

EMANUELA ASCARI

portfolio

STATEMENT

My work is oriented to investigate the relation between man and the environment starting from the earth, in the plural meaning of soil, terrain, land, and from territory as the space of manifestation of the cultural behaviors, of the economic, political and social dynamics of a community, but also as space of creation of the imaginary and of the memory of a place. I rework landscapes, decomposed and recomposed in installations, performances or sound environments, exploring the close relation between landscape and mindscape, between nature and culture.

Each work is a knowledge process, based on a territorial survey methodology. The experience of the landscape, travel and exploration are part of my approach, in scale 1:1, as the aptitude to relate with people, the inhabitants of the places, or various professionals, with an interdisciplinary perspective. The work is developed step by step, in a generative and environmental way, influenced by the context in which is created.

Part of the work focuses on the territorial transformation processes, and their waste, using cognitive and methodological approaches derived from geology or archaeology, which are disciplines that allow to penetrate the layers of time and matter, revealing the invisible, and the poetry, of the daily visible.

Another part of the research focuses on agriculture as a form of culture from which to retrieve an organic vision of existence, in particular according to the principles of biodynamic agriculture and permaculture, seeking forms of an ecology of thought, useful to reconsider the relationship between man and its environment, learning from nature and its processes, to which also man belongs. Relating culture and the ecosystem.



CIÒ CHE È VIVO - PROJECT | That which is alive - project

2015-ongoing



Ciò che è vivo - culture tour That which is alive - culture tour

Itinerant installation, trip
33 wood letters, landscapes. Photos
Variable dimension
2013

Between April and May 2015 I made a journey through Italy to explore examples of organic, biodynamic and permacultural farming, and also art places related with agriculture, carrying with me a sentence spelled out in wooden letters: "Ciò che è vivo ha bisogno di ciò che è vivo" (That which is alive needs of that which is alive). This phrase is a synthesis of the organic vision of biodynamic farming that considers the vitality of the soil essential to the vitality of humans. This traveling installation, set up for a day on the lands of the people who accepted my invitation, was the pretext for the meeting and for doing field research, collecting and sharing knowledges on agriculture and ecological thinking. Basically it was a relational project: I got to each host asking room and board. The trip was made concurrently with Expo 2015, moving in an opposite direction to the centralizing and systemic logics of this event, going to meet farmers directly on their territory, the ones who are active in maintaining food sovereignty, biodiversity and vitality of the land. It was a journey through exemplary cases that offer cultural and political models of how to live in harmony with the environment, realities that, starting from the earth, lead and produce another economy, and another imaginary, expressions of a change already taking place.

At a time of severe cultural, economic and environmental crisis, I turned to agriculture as the first form of culture, to trace forms of an ecology of thought, according to the logic of life (bio-logics), useful to rethink the relationship between man and the earth/Earth.

The project involved 31 partners which hosted me, and two community partners: undo.net and terranuova.it, where were published several articles written by me and some of my hosts. They were involved some art foundations and cultural associations linked to agriculture or who carry on a discourse in line with the principles of this project, in some of which was presented the work, as at Baruchello Foundation in Rome, in a conversation with Gianfranco Baruchello and Carla Subrizi, and at PAV in Turin, with a workshop.

blog: <http://1995-2015.undo.net/it/my/vivo/317/890>

> The wooden sentence was produced for GAP-Global Art Programme in 2013, promoted by Artergiovane Milano and FARE, in collaboration with Art3 Valence and Moly-Sabata artist residency, Sablons, France, with the support of Regione Lombardia and Fondazione Cariplo. The sentence is part of the collection of Regione Lombardia.

> The tour was supported by Fondazione Baruchello, Associazione La zappa sui piedi and Associazione per la Promozione del Territorio Tipicadelfia of Adelfia, PAV, Torino, and all the farmers who hosted me.



Ciò che è vivo - culture tour. Various places, Italy, 2015.

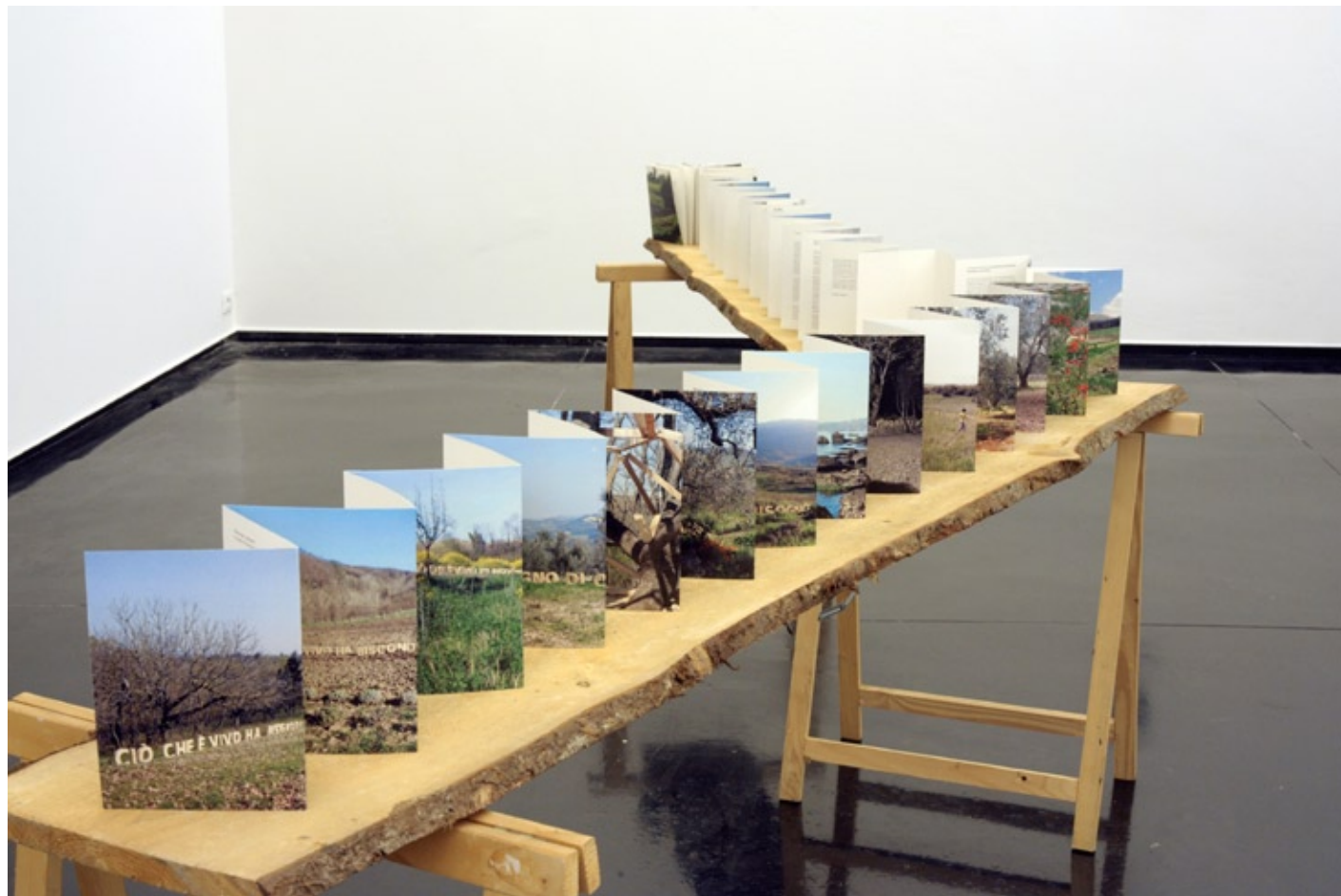
Ciò che è vivo - culture tour, 2015. Urupia, Francavilla Fontana (BR).



Ciò che è vivo - culture tour, 2015. Podere Santa Croce, Argelato (BO).



Ciò che è vivo - culture tour, 2015. Alberto Grosoli, San Damaso (MO).



Ciò che è vivo - culture tour

That which is alive - culture tour

Artist book
72 pp. Printed on hemp paper
16x21x6 cm (11,52 m long)
2015

The trip *Ciò che è vivo - culture tour* is presented in a book, composed by the pictures of the installation of the wooden sentence in each stage of the journey, and nine texts written by some of my hosts, a compendium of knowledges and visions on organic and biodynamic agriculture, biodiversity, permaculture approach and on the sense of place and nature.

The book is printed on hemp paper, in order to enhance the culture of a plant that we were seconds producers in the world until the fifties, and which today has disappeared from our landscapes. It was exposed together with a hemp plant, in order to show the beginning and the end of a possible production chain, from the earth to the product. The idea is to emphasize through art the possibility of a production chain for the economy of a territory, a cycle that relates agriculture and industry recovering a forgotten tradition.





The hemp ways

Performance
Farmer + hemp plant + hemp tea
Variable duration
With Andrea Cenacchi, Podere Santa Croce, Argelato (BO)
2015

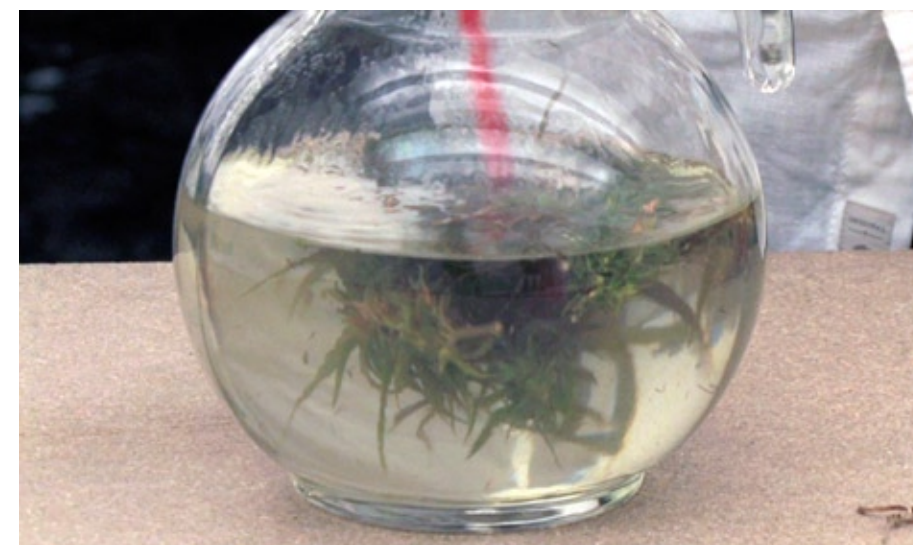
Andrea Cenacchi is one of the farmers I met during the *Ciò che è vivo* – culture tour. That year he cultivated hemp (*cannabis sativa*) for the first time, in order to start to know this plant. Andrea arrived at Macro in Rome, the Museum of Contemporary Art, carrying with him one of his plants. He walked with the plant through the other exhibitions in the museum, as a human-plant intruder. The plant diffused in the museum its smell, which is the same of marijuana. Then he arrived in my studio starting to explain to the public the properties and uses of the plant, and handing a herbal tea made from its peaks.

My interest in hemp is due to the fact that Italy, since the '50, was the second world producer of this plant, which characterized Italian landscapes. Then it was forbidden to cultivate it because of an international agreement. Hemp (*cannabis sativa*) is the "cousin" of marijuana, but with a very low concentration of the psychotropic substance THC. On the other hand it has many nutritional, sensory and therapeutic properties and can be used to produce a wide range of products by exploiting on different parts of the same plant. Oil can be extracted from the seeds for human consumption and industrial applications and, in the past, this oil was used as lamp fuel; the residue leftover from pressing makes an excellent flour; the leaves can be eaten in salad or used for herbal tea; hemp fiber was once used to make most home textiles and clothing along with excellent quality and highly durable rope and sails for ships, while hemp shives can be used for paper or to make lime and hemp bricks for environmentally sustainable construction. It has also an important molecule, CBD, with therapeutic properties. Every single part of this plant can be used, with nothing wasted or discarded. Moreover, and its growing cycle heals the land, exchanging substances that prevent weed infestations, for example. It is therefore an excellent candidate for crop rotation and, by assimilating and metabolizing heavy metals to render them inert, it is also useful for restoring the health of polluted soil. It really is a "queenly plant," as its growers say.

> Produced and exhibit by MACRO, Museum of Contemporary Art of Rome, Artists in Residency program, 2015.



The hemp ways, 2015. (Prev. page) Performance. (1) Table with hemp and the book, open-studio (2) Hemp field, Argelato (BO).



The hemp ways, 2015. (1) Performance, hemp tisane, MACRO, Rome, 8 October 2015.



Per elevarsi da terra, verso il sole

To rise from the ground, towards the sun

Installation

Bamboo supports, one bronze sculpture, hemp rope, hemp plant

Variable dimensions

2015

In organic agriculture the role of men is to help nature to grown better, using, for example, some simple supports to help tomatoes or beens to take more sunshine and less humidity.

I chose that cultural element, the support, as significant to convey a speech on the relation between man and the earth-nature, and to build an installation to cross. It is like an empty vegetable garden, made only by the supports, shifting the focus on the cultural element, which simbolicly become supports for the growth of men. They are empty, and appear rather fragile and unstable, with man measures but not suitable to support him, because in this moment the italian cultural situation doesn't offer the supports for a cultural growth of men.

One of the elements supports an hemp plant, the trace of a performance, and another one is a bronze sculpture, inserted in a mimetic way inside the installation.

> Produced and exhibit by MACRO, Museum of Contemporary Art of Rome, Artists in Residency program, 2015.



(1-2) Installation, details with bronze sculpture.



Circular chromatographies

Silver nitrat, soda, soils, demineralized water, time, filter paper
N. 27 drawings, ø 150cm, in wooden boxes, 18x23x7 cm
2015

Circular chromatography is a technique biodynamic farmers use to analyze soils. It is a laboratory process to create drawings as a reaction of silver nitrate to the light and to the natural substance being analyzed. In this way the analyzed substances manifest their characteristics in images which are a visible expression of their quality and vital forces, and they can be read in terms of aesthetic criteria such as beauty, the harmony of colors and the vitality of the forms involved, as for artworks.

During the *Ciò che è vivo - culture tour* I collected samples of soils from the different farms I visited, to analyze them. Soil chromatographies make visible the dirt's mineral and the organic composition, their structure, the microbiological and enzymatic activity and the flow of life. The images also show how soil has been cared for over time, revealing damage such as over-exploitation and mistreatment, and express the quality of life and health of those who work the land.

> Produced and exhibit by MACRO, Museum of Contemporary Art of Rome, Artists in Residency program, 2015



(1) Circular Chromatography. (2) Open Studio at MACRO, Roma, 2015



(1) Laboratory process. (2) Circular chromatography of a sample of soil.

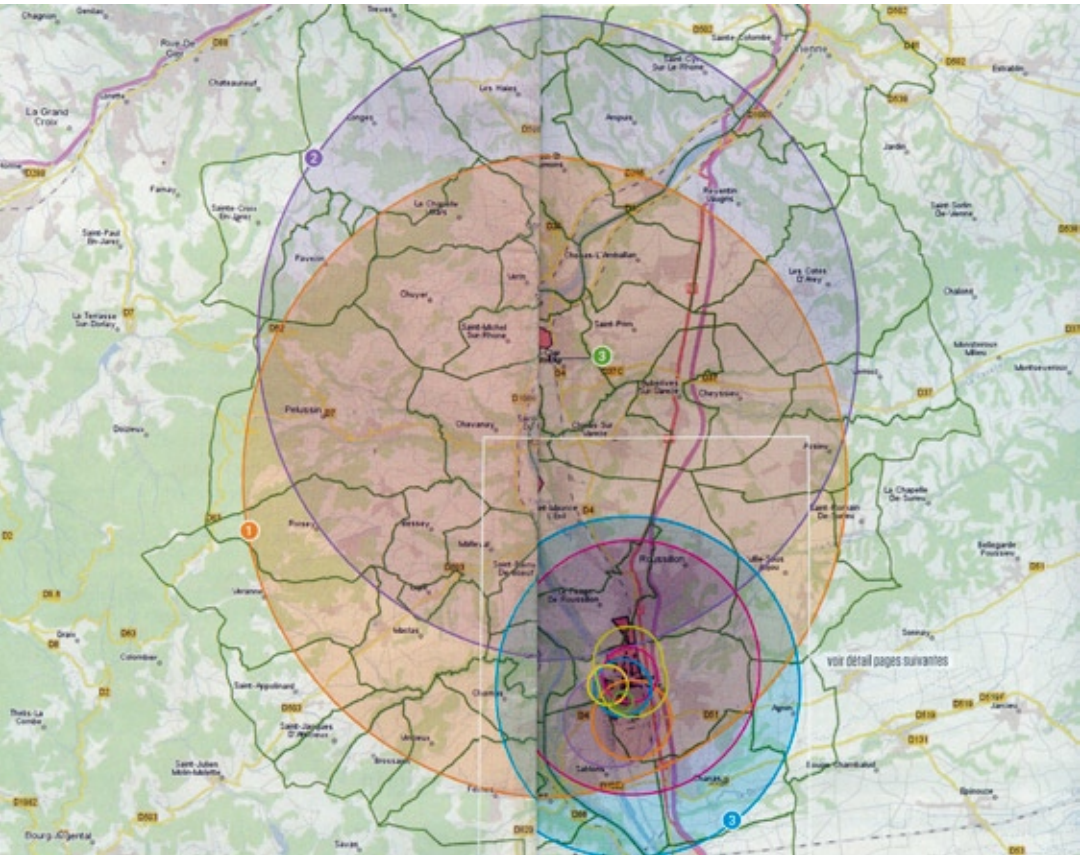


Circular Chromatographies, installation at Dislocata, Vignola (MO), 2016.



RISQUE ACCEPTABLE | Acceptable risk

The work was produced for GAP - Global Art Programme, Waiting for Expo 2015, promoted by Artegiovine Milano and FARE, in collaboration with Art3 Valence, in residence at Moly-Sabata, Sablons. Exhibited at Espace Jeanne de Flandreysy, Valence .



Sablons, Rhone-Alpes, is a place along the Rhône with a high concentration of industries and storage warehouses of highly dangerous chemical materials, waste incinerators and nuclear power plants. Each family which live in that area receive an information booklet about the industrial risks on territory, with the informations about what to do in case of accident. The risk areas are circumscribed on a map with a radius in km from the industrial center, as colored circles that mark the limits of the risk. Sablons is located within three circles, blue, orange and fuchsia, and very close to other seven.

What “risk” means? What importance to give at something that the same institutions, as well as they accept and promote it for the “development” of territory and society, they present it us as “risky”? I found the words of Roland Desbordes, the president of CRIIRAD (Commission de Recherche et d’Information Indépendantes sur la Radioactivité), a study and informations center created in 1986 following the Chernobyl nuclear accident.

“There are rules but they are impressive on the health plan, ie the dose limit of one millisievert per year is not the non-risk limit, but the limit of the acceptable risk. It means that above the line there is an unacceptable risk and below is not that the risk does not exist, it is only acceptable. This is written in the official texts. For the common people acceptable means no dead, no health impacts, however, things are not so. Acceptable really means a number of deaths for a tot thousand inhabitants linked to the risk of nuclear power plants, nuclear waste or uranium mines; it is an economic criterion depending on the interests compared to health damage. But it is clear that it is not a democratic choice, but a choice of experts who have managed to make people believe that the limit is the limit of no risk, and this is totally false.”



This ambiguity is symptomatic of an industrial and economic system that has already demonstrated important environmental limits, and that concerns also agriculture and the food industry.

I worked turning my gaze towards agriculture, as a practice with a strong environmental impact, re-reading the Theory of Degrowth proposed by Serge Latouche, speaking with Jean-Claude Girardin, a former salesman (retired) of chemical products for agriculture who now presides over an environmental group to “save our future”, recovering some of the principles of Biodynamic Agriculture, living with a snail.

To present the research I projected an exhibition, *Risque Acceptable*, conceived as a living and dynamic environment, with three works presented as suggestions, phase transitions, works that do not find their conclusion in the show, but a time of duration, as moments of wider processes. It was a space where to urge the time dimension rather than contemplation, a space where the works happened.

In the first room it was installed a living environment with a snail, in the second room it was presented the material for a project that took place after the end of the exhibition, while in the third room there was a performance, recorded to become a sound installation.



Tavolo la cucina con lumaca ragionando sui limiti Kitchen table with snail discoursing on the limits

Installation
Kitchen table with chairs, earth, water, vegetables, wood, one snail, Le
Pari de la Décroissance of Serge Latouche, an audio dialog in mp3 with
headphones
2013

Serge Latouche, in the Theory of Degrowth, offers an organic vision of the economy, in connection with the biosphere, highlighting the limits of the scientific thought that led to the quantitative delirium of development and growth economy.

Quoting Ivan Illich, Latouche invites to recover the "wisdom of the snail." In building his house according to its geometrical ratio, the snail, reached the limit of growth that allows it to carry it, begins to rewind in a decreasing way. The snail becomes an example for a degrowth society, for the recovery of a harmonious balance with nature and its processes. The snail has simply the sense of measure, and of limits, it stops to build and starts to strengthen its home.

During the first days of the residence I had found a small snail among the salad leaves, who has lived with me sharing the kitchen table, the food and the time of residence.

In the exhibition is presented the kitchen table with the snail and its habitat, to build a living space. The table is an invitation to sit down, to take time, and to relate to a living environment. An invitation to think about the limits. Are available to the public the text of Serge Latouche Le Pari de la Décroissance, and the audio recordings of some dialogue with Jean-Calude Girardin about the area's industrial Salais sur-Sanne and about agriculture.





Phytosanitaire

Performance, audio installation (live recorded)
Performers: Emanuela Ascari, Josué Rauscher
53:23 min (loop)
2013

Phytosanitaire, is the reading of a list of names of chemicals that compose the common pesticides used in agriculture. These names comes from a catalog of plant protection products for agriculture, and they are insecticides, fungicides, herbicides, etc., used to eliminate any kind of living organism can infest soil and crops.

The reading was in French, a language with a refined sound and a rigorous pronunciation, but which I don't know, so it was continously interrupted by my errors of pronunciation corrected by another performer. The limitations in communication shape the sound action.

The audio was recorded during the performance and it remains as a sound installation.

LINK: <https://www.youtube.com/watch?v=jxprsFb2hl0>



–cida, –cidio

ETIMOLOGIA

Dal latino **caedo** (is, cecidi, caesum, ère)
Uccidere, distruggere, sacrificare,
immolare, tagliare, spezzare, percuotere,
colpire, violare, violentare, sgozzare,
flagellare...

SUFFISSO

–cida, –cidio

Che uccide ciò che è designato dalla
radice. Ex.: Un batteric**ida** uccide i batteri.
Che ferisce, che fa violenza a ciò che è
designato dalla radice. Ex.: Libertic**idio**.

PAROLE COMPOSTE

Esso costituisce sostantivi e aggettivi.
Questo suffisso è estremamente attuale.
Ciò significa che il formarsi di una nuova
parola aggiungendo **–cida / –cidio** ad
un'altra è considerato naturale. Ex.:
Insetticida, acaricida, fungicida, erbicida.

Phytosanitaire, 2013, booklet edition in 200 copies.



Ciò che è vivo What is alive

Itinerant installation, trip.
33 wood letters, landscape. Photos
Variable dimension
2013

"What is alive needs what is alive" is the synthesis of the organic vision of Biodynamic Agriculture. The lack of vitality of the lands and of the food grown in an intensive way is leading to the progressive degeneration both physical and spiritual of man. A prospective change can be recovering an organic point of view, opposed to chemical synthesis, which allows to maintain in dynamic the life through the living itself. The sentence, made in wooden letters, was carried through France to Italy, during the return trip to Italy from an artist residence in France, and it was inserted in different landscapes during the trip making pictures with the repetition of the sentence in different landscapes. During this first trip some of the identified places were more significant than others: an industry of feed corn to livestock, cultivated fields, the Italian-French border, the Susa Valley, the area of the disused nuclear plant of Trino, to get to the construction site of Expo in Milan, where farmland were converted building plots to house the largest international event on nutrition.



Ciò che è vivo, 2013. Exhibition *Risque Acceptable*, Espace Jeanne de Flandreysy, Valence.



Ciò che è vivo, 2013, (1) La Côte Saint André, (2) Saint-Jeoire-Prieuré.

(1) *Ciò che è vivo*, itinerant installation, 2013, Milan. (2) *Ciò che è vivo*, installation, Fabbrica del Vapore, Milan, 2015.

VIE D'ACQUA. Verso un'origine che accade ogni giorno perché ogni giorno piove | WATERWAYS. Towards an origin that happens every day because every day it rains.

CARS - Cusio Artist Residency Space, 2012



Installation + audio installation
8 walking stiks. 5 prints 15x22 cm. 205x150x50 cm
File audio, loop, 1 h 00' 26"
2012

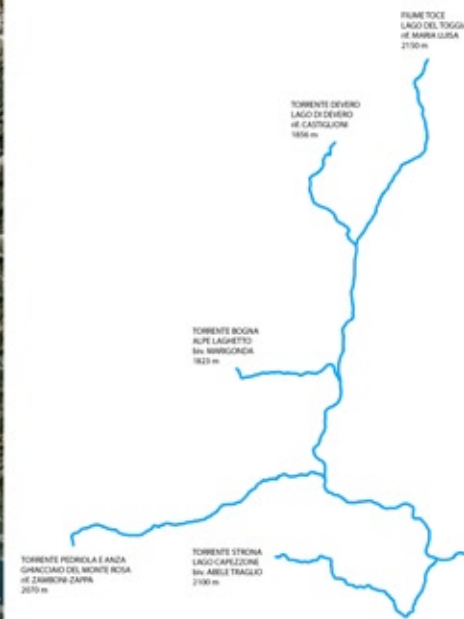
Starting from a reflection on the formation and transformation processes of Val d'Ossola landscape, the attention is directed on one hand to water, which models the territory with its action of erosion and displacement, and on the other hand to the landscape experience, according to a long tradition of high mountain hiking. I worked on the meeting between natural and cultural processes of defining a landscape.

I climbed the paths of the rivers that every day destroy and create their own landscape, towards the origin of that process, to the tops of the mountains where the clouds born, the clouds that daily feed these waterways, in a continuous cycle. My steps were accompanied by a walking stick recovered each time before starting the climb. The body disperses between the earth and the sky, restoring a primary relation with the landscape. My paths are interwoven with those of other in the mountain shelters and bivouacs, where I found their thoughts written in the "book of the shelter": descriptions of the landscape, of the weather, of their personal experience of climbing. I gave voice to them by reading and recording them, to produce an audio-installation.

I walked the Strona river in Val Strona, to Lake Capezzone and Abele Traglio bivouac at 2100m; the Pedriola and Anza streams in Val Anzasca until the Monte Rosa Glacier and the Zamboni-Zappa shelter at 2070m; the Bogna stream, to the Marigonda bivouac in the Alpe Laghetto at 1823m. And yet the Devero river, to the Devero Lake, stopping at the Castiglioni shelter at 1856m, and finally, the Toce river to the Toggia Lake at 2150m, where there is the Maria Luisa shelter. Chasing clouds.

As usual it's raining.

Now the clouds are gathering, snow falls, we wisely go down.



Fog, clouds and rain.

I'm alone in the clouds, as I like it.

Solitary and wild environments to approach calmly.

A foggy day, very cold. Sugar is finished.

After a climb in the fog, when we thought we were lost, a bright spell has allowed us to see the refuge.

Thanks for the coffee, it has warmed us in this day of undecided time.

It rains heavily, sooner or later will end.

We'll never get to the top?





Clouds Hunter

Installation
Walking sticks, photo print (60x40 cm)
Variable dimension
2015

I walk mountain trails, towards the peaks, chasing clouds. During these pathways I use walking sticks, branches collected downstream, then used to give shape to an installation in which they hold up the picture of a cloud. Everyday we send and record millions of data on clouds, intangible and invisible archives of our existence, our identity, of our trades. While on Earth we are increasingly geolocated, the informations about us leave the planet toward the InfoSpace. Not localizable and elusive, the clouds, like the ordinary clouds, make the act to try to reach them a vain attempt. To be a clouds hunter, who explore the distance to an unknown destination, suggests the attempt to reach the InfoSpace, to re-take possession of our own existence, of our identity, which is more and more dematerialized and elusive as clouds, by recovering a physical dimension of the environment and of life, scale 1:1, through the act of walking on mountains.

The sticks are witnesses of that experience, but also the formal elements of verticality that binds man to the earth and the sky, supporting each other. The supports we need to explore a distance, in an increasingly elusive world.





LUOGO COMUNE | Commonplace

The work was produced by Guilmi Art Project and Vis a Vis Artist Residency, Guilmi (CH), 2012. Exhibited in *Luogo comune. Apparentemente privo di narrazioni forti*, curated by Federico Bacci and Lucia Giardino, Guilmi (CH).



Research-based work, sculpture, drawings
Soil, water. 100x100x100 cm
N. 25 drawings. Finds, pencil on paper. 29,7x21 cm/uno
2012

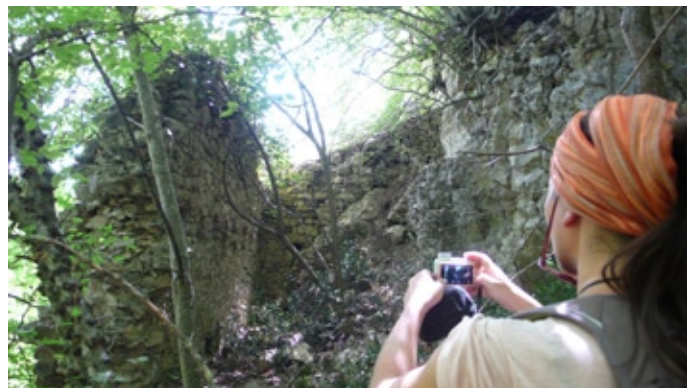
Luogo comune is a work about Earth and History, made in direct contact with the land and the community of the village of Guilmi in Abruzzo. It is a work that approaches the territory starting from the oral tradition, at the boundary between imagination and reality.

During the exploration of the territory near Guilmi, looking for the ruins of an ancient village, Tripaldi, quoted in a traditional song and indicated by the inhabitants of the village, it was discovered a real archaeological site with wall and human remains. The discovery was reported to the Superintendency; afterwards the findings were re-buried.

1m³ of earth was placed on a spot at the end of the village from where it is possible to see the ruins. The earth hides and keeps the remains of this story. 1m³ of earth, of history, of memory, of time, to give value to a territory, to the imaginary of the place and to the oral tradition, to bring attention to a common place. A unit containing the possible narratives of an uncertain past to fill, or confirm, a gap in the memory of a place.

The findings were drawn first, then buried into the earth. 25 contours of undefined matter in a state of decomposition.

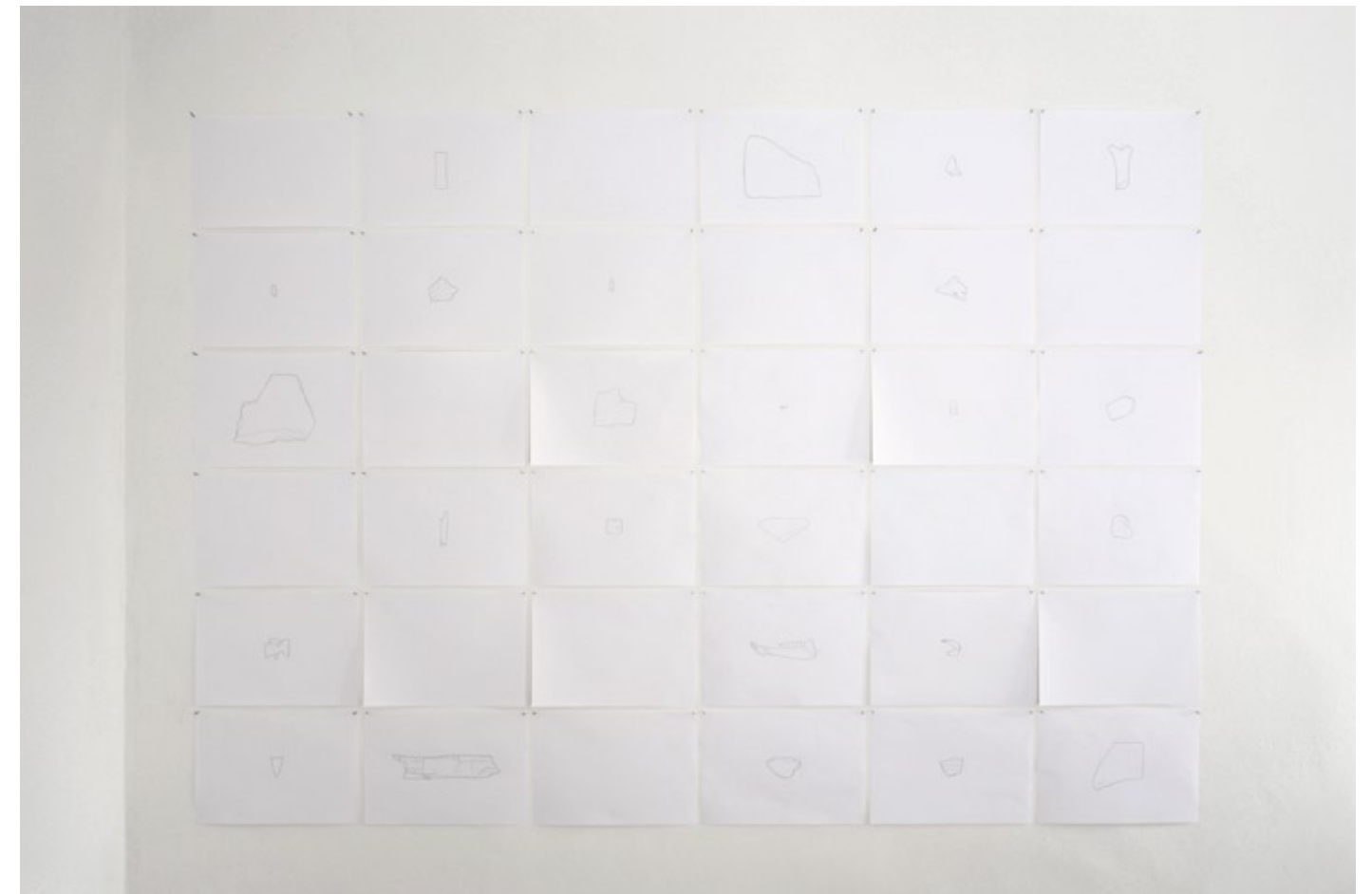
Link: <https://guilmiartproject.wordpress.com/2012-emanuela-ascari-dem/>



(1-5) Exploration, archaeological discoveries (6) Map of the findings.



Luogo Comune, 2012. 1m cube of soil.



(1) Finds. (2) *Luogo comune. Reperto #10*, 2012. Pencil on paper. 29,7x21 cm/each. (1 of 25).



(1-2) Wall installation, n.36 A4 ,25 drawings, pencil on paper. 29,7x21 cm. La Pitech, Guilmi.



Luogo comune. Apparentemente privo di narrazioni forti. Booklet edition in 500 copies. (59,4x42 cm)



Luogo comune. 1m3, one year after.



EROSIONI A NORD-OVEST | Erosions to nord-west

Galleria CART, project room by Monica Villa, 2012



Installation
Various construction materials
Environmental size
2012

The area of investigation of this work is the territory along the Via Emilia, from Bologna, the city where I live, to Monza, the place of the exhibition. During a trip along this way, a dense and ever changing space, full of historical layers, my attention turns to the abandoned buildings, the silent spaces that break the rhythm of an almost uninterrupted urbanization. These buildings, in the absence of the energy that determined them and kept them together, participate more quickly to environmental forces to which they belong, undergoing an acceleration of the processes of disintegration, contamination, dissolution, towards a state of indeterminacy.

I have collected pieces of the remains of these buildings in a state of decay, parts of walls, floors, windows and other construction materials, fragments charged of memories, to put them on the floor of the exhibition space to form a line that crosses the space, the trajectory of the journey, the direction north-west of the Via Emilia.

A landscape of collapses compressed between the walls of the exhibition space.



(1-3) Abandoned buildings along Via Emilia between Bologna and Milano.



(1-2) *Erosioni a nord-ovest*, 2012. Details of the installation.



HABITAT - the dump

Produced by Il Mestiere delle Arti, advanced course, Regione Emilia Romagna.
Museum of Industrial Heritage of Bologna - Ex Fornace Galotti, 2011.



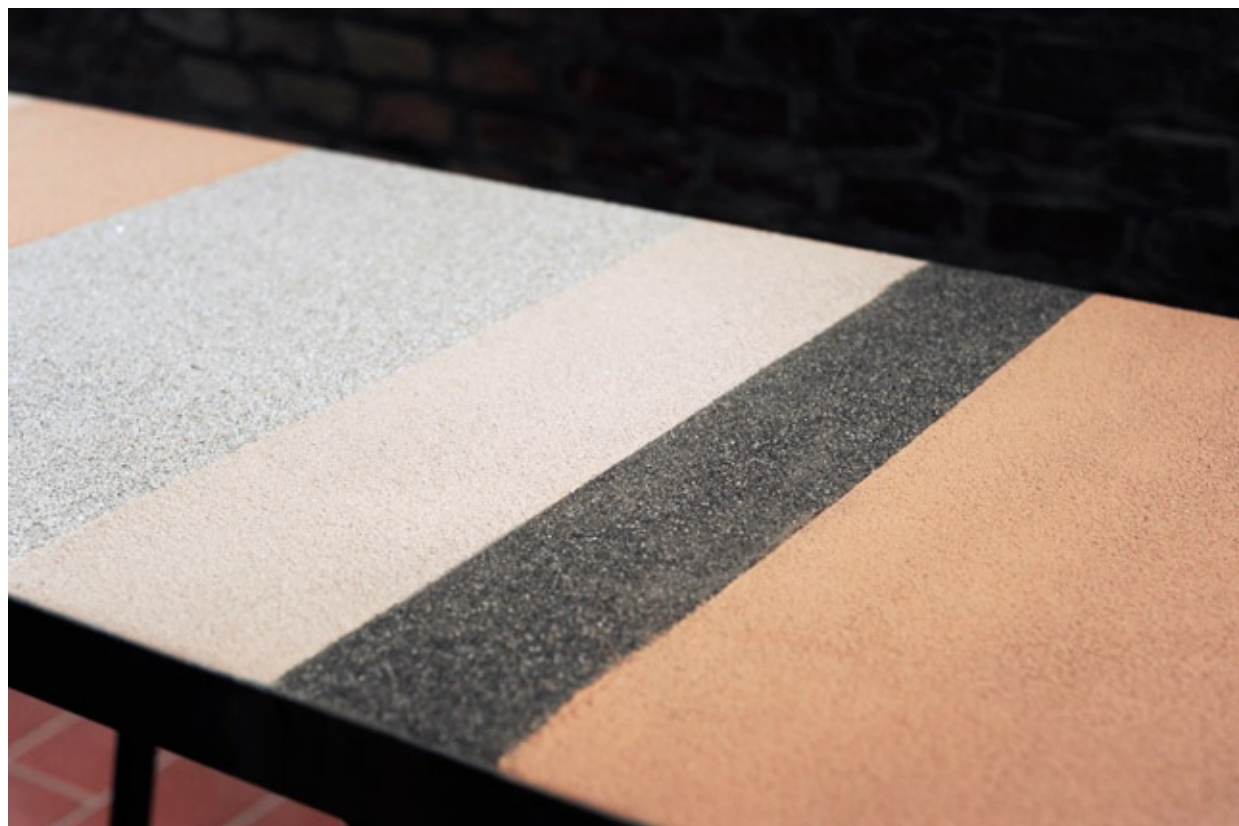
Installation
Demolition rubble: powder from bricks, concrete, plaster, asphalt, sand
400x50x80 cm
2011

The idea behind this work is developed in relation to the hosting space: a former brick kiln in the Galotti industrial site, currently home to the Industrial Heritage Museum in Bologna.

The attention is focused on a demolition rubble dump along the side of the museum, where, such debris covers the landscape. The materials used to build the city, bricks, concrete, plaster, asphalt, sand, here crumble away as time goes by, and become a waste product, providing a source to create a work on the disintegration of matter and the production of a landscape.

These materials were removed at their most advanced state of decomposition – powder – and taken back to the production site – the former brick kiln. A selection and reappraisal of that “removed” from the city. The powder were displayed on a table, divided by quality, to re-elaborate a landscape.

The work is a reflection on the transformation processes of the territory and of the materials themselves, from production to consumption, construction and destruction.



Habitat, 2011. (1) Urban demolition dump, Bologna. (2-4) Details and overview of the installation.



1 m²

Installation
Demolition rubble: powder from construction materials
100x100 cm
2012



The work is a reflection on territory consumption. 1 m², the unit of measure for the real estate market, is made with powder of demolition rubbles from a dump area of the city of Bologna, construction materials at their most advanced state of decomposition, before they return to the earth.

Part of the work is its marketability. The work is sold at the price of 1 m² of land, of where the prospective buyer lives, with the intent of triggering a reflection on the value and the possession of surface portions of territory.

RISONANZE | Resonances

Ambientazione sonora
File mp3, 12’ 15” in loop
2011

A paced reading of the proper names of stars in alphabetical order. They are about 400 ancient names corresponding to the brightest and best-known stars, most of which are in Arabic, but also in Latin, Greek and Chinese. Names which show the history of a shared knowledge straddling different eras and territories, of a common sky. A singsong arises which, like in a mantra, a litany, or in the recitation of the Rosary, means to leave the confines of material reality, to be projected where matter is pure energy, vibration and harmony. This is an audio work evoking our bond with the Kosmos (an ordered and harmonic system) through the use of the voice and of the body as a sounding board. The audio constitutes a sound installation.

LINK: https://www.youtube.com/watch?v=bv4ZdFfv_zQ

> Premio Arti Visive San Fedele, Galleria San Fedele, Milano. Special mention..

- Adhil
- Ain al Rami
- Ain
- Aladfar
- Alamak
- Alathfar
- Alaraph
- Albaldah
- Albali
- Albireo
- Alchiba
- Alcor
- Alcyone
- Aldebaran
- Alderamin
- Aldhafera
- Aldhanab
- Aldhibah
- Aldib Al Fawaris
- Alfecca Meridiana
- Alfirk
- Algedi
- Al Giedi
- Algenib
- Algieba
- Algol
- Algorab
- Alhajothe
- Alhena
- Alioth
- Alkaid
- Al Kurud
- Al Kalb al Rai
- Alkalurops
- Al Kaphrah
- Alkes
- Alkurah
- Almach
- Al Minliar al Asad
- Al Nair
- Alnasl
- Alnilam
- Alnitak
- Alniyat
- Al Niyat
- Alphard
- Alphecca
- Alpheratz
- Alrai
- Alrakis
- Alrami
- Alrischa
- Alruccabah
- Alsafi
- Alsciaukat
- Alshain
- Alshat



DA PRINCIPIO | From the beginning

Public Art project Cuore di Pietra, curated by Mili Romano, Pianoro (BO), 2011-2013.



Performance + installation
Plaster and building materials
Environmental size
2011-2013

During five days, at number 7 of via Carducci in Pianoro, I started to deconstruct one of the houses long abandoned and due to be demolished, interacting with the process of corrosion already begun by the time. Parts of the surfaces of the walls were removed through a slow process of digging through the layers of plaster, down to the brickwork, bringing out the stratifications and revealing a kind of temporal mapping of living.

The removed material was then ground to powder manually using a mortar, a slow return process to formless, and the powders were arranged in the ground. The matter returns to a primary state, ready to be used again, alluding to the cyclicity of the processes of production and consumption, creation and destruction.

The action, which lasted for a performance on the opening day, produces a rhythmic and regular soundscape, beating out the time of ongoing transmutation.

In 2013, before the demolition of houses, the powders were recovered and reorganized in transparent boxes in the form of books, in the library of Silvio Mucini Pianoro.

Link: <https://www.youtube.com/watch?v=NA6oygnoSu0>



Da principio, 2011. (1-3) Details and moments of the work.



Da principio, 2011. Installation overview.



Da principio, 2011. Performance.



Da principio, 2011 (1) Installation, 2011-2012. (2) Installation at Silvio Mucini Library, Pianoro (BO), 2013.





MATERIA PRIMARIA | Primary matter

Produced by Area Progetto, GAI and Galleria Civica of Modena.
Delfini Civic Library of Modena, 2011.



Installation

N. 40 boxes of plexiglass, various types of earths, rocks, gravels, clays, sands

Environmental size

2011

Materia Primaria is a portable library with samples of earth and rocks of Modena Province as books. They are the texts of a knowledge that derives from the earth as "primary matter" of the cultural behaviour of a community. The work was made for the Delfini public Library of Modena, proposing the temporary establishment of a new disciplinary area among those to be found in the Delfini Library: Ecosophy.

The idea behind the project is based on the close interplay between landscape and mindscape. It offers a revisiting of the paradigm that binds human beings to their own habitat, according to an ecological perspective in which man is an entirely inseparable part of it, and in which the natural resources are not looked upon as a resource to be exploited for financial gain, but rather as a "primary matter" of our own knowledge. Different samples of rocks and soils are the texts of this knowledge.

The samples are extracted from different areas of the Province of Modena, in collaboration with the geologist Milena Bertacchini from the Department of Earth Sciences of the University of Modena & Reggio Emilia, and contacting number of farmers who work with an organic and biodynamic approach.

Materia Primaria has become a travelling installation and a public talk in which I invite to share their knowledge the geologist with whom I worked, and some farmers. It was exhibited in MABIC Library of Maranello, Civic Museum of Vignola, Campori Library in Soliera.



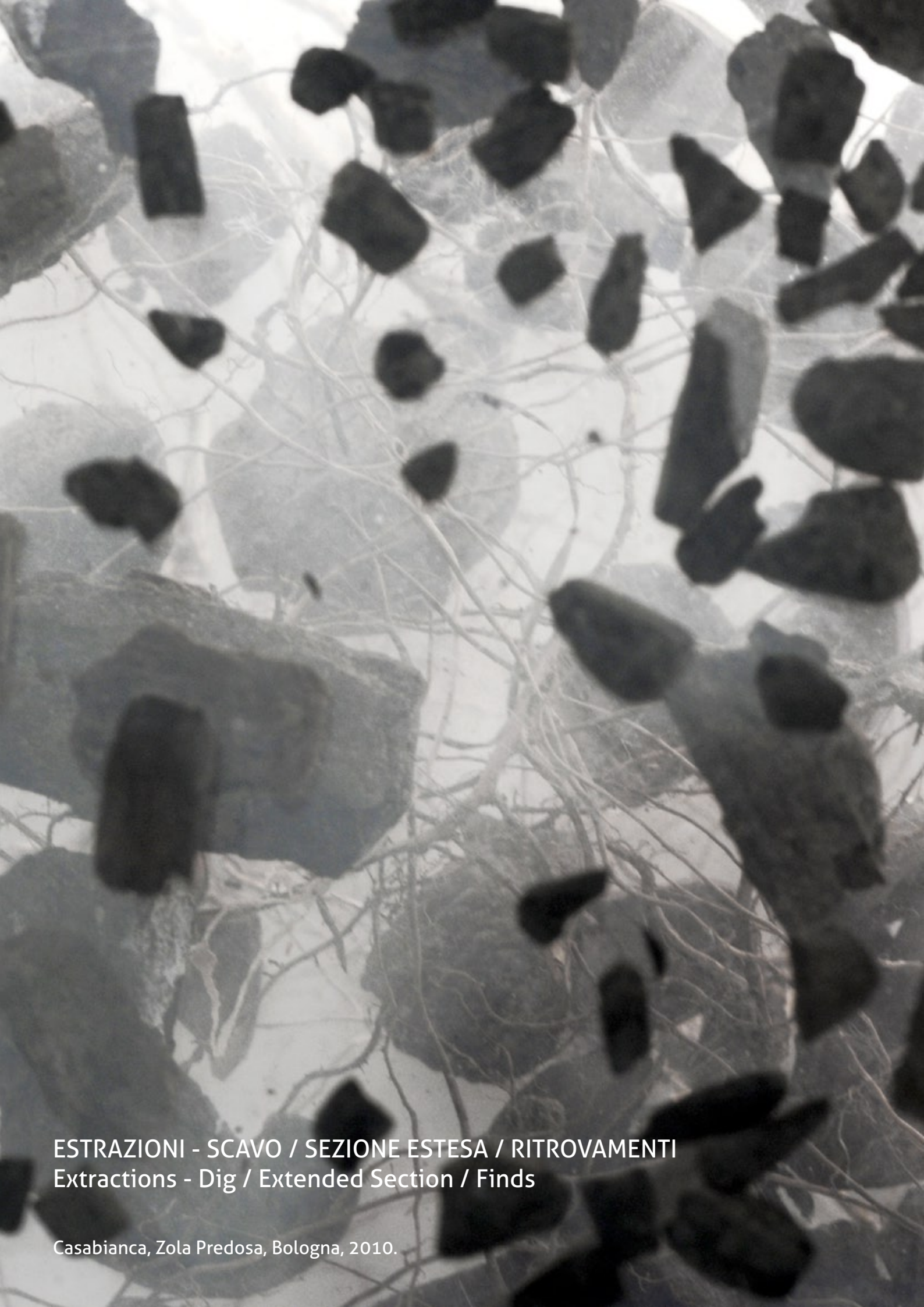
Materia Primaria, 2011. (1-3) Places of the samples, Province of Modena.

Materia Primaria, 2011. (1) Map of samples, Province of Modena. (2) Detail of one box. (3) Installation view.



Materia Primaria (1) Detail of the installation. (2) Public talk at Sala Consiliare, Soliera, 2013. (3) MABIC, Maranello library, 2012.

Materia Primaria. (1) Campori Library, Soliera (MO), 2013. (2) MABIC, Maranello (MO), 2012.



ESTRAZIONI - SCAVO / SEZIONE ESTESA / RITROVAMENTI
Extractions - Dig / Extended Section / Finds

Casabianca, Zola Predosa, Bologna, 2010.



Estrazioni - Scavo
Extractions - Dig

Stratigraphic excavation
Rope, nails, soil, pipes and pre-existing elements
100x140 cm
2010



Using the stratigraphic archaeological method, I made a dig discovering parts of underground offshoots of Casabianca, the water pipes, but also gas and electricity, revealing the bonds of a building with others for the sharing of resources needed for their operation.
The earth removed from the excavation, production waste of this work, was used to carry out the next work.



Estrazioni - Sezione estesa / Ritrovamenti

Extractions - Extended Section / Finds

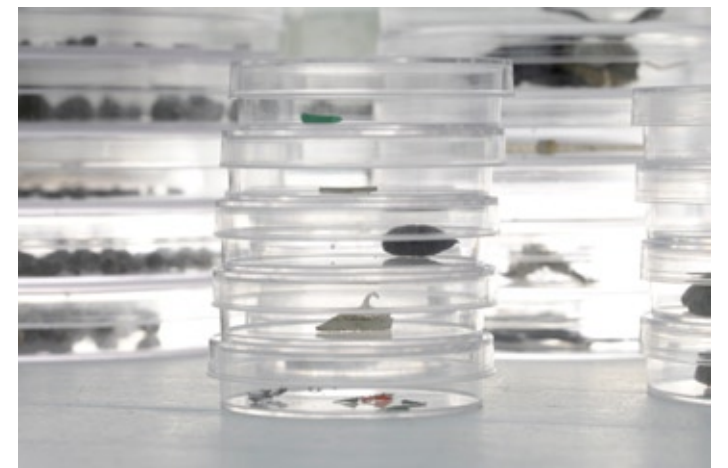
Installation
Grass, humus, brick, stone, earth, sieved earth, organic and artificial elements, minerals, various sized Petri dishes
Environmental size
2010

The work focused on the material extracted from a dig, a banal piece of soil, with the detailed identification and separation of most of the elements of which it is composed. The earth was carefully sieved and broken down to its visible elements, through a painstaking process of selection, separation and grouping of the different elements. The earth was recomposed in an extended section on the floor to make up a curved line which hints at the spiral in the ever finer disintegration of the material of which it is made up, while the finds were set out in transparent columns of Petri dishes, like laboratory material. The work has temporarily suspended the decomposition process, which was reactivated at the end of the exhibition, when all of the material was poured back into the dig. This is a knowledge process to re-establishes a link with earth and time, to make visible what there is inside the soil without the earth, getting to know and rediscovering the elements of an organic vision of existence.





Estrazioni - Sezione estesa, 2010.



Estrazioni - Ritrovamenti, 2010. Details.



SOLO LA TERRA PUÒ UNIRCI AL CIELO | Only the earth may join us to the sky

Strade Blu Arte project, Bologna, 2009-2011.
Museum of Paesant Civilisation of Bologna, San Marino di Bentivoglio (BO).



Public Art intervention - paricipatory performance
2009-2010

Biodynamic agriculture project. This work born during a workshop and a dialogue with the artist Emilio Fantin. This work sets out to put into practice some of the suggestions of Rudolf Steiner for agricultural progress (1924), setting off a process of invigoration of fertilising elements and of the land itself on which a vegetable patch would be cultivated. The anthroposophic vision of Rudolf Steiner allows to come closer to the earth in order to reacquire a knowledge and a sense of belonging which we have lost over years of distancing ourselves from this vital element. A return to the earth to meet a need for survival and as a cultural act which looks on agricultural practices as a way of bridging the gap between the contemporary and the traditional and of coming to terms with the progressive degeneration of the soil, of food and of man. Practising agriculture in order to re-establish a relationship between man and his environment, between art and nature.



Stage I – HORN MANURE

Performance / approx. 1 hour
31st October 2009

Fresh cow dung placed inside cow horns and buried for the whole winter at a depth of around 80 cm. Through the burial the horn manure is transformed into humus with a high potential of fertilize.

Around the hole in which the horn manure was deposited – the point of contact between earth and sky – a spiral of river-bed stones was laid out. The spiral symbolises the generating process of the fundamental chaos necessary for the activation of the substances; it is a symbol of life and the cyclical times of nature, one which needs to be regained in order to reacquire a relationship between man and the earth.



Stage II – DYNAMISATION OF THE HORN MANURE PREPARATION AND ITS DISTRIBUTION ON THE LAND.

Participatory action / 1h 20'
9th May 2010

A moment in which to invigorate the earth, to reactivate it through the transmission of energy.

A tiny part of the horn manure preparation was diluted in water and dynamised continually for an hour, with all the participants in this action taking turns. The purpose of dynamisation, in biodynamic agriculture like in homeopathy, is to enhance water memory and to give it vitalizing charge creating and destroying vortices, passing through chaos. Through the dynamisation the manure becomes catalyst of forces to stimulate natural living phenomena. Then, the solution obtained was sprayed onto the vegetable patch and the surrounding area. "That which is alive needs that which is alive".

With the participation of Andrea Cenacchi, biodynamic farmer.





Stage III – LUNCH of biodynamically grown vegetables.
22th october 2010



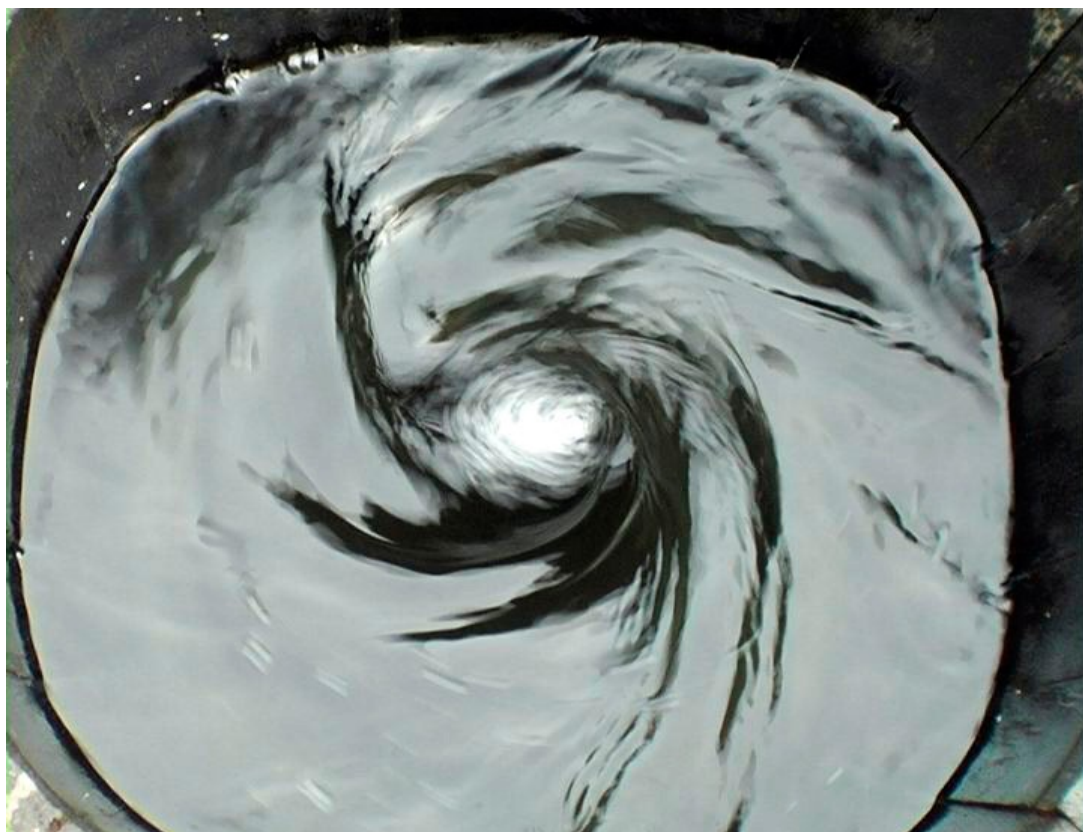
Permanent installation
Grass, stones, mower, time.
Environmental dimensions.



Lunch of vegetables grown in a biodynamic vegetable patch, with the participants of the "Percorsi d'Arte nella Natura" workshop held by Emilio Fantin. at Museo della Civiltà Contadina, San Marino di Bentivoglio, Bologna. Locanda Smeraldi, Società Cooperativa Sociale Anima.

Around the hole in which the horn manure was deposited was laid out a spiral of riverbed stones. The spiral symbolises the generating process necessary for the activation of the substances; it is a symbol of life and the cyclical times of nature.
Where the stones were put down it is not possible to cut the grass with a mower, so the grass can grow making visible the spiral.

Solo la terra può unirci al cielo, 2010. Permanent temporary installation.



Sun-Drawing Central Power / Disegnare universi

Drawing universes

Video (with audio)
2' 13" in loop.
2011

Participatory action of water dynamisation.

The purpose of dynamisation, in biodynamic agriculture as in homeopathy, is to enhance water memory and to give it vitalizing charge. In creating and destroying vortices, passing through chaos the water becomes catalyst of forces that stimulate natural living phenomena. This gesture draws the cosmic centripetal force exerted by the Sun in shaping the solar system, and our existence.

The video is a loop sequence, continuous and rhythmic, of the movements of this action.

Link: https://www.youtube.com/watch?v=foKR0LX_Vp4

Sun-Drawing Central Power / Disegnare universi, video still, 2011



Solo la terra può unirici al cielo, 2009-2010. Exhibition at Villa Croce Museum, Genova, 2012.

EMANUELA ASCARI | CURRICULUM VITAE (resume)

Italian artist, born in 06.05.1977, she lives in Maranello (MO) Italy.

EDUCATION

2006-2007 International Master degree (MA) Extraordinary Landscapes. Landscape Arts Architecture, Politecnico of Milan and Accademy of Fine Arts SantaGiulia, Brescia, Italy.
2004 Bachelor degree in DAMS (Visual Arts, Music and Performing arts disciplines, Visual Art course), University of Bologna, Italy.

WORK

a.a. 2012-2013 Teacher of the course of Planning of Urban and Territorial Interventions at the Accademia di Belle aArti of Bologna.

SOLO EXHIBITIONS

2016 Ciò che è vivo - culture tour, a cura di Raffaele Quattrone e Associazione Wunderkammer, Dislocata, Vignola (MO)
2015 Ciò che è vivo - project, Artisti in Residenza 2015 program, MACRO, Museum of Contemporary Art of Rome.
2014 Foarte Romanesc!, Sala Patria, Brasov, Romania. A3. Ateliere de Artă Alternativă project.
2014 Tigri, Villa Contemporanea, Monza. (audio performance)
2013 Risque acceptable. Espace Jeanne de Flandreysy, Valence, France. Global Art Programme, Art3, Moly-Sabata residence.
2013 Materia Primaria. Campori Library, Soliera (MO). Civic Museum, Vignola (MO).
2012 Materia primaria. MABIC, Maranello (MO).
2012 Luogo comune. Apparentemente privo di narrazioni forti, Guilmi Art Project, Vis a Vis - Artists in Residence Project, Guilmi.
2012 Erosioni a nord-ovest, Cart Projects, Galleria Cart, Monza.
2011 Habitat, Industrial Heritage Museum – Galotti Brick Kiln, Bologna
2011 Materia Primaria, Area Progetto Off, Galleria Civica, Delfini Library, Modena
2010 Solo la terra può unirci al cielo, Villa Smeraldi – Museo della Civiltà Contadina, San Marino di Bentivoglio (Bologna).
2010 Offresi posto letto, urban installation, Cassero (BO), Arte Fiera OFF.

COLLECTIVE EXHIBITIONS selection

2016 Seminaria Sogninterra, Biennial Festival of Environmental Art, Maranola (LT)
2016 AiR - Arte in Riserva, curated by Ivan D’Alberto, Riserva Naturale Gole di San Venanzio, Raiano (CH)
2016 Premio Santa Croce Grafica 2015, curated by Ilaria Mariotti, Villa Pacchiani, Santa Croce sull’Arno (PI) [c]
2015 Grow it Yourself, curated by Marco Scotini, PAV, Torino.
2015 GAP – Global Art Programme, Waiting for Expo 2015, Fabbrica del Vapore, Milano. [c]
2014 Apulia Land Art Festival, curated by Francesca Guerisoli, Specchia (LE).
2014 here. now. where? Saout Radio, during the 5th Biennale of Marrakech.
2013 Fatzada Street Fest, Brasov, Romania.
2013 The Wall (archives) #8 – beyond the railway, un progetto di Pietro Gaglianò, CRAC, Cremona
2013 Cuore di pietra, public art project, Pianoro (BO)
2012 Funding for Isola, Click or Clash? Curated by Julia Draganović and Federica Patti, Galleria Bianconi, Milano.
2012 On Cloud Seven, C.A.R.S. - Cusio Artist Residency Space, Omegna (VB).
2012 Tu sei un nome che respira e muove, Museum of the City, Rimini.
2012 the Wall (archives) #6 – on the river, by Pietro Gaglianò and Ilaria Mariotti, Villa Pacchiani, Santa Croce sull’Arno, Pisa.
2012 When (Italian) Responsibilities Become Form, curated by Raffaele Quattrone, Galleria OltreDimore, Bologna.
2012 The Floor Show, curated by Lucia Giardino, F_AIR – Florence Artist in Residence, Firenze.
2012 Cartabianca_Bologna, Museo d’Arte Contemporanea di Villa Croce, Genova.
2012 I luoghi del sacro, Galleria San Fedele, Milan
2011 Green Desire / Desiderio Verde, Sassetti Cultura, Isola neighborhood, Milan
2011 Cuore di pietra. A Public Art project in Pianoro, curated by Mili Romano, Pianoro (BO)
2011 ...e quindi uscimmo a riveder le stelle. Dove sono?, San Fedele Award, Galleria San Fedele, Milan
2010 Premio Mario Razzano, Biennale di Benevento, Arcos, Museo d’arte contemporanea del Sannio, Benevento.
2010 inside/OUTSIDE, Galleria Metronom Modena.
2010 Cesare Viel, Sabrina Torelli, Emanuela Ascari, Casabianca, Zola Predosa, Bologna.
2010 Il Mestiere delle Arti. Here we are. Il luogo è sempre specifico. PAC Padiglione d’Arte Contemporanea, Ferrara.
2010 My favourite things, Galleria Contemporaneo, Mestre.
2010 LO-FI Architecture. Achitetture as Curatorial Practice. Fondazione Claudio Buziol, Venezia.
2009 Strade BluArte 2009, Villa Smeraldi, Museum of Paesant Civilisation, San Marino di Bentivoglio (BO).
2009 Festival della bassa risoluzione. Esperimenti spaziali nella città, a project by Radice Quadrata, Bari.

2009 Private Flat #5, 5.1, curated by Alessio Bertini e Martino Marghieri, via del Pellegrino, Firenze.
2009 Iceberg/09, Arte Pubblica, Urban Center and Piazza Re Enzo, Bologna.
2008 3° Premio Internazionale Arte Laguna, Venezia.
2008 Geo(foto)grafie. Pubblico Paesaggio, Festival dell’Architettura 4. Parma, Reggio Emilia, Modena, Foro Boario, Modena.
2008 ZOOart, artistic works at Giardini Fresia, Cuneo.
2007 Perunfilo. CasaZegna, Trivero (BI) and Cittadellarte – Fondazione Pistoletto, Biella.
2006 Going Public ’06 – Atlante Mediterraneo, curated by aMAZE lab (Milano), Claudia Zanfi, Formigine, (MO).
2005 Architettura in Emilia-Romagna nel secondo Novecento (1945-2005), curated by Mario Lupano e Piero Orlandi, GAM, Bologna.
2004 DAMS Award, curated by Renato Barilli, Villa delle Rose, GAM, Bologna.

PERMANENT PUBLIC ART INSTALLATION - COLLECTIONS

2016 Tra la Terra e il cielo (Per non cadere) Contemporary Art Park Natural Reserve Gole di San Venanzio, Raiano (CH)
2014 Ciò che è vivo, installation, Regione Lombardia collection.
2013 Da principio, Biblioteca Silvio Mucini, progetto Cuore di pietra, a cura di Mili Romano, Pianoro (BO).
2012 Museo delle Frontiere, Forte di Bard, Aosta.
2009 Solo la terra può unirci al cielo, Villa Smeraldi – Museo della Civiltà Contadina, San Marino di Bentivoglio (BO).
2008-2010 Arte in attesa, Polyclinic Hospital of Modena.

AWARDS

2016 Premio Santa Croce Grafica 2015, curated by Ilaria Mariotti. Participation by invitation.
2014 Imagining a place where., Castello di Postignano. Special mention.
2013 Un’opera per il castello, Napoli. Special mention.
2011 Premio Arti Visive San Fedele, Milan. Special mention.
2010 Premio Mario Razzano, Benevento. Finalist.
2009 Iceberg 09, Bologna. Winner of Public Art section.
2008 Award for Planning in Landscape Architecture, Special Jury Citation for Innovation in Community Consultation, project Perunfilo “by a thread”, AILA Victoria Project Awards 2008, Australia.
2008 Tempo vuoto, Hanging Around project, Modena. Third prize.
2008 A est di Maranello, Maranello. First prize.
2007 Racconti d’Arte, Mart, Rovereto. First prize.
2005 Premio Dams, sezione Arte. Mentioned for the thesis Paesaggi delle velocità. Sguardi lungo le infrastrutture della viabilità.
2004 Premio DAMS, Bologna. Finalists.

RESIDENCIES

2016 Utopiana, Ginevra, Svizzera.
2015 MACRO, Museo d’Arte Contempoaranea di Roma, Programma Artisti in Residenza 2015
2013 GAP – Global Art Programme, Moly-Sabata, Sablons, Art3 Valence, France, Artegiovane Milano.
2013 SOMA, International Residence, Città del Messico, in collaboration with VIR Viafarini-in-residence.
2012 Vis a Vis – Artists in residence project, GuilmiArtProject, Guilmi (CH).
2012 C.A.R.S. Cusio Artist Residency Space, Omegna (VB).
2006-2007 Cittadellarte-Fondazione Pistoletto, Biella. In collaboration with Master Extraordinary Landscapes.

LECTURES - PUBLIC TALKS - WORKSHOPS

2016 Chromatography workshop at Utopiana, Geneve.
2016 Happy Earth Days, PAN, Palazzo delle Arti di Napoli.
2015 Ciò che è vivo - project, Chromatography workshop at MACRO, Museum of Contemporary Art of Rome.
2015 The independent_food, curated by Giulia Ferracci. Arte e ruralità, Consortium Instabile by Futurefarmers and Pollinaria, Radio Instabile - Radio Papesse live at MAXXI, Roma.
2015 Ciò che è vivo – culture tour, PAV, Parco Arte Vivente, Torino (workshop + round-table).
2015 Ciò che è vivo – culture tour, Fondazione Baruchello, with Gianfranco Baruchello and Carla Subrizi.
2015 Meeting with Emanuela Ascari, Accademia di Belle Arti of Bologna, Planning of Urban and Territorial Interventions course, prof. Gino Gianuzzi.
2013 Sharing cities: Arte, spazio pubblico, rigenerazione urbana, round table by Cluster Theory, Consorzio Wunderkammer, Ferrara.
2013 Materia primaria. round table, Cantelli room, Vignola (MO) e Campori Castel, Soliera (MO).
2013 Taking Position: Identity Questioning. Call for a Desertation from a Stereotyped Identity, Vivaio del Malcantone, Firenze.
2012 Materia primaria. Round table, MABIC, Maranello Library, Maranello (MO).

2012 Cuore di Pietra. A Public Art project in Pianoro, Antropologia Culturale course, prof. Mili Romano e Roberto Daolio, Accademia di Belle Arti di Bologna, 4 maggio

2012 Meeting with Emanuela Ascari, Accademia di Belle Arti di Bologna, Tecniche e tecnologie per le arti visive course, prof. Lelio Aiello, 18 gennaio

2011 Percosi Arte Natura, workshop di Emilio Fantin, Bologna.

2009 Premio Iceberg 09, Festival Arte Contemporanea, Museo Carlo Zauli, Faenza.

2009 Focus sull'Arte Pubblica, presentation of the projects of Premio Iceberg 09, Urban Center, Bologna, 4 giugno

2009 Bologna. Visioni Urbane. Presentation of the book "Bologna centrale. Città e ferrovia tra metà Ottocento e oggi" curated by Riccardo Dirindin and Elena Pirazzoli, Dams, Visual Art Department, Aula Magna of Santa Cristina, 6 maggio

SPECIAL PROJECTS AND COLLABORATIONS

2015 Ciò che è vivo - culture tour, travelling installation and relational project, Italy. <http://www.undo.net/it/my/vivo/317/890>.

(2015 Soil Culture Artist Residencies, CCANW, Centre for Contemporary Art and the Natural World, Exeter, England. Shortlisted.)

(2014 NEARCH project - New scenarios for a community-involved archaeology, in collaboration with Jan Van Eyck Academie, Netherlands. Shortlisted.)

2013-2014 Collaboration with Depoul de Arte Urbana Association, Brasov, Romania.

2011 Aelia Media, a project by Pablo Helguera, Participatory Art Award, Bologna.

2011 progettoQD, www.progettoqd.blogspot.com

2010 Lo-fi contest 2 – Architetture a bassa definizione per Vittorio Veneto e Possagno, curated by Luca Emanuelli, Mario Lupano, Marco Navarra, Festival Città Impresa, Vittorio Veneto (TV).

2010 Arch. Melania Bugiani, Milano. Landscape garden in Capriate, Photographer.

2009 Habitat, Image ARCHIVE, festival BEYOND MEDIA, curated by Marco Brizzi. In collaboration with TheSlowBreakfast

2007-2008 Geo(foto)grafie. Pubblico Paesaggio, Festival dell'Architettura 4. Parma, Reggio Emilia, Modena, Foro Boario, Modena. Photographer for territorial investigation.

2008 Visual Art Departement, University of Bologna. Spazi in transito, photographic essay on Bologna Centrale Train Station.

2006/2007 Cittadellarte – Fondazione Pistoletto, Biella, Italia in Persona project, Master Extraordinary Landscapes. Stage.

2006 Going Public '06 – Atlante Mediterraneo, workshop with Martin Peran, curated by Claudia Zanfi (aMAZE lab), Formigine (MO). (stage-group leader)

2006 Boustashy 03, A garden for all, El Max, Alessandria d'Egitto. Curated by Gudran, Alessandria d'Egitto, aMAZElab Milano and Comune di Formigine. Going Public '06. (workshop with the community)

2005 Going Public '05 – Dai Balcani al Baltico, curated by Claudia Zanfi (aMAZE lab), Formigine (MO). (stage)

2005 Lontano da..., video by Franco Vaccari. Production assistant, Going Public '05, Modena.

2005 Visual Art Departement, University of Bologna. Quartiere Barca, Bologna. Percorsi lungo il treno. Photographic project on the architectural work of Giuseppe Vaccaro. Architettura contemporanea in Emilia-Romagna (1945-2005),GAM, Bologna, a cura di Mario Lupano e Piero Orlandi.

BIBLIOGRAPHY selection

Alessandra Pioselli, Osservare paesaggi – fare cittadinanza. Pratiche territoriali nel lavoro degli artisti italiani, in "Ricerche di S/ Confine", vol. VII n.1, 2016. Rivista del Dipartimento di Lettere, Arti, Storia e Società dell'Università di Parma.

Pietro Gaglianò, Memento. L'ossessione del visibile - The Obsession with the Visible, postmedia books, 2016.

Il campo espanso. Arte e agricoltura in Italia dagli anni Sessanta ad oggi, a cura di Simone Ciglia, Ed. Crea (Consiglio per la ricerca in agricoltura e l'analisi dell'economia agricola), 2015.

"Arte e Critica" n. 84, anno XXIII, inverno 2015-2016, Roma. Coltivatori di idee e produttori di bellezza. Agricoltura come pratica estetica. Conversazione con Serena De Dominicis.

PAV_zine" n.8, novembre 2015, PAV, Parco Arte Vivente, Torino.

Emanuela Ascari, Risque acceptable, GAP programme 2013, by Artegirovane, Milano, 2014.

C.A.R.S. Cusio Artis Residence Space, catalogue 2010-2014, Omegna, 2014.

Raffaele Quattrone, In Itinere. Arte contemporanea in trasformazione, Roma, Casa Editrice EQUIPèCO, 2014.

Mili Romano, Con la città che cambia. Percorsi e pratiche di Public Art, Catania, LSC Edition, 2014.

Cuore di pietra. Un progetto di public art a Pianoro, by Mili Romano, Pianoro, 2013.

"Equipèco", n.33, IX year, 2012, Carmine Mario Muliere Editore, Roma

Vis a Vis, Artis in Residence Project, curated by Silvia Valente, project catalog, 2012.

"Arte e Critica" n. 71, anno XIX, giugno-agosto 2012, Roma

When (italian) Responsibilities Become Form, curated by Raffaele Quattrone, exhibition catalog, 2012

Fare agricoltura in Pollaio Smeraldi, curated byEmilio Fantin, Provincia di Bologna, 2011

Cuore di Pietra. Un progetto di Public Art a Pianoro, album, curated by Mili Romano, Pianoro, Fol-bo, 2011

"Civico 103" n.4, 2011, Galleria Civica di Modena, Silcana Editoriale

"I martedì" n. 287, ottobre 2010, Bologna.

Premio Mario Razzano, Biennale di Benevento, exhibition catalog, Benevento, 2010.

My favourite things, curated by Sottobosco, exhibition catalog, Antiga Edizioni, 2010.

Offresi posto letto in LO-FI Architecture. Achitetture as Curatorial Practice, curated by Mario Lupano, Luca Emanuelli, Marco Navarra, Venezia, Marsilio, 2010.

Strade BluArte 2009, curated by Chiara Pilati, exhibition catalog, Bologna, 2010.

Iceberg/09, award catalog, Bologna, 2009.

Arte Laguna Art Prize 2008, exhibition catalog, 2008.

Spazi in transito, photographic essay, in Bologna centrale. Città e ferrovia tra metà Ottocento e oggi, curated by Riccardo Dirindin e Elena Pirazzoli, Bologna, Clueb, 2008.

Pubblico Paesaggio. Public Landscape. Documenti del Festival dell'Architettura 4, 2007-2008, curated by Enrico Prandi, Parma, Festival Architettura Edizioni, 2008.

Tempo vuoto. Progetto internazionale "Hanging around", curated by i Provincia di Modena. Exhibition catalogue, 2008.

Going Public '06 – Atlante Mediterraneo, curated by Claudia Zanfi, aMAZElab, Milano, Silvana Editoriale, 2006.

Sguardi su una grande opera – L'Alta Velocità in cantiere in Emilia Romagna, exhibition catalog, curated by Linea di Confine per la Fotografia Contemporanea e Relazioni Esterne TAV, 2006.

Quale e quanta. Architettura in Emilia-Romagna nel secondo Novecento, exhibition catalog, curated by Maristella Casciato and Piero Orlandi, Bologna, Clueb, 2005.

ON-LINE

Ciò che è vivo– culture tour, cultivating art, culture and sustainability, by Raffaele Quattrone, www.platformgreen.org

Ciò che è vivo – culture tour, <http://www.undo.net/it/my/vivo/317/890> (e a seguire)

Ciò che è vivo – culture tour: una riflessione ecocritica a chiare lettere, di Andrea Lerda, econote.it. <http://www.econote.it/2015/05/14/culture-tour/>

Ciò che è vivo – culture tour: arte e mondo rurale, di Beatrice Salvemini, su terranuova.it. <http://www.terranuova.it/Orto-e-Giardino/Cio-che-e-vivo-culture-tour-arte-e-mondo-rurale>

Proposal#1 Emanuela Ascari: Risque Acceptable, www.platformgreen.org

Materia primaria di Emanuela Ascari. Per una bibliografia del territorio, di Mariacarla Auteri, 19 novembre 2013, [www. artapartofculture.net](http://www.artapartofculture.net)

On Cloud Seven – Emanuela Ascari, intervista di Federica Tattioli, su www.pizzadigitale.it/main/?p=5470

Edit-ORALE Ascari, guilmiartproject.wordpress.com/residenze/2012-emanuela-ascari/2012-emanuela-ascari-dem/

On cloud seven/C.A.R.S., intervista di Elena Bordignon, <http://atpdiary.com/2012/09/oncloudseven.html>

Emanuela Ascari – intervista, di Amy Tanzillo, guilmiartproject.wordpress.com/residenze/2012-emanuela-ascari-dem/emanuela-ascari-intervista/

Sul Paesaggio, di Emanuela Ascari, www.artext.it/Emanuela-Ascari.html

"TEMA magazine" n.6, giugno 2012, www.temamagazine.it

Habitat | Emanuela Ascari, testo di Elena Pirazzoli, www.abitare.it

Solo la Terra può unirici al Cielo. Un progetto di arte e agricoltura biodinamica. <http://naturaartis.blogspot.it/p/arte-agricoltura-e-biordinamica.html>

www.emanuelaascari.it

emanuela.ascari@gmail.com

