

*enrico  
floriddia*

DO NOT ASK  
THE FOREIGNER  
HIS PLACE OF  
BIRTH BUT THE  
PLACE SHE IS GOING

*portfolio*

*You too are part of the  
game,  
you too bring stones  
stolen from the ruins  
to the building's walls.*

*Mario Luzi*

My practice sits in displacement and leans towards relational works.

As an educator, i offer situations of common knowledge building; as an art worker, i tender invitations to contexts of idleness; as a person, i try to uplift kinships. Reciprocity, equity and agency are my constant preoccupations.

My research has travelled with the *Zines of the zone* nomad library throughout the European continent, in 2014. Later, it participated in the *Trauma&Revival* (Bozar, ZKM, Cittàdellarte, Pushkin Museum, kim?) and *ENGAGE* (Viafarini) programmes in 2017. In 2018, it moved towards *Decolonizing Architecture* (Kunsthörschule), passing by *School of waters* (Mediterranea Biennale, 2021). It resided at the *Coopérative de recherche* (ESACM Ph.D in practice 2019-2023). With Jérôme de Vienne, Ewa Sadowska and Angeliki Tzortzakaki, between 2019 and 2022 i organised *bi-*, a tentative residency favouring care and loitering.

Currently part of *Fully Funded Residencies* (Berlin, since 2019) and *Salmastra* (Catania, since 2021). Since 2020, i build a *pirate library* through collective readings.



# *spargete la voce*

*Spargete la voce* (spread the word/voice) is a project that stems from the urgency of having to share something said or read, but above all felt, experienced. Through the organization of moments of collective reading of *The opoponax* by Monique Wittig, the residency worked on a set of audio recordings co-realised with a group of participants. Saying aloud is a performative act, a form of translation and a different mode of sharing in which the possibilities of speech are strengthened and multiplied by opening new interpretive horizons.

The project organised together with Elena Radice and Allison

Grimaldi Donahue aims to connect many languages, timbres, each voice with its own fragrance, voices that meet and enchant each other.

For the presentation to the public, the recordings had been collected in a sound and vocal composition playing in the public park of Ameno.

Here you can [listen to the piece](#).

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reading and recording workshops in  
the forest  
stereo sound piece 28'22"

CROSS awards residency  
Ameno, Parco Neogotico

persons involved/paid: 12/4

2024



The collective readings in the forest allowed to experiment with several voice overlapping while recording.

# fudda

*fudda* is a festival that explores forms of coexistence and cooperation: mingling and supporting each other, learning from one another and freeing ourselves from competitiveness.

*fudda* is a Sicilian term that evokes a gathering of people, highlighting their multiplicity. The festival proposes different forms of gathering, grouping or meeting: in an attempt to respond to different needs and allow different levels of participation. All this while trying to bring together fields that rarely meet: social activism, performing arts, visual arts, discursive and culinary practices.

*fudda* offers a three-day space in which different forms of encounter can take place. *fudda* is open to other proposals and ways of doing, and is ready for any form of contamination in a joyful and light-hearted way.

In preparation for these three days, collective workshops have been organised to identify common needs and desires,

share expertise and propose new models of collaboration.

*fudda* is a diffuse and decentralised festival. That's why it's taking place in a variety of spaces and realities scattered across the city. It is a welcoming force in its own right, incorporating a wide range of proposals into its programme: movement performances, workshops, concerts, conversations, workshops, picnics, meetings, etc.

Detailed description [here](#).

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three-days multidisciplinary festival

persons involved/paid: ~500/15

I Catania, september 2023

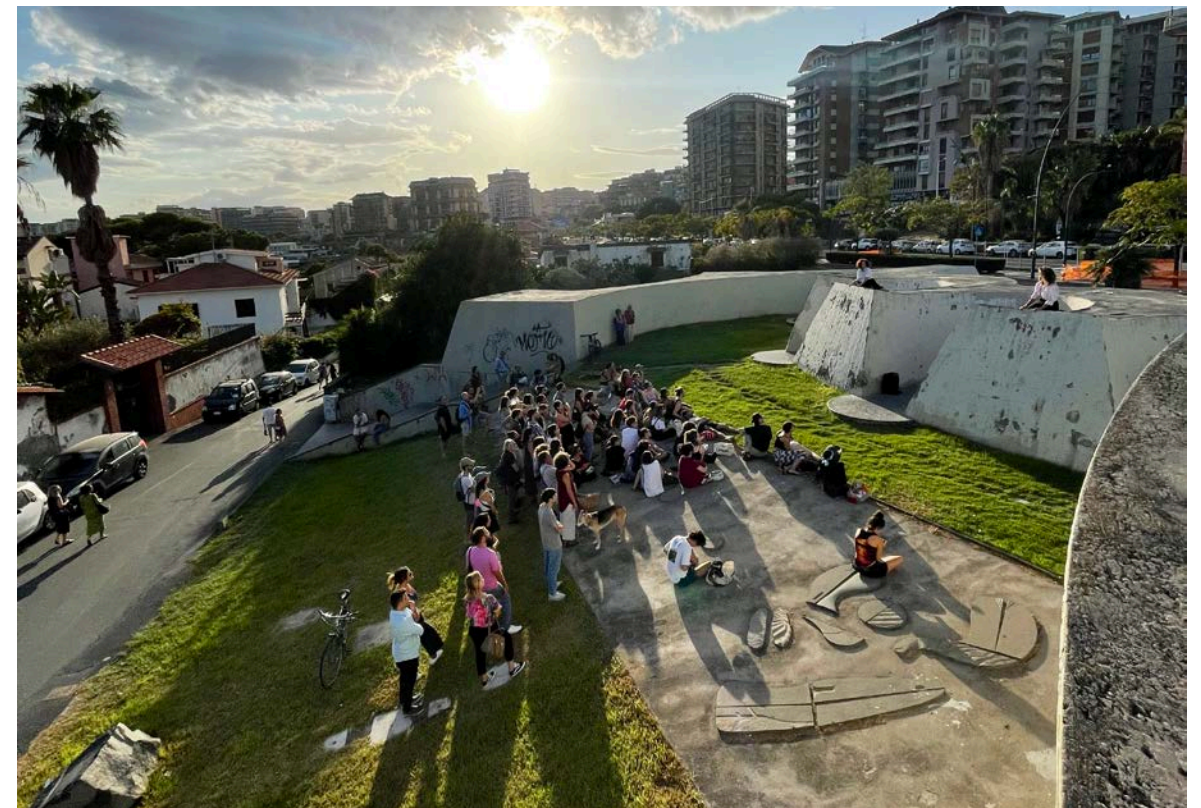
II Catania, november 2024







The collective *Maglia Festa* turned an exhibition space of the *White garage gallery* into a resting area



Performance in the public space *Brave* by *Iunta* collective



Live concert by *Gærald* at *Viaraffineria* art space



Yawning workshop held at the resting space *Spazio sonnellino*



# *biblioteca pirata*

*biblioteca pirata* is an ongoing series of collective readings.

A vernacular library, populated by hacked, manufactured, photocopied, pirated, deviated, rare, slanted, childish, corrupted, forged, appropriated, popular, pimped, common, bastard, hand-noted books.

Every book enters the library by the mean of a session of *arpentage* collective reading where a group of people gathers, takes apart one book, everyone reads one part and then share it to everyone.

The session allows a common reading through a multiplicity of points of view. This plurality takes

shape of side-notes or remarks on the pirate copies that i gift to each participant in order to thank them and acknowledge their involvement. The placement of these copies is related to the will of the participants: they are often scattered, sometimes close to their bodies.

An attempt to collective knowledge building, *biblioteca pirata* aims at reciprocal care, fair pedagogy and continuous listening.

Detailed description [here](#).

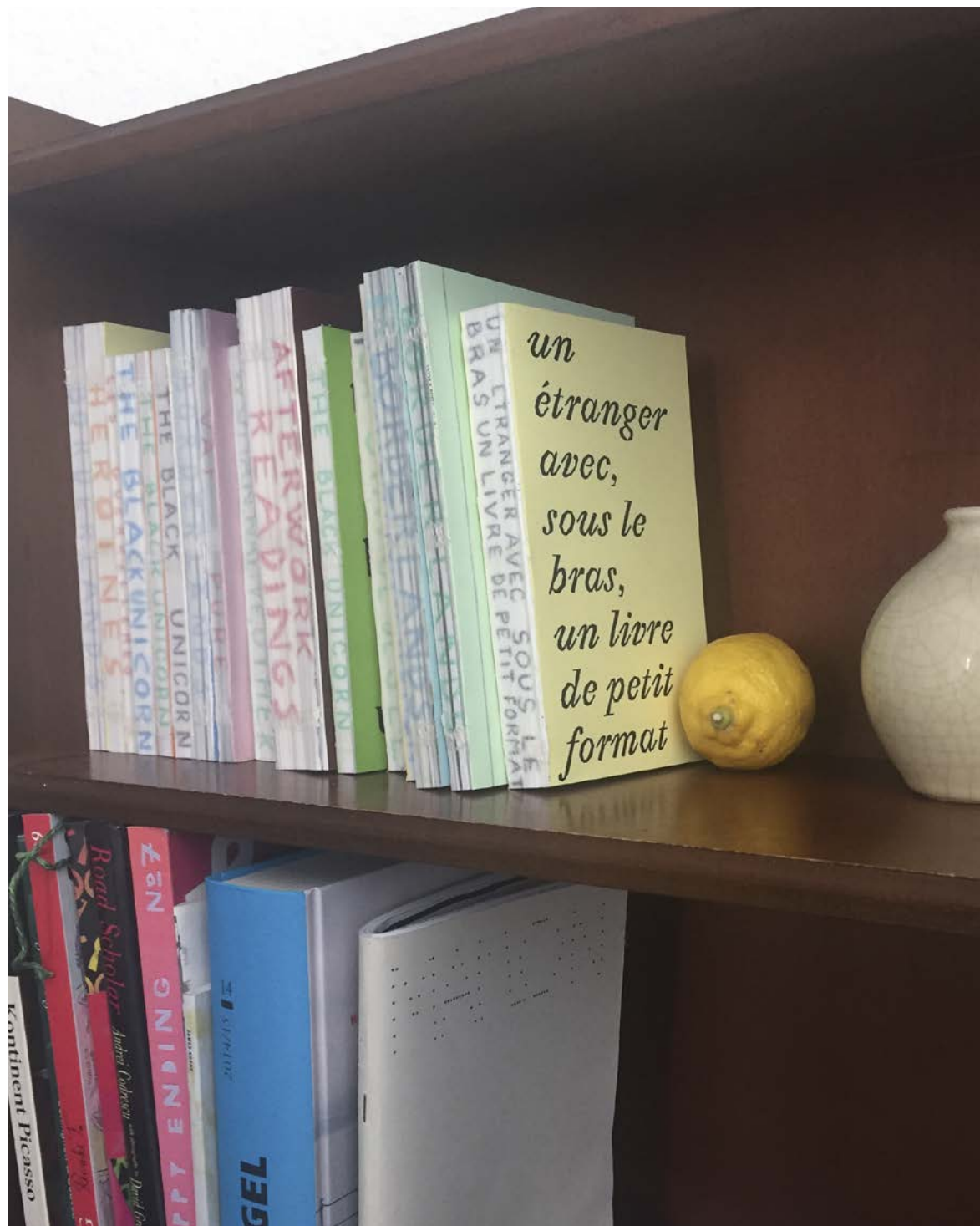
collective readings, hand-made books

persons involved/paid: many/too little

ongoing since 2020





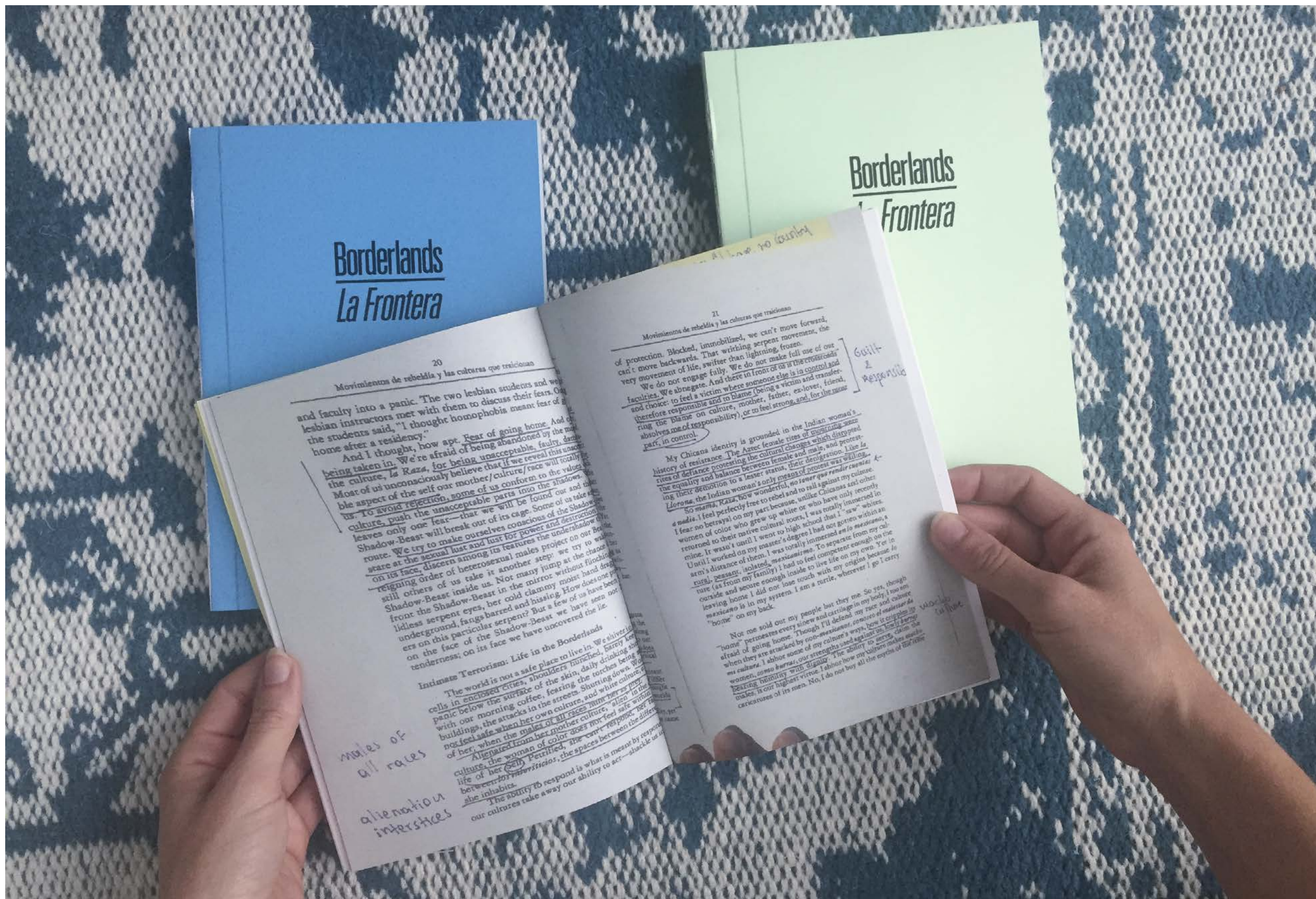


Some of the books made for the participants, waiting to be shipped, Achterhaus, Hamburg, August 2020



Collective reading of Trinh T. Minh-ha's *Woman, Native, Other* Färgfabriken in Stockholm with curator Carlota Mir, May 2019





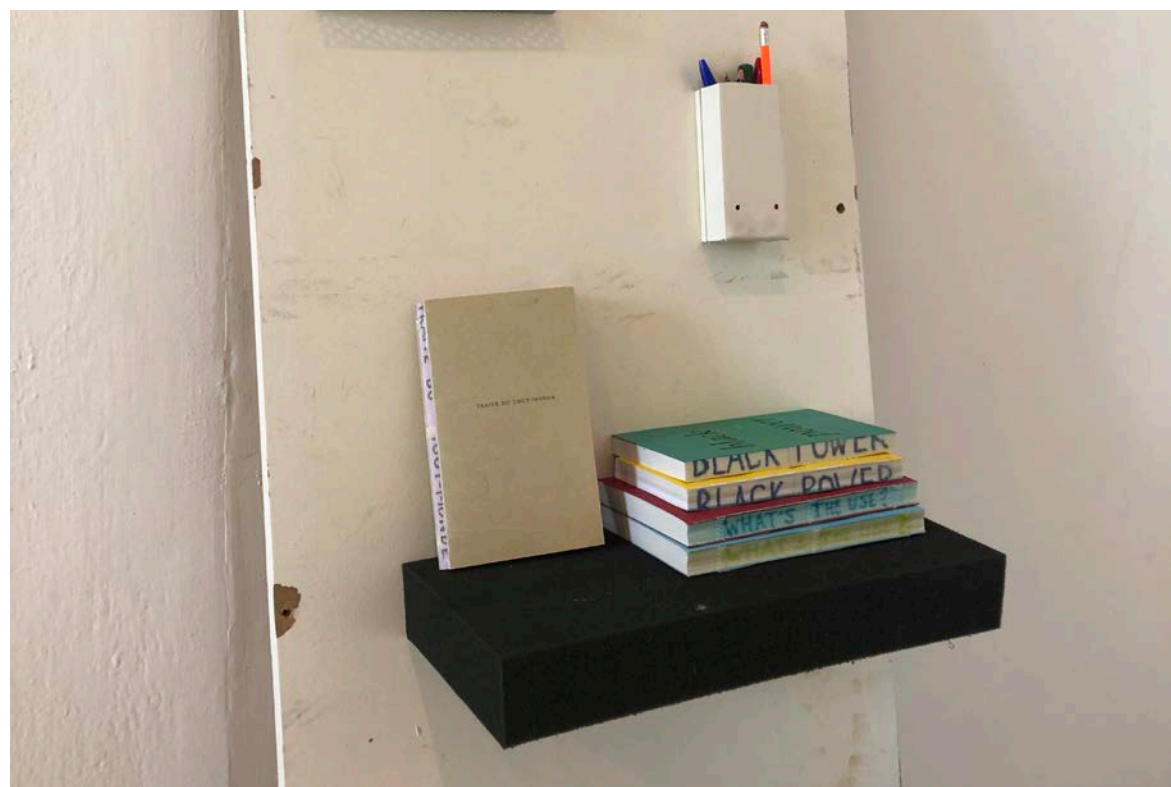
Copies of *Borderlands/La frontera* by Gloria Anzaldúa with added handnotes taken during the reading session



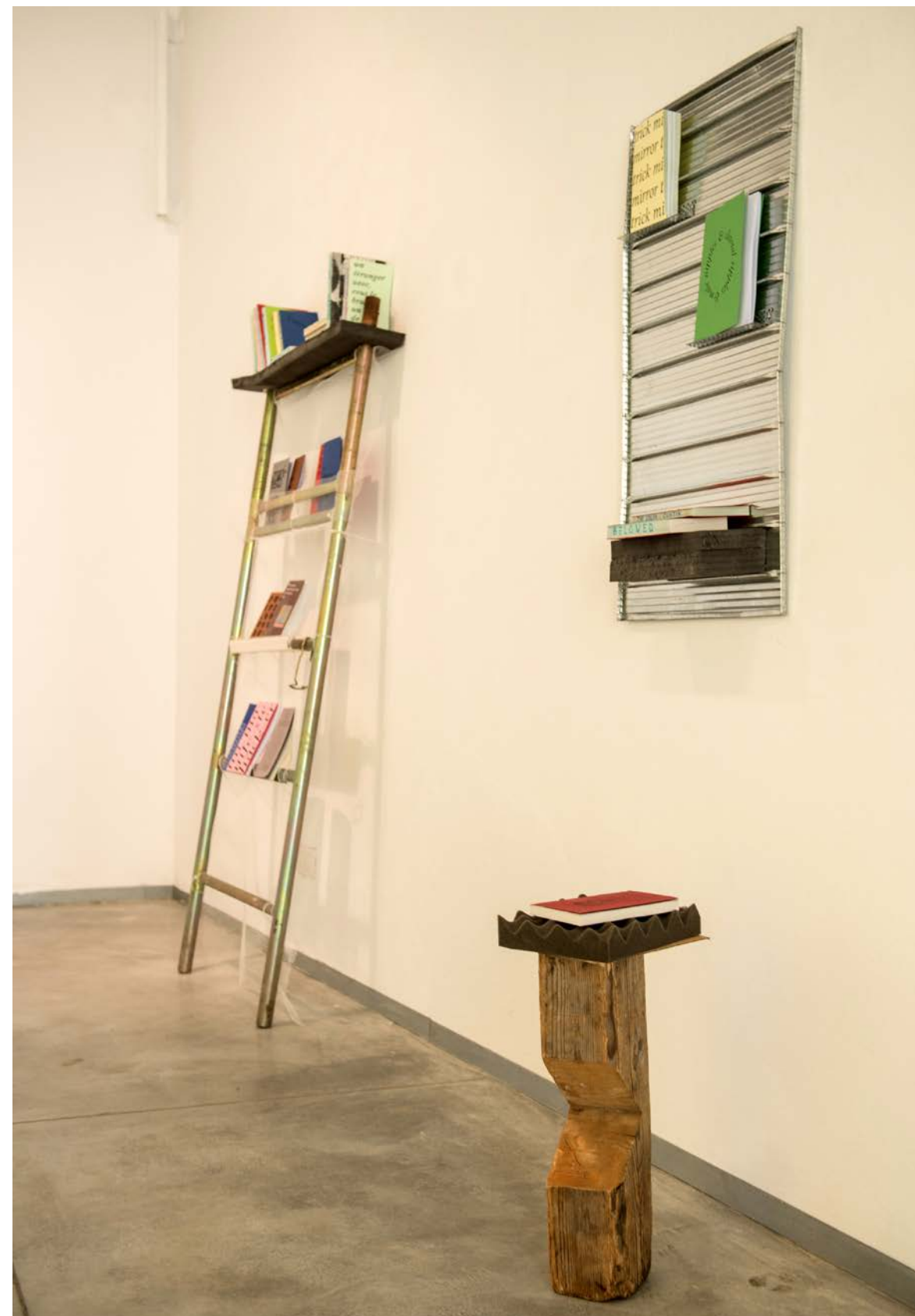


Arpentage reading of *No archive will restore you* with Enar de Dios Rodríguez, Sophie Utikal, Vesna Liponik, Elena Binotti, Enrico Floriddia, Mila Panic, Gašper Kunšič, Virginia Russolo and Vanja Smiljanic, *School of Waters*, Biennale of the Mediterranean, San Marino, July 2021





Shelves were made of foam and other leftover materials for the exhibition *Camminiamo sul ciglio di un istante* at the Fondazione Sandretto Re Rebaudengo, Guarene, May 2022

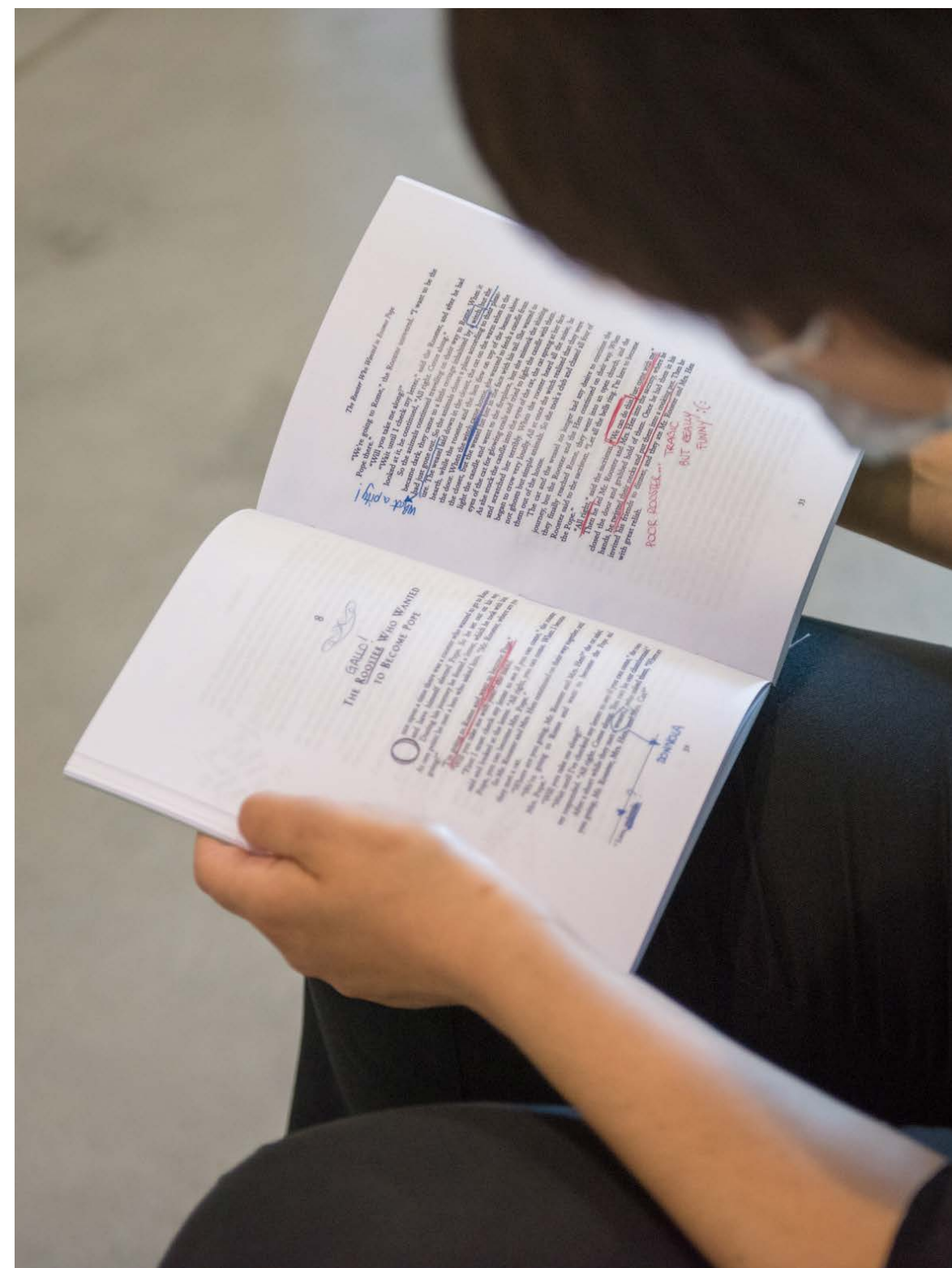


The audience is invited to browse, read and add notes to the books with the provided pencils and markers.





A conversation sparked with Allison Grimaldi Donahue: she curated one bookshelf of the exhibition and i made a little anthology containing texts that inspired and supported the writing of her poem *3 cose / 3 things*, spread over the exhibition in large posters. *Camminiamo sul ciglio di un istante*, Fondazione Sandretto Re Rebaudengo, Guarene, May 2022



In preparation of the exhibition, i gathered with the curators and the art mediators for a reading session. A way to get acquainted and be able to offer to the audiences a first hand testimony on how the reading sessions unfold. We read *The robber with a witch's head: more stories from the great treasury of Sicilian folk and fairy tales* with Eunice Tsang, Federica Beltramo, Sukanya Baskar, Irene Coscarella, Shaelyn Hanes, Ilaria Mercurio, Carola Guadagnin, Beatrice Biason, Alberto Nidola. The noted copy was in the show together with the people who participated and tend to the library.





*Biblioteca pirata* was available to the public in the framework of the collective exhibition *An entirely new word*, Kunsthalle Exnergasse, Vienna, July 2024



The shelves for the exhibition were created by Luisa Silva Winkler, Melanie Sophie Kasberger, Theo Elias Prochaska, zoë elektra karavias, Anna Helm, Stefanie Lichtenstein, Mariia Starodubets, Philip Guzelinig, Jinx Bilani, Christina Nägele, and Barbora Chen during a workshop co-organised with the *Akademie geht in die Schule* (AgidS) programme of the Akademie der bildenden Künste Wien.



# *i was a drum's voice in the night but sleeping*

Puzzled by the mere presence of mummies coming from Egypt at the National Museum of Transylvanian History, Enrico Floriddia and Diana Duta collaborated to fabricate a story for these living beings. Sinta Wibowo lent her voice to this patched out narrative: fickle but gentle.

Listen to the sound [here](#).

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produced by Fabrica de Pensule and the National Museum of Transylvanian History in the framework of the Hysteria/Historia programme

sound piece in Romanian and English, 16'23" and 15'40"

persons involved/paid: 8/8

2020





# *in nome della scandalosa forza rivoluzionaria del passato*

“In the name of the scandalous revolutionary strength of the past” is the last sentence of the short film-plea *Le mura di Sana’a* (The walls of Sana’a) by Pier Paolo Pasolini. It is a passionate, poetic film strongly imbued in orientalism and exoticism. It is enraging to notice that even such a bright mind wasn’t able to dodge almost racist points of view and a patronising approach to the Yemeni people.

Still, this sentence has a certain strength and beauty, it comes vehemently from the past and I cannot ignore it, I want to recycle and reuse it, shift it.

Also Eduard Glaser was fascinated by Yemen. His gaze is utterly different from Pasolini’s one: he is deeply aware of being a stranger and yet he does anything to blend in. He was a vanishing and paradoxical person.

I never realised how much to-day Yemen, Ethiopia and Eritrea had a common remote past and culture. As much as any other sea – be it of the North, Black, Middle, White or Red – it is a connection rather than a barrier.

When a month ago I found myself in Massawa, on the shores in front of al-Hodeida, I saw the bridge: Massawa, beautiful and proud of her scars from the 90s,



was watching al-Hodeida being now constantly raped. I saw PPP between me and Eduard.

Shortly after, I landed at the Italian Cultural Institute in Vienna. While browsing among the “exiled” books I found traces of another – damned – bridge between Italy and the Horn of Africa. Books are strange. People working with them are often considered up in the air, not practical. Yet books weight. Books cut. Books are fragile. Books squash. Books liberate.

*Bildungsroman* is a reflection on how the European education biased Eduard Glaser’s mind: what we do consider strong fundamentals – of which we never doubt – have been built in a certain historical period, with specific blind spots and plenty of prejudices. Here the celebrated encyclopedias published in the 30s of last century literally constitute the basis on which my works – minimal interventions and banal objects – rest. It is like the famous missing leg of the sofa.

The selection of exhibited documents, the underlining, build a series of links between the personalities I just evoked, links that are free and prone to your own reading. The whole is enveloped by a refrain: a sentence that inhabits me since a couple of months, a

sentence that looks quite wrong.  
A sentence that looks quite right.

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*in situ* installation made of books  
from the Italian colonial period  
‘exiled’ from the IIC library, ÖAW  
documents from the Glaser collec-  
tion and personal items

Italienisches Kulturinstitut Wien,  
March 2019

persons involved/paid: 10/9

2019







*In difesa della libertà*, reversible installation made of books and objects found at the *Italienisches Kulturinstitut* in Vienna, 2019



*Do not ask the foreigner his place of birth but the place she is going (correct pedagogical message)*, the first thing you would see when entering the Italian consulate in Vienna, writing on chalkboard, 2019





The 'correct pedagogical message' was reiterated in Italian, German and English variations, each translation introduced a different gender ambiguity, 2019



*Pacifismo e storia*, reversible installation made of books and objects found at the *Italienisches Kulturinstitut* in Vienna, 2019





*In situ* installation made of books from the Italian colonial period 'exiled' from the IIC library, ÖAW documents from the Glaser collection and personal items, 2019



Underlined in yellow an Italian army propaganda book explaining the technical advances in the use of chemical weapons (used in Ethiopia); on top 'Sunset of a myth. The idea of «progress» between 1800s and 1900s'





*Do not ask the foreigner his place of birth but the place she is going (correct pedagogical message), in the mirror the Italian and European flags waving outside the Italian consulate in Vienna, writing on chalkboard, 2019*



*Knowledge brings  
no more closures  
than openings.*

*Trinh T. Minh-Ha*



# *bildungsroman*

Eduard Glaser lived all his life as a stranger. Born in to-day Czech Republic from a Jewish family, he spent his life wandering. Glaser was an astronomer, an epigraphist, an archaeologist and an expert of Judeo-Arabic culture in southern Arabia.

Assuming the building method of the *spolia*, *Bildungsroman* proposes a biography made of found documents, supposed dreams, liminal texts and pop music videos that unfold along a rather tortuous line. Sometimes it becomes a hagiography of a sun worshipper. *Bildungsroman* traces the first part of Glaser's life throughout his studies in Prague

and Vienna, his journey by foot to Paris, his troubled time in Tunis and Alexandria before he reached his craved destination, Yemen. The so-called *Arabia Felix* (lat. "Happy Arabia") has been the place where Eduard Glaser finally stopped his quest. Just to start digging.

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produced by Kulturkontakt Austria  
in collaboration with philomena+ art  
& architecture platform, Kunsthalle  
Exnergasse with the support of  
the ÖAW Austrian Academy of  
Sciences

bookwork  
sculptural objects  
series of lecture-performances

persons involved/paid: 15/12

2018-ongoing





in Arabia Felix, and was built by Abd-Shems, descent from Joktan, who was the son of Eber. † Jones, in his Discourse on the Arabs, says, it is “the people of Yemen very soon fell into the common error of ADORING THE SUN and the firmament; third from Yoktan (or Joktan), who was consequently Nahor, took the surname Abdu-Shams (as ab servant of the sun.”

The compilers of the Universal History, and inform us, “The Sabaei were possessed of a very territory in the Southern and best part of the Saba, its CAPITAL, according to the ancient geographers upon a hill at no very considerable distance from





*Et in arcadia ego (Third version),*  
glass, photographic print, BSD panel, clamps, isolating foam, 2018.



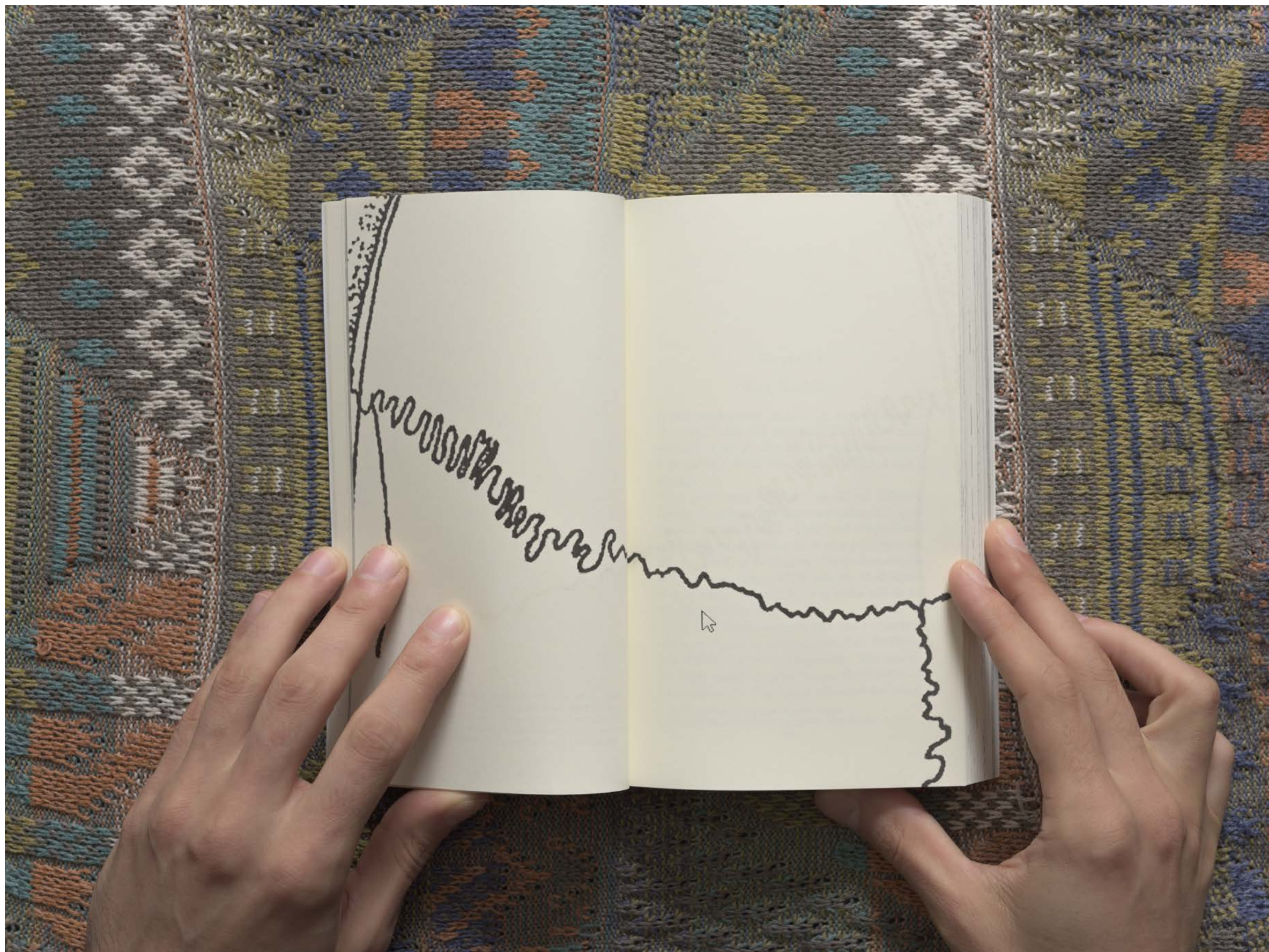


*Sheeba meets Salomon*  
booklet, laser prints, isolating foam, wood, plywood, 2018.



*'Abd-Shems*  
armchair, laser print, 2018.









*Is there a difference? (screenshot)*  
booklet, BSD panel, glass, blanket, laser print, 2018.





*Masters of the eclipse,*  
lecture performance, Kunsthalle Exnergasse, Vienna, February 2019.

*How to become oriented*  
*Queen of Saba a.k.a. βασίλισσα του νότον*  
lecture performances, philomena+, Vienna, February 2019.



*At this distance, I can  
see that if your criteria  
render results that do  
not match up with your  
intentions, then you  
re-examine your criteria.*

*Clive Phillpot*



# bi-

**bi-** is a tentative artist residency.

**bi-** is an [artist residency](#) co-organized by [Enrico Floriddia](#), [Angeliki Tzortzakaki](#), [Jérôme de Vienne](#) and [Ewa Sadowska](#) since 2018.

**bi-** has an [email address](#), and an archaic [website](#) archiving [more or less informative](#) documents. From time to time, **bi-** issues [open calls](#), inviting [people](#) to be hosted during one week of idleness in a [shared place](#). **bi-** is broke, therefore doesn't ask its participants any [work](#).

**bi-** sometimes appears in [conversations](#) and [other contexts](#), is [constantly in doubt](#), adopts

temporary, [shifting](#), [multiple](#), [uncertain definitions](#). But all in all, **bi-** tries to favor [loitering](#), [hospitality](#), [translation](#), [inefficiency](#), [kinship](#), [softness](#), care, and [more](#).

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tentative artist residencies

Térénez 18th-27th May 2018  
Milo 8th-15th June 2018  
Palermo 16th-18th June 2018  
Milo 19th-24th June 2018  
Térénez 27th June 7th July 2019  
Cézens 20th-28th July 2019  
Térénez 1st-9th September 2019  
Milo 15th-24th September 2019  
Matsudo 21st-27th of October 2019  
Matsudo 28th October 3rd of November 2019  
Sainte-Consorce 1st-8th August 2020  
Montbazou 12th-22nd July 2021

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persons involved/paid: 56/0

bi-residencies





















# *immigrated pieces*

The nine protagonists of this book are objects hosted in Wrocław, Poland. They share one thing: around Second World War they were moved. Or stolen, forged, broken, appropriated, exploited, uprooted.

Their stories tell the History of the Silesian people as well, their peregrinations, their difficulties, their shared past.

I visited every place where these stories happened, in Poland or in Ukraine or Italy. I photographed, I collected documents and testimonies: layers overlap, History gets complicated, versions contradict each other.

*Immigrated pieces* tells these stories in a dialogue between myself and the young city of Wrocław surrounded by her centuries-old memories.

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created as artist in residence at  
Wrocław European Capital of Culture

paperback bookwork  
310 pages 11x18cm  
1<sup>st</sup> edition: 70 ex.

persons involved/paid: 9/8

2016





Bohemia. He confirmed the German Town Law in Wrocław.

The most important 14<sup>th</sup> century source about his life is the *Styrian Reimchronik* by Ottokar de Gaal, the first comprehensive historical work in German language. This chronicle gives interesting details about Henryk's assassination.

Henryk IV aspired to the title of King of Poland. Thus he asked the Pope to grant him permission for his coronation. The negotiations were successful, and he sent to Rome 12 000 grzywnas as a present to the Pope. But when the envoy reached Italy it was

noted that 400 grzywnas were stolen during the trip, and the Pope, infuriated, cancelled all negotiations with Henryk IV.

Although unable to escape the fury and the wrath of Venice, Henryk IV was not able to kill him. In order to get rid of him, an



it was decided to get rid of him: a false lawyer was employed at the court of Wrocław, and slowly poisoned Henryk IV.

While another doctor, called Guncelin, recognizing the symptoms of poisoning, was able to rescue the Duke from an



[citation needed]



*The past is a very  
foreign country.*

*Paul William Roberts*



# mémento

This book is a reenactment of a *Mémento de nomenclature géographique* published by the Republic of France in 1961, a tool to aid public servants to assess the territory of France, its colonies and the *rest of the world*.

It was published at a turning point in the history of the country, just after the independence of most of its African colonies and just before Algeria's sovereignty.

Fifty-five years later my only intervention is to invite the readers to tear a sheet apart and send this newly independent page to the Centre for artists' books where they are gathered and shown.

In 2016 I published fifty-five copies, the number of years that separated us from the original edition.

Each year I issue one more copy.

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in collaboration with CDLA Centre for  
artist books

handmade bookwork, pre-cut pages,  
envelope with addressee  
self-published  
84 pages 19x27cm

2016 edition of 55  
2017 edition of 1  
2018 edition of 1  
2019 edition of 1  
2020 edition of 1  
2021 edition of 1  
2022 edition of 1

persons involved/paid: 14/4

2016-∞











*Mémento* exhibited along with a torn apart page and the pre-printed envelope in the collective exhibition *Republished: questioning boundaries* at *Das weisse haus*, Vienna, March 2019.



On the pedestal: the archival box conceived with the CDLA Centre for Artists Books which contains the newly independent pages.



# *carta bianca*

*carta bianca* is an accessible and simple proposal: an invitation to create your own photo-book.

Thousands of stickers photographs scattered on a table and empty notebooks are there for the participants to be appropriated, manipulated, cut and re-shuffled. A table is here a meeting point, a place of exposure and fabrication.

*carta bianca* undermines questions of authorship by asking the participants to be the editors of their own book. At the same time, it instils a doubt on the language of photography and its supposed unequivocal semantics. It opens up to polysemy

and attempts to raise the agency of the participants in a playful manner.

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interactive installation with sticker photographs, custom notebooks, scissors and other tools

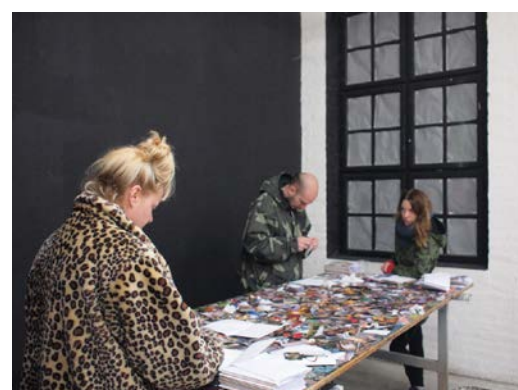
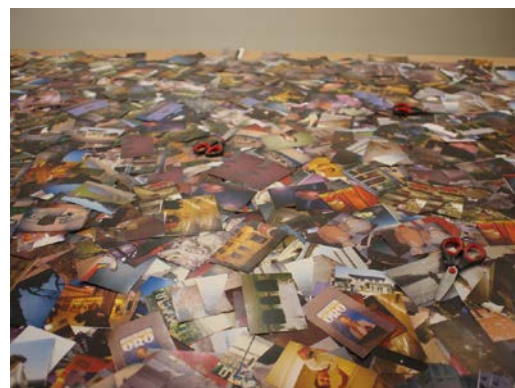
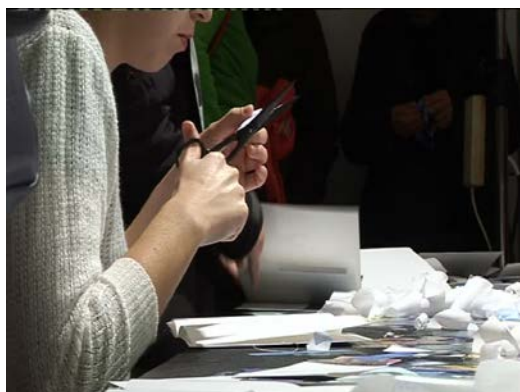
Paris, Espace Confluences, 2011  
Rome, Nuovo Cinema Palazzo, 2014  
Zagreb, Siva Galerija, 2014  
Berlin, EXP12 Gallery, 2014  
Helsinki, The Black Box, Mobile Museum of Modern Art, 2014

persons involved/paid: ?/5

2011-∞







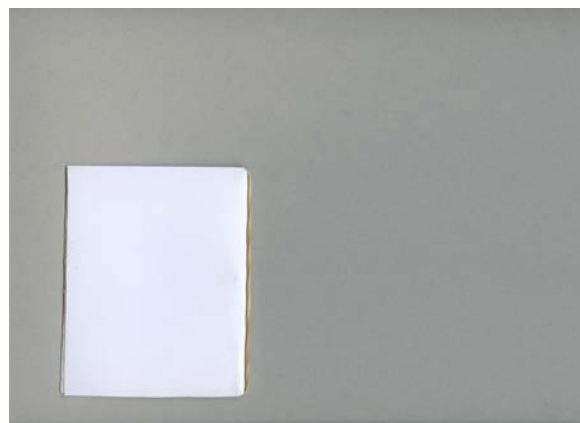
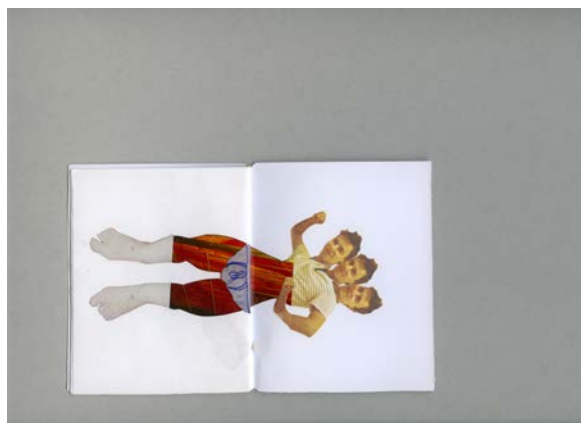
Paris  
Espace Confluences  
17/12/2011

Rome  
Nuovo Cinema Palazzo  
22/02/2014

Zagreb  
Siva Galerija  
02/03/2014

Berlin  
EXP12 Gallery  
19/04/2014







# Curriculum vitae

## Social practice

**Bücherregale** · building workshop, AgidS programme Akademie der bildenden Künste Wien, Vienna, June 2023

**fudda ~ festa delle intersezioni** · multidisciplinary live festival in various locations, Catania, Sicily, since 2023

**Prêter nos voix** · live translation performances, ESACM art school, Clermont-Ferrand, October 2021– 2022

**Thanks for reaching out** · translation workshop with Sophie Utikal, Kunsthalle Wien, Vienna, September 2021

**biblioteca pirata** · arpentage collective readings:

Les nouveaux habits du colportage, ERG, Brussels, January 2025  
Iniziativa di i, Rome, October 2023  
Museion, Bolzano/Bozen, November 2022  
Fondazione Sandretto Re Rebaudengo, Turin, May 2022  
Trame di quartiere, Catania, 2022–2023  
Somme toute, Clermont-Ferrand, January 2022–March 2023  
Lebensmittel, Berlin, November 2021  
Creux de l'enfer centre d'art contemporain, Thiers, October 2021  
School of Waters, San Marino, July 2021;  
Achterhaus, Hamburg, July–August 2020  
MA\*GA Museo Arte Gallarate, Milan, June 2020  
online, Milky way, March 2020–

**Woman, Native, Other, collective reading** · with Carlota Mir, Färgfabriken, Stockholm, May 2019

**Laufmappe** · with Floortje van Sandick, Mouna Abdelkadous, and Eva Štrocholcová, Royal Institute of Arts, Stockholm, May 2019

**Mapy** · create your own map · MWW Wrocław Contemporary Museum, Wrocław, November 2016

**Carta bianca** · interactive self-publishing installation:

The Black Box, Mobile Museum of Modern Art, Helsinki, May 2014  
EXP12 gallery, Berlin, April 2014  
Siva Galerija, Zagreb, February 2014  
Nuovo Cinema Palazzo, Rome, February 2014  
collective exhibition ‘17’, Espace Confluences, Paris, December 2011

## Printed matter

**Iniziativa di i #1 Publishing and unpublishing** · Arco books, Turin, November 2024

**Camminiamo sul ciglio di un istante** · Fondazione Sandretto Re Rebaudengo, Oreri, Cagliari and Turin, May 2022

**School of waters** · 19<sup>th</sup> Biennale of the Mediterranean catalogue, Archive books, Berlin, June 2021

**The orientations of Eduard Glaser. Hypothesis on positions, motivations and movements of a European scholar in the MENA region (1880–1888)** · 3<sup>rd</sup> *Rencontres Sabéennes* proceedings, ÖAW Austrian Academy of Science, Cambridge Scholars, Vienna and Cambridge, January 2020

**Museo coloniale in What does it mean “to decolonize”?** · Royal Institute of Arts, Stockholm, May 2019

**Bildungsroman** · artist book, Kulturkontakt, Vienna, 2019

**History is a teacher we ignore while scrolling instagram** · TRACES Journal, Milan, Berlin, December 2017

**Archaeological horizon Chapter I: an army of expert diggers** · exhibition catalogue, Poitiers, September 2017

**A-i-R Wro 2016** · catalogue, Wrocław European Capital of Culture Wrocław, February 2017

**Memento** · artist book, self-published in collaboration with CDLA Centre for artist books, Paris and Saint-Yrieix-la-Perche, December 2016–

**Immigrated pieces** · artist book, Wrocław European Capital of Culture, November 2016

**Carte Blanche** · exhibition catalogue, Villa Pérochon, Niort, June 2016

**Da qui non si vede il mare** · exhibition catalogue, In-Cul.Tu.Re., Lecce, January 2015

**La ruine de guerre dans la photographie documentaire** · MA thesis, ENS Louis-Lumière, Paris, June 2012

## Solo exhibitions

**In nome della scandalosa forza rivoluzionaria del passato** · Italienisches Kulturinstitut Wien, March 2019

**Archaeological horizon Chapter I: an army of expert diggers** · Galerie Louise Michel, Poitiers, September 2017

**From horizon to nadir** · Médiathèque F. Mitterand, Poitiers, December 2016

## Collective exhibitions, fairs, and screenings

**Internationalt venskab II** · WUK, Vienna, December 2024

**If tomorrow the war starts, I will leave this behind me** · White Cuib gallery, Cluj-Napoca, November 2024

**Touching faultlines** · Archaeological Site of Gortyna, Crete, August 2024

**An entirely new word** · Kunsthalle Exnergasse, Vienna, June–July 2024

**Camminiamo sul ciglio di un istante** · Fondazione Sandretto Re Rebaudengo, Guarene, May–July 2022

**School of Waters, 19<sup>th</sup> Biennale of the Mediterranean** · Galleria Nazionale, San Marino, May–October 2021

**I was a drum’s voice in the night but sleeping** · with Diana Duta, National Museum of History of Transylvania, Fabrica de Pensule, Cluj, September 2020

**Printing plant** · Looiersgracht 60, Amsterdam, November 2019

**Votre idéal** · 25 years of The Encounters of Young International Photography, Niort, April 2019

**Republished: questioning boundaries** · Das weisse haus, Vienna, February–March 2019

**BOOK1, studying photobooks** · XPrint Photography Book Festival, galeria Skala, Poznan, November 2018

**The Art Chapter** · Milano Art Book Fair, BASE, Milan, November 2018

**Dublin Art Book Fair** · Temple Bar Gallery + Studios, Dublin, November 2018

**Carrefour des possibles** · philomena+, Parallel Vienna, Vienna, September 2018

**At intervals** · screening at PLUFF Pepe Litorale Urban Film Festival, Biennale Urbana, Venice, September 2018

**Transcultural emancipation** · public space intervention, FLUC, Vienna, August–September 2018

**Gotong Royong. Things we do together** · Ujazdowski Castle Centre for Contemporary Art, Warsaw, January 2018

**Urbs sacra** · Mains d’Œuvres, Paris, September 2017

**Table&Review** · kim?, Riga, July 2017

**Immigrated pieces** · Fotografia Europea Festival, Reggio Emilia, May 2017

**Votre idéal** · Encounters of the Young International Photography, Niort, April 2016

**Shake hands** · Espace Michelet, Niort, March 2016

**Senso della visita** · with Jérôme de Vienne, Galerie Art Cella, Poitiers, June 2015

**Da qui non si vede il mare** · Castello de Gualteriis, Lecce, August 2014

**Tout doit disparaître** · Cinémathèque Française, Paris, January 2013

## Education

**Coopérative de recherche** · Ph.D. art research group ESACM, Clermont-Ferrand, 2019–2023

**Decolonizing Architecture** · Royal Institute of Arts, Stockholm, 2018–2019

**Contemporary art publishing** · CIPAC and Palais de Tokyo, Paris, November 2015

**Digital publishing** · Pyramyd, Paris, July 2014

**Master of Arts Photography** · École Nationale Supérieure Louis-Lumière, Paris, 2009–2012

**Bachelor of Arts - Modern literature\*** · Università degli Studi di Catania, Catania, 2004–2008

**Bachelor of Arts - Architecture\*** · Università degli Studi di Catania, Catania, 2003–2004

\* not completed



## Teaching

**Teacher** · Tenir entre le mains, ceramics and film workshop held in collaboration with Fredj Moussa, **ABACT Art school**, Catania, 2023

**Teacher / Lecturer** · Photography and Contemporary Art MA, **Université Paris VIII**, Paris, 2017–2018

**Tutor** · École Nationale Supérieure Louis-Lumière, Paris, 2017

**Teacher assistant** · European School for Visual Arts **EESI**, Poitiers, 2012–2016

## Lectures, talks and performances

**Chœurs** · collective performance by Stéphanie Lagarde, **Boom Structurs**, Clermont-Ferrand, November 2023

**8936 chansons** · theatre performance by Melis Tezkan, **Boom Structurs**, Clermont-Ferrand, October 2022

**Unsere Leben sind größer als Bilder von Zukunft** · in conversation with Si-Ying Fung, **MARKK Museum & Impossible Library**, Hamburg, June 2021

**Art practice as education** · with Alessandro Castiglioni, Jacopo Rinaldi and Corinne Mazzoli, **MA\*GA Museo Arte Gallarate**, Milan, May 2021

**Bildungsroman** · ÖAW Austrian Academy of Science, Vienna, June 2019

**Queen of Saba** · philomena+, Vienna, February 2019

**Masters of the eclipse** · Kunsthalle Exnergasse, Vienna, February 2019

**How to become oriented** · philomena+, Vienna, February 2019

**Museo coloniale** · Royal Institute of Arts, Stockholm, January 2019

**Immigrated pieces** · Archives nationales, Paris, February 2017

**Immigrated pieces** · MWW Wrocław Contemporary Museum, Wrocław, November 2016

## Residencies

**CROSS PROJECT Residency** · Ameno, April 2024

**SEA Foundation** · Tilburg, October 2021

**Impossible Library** · Hamburg, June 2021

**Vorwerkstift** · Hamburg, May 2021

**Achterhaus** · Hamburg, July–September 2020

**BOW - Bodies of work** · Dance House Lemosos, Cyprus, October 2019

**philomena+** · Vienna, February 2019

**Kunsthalle Exnergasse** · Vienna, February–March 2019

**A-i-R Austria** · KulturKontakt Austria, July–September 2018

**ENGAGE** · Viafarini, Milan, October 2017

**Wrocław European Capital of Culture** · Wrocław, October–November 2016

**The Encounters of Young International Photography** · Villa Pérochon, April 2016

## Collective projects

**Radiopersonne** · by Alexandre Perigot, Atelier de Création Radiophonique, France Culture Radio, Paris, 2018

**Trauma&Revival** · Pushkin Museum, Moscow; kim?, Riga; Bunkier Sztuki, Crakow; 2017

**EuropeMag** · with Romain Champalaune, Documenta14 side event, Athens, 2017

**Zines of the Zone** · Touring library of self-published books, tour 2014

## bi-

tentative artist residency that practises loitering, care and reciprocal maintenance organised with Ewa Sadowska, Jérôme de Vienne and Angeliki Tzortzakaki

**chapter I** · **Térénez**, May 2018

**chapter II** · **Milo**, June 2018

**chapter III** · **Milo**, June 2018

public space intervention · **Manifesta12** · Palermo, June 2018

talk · *A Natural Oasis?* · **Nottingham Contemporary**, Nottingham, February 2019

talk · **Common-Inn** · Het Nieuwe Instituut, Rotterdam, April 2019

talk · **Campo Base** · Turin, April 2019

public space intervention · **Salon de Montrouge**, Paris, April 2019

**chapter IV** · **Térénez**, July 2019

**chapter V** · **Cézens**, August 2019

**chapter VI** · **Térénez**, September 2019

**chapter VII** · **Milo**, September 2019

residency · **PARADISE AIR**, Matsudo, Japan, October–December 2019

solo exhibition · *bi- leftovers of a tentative artist residency*, **Italian Institute of Culture of Tokyo**, Tokyo, October 2019

**chapter VIII** · **Matsudo**, October 2019

**chapter IX** · **Matsudo**, October–November 2019

workshop · *It is about time to stop doing important things at* **PARADISE AIR**, Matsudo, November 2019

lecture · **Geidai Tokyo University of the Arts**, Tokyo, November 2019

lecture · **Kanazawa College of Art**, Kanazawa, november 2019

collective exhibition · *6–Chome-30-3 Higashiogu*, Tokyo, November 2019

text · *Two voices and a third one (and a fourth one) about bi- in PARADISE*, **PARADISE AIR**, Matsudo, March 2020

collective exhibition · *0032474429066*, by telephone, March 2020

sound piece · *Domini abbandonati*, **The power of doing nothing** organised by **JaJaJaNeeNeeNee**, Amsterdam, May 2020

video piece · *And in the margin of all that, we were texting each other about common feelings*, **The right to idleness** issue n.15 of Obieg magazine, **Ujazdowski Castle, Centre for Contemporary Art**, Warsaw, July 2020

**chapter X** · **Sainte Consorce**, july 2020

text · *Kneading, resting, assembling: a cookbook for minor institutions*, in **Everything is new** publication curated by Nikolay Alutin, **De appel**, Amsterdam, September 2020

**chapter XI** · **Montbazon**, July 2021

residency · **M’saken**, Sousse, Tunisia, August–September 2022

**chapter XII** · **Cézens**, October 2022

## Fully Funded Residencies

online platform for sharing opportunities and knowledge about AiR. Berlin, 2019–

**Dear applicant...** · workshop on grants and residency applications, **Hochschule für Bildende Künste, Braunschweig**, February 2023

**On becoming hubs: non-artistic labor in residencies** · with Mila Panic, Junpei Mori and Kentaro Yokouchi, **Indeks, Bandung**, January 2021



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