

# Benedetta Panisson | Portfolio

**Benedetta Panisson (1980, Venice) is a visual artist working with film photography, video, and performance, interweaving art practice with academic research. Her research focuses on relations between bodies and sea and island scapes, and how these relations produce a proliferation of sexual imaginaries. As islander herself, through an aesthetics made of seas, beaches, and maritime tropes she approaches communities, intimacies, and sensual practices. She is engaged in a PhD research at Durham University, UK (2020-ongoing, The Visuality of Sexual Exorbitance in Island Spaces: Experimental Displays of Human and Animal Life), after a BA in History of Arts at Ca' Foscari University, Venice, and a MA in Performing Arts at Brera Academy. She has exhibited in international museums, galleries and institutions.**

**In Italy she is represented by OPR Gallery, Milan.**

**Among her participations, exhibitions, and academic collaborations: Onassis Cultural Centre (Athens), Contingent Movements Archive (Maldives Pavillion, 55th Venice Biennale), Cambridge University, TEA, Museum of Contemporary Art of Tenerife (Canary Islands, Spain), OPR Gallery (Milano), Royal College of Art (London), Bevilacqua la Masa Foundation (Venice), International Prize for Performance (Centrale di Fies), Der Greif, Frieze Art/ Paul Smith (London), Galleria Riccardo Crespi (Milan), UNESCO/COAL Prix (Paris), Galleria Civica di Arte Contemporanea di Trento, Centre International des Récollets, Furla Art Award, Project Space Berlin, Milano-Bicocca University, Centro Pecci, International Sarajevo Winter Festival, Istituto Veneto di Lettere, Scienze ed Arti (Venice), Ca' Foscari University/European Centre for Living Technology, La Guarimba Film Festival (Italy), Fotofilmic (Canada), Care of (Milano), Phroom.**



Sexual Exorbitance in island and sea scapes | Queering Nature | Issue 63 | Antennae Journal | Spring 2024 | <https://www.antennae.org.uk/>

# Sexual exorbitance in island and sea scapes

In this image-essay Benedetta Panisson argues that re-creating museum visualities of human and animal sexualities by crossing a queer, feminist and interdisciplinary gaze, accompanies children's and adults' eyes not only to the perception wonder of what we consider as extra-ordinary, but also to get used to it (we're here, we're queer, get used to it), towards non-heteronormative imaginaries, building a less suspicious, more aware and relaxed intimacy.

text and images: **Benedetta Panisson**

**B**enedetta Panisson, both in her artistic practice and academic research, focuses on the relations between bodies and island and sea spaces and on how these relations produce a proliferation of sexual imaginaries. As an islander herself, through an aesthetics made of seas, beaches, and maritime tropes she approaches communities, intimacies, and sensual practices, stimulating a queering and decolonizing approach. Her long-term projects are developed through the practice of film photography, video installation, and live performance. Since 2020, she has been engaged in PhD Research at Durham University (UK), *Island, Sex, Photography: The Invention of Human and Animal Sexual Exorbitance*, at MLAC, Modern Languages and Cultures, supervised by Prof. Francisco-J. Hernández Adrián and Prof. Marc Schachter. The project analyses the aesthetics of visual exorbitance in human and animal sexualities, and it explores how varieties of visual exoticism have emerged historically in island and ocean environments in response to colonial exploitation and cultural interdependence. The project culminates in creating a wide queer archipelago of insular voices and participants, determining a plurality of sexual experiences and visualities. The academic project draws on and extends a series of artist projects exploring relationships between sexual and sensual practices in exotic island spaces, and aesthetically constructed waterscapes.

In *Sea Fist* (2023) the artist performs, in the bubbling waters of Vulcano (Eolian Islands, Italy, *Volcanic Attitude* International Festival), a minimal sexual practice: her fist repeatedly penetrates the surface of the sea; it is a hole of water and squirts. From her fist, the shockwave propagation dissipates as a craving on the water's surface. The underwater *fumarole* responds with bubbles of sulfurous steam: hot volcanic gases emitted from rocky holes in the seabed, in correspondence with active volcanic activity. The sea surface appears ebullient. Or an answer, like the artist likes to think, to the *fisting*. The live performance is about the sensual and contrasted relation between body and sea and about the emergency to queering the heteronormativity/homonormativity that we project on nature, as on animality. Michel Foucault considered that the *fisting* practice could go beyond normative sexualities, towards a de-masculinization and de-genitalization of sexual expression (in *Le Gai Savoir*, 1978). In this case, Foucault's narrative is also extended to the sensuality that characterizes our physical experience with the seascape.

In relation to the visual perception of sea animals' sexualities, Benedetta Panisson worked on *Sexual Display from the Abyss: Octopuses between Heteronormativity and Exorbitance* (2022), presented at the 11<sup>th</sup> European Feminist Research Conference, sharing on this occasion the complete and unpublished 1993 footage, thanks to the collaboration with WHOI, Woods Hole Oceanographic Institution. The resulting paper has been published in *Matter Journal: Situating research on art, technological practices, and literature* (Vol. 7, 2023). The research focuses on footage recorded in 1993 by WHOI at 2500m depth. It is the first visual



*Sea Fist* (2023) by Benedetta Panisson



*Sexual Display from the Abyss: Octopuses between Heteronormativity and Exorbitance* (2022) by Benedetta Panisson



**Benedetta Panlsson**

Above and top right: *Sea Flat*, live performance, video still, curated by Volcanic Attitude

© Volcanic Attitude, Davide Pompejano, Emilio Messina, 2023 Right below: *Sexual Display from the Abyss: Octopuses between Heteronormativity and Exorbitance*, video still, Dive n. 2684 © Woods Hole Oceanographic Institution

experience of sexual activity between abyssal octopuses in their oceanic habitat: they are two males of two different species. This paper aims to analyze the gendered, affective, and moral structures that have produced texts and voice-overs in relation to this visuality, letting emerge how a transcultural, feminist, queer, and artistic gaze can lead to a reparative stance, beyond a replicated heteronormativity perceived as threatening, towards a more relaxed intimacy with animal sexualities, including a hybrid sense of eroticism that accompanies the human attraction for visual sexualities.

Concerning the visualities of sexualities of Indigenous insular people, Benedetta has presented *The Sexuality of the Uncontacted on a Video Tape* (2022), a panel held at Cambridge University (UK), CRASSH, at *Indigenous Studies in The United Kingdom and Europe Discussion Group*. Since the late nineteenth century, ethnography, photography, and then video, have structured visual exploitation of what in the eyes of Western explorers was considered hostile, perverse, and nudity to be tamed, creating imaginaries, erotic exoticism, and data deemed scientific. A form of study aimed at creating sexual peripherals in territorial peripheralities, such as oceanic islands. What culture and morality assimilates hostility with sexuality? In particular, a footage recorded in 1998 at North Sentinel (Andaman Islands, India), and analyzed by Vishvajit Pandya (2009), whose natives are still considered uncontacted, and preserved by Indian authorities as such, but spotted by British settlers, then anthropologists, and finally illegal tourism, shows one of the few approaches to the island. Coconuts are thrown from the boat, some natives pick them up, and others perform sexual gestures considered by Indian authorities to be obscene, and a way of defending themselves. A critical question arises here: in 1998 how can the North Sentinel indigenous people, deemed unaltered by Western and Central Indian sexual-related cultures and morals, perform purposefully hostile sexual gestures? Here it analyzed the notion of sexual diversity in those who study native peoples in oceanic islands, with the aim of defusing the hostility-sexuality pair.



## **Sea Fist (2023)**

### **Live Performance in Vulcano | Eolian Islands | curated by Volcanic Attitude**

In *Sea Fist* the artist performs, in the bubbling waters of Vulcano (Eolian Islands, Italy, Volcanic Attitude International Festival 2023), a minimal sexual practice: her fist repeatedly penetrates the surface of the sea; it is a hole of water and squirts. From her fist the shockwave propagation dissipates as a craving on the water surface. The underwater fumarola responds with bubbles of sulfurous steam: hot volcanic gases emitted from rocky holes in the seabed, in correspondence of active volcanic activity. The sea surface appears rebolent. Or an answer, like the artist likes to think, to the fisting. The live performance is about the sensual and contrasted relation between body and sea, and about the emergency to queering the heteronormativity/homonormativity that we project on nature, as on animality. Michel Foucault considered that the fisting practice could go beyond normative sexualities, towards a de-masculinization and de-genitalization of sexual expression (in *Le Gai Sover*, 1978). In this case, Foucault's narrative is also extended to the sensuality that characterized our physical experience with the seascape.

#### **Technical Details**

20 minutes live performance in the sea; 3 b/w prints on photographic paper from negative film, each 15x21 cm, edition of 3; hd live performance video documentation realized by Volcanic Attitude. Video/photo credits: Davide Pompejano (Pomona Pictures) and drone footage by Emilio Messina

#### **Exhibitions / Collaborations**

OPR Gallery, Milano; Volcanic Attitude, Vulcano, Eolian Islands, live performance.



**Sea Fist | live performance | Vulcano Island | Volcanic Attitude Festival | 2023**



Sea Fist | live performance | Vulcano Island | Volcanic Attitude Festival | 2023 | [Link to Video](#)



**Sea Fist | still from hd video | underwater documentation | 2023 | unpublished in progress materials**



# Sex on the Beach

## Feminist Porn Shorts at La Guarimba Film Festival 2023

**“I am convinced, like La Guarimba Film Festival, that beautiful culture makes people happy, and that everything should be done to share it. I am also convinced that sexual cultures belong to everyone, like the sea, and should be distributed, like water”, says Benedetta.**

**During the last Guarimba we hosted Venetian multidisciplinary artist Benedetta Panisson as part of the official jury. Out of a casual conversation came the idea of organizing a special program of feminist porn cinema together, designed to start a conversation about the artistic value of pornography and challenge the stereotypes of a traditionally macho industry. A year later, in 2023, on the night of August 11, this crazy idea came to life: we set up a screen on the beach, in a secret location that we shared with interested viewers. In front of an audience that flocked in large numbers, we shared a unique moment of community and intimacy. How good is it today to watch porn and feel that it is a feminist stimulation, as well as an arousal?**

**Porn until a few decades ago was held in balance in the intersection of categories such as gender, orientation, race. The three notions, in and out of porn, work together, determining minorities and marginality: the display was a product for the male, white, straight gaze. When feminism meets porn, and initially it is more of a clash, it criticizes the way gender, orientation, race are staged. Feminism thus begins to produce its own non-normative erotic-pornographic-sensual imagery, breaking the binarisms that held up classic porn. Feminist porn is a physical arousing, and cultural experience, as queer as inclusive, affecting all of us. In her introduction speech, Benedetta shared some questions to the audience:**

**1. Why are we on a beach by night, in a secret location? 2. Following question: Are we marginal? 3. Do you hide when you watch porn? 4. Do you share your favourite porn with your friends, lovers, family, sons and daughters? 6. Is porn still in the nexus of prohibitions and moral structures? 7. What should porn be in a society without religion? 8. Is feminist porn for female, male or non binary gaze? 9. What sexual practices are feminist? Is penetration feminist? Is anal sex feminist? Is oral sex feminist? 10. Is pleasure just always socially, economically, politically constructed? 12. Is consensuality transgressive? 13. Is inclusivity erotic? And, the last one: When in front of a porn, does our physical arousal coincide with our intellectual arousal?**

**After warming up with the Feminist Porn program, Afro-Caribbean music was unleashed on Amantea Beach with Dayana Chaparro Garcia, aka Guayaba, an interdisciplinary artist and activist from Colombia. Her set combined Afro-Caribbean sounds, cumbia, champeta, salsa and guaracha, contaminated with electronic, psychedelic and wild rhythms from multiple underground scenes.**

**Event Traier: <https://youtu.be/hVepNY41ZF0?si=KsAKqWZY6ZUMGhat>**

**Feminist Porn Official Selection: [https://www.instagram.com/reel/Cssoonul47\\_/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/reel/Cssoonul47_/?utm_source=ig_web_copy_link)**

**La Guarimba International Film Festival: <https://www.laguarimba.com/it/edizione2023/>**



**Sex on the Beach | Feminist Porn Selection at La Guarimba International Film Festival | Amantea Beach | Calabria | Italy | 2023**



## CELESTIAL BODIES



Ryan Suits | 2021 | 5' | United States

Two astronauts struggle to resist the intoxicating temptations of an alien spaceship.

## FEMINIST PORN

### CRAVINGS



Ori Pinch | 2023 | 10' | United States

Exploring how pregnant people can be sexual active.

## STALKING ATHENS



Officer Flower | 2023 | 11' | Germany

A Berlin tourist visits Athens. Breaking into an abandoned stadium, they witness the aftertaste of the Olympic Games 2004. After years of desertion, the stadium hosts again a sporty encounter.



# La rassegna in spiaggia di notte dei corti porno femministi. Benedetta Panisson: "Esperienza inclusiva che riguarda tutt\*"

di Chiara Ugolini



## Alla "Guarimba" di Amantea una nuova sezione dedicata alla categoria. Parla l'artista Panisson «Vi spiego il porno femminista contro tutte le oggettificazioni»

di PAOLA BOVINO

Benedetta Panisson è artista, regista e fotografa. Ha curato la rassegna "Vi spiego il porno femminista" a Amantea, in Calabria, dal 10 al 12 agosto. È una donna di 40 anni, con i capelli neri e gli occhi verdi. È una donna di 40 anni, con i capelli neri e gli occhi verdi. È una donna di 40 anni, con i capelli neri e gli occhi verdi.

«Vi spiego il porno femminista contro tutte le oggettificazioni»



L'artista Benedetta Panisson a Amantea per il suo progetto artistico di notte

«Ma non è questo porno femminista che fanno alla Guarimba? Ove è lei la femminista»

«Il porno femminista non è un genere, è un modo di fare il porno»

«Quello di Villa è un festival inclusivo»

«Che relazione si aspetta dal pubblico di Amantea?»

«Mi aspetta una relazione di dialogo»

«L'evento che distingue il porno femminista è...

# Sexual Display from the Abyss: Octopuses between Heteronormativity and Exorbitance

11th European Feminist Research Conference | AtGender | June 2022

Link to panel and original WHOI footage: [https://www.youtube.com/watch?v=Ps09qpP\\_p0k](https://www.youtube.com/watch?v=Ps09qpP_p0k)



Courtesy of WHOI ©Woods Hole Oceanographic Institution, still from footage 4885

## Keywords

Visual culture, queer studies, animal studies, sea sexuality

## Abstract

This paper focuses on a footage recorded in 1993 by Woods Hole Oceanographic Institution at 2500m depth. It is the first visual experience of sexual activity between abyssal octopuses in their oceanic habitat: they are two males of two different species. This paper aims to analyze the gendered, affective, and moral structures that have produced texts and voice-overs in relation to this visibility, letting emerge how a transcultural, feminist, queer, and artistic gaze can lead to a reparative stance, beyond a replicated heteronormativity perceived as threatening, towards a more relaxed intimacy with animal sexualities, including a hybrid sense of eroticism that accompanies the human attraction for visual sexualities.

**Sexual Display from the Abyss: Octopuses between Heteronormativity and Exorbitance** published on Matter Journal, Vol. 7 (2023): Situating research on art, technological practices and literature: <https://revistes.ub.edu/index.php/matter/article/view/42245/39314>



Courtesy of WHOI ©Woods Hole Oceanographic Institution, still from footage 4885

## **The Sexuality of the Uncontacted on a Video Tape | Cambridge University Indigenous Studies Discussion Group | Sept 2022**

### **Keywords**

visual studies, islands, indigenous studies, sexual studies, queer studies.

Link to panel: <https://www.youtube.com/watch?v=aNRRIkBxhzY>

### **Abstract**

**My PhD research (Durham University) focuses on visual productions in relation to sexualities in insular territories. Since the late nineteenth century, ethnography, photography, and then video, have structured a visual exploitation of what in the eyes of Western explorers was considered hostile, perverse, and nudity to be tamed, creating imaginaries, erotic exoticism, and data deemed scientific. A form of study aimed at creating sexual peripheralities in territorial peripheralities, such as oceanic islands. What culture and morality assimilates hostility with sexuality? In particular, a footage recorded in 1998 at North Sentinel (Andaman Islands), and analyzed by Vishvajit Pandya (2009), whose natives are still considered as uncontacted, and preserved by Indian authorities as such, but spotted by British settlers, then anthropologists, and finally illegal tourism, shows one of the few approaches to the island. Coconuts are thrown from the boat, some natives pick them up, others perform sexual gestures considered by Indian authorities to be obscene, and a way of defending themselves. A critical question arises here: in 1998 how can the North Sentinel indigenous people, deemed unaltered by Western and Central Indian sexual-related cultures and morals, perform purposefully hostile sexual gestures? Here It is analyzed the notion of sexual diversity in those who study native peoples in oceanic islands, with the aim of defusing the hostility-sexuality pair.**



**Cambridge University | The Sexuality of the Uncontacted on a Video Tape, video still by Vishvajit Pandya, 1998**



## **Excess Island (2011-2021)**

**OPR Gallery presents Excess Island, a solo show by Benedetta Panisson curated by Francisco-J. Hernández Adrián (Durham University, UK) in collaboration with Giangiacomo Cirla (OPR Gallery and PHROOM, Milan). Excess Island culminates a decade-long investigation into sensory poiesis and photographic emotiveness that documents acts of co-constitutive recognition between two modern protagonists: the voluble, sexual, camera-wielding human, and the sublime, refractive, and potentially hostile biosphere. In this imaginary and photographed relation, who makes what and who constitutes whom?**

**Excess Island suspends the impetus to commodify environmental objects and investigates sensing and coexisting on the margins of accelerated consumerism. Panisson's photographs do not transact in exoticism, but embrace a reparative sense of self and place. As island environments grow increasingly constrained by material and audiovisual occlusions, these photographs evoke creative resistance and responsible action for the sake of multiple forms of life, personae, and sensuous pleasures that can open up fresh affective and conceptual passages. Panisson's sensory islandscapes demand our participation in an unproductive, queer, and reparative future of intimate relation. The camera is already there, and Panisson's work makes this apparent with political urgency, aesthetic fluency, and a contagious and reparative optimism.**

**Informing Excess Island at OPR Gallery, Panisson's PhD project at Durham University excavates, connects, and confronts multiple genealogies of queer materiality, visual representation, and creative resistance across the planetary excess island.**

### **Exhibitions**

**Solo show at OPR Gallery (2021). Exhibited as preview at TEA, Tenerife Espacio de las Artes, Canary Island, Spain; Onassis Cultural Centre, Athens, "Structures of Revenge", art exhibition/academic forum; Der Greif, Artist-Feature web selection; Cosmos, Arles, "The Family of No Man", exhibition; Salon Ligne Roset, with Tommaso Cotroneo and art:i:curate, public talk, London.**

### **Complete projects and texts**

<https://oprgallery.it/excess-island/>

<https://www.benedettapanisson.com/excessisland>



**Excess Island | Solo Show at OPR Gallery | Milano | 2021 | Film photographic prints**



Handwritten detail

Female and male seagulls have both an only orifice, the cloaca.  
The Cloacal Kiss is when a female/male seagull rubs  
her/his orifice on another female/male seagull's orifice.



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*Mar, Italian noun, masculine. Mer, French noun, feminine. Sea, English noun, neuter. Mar, Spanish noun, both feminine and masculine. Thalassa, Greek noun, feminine. Umi, Japanese noun, neuter. Al-bahr, Arabic noun, masculine. Moana, Maori noun, both feminine and masculine. Badda, Somali noun, feminine.*



*People doing water*

*People do water*



**Excess Island | Solo Show at OPR Gallery | Milano | 2021 | Film photographic prints**



**Excess Island | Solo Show at OPR Gallery | Milano | 2021 | Film photographic prints**



*Le Yaw de ce beau val rassemble à la bouche d'un volcan.  
(Sade, Les Lettres de Sade, 1785)*

*Le Yaw de ce beau val rassemble à la bouche d'un volcan.  
(Sade, Les Lettres de Sade, 1785)*





Excess Island | Solo Show at OPR Gallery | Milano | 2021 | HD video + sound | [Link to video](#)



**Excess Island | Solo Show at OPR Gallery | Milano | 2021 | Wall installation with photographs, drawings, papers**



**Horizonte, mar, exceso, exorbitancia | TEA | curated by Francisco-J. Hernández Adrián | Tenerife | Canary Islands | 2019**



Horizonte, mar, exceso, exorbitancia | TEA | curated by Prof. Francisco-J. Hernández Adrián | with Benedetta Panisson, Gonzalo González, Ramiro Carrillo | Tenerife | Canary Islands | <https://vimeo.com/363515538> | <https://vimeo.com/363521032>



Excess Island is part of Hydrophilia | authorial project for PHROOM | <https://phroommagazine.com/hydrophilia/>

Talks & Thoughts

7 June 2016

# Structures of Feelings – The Structure of Revenge

Symposium

Diplarelos School, Athens

## Speakers

Aristide Antonas, Craig Campbell, Angela Dimitrakaki, Karen Engle,  
Christien Garcia, Alice Honor Gavin, Nayan Kulkarni, Michalis Konstantatos,  
Kimberly Mair, Julien McHardy, Benedetta Panisson, Dimitris Papanikolaou,  
Paul Preciado, Heike Schuppelius, Yannis Stavrakakis, Vassiliki Tsiklela

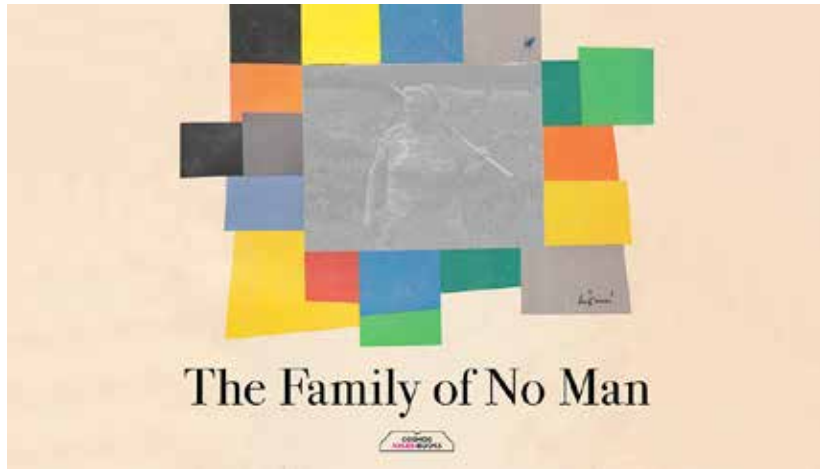
Curated by: Aristide Antonas, Adam Kaasa, Yoke-Sum Wong, Christos Carras

Coordinated by: Pasqua Vorgia

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In collaboration with  
**THEATRUM  
MUNDI**





## **People Do Water (2013-ongoing)**

**People do water is a photographic archive of human beings in the moment when they join the sea, an observation of people mating with water. Hydrophilia is a term to indicate the property of an element to absorb and attract water and, at the same time, a sensual pleasure produced by physical contact with water or in relation to images of people immersed in water. Re-interpreting the physical union with the sea is an attempt to displace the margins between the body and the space around the body, the sea.**

### **Technical details**

**Color and b/w film photographic series, 50 images + texts. Variable dimensions.**

### **Exhibitions**

**Exhibited as preview at Neue Galerie im Homannhaus, Augsburg, "A Process", special edition book edited by Der Greif; Frieze Art, London, "Curated by Paul Smith and friends", exhibition; Der Greif, artist feature selection; Fotofilmic, short list selection, Canada; Salon Ligne Roset, public talk with Tommaso Cotroneo, London.**

### **Complete project and texts**

<https://www.benedettapanisson.com/people-do-water>

<https://phroomplatform.com/hydrophilia/>













People do Water preview | A Process special edition book | Der Greif | Germany

## **Come to Venice (2008-2015)**

**Come to Venice is a project about the love for an island, the fear to lose it. A little act of collective performance, a sound of a high tide siren. It is a work dedicated to people who live there and to anyone who feels part of it. Such an intimate thing to belong to everybody. The project, grown up with the relation with locals and, at once, the institutions who take care of the city, is composed by photographic fragments and series, audio, videos, participated contexts, performances, drawings, a documentary. Amerigo Nutolo, project curator, wrote: “Venice and its Lagoon, the artist’s motherland – earlier destination, and now origin, of a citizen’s diasporical movement – are places of human braiding, exchange, substitution. The siren of Come to Venice started to sing few years after Benedetta Panisson moved to Milan, giving begin to a journey through her own birthplace and community, and their contradictions.”**

### **Technical details**

**Documentary, 19’ 26”, HD, colour. High tide siren, original sound, live performance, 10’. Photographic prints, variable dimensions.**

### **Exhibitions**

**Contingent Movements Archive (Maldives Pavillion, 55th Venice Biennial, platform participation). TEA, Museum of Contemporary Art of Tenerife (Canary Island, Spain), S. Marco Square, Negozio Olivetti, FAI and Arsenale, Porta Nuova Tower, Venice, official screenings. Maison de l’UNESCO/COAL, Paris, “S’adapter a l’Anthropocene”, exhibition. Kleine Humboldt Galerie, Berlin, Project Space Festival, sound performance. Sarajevo Winter Festival, screening. University of Milano-Bicocca. Royal College of Art, London. Onassis Cultural Centre, Athens, academic seminars, screenings and collaborations. EU 7FP coordination action/project, Modena, Bruxelles, Venice, workshop and screenings (with ECLT/Ca’ Foscari and many participant universities)**

### **Awards**

**Istituto Veneto’s International Journalism Prize for Venice, 2014, (documentary) winner.  
La Guarimba International Film Festival, 2013, Amantea, Italy, Best Documentary prize.**

### **Complete project and text**

**<https://www.benedettapanisson.com/come-to-venice>**

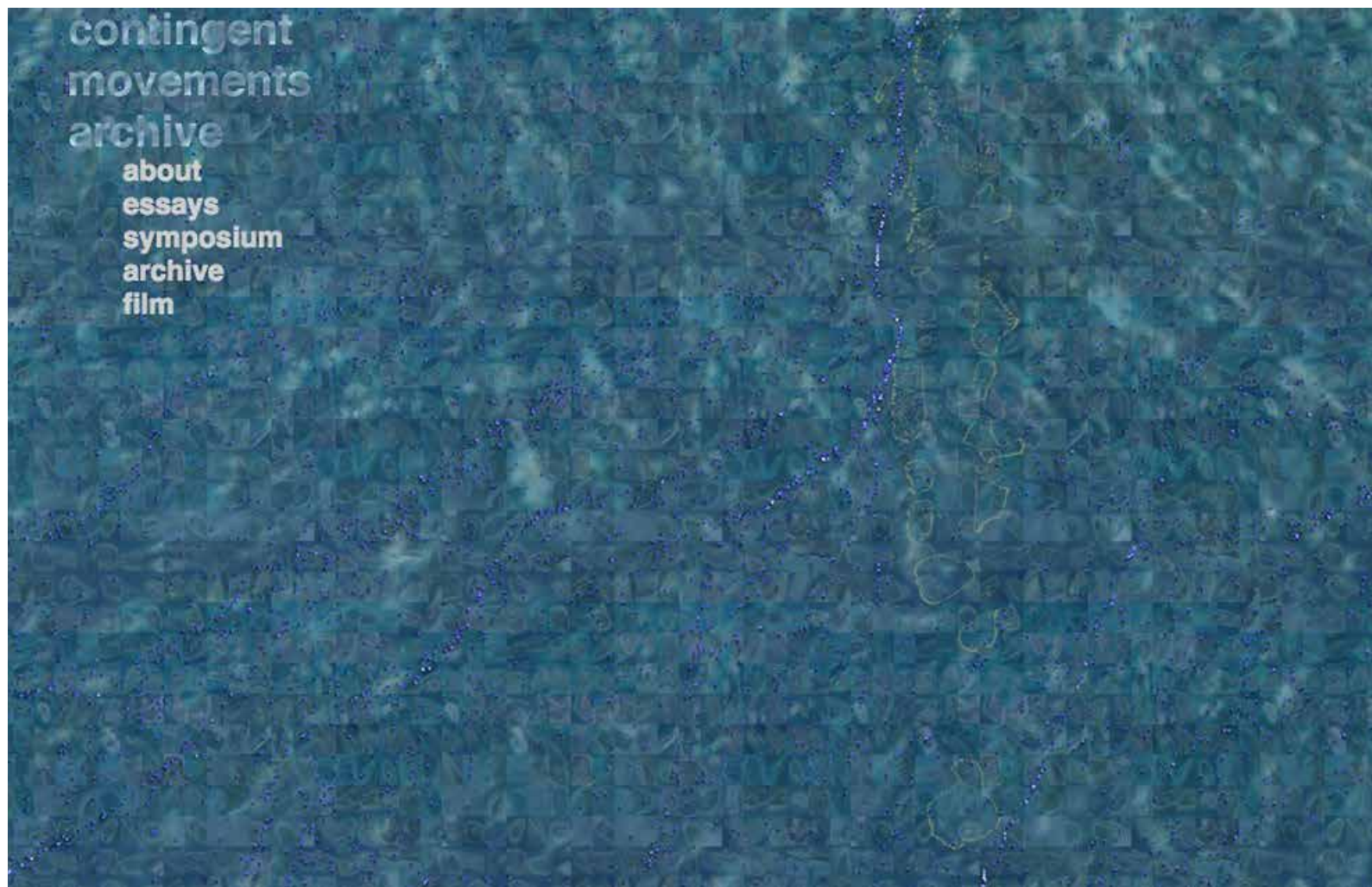


Come to Venice | still from video | 2013 | Link to complete documentary: <https://vimeo.com/111578992>



**Come to Venice | still from video | 2013**





**Come to Venice is part of Contingent Movements Archive | Maldives Pavillion, 55th Venice Biennale | curated by Hanna Husberg and Laura McLean | 2013**  
<http://www.contingentmovementsarchive.com/>



**Come to Venice live sound performance | Project Space Festival | Humboldt University | Berlin | 2015 | <https://vimeo.com/139268634>**



**Come to Venice/Don't come to Venice introduction at Re:Public | exhibition curated by Amerigo Nutolo | Tese di San Cristoforo | Venice | 2008**



À l'occasion de la journée mondiale de la philosophie 2013 | On the occasion of World Philosophy Day 2013

L'Organisation des Nations Unies pour  
l'éducation, la science et la culture  
The United Nations Educational, Scientific and  
Cultural Organization

COAL, Coalition pour l'art et le  
développement durable  
COAL, Coalition for Art and  
Sustainable Development

vous convie au vernissage de l'EXPOSITION UNESCO-EDAL  
are pleased to invite you to the opening of the UNESCO-EDAL EXHIBITION

**S'ADAPTER À L'ANTHROPOCÈNE | ADAPTING IN THE ANTHROPOCENE**

le mardi 26 novembre, à 18 heures | on Tuesday, 26 November 2013, at 6 pm



**S'adapter a l'Anthropocene | curated by UNESCO and COAL Prix |  
Maison de l'UNESCO | Paris | 2013 |**

**Istituto Veneto Award | Winner | Ceremony Speech |  
Venice | 2014 | [Link](#)**



## **TEA, Museum of Contemporary Art of Tenerife**

### **Gonzalo González: desplazamientos, aperturas, miradas desde el cine, exhibition curated by Francisco-J. Hernández Adrián**

“Las películas que conforman este ciclo -diseñado y coordinado por el profesor titular de Estudios Hispánicos y Estudios Visuales de la Universidad de Durham, Francisco-J. Hernández Adrián- representan un compendio o un atlas audiovisual de relaciones y complicidades afectivas que resuenan con diferentes aspectos de la obra de Gonzalo González. En este ciclo se establecen relatos de continuidad y discontinuidad que se hilan en torno a una trama mínima: un bastidor donde se cruzan los ecos de la memoria de Gonzalo González, que en los años 70 y 80 investigaba con el cine (el gran cine de autor de la pantalla grande, con frecuencia en blanco y negro) algunos de los conceptos que atravesarían amplias zonas de su obra hasta quedar reflejados en Estar aquí es todo. La mirada, el desplazamiento, los espacios y territorios del mundo, la apertura, el límite, el corte o la intervención del corte sobre la imagen siempre inestable de diversas tradiciones artísticas entran en juego en los contextos audiovisuales que propone este ciclo.

“El ciclo **Gonzalo González: desplazamientos, aperturas, miradas desde el cine** proseguirá el miércoles 3 de julio con la proyección de **Escena frente al mar** (Japón, 1991), de **Takeshi Kitano**, y **Aequador** (Francia, 2012), de **Laura Huertas Millán**; el jueves 11 de julio con el pase de **La isla desnuda** (Japón, 1960), de **Kaneto Shindo**, y **Corta** (Colombia, 2012), de **Felipe Guerrero**; el miércoles 17 de julio continuará con **El espejo** (Unión Soviética, 1975), de **Andrei Tarkovski**; **El Laberinto** (Francia, 2018), de **Laura Huertas Millán**, y **Atrato** (Francia, 2014), de **Marcos Ávila Forero**; y se clausurará el jueves 25 de julio con **Limite** (Brasil, 1931), de **Mário Peixoto**, y **Come to Venice** (Italia, 2014), de **Benedetta Panisson**.”

Estas películas incitan al viaje y a la meditación sobre las relaciones entre espacios, comunidades y memorias que se sitúan de manera precaria a través de diferentes espaciotiemplos, medioambientes y atmósferas sensoriales. La inmersión en experiencias sensoriales afectivamente distantes responde en parte al profundo interés de Gonzalo González por las prácticas artísticas de Asia. Dos películas del ciclo transcurren en una isla minúscula y en una playa de surfers en Japón. Otras proyecciones nos desplazan a parajes fluviales de la costa del Pacífico y el interior sudamericanos. Y a contextos cercanos e inquietantes, como el de la batalla contra los excesos del turismo y los intereses corporativos en Venecia. A través de sus diferentes escalas y velocidades, géneros y atmósferas, todas estas películas nos permiten avanzar hacia la orilla en constante y reflexiva transformación de la obra de Gonzalo González: “estar aquí es todo”.

[Texto de **Francisco-J. Hernández Adrián**, Durham University



TUTTE LE FOTO PER GENTILE CONCESSIONE DELL'AUTRICE.

**MOTHERBOARD**  
TECH BY VICE

## Lo strano 'vuoto' che provi a vedere Venezia scompare



**Official Screening curated by Amerigo Nutolo | Arsenale, Torre di Porta Nuova | Venice | 2015**



**Official Screening curated by Amerigo Nutolo | Negozio Olivetti | FAI - National Italian Trust | Venice | 2015**



**International Sarajevo Winter Festival | Sarajevo | 2013**



**Videoholica | International Video Art Festival | Varna | Bulgaria | 2013**



**2013 | La Guarimba International Film Festival | Documentary Section Winner**

**2014 | Screening at Institute of Italian Culture | San Francisco | California**

**2014 | Screening at Spectacle Theater | New York**

**2015 | Screening at Cinema Beltrade | Milan**



WORKSHOP  
STRUCTURES OF FEELINGS  
ROYAL COLLEGE OF ART (KENSINGTON)  
RED ROOM (STEVENS BUILDING)  
11 AM - 5 PM MAY 15TH 2015



"IT IS A KIND OF FEELING AND THINKING WHICH IS INDEED SOCIAL AND MATERIAL BUT EACH IN AN EMBRYONIC PHASE BEFORE IT CAN BECOME FULLY ARTICULATE AND DEFINED EXCHANGE."  
RAYMOND WILLIAMS

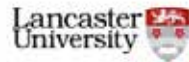


Photo: G. Lutter, S. Schmitt, M. Piller

**Narratives for change:  
the united power of people,  
stories and technology  
to induce change**

BOZAR | Palais des Beaux Arts,  
Rue Ravenstein 23, Brussels

Organised by  
European Centre for Living Technology  
Ca' Foscari University of Venice

BOZAR: The Young Foundation

16<sup>th</sup>-17<sup>th</sup> December 2014

For info please visit:  
[www.emergencebydesign.org](http://www.emergencebydesign.org)



**Workshops organized by European Centre  
for Living Technology/Ca' Foscari Univer-  
sity:  
INSITE coordination action and MD Emer-  
gence by Design EU project 7FP**

**Narratives for Change | Bozar | Palais des  
Beaux-Art | Bruxelles | 2014**

**Designing a more sustainable Europe | Ca'  
Foscari University | Venice | 2014**

**Narration and communities | Mode-  
na-Reggio Emilia University | 2014**

**Città, cittadini, conflitti**  
Il diritto alla prova della dimensione urbana

CONVEGNO ANNUALE  
Dipartimento di Giurisprudenza  
School of Law

**11 e 12 dicembre 2017**

Aula Magna, Edificio U6  
Piazza dell'Ateneo Nuovo, 1 Milano  
Università di Milano-Bicocca



**Città, cittadini, conflitti | Annual Conference | School  
of Law | Milano-Bicocca University | 2017 | [Link](#)**

**Structures of Feelings | Royal College of  
Art | curated by Adam Kaasa and Yoke Sum  
Wong | London | 2015**

## **The Miracle Worker (2006-2012)**

**The Miracle Worker (2006-2012) is a sort of user's manual to waste energy and time. Videos, schedules, graphs, images, document every detail of 40 useless actions. A cacophony of images and sound to evoke the break of the production of utility. The project appears as an intentional disabling program, embodying at the same time the inoperative character and the aims' redundancy/emptiness of human action.**

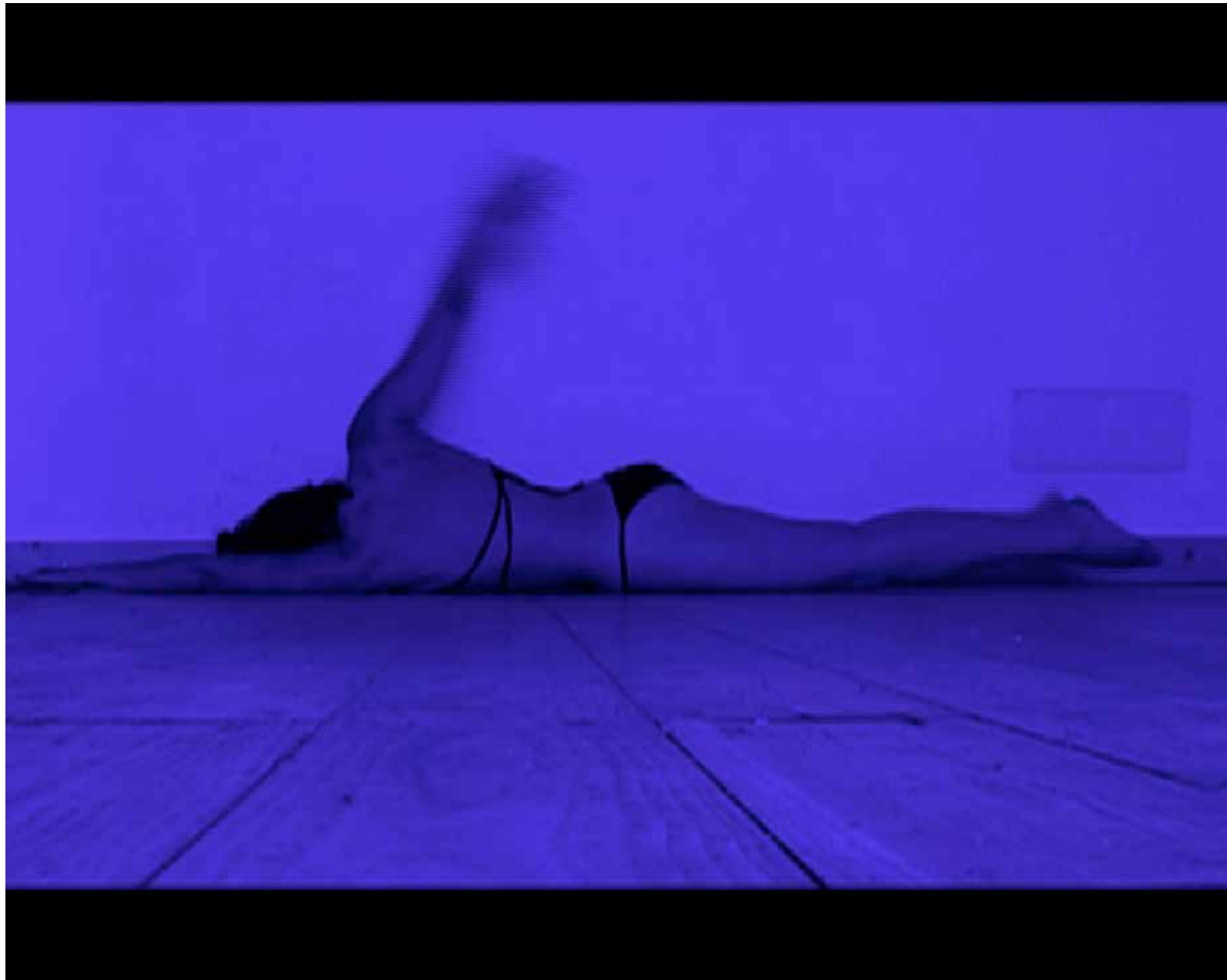
### **Technical Details**

**40 digital videos, sound, loop; 5 circular photo on plexiglass, 1m diameter; 40 circular photos on plexiglass, wood circular frame, 16 cm diameter each; 40 drawings on paper, india ink, each 20x30 cm.**

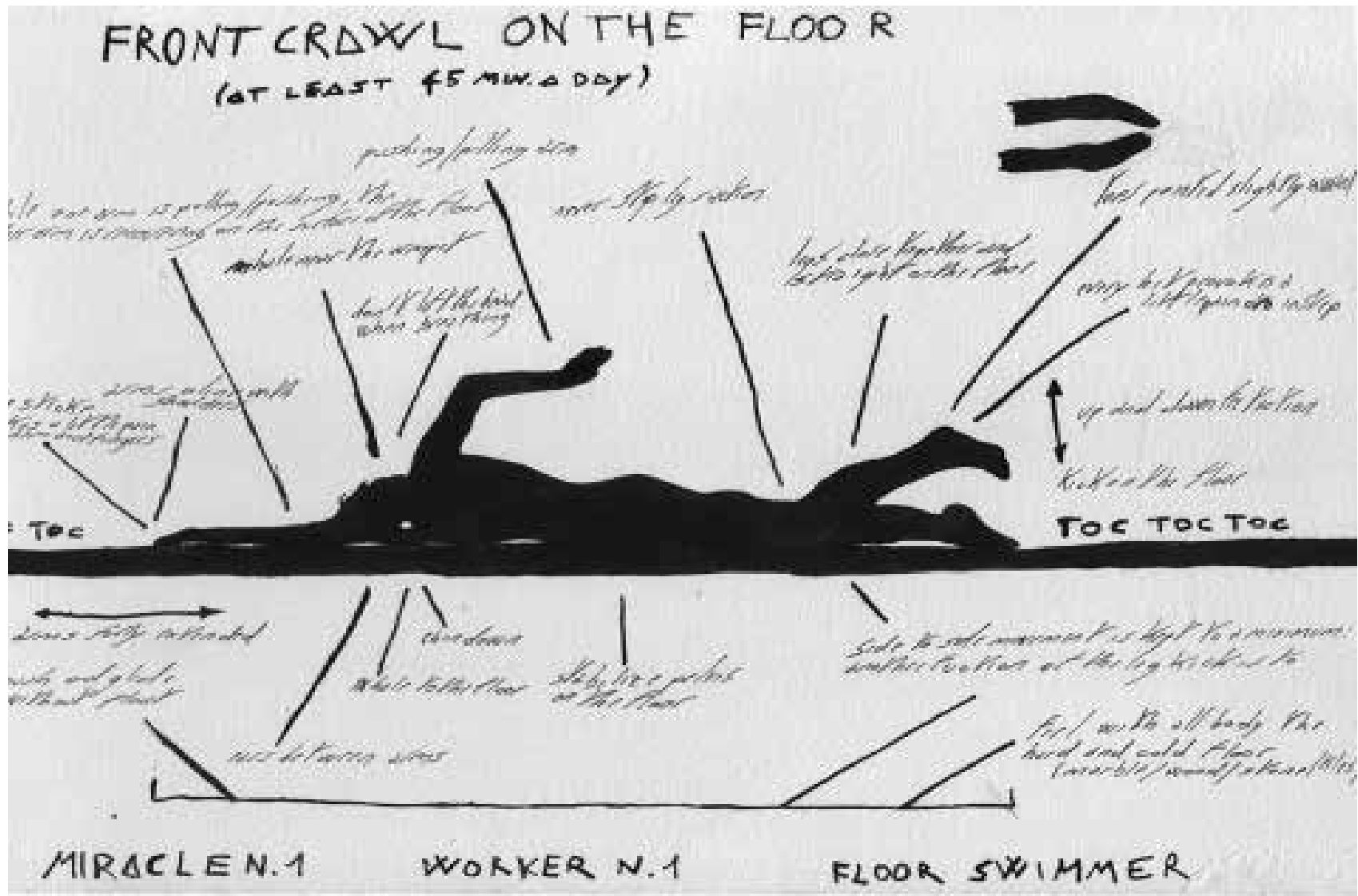
### **Exhibitions**

**Careof, Berchidda (Sardinia), Progetto Arti Visive, "Stazione eretta", exhibition and catalogue; Berlinerpool, Berlin, "Videotheque", apartment project, and Corpo 6 Galerie, Berlin, "Out of Place. An ongoing archive", exhibition; Fabbrica del Vapore, Milan, "Italian Factory", exhibition and catalogue; Cattedrale Ex-Macello, Padua, "Quotidiana 07", exhibition and catalogue; Palazzo Strozzi, Florence, "Visuale 1.0", exhibition; Klaipeda Art Center, Lithuania; Centro per l'Arte Contemporanea Luigi Pecci, Prato, video screening installation.**

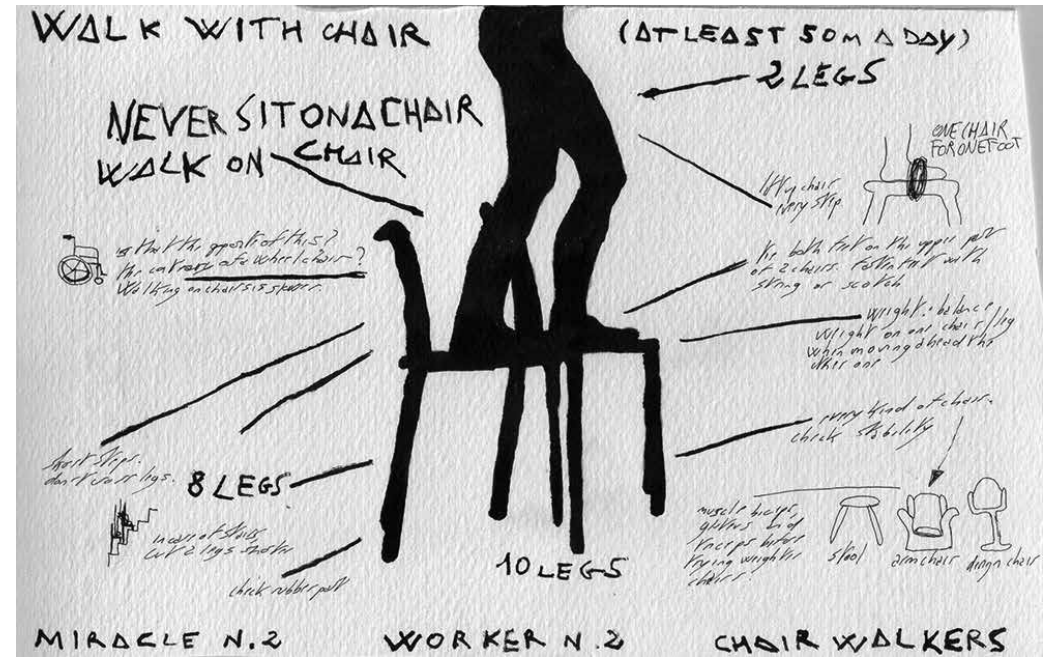




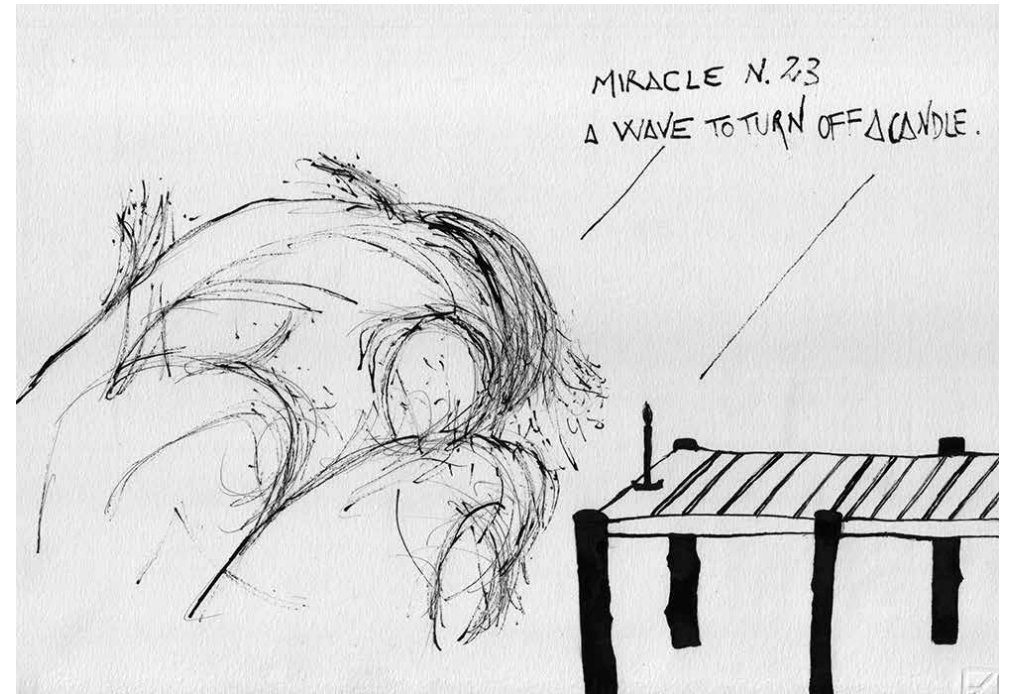
Miracle n.1 (Floor Swimmers) | Still from video | <https://vimeo.com/99713813>



Miracle n.1 (Floor Swimmers) | Indian Ink on Paper



Miracle n.2 (Chair Walkers) | Still from video and Indian Ink on paper | <https://vimeo.com/235238136>



Miracle n.23 (Candle Extinguishers) | Still from video and Indian Ink on paper | <https://vimeo.com/235315883>



**The Miracle Worker | Stazione Eretta | curated by Mario Gorni and Care Of | Ex Caseificio Laber | Sardegna | 2014**



## **Rotation F to M (2005-2011)**

I selected a man during one of my live performances (Rotation White). I asked him to be myself in my next project. He accepted. The name of the selected man was Guido Mangialavori. Or Benedetta Panisson? The project is the result of five years of observation and study of the selected man (2005-2011). Rotation F to M is a sexual reassignment, a chaotic data archiving, the act of taking female and male identities out of the way, a malfunctioning mechanism, a love story. Rotation F to M began in 2005 with a double live performance, Rotation White, in occasion of the International Prize for Performance, Centrale di Fies, and Rotation Black (video-installation/performance), for a Trento's Galleria Civica di Arte Contemporanea exhibition, both curated by Marina Abramovic.

### **Technical Details**

**2 b/w photographic print on aluminum, 174 cm x 60 cm; 2 digital images on white plexiglass, each 90 cm x 60 cm; 5 digital images on round white plexiglass, each diameter 30 cm, wood frame; 1 indian ink circular drawing on paper, 90 cm diameter; 45 indian ink drawings on paper, each 20 cm x 30 cm; 4 indian ink drawings on paper, 92 cm x 65 cm, 120 cm x 70 cm, 160 cm x 90 cm, 240 cm x 140 cm; 1 digital video trailer, 1'; video installation.**

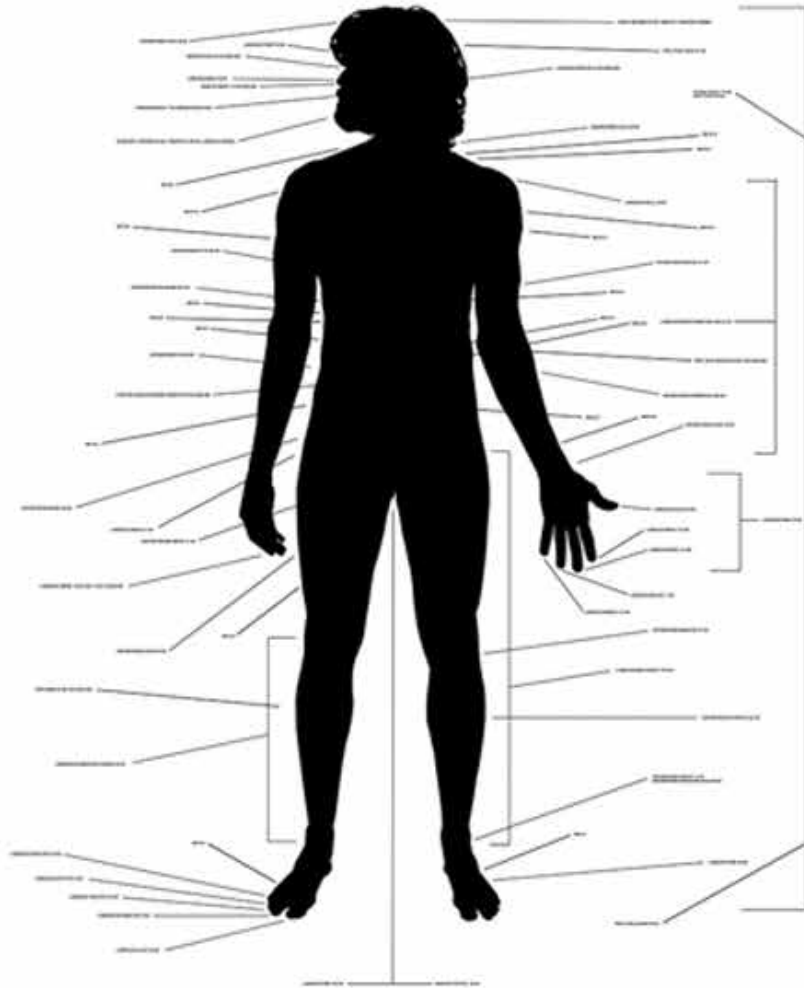
### **Exhibitions**

**Frigoriferi Milanesi, Milan, "Rotation F to M", solo show and catalogue, limited edition; Galleria Riccardo Crespi, Milan, "Il Rimedio Perfetto", exhibition and catalogue; Museo della Permanente, Milan, "Salon Primo 2006", exhibition and catalogue, "La donna oggetto. 1990-2005", catalogue by Allemandi Ed.; Fondazione Bevilacqua La Masa, Venice, 89th Young Artist Collective Exhibition, and catalogue.**



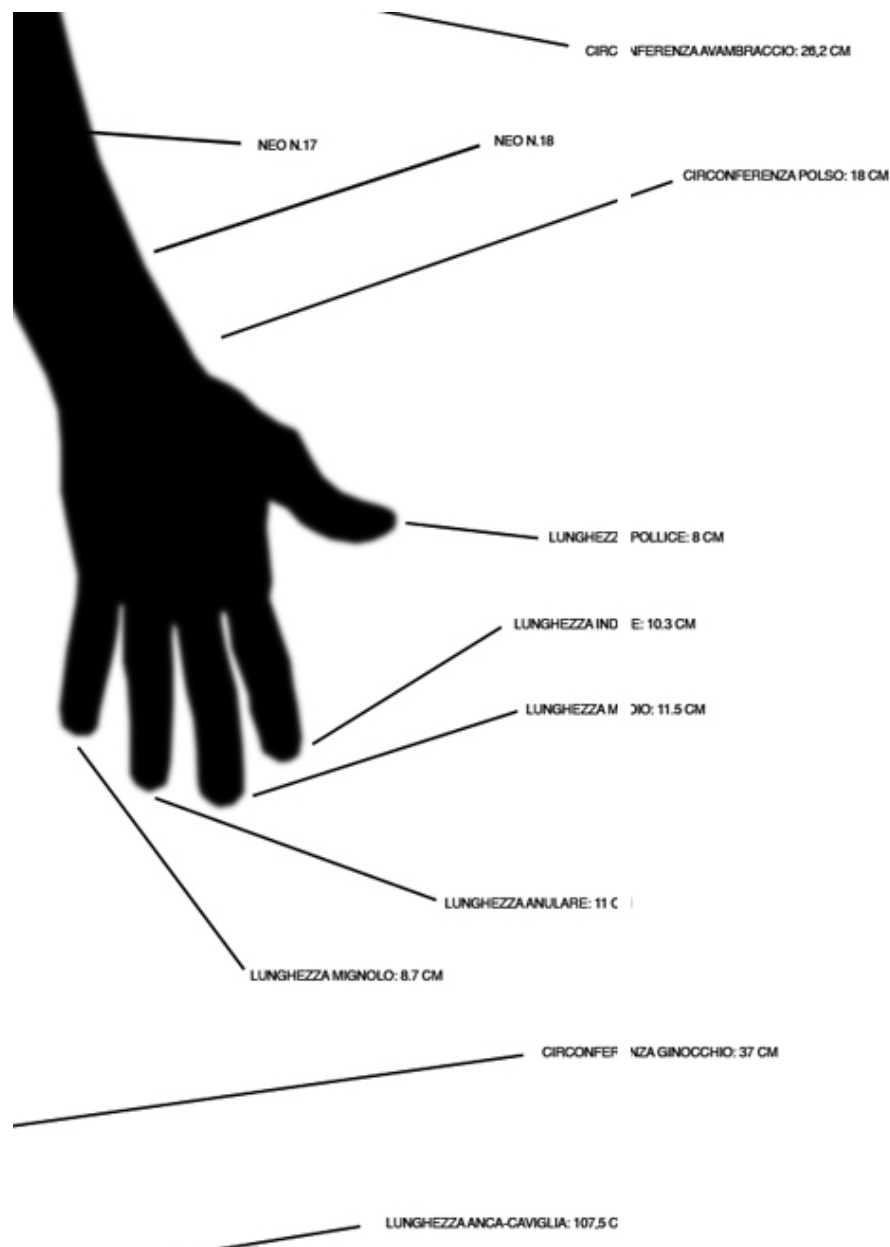
Rotation F to M | film photographic prints

# SELECTED MAN SCHEDULE



# SELECTED MAN SCHEDULE

This image shows a dense, multi-column grid of text, which is a detailed schedule or index of body parts. The text is organized into a structured format, likely corresponding to the anatomical diagram on the left. It consists of numerous rows and columns of small, black text, with some larger headings or sub-sections. The text is too small to be read clearly but appears to be a comprehensive list of body parts and their associated schedules or measurements. The layout is a dense, organized list of information, possibly a reference table for a medical or scientific study.



# SELT

L'uomo che ho selezionato per essere me nel mio prossimo progetto si chiama Guido Mangialavori. Queste sottoest

Guido Mangialavori e' nato il 27 giugno 1974 a Milano. Figlio di Vilde Proverbio e Basilio Mangialavori. Figlio unico.  
Luogo di residenza: Milano, Italia.

Altezza: 177 cm

Peso: 64 kg

Professione: copywriter - screenplayer - scrittore

Dettagli professione dell'uomo selezionato: dal biennio di osservazione 2006-2008, l'uomo selezionato risulta avere pubblicitario ha risposto "E' una merda molto divertente". Successivamente al suo allontanamento dal mondo lavoro

Attribuzione d'importanza al lavoro: l'uomo selezionato dichiara: "Non credo nel lavoro, credo nel lavoro interiore".

Attribuzione d'importanza all'amore: l'uomo dichiara "Si", sono innamorato".

Stato civile: celibe. Dichiarazioni di stato civile: "Non sono sposato ma ho una splendida moglie".L'uomo selezionato  
Fedina penale: pulita.

Religione: cattolica, non praticante. Ha ricevuto battesimo, confessione, comunione, cresima. Durante uno degli inte

Frequentazione di figure religiose: l'uomo selezionato ha dichiarato di avere frequentato figure religiose.

Pratica confessionale dell'uomo selezionato: dichiara di essersi confessionato con un prete cattolico. Dall'osservazi

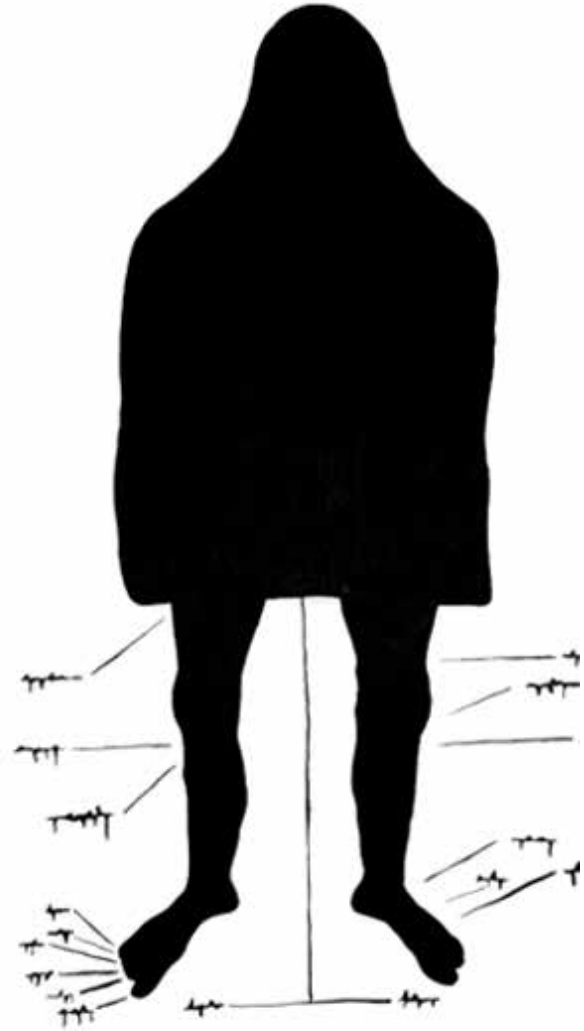
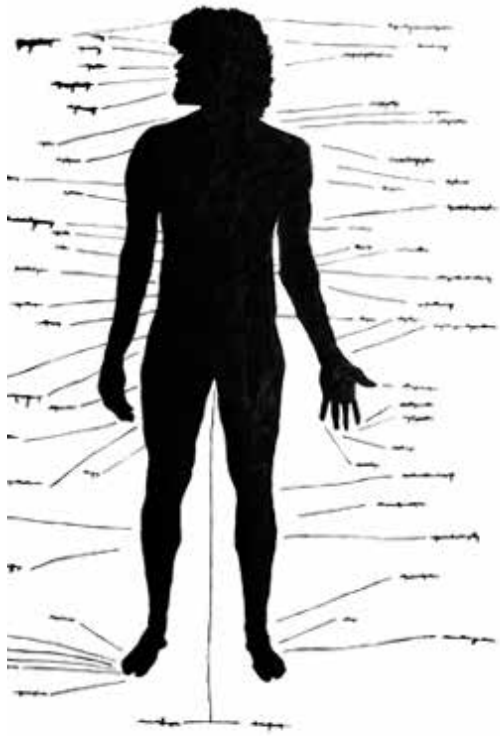
Pratiche blasfeme e/o atti verbali blasfemi: l'uomo selezionato dichiara di avere compiuto atti blasfemi. Dall'osserv

Voto politico: non votante. Dichiarazioni politiche dell'uomo selezionato: " Non credo nella democrazia rappresentati

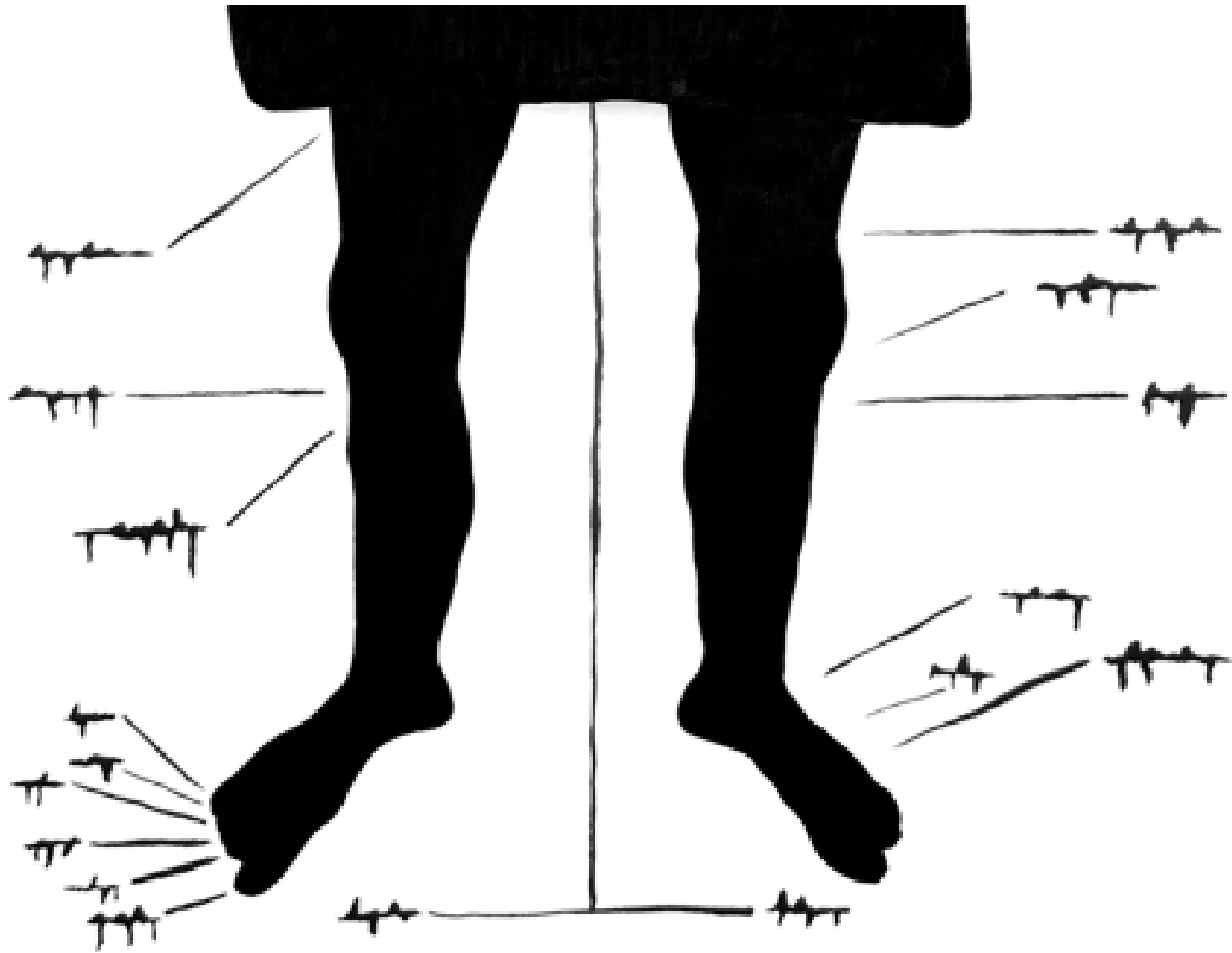
Particolari passioni dell'uomo selezionato per movimenti politici attuali o del passato: no. Dall'osservazione svolta ri

Credo dell'uomo selezionato nella guerra e/o nella rivoluzione: dichiara "Si", credo in guerre e rivoluzioni private"

Organizzazione e/o attivazione di gruppi di sovversione e/o rivoluzione: l'uomo selezionato dichiara "No, non amo i



Rotation F to M | indian ink on paper



Rotation F to M | indian ink on paper | detail



**Frigoriferi Milanesi | installation view | solo show | Milan | 2011**



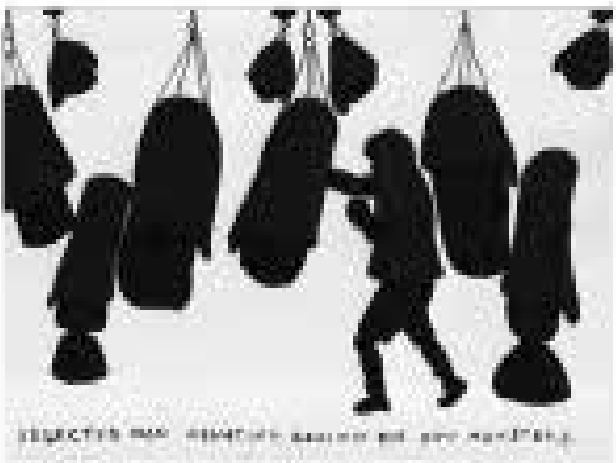
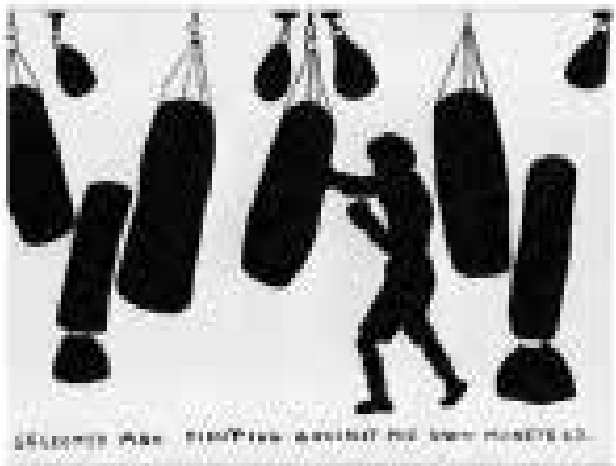
**Frigoriferi Milanesi | indian ink on paper | installation view | solo show | Milan | 2011**





Rotation F to M | Video introduction | <https://www.youtube.com/watch?v=eG-ohCXr9PmM&t=9s>

Frigoriferi Milanesi | video installation view | <https://vimeo.com/234236656>





Rotation F to M | Indian ink on paper



Rotation F to M | Film photographic backstage for solo exhibition launch



**Rotaton F to M | Fondazione Bevilacqua la Masa | curated by Angela Vettese | 2005**



**Rotaton F to M | Museo della Permanente | curated by Accademia di Belle Arti di Brera | Milan | 2006**

## **Rotation White (2005)**

**Rotation White is a live performance, exhibited in occasion of the International Prize for Performance, Centrale di Fies, Trento (edition curated by Marina Abramovic, about 100 people participated actively). A wall divides space in two parts. On one side a camcorder films a chair where Benedetta Panisson sits until public comes and sits. On the other side a monitor shows in real time the image recorded behind the wall (artist sitting/public sitting). The artist does nothing except sit and get up, public does nothing except sit and get up.**

### **Technical Details**

**About 2 hours live performance, camcorder, monitor, wall, chair. audience.**

### **Exhibitions**

**International Prize for Performance, Centrale di Fies, Trento.**



International Prize for Performance | Centrale di Fies | 2005



International Prize for Performance | Centrale di Fies | 2005 | Link to live performance: <https://www.youtube.com/watch?v=05zIO-eMUwpE>



## **Rotation Black (2005)**

**In Rotation Black video (2005), Benedetta Panisson cries or laughs, alternately, to herself, or at the public. During the live performance (exhibited during the “Galleria dell’Amore” contest, a preselection/exhibition preliminar to the participation at the International Prize for Performance, both curated by Marina Abramovic) the artist caresses herself waiting for somebody to sit next to her; when somebody sits, she stops caressing herself and starts caressing public. The performance took place at Galleria Civica di Arte Contemporanea, Trento with the active participation of about 80 people.**

### **Technical Details**

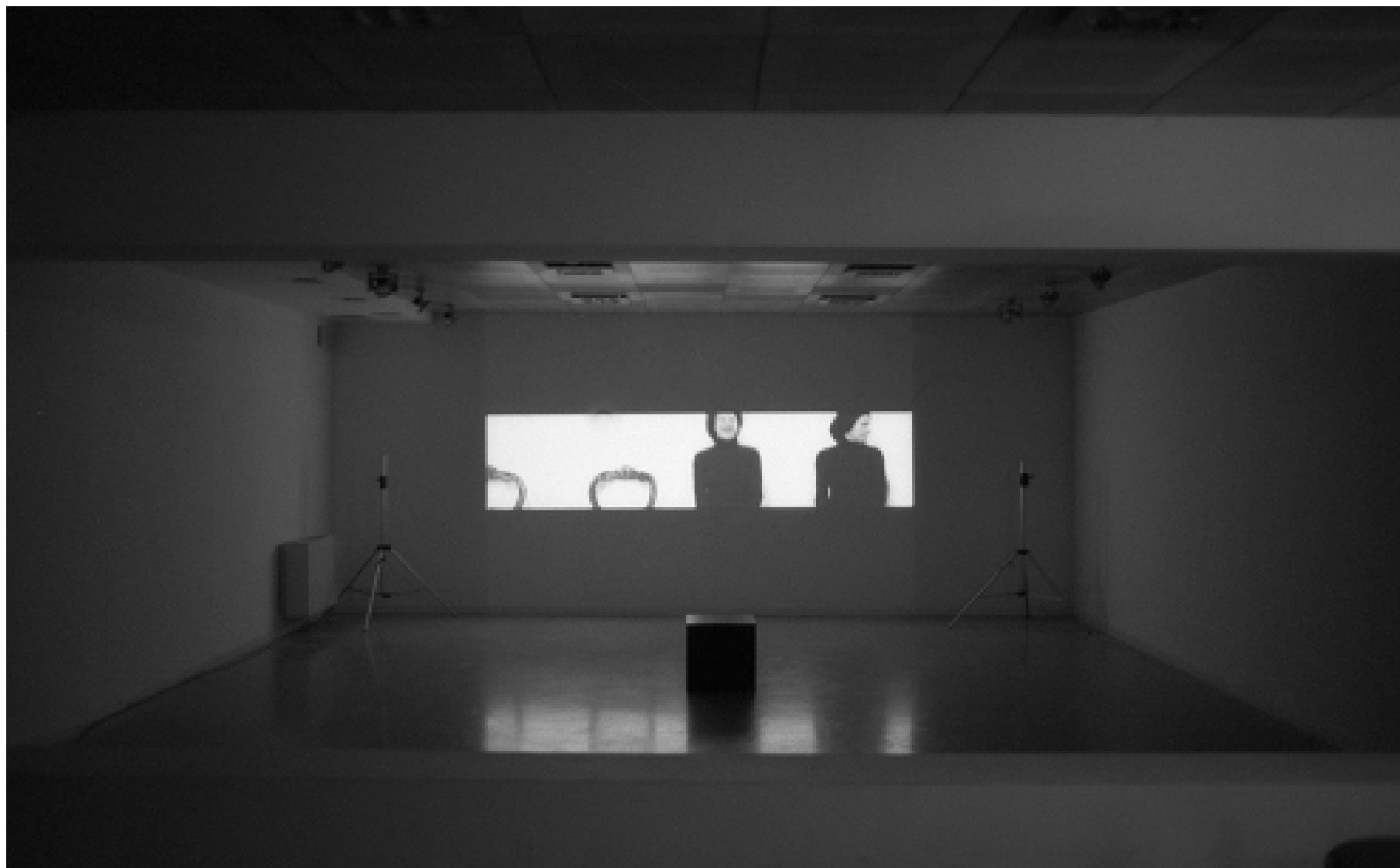
**Digital video, loop. Live performance, duration 2h 30’.**

### **Exhibitions**

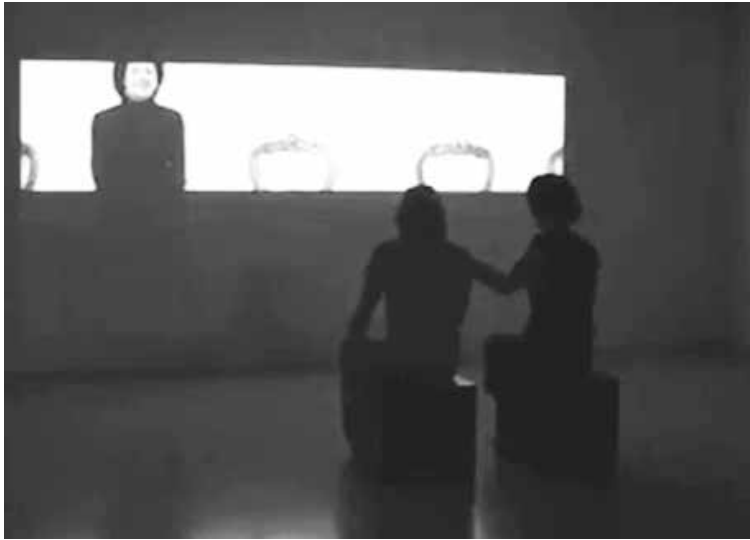
**Castello Di Vigevano, Milan, “La Donna Oggetto. Miti e Metamorfosi al Femminile 1900-2005”, exhibition and catalogue. Phatspace Gallery, Sidney, Australia, video library section. Centro Per l’Arte Contemporanea Luigi Pecci, Prato, “Videology”, Videominuto Festival, screening. Galleria Civica d’Arte Contemporanea, Trento, “Galleria dell’Amore”, exhibition and live performance.**



Rotation Black | Still from video | 2005 | <https://vimeo.com/234503490>



**Rotation Black | Galleria dell'Amore | project curated by Marina Abramovic | Galleria Civica di Arte Contemporanea di Trento | 2006**



Live Performance at Galleria dell'Amore | project curated by Marina Abramovic | Galleria Civica di Arte Contemporanea di Trento | 2005 | <https://vimeo.com/234490765>

## **Aspetta il mare (2004)**

**Aspetta il mare (Wait for the sea) (2004) is the rhythm of who, by the sea, wait for the sea itself; it is a silent dialogue between the sea and the human body, if we like to think that it is possible to have a dialogue with the sea; It is a mythical rite, if we believe in signs of gratitude and subjection; it is the wavelength of the blue light spectrum that penetrates surfaces, eyes, and makes fun of perception.**

**Technical Details: 16 film photographic images, each 36x36 cm (2004); 2 film photographic images, each 70x50 cm; 2 digital video on dvd, lop.**

### **Exhibitions**

**Solo show, curated by Francesca Bertolotti and Olivia Verona, Scalodieci, Milano; Luoghi non comuni, curated by Les bas Blue, Padova, Italy; Palazzo Parissi, Montepandone Marche, Italy.**







Still from video | 2004 | <https://vimeo.com/236391303>





Still from video | 2004 | <https://vimeo.com/236382253>

**Benedetta Panisson (1980, Venice) | [benedettapanisson@gmail.com](mailto:benedettapanisson@gmail.com) | mobile phone: 0039 3471630952**

**OPR Gallery | Milan <https://officeprojectroom.com/>**

**Durham University: <https://www.dur.ac.uk/research/directory/staff/?id=19725>**

**Website: [www.benedettapanisson.com](http://www.benedettapanisson.com)**

## **EDUCATION**

**PhD at Durham University (UK), Visual Culture Department (2020-ongoing).**

**BA in History of Arts at Ca' Foscari University, Venice.**

**MA in Performing and Interactive Arts at Brera Academy, Milan.**

## **AWARDS**

**2014**

**- Istituto Veneto di Scienze, Lettere ed Arti International Award, Venice. Winner.**

**2013**

**- COAL PRIX, curated by UNESCO and COAL, Coalition pour l'art et le developpement durable, Maison de l'UNESCO, Paris, with Contingent Movements Archive, curated by Hanna Husberg, finalist.**

**- La Guarimba International Film Festival, Amantea, Italy. Documentary section. Winner.**

**2007**

**- Premio Furla per l'Arte, nominated by Camilla Seibezzi. Candidation.**

**2005**

**- International Prize For Performance, Galleria Civica di Arte Contemporanea di Trento, Centrale Di Fies, in collaboration with Marina Abramovic, Trento. Finalist.**

**- 89ma Collettiva Giovani Artisti Fondazione Bevilacqua la Masa,, curated by Angela Vettese, Venice. Finalist.**

## **SELECTED SHOWS / FESTIVALS / COLLABORATIONS**

**2023**

**Feminist Porn section at La Guarimba International Short Film Festival, curatorship, Italy.**

**Volcanic Attitude, Naples-Volcano Island, curated by Cose Cosmiche, Centro Itard, Thatscontemporary, Eolian Islands, Italy.**

**2022**

**The Sexuality of the Uncontacted on a Video Tape, Cambridge University, Indigenous Studies Discussion Group, Cambridge, UK.**

**So Contemporary, Fondale: dai margini, negli abissi, curated by Caterina Benvegnù, invited by Stefano Volpato and Alfred Agostinelli, Padova, Italy.**

**2021**

**- Excess Island, solo show, OPR Gallery, curated by Francisco J. Hernandez Adrian and PHROOM, Milan.**

**2020**

**- GetxoPhoto, Festival Internacional de Imagen, Zapping the Archive, video screening curated by PHROOM, Basque Country, Spain.**

- Odesa Photo Days Festival, Zapping the Archive, exhibition curated by PHROOM, Ukraine

**2019**

- Horizonte, Mar, Exceso, Exorbitancia, TEA Tenerife Espacio de las Artes, curated by TEA and Francisco J. Hernandez Adrian, Canary Islands, Spain.

- TEA, Museum of Contemporary Art of Tenerife, Ciclo Gonzalo Gonzalez: desplazamientos, aperturas, miradas, desde el cine, curated by Prof. Francisco J. Hernandez Adrian, Canary Islands, Spain.

- Phroom, Hydrophylia, Authorials, curated by Phroom, Milan.

**2018**

- Family of No Man, exhibition, curated by Brad Feuerhelm and Natasha Christia, Cosmos Arles.

**2017**

- Annual Conference, Città, cittadini, conflitti. Il Diritto alla prova della dimensione urbana, School of Law, University of Milano-Bicocca.

- Liberi Passaggi, curated by Annalisa Cattani e Cantiere Corpo Luogo, Meta Forte, Venice.

**2016**

- Structure of Revenge, curated by Theatrum Mundi and Adam Kaasa, Aristide Antonas, Yoke Sum Wong, Christos Carras, Onassis Cultural Centre, Athens.

**2015**

- Stage for the (im)possible, curated by Kleine Humboldt Galerie, Project Space Festival Berlin, Tieranatomisches Theater, Humboldt University, Berlin.

**2015**

- Structures of Feelings, curated by Adam Kaasa and Yoke-Sum Wong, Royal College of Art, London.

- Bibe Vivas, project by Barbara Biscotti and University of Milano-Bicocca, Civico Museo Archeologico di Milano.

- Come to Venice, Arsenale Aperto, curated by Amerigo Nutolo in collaboration with Comune di Venezia and Forum Futuro Arsenale, Torre di Porta Nuova, Venice.

- Come to Venice, curated by Amerigo Nutolo, in collaboration with FAI, Italian National Trust, screening at Negozio Olivetti.

- Come to Venice, screening at Cinema Beltrade, Milan.

**2014**

- A process, exhibition curated by Der Greif, Neue Galerie im Homannhaus, Augsburg, Germany.

- Salon chez Ligne Roset, curated by Art:I:curate, with Tommaso Cotroneo, at Ligne Roset, London.

- Curated by Paul Smith and friends, curated by Paul Smith and art:icurate, Frieze Art, London.

- Stazione eretta, exhibition curated by Mario Gorni in collaboration with Careof, P.A.V., Progetto Arti Visive, Berchidda, Sardegna, Italy.

- Come to Venice, curated by La Guarimba International Film Festival, Spectacle Theater, New York.

- Come to Venice, curated by La Guarimba International Film Festival, Institute of Italian Culture, San Francisco, California.

**2013**

- S'adapter a l'Anthropocene, curated by UNESCO and COAL, Coalition pour l'art et le developpement durable, Maison de l'UNESCO, Paris.

- International Sarajevo Winter Festival, Sarajevo.

- Contingent Movements Archive | curated by Hanna Husberg and Laura McLean | Maldives Pavillion, 55th Venice Biennale, 2013 (web platform participation).

- La Guarimba International Film Festival. Winner, Documentary Section.

- Videholica, International Video Art Festival, Varna, Bulgaria.

- **Videotheque, Apartment Project Berlin, curated by Berlinerpool, Berlin.**
- **Out Of Place. An Ongoing Archive, curated by 22:37 and Berlinerpool, Corpo 6 Galerie, Berlin.**

#### **2012**

- **Fondazione Gianfranco Ferre', curated by Federica Tattoli And Alessandro Jumbo Manfredini in collaboration with Pizza Magazine, Milan.**
- **Ecology Of The Mind, curated by Cantiere Corpo/Luogo, Forte Marghera, Venice.**

#### **2011**

- **Anteprima 89, Spazio Teatro 89, Milano.**

#### **2009**

- **Focus, curated by Stefano Elena And Chiara Erika Marzi, MLAC, Rome.**

#### **2008**

- **Il Rimedio Perfetto, curated by Marco Tagliafierro, Galleria Riccardo Crespi, Milan.**
- **Gender Bender, curated by Nosadella.Due, Bologna, Italy.**
- **Italian Factory, curated by Chiara Canali, Fabbrica Del Vapore, Milan.**
- **Re:Public, curated by Amerigo Nutolo, Tese dell'Arsenale, Venice.**

#### **2007**

- **Poetroniche. Video e Cinema Oltre, Invideo 2007, Edition XVII, Spazio Oberdan, Milan.**
- **Hybrids. When Art Meets Porn, curated by Virginia Sommadossi, Centrale di Fies, Trento, Italy.**
- **Visuale 1.0, curated by Matteo Chini And Daniela Lotta, Palazzo Strozzi, Firenze, Italy.**
- **Cristallino Video Festival., Museo Nazionale Villa Pisani, Stra, Venice.**
- **Quotidiana 07, curated by Guido Bartorelli, Teresa Iannotta, Stefania Schiavon, Cattedrale Ex-Macello, Padova, Italy**

#### **2006**

- **Dissident Display Gallery, exhibition in collaboration with Valentina Loi, Washington.**
- **Unimovie 06, Festival Internazionale del Video e del Cortometraggio, section curated by Mario Gorni, Care Of, Pescara.**
- **Talk To The City 2006, curated by Care Of, Milan.**
- **Via-Lab 06, Laboratorio De Arte en la via publica, Don Benito, Spain.**
- **Videominuto 06, Centro Per L'arte Contemporanea Luigi Pecci, Prato.**
- **Dissertare/Disertare, curated By Start, section curated By Camilla Seibezzi, Centro per l'Arte Contemporanea Castello Colonna, Rome.**
- **Salon Primo 2006, Museo Della Permanente, Milan.**
- **Bienal De Valencia, Videoart section curated by Stefano Elena, Spain.**
- **Transport non Communs, in collaboration with Valentina Loi, curated by Eric Perier, Dena Foundation, Centre International des Recollets, Paris.**
- **La Donna Oggetto. Miti e emtamorfosi al femminile 1900-2005, curated by Luca Beatrice, Castello Sforzesco di Vigevano, Milan.**
- **Galleria Dell'amore, project by Marina Abramovic & Ipg, Galleria Civica di Arte Contemporanea, Trento.**

#### **2005**

- **International Prize For Performance, curated by Galleria Civica di Trento and Centrale Di Fies, in collaboration with Marina Abramovic, Centrale di Fies, Italy.**

- Phatspace Gallery, Videolibrary Section, Sidney, Australia.
- 89 Collettiva Giovani Artisti, curated by Angela Vettese, Fondazione Bevilacqua La Masa, Venice.

## **SOLO EXHIBITIONS**

**2024**

- (upcoming) People do Water, solo show, OPR Gallery, Milano.

**2021**

- Excess Island, solo show, OPR Gallery, curated by Francisco J. Hernandez Adrian and PHROOM, Milan.

**2011**

- Rotation F to M, curated by Federica Tattoli and Mauro Mattei, Frigoriferi Milanesi, Milano, Italy.

**2004**

- Aspetta Il Mare, curated by Francesca Bertolotti and Olivia Verona, Scalodieci, Milan.

## **ACADEMIC COLLABORATIONS**

**2023**

**Sexual Display from the Abyss: Octopuses between Heteronormativity and Exorbitance published on Matter Journal, Vol. 7 (2023): Situating research on art, technological practices and literature.**

**2022**

- The Sexuality of the Uncontacted on a Video Tape, Cambridge University, Indigenous Studies Discussion Group, Cambridge, UK.
- 11th European Feminist Research Conference, AtGender.

**2020-ongoing**

- PhD Research, Durham University (UK), supervisors Prof. Francisco J. Hernandez Adrian and Prof. Marc Schachter, Visual Studies Department.

**2017**

- Annual Conference, Città, cittadini, conflitti. Il Diritto alla prova della dimensione urbana, School of Law, University of Milano-Bicocca.

**2016**

- Structure of Revenge, curated by Adam Kaasa, Aristide Antonas, Yoke Sum Wong, Christos Carras, Theatrum Mundi, Onassis Cultural Centre, Athens.
- Come to Venice case study in a research by Prof. Laura Burocco | Universidade do Rio de Janeiro | published in Concinnitas | Revista do Instituto de Artes da UERJ

**2015**

- Structures of Feelings, curated by Adam Kaasa and Yoke-Sum Wong, Royal College of Art, London.
- Bibe Vivas, project by Barbara Biscotti and University of Milano-Bicocca, Civico Museo Archeologico di Milano.

**- 2014**

- Narratives for change: the united power of people, stories and technology to induce change, participation coordinated by European Centre for Living Technology/ Ca' Foscari University, Bozar, Palais des Beaux-Art, Bruxelles.

- **Narration and communities: building communities for making citizenship, INSITE workshop, a curated by European Centre for Living Technology/Ca' Foscari University, Officina Emilia/ Modena University and Margherita Russo, Modena.**
- **Designing a more sustainable Europe: Stories for Change and Innovation”, organised by European Centre for Living Technology/Ca' Foscari University, Venice.**

# Sexual Display from the Abyss: Octopuses between Heteronormativity and Exorbitance

11th European Feminist Research Conference | AtGender | June 2022

Link to panel and original WHOI footage: [https://www.youtube.com/watch?v=Ps09qpP\\_p0k](https://www.youtube.com/watch?v=Ps09qpP_p0k)



Courtesy of WHOI ©Woods Hole Oceanographic Institution, still from footage 4885