

ANNA RAIMONDO PORTFOLIO

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STATEMENT

I speak in the first person to situate my work. But, as the poet Monique Wittig suggests, *I* would refer it better with the Italic *I*, which allows to evoke the constant relation between me and the others, between the past and the future.

I am a radio creature. Through radio, *I* learned to formulate questions, to open up and share the microphone, and, above all, to listen. In radio, *I* experienced the uniqueness of each voice and the value of silence. *I* experimented with gathering a community around specific questions, engaging both embodied and invisible audiences. *I* spoke in a constant tension between intimacy and intimidation, driven by a desire to create a form of engagement with the listener(s) and an awareness of the power of turning the microphone on and off. In radio, *I* navigated the implications of having an accent— exploring the possibilities, impossibilities, and poetry behind translation. *I* learned how to substitute sound instead of words to communicate. In radio, *I* discovered feminisms and became a feminist myself. *I* used radio to explore listening as a feminist tool to question and narrate reality. Today, as an artist, *I* remain a feminist radio creature. *I* am particularly interested in the concept of what I define as “gendered listening” and its potential as a tool to activate narratives in urban spaces and to imagine the ways in which we want to inhabit them. In my work, *I* invite people to listen, whether they are on the street, in a museum, a gallery, or a bus stop.

Listen (verb): In my practice, it reveals an almost never round or linear action. A rhizomatic openness, sometimes somewhat erotic, sometimes perhaps heretical. A porosity towards voices, sounds and silences, desired or accidental. An immersion in spoken, signed or invented languages; in concrete (tangible), evoked or non-existent sounds; a dialogue with voices outside or inside us. It requires curiosity, recognition of otherness. It is a time we give to ourselves to eventually change, a time to agree even to disagree.

ABOUT

«Anna Raimondo uses voice and listening as platforms for encounter, collaboration and exchange, as tools for the diffraction of identities. By questioning the limits between public and private, as well as between genders and their connotations, she often activates or deconstructs popular cultural practices (such as the figure of the mermaid, the use of pop songs, etc.) in order to play with and fluidify the notions of identity and subjectivity. Finally, it is about listening and questioning - in a way that is always accessible and often ironic - the place of women in the public sphere and in public space and, more generally, our relationship to the Other and to otherness».

Elena Biserna

«Raimondo's work is a medium for encounters and exchanges. It can be defined as a journey that evokes social diversity, while creating possible areas of interaction. The method is flexible and variable, accepting the accidental as the unforeseeable. Raimondo does not seek to summarize a global reality, but rather to allow herself to be surprised and led by the Other. Anna Raimondo's process enables her to prepare to be part of the exchange. This material becomes the imprint of a performance, as well a photography, video, radiophonic creations and, ultimately, all the work of the artist, who has worked in numerous countries in Europe, South America and Africa.

There is a humorous and playful aspect, both in the actions in public spaces and in her plastic creations. A story, a word, a gesture or an everyday object become evidence of a multiple and evolving identity, both revealed and questioned».

*Excerpt of the text "Mi porti al mare?"
by curators Nancy Casielles & Nancy Suárez*

SELECTED
ARTWORKS
2013-2025

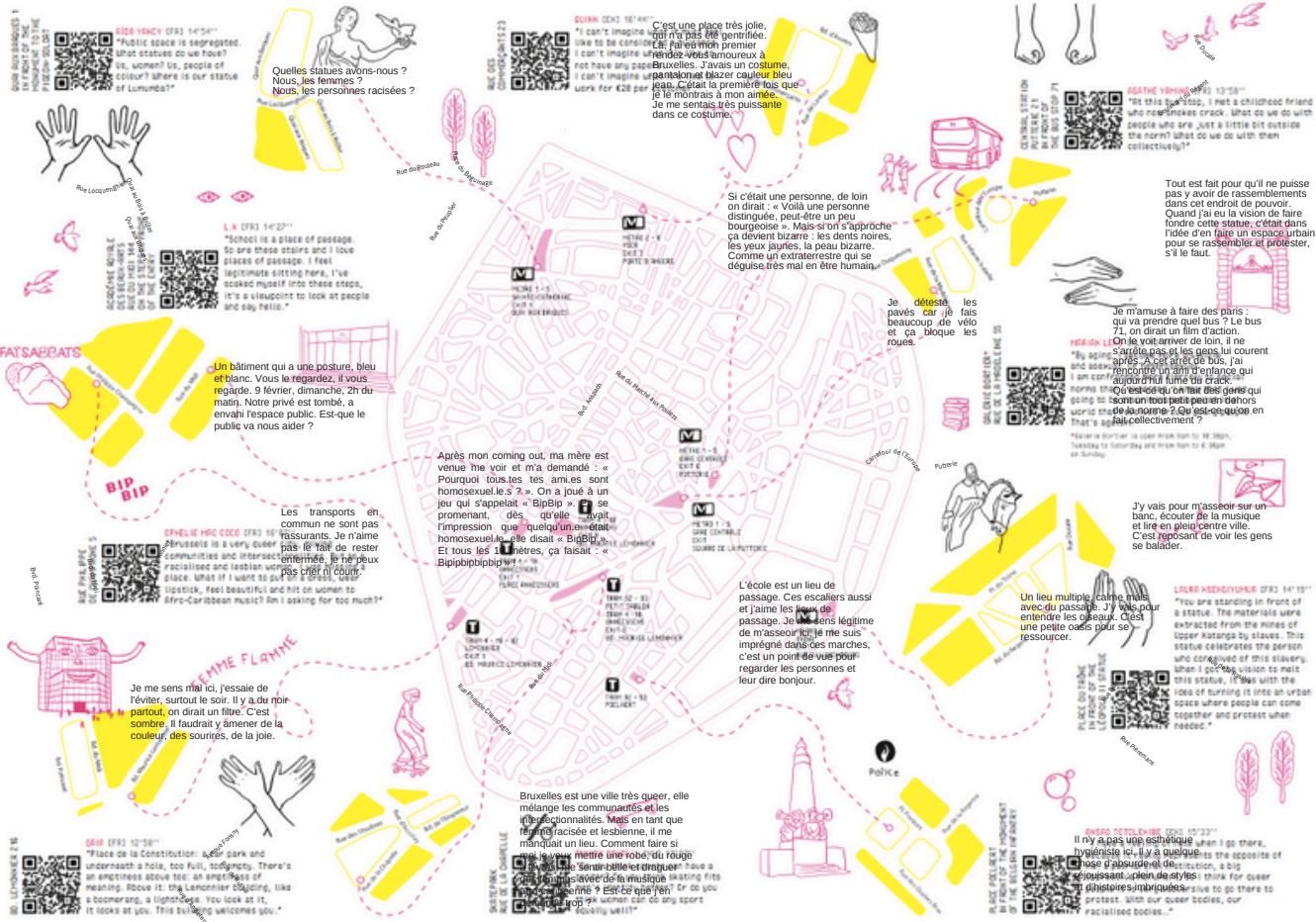


New Boundaries of the Well-Being of the Vaginal Ecosystem

Ongoing project since 2017

Once, my brother Ivano, a gynecologist, shared a photo of himself delivering a lecture titled “New Frontiers of the Well-being of the Vaginal Ecosystem.” The title led me to reflect on the boundaries that our bodies activate, transcend, or endure in public spaces. How does public space serve as a reminder of our generated position? What daily strategies contribute to resistance and emancipation? Which places bear the utmost significance, and why? Inspired by Loredana Rossi’s, founder of ATN (Trans Naples Association), pointing to her brain and declaring, “I have a vagina here!” I linked these questions to the notions of wellbeing — a fundamental and universal right in a feminist city — and the vaginal ecosystem, representing to me a coalescence of feminisms, biological realities, and symbolic representations. *New Frontiers of the Well-being of the Vaginal Ecosystem*, launched in 2017 and still ongoing, has become the title of my transgeographical project, forming the foundation for my doctoral research. Through oral and sound interviews with cis or trans, queer, intersex women, I seek to pinpoint their most significant places in the city, contributing to a situated and multifaceted cartography of these territories. For each stage of the project, I compose soundscapes based on the interviews and the auditory essence of the evoked places. These culminate in a collection of vinyl records complemented by a screen-printed cartography, a collaborative work with graphic designer Marzia Dalfini.

Over the years, this research has changed its name, and to better align with my feminism — close to transfeminism and queerness as a horizon — it became “Q(ee)R Codes – New Boundaries”.



Q(ee)RCodes - NewBoundaries, BXL1000

Screen printed poster (92 X 61cm).

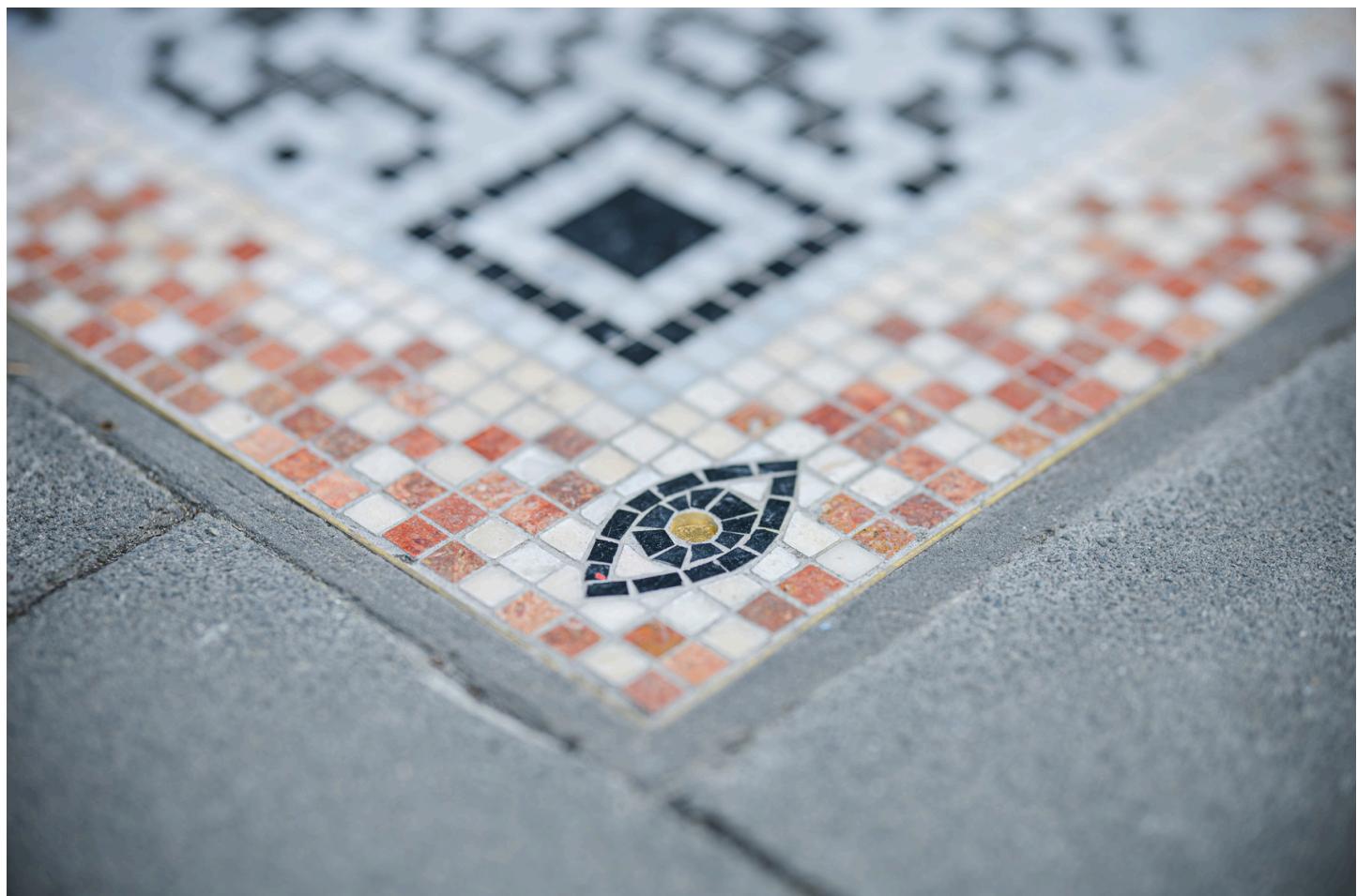
10 Sound Piece on QR codes displayed in the public space

15 tiles (50 x 50 cm) in marble mosaic

Commissioned by Bruxelles Ville for 5 years

Commissioned by Bruxelles Ville for 5 years

Q(ee)R Codes is a synthesis of queerness and bodily gestures not yet codified, phonetically alluding to QR codes used for sound-walks during which the public, equipped with headphones and a mobile phone, experience public space through the situated experiences and perceptions of the project participants. The project was temporarily presented in 2021 and is installed permanently in Brussels with the installation of marble tiles in public space. .







Q(ee)R Codes, 2021

10 Sound Sculptures in plaster, variable dimensions

Courtesy the artist

The series of sculptures are based on gestures and bodily positions, embodying some of the attitudes of the people whose voice and experience are present in the homonym sound project. Like the voice, the gesture is what is often considered ephemeral which is not yet a sign or a code. In the exhibition space, in their unanticipated appearance, they might eventually clarify what the ephemera might be. They remind how ephemera has nothing to do with something that is disappearing, but on the contrary, has a form of life that appears, yet resists being completely captured.

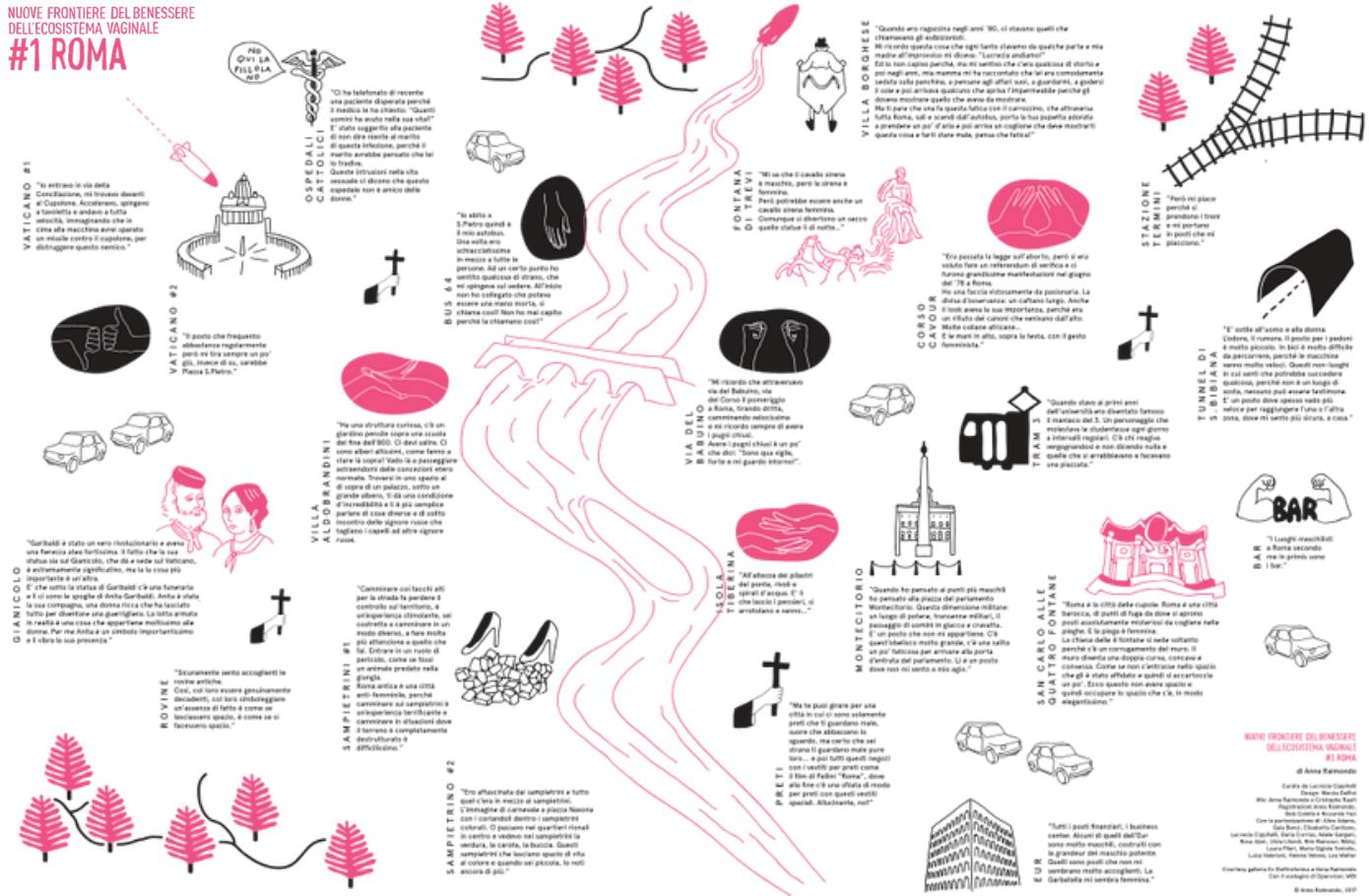
*Excerpt of the text "Ephemera as Evidence"
by Daniel Blanga Gubbay*



© Naya Kuu



NUOVE FRONTIERE DEL BENESSERE DELL'ECOSISTEMA VAGINALE **#1 ROMA**



► New boundaries of the well-being of the vaginal ecosystem #Roma, 2017

Screen printed poster (92X61cm),Vinyl

6 multi-channel sound installation with light intervention

Curated by Lucrezia Cippitelli

Produced by Ex Elettrofonica, Openvizer and WBI

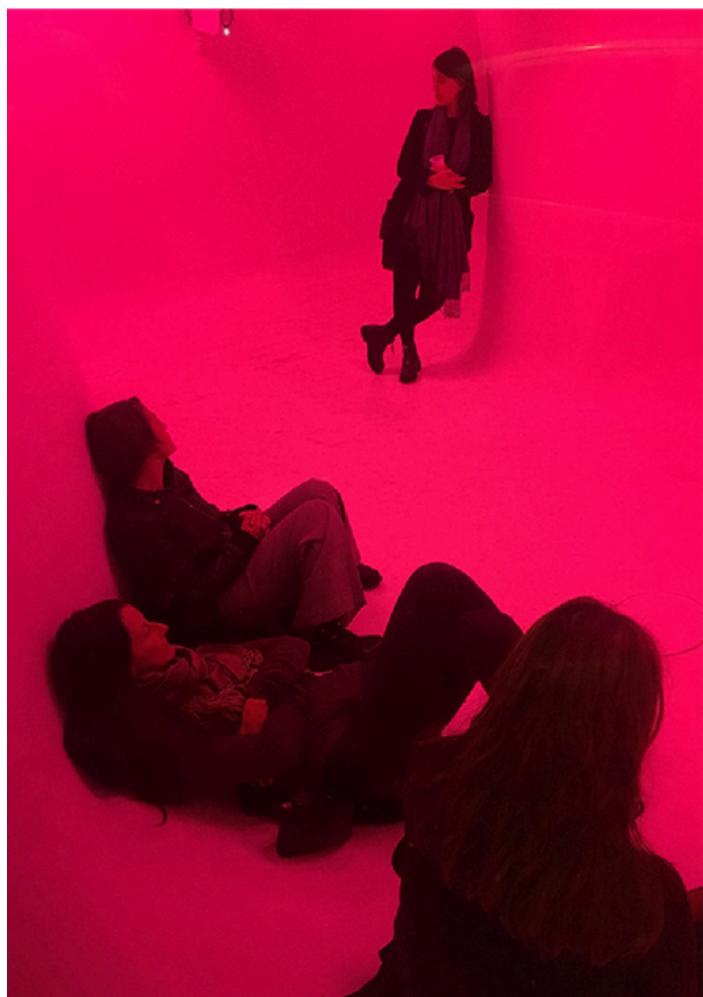
Produced by Ex Elettronica, OpenMizer and
Courtesy the artist and Ex Elettronica (IT)

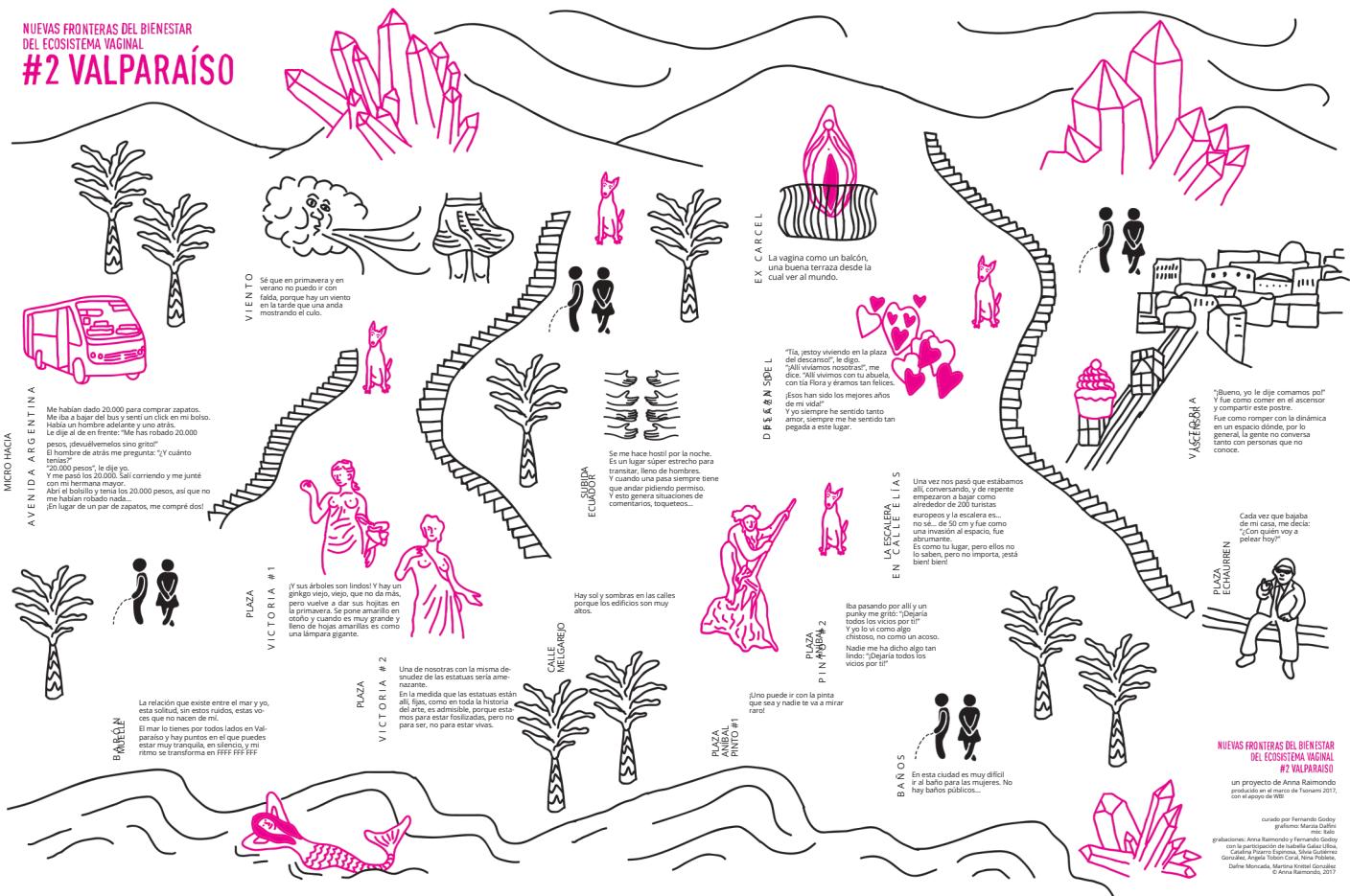
In Rome, after interviewing women from different generations, sexual orientations and cultural backgrounds, I realized a 6-channel sound and light installation. Developed in situ, the work served as a response to the gallery space, bringing the collected voices and sounds into dialogue. I transformed the space into a womb-like environment, inviting listeners to immerse themselves in the sound composition. The work is also available in a limited edition of vinyl records.

**NUOVE FRONTIERE DEL BENESSERE
D'ELLA CHRISTINA VAGNATI
AI ROMA**
di Anna Ramboldi

AT ROMA
di Anna Raimondi

graphics Marzia Dalfini





■ Newboundariesofthewell-beingofthevaginalecosystem #Valparaíso, 2017

Screen printed poster (92 X 61cm) + Vinyl

Sound walk

Produced in the frame of Tsonami Festival with the support of WBI

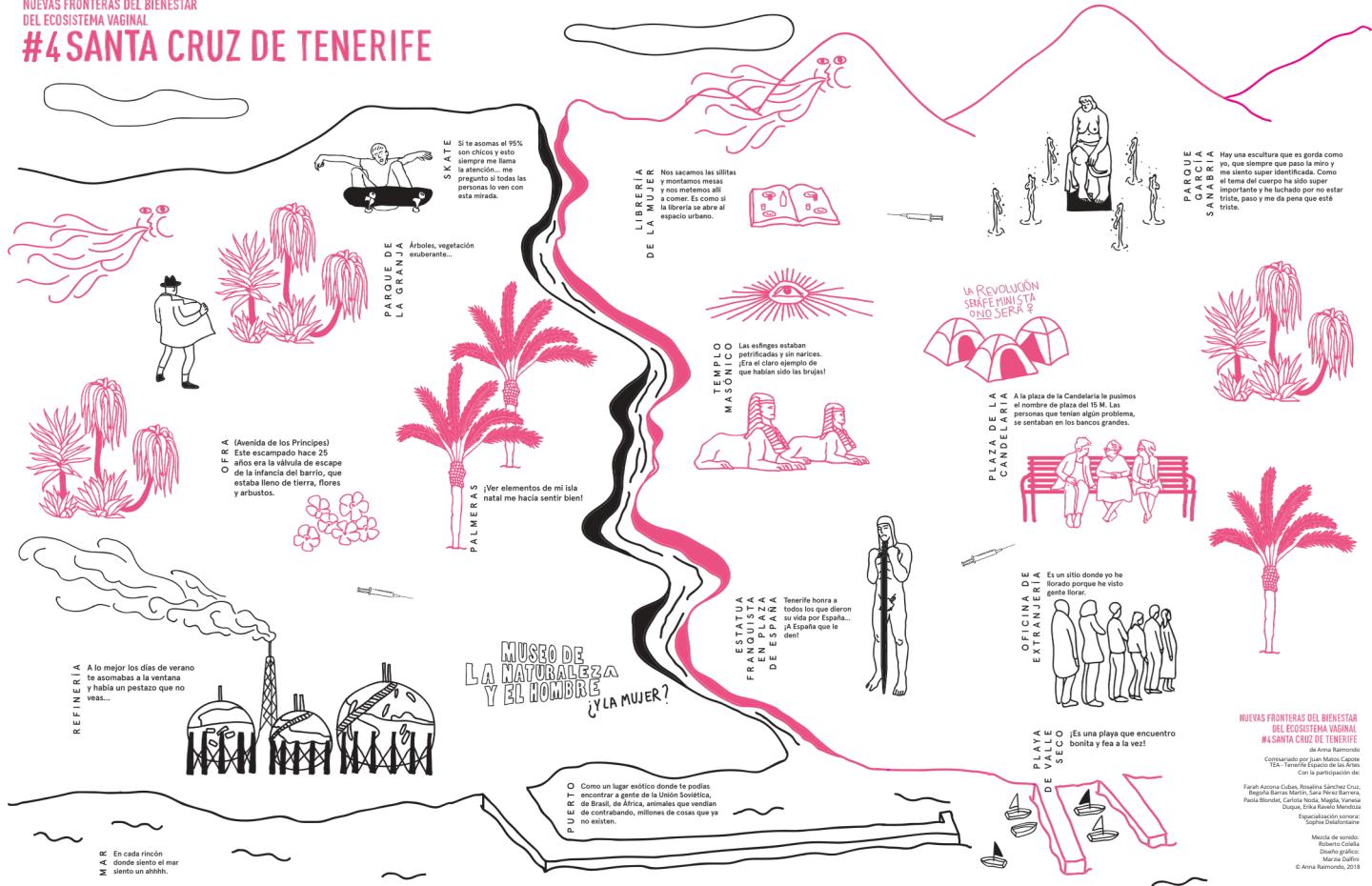
Courtesy the artist

In Valparaíso, I created a collection of portraits that related each woman / interviewed to selected locations. For each location, I prepared a unique invitation to the public with a set of instructions to help identify with the protagonist of each sound and her perception of those places. Thanks to the limited edition of vinyl records, the result has also become a collective sound walk that connects all the locations and voices.



NUEVAS FRONTERAS DEL BIENESTAR
DEL ECOSISTEMA VAGINAL

#4 SANTA CRUZ DE TENERIFE



NUEVAS FRONTERAS DEL BIENESTAR
DEL ECOSISTEMA VAGINAL
#4 SANTA CRUZ DE TENERIFE
de Anna Raimondo
Comisionado por Juan Matos Capote
TEA- Tenerife Espacio de las Artes
Faro Arco Iris, Rosalía Sánchez Cruz,
Begoña Barrios Martín, Sara Pérez Barrera,
Pilar Serrano, Dolores Martínez, Ana Duque, Erika Ravelo Mendoza
Especialización sonora: Silvia Gómez
Mezcla de sonido: Roberto Coloma
Montaje: Ana Gómez
Maria Dalfini
© Anna Raimondo, 2018

graphics Marzia Dalfini

□ New boundaries of the well-being of the vaginal ecosystem #Santa.Cruz de Tenerife, 2018

Screen printed poster(92X 61cm) + Vinyl

8 Photos printed on newspaper (variable dimensions) 6 channel sound installation with light intervention Produced in the frame of the residency "Sonidos y territorios" Curated by Juan Matos Capote at the Museum TEA in S.Cruz de Tenerife (ES)

Courtesy the artist

In Santa Cruz de Tenerife, I created a site-specific sound installation and a series of pictures that connected the interviewed women with the specific places they spoke about. In the pictures, I aimed to convey the dominant emotions that the places evoked in the protagonists.





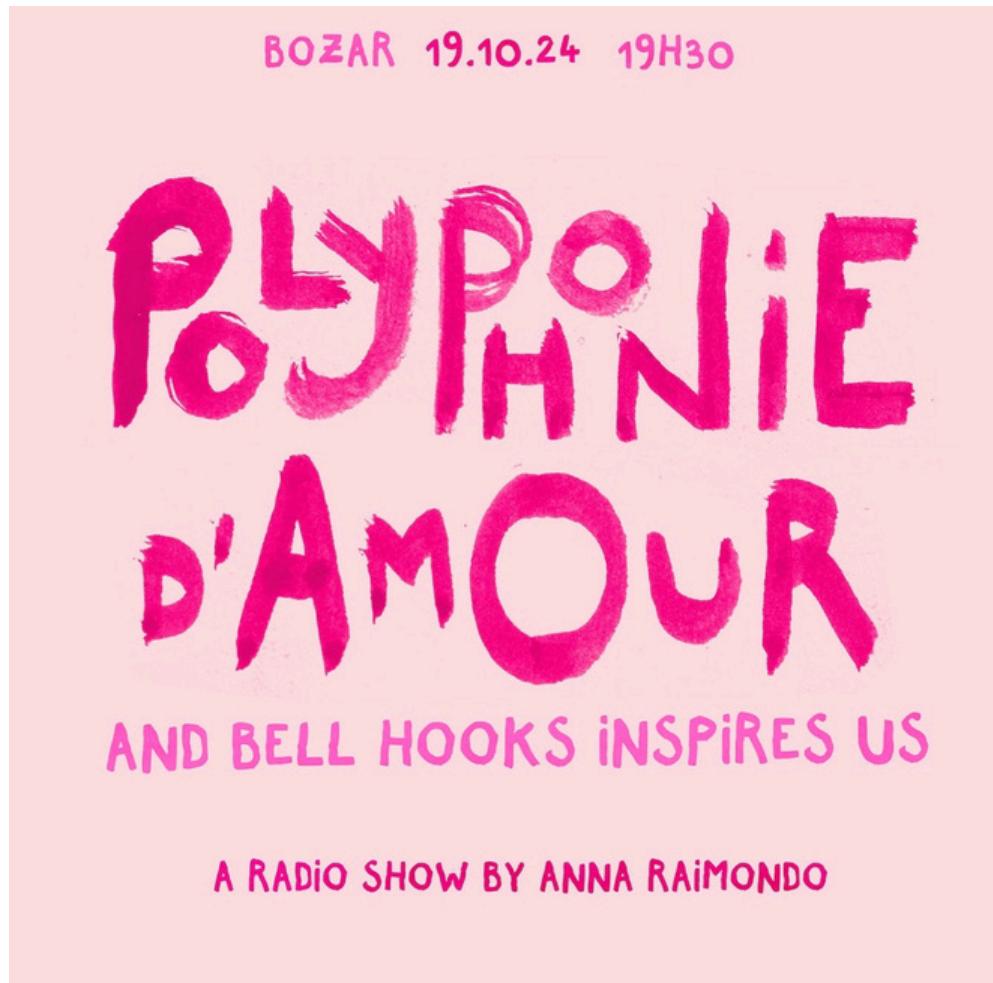
New boundaries of the well-being of the vaginal ecosystem # Marrakech - Rythme (In)visible, 2019

Radio documentary, 40'

Produced Deutschlandfunk Kultur – Klangkunst Radio Grenouille

With the support of LE18, ACSR, Manifesta 13, WBI

Invited by Manifesta 13 public program for a listening session, I proposed to articulate the project in Marrakech with the support of LE18. Focused on the Medina and based on a workshop with six women, the work was a reflection on listening as a tool to analyze the public space and its soundscape with a gendered approach. How can we explore the relationship between private and public spaces in the Medina through listening? How can we listen to the complex dynamics between the visible and invisible gendered bodies in public space? The output is a radio documentary that proposes an audio derive in the streets of Marrakech, aiming to create a choir based on personal perceptions, values, and daily experiences of the city.



Polyphonie d'amour, 2024

59'30"

Written, directed and edited by Anna Raimondo

Co-hosted by Thomas Wyaux

Mix by Flavien Gillié

Produced by Bozar for Museum Night Fever in partnership with BNA-BBOT

After its first edition in Rome in 2023, Polyphony of Love arrives in Brussels. Inspired by bell hooks' All About Love: New Visions, this radiophonic performance explores the political and ethical impact of how each person defines and experiences love. The show opens the mic to a multilingual, collective improvisation on love, mixing testimonies, sounds, music and songs and whatsapp audios. The collected material became a podcast.



Parlez-vous drari ?, 2023-25

4 Podcasts, Language : French; 2023

Oil on canvas, 92 x 73 cm; 2025

Living in Brussels for the past ten years, I've learned to navigate the city through the words and expressions that shape its daily life. The project reflects on the term "drari" and the labels often placed on youth from working-class and racialised neighborhoods, questioning how language builds or limits identity. This exploration was made with a group of young people in Schaerbeek, especially with Abder, Binno and Nduki, in collaboration with Action en Milieu Ouvert Amos'Amo.

From this experience, and together with the painter Mao Wum, I created a canvas inspired by a photo taken during the recording process. The image symbolizes the microphone as both a shield of anonymity and a means of amplifying one's voice. I placed myself in the shadow as a listening presence.



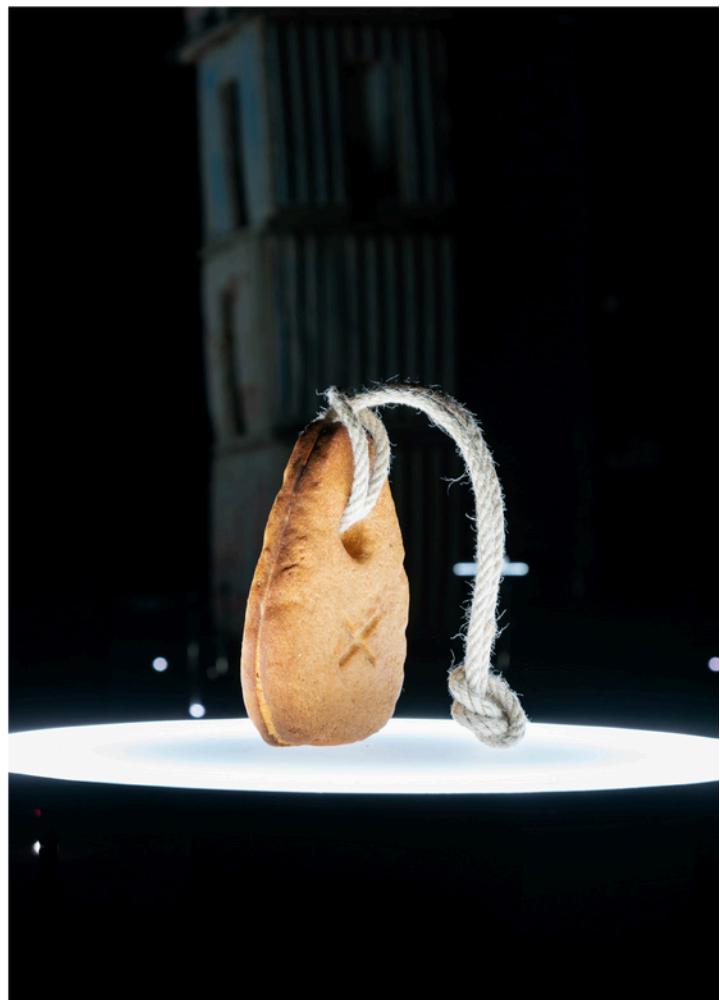
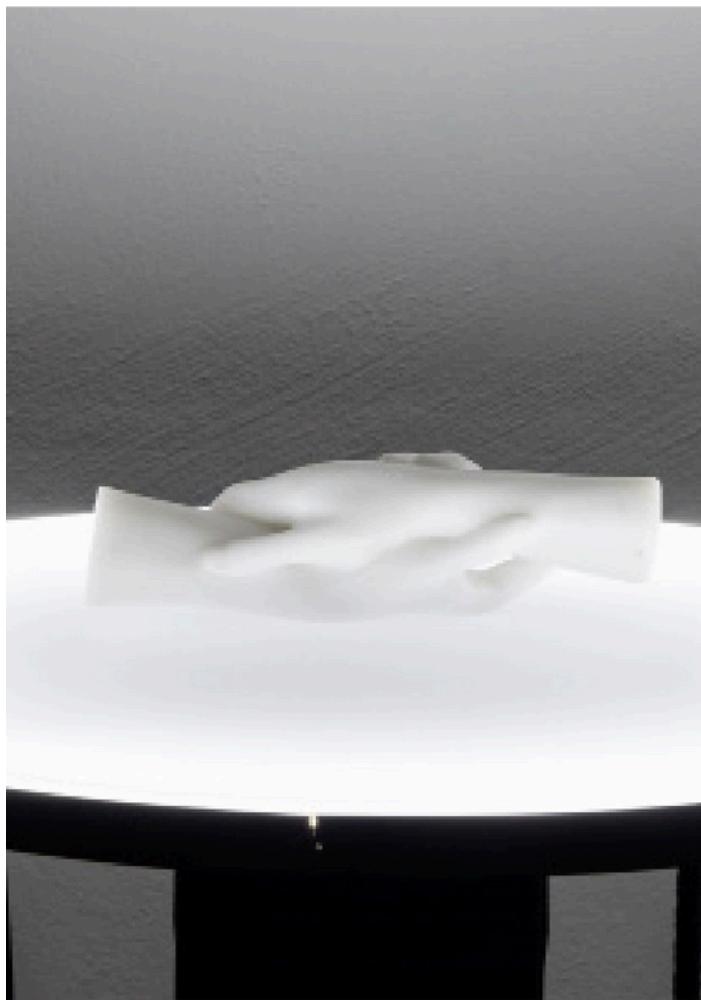
© Danilo Donzelli

Le forme dei sogni tornano a mare, 2021

Six sound sculptures, variable dimensions and materials

Courtesy Anna Raimondo and Shazar Gallery (IT)

In an attempt to connect the universes in which I approach dreams, the Jungian framework, and my grandmother's superstitious beliefs, I invited the psychologist Emanuele Ferrigno and the Neapolitan psychic Gina Piscitelli, an expert in traditional Neapolitan numerology known as the Smorfia (which associates a number and a meaning with each dreamed object or value) to join this project. They were engaged to interpret six dreams related to the sea told by different people. Their two voices, recorded in different places and times, converge despite distinct registers, references, languages, and codes. From their perspectives, they reconstruct each dream into an organic universe formalized into six sound sculptures. Each sculpture offers a moment of listening to these voices and is intended to evoke a kind of amulet, formalized in a material chosen in resonance with the dream itself. .





Fronte Nazionale Naso Partenopeo, 2020

Satin Flag 1,50 x 1,00 m

HD video 16/9, 21'

3 Posters A1

Mobile structure in blu colored wood (variable dimensions) with stickers, t-shirts and A3 flyers

Courtesy the artist and Shazar Gallery (IT)

The title of this work draws inspiration from a written inscription fleetingly read by the artist on the walls of Naples. The constitution of a utopian party, Fronte Nazionale Naso Partenopeo (Neapolitan Nose National Front), the artist uses interviews of Neapolitan citizens and activists to initiate a choral reflection on daily micro-actions of social transformation and emancipation. A (non) party, represented by a (non) flag on display in the exhibition together with various propaganda materials, is at the core of an actual election campaign staged by the artist, presenting a mobile election banquet, similar to a street vendor's bench, which will be used for future actions in the public space. The nose, an element that defines the physiology of a person, is ironically used as an identity parameter, as the starting point for a series of political and social speculations carried out in the interviews, with a recurring motto: use your eyes, use your ears, have a nose.

Excerpt of the text by Marco Trulli







Le strade del femminismo sono infinite, 2019

Photo printed on baryta paper, variable dimensions

Courtesy the artist and Shazar Gallery (It)

By paraphrasing « Le strade del Signore sono infinite » (the ways of the Lord are infinite), I bless each single feminist path. The choice of the green background is a tribute to the Argentinian Green Tide, in reference to the feminist claims for legal abortion voiced by the massive demonstrations taking place in Argentina. Since the start of the campaign in 2017, the feminist movement has adopted a distinctive symbol: a green handkerchief. Beyond the demonstrations, it is today worn as a token of our own feminism, as a call to solidarity.



Nada que declarar, 2019-2025

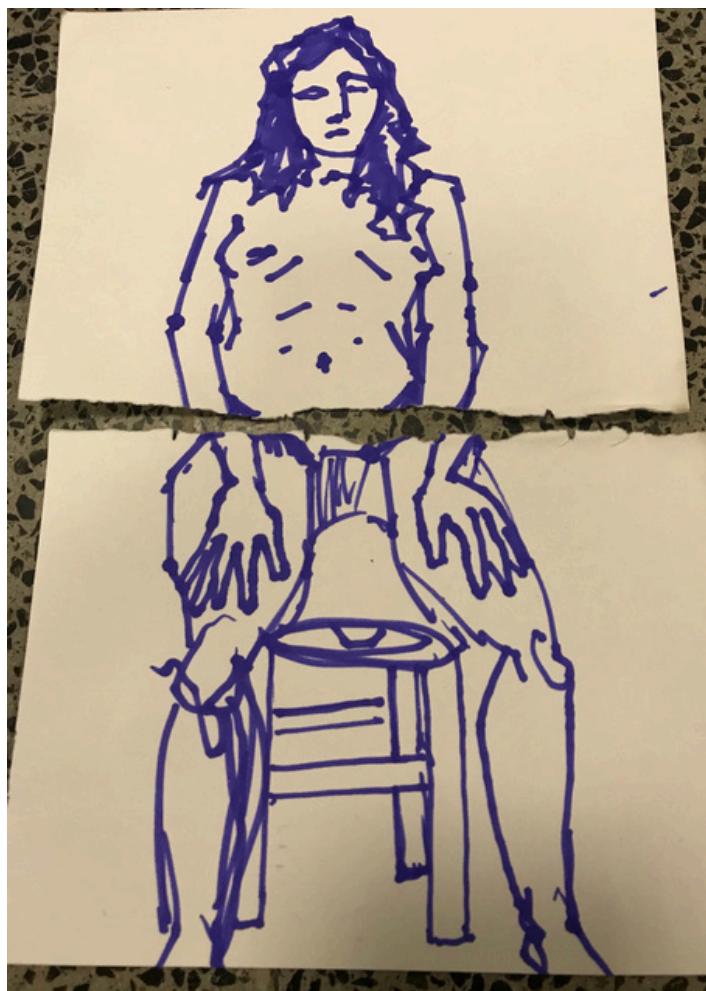
Triptych of black and white photos, variable dimensions

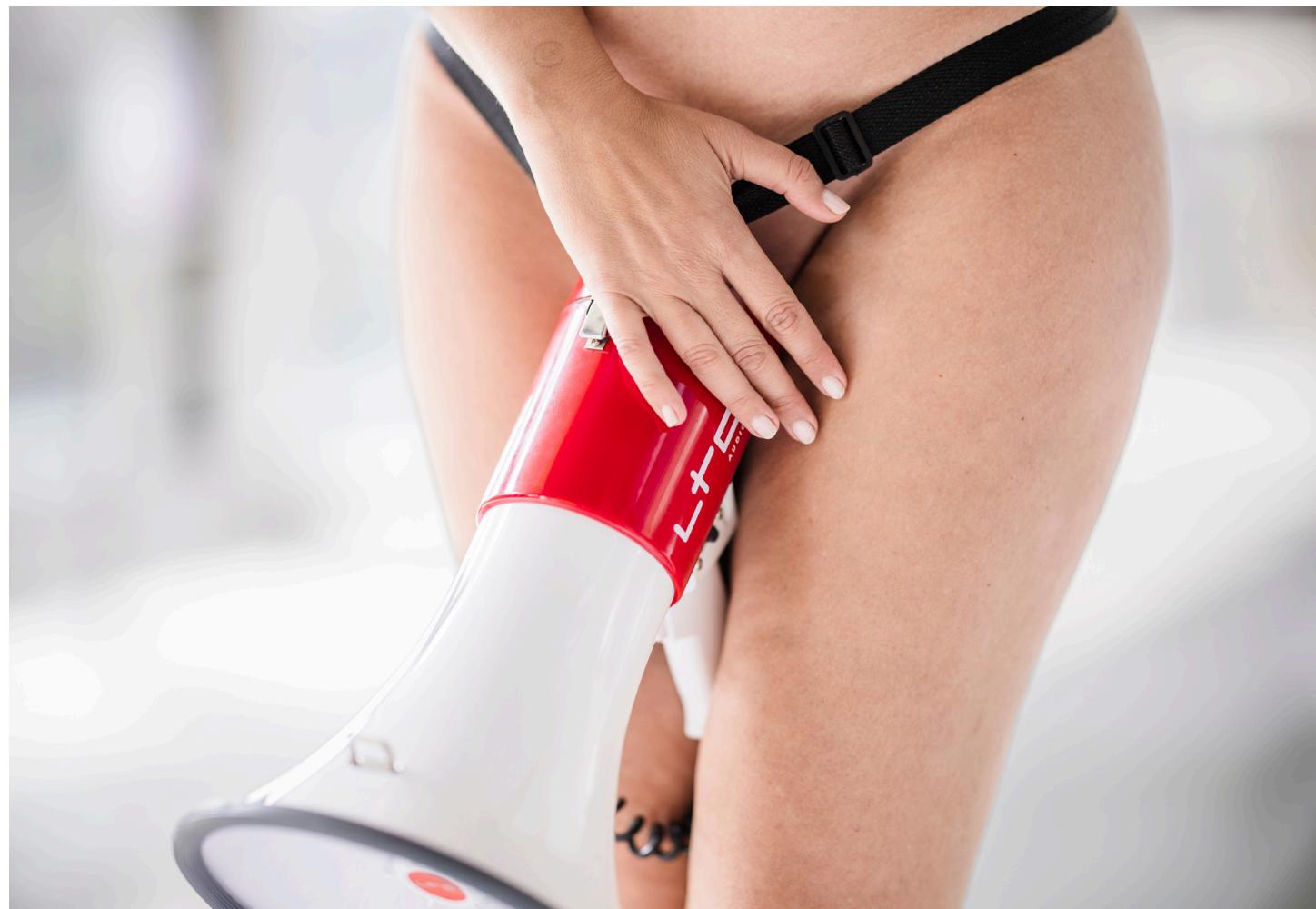
Performance, drawings and video documentation

Courtesy the artist and Shazar Gallery (IT)

What if our symbolic and biologic vaginas express themselves? What if we shy away from the dominant language to explore our complexities? What if we meet in the resistance of the silence, in almost inaudible sounds and vibrations? What if we provoke short-circuits in the way they represent us and we self-represent our- selves?

Guided by questions / posed to students at the Fine Art School ISFA Rogelio Yrurtia in Buenos Aires in 2019, and later at the Royale Académie de Beaux-Arts in Brussels in 2020. During the performance, / wore a megaphone on my pubis while embodying several iconic female nudes from art history, as fine art students drew my portrait. In 2025 , / performed live at the Triennale 11 Thriller LLN.





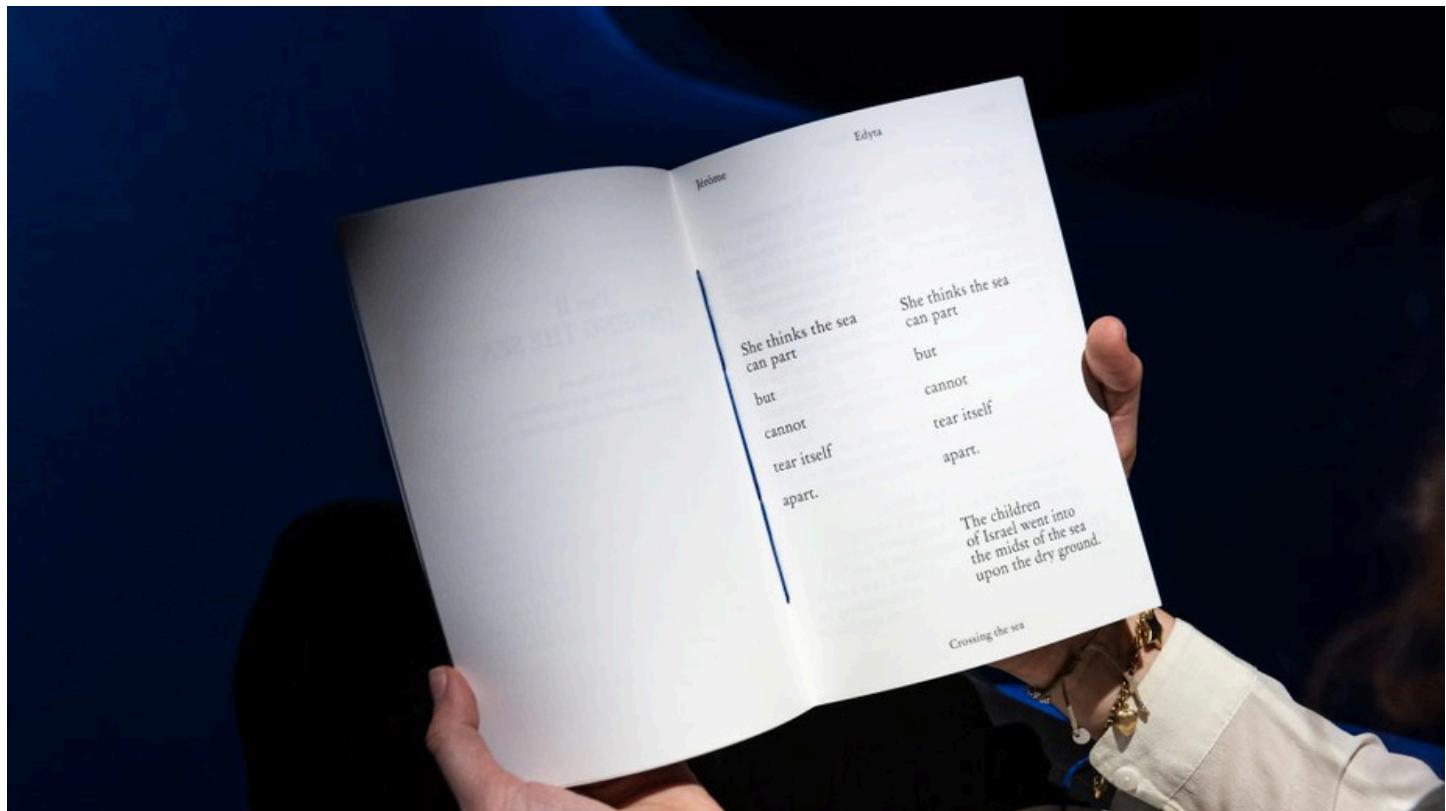
Nada que declarar, drawings, 2019

Nada que declarar, performance, 2025

© Maud Opdebeeck

© Serena Vittorini





© Leonardo Morfini

🔊 **Derrière la mer, 2018**

Sound piece, 17'

Score (90x 40 cm), fabric and hand made libretto

Courtesy of the artist and Shazar Gallery (IT)

I collected memories and interpretations of the sea from people coming from diverse cultural and geographic backgrounds. Afterwards, I selected excerpts from these interviews and placed them in dialogue with Koranic and Biblical passages dealing with the presence of the sea. The result is a sonic composition based on a graphic score, in which both the registers of the spoken world and the opera converge. The score is conceived in three parts and performed by Edyta Jerzeb and Jérôme Porsperger. The first movement, *Toward the sea*, evokes perceptions and sensual relations; the second, *Crossing the sea*, evokes the dangers that it may represent; the third and final movement, *Beyond the sea*, proposes visions and reflections about its symbolic end. This work is a vocal journey between cultures, languages and multiple visions about the sea, intended as an element which is impossible to break and not intended to separate.

IL MARE SI APRE MA NON SI SPESA

IL MARE SI APRE





🎥 **DIVINA!, 2017**

HD video 16/9, 3' 05"

Performer: Divina Tota

Music: Malambo n.1 di Yma Sumac

Courtesy the artist and Shazar Gallery (IT)

To listen demands an opening toward the other and to record other's memories and experiences means spreading the private toward the public. For Raimondo each meeting is exceptional and each voice is part of a new map of the place where she is. During her stay in Chile, the artist meets in a bar the drag queen Divina Tota during one of shows of voice lifting. Divina Tota becomes the symbol of Raimondo's research, in her being the synthesis of apparent opposites: a post punk/gothic look combined with a hyper femminine repertoire; the lifting of her voice with a body which is completely characterized. Divina Tota dubs Malambo n.1 by the soprano Yma Sumac in front of Pacific Ocean. In this case the ocean is the symbol of the port city of Valparaiso and it is, more in general, a reference to the femininity itself.

Excerpt of the text by Manuela Pacella



🎥 **Come un mare fuor d'acqua #3 - Forza e coraggio il mare è di passaggio**

2017

HD video 16/9, 9'38"

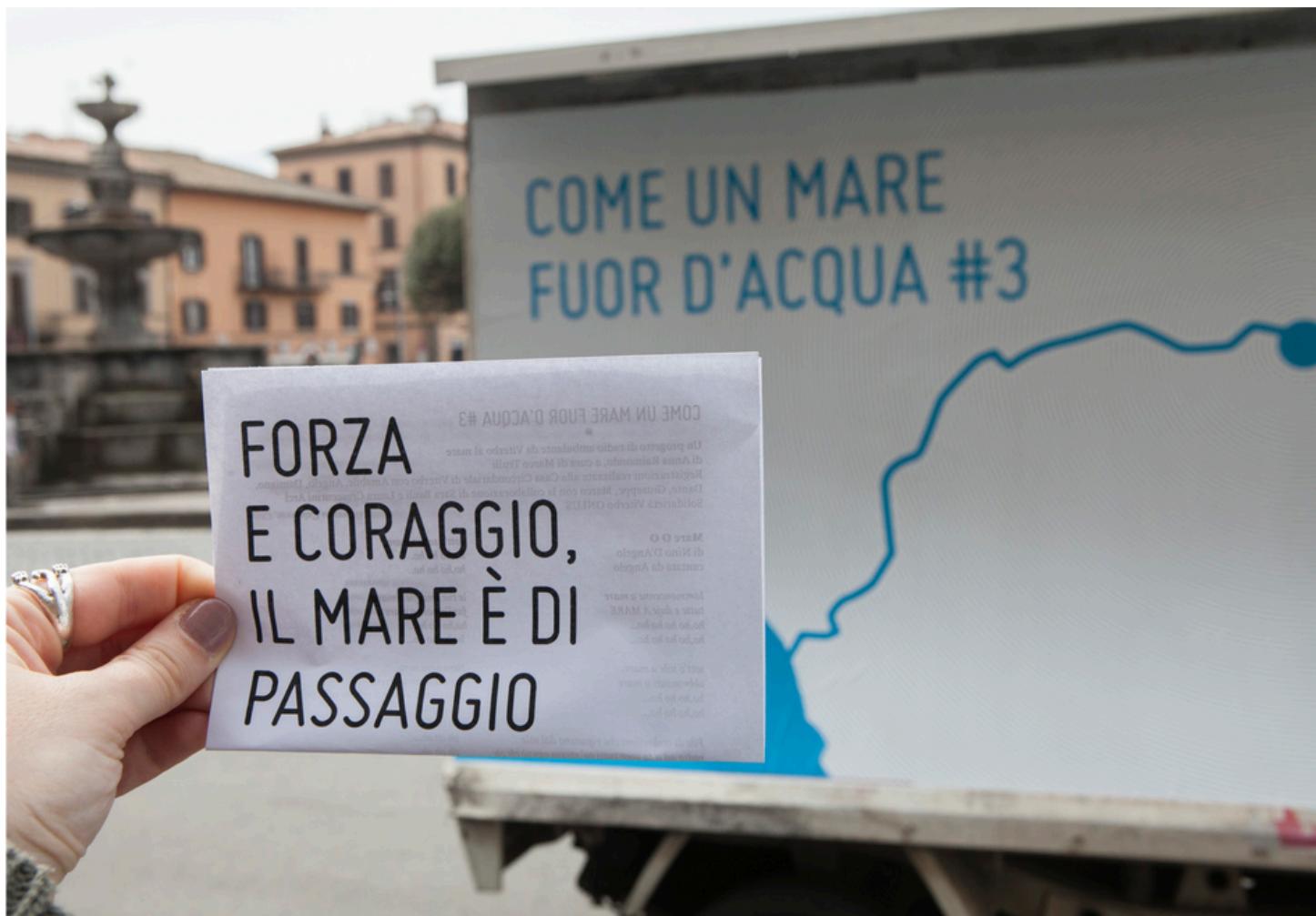
Vinyl

Realised in the frame of the residence "Cantieri d'Arte" in collaboration with ARCI, Tuscia's University and Viterbo's Prison in 2017 supported by the Lazio's Region.

Courtesy the artist

Come un mare fuor d'acqua (As a sea out of water)" is an ongoing project by Anna Raimondo and curated by Marco Trulli, based on the paradox to activate the sea where there is not and on a radical reconceptualization that aims to think about our bond and reliance on water as a symbolic element, as a politic field, a geographic space but also as a place of relations. In "Come un mare fuor d'acqua #3 - Forza e coraggio il mare è di passaggio" the artist has recorded five men in Viterbo's prison about their imaginaries and sings related to the sea, to create a mix of radio portraits and songs. A Sunday morning, a little truck with its own sound system has broadcast these recordings in the streets, to create a sonic trip from the prison to the sea, passing through the city of Viterbo.

Excerpt of the text by curator Marco Trulli





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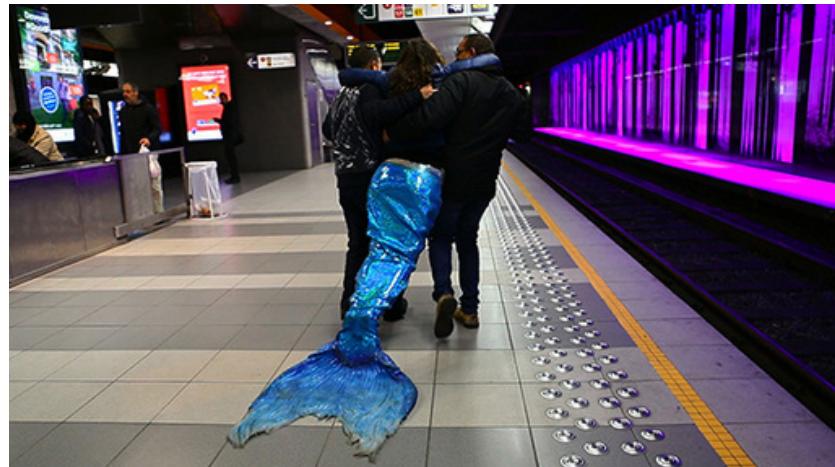
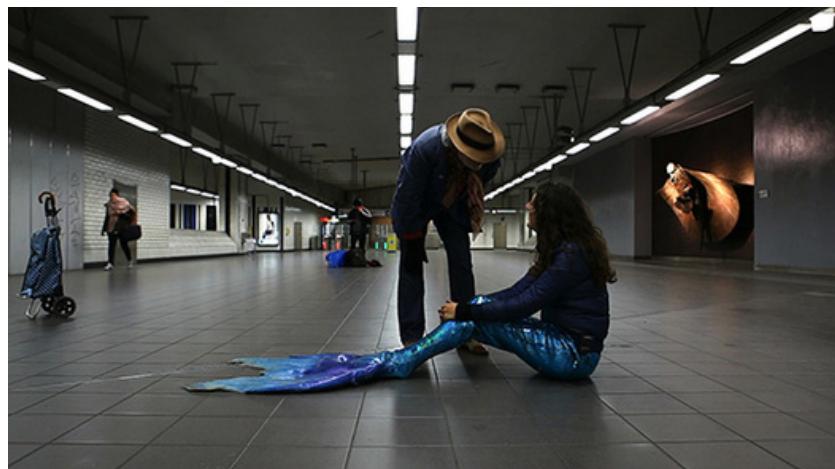
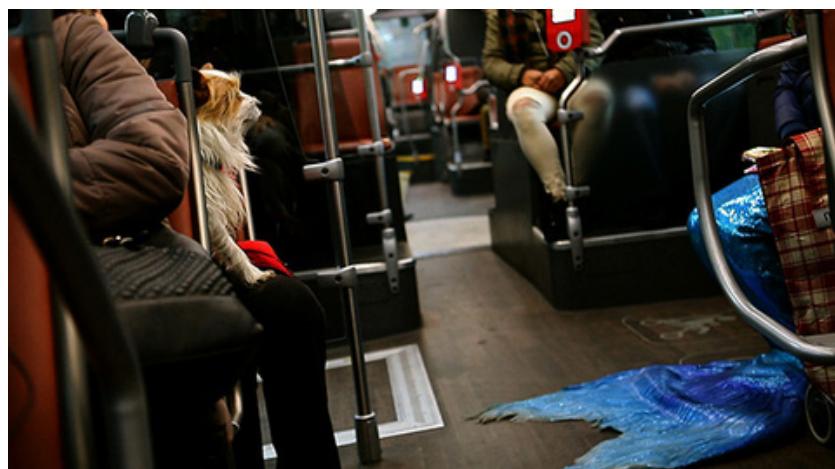
🎥 **Mi porti al mare?, 2016**

Performance in public space

Photo printed on baryta paper, 40 x 60 cm,
HD video, 14' 20"

Courtesy the artist and Shazar Gallery (IT)

In my performance in Brussels public space, I roam the city (not without difficulty) with a mermaid's tail, asking passers-by to take me to the sea. As a mermaid in the public space, I become an incongruous figure, incapable of moving without being carried. The call for help becomes a crucial issue for me as an artist, depending on the assistance of those I encounter. Seduction and surprise form an integral part of my interactions with the people I meet, allowing me to address with them the matter of what makes them think of the sea.





Partenope à Bruxelles, 2016

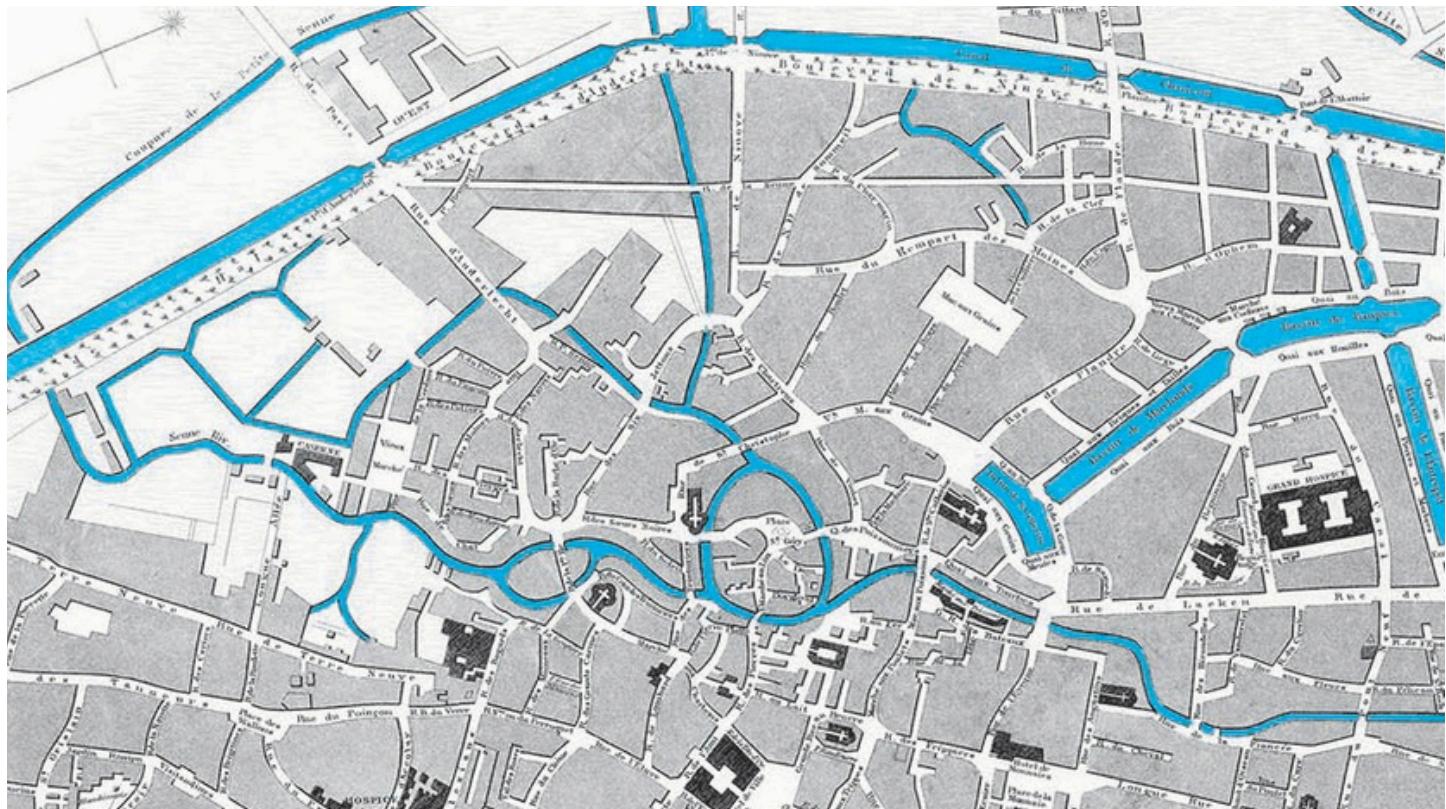
Postcards, 10,5 x 15 cm

Photo printed on baryta paper, variable dimensions

Courtesy the artist and Shazar Gallery (IT)

In Brussels' centre, the Anspach Fountain testifies the covering of the river Senne in 1867. The river is personified with the traits of a woman constrained by the space of the vaulted arch. I imagine a scenario to «liberate» this female figure from the setting imposed on it. I dress it with a mermaid's tail in order to create a new possible scenario. The figure of the mermaid takes on a liberating role and symbolises new horizons, those of another world or another possible reality. The intervention in the public space has been documented with photos and it has been formalized through a postcard available for the public.





■ Comeunmarefuord'acqua #2 - L'eau en Senne, 2016

Sonic parade in Brussels centre

HD video 16/9, 9'18"

Courtesy the artist

Anna Raimondo rebuilds in Brussels an aquatic landscape through an acoustic parade that recalls the itinerary of the river Senne covered up during the second half of the 19th century. The research of the artist is focused on the need to act in this gap which separates the public space and its inhabitants from the denied presence of the river and its relative sound horizon. The sound parade led by the artist in collaboration with foley artist Celine Bernard and a group of participants to a workshop on the construction of aquatic sound objects, has staged and recalled the sounds of the river that used to be there, through the use of self-made instruments and recycled materials. Floating in the the urban space, "L'Eau en Senne" suggests the dimension of a submerged elsewhere, preceding the urbanistic transformation, and means to recall an ephemeral and erratic geography. Likewise, two cities and two times co-exists and overlap each other, in a mental space where the levels of reality and memory blend together. This overlapping of different times, prompted by the sound orchestra, activates both ears and eyes, transforming the meaning of the landscape standing in front of us.

Excerpt of the text by curator Marco Trulli

SOUND WALK



VIDEO STILLS



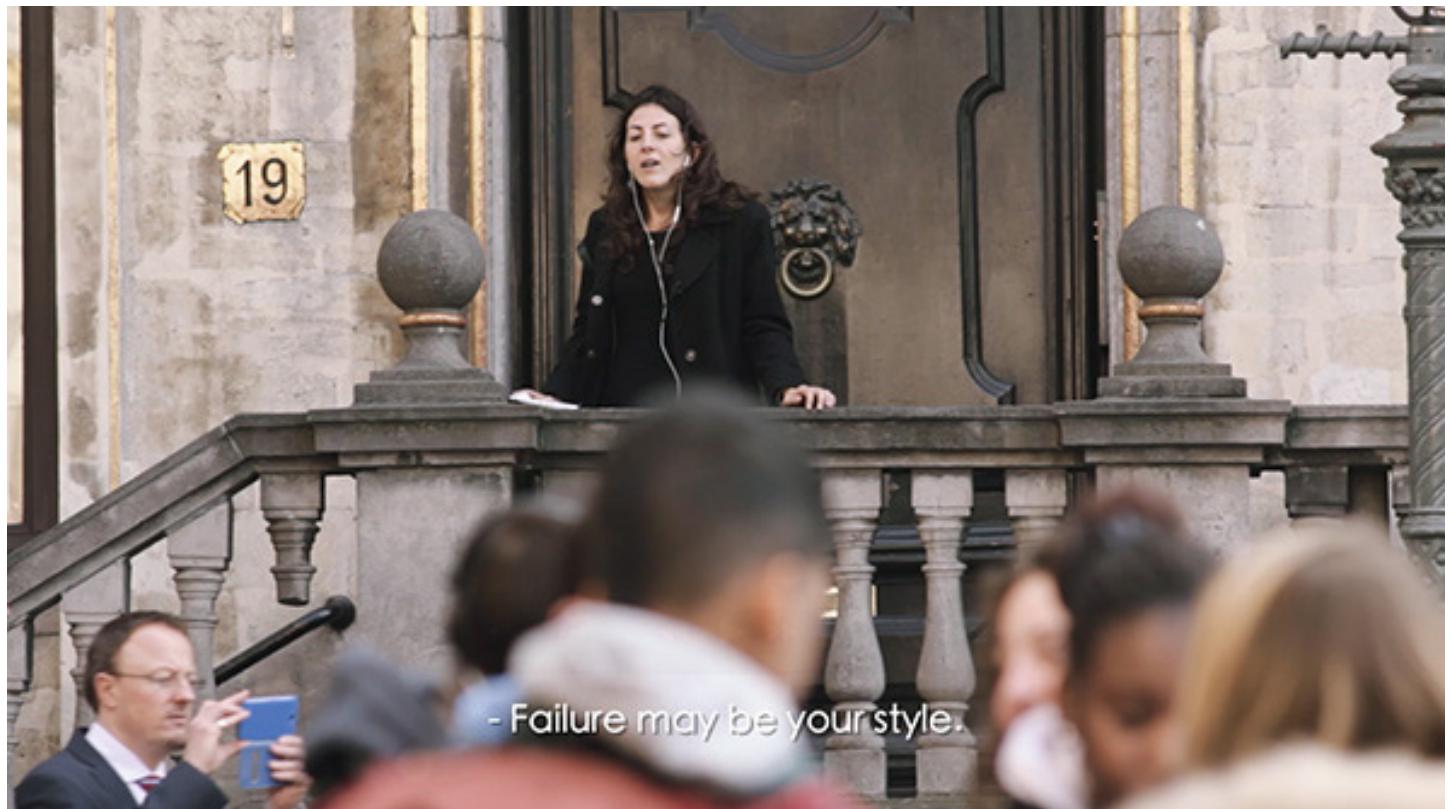


🎥 **Nel Dubbio, 2016**

HDVideo, 16/9

Diptych of photos, digital print on baryta paper, 40 x 60 cm

An endless doubt, a constant research is expressed through a hypnotic a-rhythmic gesture in the video. Its activation is also activated by the process of accumulation and by the naked neck portrayed in the diptych of pictures. With the multitude of lucky charm's symbols, from different cultural horizons, I try to evoke the potential of multiculturalism inhabiting each subject, while proposing a contemporary mirror for the visitors in need of protection and inhabited by multiple cultures at the same time.



🎥 **Encouragements, 2014**

Intervention in urbanspace, Brussels

HD video 16/9, 9

Courtesy the artist and Shazar Gallery (IT)

After having collected the encouragements of women of several ages, origins, and sexual and religious backgrounds, I walk through the Brussels' public spaces and use these texts for an imaginary conversation at my cell phone. In so doing I embody a form of women's solidarity, contaminating the urban space with personal and plural experiences.



- Women are beautiful, strong and brave.



- Don't mind what you are reproached for, just push it to the extreme, it's you anyway.



🎥 **Mediterraneo, 2014**

HDvideo 16/9,22'

Courtesy the artist and Shazar Gallery (IT)

Minutes slowly roll by, falling drop-by-drop into an empty glass placed at the frame's centre. The pace-setting artist's voice, a woman's voice, repeats "Mediterraneo, Mediterraneo, Mediterraneo, Mediterraneo, Mediterraneo, Mediterraneo, Mediterraneo..." for twenty minutes. An hypnotic image, magnified by the drop filling the glass and raising the liquid's level. The initially crystal-clear, neat voice imperceptibly tires, breaks down, chokes, and finally drowns. The video itself starts by displaying quite distinct objects: the glass (the container), water (the contained), and the voice. In the process, the water level raises, the voice and the word crack, and the association between glass and mouth – the cavity through which the body swallows the life's lymph – materializes.

Excerpt of the text by curator Silvia Litardi





🔊 Paris (à) Dakar, 2013

Sound walk, Mobile telephones, boom box and radio transmitter

Courtesy the artist

“Paris (à) Dakar” invites people to download a mp3 or connect their mobile telephones to an ephemeral radio frequency, to listen via headphones to a composition based on steps previously recorded in Paris. The sound walk has to follow one instruction: walking through the streets at the rhythm of the steps recorded in Paris soundscapes. The experience proposes a time-space dimension for re-composing and transforming the present and the everyday contexts through sound.

BIO

Anna Raimondo

Born in Italy in 1981. Based in Brussels and active internationally
www.annaraimondo.com

Anna Raimondo is a radio and sound artist and performer. She holds an MA in Sound Arts from the University of the Arts London and is currently pursuing a practice-based PhD between the Royal Academy of Fine Arts (ARBA) and the Université Libre de Bruxelles. Her research, titled “Do We Have Feminist Ears? Toward a Gendered Listening to Voices and Silences,” explores feminist approaches to sound art.

Her work has been presented in numerous international biennials, exhibitions, and festivals, including Triennale Triller Think Common – Play Public (2025), Bienal Sur (2025), Malta Biennale (2024), MCA Museum in Shanghai (2023), Casino Forum d’Art Contemporain in Luxembourg (2022), Biennale Nova at CWBI in Paris (2022), Centrale for Contemporary Art in Brussels (2021), Galleria Nazionale in Rome (2021), Manifesta 13 in Marseille (2020), the Dakar Biennial (2018), Casa del Bicentenario in Buenos Aires (2018), and documenta 14 at SAVVY Contemporary in Berlin (2017).

Her participatory sound project “Q(ee)R Codes – New Boundaries Bxl 1000” was commissioned by the City of Brussels for the public space and is now part of its collection. Her work is also included in the collection of the Contemporary Art Museum TEA in Spain and in several private collections. She has received various recognitions, including the Marval Collection Prize at SWAB Art Fair in Barcelona (2024).

Education

Ongoing - Practice based Phd between ARBA and ULB with the thesis: Do we have feminist ears? Toward gendered listening of voices and silences, Brussels (BE)
2014 - Master in Sound Art at London College Communication (UAL), London (UK)
2010 - 2013, Electroacoustic composition at La Cité de la Musique in Marseille (Fr)
2008 - Degree in Radiophonic Journalism at Alma Mater Studiorum in Bologna (It)

Solo shows (a selection)

2025 - Q(ee)R Codes - New Boundaries BXL 1000, commissioned by the City of Brussels for the public space
2024 - Solo show Appunti dal mare curated by Angel Garcia at Dello Scompiglio, Lucca (It)
2022 - 76 52 22 90 - Le forme dei sogni tornano a mare curated by Andrea Anastasio at Shazar Gallery, Naples (IT)
2020 - Fronte Nazionale Naso Partenopeo, curated by Marco Trulli, Albumarte, Roma (It)
2019 - Nada que declarar, curated by Tam Piane Ciai, Matienzo, Buenos Aires (Arg)
2018 - Come un mare fuor d'acqua, curated by Marco Trulli at Bild studio, in the frame of Nesxt, Torino (It); Seremos series de la manera más alegre, curated by Florencia Curci at CAso (Casa del Bicentenario), Buenos Aires (Ar); Nuevas fronteras del bienestar del ecosistema vaginal, curated by Juan Matos Capote, Museo TEA, Tenerife (Es)
2017 - Nuove frontiere del benessere dell'ecosistema vaginale curated by Lucrezia Cippitelli at Ex-Elettrofonica Gallery, Rome (It); Nuevas fronteras del bienestar del ecosistema vaginal, sound art festival Tsunami, Valparaiso (Ch); Come un mare fuor d'acqua curated by Marco Trulli at Bjcem (Biennale de Jeunes créateurs de l'Europe et de la Méditerranée), Tirana (Al); Nous sérions sérieuses de la manière la plus joyeuse at the Cube-Independent Art Room, Rabat (Ma)
2016 - Mi porti al mare? curated by Nancy Casielles and Nancy Suárez, Maac, Brussels (Be)
2014 - Beyond the voice: me, you and everyone is listening, curated by Lucia Farinati, Arte Contemporanea, Brussels (Be)

Group shows, festivals and biennials (a selection)

2025 - Triennale Thriller - Play Public curated by Emmanuel Lambion at Leuven la Neuve (BE)
2025 - Terrain de Jeux, curated by Nancy Casielles Maison des Arts (BE)
2024 - Biennale Malta curated by Sofia Baldi Pighi
2023 - Bienal Sur at Muntref Buenos Aires (AR); Kunst & Zwalm curated by Loes Jacobs and Chris Rotsaert, Zwalm (BE); Fluxo – An encounter with water a project of Alessandro Sciarroni curated by Davide Quadrio at McaM, Shanghai (CN); More Than Human, curated by Nessa Cui and Goh Wei Hat at Blanc Art Space A1, Beijing (Cn); The clown spirit - The traveling exhibition, curated by Joanna De Vos at Galleria Mucciaccia, Rome (It); Nasi per l'arte, curated by Joanna De Vos and Melania Rossi at Palazzo Merulana, Rome (It)
2022 - Sound without music, curated by Anastasia Chaguidouline and Zaira Oram at Casino Luxembourg, Luxembourg (Lu); Biennale NOVA_XX – Pantopie & Métastabilité + an initiative of the CWB in the framework of the NEMO Biennial at Centre-Wallonie Bruxelles, Paris (Fr)
2021- Fluxo – An encounter with water curated by Davide Quadrio at Pirelli HangarBicocca, Milan (IT); Bruxelles Universelle II Multipli.city curated by Carine Fol and Tania Nasielski at Centrale for Contemporary Art, Bruxelles (Be); Io dico Io, curated by Cecilia Canziani, Lara Conte and Paola Ugolini at Galleria Nazionale, Rome (It)

2020 - Manifesta 13 Marseille (Fr); Share - Diversity et Cohésion at the ARBA - ESA in Bruxelles (Be); Signale - Espaces Réciproques curated by Aurélie Fauré and Lola Motti at the Friche la Belle de Mai, Marseille (Fr)

2019 - Tell me more about you curated by Maëlle Delaplanche and Tatiana Wolska, Ateliers Mommen, Bruxelles (Be); MAWA QANAT curated by Francesca Masoeroat le18, Marrakech (Ma); Oscillation – on sound's nature curated by Q- O2, Bruxelles (Be); (out)places (in)spaces curated by Célestine à Gallipoli at Hectolitre (Be)

2018 - Biennale de Casablanca, Récits des bords de l'eau, curated by Christine Eyene, Casablanca (Ma); Biennal de Dakar in the frame of the exhibition "Invisible" curated by Alya Sebti, Dakar (Sn); Biennal de Rabat curated by mounir fatmi, Rabat (Ma) ; Loading... Casa curated by Salma Lahliou for the Moussem cities at de Markten, Brussels (Be); Le Pavillon de l'Exile, group show curated by Marie Deparis-Yafil et Mounir Fatmi at French Institute in St Louis (Sn); She devil, studio Stefania Miscetti, Roma (It); Africa is no island curated by Jeanne Mercier, Baptiste de Cille d'Avray et Madeleine de Colnet at the Museum Macaal in Marrakech (Ma)

2017 - Loading... Casa curated by Salma Lahliou for the Dubai Design Week, Dubai2017; Saout Africa(s) in the frame of Savvy Funk at Savvy Contemporary at Berlin, "Every time a ear di soun", documenta 14 (De); Turbo radio fictions curated by Maddalena Fragnito and Emanuele Braga, Mare Culturale urbano, Milan (It)

2016 - Radio Revolten, curated by Knut Aufermann and Sarah Washington, Halles (De)

2015 - You must change your life, curated by Hicham Khalidi, Stuk, Leuven (Be); Everyone has a sense of rhythm, curated by Christine Eyene, Draf, London (Gb)

2014 - Biennale de Marrakech (Ma)

Residencies (a selection)

2023-2024 Moussem Nomadic Arts Centre, Bruxelles (Be); Residency at Manoeuvre (Ghent)

2022 - Viale delle Metamorfosi - L'arte si fa strada a project of Collettivo Zero APS, two weeks residency program in Ponticelli, Naples (IT)

2020 - IMÈRA - Institut d'études avancées" residency program, Marseille (FR)

2019 - Festival Sensxperiment, Lucena (Es); Le18, Marrakech (Ma); Club Cultural Matienzo Matienzo, Buenos Aires (Arg)

2018 - Q02, Bruxelles (Be); Museo TEA, Tenerife (Es)

2017 - Festival tsonami, Valparaiso (Ch); Cube, Rabat (Ma);
Cantieri d'arte, Viterbo (It)

2016, MAAC, Brussels (Be)

2013, Ker-thiossane, Dakar (Sn); Sporobole Art centre, Sherbrooke (Ca)

Radio art (a selection)

2025 - Horisons - Mare Nostrum, produced by nadine and CWB Paris with Lab-gamerz

2024 - Plyphonie d'amour, radio performance, produced by Centre for Fine Arts | Bozar Bruxelles, Bruxelles (BE)

2023 - Smashing wor(l)ds - Podcast - Cultural practice for re/imagining & un/learning vocabularies, produced by Centre for Fine Arts | Bozar Bruxelles, Bruxelles (BE)

2021 - A l'écoute de Rythmes (in)visibles - listening sessions, discussions and concert with sound artist Anna Raimondo, the Douées Mamas of Dar Bellarj, singing artist Meryem Amal / Souaed and sociologist Leila Bouasria at Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech (MA)

2018 - Marrakech(s), commissioned by the contemporary African Arts MACAAL (Marrakech, Ma)

2017 - A mermaid is on air, commissioned by Maria Andueza for Reina Sofia Radio (Es) and produced with Kunst Radio (At) 2016 - Me, my english and all the languages of my life, produced by soudproof ABC (Aus) and Acsr (Be)
2015 - Carroussa sonore, documentary produced by Klangkunst Deutschlandradio (De)
2013 - La vie en bleu and it's all so dark!, produced by Kunst Radio (Au)

Publications

2023 - BODIES OF SOUND: BECOMING A FEMINIST EAR, edited by Irene Revell and Sarah Shin, Silver Press
2022 - Walking from score, edited by Elena Biserna for les presses du réel
2021 - "Io dico Io - I say I" text by Anna Raimondo 2020 - "ALL BOOM ARTE. ARTISTI/E ITALIANI/E AD ALBUMARTE
2011 – 2020", text by Anna Raimondo and Marco Trulli 2020 - "Ascoltare attraverso" of Elena Biserna and Anna Raimondo - published by INBTWN & Radiovirus
2019 - "Sound as interstice. The middle matter", curated by Caroline Profanter, Henry Andersen and Julia Eckhardt, published by Umland
2016 - "Dirty Ear Report #1" - published by Errant Bodies
2013 - "PAS DE DEUX" – Villa Romana, published by Softcover

Prizes

2023 - Marval Collection Prize at the Swab Art Fair (Es) for Le forme dei Sogni tornano al mare, represented by Shazar Gallery
2018 - Prix Mediatine de la ville de Bruxelles, Brussels (Be)
2016 - "Me, my English and all the languages of my life", first prize at the international radio art competition Palma Ars Acustica
2014 - "La vie en bleu", first prize as the best soundscape at the competition of sound arts Piars (It)

Teaching

2025 - Do we have feminist ears ? at ARBa-Esa and at ULB
2024 - Do we have feminist ears ? at ULB
2013 > 2024 - Workshop of creative listening, radio production and sound art in different contexts and with different audiences (for example : with Pitcha in Lubumbashi; children at Espace Magh; fine arts student at the University Complutense in Madrid; etc.)