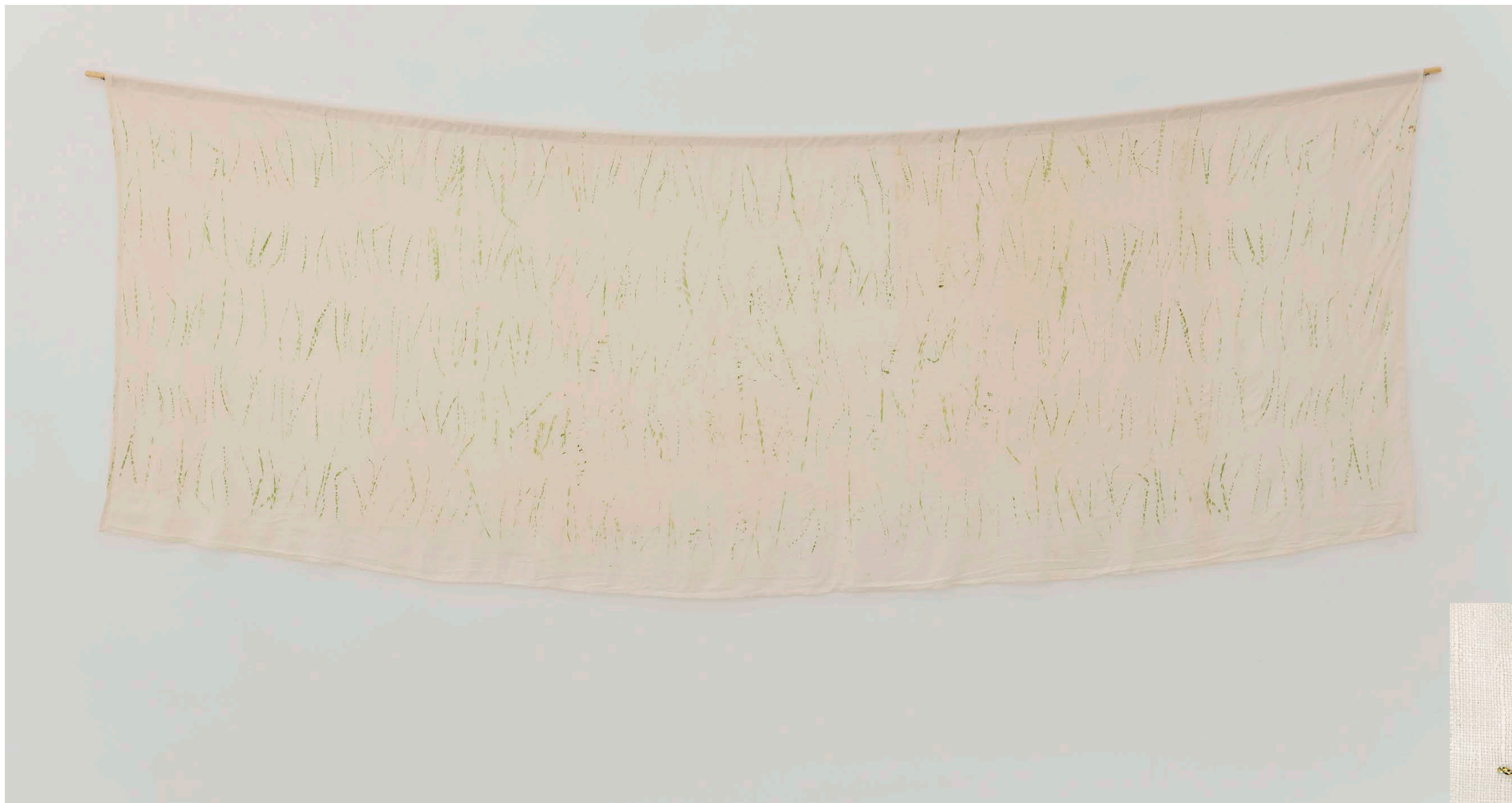
been told in terms of the heroic man, sharp weapons and the materials par excellence of hunting and violence, proposing a different narrative, which has as its main protagonist a bag, a container, a wrapping, carrying and concave, feminine and protective element. The bag is an essential object in the 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.



Archive
of concave objects
collective weaving



Tessitura (Weaving)
embroidery with gold thread
on hemp fabric

Writing experiments

2022

series of paintings with blades of grass on fabric

238 x 81 cm



La prima madre

2022

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 mnestic 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-homelanguage 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.

Text Cecilia Canziani and Costanza Meli



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.



What I do not see

2020





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
2021 performance

ph Carlo Romano



Ancestor
2021
fabric mask

Hut
2021



installation view two wall projections
variable dimensions



Fantasmino (Little ghost) 2020, still from video



The First Mother
2020
embroidery on silk variable dimensions.

Installation view Spazio Molini,
Pastificio Cerere Foundation

What I do not see

2020



series of watercolours made with my eyes closed
20x30 cm

installation view Spazio Molini Fondazione Pastificio Cerere



Mammacanganguro

2013

series of 4 fine arts prints

The last time

2011



shot of the last time I breastfed my first child.

Installation view Spazio Molini Fondazione Pastificio Cerere

Something gold can stay

by Sara Basta and Valeria Carrieri
2021



Four-hand gold
cord embroidery
on linen
tablecloth

This work started from a correspondence between Valeria Carrieri and me, whose main topics of investigation were friendship and co-creation, explored from our personal experience. The exchange originated from the desire to focus our investigation on forms of 'creation' that we have been practising for a long time, but which we still feel are only marginally recounted in contemporary art and literature. The need to highlight the forms of friendship and relationships has emerged at this precise moment in history, partly as a consequence of the distance experienced during the pandemic, which has reduced the scope of relationships allowed for family ties. Instead, we think it is essential to represent friendship as a form of priority relationship, as a choice of self-determination in the world. We believe that, in the same way as friendship, making art has a strong altruistic drive because it is often configured as a gift to be addressed to someone and is substantiated not through, but thanks to the relationship. We would like to be told about another way of proceeding in the meshes of art, a way that is realised precisely from the encounter with the other, which opposes the stereotypical image of the individualistic and solitary artist who reiterates the (patriarchal) paradigm of the genius or Minerva who came out of Jupiter's head in one piece. Friendship as a space of co-creation also portends the promise of a different episteme for thinking about art and our being together through art.

During our correspondence, the assignment we gave ourselves was that all the material of our exchange would be handwritten and hand-drawn. Every day for two months we exchanged a text and an image. At the end of the first phase of the exchange, we made a four-hand embroidery and an audio track with texts extracted from our letters, which made the first stage of our dialogue usable in the form of a sound installation.

la foto che mi hai portato,
mi ha fatto pensare alla casa
di mia nonna. Quello che
ricordo di più, era un lunghis-
simo corridoio buio, da cui
si andava in tutte le stanze.
La casa era grande, ma una
volta rimasta da sola, utilizzava
pochi spazi. La cucina, lo studio,
la stanza da letto. Io dormivo a
letto con lei quando andavo a trovarla.

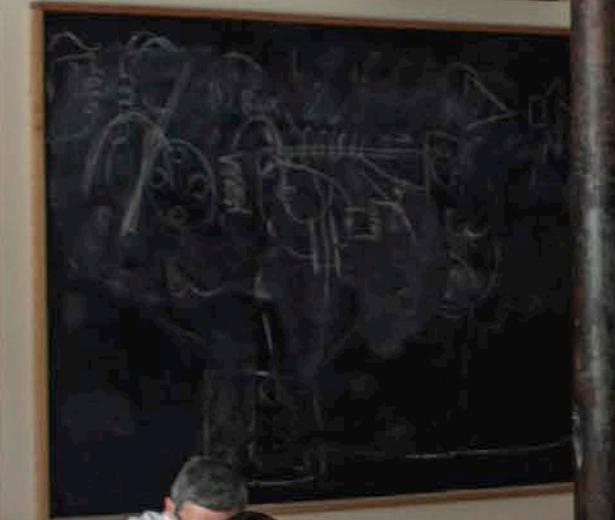


correspondence, letters and drawings

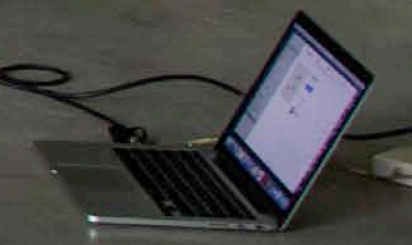


something
gold
can
stay

Les
Cliniques
Dermalogiques



La
Rosa



Moto Perpetuo Combinatorio (Perpetual Combinatorial Motion) 2020

ph credits : Luis Do Rosario and Mykolas Juodele



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.

NON C'E' VITA DOVE
NON C'E' LOTTA



Moto Perpetuo Combinatorio still from video 6'26"

Video: **Daniele Spanò**

vimeo.com/manage/videos/547103996

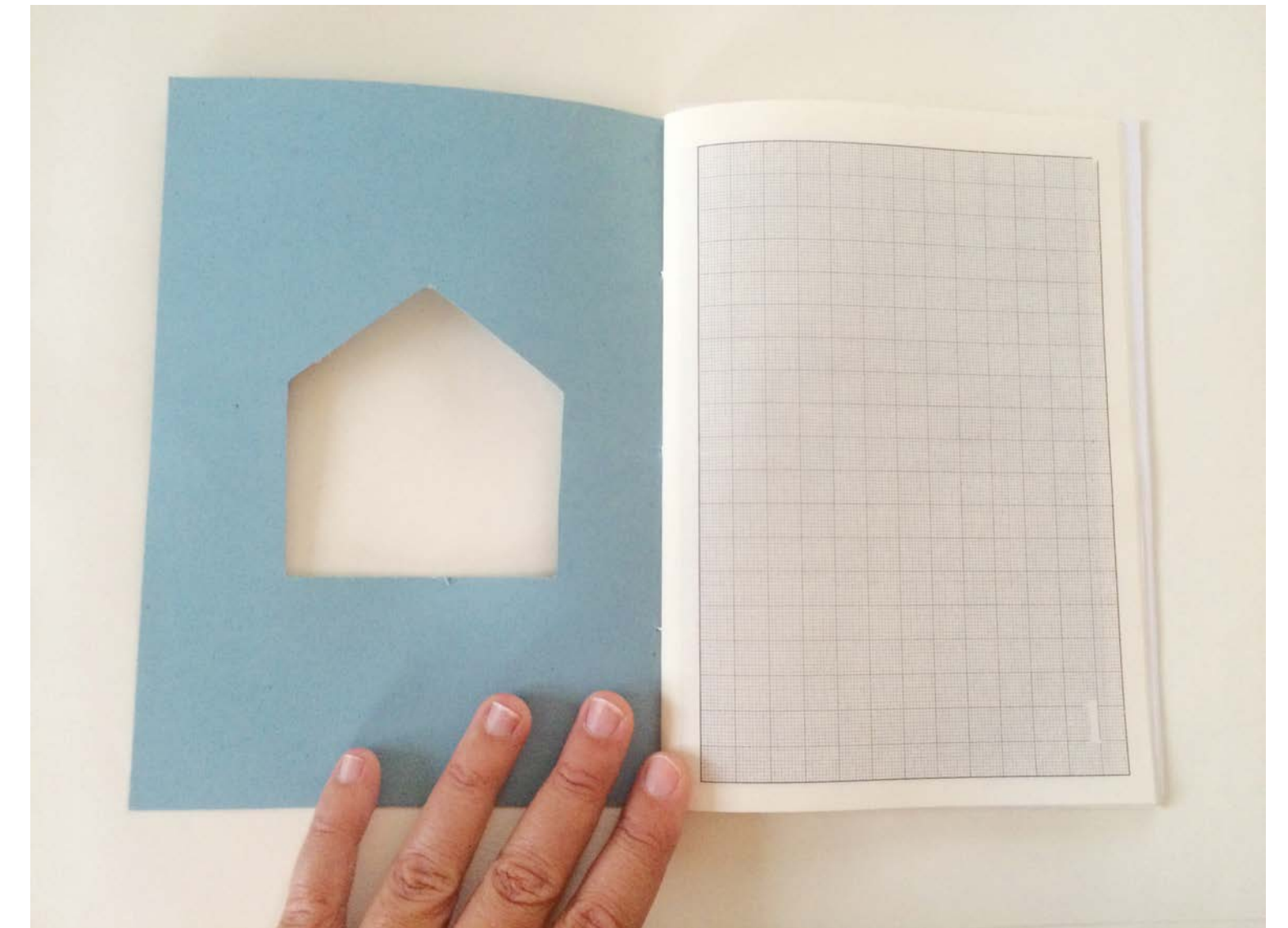
La casa dentro (the inner home)

2019

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.

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

A second book Parole Domestiche, (Domestic Words) was realised with the words embroidered during the 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



Handmade paper and
painting workshop.

In the image paper and
painting by **Silvia Sasso**



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.

Family photograph and text from the book *La Casa Dentro*.

The original photograph and text were on show for *La Prima Madre* at Fondazione Pastificio Cerere, Rome

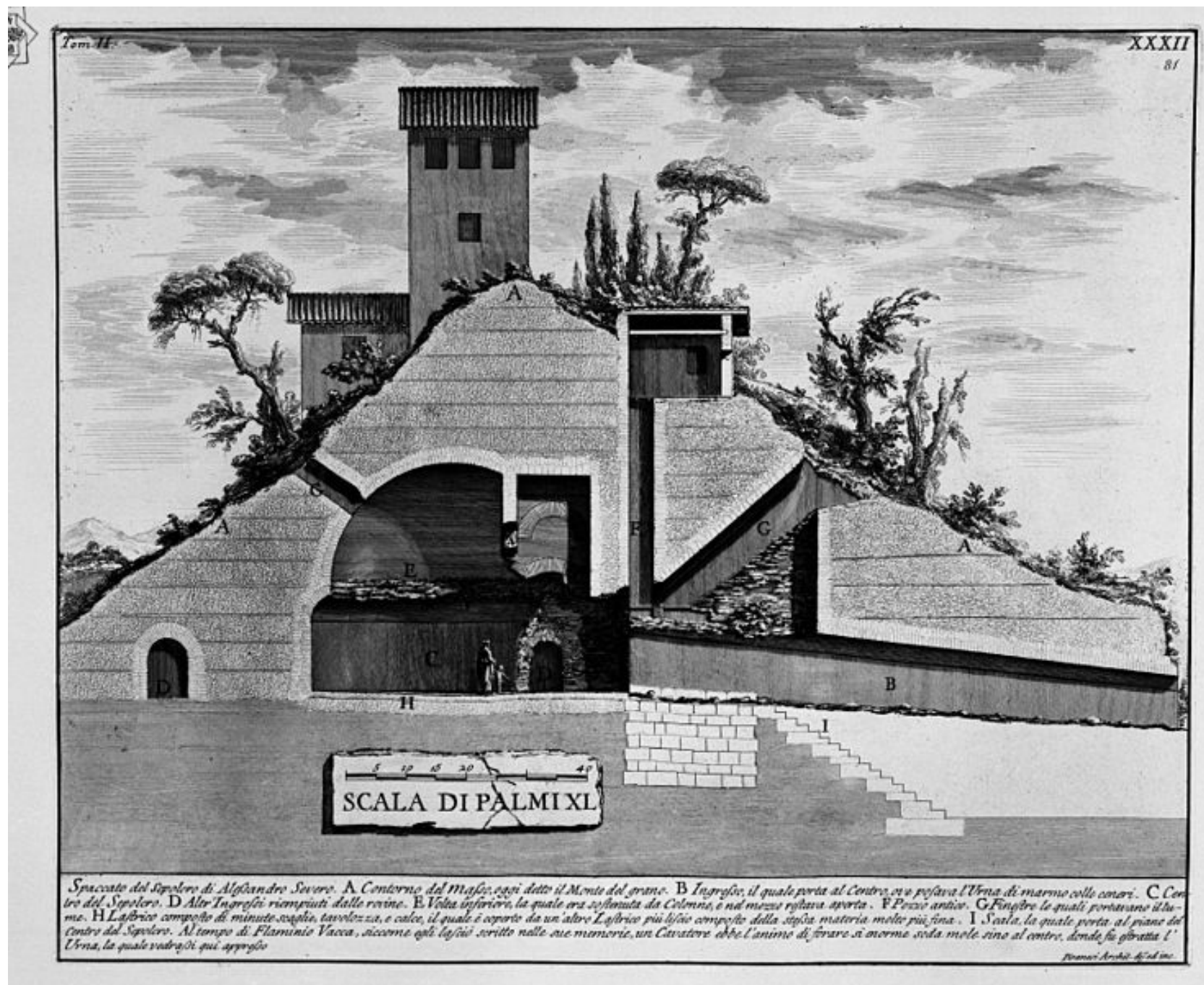


The house inside: installation.

A symbolic house, enclosing in its form the houses of all the participants in the workshops held between 2018 and 2020

La pancia del monte

2016



Piranesi's 1756 engraving of the Tomb of Alexander Severus (Mausoleum of Monte del Grano) and picture from the performance

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:
vimeo.com/manage/videos/404125285



La pancia del monte

2016

performance

Abito lo Spazio

2016- 2018
collective sewing project

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 ever 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. Text by Simona Merra curator of the project

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 in 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 Palermo for School in Tandem project
vimeo.com/219534209

And by Hour Interview, an interview without an interviewer.
vimeo.com/155326723



Abito lo spazio
 collective sewing school Carlo Pisacane Rome

Lingua Mamma

2013

By Sara Basta and Mariana Ferratto

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 da video
vimeo.com/63925145

Vestiti per l'amore

2008

fine arts print
80 x 100 cm



Bio

I am an artist, and a contract lecturer at the Academy of Fine Arts in Rome, where I teach in the MFA in Art for Therapy. I lead a painting workshop in the SPDC of the San Filippo Neri hospital in Rome coordinated by the Fondazione Internazionale Don Luigi Di Liegro.

I am a mother of two and part of the artists' collective The Glorious Mothers, a research group on critical parenting.

Recent projects include:

Lettera a V. W. solo show curated by Chiara Capodici at Leporello Roma; 2024

Guscio o Conchiglia workshop at Interazioni Festival Rome, 2024

Dialogue Towards a Manifesto residency at Fondazione Pistoletto – Cittadelarte, Biella; 2024

Lettture di Cura lecture with The Glorious Mothers, curated by Ane Rodriguez Arméndariz, Real Academia de Espana, Roma; 2024

IUNO commissions at ArtVerona, LAB section, curated by Giulia Floris; 2023

Acquadolce, solo show curated by Cantieri d'Arte: a workshop and exhibition with the educators and parents of the municipal nursery school at Biancovolta, Viterbo; 2023

Lettture Acquatiche della Buona Notte, performance curated by Iuno for the Festival Des Cabanes at Villa Medici, Rome; 2023

Il Giardino Libernautico, collective show curated by Elena Bellantoni, Fondazione Baruchello, Rome; 2022

La Prima Madre, solo show curated by Cecilia Canziani and Costanza Meli, Fondazione Pastificio Cerere, Rome; 2022

Magic Carpets Landed, collective show curated by Benedetta Carpi De Resmini, Picture Gallery, Kaunas, Lithuania; 2021

Babies are Knoking, collective show curated by Veronica He, Pia Lauro and Chiara Vigliotti, Studio Stefania Miscetti, Rome; 2021

Seminaria Sogniterra, Environmental Art Festival, curated by Marianna Fazzi and Isabella Indolfi, Maranola (FR); 2021
