

• A N N A •
D O R M I O

PORTFOLIO 2017-2021
selected works

ANNA DORMIO

1994, Monopoli (BA)

lives and works between Monopoli and Lecce

Anna Dormio's research is focused on objects and bodies identities, and surfaces manipulation.

Through a combination of different artistic techniques, mostly photography and painting, Dormio makes withdrawals/appropriations of fragments, scraps, forgotten or lost notes, short texts, and vintage photographs starting a long and slow process of collection on which she uses the painting to give them a new identity and to change their meaning. This is an affective and semantic action by which she can reprocess small events born from randomness, from the loss or the abandonment.



Buongiorno notte, 2021

time-lapse video

temporary site specific installation, vecchia sede dell'ottica Dormio, Monopoli

L'operazione temporanea site specific *Buongiorno notte* è una videoproiezione maturata durante l'emergenza pandemica da Covid-19 nell'esatto periodo di secondo lockdown che ha visto l'artista segregata nella sua città natale, Monopoli.

Un video time-lapse del cielo è registrato a Firenze nelle ore mattutine e proiettato nelle ore serali dello stesso giorno all'interno della vecchia sede dell'ottica Dormio. In una 'diretta sfalsata' della durata di una settimana, due città - emblematiche per l'artista - s'incontrano permettendo di accedere emotivamente a Firenze.

Rivolgendosi direttamente alle persone del luogo, l'artista cerca un dialogo, un contatto, mettendo a nudo un'immagine viva, condivisa dall'esperienza comune, tanto onnipresente quanto ignorata. Un lavoro che dunque chiama a un'azione minima, come alzare lo sguardo, e che nella sua semplicità porta già la potenza di tutta la sua rivoluzione.



Boom boom papà, 2020
cutcuts of weapon catalogs on wall
variable dimensions
Manifattura Tabacchi, Florence

The work's title reminds to an expression of the artist's childhood, always close to weapons because of the father's professional activity, owner of a munitions store.

The weapons, not considering their main function, represent a playful and "affective" presence, able to arouse the memory and presence of the father even within an alienating context.

Gathered as a personal archive, the artist obsessively kept snippets of guns and rifles from the many magazines at home and in the family munitions store, repeating a naive and innocuous game. By dealing with the growing spread of arms and the militarization of Western society, arms are de-functionalized showing their unusual innocence and revealing a personal sensitivity completely opposite compared to the object's function.



Ti amo ti odio, 2019/2020
mural painting on a wall, digital photography
setting-determined dimensions
permanent environmental installation, Manifattura Tabacchi, Florence

As the serie "Piuttosto Geometriche" of 2017, this pictorial and symbolic work, can be seen from a single point of view.

"Ti amo ti odio" borns as a "site specific" work located in the spaces of Manifattura Tabacchi in Florence.

The two strongest and contrasting feelings par excellence drawn in red, color of love and violence, and in violet, color of mourning and of the Florentine football team that face each other in a long corridor in a obligatory double-exit crossing space.

In this case the work ,which is in large-scale compared to similar previous projects, can be seen in a perfect way just if shot by a smartphone camera, by now artificial prolongation of our body.

REMEMBER TO
BE A DECENT
HUMAN BEING ♡

LA TOSSE
È UNA NUOVA
LINGUA

Scritte, 2019/on going
#21, 43°46'15.3"N 11°15'25.2"E, 2019;
#72, 44°29'48.5"N 11°20'58.0"E, 2020
graphic illustration of phrases found

This project wants to add value to thoughts and phrases on the city walls.

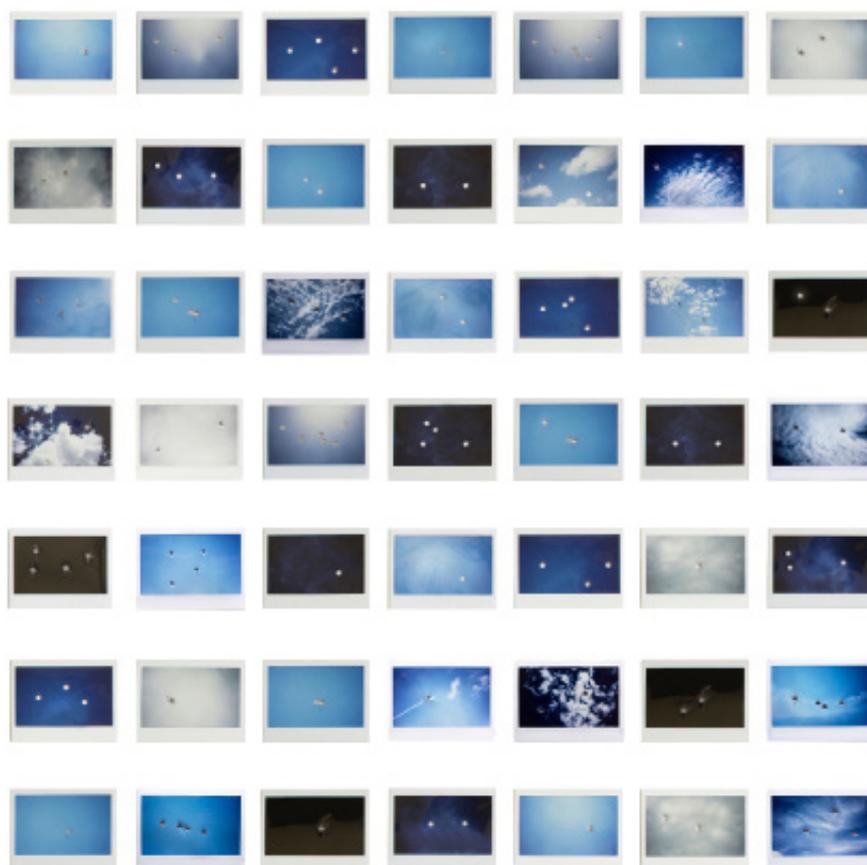
Through routes aimlessly, between the streets that invite you to get lost, it gives voice to words that otherwise would remain mute and unnoticed; routine, now anonymous and only disdained by passers-by.

The serie, started between the streets of Florence, is an ongoing project that spans everywhere. Each writing, marked by the geographical coordinates of belonging, in a precise way reinterprets digitally the form, the calligraphy and the tool used by the writer who traced them on the walls.

Chi pensa
due agire

NON HO SMESSO DI PENSARTI,
VORREI TANTO DIRTELO

#35, 43°46'21.3"N 11°15'37.0"E, 2019;
#44, 43°46'37.1"N 11°15'16.9"E, 2019



Shooting Sky, 2017/on going
instant photo shot with a compressed air gun "FAS" mod. AP. 604
10,8 x 8,5 cm each.; *Shooting Sky* 1m² version

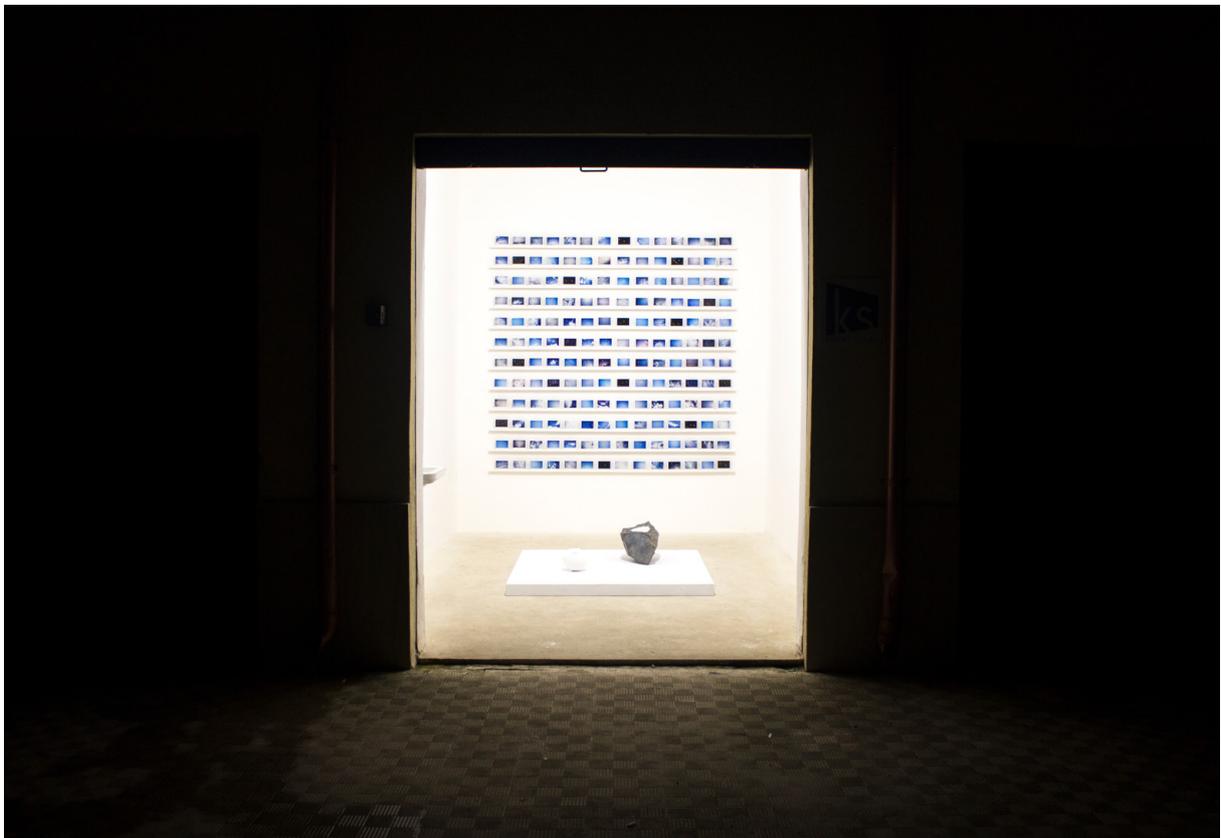
The "Shooting Sky" serie consist in a real mechanism, destruction process of the indestructible. The title reminds both the photographic shooting and the english verb "to shoot". Following an illusory procedure, the sky which is abstract, impalpable, intangible, non-existent, is shot the first time with the "click" of the instant camera, getting the real bidimensional result of what, only the human eye, is able to see: a photograph of the blue sky closed into four margins. The skin of the sky is pierced by the brutality of a gunshot, immediately tearing it apart virginity of this sublimity. This work is a metaphor in which is simplified an intense ethical phenomenon such as violence; act of "cruelty" which happens to be still disastrous and null.



Shooting Sky, 2017; #131



#150, detail; #157; #128; #179



Shooting Sky, 168 instant photos shot with a compressed
air gun "FAS" mod. AP. 604
10,8 x 8,5 cm each, environmental installation setting-determined
Kunstschau_Contemporary Place, Lecce

for *Ruins and Reflexes* curated by Mariagrazia De Giorgi
Anna Dormio and Alberto Fiorin, 2018



Carte, 2019/on going
environmental installation, paper material (392 elements)
different sizes

This work is an incessant process of lost paper collection by the streets. Mostly handwritten, they are the identity manifestation through the writing. These witnesses are referred to intimate and personal aspects of people's daily lives and habits; from the most common shopping lists to secret messages or personal data. The intention is giving value to a "waste" item turning it into one full of value, curiosity and meaning.



#animalimorti, 2018/on going
#124; #45; #30; #81, 2018
digital photography

The serie #animalimorti talk, with a detached emotion, about the bodies of small animals, mostly volatiles, found death on the street. These photos are taken from above, almost to create an archive capable to collect the exact way and position in which they were found, and they are shared on the social media and displayed in front of a huge audience checking constantly the perception, the reactions and the sensibility of the observer.

In opposition to the objectivity of photography, the disgust and horror that the images share, becomes disturbing and sometimes provoke violent reactions. The vision of the death, the consumption of animal bodies and their deformation are phenomena that society seems to reject and expel, abetting hedonism, pleasure and disengagement.



Ravennati, 2017-2021
#47 (*The neapolitan project*), 8,9 x 6,1 cm, 2019
photographic print with silver salts, applied golden leaf
different sizes

The title of "Ravennati" serie, explain intuitively the work. Ravennati, masters of mosaic art, in the past paid tribute and reused the typical stylistic features of Byzantine art.

The pictures used are vintage and historical, analogue, amateur.

They have been handled using the golden leaf, erasing the spatial and temporal context, providing us phantom, evanescent, hieratic and monumental subjects. These inhabitants of the past appear now suspended, floating in a voided perspective; they emerge as a supernatural and otherworldly abstraction.

This work, meticulous, as a miniature, consists in a real act of revitalization, a way to give new life and new skin to the works of the past.



1938
Sei il mio
acqua continua
di 3 anni
Vittoria



#26 (The spanish project), 2018, 10,2 x 7,3 cm;
#85 (The florentine project), 2021, 5,2 x 4,3 cm;
#80 (The florentine project), 2021, 8,2 x 5,4 cm



Ravennati, 101 samples - intere serie
photographic print with silver salts, applied golden leaf
different sizes, environmental installation setting-determined
Spazio MICROBA, Bari

for *Continuum* curated by Riccardo Pavone and Marialuisa Sorrentino
with the critical collaboration of Nicola Zito
Anna Dormio solo show, 2021

view all projects

www.annadormio.com/works

other project

www.annadormio.com/otherprojects

collective works

www.annadormio.com/collectiveworks

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