

JACOPO MILIANI

Portfolio

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PRESENTATION

Jacopo Miliani is a visual artist living in Milan.

His practice addresses performance as an expanded methodology which aims to investigate the connections between language and the body. He has collaborated with different performers including Jacopo Jenna, Antonio Torres, divaD, Benjamin Milan, Mathieu LaDurée, Eve Stainton. His projects have featured professionals from various disciplines including the filmmaker Dario Argento, the writer Walter Siti, the fashion designers Boboutic, and the music producer Jean-Louis Hutha. His work has been presented in solo and group exhibitions at GAMEC, Bergamo (2019), Centro Pecci per l'arte Contemporanea, Prato (2019), Galeria Rosa Santos, Valencia (2018), Palais de Tokyo, Paris (2017), David Roberts Art Foundation, London (2017) Kunsthalle Lissabon, Lisbon (2016), ICA studio, London (2015), Studio Dabbeni, Lugano (2015), Frutta, Rome (2014), MADRE, Naples (2011).



From the series "Wearing my tongue", 2018

Collage

35x45 cm

www.jacopomiliani.info



He is the founder of an independent publishing project that focuses on sexuality and language: Self Pleasure Publishing.

www.jacopomiliani.info/selfpleasurepublishing/#content

He has been publishing different book and zines and curating some projects, workshops, collective performances and exhibitions.

STATEMENT

My work focuses on how the viewer/spectator elaborates images and on the creation of different forms of language in response to them. For this reason, my work addresses different issues connected to the field of 'performativity'. Performance and Theatre are two important references in my work, and I aim to explore and utilize them as media to constantly question the fruition and role of the audience/spectator. In my practice, collective imagination, which could be referred to an audience, engages with the personal and individual approach of the spectator.

In my own work, I always define myself as spectator, developing images and questioning their dominance in my personal imagination. Often these images will come back in my production, suggesting obsessions and how reality (or what we define under this term) might be dominated by constructed languages. I am interested in the Theatre as pure theatricality: the presence of bodies freed from representation. Asking if a non-representative language could be possible in the relationship with the viewer, I use image and figuration to bring them to their own limits.

I aim to interact with the viewer not only through the gaze but the entire body. Actors, dancers, non-professional performers, and specific viewers become privileged spectators with whom I share personal imaginaries. I do not direct or choreograph them, but I ask them to watch and interpret images—often coming from contemporary art references—avoiding representation and questioning how and if it could be possible. On the other hand, the 'general viewer' of my work shares with these interpreters the resulting images and creating an empathy between the body and the experience of being present in front of an image.

As a methodology, I choose not to document performance pieces through video, but I rather prefer to stop movements (or recreate them) through their translation in "fixed" images or small sculptures. In parallel of this assumption, I present the impossibility of repetition and re-enactment, marking temporality and specificity as categories of what could be experienced - and our constant reading of it - through the role of the author, the spectator and the audience.

Or maybe I can consider that everything is an act of re-enactment ... as verbal language is always a quote.

In the last years, I have been interested in cinema as a strategy to create new realities that could exist without existing...

This statement is temporary as the perfume of my skin.

Selection of works



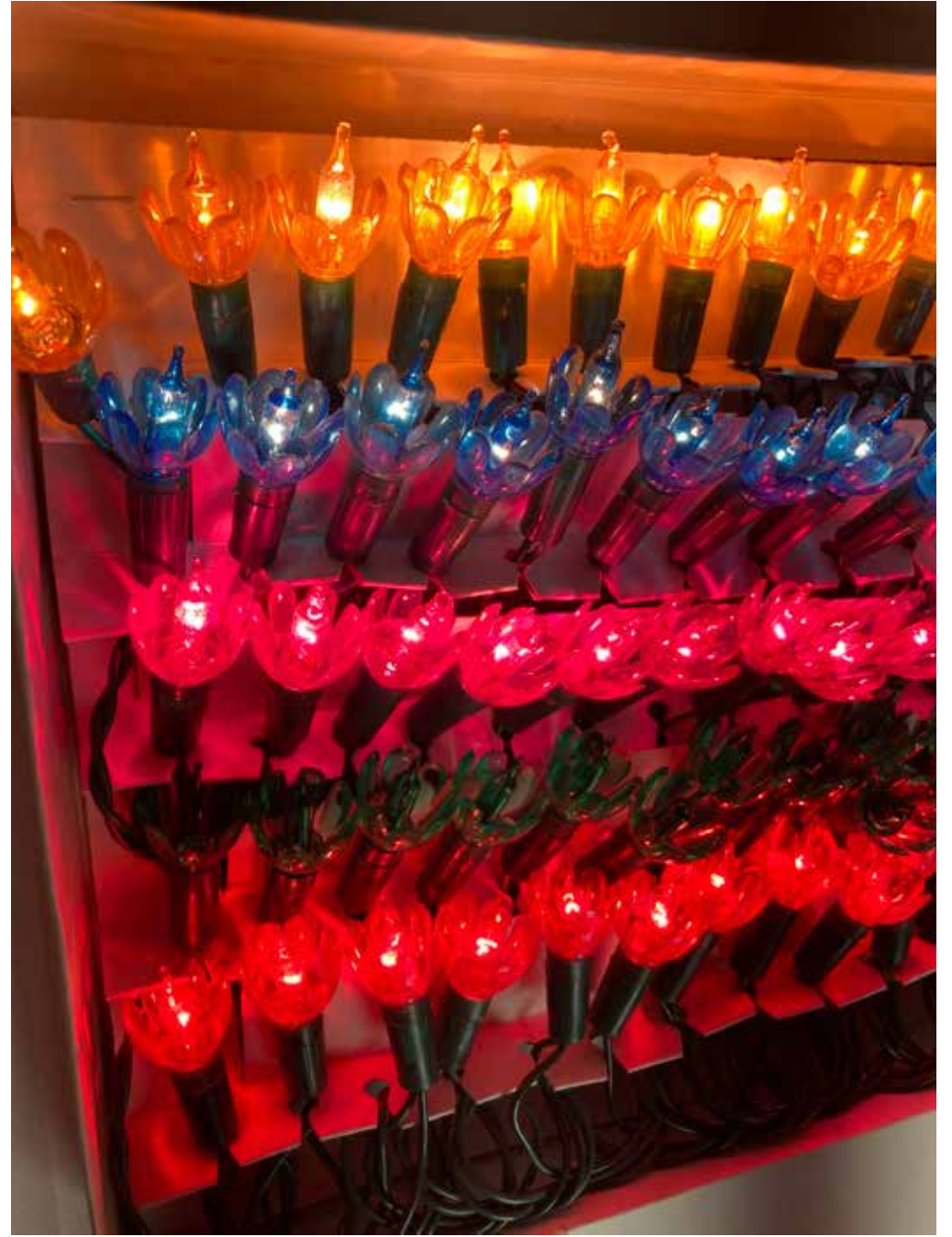
There is a light ..., 2024

Plexiglass, found-footage, Christmas lights
Series

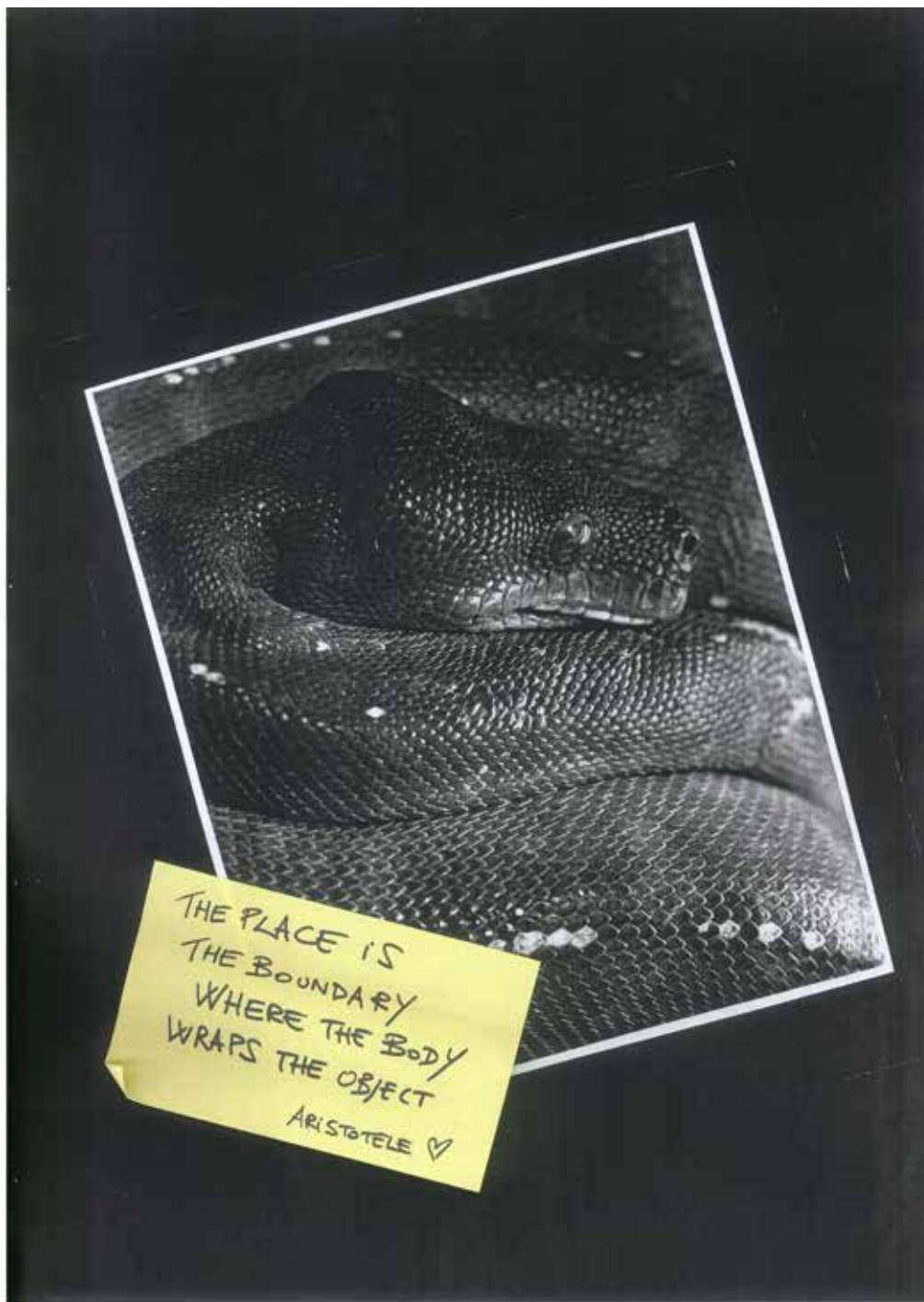
The series of works (*There is a light...*, 2024) is composed of vintage flashing lights (in the shape of flowers), transparent Perspex sheets and archive photographs (found-footage). This series, never exhibited before, presents an ephemeral and poetic relationship between the photographed bodies - often captured in theatrical gestures - and the melancholic rhythm of the constantly repeating flashing lights. The photographs re-emerge in a different context, far from the one that may have given rise to them: it is not important who the author is, the shot happens in the encounter between the image and the gaze.











JACOPO MILIANI

Jacopo Miliani, *The place*, 2024

Fotocopia, fotografia e post-it

42 x 30 cm

Courtesy Studio Dabbeni, Lugano



The place, 2024

Xerox and post-it
42x29 cm

The work was presented as a public poster for the Fondazione Trussardi's show: *ITALIA 70 I NUOVI MOSTRI*. The show presented 70 posters spread in different locations in the city of Milan.



Hidden Flowers, 2023
 Installation (MAO Turin)
 Mixed media

The project presents the development of a research conducted by the artist together with the semiologist and curator Sara Giannini in Tokyo in 2017. The stories of some homoerotic magazines intended for the Japanese gay community of the 70s, 80s and 90s are at the core of this investigation.

The research, mostly conducted in the bars of Shinjuku-ni-chome district, Tokyo, led to the production of the publication *Whispering Catastrophe* in which the theme of the visual censorship of the male genital organs - currently existing in Japan - opens up to a personal anti-identitarian debate looking at another culture to deconstruct that of belonging. This practice finds an inverted equivalent in the works of authors such as Yukio Mishima or translator/editor Tastuhiko Shibusawa who look at Italy, Greece and France to recontextualize some imaginaries of Western homosexual culture in Japan.

The exhibition evokes the dark spaces of Tokyo bars that were the main research locations for the editorial project. The stories and images on display are proposed as residues, fragments and whispered voices to lead the viewer into a foreign and hidden place that – like the censored images – offers a mysterious seduction, necessary to stimulate an interpretation that can be as fallacious as it is creative.



Hidden Flowers, 2023
 Installation view and details
Stolen Flowers, 2019
 Video 10min 33 sec



Stolen Flower, 2019

Video
Colour, Silent
10 min 33 sec

The video illustrates the Tatsuhiko Shibusawa's essay *Eros and Flora* with found-footage from Japan male-to-male love. The essay addresses on the power of flowers in the narrative of Jean Genet, Oscar Wilde and Marcel Proust.

Text: translation of Tatsuhiko Shibusawa's *Eros and Flora* by Ramona Ponzini



俺たちは、心を捨ててきた世代だ。
俺たちの信じるのは、肉体だけだ。

この腕の中にある肉体だけだ。

その肉体の、つかの間の輝き。

つかの間の悦楽。

永遠に行きすぎて、戻ってこない肉体。

二度だけの青春。



***Bloom room*, 2024**

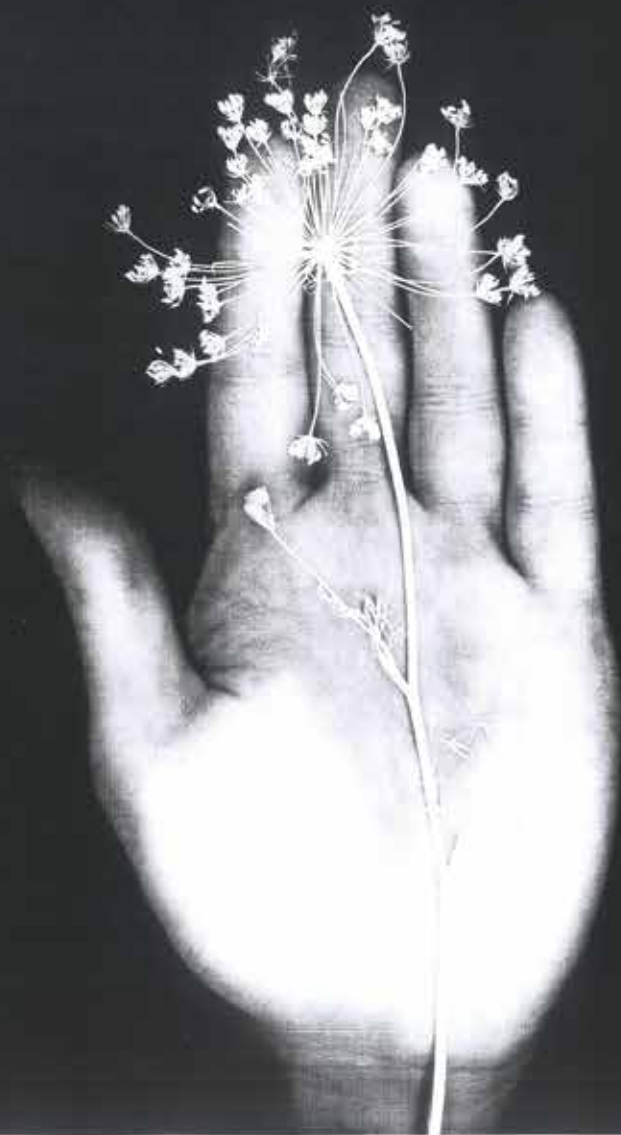
Installation (Fabbrica del Vapore, Milan)

Xerox and LED light

Variable dimensions

The installation presents a room whose floor is completely covered by Xerox copies reproducing flowers and gestures.







Flowerflexion, 2023

Performance
40 min

Performer: Leonardo Rosadini

The work starts from a research on Body Building codes and the transformation of the bodies.

The hyper-extension of the body reached its peak at a historical time (80s and 90s) when the sexualization of bodies was being questioned by new linguistic codes dictated by new communication technologies and the advent of the HIV/AIDS phenomenon.





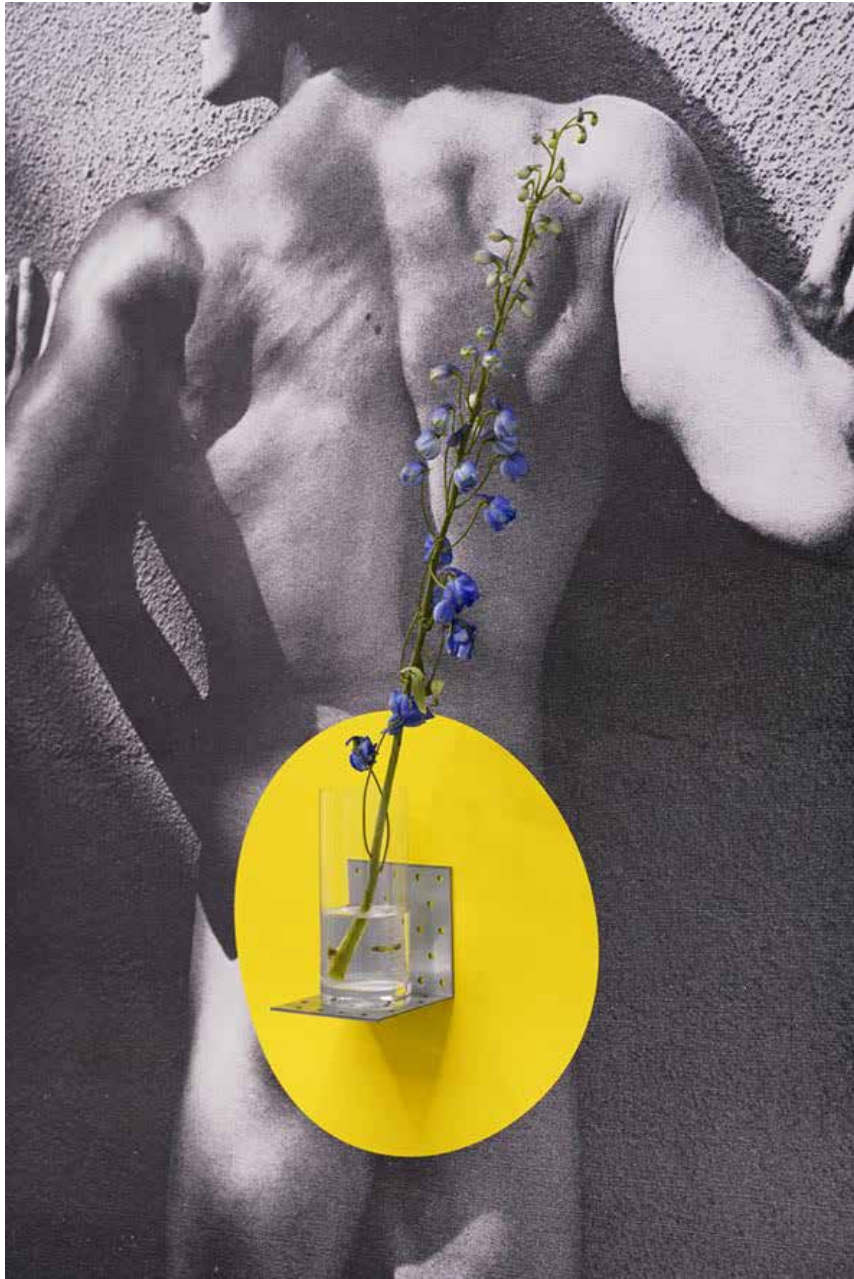
***AAHH: The Flowers Say So*, 2023**

Installation, show (Galleria Rosa Santos, Madrid)
Mixed Media

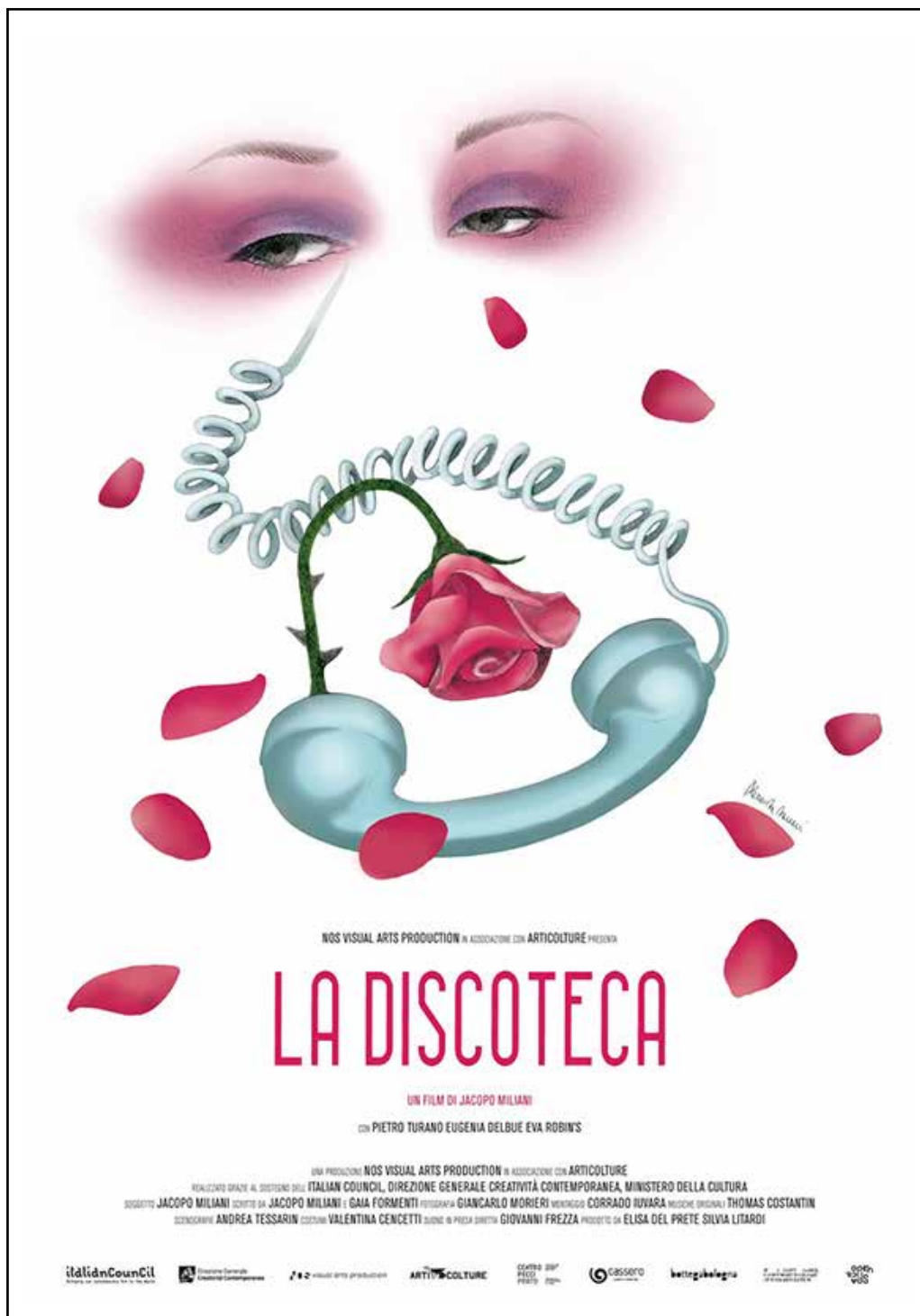
The solo show is based on the language of flowers and their possible relationships with male homoeroticism, questioning the binarism of eroticism.



Installation on the basement of the gallery







Link:

<https://vimeo.com/621546184>

Password: Discoteca

***La discoteca*, 2021**

Film

Color Sound

DCP

25 min

With Eva Robin's, Pietro Turano, Eugenia Delbue, Kenji Benjii, Charlotte, Alex Paniz, Anna Amadori.

In a dystopian future, any human emotion is under control and it is forbidden to freely express yourself through dance. In the discos humans must meet to further the reproduction of the species and going outside the rules would imply a transformation in to a cut-rose. The *Babilonia* club is inhabited by Sylvester and her queer helpers, who lay out the rules to be followed. On the dancefloor, Hermes and Didi are called out to execute this ritual and they will find the way to implement a surprising and alternative transformation.





Installation view at Centro Pecci, Prato



La discoteca, 2021
Book
pp. 244
18x24 cm
Color

Via Industriae Publishing, Foligno
ISBN 13 9788897753681



TRILOGY “TEOREMA”



Deserto, 2017

Video
Sound Color
6 min 19 sec

<https://vimeo.com/255022301>
Password: deserto2018

The video *Deserto* reflects on the possibility of speaking about multiple and queer identities through the invention of a new language. Through only the movement of two hands and a voice over, the desert is evoked as the place where the sand never takes a precise shape. The desert is also a symbolic reference to two specific films: *Teorema* (1968) by Pier Paolo Pasolini and *The Adventures of Priscilla, Queen of the Desert* (1994) by Stephan Elliot.

The protagonists of these movies are the Guest (a mysterious stranger with an ambiguous sexuality) and Bernadette (a transgender character), respectively, and both played by the same actor Terence Stamp. These films are the starting point for the text narrated by the voiceover in *Deserto*, where real and fictional identities disappear, dismantling the existence of any fixed role.



Deserto, 2017
Installation view at GUCCI Garden, Florence



Hand Performance, 2019

Video
Silent Color
3 min 14 sec

Performer: Matyouz

<https://vimeo.com/313808348>
password: handshands



Hands Performance, 2019
Installation view at T-SPACE, Milan



Teorema Teorema Teorema, 2019

Video
Sound Color
8 min 33 sec

<https://vimeo.com/312684298>
password: teorema20192019

Performer: Matyouz

The protagonist of the video is the Parisian performer Matyouz: dancer, Master of Ceremonies and commentator of many Vogue Ball Contests. 'Vogueing' is a contemporary dance phenomenon primarily acted by Black and Latino gay, gender non-conforming and transgender communities. Vogueing is based on the imitation of the stock poses and gestures of models featured on catwalks or in glossy magazines such as the famous Vogue itself, from which the dance takes its name. The name itself states how aspirations, redemption and relation of desire are involved in the ritual of Vogueing which has played constantly with the mainstream culture. Nowadays Vogueing has become part of the mainstream melting with to the mass-media system and - as a mysterious "guest" - Vogueing has infiltrated in to our social language.





***Throwing Balls at Night*, 2016-2023**

Performance
30 min

<https://vimeo.com/199966131>

Palais de Tokyo and David Roberts Art Foundation

Performers: divaD Magnifique, Prince Maya Magnifique, Benjamin Milan, Eve Stainton, Yanou Ninja, Kenjii Benjii, Zell Fiorucci and Go-Go Giorgia

This performance is a 'mise en scène' of *Jeux*, a 1913 'danced poem' ('poème-dansé') created in collaboration between Claude Debussy, Sergei Diaghilev, and Vaslav Nijinsky. The original piece features a young trio frolicking during an evening game of tennis. My re-enactment of the piece imagines these flirtatious 'games' through a mixture of gestures and attitudes performed by a group of Vogueing dancers. The geometrical figures of *Le Ballet Russes* meet the poses of the *Vogue Balls*, creating several visual assonances and conceptual relationships between the two languages.



Throwing Balls at Night, Vilnius Biennial 2023



Throwing Balls at Night, OGR, Turin 2021



Throwing Balls at Night, Le Alleanze dei corpi, Milan, 2023



A slow dance without a name, 2016

<https://vimeo.com/185296838>

Installation (solo show at Kunsthalle Lissabon, Lisbon)

Lacquered MDF screen, Brass, fabric

Performance *Dança sem título* with Antonio Torres

Length of the performance: ongoing for the opening day.

A slow dance without name is a performance based on the deconstruction of a male striptease. The entire exhibition is centered around a slow choreography which takes place during the opening day and becomes the starting point for a reflection on the construction of desire. The dynamics of power implied in the objectification of a male body dancing almost naked relate to the condition proper to our cognitive process, which is unable to unveil the original (and naked) meaning through our constructed linguistic codes.





***Body oh boy nobody!*, 2016-2018**

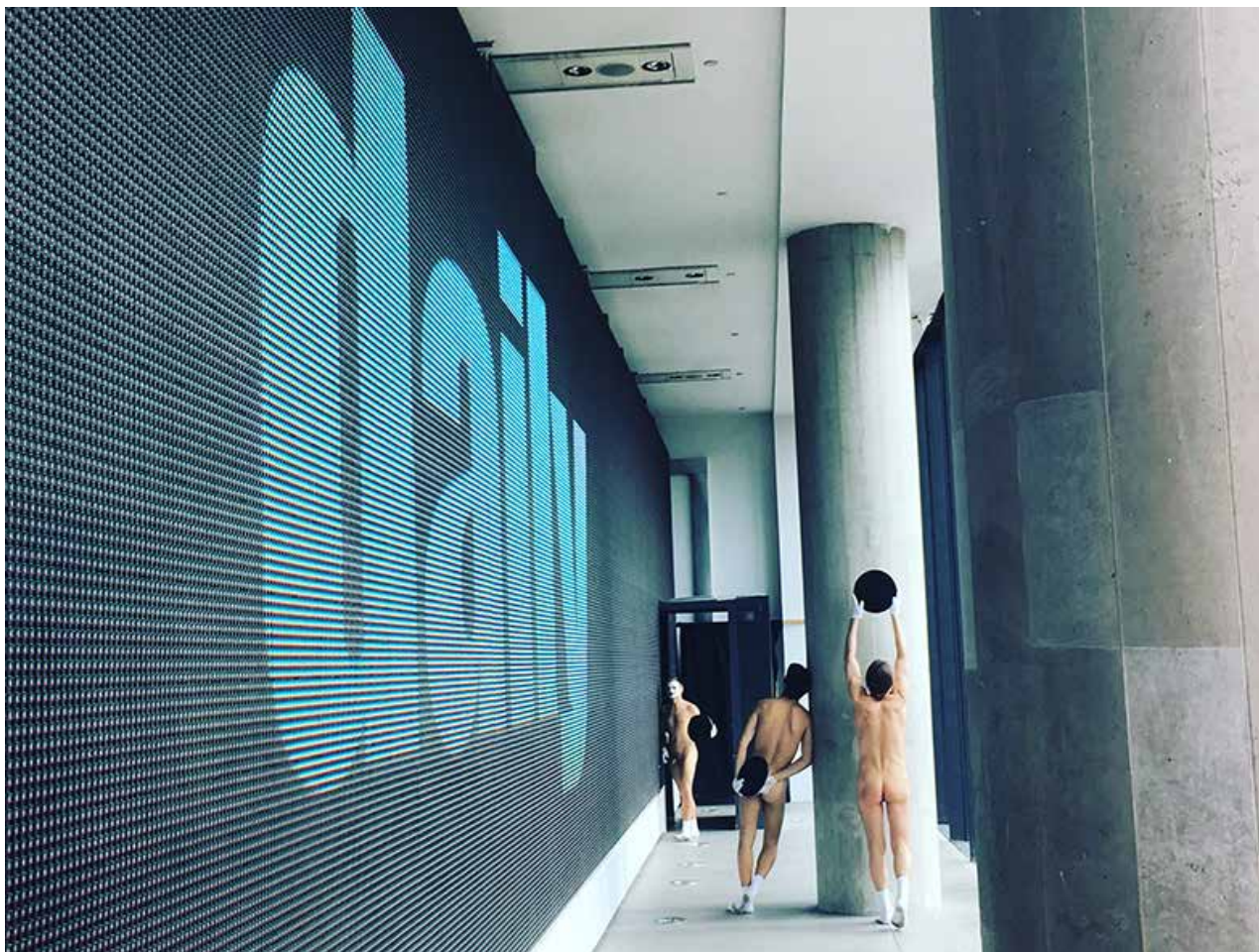
Performance (different locations)

Length of the performance: variable /ongoing

Performer: Jacopo Jenna

Body oh boy nobody! is a performance that stretches in time and space the act of dressing and undressing. Repetitions and variations bring this everyday action towards abstraction. The performance plays with the active presence of the audience, which is called to constantly re-signify everyday movements and gestures.





Monamipierrotmonami, 2019

Performance at Museum of Contemporary Art, Zagreb
3 hours

Performers: Bruno Isaković, Željko Drmić and Stipe Gugić

Three male dancers move around the space interpreting the mask of Pierrot. Nothing to reveal nothing to hide, they are all naked and their monochrome white faces contrast with three circular dots/ buttons used as objects of an unexplained signification: between the most classical visual opposition (black and white), the body is the only signifier. Pierrot is a romantic character that personifies male fragility, but in the performance he loses any narrative reference opening the mask to the interpretations and the bodies of the three performers.

R THUSING...
SMEL LIKE SHIT...?
BOSNIAN GIRL

Bojan Ramić
© 2000
Credits: written by an unknown Dutch soldier on a wall of the army barracks in Poljica, Bosnia, 1994/95. About Netherlands Army troops
as part of the UN Protection Force (UNPROF) in Bosnia and Herzegovina, 1995-96, were responsible for protecting the Bosnian safe areas.
Photography by Tere Sabarwal





***Male Male Malen*, 2017**

Solo show at Marselleria, Milan

Installation (mixed media)

3 performances. Performance length: ongoing during the opening day.

Performers: Oskar Hartman – Liu Jun Mei – Gian Maria Borzillo, Ruggero Griffini, Alessandro Simonini

This show is divided in two parts: first an opening night with performances spread inside the exhibition space, and subsequently an exhibition of paintings with photographic traces of the performance on the backside of the canvases. The project deals with the idea of the 'masculine masquerade' expressed through paintings and gestures. The show plays with different languages and levels of signification, mixing performance, painting, photography, and make-up, and emphasizing the performative elements of each of these practices.



<https://vimeo.com/223945353>



<https://vimeo.com/223947980>



Male Male Malen, 2017
 Installation view at Marselleria
 After the opening day, photos of the performances become part of the paintings. The viewer can see the photo behind each painting turning the canvas.





***Wearing my tongue*, 2018**

Series of collages
35x45 cm each

Through photocollage, sculptural installations and a performance, which will take place on the opening day, the show focuses on the use of denim as symbol of different communities connected with sex and sexuality. The exhibition narrates, through the imagery of denim, the history of feminist and queer movements, as well as some other identity politics manifestations opened during the 70's, which maintaining their values in our present times.





***OOHM*, 2018**

Performance at Galeria Rosa Santos, Valencia
2 hours

Performers: Sergio Navarro Agullo, Guillermo Llorens, Daniel Jeffer

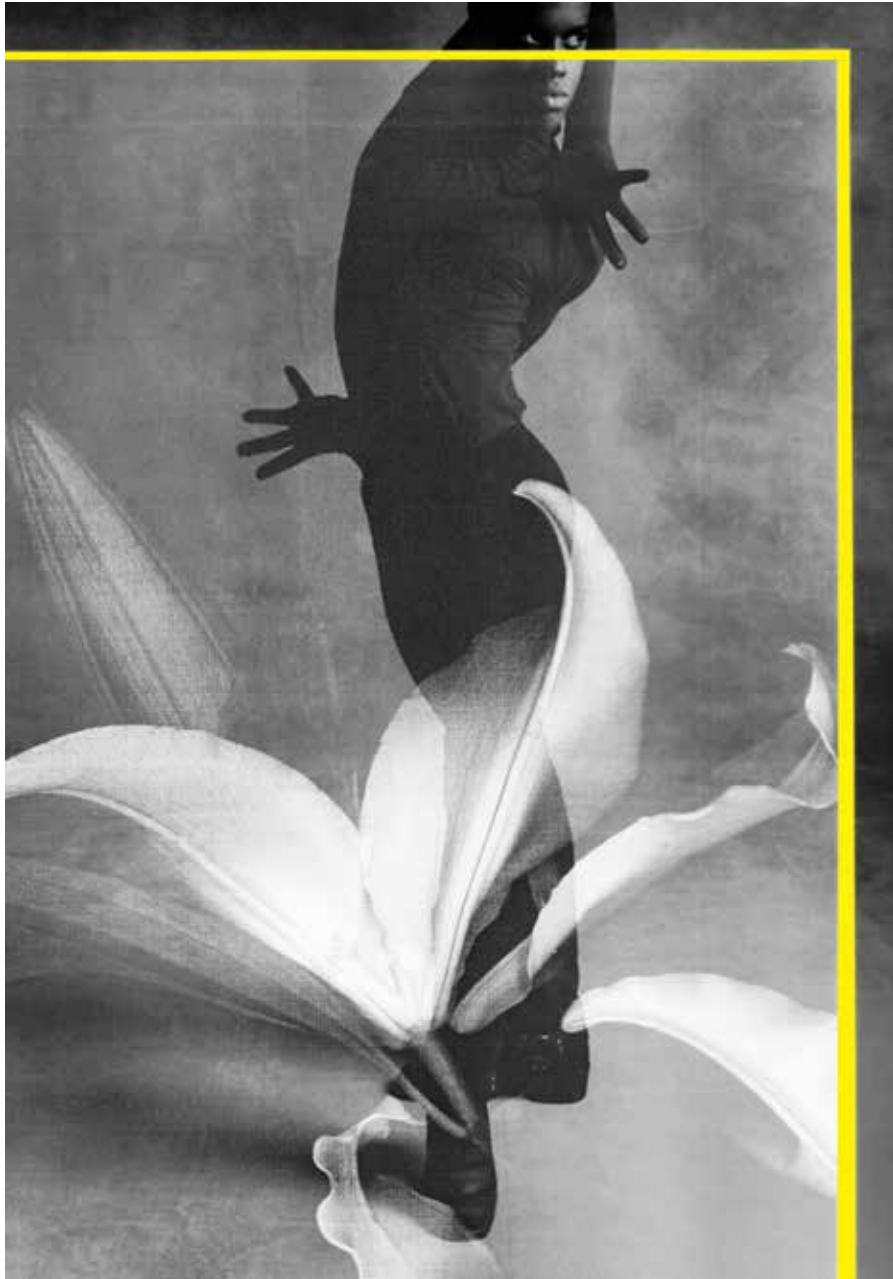
OOHM is the acronym of homo.

Three male performers play on top of a floor covered by photocopies depicting blue jeans.

They enact brotherhood and “homo” masculinity relating to the use and the presence of denim to queer and LGBTQ+ imaginary.







Burning Desire, 2016

Installation and performance at La Plage, Paris
20 min

Performers: Yanou Ninja

Longing is a defiant, out-of-body experience. Voguing, an instrument of consciousness transformation—named in homage to the fashion magazine—is a dance form that grew out of New York's African American and Latino gay communities starting in the mid 1980s (one can watch voguers at a ball, an event that ironically recalibrates America's WASPy cotillion culture of the early twentieth century). In Jacopo Miliani's "Burning Desire," the corporeality of a voguer inflames the transaction of desire.

Inside this vitrine gallery is dot dot dot, 2016, composed of three silver fitness balls that sit below an ink-jet print. On the print is an image of a blossoming lily, superimposed over a 1989 studio portrait of voguer Derrick Magnifique by the French Haitian photographer Chantal Regnault, a documenter of Harlem's voguing scene. On a wall in black spray paint the phrases "HAVING A BALL" and "WISH YOU WERE HERE" bracket the photo and orbs. A pause in this sentimental language of pleasure and longing is created by the plump ellipsis.

Breaking free of the genteel exhibition space is twenty-four-year-old Algerian-born French dancer Yanis Khelifa, aka Yanou Ninja, from the House of Ninja, who vogued two one-hour sequences at the opening, a deviation from the form's pop-quick pacing. Using the open courtyard as a stage, sans music, Khelifa/Ninja's performance—through each sashay, lingering half step, or triumphant, shade-throwing glance—felt as though it were a mythic rite. The dips and drops and hand gestures that punctuated the catwalk (and his duckwalk) compress and draw out a lifetime of emotions and experiences into tender moments of resistance. Under the waning summer sun, the performer's melancholic dynamism on this antispotlight event offers up urgent lessons on how to move in the world, as we fall and pick ourselves back up, in a solo battle of grace.

Text by Jo-ey Tang for ARTFORUM, 2016

HA
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ALL



WIS
YO
WE
TH
ERE
ERE





Easy as....simple as...., 2014

Installation view Frutta Gallery, Roma
26 Photographs and 1 slideshow

A series of photographs show a dancer wearing a parrot masque; she interprets and re-enacts a body-dance-alphabet 'ABECEDA' created by the artist Karel Teige and performed by Milča Mayerová in 1926. In a different room there is a slide-show showing the same dancer: here her poses are arranged to compose a sentence pronounced by the actor and philosopher Carmelo Bene: 'When we believe we are the ones saying something, we are being spoken' ('Quando crediamo di essere noi a dire, siamo detti'), by which Bene means that although we feel like we are expressing ourselves, we are merely the tools of language. Through these words, Bene repropose the Lacanian assumption that the uttering subject is dominated by its own language and declarations.





Rondo (Blue and Yellow), Carmen Herrera, 1965



Knowledge is good, 2013

Video monocal
1 hour 44 minutes
Colour
Book 134 pages

<https://vimeo.com/261485427>
PASSWORD: knowledge-miliani

The work *Knowledge is good*, consisting of a video and a book, illustrates more than 130 free associations between the scene of the film *National Lampoon's Animal House* (1978) and famous works of contemporary art.



Self Portrait as a Fountain, Bruce Nauman, 1966–1967



Anyway not everyone will read it (updated), 2015-2019

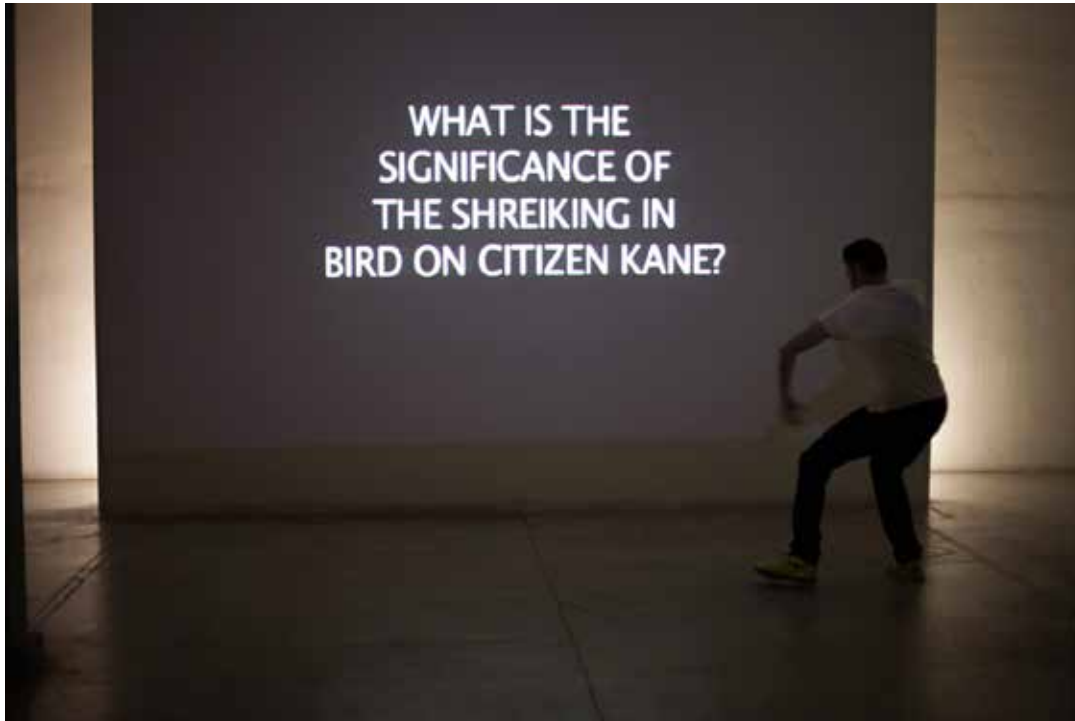
Performance
40 min

Performers: Sara Leghissa and Anna Maria Ajmone
Music: J.L. Hutha

ANEWRI is based on a dissociative escape, a rare psychiatric disorder characterised by total yet reversible amnesia. The patient loses all trace of his own memory and identity and can suddenly leave or wander aimlessly, recreating a new temporary identity.

The performance begins with inviting the audience to enter an indefinite and totally dark space; both the dancers and the spectators share together the feeling of darkness. The “escape” is investigated as a physical experience, and also as a sort of “institutional criticism” of the ongoing debate on dance and choreography without reaching though a precise identity of signs.



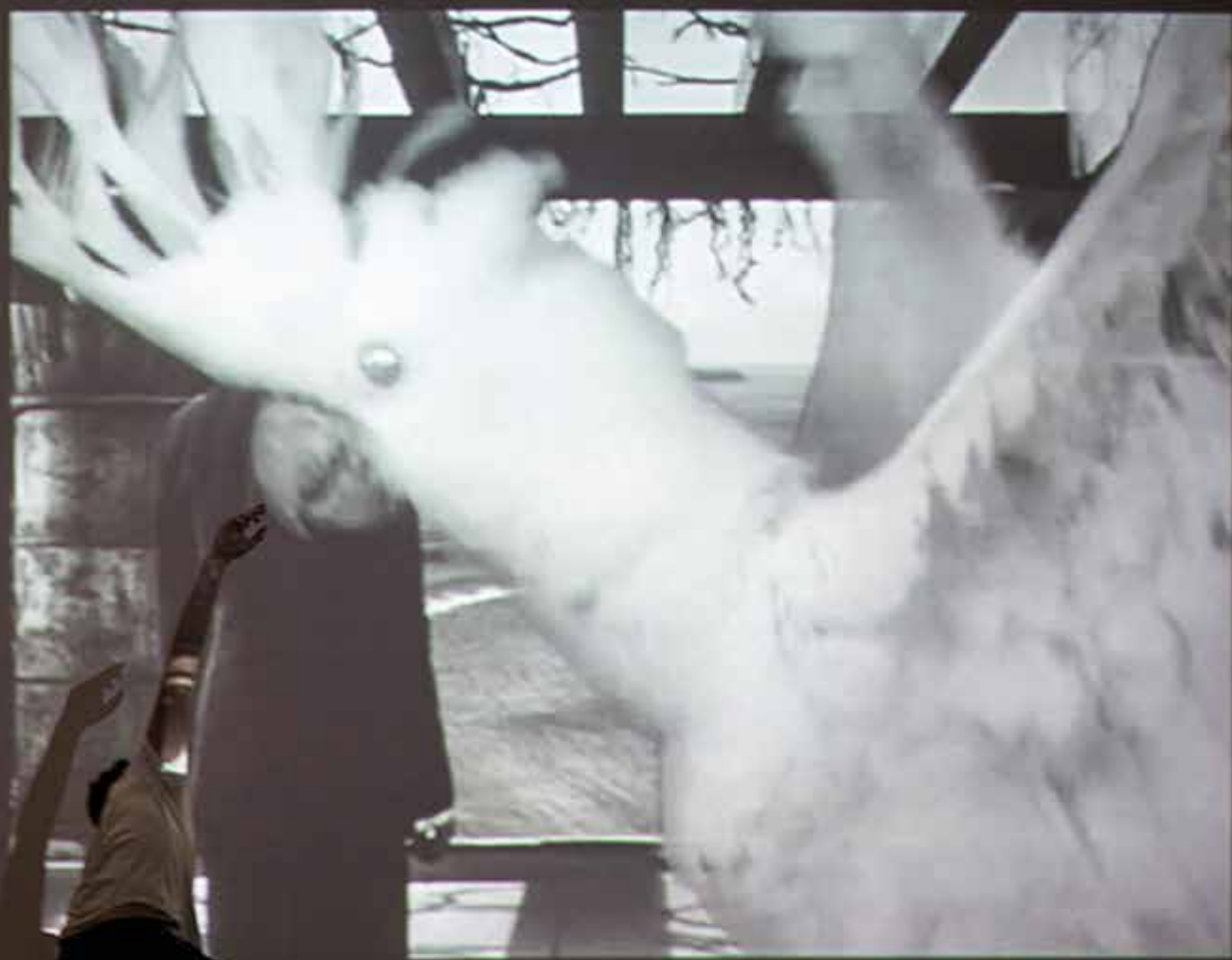


Three times, 2014

Performance at DOCVA/ViaFarini, Milan
40 min

Performer: Jacopo Jenna

A dancer interacts with the full audio track of *Citizen Kane* by Orson Welles (1941) and a projection of sentences taken from an internet forum. These two elements are a score for an improvised choreography performed by the dancer. On the web forum, users try to find the possible meaning of a particular scene of the film (probably made by the director to directly challenge the spectator) where a parrot screams loudly, breaking the narrative of the story.





Stage Fright, 2013

Performance at Deutsche Bank Kusthalle, Berlin
30 min

Performer: Matteo Ceccarelli

The performer improvise movements while a 16 mm film on “Stage Frights” is projected in the room.





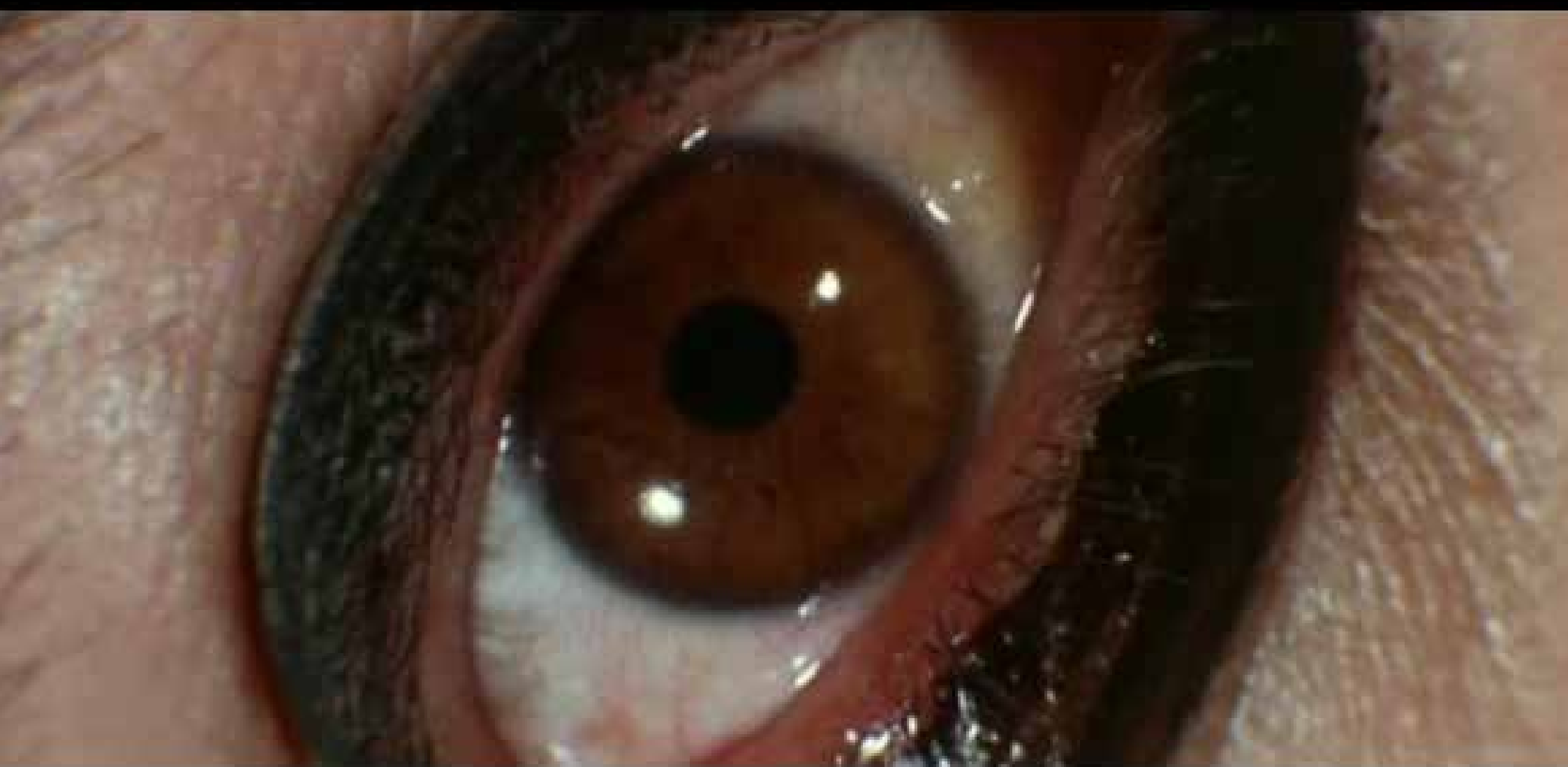
Profondo Rosso / Cinema d'ascolto, 2014

Screening /performance at MACRO Auditorium, Rome

Featuring Dario Argento

Length of the screening and the performance: 2 hours

The complete audio of the movie *Profondo Rosso* by the horror filmmaker Dario Argento is 'screened' in a cinema/auditorium. No images were projected, but only the audio track of the film. After the first 20 minutes, the sound projection was paused and I interviewed Dario Argento, asking for his feedback on this experiment of audio-cinema. After the performance/interview the soundtrack resumes, playing till the end of the film.



MANIFESTO FOR A DANCE SPECTATOR

Dance is a form of revolution.

I am a revolutionist.

My revolution is a dance.

I don't dance but I also dance.

I never get bored if someone is dancing.

Where is my body?

You can see me from behind.

I am looking at you.

My eyes are open.

My eyes are closed.

I don't always use my eyes.

I collect experience all the time.

I am emotionally attached to people.

I am emotionally attached to places.

I am emotional.

I like naked bodies.

I am sexually related to bodies.

I need to be constantly seduced.

My body is similar to your body.

I can smell you.

I want to taste you.

My senses are different from yours.

I can imagine your feelings.

Time is not a problem for me.

This Manifesto is on present time, but I relate to the past and to the future.

Nothing is original for me.

My memory is in the future.

There is a future only if I am concentrate on the present.

I like things from the past.

Choreography is a language for me.

Like "I" before "E" except after "C"

You are going to teach me.

I am going to teach you.

I don't know how to say it.

My language is not communication.

I understand even I am not speaking your language.

You and me.

Me and you.

I always understand even when I do not understand.

I say: 'Please dance!'

I am listening.

I will disappear.

You will never disappear to me.

I always take it personally.

I am only one.

I am many.

If I think, I will be physical.

I affirm but not always agree.

NO is an important word for me.

2018

-There is a specific reason why this Manifesto it is written in the first person-

SCULPTURES AND PAINTINGS



Rope Sculptures (2015-2017)

Bronze, different dimensions

This series of 'rope sculptures' is made with the lost wax technique without a mold: a cotton rope is covered in wax, manipulated by the artist to get a specific shape, and then completely melted with bronze. The original object (the rope) burns and the metal takes its place. For this reason, each work is unique and can never be produced again. The series of sculptures is conceptually related to dance and movement: the two fundamental forces of a dancing body (gravity and tension) are suspended in the bronze objects. The new 'poses' of the ropes play in between abstraction and figuration. The titles of works (*Faun*, *Devil*, *the Blue God*) are mostly taken from Vaslav Nijinsky's dance pieces.



Socks, 2016

Bronze
10x15x10 cm each



A flower in my pocket, 2018

Bronze
20x15x3 cm



Not with a Bang, 2015

Installation at CAB, Grenoble
Carpets, resin, silver, marble, foam, papers

This work is based on the short story *Not with a Bang* written by the science-fiction novelist Howard Fast (1914-2003). In the original story, a man sees a hand appearing in the sky and switching off the sun; subsequently during a dinner he describes what he saw to his wife and friends, but nobody believes him. That night ends up being particularly dark and cold...

In the show, three 'fictional carpets' represent three moments of this fictional story.



Wrong?, 2014

Installation

Mirrors, marbles, theatrical light

On the floor, three marble sculptures (a cube, sphere, and pyramid) are positioned on the 'wrong' mirroring surfaces (a circle, triangle, and square). A theatrical light pointed at the installation creates shadows on the ceiling and walls of the room. The work is based on Plato's 'Allegory of the Cave'.



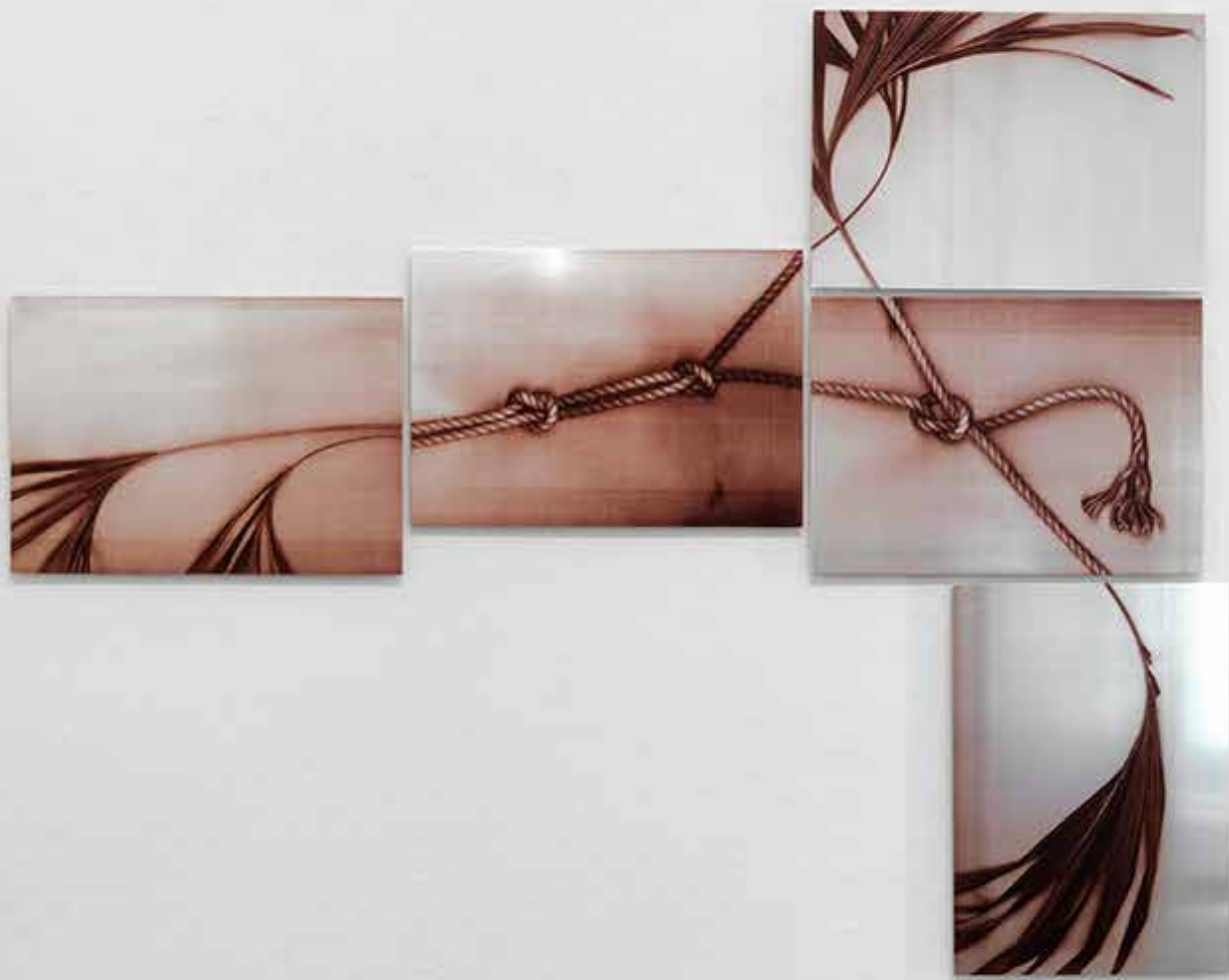
Shapes and shadows, 2014

Photographs
50x70 cm



Odious Oesis, 2015

Installation view Studio Dabbeni, Lugano
UV prints on alluminium
Variable dimensions





Shades, 2016

Triptych
Ink on paper
32x45 cm



Mommy I stopped drinking, 2017

Painting and Drippings
Oil on canvas and cocktails on canvas
30x40 each

Bloody Mary, Cosmopolitan, Manhattan, Gin Tonic, Negroni, Blue Hawaii and Margarita. These are the cocktails that Antonietta Federici, Jacopo Miliani's mother, painted at her son's request. The images were found online and then painted on canvas. Each of them, from the Italian Negroni to the more tropical Margarita, are conceived and presented as diptychs. Next to the painting made by the artist's mother one can always find a painting by Miliani himself made by staining a canvas with the actual cocktail the title of the diptych refers to. The performative gesture thus enables Miliani not only to translate, but to go back and forth, at his will, between representation of an ob-ject and the object itself.

Text by João Mourão and Luís Silva



**WORKSHOPS,
COLLECTIVE PERFORMANCES
CURATED EXHIBITIONS
AND BOOKS/PUBLICATIONS**

WORKSHOPS



INFINITY , 2019

Workshop at Centro per l'Arte Contemporanea Luigi Pecci, Prato
Number of participants: 20

INFINITY is a series of workshops specifically created for the Luigi Pecci Centre for Contemporary Art.

The workshops are real performative moments that break the category of “exhibition audience”, a reflection on how dance changes the way the museum is used and how at the same time it is possible to create a community through dance.

Each workshop will focus on a specific theme, identified by Miliani in relation to the decade of the 90s: for the artist the 90s represent both a personal period of adolescence, and the birth of a new language that, through technology and the media, has transformed the relational and expressive processes.

The workshops are not structured as a detached observation and a rethinking of a cultural-historical period, but the dynamics of thought connected to that decade will enter directly into the museum as “living matter”, able to be constantly transformed and recontextualized.







Bye Bye Baj, 2017

Workshop at Cobra Museum, Amsterdam
 In collaboration with Sara Giannini (curator)
 Number of participants: 10

This workshop took place in Enrico Baj's retrospective at the Cobra Museum. The dance workshop focused on Enrico Baj's representation of bodies and monsters and some aspects of 'Pataphysics', whose elements are a fundamental reference for his work.



***How to be a rope*, 2016**

Workshop at Museum of Science and Technology, Milan

Collaboration with Pilates teacher Eleonora Socimaro

Number of participants: 9

This workshop taught participants how to dance/play/mime/heal with a rope.



COLLECTIVE PERFORMANCES WITH STUDENTS



Indeliberatamente, 2023

Collective performance for Accademia di Belle Arti di Firenze
Collaboration with prof. Robert Pettena (digital photography)

Publication: *Chroma*, 2023 pp.86 21x29,7 cm Color ISBN 9788894704013

Indeliberatamente is an action that uses the game to germinate in space and rejects the pretension of the script, it is open to unexpected events and random events in its entity of collective tide moved by multiple subjects: aliens who reflect on otherness, voices who reflect on their own belonging, sweat and flowers, fluid and broken bodies that carry out an attempt to listen inwards and outwards. The creation of a new whole composed of a plurality of Is generates a We which - by choice - we will no longer want to do without. Finally, indeliberately it is a reenactment, which has already happened in a different time and place and in which it will be possible to participate again for the first and at the same time second and infinitesimal time, whose outputs are not entirely predictable.



SCORE, 2024

Collective performance for BIENNALE SESSION in Venice with students from the Accademia di Belle Arti di Firenze

Students interpret the works in the Biennale creating scores with their bodies.

Talks on “disidentification process” by Maria Paola Zedda, Silvia Vannacci and Fabrizio Massini

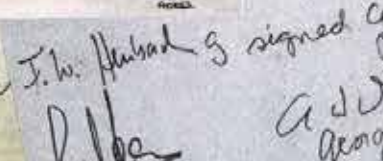


STARS ARE BLIND, 2024

Collective performance with IUAV students in Bocciofila, Venice

Publication: **Stars are blind**, 2024 pp.300 21x29,7 Color Limited Edition/on demand

Starting from a collection of artists' letters the performance explores the intimacy of public gestures. The students' letters to several artists are collected in a publication.



CURATED EXHIBITIONS/ PROJECTS



SCENT OF INDECENT SCENES

The project unfolds through a site-specific exhibition of artworks, ephemera, and books; a cinema space — Cinema Eros — and a daily schedule of live performances and lectures. The chosen location lies in close proximity to the site of a tragic event in Milan's recent history. On May 14, 1983, the Cinema Eros was the target of one of the city's most violent attacks: a fire set by the neo-Nazi group Ludwig, resulting in the deaths of six people. This horrific act remains an open wound in Milan's collective memory. Rather than pursuing a documentary reconstruction, *Scent of Indecent Scenes* aims to respond through artistic practice, reclaiming the event's lost narratives by asserting the political and social value of sex and pleasure. At the time of the attack, the cinema was screening *Indecent Exposure* (1981), directed by Gary Graver and starring Veronica Hart and Georgina Spelvin. The Italian title of the film was *Lyla Profumo di Femmina*, perhaps reflecting a curious phonetic overlap between the words "indecent" and "scent." Playing with such unexpected resonances, guilty pleasures, and the revolutionary potential of sexuality in all its forms, *Scent of Indecent Scenes* proposes a cultural and poetic response to a moment of violence — reimagining pleasure as resistance and a vital alternative to historical trauma.

Cinema Eros

Eduard Popescu, Pauline Curnier Jardin & Feel Good Cooperative, Maria Guidone, Jacopo Miliani, Micol Rubini e Davide Maldì, Antonio Marziale

Works, books & ephemera:

Hans Bellmer, Enrico Baj, Dean Sameshima, John Waters, Louis Icart, Massimiliano Ricci, Alessandra Mancini, Jacopo Benassi, Marco Mazzoni, Tom of Finland, Mari Sunna, Eva Robin's, Sara Scanderebech, Kuro Haga, Giovanni De Francesco, Miriam Gili, Fabio Quaranta, Giuliana Gamba

Performances & lectures:

Kinkaleri, Giulia Terminio, Giovanna Maina, Sara Giannini, Matteo Mori, Francesco Gizzi



CURATED EXHIBITIONS/ PROJECTS



SSS..., 2024-2025

Festival of performance and talks

SSS... it is the noise of the wind, a hiss that enchants and can grow to become a storm. SSS... is the title of the second edition of the MATCH Festival dedicated to the visual and performing arts, curated by Jacopo Miliani and Stefania Rispoli with the artistic direction of Sergio Risaliti, which through the contribution of artists, authors and theorists will talk about Witches, Mermaids and Sisters .



Annamaria Ajmone's performance



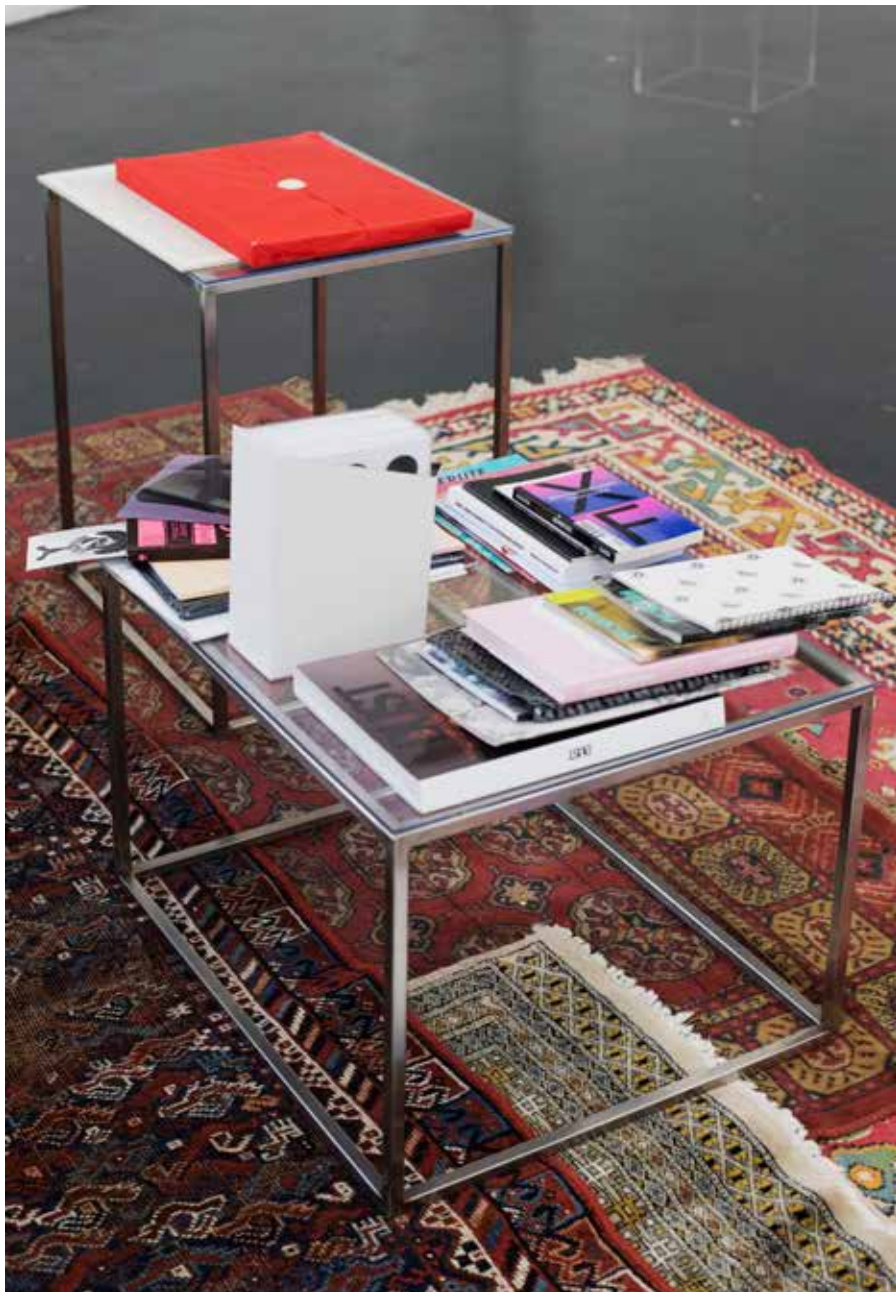
A Flower in my mouth, 2019

A project curated by Mehraneh Atashi , Sara Giannini, Jacopo Miliani.
Installation View at Salburger Kunstverein

With: Mehraneh Atashi, Azin Feizabadi, Sara Giannini, Astrit Ismaili, LANOCHE-Ángela de la Serna, Linder, Jacopo Miliani, Ashkan Sepahvand.

A Flower in My Mouth is a project curated by Mehraneh Atashi, Sara Giannini and Jacopo Miliani.

Entangling both curatorial and artistic practice together, *A Flower in My Mouth* is an exhibition that speculates on the semiotics of flowers in relation to sexuality, esoterism and political power. The exhibition space is divided in two by a wall: in the first part there is an imaginary maze inhabited by flowers, in the second part (the bar) the room hosts works and performance by different artists.



SAVAGE, 2018

Group show on self-pleasure politics

with:

Meris Angioletti, Enrico Boccioletti e Elena Radice, Dafne Boggeri, Benni Bosetto, Matilde Cerruti Quara, Dogyorke, Maria Giovanna Drago, Marco Giordano, Rada Koželj, Alessandra Mancini, Sebastiano Mauri, Jacopo Miliani, Jacopo Pagin, Agne Raceviciute, Sara Scanderebech, Davide Stucchi, Massimo Vaschetto, Giovanni Zanda.

Editorial projects:

ADAMANT, BAFFALO FOLDER di TOMBOYS DON'T CRY, Le Dictateur, DUST magazine, Ecocore, Frute, mazoopub, NERO Publications, Pino Pipoli / New Gentlemen Club, Pornopoetica&La Nut, Progetto Grafico – Aiap, Self Pleasure Publishing.

Special project curated by Archivio Luca Locati Luciani.

SAVAGE contains images, visions, fabrics, sound, and words by artists who have been individually asked to deal with the theme of physical and mental self-pleasure. The works chosen have given rise to innumerable images which upset the categories of gender, sex, nationality, and generation with which we often observe others.

During the show it will be possible to consult various self-publishing experiments chosen both for their relevance to the theme of the show and for an overview of the Italian self-publishing panorama. The concept of "Italianness" is also present in the special project created for the occasion by the Archivio Luca Locati Luciani which for years has explored the area of LGBTQI+ sexuality by collecting essays, magazines, "ephemera", and photographic material.

SAVAGE is a show that can be read like a book, but it is also a book that can be read as a show. In fact, reading and writing can be considered acts that enclose in themselves the subversive dimension of personal pleasure.

SAVAGE!

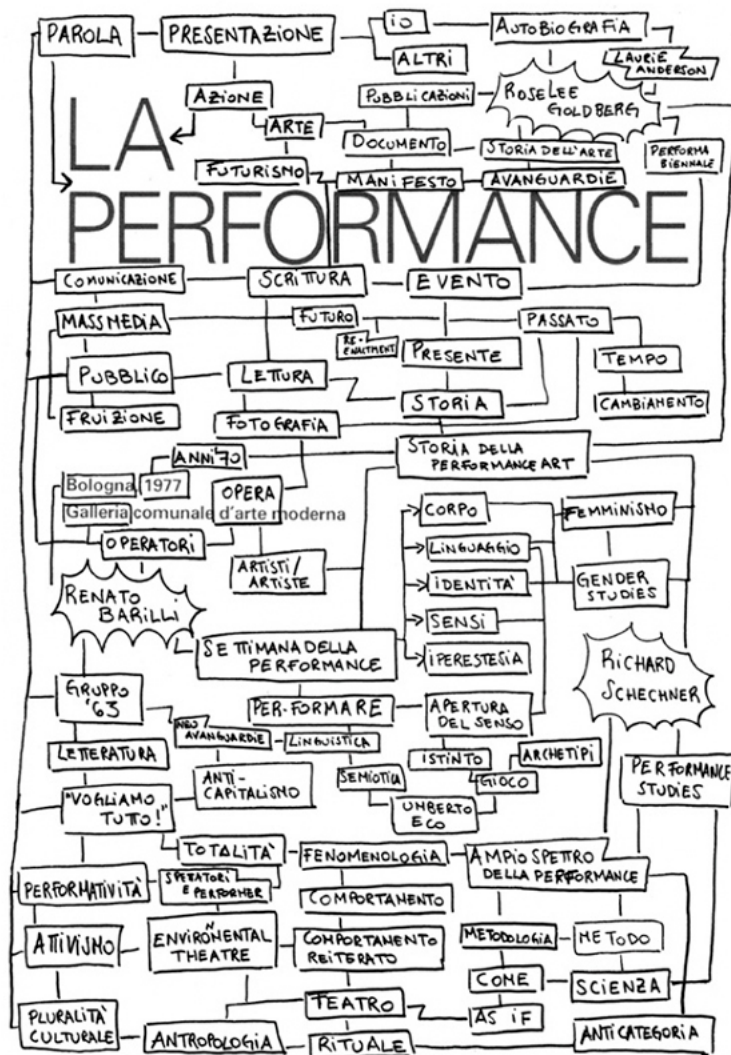
Freud will certainly have said this when searching for a word to define the indefinable... in other words the other.

However, the invention of the other can only come about from the untranslatability of one's own self.

SAVAGE is the sound of pleasure, a lightly whispered surreal murmur. To pronounce this word is to free the voice from the body, sparking off the enchantments of imagination. The letters are mixed up in the fog of language, and one is added to another one to become multiple. A multiplicity of artists are collected together, as in a book, in order to claim pleasure as a solitary creative act, though not for this exclusive and anti-relational.







Performance come metodologia

Gesti e scritture, 2021

pp.234, 24 ill.

15x22 cm

b/w

Author: Jacopo Miliani

Graphic design: Alessandra Mancini

Publisher: Postmedia books, Milan

ISBN 9788874902927

What is a methodology? "Performance as a methodology" does not aim to answer this question, but wants to put into action (therefore to perform) a series of questions about the use of performance as an artistic and cognitive practice. The volume examines some investigative methods that analyze the medium of performance and, at the same time, looks at how the cognitive experience present in itself traits that can be related to performance. The volume ranges from the analysis of contemporary authors to their personal interpretation, from illustrations to the presentation of performative exercises that can be played by a hypothetical group of people.

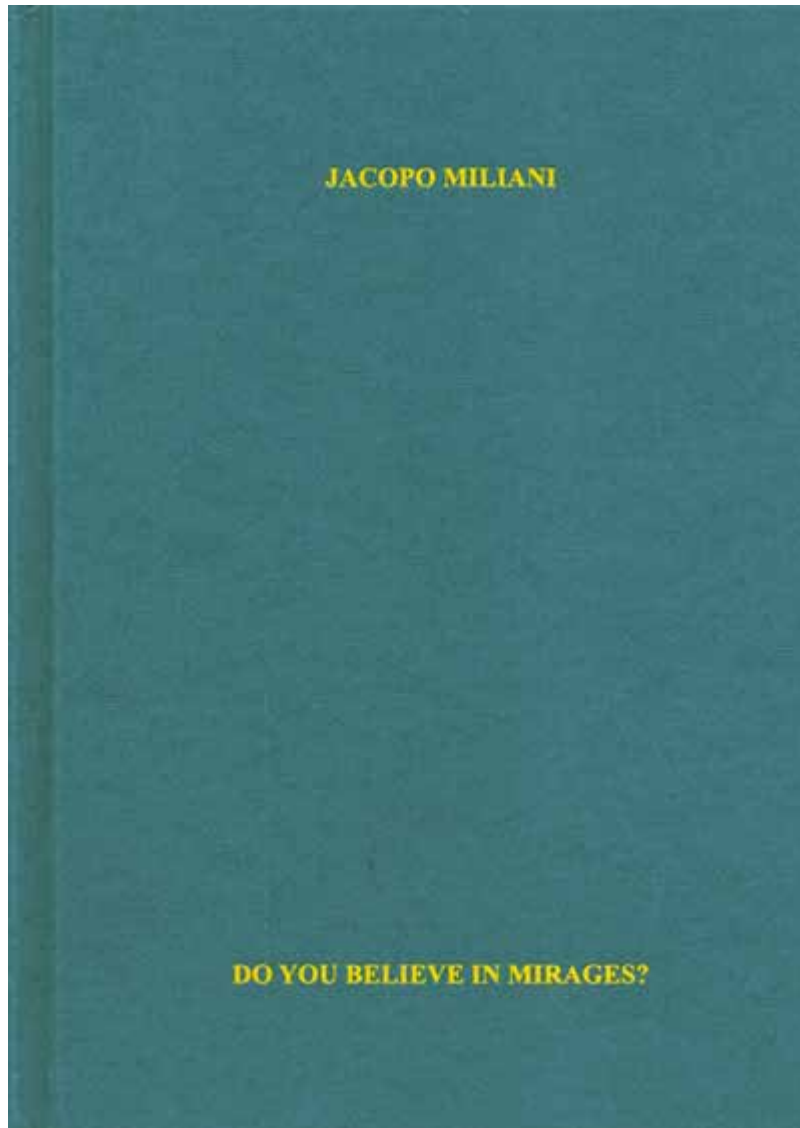
**Performance
come metodologia**
Gesti e scritture

Jacopo Miliani



postmedia●books

performance come metodologia



***Jacopo Miliani. Do you believe in mirages?*, 2012**

pp. 192

cm 16,5×23,5

Col and b/w

Graphic: Jacopo Miliani

Publisher: A&Mbookstore Edizioni, Milan 2012

ISBN: 9788887071429| 888707142X

Do you believe in mirages? is the title of the exhibition created at EX3 in Florence by Jacopo Miliani. The installation and performance project is inspired by the idea of mirage as an open image from which multiple narratives arise. The book is made up of two parts: one relating to the exhibition project, the other is a journey through the works created by the artist, quotes and images from his research and eleven texts created by other artists, curators, performers and experts from different disciplines. Halfway between the catalogue, the artist's book and the virtual hypertext, the publication presents the work of Jacopo Miliani through a composite and indirect gaze that reveals new connections and creates further and infinite associations.

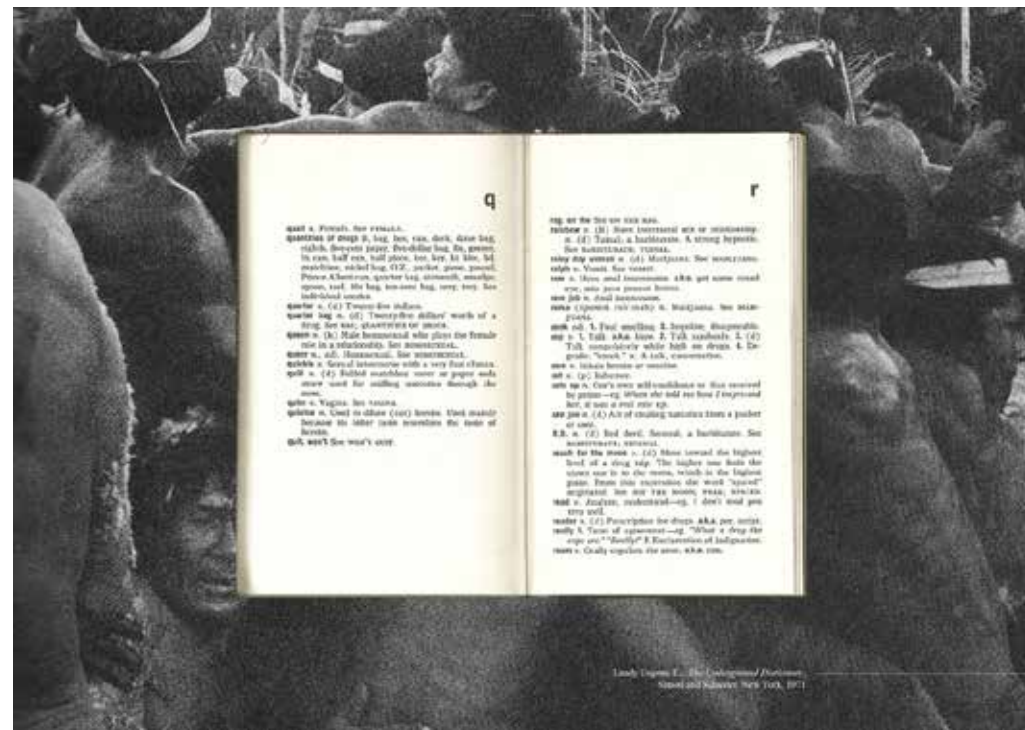
Texts by Rosie Cooper & Ariella Yedgar, Lucia Giardino, Timothy Hull & TM Davy, Sara Martin, Jacopo Miliani, Maurizio Nannucci, Kaya Özkarakalar & Nazli Gürlek, Francesco Pedraglio, Alessandra Sandrolini, Giuliano Scabia, Samon Takahashi and Pier Luigi Tazzi.



Top left: *See appendix, 2011*
 Exhibition view at Villa Romana, Florence
 (Works) by Katy La Rocca (Furniture by Joseph Pihon)
 Photo by Elio Bultrone, Choo Studio



Book (1978)
 Paul Martin



Lucy Hughes, *The Unfinished Revolution*
 Novel and Manuscript, New York, 1971

SELF PLEASURE PUBLISHING



One look is worth ten thousand words, 2019

pp. 512

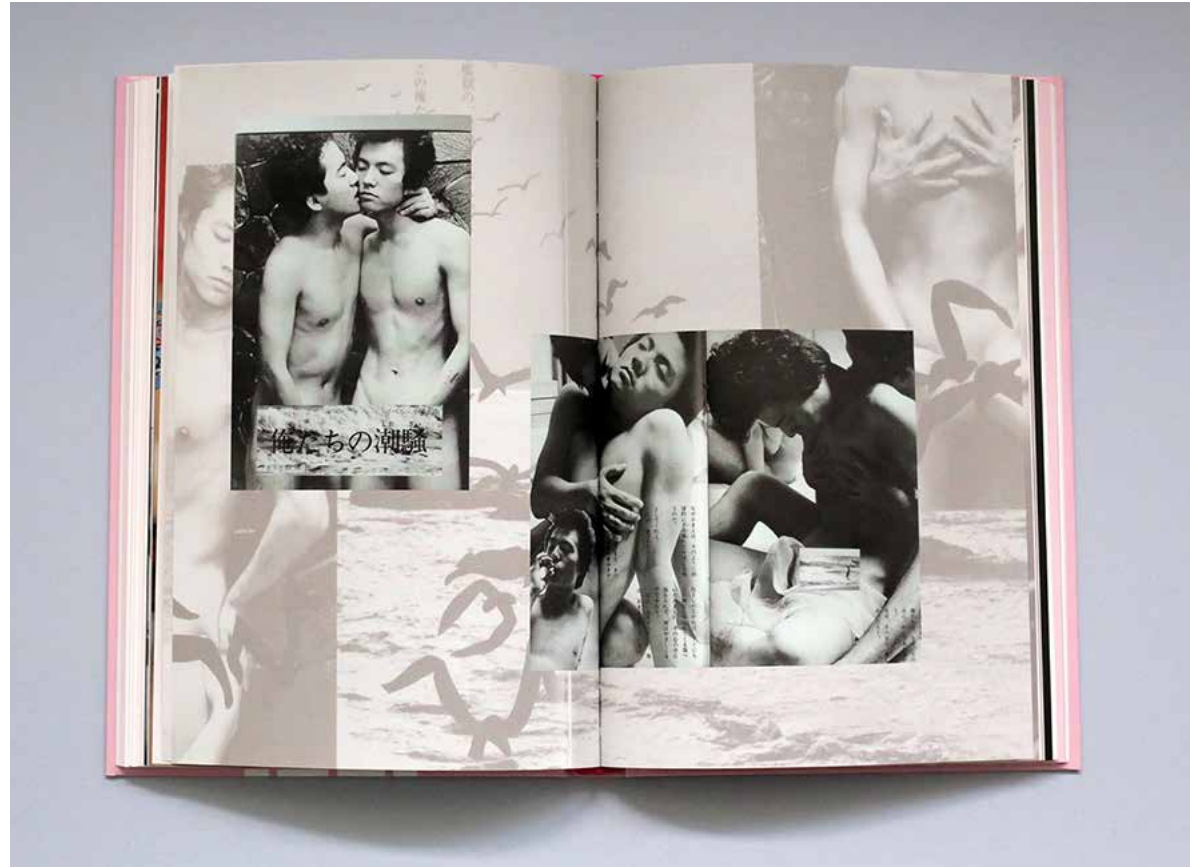
15×21 cm

B/w

Author: Marco Mazzoni

Introduction: Jacopo Miliani

One look is worth ten thousand words is a photographic anthology by Marco Mazzoni. Through an intimate and personal narration, Marco Mazzoni – a dancer and artist – tells about the encounters, places and people that he portrayed between 1989 and 1994 when he was living in New York. The book is a beautiful sequence of images unfolding to the reader's eyes, while bodies and unrepeatable moments are melting in the shape and time of New York City.



Whispering Catastrophe

On the language of men loving men in Japan, 2018

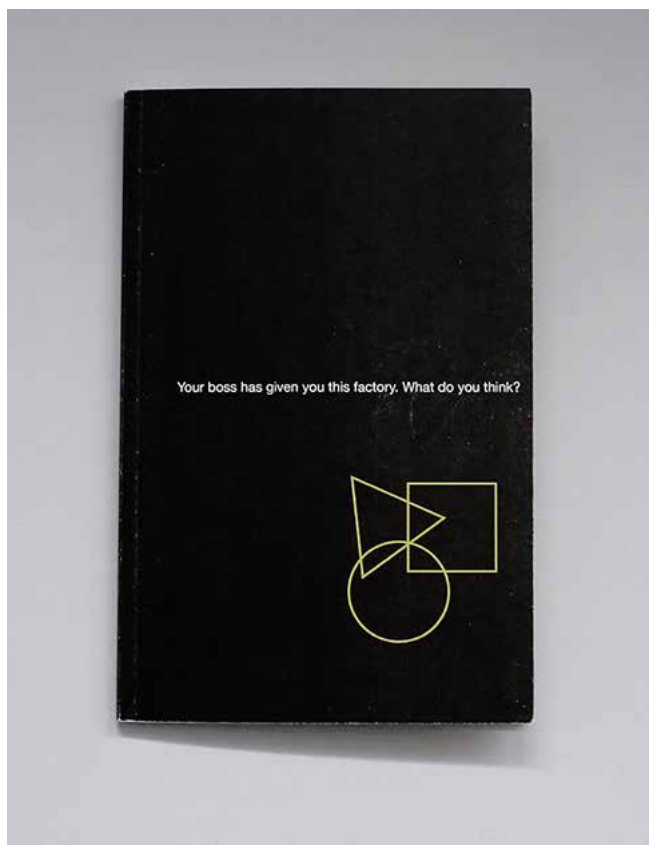
pp. 212

18×24 cm

Colour

Author: Jacopo Miliani and Sara Giannini

Whispering Catastrophe is the outcome of a collaboration between artist Jacopo Miliani and curator Sara Giannini. Together they propose a trajectory through different definitions concerning man-to-man love in Japan with a specific focus on visual censorship of the male body, non-normative eroticism, and the history of 'queer' publishing. From the erotic whispers of legendary gay activist Tōgō Ken, to the occult images of the magazine *Le Sang et La Rose*, the book follows the movements of a language that constantly adopts and transforms names, telling us that what we are not is much more important than what we are. Inspired by the constant reference to Greek antiquity in Japanese gay imagery, the legacy of this shifting language is addressed by the authors through the metaphor of the Catastrophe, the final act of Greek drama which turns things upside down.



Your boss has given you this factory. What do you think?, 2015

pp. 66

13×20 cm

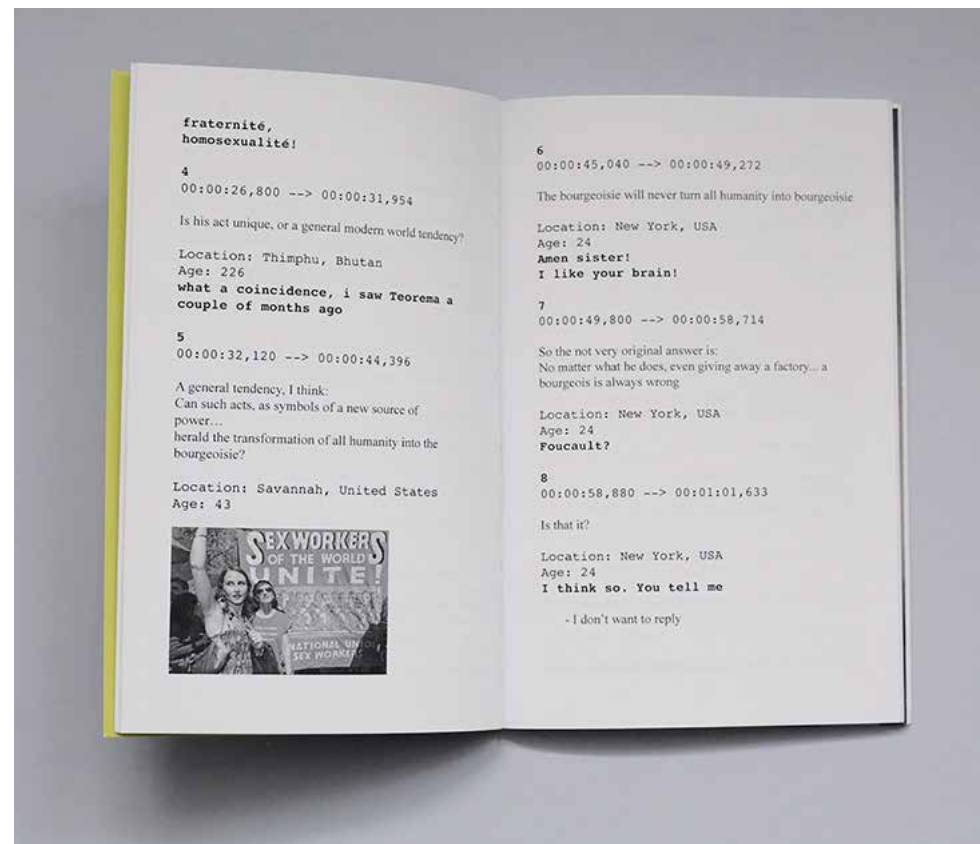
B/w

Author: Jacopo Miliani

Introduction: Joao Laia

“Your boss has given you this factory. What do you think? is a project developed in 2015 by Jacopo Miliani. For a few weeks Miliani chatted with users of several gay social networks, impersonating the film script of *Teorema* (Theorem, Pier Paolo Pasolini, 1968) to engage in conversation. This book reproduces the exchanges taking place during this experiment, following the order of the script. The script was used in its entirety without any cuts or adaptations and each line was quoted individually. In the book, we can read the responses which these quotes triggered. Whilst general information about each user is included, such as location and/or age, their anonymity is preserved. Inversely, Miliani has used his personal and presumably pre-existing profiles to engage with these online communities.”

From the introduction text “Arrivo Domani” by João Laia





Club Deserto, 2014

pp. 64

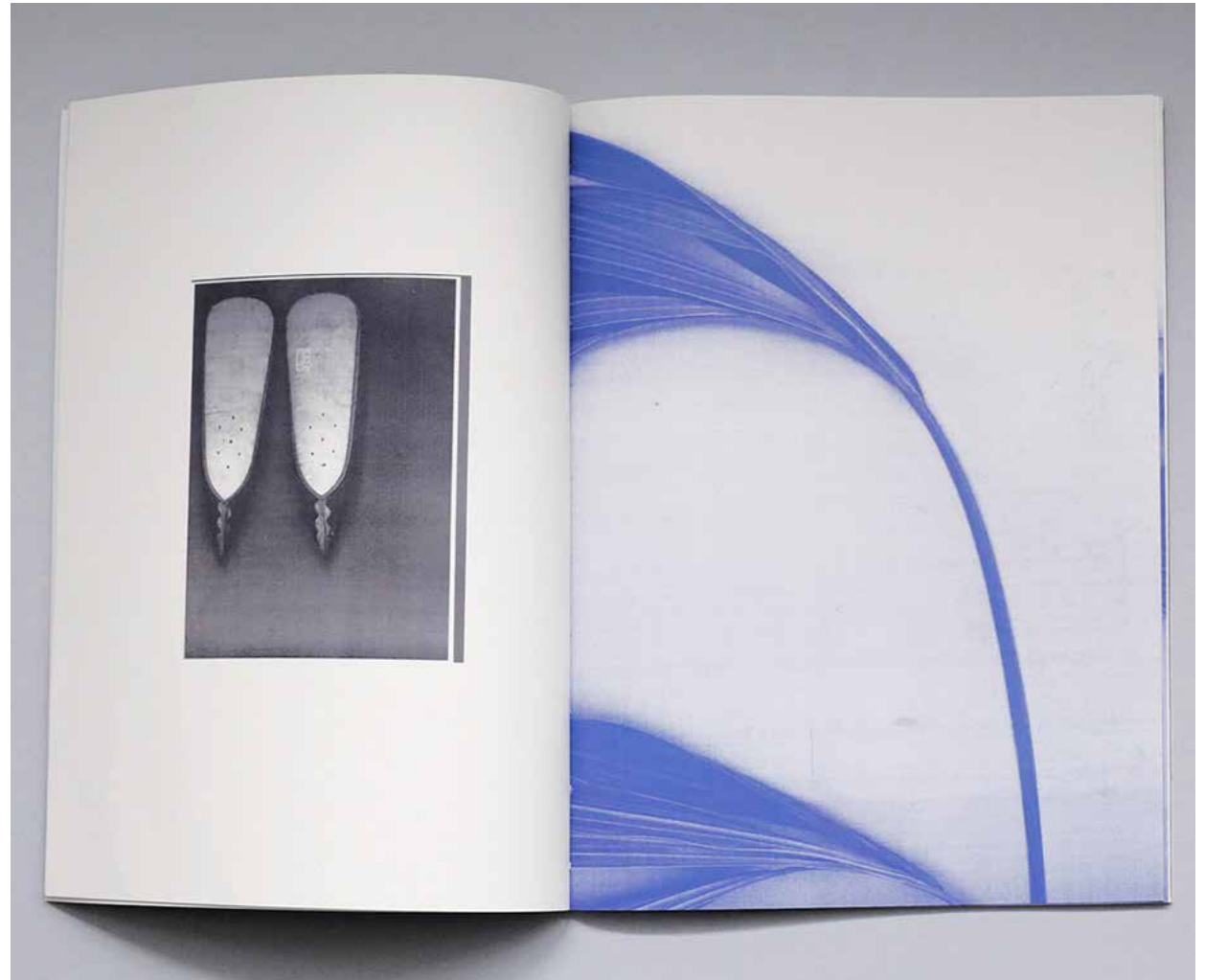
21×30 cm

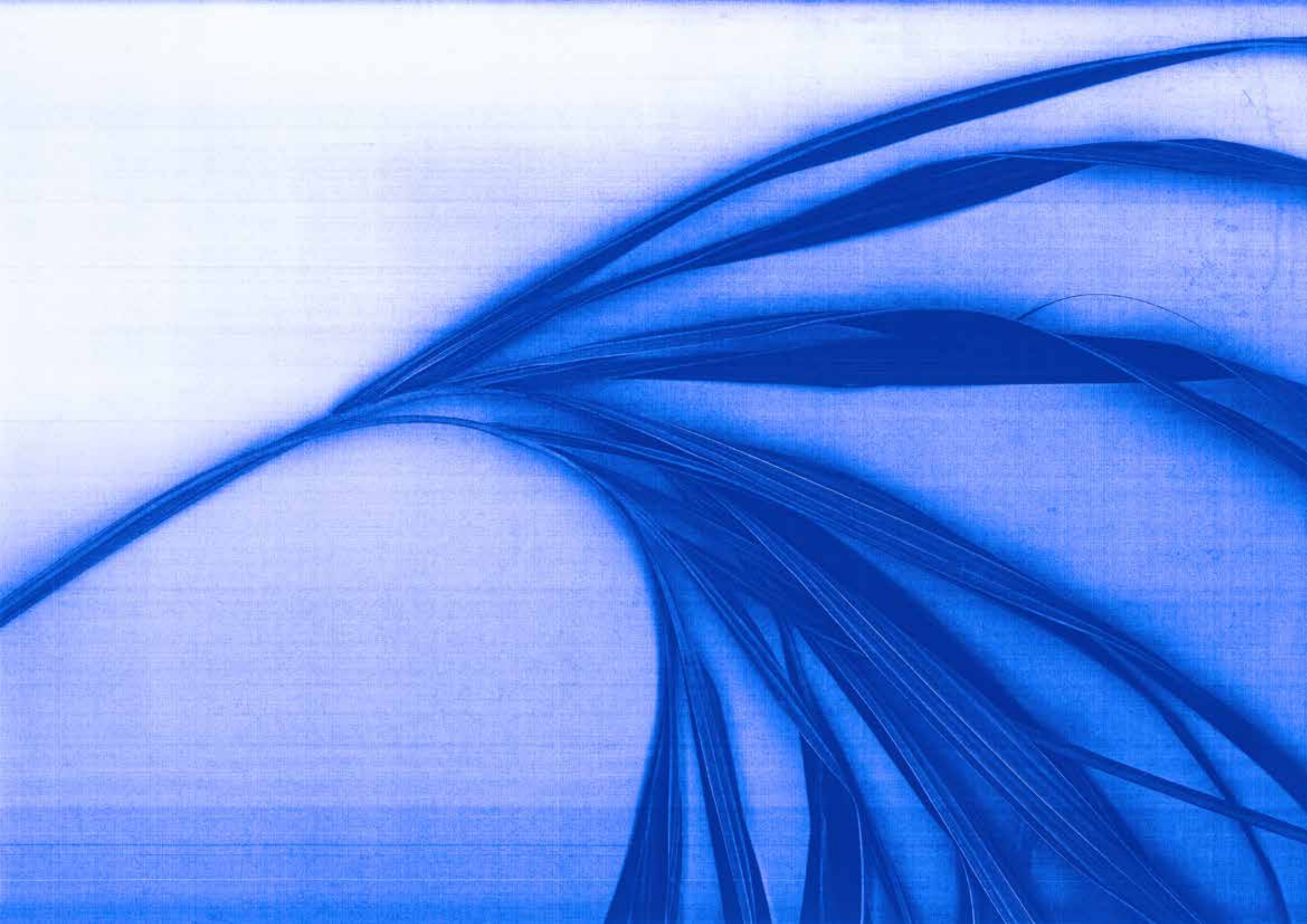
Colour

Author: Jacopo Miliani

Club Deserto is a play written in Polari.

“Polari (or alternatively Parlare, Parlary, Palare, Palarie, Palari; from Italian parlare, meaning ‘to talk’) is a form of cant slang used in Britain by some actors, circus and fairground showmen, professional wrestlers, merchant navy sailors, criminals, prostitutes, and the gay subculture.”





CV

Jacopo Miliani born in Florence in 1979. Lives in Milan and Florence

www.jacopomiliani.info

Founder member of the collective OuUnPo

<http://visionforumouunpo.blogspot.it/>

He is currently teaching “Performance Art” at Accademia di Belle Arti di Firenze and IUAV Venice.

He lectured in Accademia Ligustica, Genoa; Accademia di Belle Arti di Verona; IED, Milan; Naba, Milan.

Founder of *Self Pleasure Publishing*, publishing project focuses on queerness and language.

<http://www.jacopomiliani.info/selfpleasurepublishing/#content>

STUDIES

2014 MA Exhibition as medium, Linköping University, Sweden

2006 MA Fine Art Central Saint Martins College of Art and Design, London.

2003 BA Disciplines of Art D.A.M.S, University of Bologna (Magna cum laude)

AWARDS

2022 Inprogress, Giornate degli Autori, Venezia

2020 Cantica

Italian Council

2016 NCTM per l’arte

2015 MoveImproveProve

2011 Prize Ex3 Toscana Contemporanea

2008 D.E.M.O, GAI, Turin

2005 Movin’Up, GAI Young Italian Artist Prize, Turin.

ARTIST IN RESIDENCE

2023 Spazio K, Prato

2022 EAC, Montevideo

2017 Matadero, Madrid

2015 ModernaDanseTeater, Stockholm

2013 Museo MACRO, Rome

2011 Fondazione Spinola Banna per l’Arte, Tutor: The Otolith Group.

2009 Fondazione Spinola Banna per l’Arte, Tutor: Peter Friedl.

2008-2009 Platform Garanti, Istanbul

2007 Advanced Course for Visual Art, Tutor: Joan Jonas, Fondazione Antonio Ratti, Como

2005 Workshop with Cesare Pietroiusti and René Gabi, IUAV, Venice

EXHIBITIONS

Solo shows

2025

Abeceda, Palazzo Colica, Spoleto

2024

Flowers, solo-project for Artissima, Turin

2023

_Hidden Flowers, curated by t-Space, MAO Museo Arte Orientale, Torino

_AAHH, Galeria Rosa Santos, Madrid

2021

_La discoteca, Centro Pecci per l’arte contemporanea, Prato

_Throwing Balls at Night, OGR, Turin (performance)

2019

_Cinema da Camera, GUCCI Garden, Florence

_Kunstverein, Milan

2018

_Wearing my tongue, Rosa Santos, Valencia

_OOH, curated by Dario Bitto, Messina

2017

_Matadero, Madrid

_Lay, Base, Florence

_Male Male Malen, Marselleria, Milan

2016

_Throwing Balls at Night, David Roberts Art Foundation, London (performance)

_Kunsthalle Lissabon, Lisbon

2015

_White Cubicle, curated by Joao Laia, George and Dragon, London

_Not with a Bang, CAB, Grenoble

_Fig.2, curated by Fatos Ustek, ICA studio, London

_Odious Oasis, Studio Dabbeni, Lugano

2014

_Gust, curated by Stefano Raimondi, Bergamo

_Easy as... Simple as, Frutta, Rome

2013

_MACRO, Rome
_Velan Art Centre, Turin
_Knowledge is good, Videoteca GAM, Turin

2012

_PlayMakesPlay, Frutta Gallery, Rome
_Do you believe in mirages?, Ex3 curated by Arabella Natalini and Lorenzo Giusti, Florence

2011

_Untitled (Untitled 1967), curated by Eugenio Viola and Adriana Rispoli, MADRE Museum, Naples (performance)

2010

_Galleria Studio Dabbeni, Lugano
_Parallel words, irrelevant worlds, Project 38, Lucca

2009

_Evet...Evet..., MARS, Milan

GROUP SHOWS

2025

_Mirror Ball, curated by Marta Cereda, Careof, Milan
_Insolente, ZIA, Milan
_Smisurata, curated by Stefano Colicelli Cagioli, Centro Pecci, Prato
_Scent of Indecent Scenes, Nolo91, Milan

2024

_Comete, Careof/Cinema Anteo, Milano
_ITALIA 70: I nuovi mostri, curated by Massimiliano Gioni for Fondazione Trussardi, different locations, Milan
_BienalSur, digital platform
_Collezione Museo MAGA, Gallarate

2023

_Vilnius Biennial, Different Location, Vilnius
_Bienal Sur, Buenos Aires
_Flowerflexion, Spazio K, Prato
_Le alleanze dei corpi, Milano
_After Laughter Come Tears, MUDAM, Luxembourg
_Cinema Gioiello, Genova
_Filmmaker Festival, Milan

2022

_Across Asia, curated by Maria Paola Zedda, Cagliari
_Tempora&Contempora, Museo Castromediano, Lecce
_Berlin Porn Film festival, Movimiento Cinema, Berlin
_Videocorto Nettuno, Nettuno

_Le alleanze dei corpi curated by Maria Paola Zedda, different locations, Milan

_10 Anni Arte Visione curated by Careof, Fabbrica del Vapore Milan

_Manifestiamo, Villa Romana, Florence
_SFIF, Roxie Theatre, San Francisco
_Xposed Film Festival, Momento Cinema, Berlin
_Cefalù Film Festival, Cefalù
_Merced Queer Film Festival, Merced
_Los Angeles-Italia Film Festival, Los Angeles

2021

_MIX Festival, Piccolo Teatro, Milan
_BIG Festival, Bari
_Gender Bender Festival, Parco del Cavaticcio, Bologna
_Auditorium MaXXi, Roma

2020

_Maquillage as meditation, curated by Sara Giannini, If I can't dance, Amsterdam
_Gender Bender, Festival, Mambo, Bologna

2019

_Night of performance, Swiss Institute, Milan-Roma
_Abstract Sex, curated by Lucrezia Calabro Visconti and Guido Costa, Jana, Turin
_Artist Films International: Gender, Istanbul Modern, Istanbul
_Savage, curated by Self Pleasure Publishing, Ottozoo, Milan
_Venice Film Week, Venice
_Opening at MO.CO Montpellier Contemporain, curated by Vincent Honoré and Anya Harrison, Montpellier.
_Queer Zagreb, The Museum Of Contemporary Art Zagreb, Zagreb.
_A Flower in My Tongue, curated by Sara Giannini, Mehraneh Atashi and Jacopo Miliani, Salzburger Kunstverein, Salzburg.
_Artist Films International: Gender, Whitechapel Gallery, London
_Artist Films International: Gender, special project curated by Sara Fumagalli and Valentina Gervasoni, GAMEC, Bergamo.
_Artist Film International: Gender, Tromsø Kunstforening, Tromsø.
_Artist Film International: Gender, KMW Art Center, Beijing.
_Artist Film International: Gender, Fundacion Proa, Buenos Aires.
_Wunderkammer, Studio Dabbeni, Lugano.
_Sydney World Film Festival, Palace Central, Sydney.

2018

_London International Shorts Film Festival, London
_Wunderground, Film Festival, Ghent
_Performing Identities, Bella Center, Copenhagen

_30_6, curated by Vittoria Mattarese, Montrouge, Paris
_12 Verona International Film Festival, Verona
_Qcinema Film Festival, Shanghai
_Alcova, Milan
_Ortica, Frutta, Rome
_Adverbios Temporales, curated by Cristina Anglada, Centro Centro Cibeles, Madrid

2017

_Do Disturb, curated by Vittoria Matarrese, Palais de Tokyo, Paris
_40° sopra La Performance / Body oh boy nobody!, Quadreria di Palazzo Magnani, Bologna
_HO HO HO, a project by Alek O., Gabriele De Santis, Santo Tolone and Spring, Frutta, Rome
_Global Learning, curated by Alessandro Castiglioni, MAGA Museum, Gallarate
_Home sick, curated by t-space, FuturDome, Milan
_Ep. IX / plllla plllla (maybe plants platform), ATZ-Agreements To Zinedine, Milan

2016

_AIRTIME pavilion for Triennial of Design, curated by Juste Kostikovaite, Museo della Scienza, Milan
_People in a building without the building, curated by Kunstverein Milano and Martina Angelotti, Ex Guarnet, Milan
_FACE TO FACE. A selection of International Emerging Artists From the Ernesto Esposito Collection, Palazzo Fruscione, Salerno
_Riviera, curated by Dallas and Caterina Riva, Istituto Svizzero, Milan
_10th Nicaragua Biennial, curated by Olivier Martinez Katz, Fundación Ortiz Gurdian, Managua

2015

_VX30, curated by Anna Lovecchio e CHAN, Villa Croce, Genoa
_Perform: Supposing Layers of Silence, (Performance Festival), Villa Romana/SpazioK, Florence
_Italian and English Artists meet Milan, curated by Piero di Lecce, The workbench, Milan
_Beauty Codes (order/disorder/chaos) act II, curated by Fondazione Giuliani, CURA and Kunsthalle Lissabon, Kunsthalle Lissabon, Lisbon
_Trust, curated by Sonia Dermience, Kunsthall Charlottenborg, Copenhagen
_Beauty Codes (order/disorder/chaos) act I, curated by Fondazione Giuliani, CURA e Kunsthalle Lissabon, Fondazione Giuliani, Rome
_Unlearning to speak, curated by Thomas Cuckle, Kunstraum, London
_30 + 5, Studio Dabbeni, Lugano

_AXOLOTLISM, curated by Sabel Gavaldon, NoguerasBlanchard, Madrid
_Anyway Not Everyone Will Read it (performance), OUUNPO XIV: THE FUGUE, MDT and Museum of Dance, Stockholm

2014

_We are what we lost, OuUnPo Session, CCSP Centro Cultural Sao Paulo
_ArtTransit, curated by Simone Frangi and Heinrich Luber, Via Farini, Milano and ZhdK, Zurich.
_Acting Truthfully under circumstances, Tenderpixel, London
_Changing fronts, Studio Dabbeni, Lugano
_Score, curated by Sarra Brill and Anna Cestelli, Museum MARCO, Vigo
_Così Accade (As it Happens), curated by Joao Laia, Kim Nguyen, Marina Noronha, Fondazione Sandretto Re Rebaudengo, Turin
_Arte Coni 100, curated by Maria Alicata e Bartolomeo Pietromacchi, different locations, Rome
_FAX, curated by Joao Ribas and Carl Slater, KARST, Plymouth

2013

_Villa Romana at Deutsche Bank Kunst Halle, curated by Angelika Stephken, Berlin
_Revolution is a Spinning Movement, curated by Filipa Ramos, Appleton Square, Lisbon
Nippounpo, curated by Samon Takahasi and Per Huttner, Tokyo (different locations).
_PastForward, curated by Alessandro Romanini, CAV Pietrasanta
_Per combinazione, works from the collection of Pecci Museum, curated by Stefano Pezzato and Marco Bazzini, Museo Pecci, Milan
_Incontri, curated by Lorenzo Bruni, Tenuta dello Scompiglio, Lucca
_Footnotes, Footstep, Curator: Valentinas Klimašauskas, CAC, Vilnius
_From A Fig.5, curated by Nicoletta Lambertucci and Vincent Honoré, David Roberts Art Foundation, London

2012

_Yes we do, we believe in mirages, 98 weeks, Beirut
_We will disappear you, curated by Adam Carr, Frutta, Rome
_Art-o-rama, Marsille
_Waiting Panorama, Studio Dabbeni, Lugano
Tutti al mare, Frutta Gallery, Rome
_Carta Bianca, Tornare per partire, curated by Lorenzo Bruni, Villa Croce, Genova.
_Supplica per un'appendice, curated by Angelika Stepken, Hanna Moller, Villa Romana, Florence

_In the belly of the whale /Act III, curated by Rosie Cooper, Ariella Yedgar, Montehermoso, Victoria
_Made in Filandia, Arezzo

2011

_In the belly of the whale, curated by Rosie Cooper and Ariella Yedgar, Cartel, London
_Searching Jack Smith (performance-lecture), TkH, Belgrade
_Bikini, curated by Komplot and Josephine Fabre, Komplot, Bruxelles
_Defective science, curated by Gabriella Arrigoni, Sala Dogana, Genova
_The wall, curated by Pietro Gaglianò, Nosadella 2, Bologna

2010

_Tuscany, curated by Pierluigi Tazzi, Fondazione Baldi, Pelago
_My favourite Things, Sottobosco, Venice
_Ripresa, curated by Pierluigi Tazzi, Fondazione Lanfranco Baldi, Pelago
_Verbo Festival, Galeria Vermelho, Sao Paulo
_Childhood night, curated by Rosie Cooper, Barbican Gallery, London
_Reading Room, curated by Cecilia Canziani, Iaria Gianni, Nommas Foundation, Rome
_Perfect Courses and Shimmering Obstacles curated by Yane Calovski, Tate Britain, London
_Biennial of Artist Book, curated by Giorgio Maffei, Spoleto
_Loop Festival, Barcelona

2009

_Thanksgiving, Peep-hole, Milan
_Mitomania y identidad, Curated by: Javier Duero and Alicia Jiménez, CCAI, Gijon
_The Buffer Zone, curated by Cecilia Canziani, Lexi Eberspacher, American Academy, Rome
_La difference, curated by Vincent Verlé, CAB Centre d'Art Bastille, Grenoble
_Qui e altrove, curated by Francesca Referza, Francesco Poli, Castelbasso
_Nothing but the Show, curated by Alessio Ascari, Castello Sforzesco, Milan
_Senza rete, curated by Caroline Corbetta and Lorenzo Benedetti, Santo Spirito in Saxia, Rome
_Firenze Sommersa, Rotte Metropolitane, curated by Giacomo Bazzani, Villa Romana, Florence
_Swiss Cube #2, curated by Salvatore Lacagnina, Swiss Institute, Rome

2008

_Versus, curated by Francesca Referza, Velan Centre, Turin
_Per adesso noi siamo qua, curated by Lorenzo Bruni, Villa Romana, Florence
_Video Year Book, curated by Renato Barilli, Bologna
_Il rimedio perfetto, curated by Marco Tagliafierro, Galleria Riccardo Crespi, Milan
_Biennial of Young Artist from Mediterranean Countries, Bari
_Continuum Electronica, curated by Federica Matelli in collaboration with ZKM, Estruch, Barcelona
_Unfair Fair, curated by Cecilia Canziani, Vincent Honoré, Loto Arte, Rome
_Les Rencontre Internationale, Centro El Aguila, Madrid
_It's A Sin: Films and Inspirations of Derek Jarman (Serpentine Gallery Public Programme), curated by Tina Keane and Isaac Julien, The Gate Cinema, London
_Video.it, curated by Francesco Bernardelli, Mario Gorni, Salvatore Lacagnina, Francesco Poli (different locations).

CURATOR

2025

_Scent of Indecent Scenes, Carte Blanche for Le Alleanze dei Corpi Festival, Milan

2024

_SSS..., Festival of performance and talks, Museo 900, Florence
_Time goes by, Collective performance, Accademia Belle Arti, Florence
_Stars are blind, Bocciofila / IUAV, Venice

2023

_Indeliberatamente, Collective performance, Accademia Belle Arti, Florence

2021

_Match, Festival of performance and talks, Museo 900, Florence

2019

_A Flower in my mouth, Salzburg Kunstverein

2018

_Savage, Ottozoo, Milan