

Elena Mazzi

Statement

My poetics deals with the relationship between man and the environment he lives in and has to reckon with in everyday life. Mostly following an anthropological approach, this analysis investigates and documents an identity both personal and collective, relating to a specific territory, and giving rise to different forms of exchange and transformation.

At the beginning of my practice, I focused on different ways of living our environment, and the related role of Italy. Since a long time, Italy is in a condition of environmental disease. The people are unaware of what is happening around them, and keep on exploiting most of their natural resources regardless of their increasing scarcity. Media and politics foster the entrenched neglect of these issues, widening the gap between citizens and environment. On this background, I started looking in two opposite directions: on one hand, at the Nordic model, a pioneer of environmental technologies, of sustainability, and of strategies focusing on people's well-being and welfare; on the other hand, to some of the poorest countries, because of their people ability to make a virtue of necessity by implementing disposal and recycling processes of materials found in the dumps, or by reusing what one could not imagine susceptible or worth of being reused.

Italy stepped into these interests in 2009, when I was heavily struck by the earthquake that destroyed the town of L'Aquila. This event provoked a shift in my practice, as I began analyzing how a critical crisis (of whatever kind: political, geographical, social, economical) can be seen as a positive turn.

Thus, the earthquake scene became my first case-study (2009- 2011), whereby the reconstruction planned by the Berlusconi's Government was set against the '50-to-'70 Swedish new town models, to date the best Modernist project (though itself unsuccessful). Moreover, another part of the research focused on current Nepalese new towns shaped by following a Western model, and all the aforementioned were thus presented as my final dissertation at the IUAV University of Venice, as well as developed in various art projects, and by various media (artist book, performance, installation), connecting art, architecture, sociological and geographical issues.

These topics are still crucial in my work, which is why I consider resilience as an important part of it. Reflecting Venice (2012-2014), perfectly translates the same approach. As said above, each work usually relates to a specific territory, and is thus relevant to the place taken into account; in my opinion starting from local situations and particular case studies is often conducive to speaking about a global condition. Be that as it may, geography is quite obviously crucial for me, as its reach is as well political as embracing questions of identity, time and space.

Besides, I cannot stop stressing the importance of daily aspects of social life in my work. Indeed, everyday life is the starting point for a real change, and a way for bringing back humans to their identity. Vice versa, Modernism killed the spontaneous, unintentional, original human attitude to face the world by decreeing what people should do, instead of leaving them free. In this connection, my works cannot but deal with politics and media communication. Against the latter's standard, they appeal to what is known as small memory, an emotional memory, an everyday knowledge which is part of all of us, and which can be enhanced by collective acts.

Elena Mazzi

Selected artworks 2016 | 2010

A fragmented world

in collaboration with video-maker Sara Tirelli (for the video-installation)

Three channel video installation <https://vimeo.com/155516976>

second version in one channel video <https://vimeo.com/160042885>

18 lava powder engravings

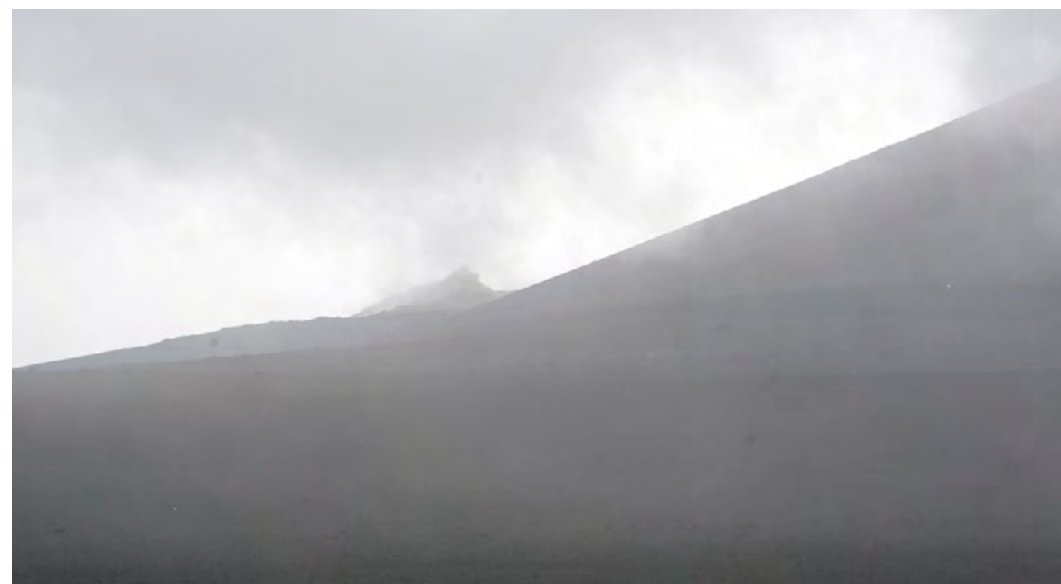
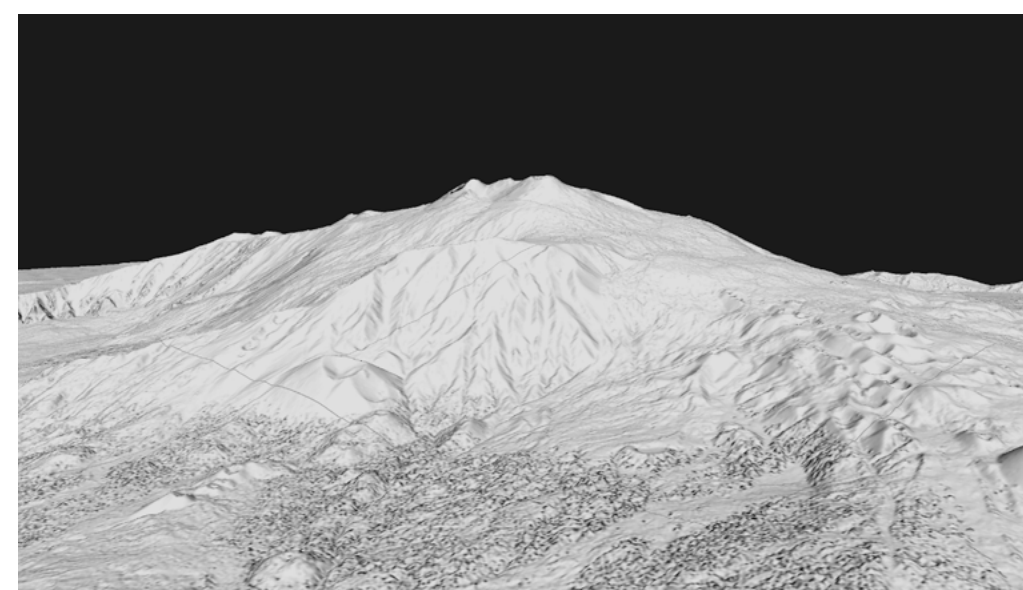
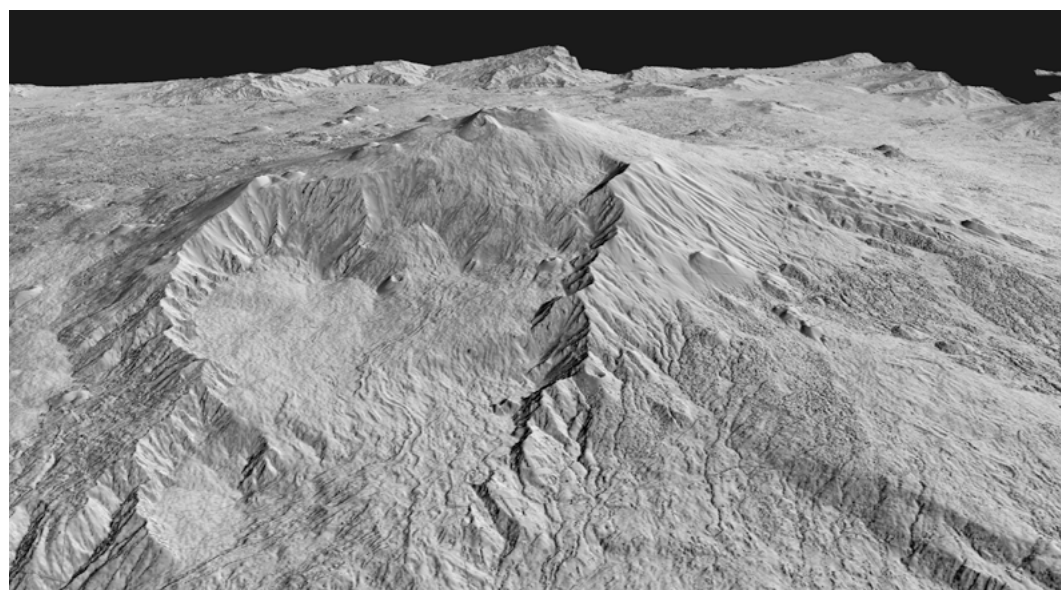
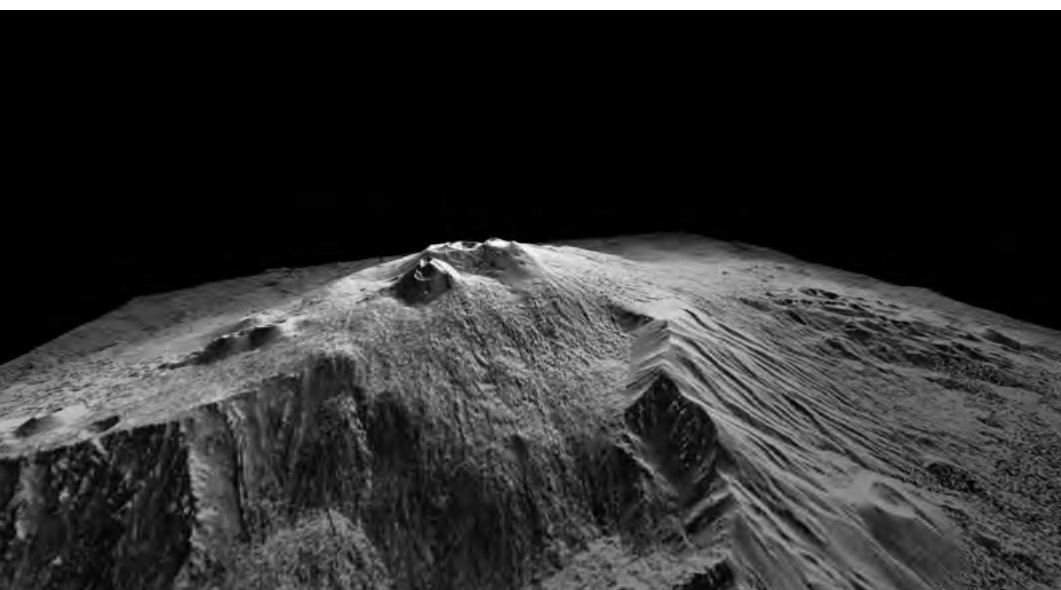
to be completed in the end of 2016

A fragmented world is a work-in-progress immersive video installation based on the collaboration with video-maker Sara Tirelli. It started from the “fracture theory”, analyzed by physicist Bruno Giorgini.

The project intends to use the complexity paradigm and some fracture dynamics results in a specific case-study, the morphogenesis and morpho-dynamics in a volcano landscape, the multi-layered geographic structure of Etna (Sicily, IT), continuously changing its geography and morphology due to the various different eruptions. The aim of the video is to put in dialogue pre-existing images with new produced moving images in order to capture and compare the changing of the landscape. We started from images related to the documentation by INGV-

National Institute for Geography and Volcanology researchers through ArcGIS system, a geo-database used to map difficult sites around the Universe.

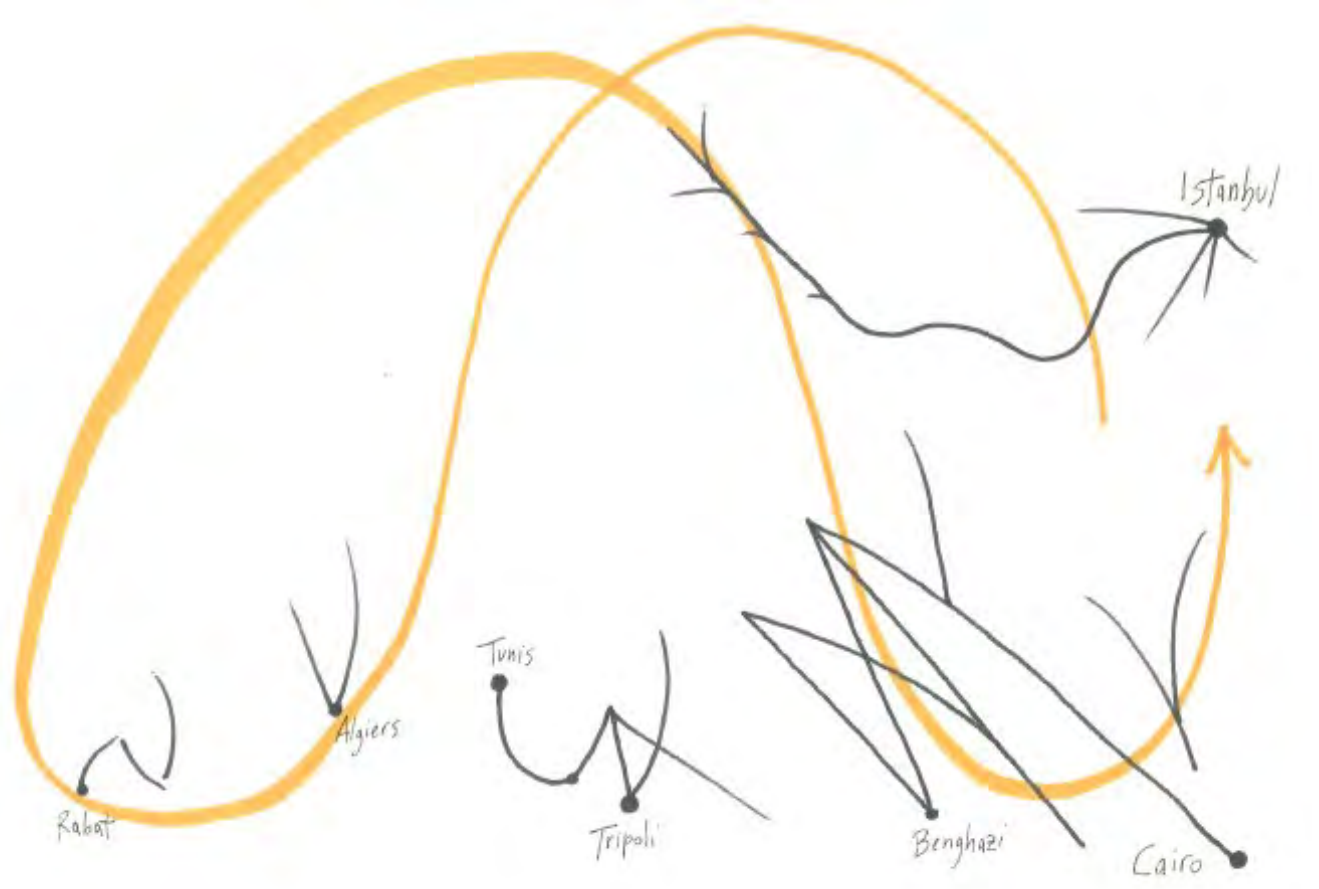
The storytelling is developed through a non fictional character, who will serve as fil rouge in the narrative structure of the video. This will be narrated in one of the channels while on the others there will be a strong dialogue between maps. The aspect of macro fractures will be underlined by a series of photoengravings based on Etna volcano fractures. They will underline different textures, structures, areas of morphological aspects of the material, the soil and their different layers by using a new color made out of Etna powder.



En route to the South

in collaboration with artist Rosario Sorbello
6 wooden beehive frames, beeswax. Ongoing series, 47X30 cm each
2015

The project concerns a specific reflection on nomadic beekeeping, created in collaboration with Rosario Sorbello. The installation consists of a series of six wooden beehive frames with beeswax surface on which are imprinted the maps of some European cities. The places chosen are the countries where statistically have been proven a rapid transformation of the domestic economy on behalf of the new migrant workforce. The reliefs in wax replace the normal 'beehive' pattern stamped into the frame to guide the bees in the production of the honeycomb. The work is accompanied by a critical-narrative text which completes the reading.



Above: drawing of the migration movements in the Mediterranean areas in the last 10 years
In the next page: relieves of cities where migrants are increasing local production in the Mediterranean area. Ongoing project, started as a comparison between nomadic beekeeping and migrants movements in the Mediterranean area.
Installation view at Mediterranean Biennale, Milan



Avanzi

9 photographs, performance, audio installation, artist book
2015

Avanzi (left overs) is the translation from the Abruzzese dialect of a publication by the renowned anthropologist Emiliano Giancristofaro. Scraps of myths, superstitions, tales, remixed in order to be readopted and ready to use; as left overs of a meal to which new ingredients are added to make it into new nourishment.

Although menaced by half a century culture leveling, the consideration for the man and his sense of belonging in the small community of Guilmi, is still very strong. Elena Mazzi proposes here to weld back the fractures between present and past; social norms and ancient courses and spells; global village and real village. With these objective in mind, during the three weeks residency at GuilmiArt-Project, she goes on board of a 1983 Mercedes and travels along the collapsed roads of the Alto Vastese valleys, and

the coastline crenellated by run-down constructions of the economic boom. The artist aims towards the site which has witnessed miraculous facts; she recognizes the boulders of apotropaic rites; and meets human materials to develop her research: the sprightly anthropologist, the crafty magician, the ethnologist, the plum eater.

She reads all and listens to all. And afterwards she recomposes the fragments, as Homer the rhapsodist, so to create a new mythology to be told by the villagers of Guilmi, without either epic, or nostalgia, or folklore; yet thought simple, and coral photographic images in ordinary settings, narrated loudly by means of an ambulant speaker.

(extract from Avanzi, by Lucia Giardino)

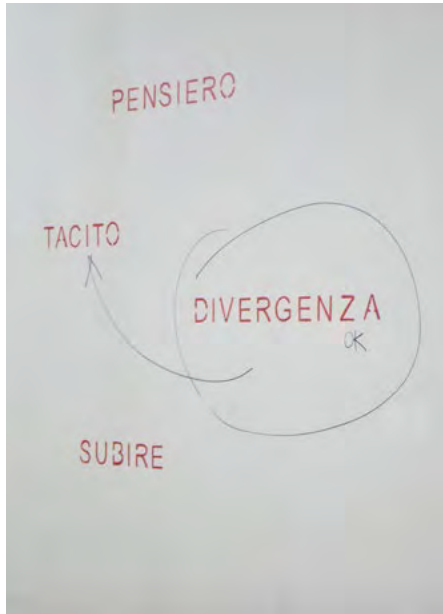
Below: one of the 9 final tableaux In the next page: work in progress and performance documentation



Mass age, message, mess age

performance and HD video documentation
<https://vimeo.com/128535247>
2015

Who wants to make the revolution as profession? Is sarcastically asking Bruno Giorgini, professor of theoretical physic and ex-activist of Italian organization Lotta Continua, during the workshop realized at Barriera space in preparation for the exhibition. *Revolution is a constant way of being*, is answering back Cesare Alvazzi del Frate, ex-partisan and other participant of the workshop. *Mass age, message, mess age* project is part of a research that Elena Mazzi is carrying on since a long time and that embraces complex matters - the communication in time of revolution, its techniques and strategies and in particular the possibility of making mistakes while passing on a message - able to answer the need to identify dynamics and, stepping back, the guidelines that draw the act of making a revolution, in order to understand the fundamental elements to apply to all life sphere. By developing a workshop that involved a group of young students from Turin University and then an exhibition thought as a performance inspired to 'Chiese whispers' game, Elena Mazzi used Barriera space as a lab, a place of active debate, with the aim to create a possible 'vocabulary of the revolution'.



Reflecting Venice

multiple installation (site-specific installation, HD video, herbarium, comic, sculpture)
2012-2014

Reflecting Venice is a project that investigates the possibility of responding to last year's increase of environmental issues affecting Venice.

Through the application of an interdisciplinary methodology, *Reflecting Venice* explores technological innovation and its implications. Considering local context in conjunction with new environmental goals is beneficial in redefining their broader effectiveness and functionality. *Reflecting Venice* began with the collaboration of Isomorph, a company based in Udine, Italy, specialized in environmental physics as well as in the development of innovative energy systems. Specifically, the project refers to the so-called Linear Mirror.

Reflecting Venice operates on a specific area of Venetian territory: Murano island. Known on a global scale for its handmade glass production, today the island is facing a gradual transformation. While it remains a precious historical and cultural heritage, it conversely displays a fetishized representation of international mass tourism.

Here I focused my attention on the peculiar technique of engraving on mirrors, a typical local craft tradition that is rapidly being replaced by badly blown glass items, easy to sell to tourists. Decorative elements, representing flowers and plants, come from the 17th and 18th centuries. These have been re-elaborated to represent flowers and plants from Venice Lagoon, disappearing because of the pollution.

These new drawings, created in collaborations with Murano's masters, have been directly addressed and portrayed on the Linear Mirror

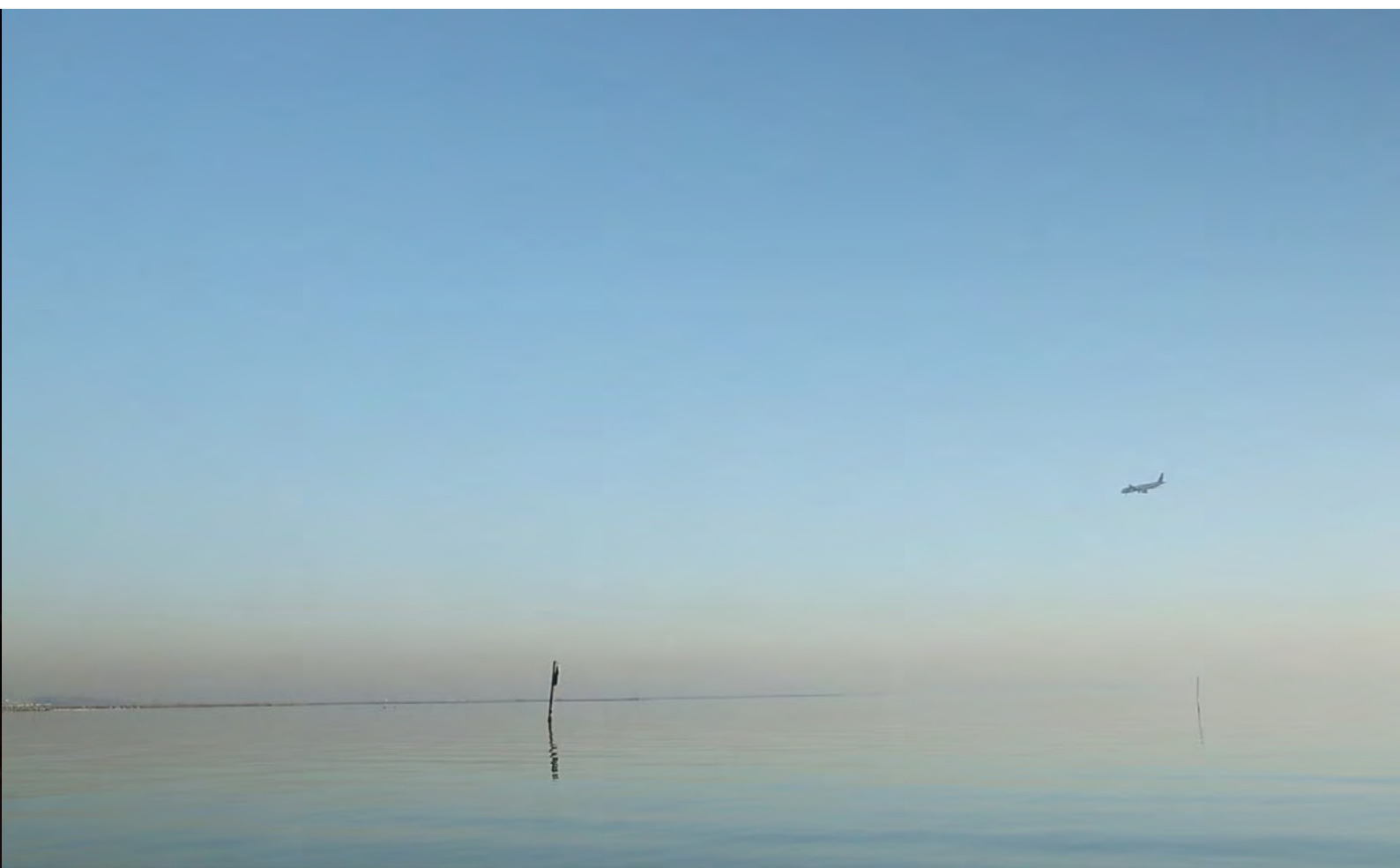
The artwork, consisting in a functional installation, is accompanied by a multiple installation, composed by a video, titled *LACUNA. Land of hidden spaces*, a critical herbarium, a comic and a recycled-glass sculpture, supporting the process in any phase it came through.

Link to video: <https://vimeo.com/128665005>



in these pages: installation view at Fittja pavilion, collateral event of 14th Architecture Biennale in Venice, and details of engraved plants on mirrors





On the left page: Installation view at I4° Istanbul Biennale. Other images are stills from HD video LACUNA. Land of hidden spaces, 12'





Above: installation view at Bevilacqua La Masa foundation, Venice. At the bottom: the comic



Above: glass sculpture On the bottom: detail of the critical herbarium



Bricks serving the unpredictable

hand-made bricks and recycled Murano glass combined in a series of 14 bricks' installation
series of 4 photos printed on cotton paper
2014

Bricks serving the unpredictable is a experimentation on the most common object in building construction: the brick. It is a classical modular system of manual construction, a clay manufact that represents the unit of measure at the base of the building structure. The module is not intended as a serial object anymore. Thus, it is brought back to an artistic manufact assuming a new identity, inbetween an handmade product and an industrial production. I realized a series of multiple bricks created with waste taken in the big glass dump called Sacca San Mattia in Murano (Venice) and from Colle Val d'Elsa cristal factories (Tuscany).
I choose glass as it is a 'cleaned' material, realized without polluting substance that can be easily re-used and recycled many times and that, as the ceramic, has gone through many experimentation over the centuries.



In this page: installation view at Sticciano open day AIR program



Above: photos from Murano dump, 2 of 4.
On the right: details of mixed bricks.



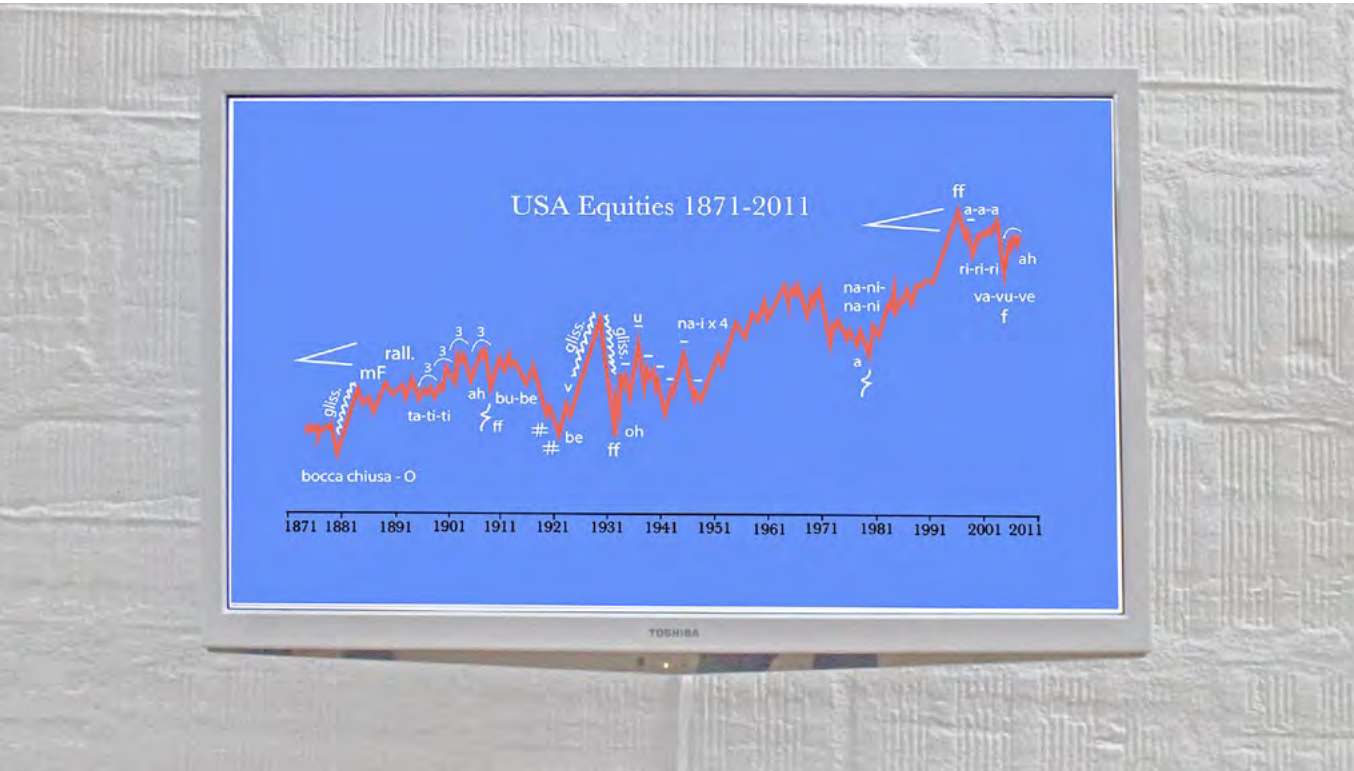
The financial singing

HD video installation and performance
2014 - ongoing series

<https://vimeo.com/128719357>

The singer interprets a graphic representing trends in the Western capitalist economy, giving back the social and emotional aspects of economical crisis that marked the course of the XX Century. The work takes form from the book ‘How nature works’ by Danish physician Per Bak, where he defines strategies to analyze crisis and catastrophies in a positive way from a human and natural point of views, finding common affinities. The series will continue taking into account other new-born economies of the XXI Century,analyzing their shifts and critical periods of time.

In this page: ‘singing’ arrangement and graphic. In the next page: singer Costanza Gallo sings the Western capitalist economical graphic.



There are different ways to look at cities

installation - building nets, drawings on paper or on wall
2014

The project realized for Fundacion Botin during Carlos Garaicoa's workshop is a reflection on the city of Santander, analyzing its limits, intended as inbetween spaces. How do we look at cities? There are different ways of doing it. Media control is one way, but also architectural transformations are depicting how the city changes. This is why I decided to use as a principal material different colors of building nets, generally used to protect buildings under construction. I collected different parts of them in different colors, directly from the workers, and I placed them inside and outside Villa Iris, focusing on corners, and other architectural inbetween zones, as well as covering the entrance door. Behind them, a series of delicate pencil drawings, narrating my perception of the city, and describing topics of media control, new architecture, through new gazes. The use of different colors states how these spaces can become inner and personal, adjusting to different needs. The project will be developed as a series of works discussing different cities in the world.



In this page: a particular of building nets in the garden and a view on the first part of the installation in Villa Iris
On the next page: view of the ground floor of Villa Iris. Building nets are placed in corners, dealing with the space. Here a view on the drawing beside the net.



DETOUR

four printed carpets 80x60 cm, performance
2014

The work is related to ASC-Social Housing Agency in Venice, where activists, families, Venetian citizens and migrants have occupied some public houses left apart by the Municipality because of the lack of money needed to restore them.

The work aims to relate to these areas and the people who live there, where the occupation of vacant houses become a way to re-activate the public space through the construction of social relationships. Practices that talk about how to deal with a complicated city as Venice is, built up on mass-tourism policies, with the will to displace last inhabitants. A series of carpets identified some of those occupied houses. On them, printed sentences were relating to the use of the public space, remarking its ambivalence, at the core of the conflict between privatization and intrinsic value. A performance was following the work: here I was leading small groups of people as a guide, for a tour in the occupied houses. Here people could directly talk to occupants in order to understand history, bureaucracy, conflicts, future developments



Da nord a est, da ovest a sud. Traiettorie economiche per un tempo libero

installation, various materials.
Engraving on pool balls, and projection on pool table
2013

I made a billiard table for Stonefly's factory workers, a game with which they may interact, underlining the importance of free time and the social dimension within the company. The baize, however, is altered to stimulate a critical reflection on the economic dynamics and geographical delocalization that characterizes the productive systems of contemporary companies, investigating the limits and reach of their actions, focusing on Stonefly's history, in this case. The drawings follow the strategical patterns that players usually follow to learn how to play. The balls are engraved with particular locations chosen by the company to operate as a base for the production and commerce.



Installation view. On the top page, one of the drawing projected on the pool table

Ampezzania Incolarumcardium

13 postcards,
site-specific project fot the Paleontological Museum in Cortina
2013

During my period of residency in Cortina I asked to some families of Regolieri (local traditional administrators of the land) to locate for one day fossils from Zardini Paleontological Museum in their houses. The fossils lived, for one day, the daily life of hosting families, taking palce inside small personal collections that any of us intimately keep doing, sometimes unconsciously. Regolieri themselves documented this small coexistence by taking pictures that has been transformed by me in postcards, then located inside the local paleontological museum windows, next by the fossils that came back to their places. A reflection upon the dinamics of exchange and collections, read through small daily gestures that allowed to reevaluate a local heritage and to underline a memory that is both personal and collective.



In this page: Ada, Cortina's inhabitant, taking picture of the fossil set in her cushions collection (photo: Valentina Merzi)
On the right page: postcards of fossils located into different collections, respectively Sicilian food, engraved first world war's bombs, handmade shoes.



Posso essere racchiuso in uno spazio di noce e considerarmi un re dello spazio infinito

Artist book, site-specific installation, La Fenice Gallery and Hotel des artistes
2013

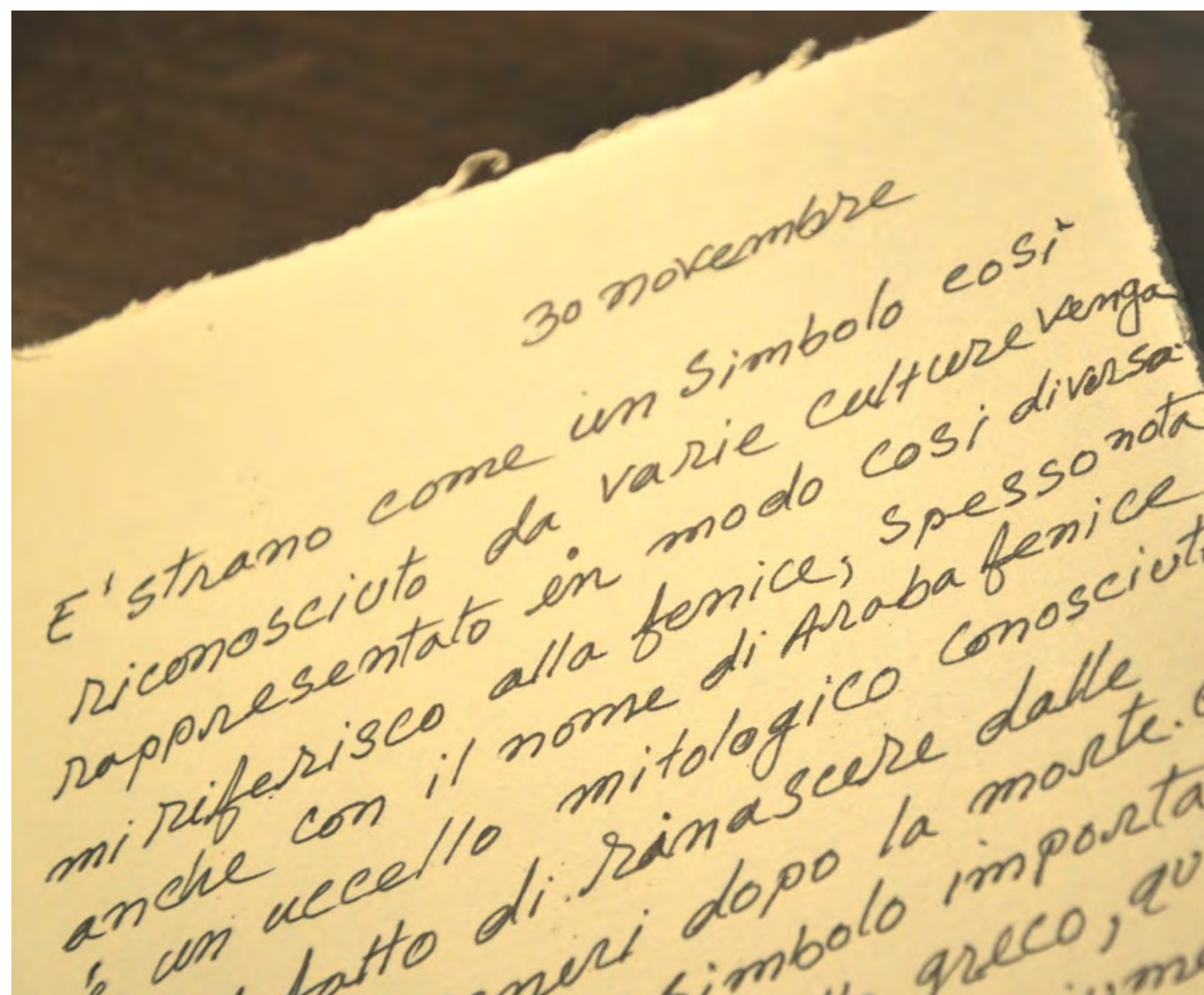
The other one, the one called Borges, is the one things happen to. I walk through the streets of Buenos Aires and stop for a moment, perhaps mechanically now, to look at the arch of an entrance hall and the grillwork on the gate; I know of Borges from the mail and see his name on a list of professors or in a biographical dictionary. I like hourglasses, maps, eighteenth-century typography, the taste of coffee and the prose of Stevenson; he shares these preferences, but in a vain way that turns them into the attributes of an actor. It would be an exaggeration to say that ours is a hostile relationship; I live, let myself go on living, so that Borges may contrive his literature, and this literature justifies me. It is no effort for me to confess that he has achieved some valid pages, but those pages cannot save me, perhaps because what is good belongs to no one, not even to him, but rather to the language and to tradition.

Besides, I am destined to perish, definitively, and only

some instant of myself can survive in him. Little by little, I am giving over everything to him, though I am quite aware of his perverse custom of falsifying and magnifying things. Spinoza knew that all things long to persist in their being; the stone eternally wants to be a stone and the tiger a tiger. I shall remain in Borges, not in myself (if it is true that I am so-meone), but I recognize myself less in his books than in many others or in the laborious strumming of a guitar. Years ago I tried to free myself from him and went from the mythologies of the suburbs to the games with time and infinity, but those games belong to Borges now and I shall have to imagine other things. Thus my life is a flight and I lose everything and everything belongs to oblivion, or to him.

I do not know which of us has written this page.

extract from J.L.Borges, 'Borges and I'



On the left page: a page from the diary/artist book. In this page: site-specific installation at La Fenice Gallery

Mediterranean Masterpiece

Site-specific installation, polypropylene bags, rubbish
Italian Institute of Culture, Stockholm
2012

Mediterranean Masterpiece is a site-specific project for the Italian Cultural Institute in Stockholm. This building is one of the most significant projects realized by Giò Ponti during Sixties.

The installation consists of two hundred bags full of garbage located inside the Institute's exhibition room. On the surface of the bags there are two different printed textures, that take up geometric patterns designed by Ponti for majolicas decoration used in some buildings located in South of Italy, projected by the architect himself.

The starting point of the work is the Italian cultural stereotype of the "façade", the desire to make "bella figura". The contrast between the elegant shape of the bags – in harmony with the surrounding architectural context – and their use destination becomes allusive of the current Italian cultural management, considered a good of secondary importance, a waste material, economically unproductive but at the same time exploited for merely political purposes, when required.

By sheer chance the piles of garbage are hosted in the exhibition room, as well as the waste, that it's been collected by the employees of the Institute over the previous months.



Different views of the installation inside the exhibition room, Italian Institute of Culture, Stockholm



Europe calling

performance, mixed media
2012

Europe calling is a project that was especially created for Art Stays festival 2012. Its aim is to investigate the actual role of culture – specifically in the contemporary art field – within the European Union.

During years of strong financial crisis, the public investments that are mostly subject to great reductions or even clean cuts are the ones destined to culture and arts.

Looking at the current Sport and Culture Ministers' purposes and management, it is possible to come across the promotion of initiatives like the "World cup" or the annual "Capital of culture" event.

How are these events financed and what kind of cultural improvement are they able to foster and develop?

My performative intervention aims to shed light upon the research and presentation methods used in contemporary culture, presenting a 'different' kind of approach compared to the main institutional artistic debate channels.

With *Europe Calling* I wanted to give a chance to enlarge the knowledge and the network of European independent realities. Through the telephone, a direct communication format, the public will have the opportunity to be in touch with some independent spaces and ONG spaces personally selected by me.

It will be possible to ask these spaces for information on their organization, their programme as well as their past projects, the 'alternative' strategies they use in order to create a different development of the cultural field and how they run and fund their space.

The project, which is intended as a sort of deconstruction of the big event "European Capital of Culture", however, intends to enrich the event itself, through the promotion of those realities that work outside the official channels of the art system, and that constitute an important proof of the ongoing European cultural ferment.



In this page: the performance at Mitra Hotel. On the right page: particulars of phone calls



Moving memories

Performance | Documentary 40 min
<https://vimeo.com/110137499>
2012

Moving memories is a temporary archive of daily stories. Just for one day, people in the Mission district (the Latin-American neighborhood in San Francisco) had the opportunity to share a piece of land located on Mission street at 21st. Italian artist Elena Mazzi, in collaboration with performers Violeta Luna and MamaKoalt Chantiko, El Tecolote newspaper, Shaping San Francisco, and with the participation of Amy Franceschini, set up a living archive of Mission neighborhood. Inhabitants had the possibility to look through it and add personal stories and images. For one day people were able to live and occupy an empty lot of private property on Mission street, in order to keep alive the memory of a neighborhood that is quickly changing

its identity, affected by a strong phenomenon of gentrification, that forces Latin-American inhabitants to move away. The redefinition and fragmentation of the different communities living inside the same geographical area leads these to a constant confrontation, both with standards of belonging to an ethnic tradition strengthened throughout time, and new, more flexible standards, resulting from the globalization process. This sparks a process of continuous redefinition of the collective memory that is at the base of identity processes, generating an interesting, undefined field that aims to be the ground of this research.

El Tecolote

with performers Violeta Luna and MamaKoalt Chantiko, the newspaper El Tecolote, Shaping San Francisco, and with the participation of Amy Franceschini.



On the left page: performance view
in this page: the sacred altar and one image from El Tecolote archive,
part of the documentary



Prelievi H3/X/Y

classe E (Pettino, L'Aquila)

Combination of the rip-and-detachment restoring technique of frescoes on samples of civil plasters re-located on wooden panels.
2011

The popular L'Aquila architecture of the Seventies, where I chose to act, was the most stricken by the earthquake. The poorest part of the population lived here, the part that the State didn't and still doesn't want to preventively safeguard; the collapsed buildings are still in the same, identical conditions of two years and a half ago, with wreckage, rubbish and personal belongings everywhere. Instead of rendering justice to the most stricken citizens, the preferred solution was to send the population away from its geographical, social and personal memory, directing it first to the hotels on the shores of Abruzzo, then in the new towns, far away from the first L'Aquila suburbs, abandoning the buildings to their state of deterioration; they should be torn down and re-built due to the serious structural conditions, that are moreover dangerous for the inhabitants themselves (in this we can detect an interest to keep a different kind of memory alive, the one of the tragedy, that appeals to disgrace, attracting curious tourists, that are often invasive and intrusive).

I wanted to try combining the architectural 'stacco' and 'strappo' (rip-and-detachment restoring technique of frescoes), re-connecting to a historical, social and cultural necessity to preserve memory. I am speaking about a recent kind of memory, a contemporary one, a memory that belongs to everyone, that is collective, of those who lived in the suburbs of L'Aquila, the parts that had been most recently built in the city, and yet the ones that were stricken the hardest. This is why I went to L'Aquila trying to "save" some construction memories that for some of us are already history, as it should be for everyone.

The choice to present a triptych communicates with both the traditional and modern Medieval painting traditions along with L'Aquila's strong symbolism drenched in religion, paganism and mysticism. Number 99 (a multiple of 3) particularly recurs in every corner of the city: 99 fountains, squares, churches, bell tolls, etc... This is a legend, more than a historical certainty, a belief that the inhabitants of L'Aquila diffused by word of mouth, and that will increasingly tend to disappear given the current closure of the historical centre: that common space in which the cultural imaginary of a population lives and develops.

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On the left page: particular of the triptych.;
in this page: work in progress in the laboratory.



Colors at the end of the world

poster and documentary
2011

Colors at the end of the world is a project shaped from two different realities directly connected with Veneto region in Italy, in particular with the city of Treviso.

The work deals with a poster that draws upon the colors and fonts used by Benetton – a famous Italian fashion brand produced in Treviso – in its advertising campaign. In this specific case, however, the title being used is the one of a documentary film that talks about the abuses and injustices practiced by the international fashion house on the Mapuche population, in Patagonia - Argentina-.

Colors at the end of the world aims to underline in an ambiguous visual way, a different perspective on the doubtful social and cultural openness that Benetton wants to communicate through its media actions. The title, translated in different languages, refers to the

recent law presented by the Italian Lega Nord party; this law forbids the owners of foreign business activities to use non-Latin fonts on advertising signs: this is an evident symptom of a growing xenophobia in this specific area.

Translations from Arabic, Chinese, Macedonian, Serbian, Ukrainian, Bengali, Hindi, Tamil, Greek and Russian, reflect the different nationalities of foreign sellers working in the area of Treviso. The different nationalities have been organized in the poster, following a decreasing order that goes from the biggest to the lowest percentage of ethnic groups and their business activities on the territory, cutting out the groups that use a Latin alphabet.

a dialogue with director Ale Corte



الألوان في نهاية العالم

顏色在世界的盡頭

бои на крајот на светот

Боје на крају света

Кольори на кінець світу

বিশ্ব শেষে রং

दुनिया के अंत में रंग

உலக முடிவில் வண்ணங்கள்

χρωμάτων στο τέλος του κόσμου

Цвета на конец света

On the left page: still from the documentary. In this page: different written languages forbidden in the future by Treviso Municipality, used in the poster to write the documentary title "Colors at the end of the world",



site specific installation, HD video performance
<https://vimeo.com/112393260>
2011

Malmberget (litteral translation: the Ore Mountain) is a mining district in Lapland (Sweden), that developed at the end of 19th century. During the 20th century the town's population increased in line with the development of ore-mining. The deeper the mining operations go, the more land surface is affected. The "Pit" expands and the centre contracts. Because of the risk of collapse, buildings have either been demolished, moved or abandoned. The Pit area has been fenced off due to the danger of crash. The result is that wherever you go in Malmberget the fenced off area is a constant presence, visible from more or less every street corner, creating a sense of isolation and desolation.

In Malmberget there is a specific area called Shantytown that has been built as a controversial reconstruction of the old town, in connection with the centenary celebration

in 1988, with the intent to display a part of the town's history that was no longer visible.

In the end of the Shantytown street is located a wood basement with a small piece of railway and a wagon on it, symbolizing ore ine's transsporation. Nowadays, this basement has been partly embodied in the fenced off area. To me, this site symbolically represents the connection inbetween Malmberget's inhabitants and the mining site. Mining company strictly depends by inhabitants and vice versa.

I decided to draw on the basement a white line that represents the shape of the denied area, which is located half on the Pit site side, half on the residential area. Walking on the line, I focus the attention on the limit that this line represents; crossing the fence twice, I underline the important relationship between the community and the mine site.



On the left page: still from the video performance
In this page: final and permanent site-specific installation



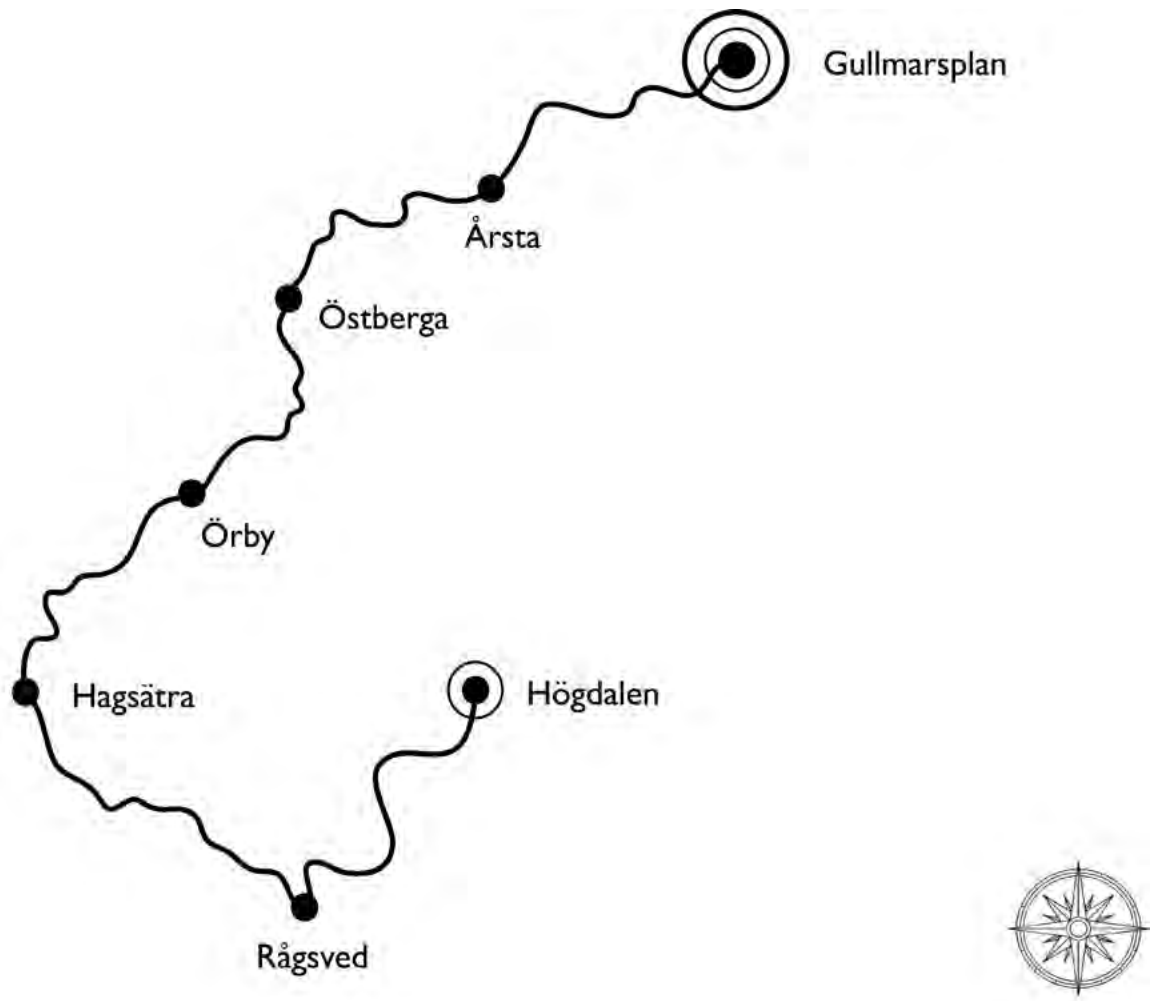
Walk in_A walk through suburbs

performance
2011

Walk in_A walk trough suburbs is a way to see things from a different point of view. Cultural critic Per Wirtén recently wrote a book that talks about his point of view as a Stockholm suburban inhabitant, narrating a walk he took in 2009 through new towns of the city, trying to reveal the natural traces and the memory that connect them, unknown by most of the Swedish population. With him, and with the collaboration of Polish background photographer Andrzej Markiewicz, this project has been first presented with the title of *Preview* inside a singular space in Stockholm, the Centrifug space, part of the Konsthall C gallery. Here a series of people shots, taken by Andrzej from the Nineties until today, have been presented. Andrzej Markiewicz's research investigates human

relations by shooting portraits of people only after previously having a conversation with them, a contact, it doesn't matter whether brief or long. *Walk in_A walk through suburbs* is a collective walk that follows the traces of the path led by Per in his book, along with the writer himself and the photographer, that will evidence the aspects they consider the most peculiar during that day, made of encounters, trades, explorations, while I animate the debate that has been carried ahead along the walk itself, suggesting the thoughts that are previously debated in my essay called *Social space and Collective Memory*, keep on studying different viewpoints that come out during the course of the event.

In dialogue with photographer Andrzej Markiewicz and cultural critic Per Wirtén.



left page: map of the walk. In this page: the group doing the walk, passing through different suburbs of Stockholm

Villa Unda

Artist book
2011

Villa Unda is a booklet made of notes, drawings, sketches, documents that have been dictated by the inhabitants of Onna, a small town close to L'Aquila, stuck by the earthquake in 2009.

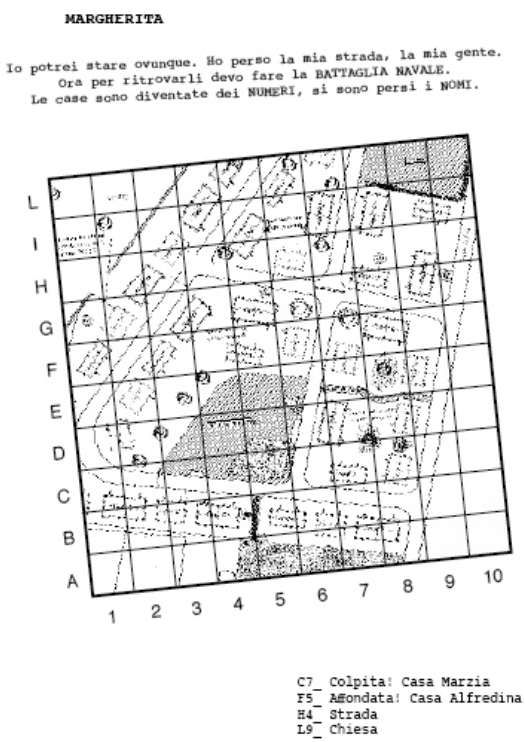
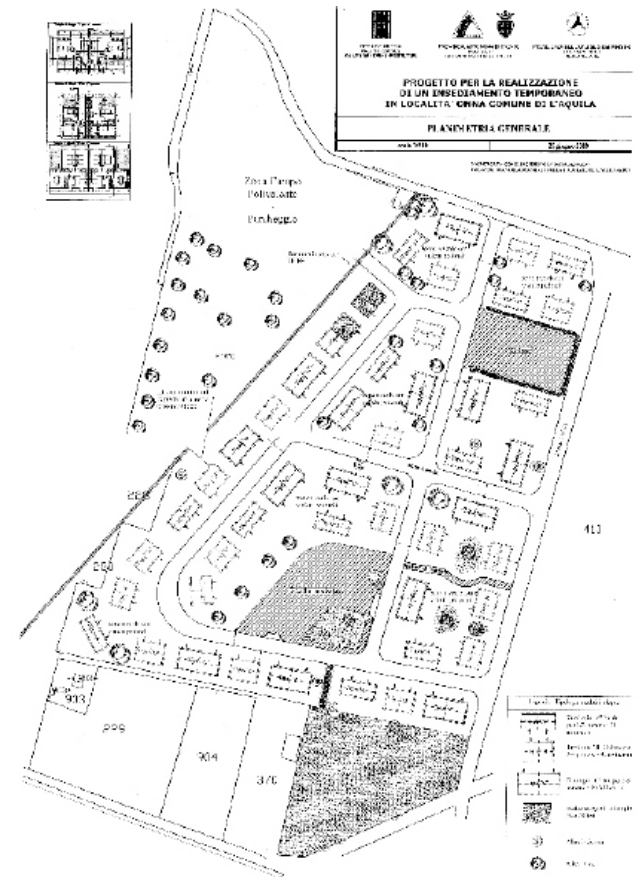
In the research I carried out in Onna, I asked inhabitants to show me skills and abilities they exercise in their everyday life, as well as their pastimes, traditions, and habits.

My main aim was, on the one hand, to try to understand what has changed after the earthquake, with particular reference to the new spatial configuration; on the other hand, to transform these daily habits in strategies necessary to become conscious of the new spatial organization that surrounds them.

I decided to give voice to the needs of the inhabitants of Onna, emphasising their thoughts and their physical work, their use of space. I wanted to give voice to their abilities, which were not specialist, but, in my opinion, fundamental for our society, as far as they are part of a collective memory, realizing a booklet containing different points of view on how you can interpret and live a “new” space after an earthquake.

Flipping through the pages you will find the voice of the inhabitants denouncing the actual situation and tracing, through their stories and memories, a change, which is not only spatial, but also social and cultural.

In dialogue with Onna associations and inhabitants



ALFREDINA

Quando è tempo di raccogliere i fagioli li metto a seccare sullo stendino dietro casa, e poi li seleziono con cura nella veranda. Sono attività che faccio quando torno dall'orto, un modo per stare un po' all'aperto. La casetta dentro è piccola, e non c'è posto per i fagioli, così cerco di sfruttare tutti gli spazi che ho, ossia la veranda e il retro. La vicina mi controlla i fagioli di giorno mentre sono all'orto, così, in caso di vento, o di pioggia, non volano via e non si rovinano.



Helena Penha Carter, 42 anni, in una foto in bianco e nero. Anche in Sweeney Todd, ultimo film di Tim Burton, si dibatte in cucina. Con risultati inquietanti.

Chutara

various materials
2011

This project is part of the workshop ‘Building to learn’, Building intended as a theoretical learning process, where the final result does not matter as long as the building process reflects the local relationships through the modalities of communication, abilities and strategies that cannot emerge without the input of locals. The area that we focused on, thanks to local input was a Chutara in the village of Duwakot, close to the Universities. This village takes shape around a big square that was formerly a central community green area with a holy tree at its center. More recently, it has been transformed into a grassless sandy area thanks to the continuous passage of buses on route to Kathmandu and the outer periphery of the Kathmandu Valley, where Duwakot is located. The result is that space is no longer clearly defined and no longer used by the locals as a community green area. In particular, the tree was surrounded by a four foot high circular brick and mortar

platform that was covered with a surface of a plaster that encompassed the radius of the tree. Called Chutara, the holy tree was not any longer a place to pray, to sit, to chat and to play. as it was before. I decided to talk to the community in order to discuss small changes that could be implemented. After starting the process, many people joined in to help clean up debris, breaking up old damaged parts and rebuilding new bricks. We also decided to put a limit on the surface of plaster allowing a separation between the new brick sitting layer around the periphery of the Chutara and a green grassy area inside the sitting layer. We worked together in making decisions but what was important to me was that they were firmly aware of their needs and in the middle of the process they were able to make their own steps to continue a process that we had merely started.

In dialogue with Duwakot inhabitants, Kathmandu



In the left page: inhabitants of Duwakot, on this page the working process on Chautara, in collaboration with inhabitants and engineering college students

Olivolo

recipes book
2010

This project analyze and deepen the awareness on Venetian territory, trying to controvert the stereotype of Venice as a ghost city, exclusively occupied by tourists. San Pietro di Castello, a small island situated in the Eastern part of Venice's historical centre, is a particular territory within the Venetian setting; it has no shops, and has been inhabited by a long tradition of local generations. I begun to meet inhabitants from "a different Venice" using the territory and its traditions as my starting point, not only engaging in my usual role of external observer, but also warily gaining insight into the daily life of the people I met. For this purpose I decided to use food as a dialogue and an exchange tool with the community. This is how I got the idea to create a documentary book, containing a small recipe collection. Food was the process' liaison

and oral source; the portraits and images presented in the book overlap the tales and the moments spent with the people I met. Elusive and indefinable experiences come back throughout the book's pages as documents of acquaintance. This project also represents an attempt to connect two different points of view: the traditional Venetian take on food and the chance to revise it according to modern needs. My desire to be linked to a tradition that does not belong to me, reinterpreting the recipes without removing the original ones, is a gift thanks to the people with I spent my last months with. The locals granted my wish to connect with a tradition that is not originally my own, by re-interpreting their classic recipes.

In dialogue with San Pietro di Castello inhabitants, Venice

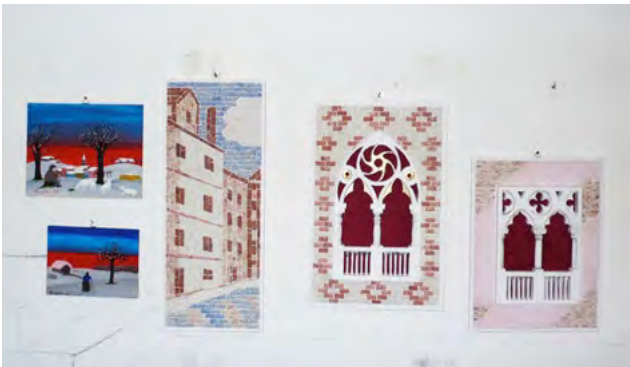


The inside of the booklet, with moments of conviviality and participation with San Pietro di Castello inhabitants

Luogo comune

in collaboration with artist Chiara Trivelli and in dialogue with San Pietro di Castello inhabitants, Venezia
exhibition space sharing
2010

The *luogo comune* project was conceived and coordinated by Elena Mazzi and Chiara Trivelli in January 2010 during the workshop held by Marjetica Potrc at the IUAV University in Venice. The project, based on the desire to explore the resources of a territory starting from his marginal areas, interests an area of the San Pietro di Castello lagoon town, and counts the participation of the local population's experiences and the exchange of their abilities and knowledge. San Pietro di Castello was one of the first land settlements in the Venetian Lagoon along with Torcello and Rialto. Located in Venice's extreme Eastern historical centre, San Pietro is one of the few areas still inhabited by the Venetians and less likely visited by tourists, consequently becoming an island within the island. The depopulation phenomenon that has been characterizing Venice since after the War, is especially evident in this area, that is mostly inhabited by the elderly and characterized by a lack of shops. The popular building trade that encompasses abandoned common gardens and that is evoked by the ancient name of the island, once called Olivolo, exhausts the local economy, which is based on fishing and agriculture. San Pietro outlives modernity by suggesting examples of common life strictly connected to the territory, keeping knowledge tied to traditional activities and genuine popular culture. The project thought of this place as a source of resources and experiences from which one can learn how to act in order to elaborate sustainable development models. The aim to emphasize local creativity by sharing daily moments has been pursued through various encounters with the inhabitants, the organization of small events like lunches and/or dinners, the sharing of activities such as bingo, karaoke, wine bottling, Sundays at the soccer-stadium etc.. From all this, we created a recipe book that re-elaborates traditional local cuisine through dietary standards and modern needs, a video-karaoke (that gives the opportunity to sing and talk, in Italian and Venetian, to San Pietro's locals) and two shared exhibitions: the first one at Bevilaqua's La Masa Foundation and the second one during the fair in San Pietro. In both exhibitions, local people's artwork has been shown next to the one done by university students. (Chiara Trivelli)



ISTANBUL 2010

Personal remarks about an official expectation

brochure 12X16,5 cm, poster 48X66 cm
performance at Tophane-i-Amire Istanbul 2010
performance at Jarach Gallery, Venice 2008

Istanbul was European Capital of Culture in 2010. This was an important event that symbolically made the Turkish population part of the European world, despite the fact that Turkey still doesn't belong to the EU. An official informative brochure presented the new artistic, urban and social integration project developments that waited to enrich Istanbul's heritage, starting in 2010. My personal view on social and cultural context was led using the same media: a new promotional brochure, where the original text was supported by an antithetical visual language, that intended to underline the vagueness of the content and possible ambiguity in the writing.



On the bottom pages: pictures extracted from the brochure.
On the top of the right page: two moment of the performance, in Venice and Istanbul



Traffic jam in Taksim square

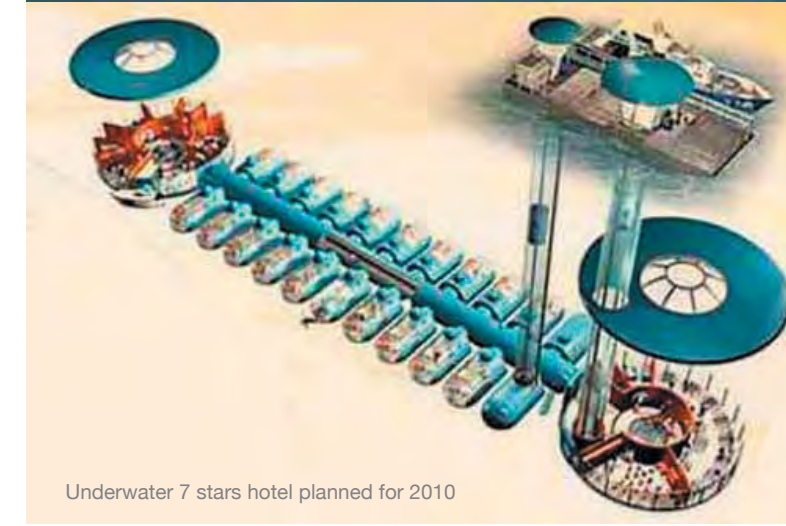


Ayazma neighbourhood

- Cultural centres realized in occasion of Istanbul Capital of Culture 2010
- ▨ Areas mostly inhabited by Turkish population



Urban plan defined for Kartal's neighbourhood, 2010



Underwater 7 stars hotel planned for 2010

Elena Mazzi / CV

Born in Reggio Emilia in 1984.
She lives and works in Venice.

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mobile phone: +39 3475075251

Education

2010/2011	exchange student at Konsthögskolan, Stockholm Academy of Fine Art
2008/2011	Master degree in Visual Arts, IUAV, Venice University
2003/2007	Bachelor degree in History of Art, Siena University
1998/2003	Experimental high school, specialization in art and cultural heritage, Reggio Emilia (IT)
1991/1998	Music conservatory for classical studies, Reggio Emilia (IT)

Workshops/Seminars attended

2016	VISIO – European Programme on Artists’ Moving Images, curated by Leonardo Bigazzi, Florence
2015	<i>Effetto Venturi</i> , Museo del Novecento, Milan, curated by Anna Daneri (Peep-hole)
2014	<i>Genova MaXter program</i> , Villa Croce Center for contemporary art (visiting professors A constructed world and Matteo Rubbi) curated by Ilaria Bonacossa and Anna Daneri <i>Art, Architecture and Politics</i> , Fundacion Botin, Spain (visiting professor Carlos Garaicoa) <i>Mike Kelley: Looking back at Educational Complex Onwards</i> , Konsthögskolan University with Moderna Museet, Stockholm <i>Spinoza Banna Foundation</i> , Turin (visiting professor Tim Rollins & K.O.S.)
2012	<i>Museo in esilio</i> , held by Cesare Pietroiusti, Spanish Pavillion, 54° Venice Biennale <i>Building to learn</i> , Kathmandu, CapAsia program in collaboration with Ball State University, USA
2011	<i>Self builders and Slumming</i> , Delhi, CapAsia program in collaboration with Ball State University
2010	<i>You can’t stay on the roof forever</i> , Konsthogskolan University, Stockholm
2008/2010	Workshops with Antoni Muntadas, Massimo Magri, Carlos Basualdo, Cesare Pietroiusti, Giovanni Anceschi, Cornelia Lauf, Marjetica Potrc, Wes Janz, Marguarite Kahrl, Tania Bruguera, IUAV, Venice
2009	Workshop with Resign collective, Verona
2007	Vandana Shiva seminars at Goldsmith College, London (master course in Cultural Studies)

Artist Residencies

2016	HIAP residency program, Helsinki (FIN) m-cult collaborative media art, Helsinki (FIN) Musumeci contemporary, Brussels (BE)
2015	RAVE East Village Artist Residency (IT) Guilmi Art Project (IT)
2014	Via Farini, AIR Milan Kultivera (SE) Caba Cultural Association, program for experimental ceramic, Tuscany (IT)
2013	One-year studio-space at Bevilaqua La Masa Foundation, Venice Residency at Cortina d’Ampezzo, Dolomiti Contemporanee project (IT)
2012	Future Farmers Artist in Residence, San Francisco
2011	Tomma Rum Summer Artist in Residence, Malmberget (SE)
2010	Botkyrka Konsthall Residency, Stockholm

Grants/ Awards

2016	VISIO Young Talent Acquisition Prize, Florence Winner of Eneganart prize, Florence Finalist of Talent Prize, Rome Finalist of Treviglio prize Winner of nctm e l’arte: Artists in Residence (grant in support of Italian artists abroad) Winner of Illycaffè S.p.a Scholarships for UNIDEE, University of Ideas, Pistoletto Foundation (IT) Special mention for ‘Arte, patrimonio e diritti umani’ prize, Connecting Cultures association (IT)
2015	Nominated for Termoli prize Winner of Sandretto Re Rebaudengo Prize Winner of Antwork Awards for the 17° Mediterranea Biennale Nominated for CCA residency program, Singapore
2014	Nominated for Meru ArtScience prize Finalist at Fabbri Prize Botkyrka Konsthall production grant EGE Glass project for European young artists
2013	Nominated for Palais de Tokyo pavilion Neufelize Finalist at Celeste Prize
2012	Norwegian Arts Council grant, Fredrikstad

Solo and duo exhibitions

2017	Notes on complexity, Ex-Elettrofonica gallery, Rome <i>upcoming</i>
2015	Mass age, message, mess age, curated by Ones office. Spazio Barriera, Turin [c] Tre mostre, curated by Trial Version, ex Biagiotti Arte, Florence
2013	Posso essere racchiuso in uno spazio di noce e considerarmi un re dello spazio infinito, curated by Cecilia Tirelli, La Fenice Gallery and Hotel La Fenice et des artistes, Venice
2011	Collective memory and social space, curated by Joanna Fogel, Botkyrka Konsthall, Stockholm Colors at the end of the world, curated by Osvaldo Galletti and Anna Romanzin, Neohesperia, Treviso (IT)

Selected collective exhibitions

- 2016 VISIO. Outside The Black Box, curated by Leonardo Bigazzi, cinema La Compagnia, Florence [c]
D-A-M-A Live program, curated by Lorenzo Balbi, Palazzo Saluzzo Paesana, Turin
Artissima fair, Ex-elettrofonica stand, Turin
Rome Quadriennale, curated by Marta Papini, Palazzo delle Esposizioni, Rome [c]
Finalists of Premio città di Treviglio 2016, Museo Civico, Treviglio [c]
Finalists of Talent Prize 2016, MACRO museum of contemporary art, Rome
Finalists of Eneganart, Palazzo Bastogi, Florence
Aesthetics of power, curated by Denis Maksimov, IKONOTV, Berlin
Organismi, curated by Carolyn Cristov-Bacargiev, GAM, Turin [c]
Premio Termoli, curated by Anna Daneri, Termoli (IT)
- 2015 14° Istanbul Biennial, curated by Carolyn Cristov-Bacargiev, Istanbul [c]
17° Mediterranea Biennale, curated by Andrea Bruciati, Fabbrica del Vapore, Milan [c]
The intruders, curated by Daniele Capra and Federica Bianconi, Palazzo Ferro Fini, Venice [c]
The waiting, curated by Chiara Casarin, TRA Treviso Arte Ricerca, Treviso [c]
Open studios 10.0, Estudio Carlos Garaicoa group exhibition, Madrid
- 2014 Premio Francesco Fabbri, curated by Carlo Sala, Treviso [c]
Open Studios at ViaFarini, Milan
Biennal de la fin del mundo, performance section, Mar del Plata and Ushuaia, Argentina
1° Art and Architecture Biennial, curated by Joanna Sandell, Fittja, Stockholm
Una ficción en la realidad, curated by Carlos Garaicoa, Fundacion Botin, Spain
ZOO Art Festival, curated by Fabio Cafagna, Cuneo, Giardini Fresia
PULSEart Festival, curated by Anna Zerbaro Pezzin, Vicenza (IT) [c]
You are not welcome, S.a.L.E. Docks, Venice
The Fittja Pavilion, curated by Joanna Sandell, collateral event of 14° Venice Architecture Biennial, Navy Inst.
Crossing over-ARTEFATTO 2014, curated by Gai and Bjcem, Town hall museum, Trieste (IT) [c]
NUVOLE - Viaggio nell'arte indipendente, curated by BALLOON project, Scicli, Sicily
Open#6, S.a.L.E. Docks, Venice
EGE_ European glass project for young artists, curated by Cornelia Lauf and Consorzio Promovetro, Glass Museum of Venice- Fondazione Musei Civici (IT), the Finnish Glass Museum, the Spanish National Glass Foundation, Smålands Museum (SE), the Stained Glass Museum in Kracow (PL), The International Festival of Glass (UK) [c]
Evoluzione, curated by Marco Tagliafierro, Monotono space, Vicenza (IT) [c]
Final exhibition's residency program, curated by Rachele d'Osualdo, Bevilacqua La Masa Foundation, San Marco gallery, Venice [c]
Movement in Modernism, curated by SlfA, Sainsbury Centre for Visual Arts, Norwich (UK)
- 2013 Art Souvenir, curated by Al-bunduqiyya, La Fenice gallery, Venice
La Materia, Stonefly Prize, curated by Marco Tagliafierro, Bevilacqua La Masa Foundation, Palazzetto Tito, Venice [c]
Finalists of Celeste Prize, curated by Andrea Bruciati, PAN, Naples (IT) [c]
La cura dello sguardo, Dolomiti Contemporanee, curated by Gianluca d'Inca Levis and Elisa Decet, Paleontological museum, Cortina d'Ampezzo (IT)
Corteo de Casteo I and II, curated by Claire Tancons and Cake Away collective, Public places in Castello neighborhood, Venice
- 2012 Volumi contrastanti/Kontrasterande volymer, curated by Rosario Sorbello and Elina Suoyrjö, Italian Institute of Culture, Stockholm
ART STAYS, International Contemporary Art Festival, curated by Jernej Forbici and Marika Vicari, Ptuj, Slovenia

- 2011 Schiume Festival, curated by La Periferia collective, Forte Marghera, Venice
Postcards from Europe, curated by Rosie Gainsborough, Katrina Currie, Lucy Biddle, Chloe Bryon, Wem Town Hall, Shropshire, UK [c]
PROJECT MIND THE GAP, curated by CONT.cept collective, 5533 gallery, Istanbul
AW3 Resistere! Arrendersi? Attaccare! curated by Stefania Carretti and Lorenzo Immovilli, Spazio Gerra, Reggio Emilia (IT)
Preview, curated by Elena Mazzi, in collaboration with Per Wirtén and Andrzej Markiewicz, Konsthall C, Stockholm
IV Festival del llibre d'artista i la petita edició 2011, curated by Elisa Pellacani, placa de Saint Just, Barcelona [c]
Labyrinth Press Archive, curated by Joanna Sandell, Botkyrka Konsthall, Stockholm
- 2010 Fahrenheit 39, curated by Emilio Macchia, Ninapì Contemporary Art Gallery, Ravenna (IT)
IUAV Pavillion at XIV BBCC Expo, curated by Cornelia Lauf, Tronchetto island, Venice
Visioni Lagunari, curated by Emmanuel Lancerini, Torre Massimiliana, Sant'Erasmo island, Venice [c]
Luogo Comune, curated by Elena Mazzi and Chiara Trivelli, Atelier 69, San Pietro island, Venice
COMMON GROUND, projects for the Lagoon, curated by Marta Ferretti and Clio Kraskovic [c]
Bevilaqua La Masa Foundation, Venice
scARTI in mostra, curated by environment Ministry, Carcere borbonico, Avellino (IT) [c]
TRA/ARADA/INBETWEEN, curated by Chiara Vecchiarelli, Tophane-i Amire, Istanbul [c]

Performances

- 2016 Mestizo Art Festival, Arenberg Theatre, work in progress section, Antwerp
- 2015 Arts for the city Festival, curated by Alexandra Nenko, Saint Petersburg, Russia
Avanzi, Guilmi Art project (IT)
- 2014 Fondamenta 3.0, public art festival, Venice
- 2013 FAR FESTA, Nuove feste veneziane, curated by Claire Tancons and Cake Away collective, Collateral event to the 55° Venice Biennale, Giardini, Venice
SetUp Independent Art fair, curated by Giovanni Gaggia and Paolo Angelosanto, Bologna (IT) [c]
- 2012 Moving memories, performance by Elena Mazzi with El Tecolote newspaper, Shaping SF, Amy Franceschini
Empty lot of land on Mission district, San Francisco
What a mess! independent art fair, curated by Caroline Malmström, Hydrogenfabrikken kunsthall, Fredrikstad, Norway
ART STAYS, International Contemporary Art Festival, curated by Jernej Forbici and Marika Vicari, Ptuj (SL)
- 2011 A walk through suburbs performance by Elena Mazzi with Per Wirtén and Andrzej Markiewicz, Stockholm suburbs, part of Årstahemligheter exhibition, Årsta Folkets hus

Selected screenings

- 2015 Lo schermo dell'arte opening sequence, Cinema Odeon, Florence
Garage Festival, Berlin
- 2014 MOON - Museum Ordinary Open Night, Musei civici di Reggio Emilia
- 2012 Video Dialoghi 2012, curated by Kai Lossgott, Turin, IT
Sustain Our Africa (SOA), curated by Kai Lossgott, Cape Town, South Africa
GIPCA Hot Water Festival, curated by Kai Lossgott, Cape Town, South Africa
South African National Arts Festival 2012, curated by Kai Lossgott, Grahamstown, South Africa
in occasion of COP17, Durban, South Africa

[c] = catalogue

Stage settings and assisting projects

2016	Joan Jonas' teaching assistant at Fundacion Botin, Spain Joan Jonas' assistant at The Kitchen for 'They come to us without a word II' performance, New York
2015	Joan Jonas' teaching assistant at IUAV, Venice University of Visual Arts
2014-2015	Joan Jonas' production assistant and performer for 56° Venice Biennale, US pavilion
2013	Pinault collection_restoration of different contemporary artworks (in particular Abdel Abdessemed, Chen Zhen)
2011-2014	Fondazione Prada setting up in Venice with Attitudine Forma cooperative
2010	Marjetica Potrc's <i>Rainwater harvesting system</i> setting up, Sant'Erasmus island, Venice Collaboration with Granaio #3, platform for young artists collecting funds, Casa Strasse, Milan
2009	Pae White setting up, Corderie dell'Arsenale, 53° Venice Biennale Australian Pavilion setting up, 53° Venice Biennale
2005	Identità e nomadismo, Palazzo delle Papesse, Siena (stage)
2004	Good vibrations, Palazzo delle Papesse, Siena (stage)

Other relevant experiences

member of Trial Version collective since its foundation, 2011
www.trialversionproject.com

Lectures and Visiting professor experience

Musei, Pubblico, Tecnologie - Museo Novecento, Florence (2016)
Spinola Banna Foundation in collaboration with GAM, Turin (workshop for 5 students, 2016-2017)
Mass age, message, mess age, Spazio Barriera, Turin (workshop for 5 students, 2015)
Presentation of Guilmi project at Le Murate, PAC Florence
Relator at Forum per l'arte contemporanea, Pecci Contemporary Art Center
1° Festival of Art and Design FISAD, Accademia Albertina with the support of San Paolo bank company, Turin
The skin of objects: re-thinking surfaces in visual culture, Norwich Castle (as part of Jeff Koons exhibition)
Attesa, curated by Chiara Casarin, TRA, Treviso
Orient express: new genre public art, Bevilacqua La Masa Foundation, Venice (2014)
Laguna alla deriva, Open#6, s.a.l.e. Docks, Venice (2014)
On the collaboration in public projects_Elena Mazzi and Chiara Trivelli, artists talk at IUAV University of Venice (2013)
Olivolo_Artist's book presentation, Associazione del Mutuo soccorso, Venice (2013)
Artist's talk_Palazzetto Tito, Bevilacqua La Masa Foundation, Venice (2013)
Elena Mazzi_artist talk at IUAV University of Venice (2012)
Olivolo_Artist's book presentation at IUAV University of Venice (2010)

Publications

See [c] for exhibition catalogues
Memento, by Pietro Gaglianò, Postmedia books, 2016
Handle with care - conservation and temporality of Contemporary Artworks, curated by Bevilacqua La Masa Foundation and published by MACC - modern art conservation center, 2014
Falt #2, curated by Art Lab Gnesta and published by Kulturadet

Selected recent press

Flash Art 329 /2016, by Valerio Del Baglivo

L'arte è uno strumento per capire (Art is a tool to understand), video interview, by TalkingArt, January 2016

Elena mazzi interview – visual anthropology and public art, by Giada Pellicari, WideWalls online, 22nd January 2016

Tutto il meglio del 2015 nel mondo dell'arte. Personaggi, artisti, curatori, musei, gallerie, politici: il best of secondo la redazione di Artribune e un gruppo di opinion makers, Artribune, 1st of January 2016

Talent zoom, by Paola Tognon, Exibart on paper n.91, October-November 2015

Istanbul Biennale, focus on Italian artist Elena Mazzi, by Natasha Dach, ELLE Turkey, *upcoming*

E la sagra è stata bellissima!, by Paola Bonino, Juliet Art Magazine online, 21st of September 2015

L'antiresidenza che fa l'arte, by Elena Magini, Exibart, 15th of September 2015

Elena Mazzi e Paolo Chiasera si raccontano in video. Ecco come siamo stati protagonisti di questa art week di Istanbul, Artribune, 6th of September 2015

Istanbul 2/tra memoria, ricerca e intimità, ecco alcune delle opere più interessanti nella prima giornata di mostra,, Exibart, 2nd of September 2015

Premio fondazione Sandretto Re Rebaudengo ad elena mazzi. Una produzione, per partecipare alla 14esima biennale di istanbul, Exibart, 1st of September 2015

Ecco gli italiani invitati alla Biennale di Istanbul di Carolyn Christov-Bakargiev. Da Giovanni Anselmo alla giovanissima Elena Mazzi: e poi Tony Negri... - Massimo Mattioli, Artribune, 21st of August 2015

L'attesa, a Treviso. In una mostra - Adriana Scalise, Artribune, 25th of July 2015

Arte e intrusione.A Venezia con Intruders -Arianna Testino, Artribune, 7th of May 2015

Mass age, message, mess age. Elena Mazzi da Barriera a Torino, by Eugenio Giannetta, Artribune 3rd of June 2015
Artist Diary curated by Matteo Mottin - ATP diary, 24th of May 2015

Elena Mazzi, Domusweb, 12th of May 2015

TrialVersion per la prima volta a Firenze. Con Elena Mazzi ed Elisa Strinna - Carolina Gestri, Artribune, 24th of March 2015

Italia protagonista nel dicembre sudamericano. Paolo Angelosanto performa fra Cile e Argentina: e per la Bienal del Fin del Mundo cura la rassegna "Ginnastica della visione" con dieci artisti italiani - Massimo Mattioli, Artribune, 14th of December 2014

Il Premio Fabbri per i giovani artisti. Terza edizione in dirittura d'arrivo: ecco i nomi dei sessanta finalisti, in mostra a Pieve di Soligo - Helga Marsala, Artribune, 11th of November 2014

Murano in "vacanza" a Segovia. Tappa spagnola per la mostra globetrotter European Glass Experience: giovani artisti internazionali alle prese con l'arte del vetro, ecco le immagini - Massimo Mattioli, Artribune, 27th of July 2014

Fra workshop e performance, tutto open air. ZOOart segna l'estate di Cuneo all'insegna della creatività: ecco le immagini - Massimo Mattioli, Artribune, 16th of July 2014