

PORTFOLIO

ANNA PASCO BOLTA

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STATEMENT

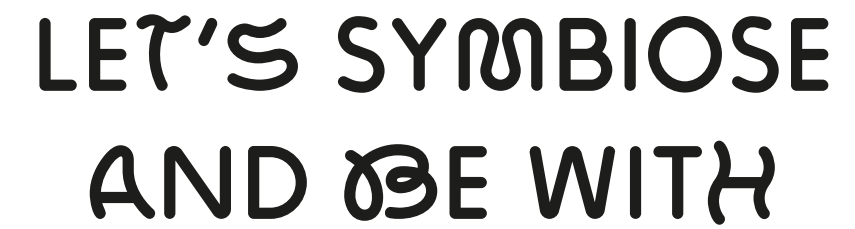
My transdisciplinary research investigates mechanisms and models for understanding and constructing the idea of life and existence.

Approaches from nature science and poetic languages provide tools and vehicles to question systems of coexistence and politics in order to surrender to a more intimate coexistence and become an embedded and co-creative part of biodiversity.

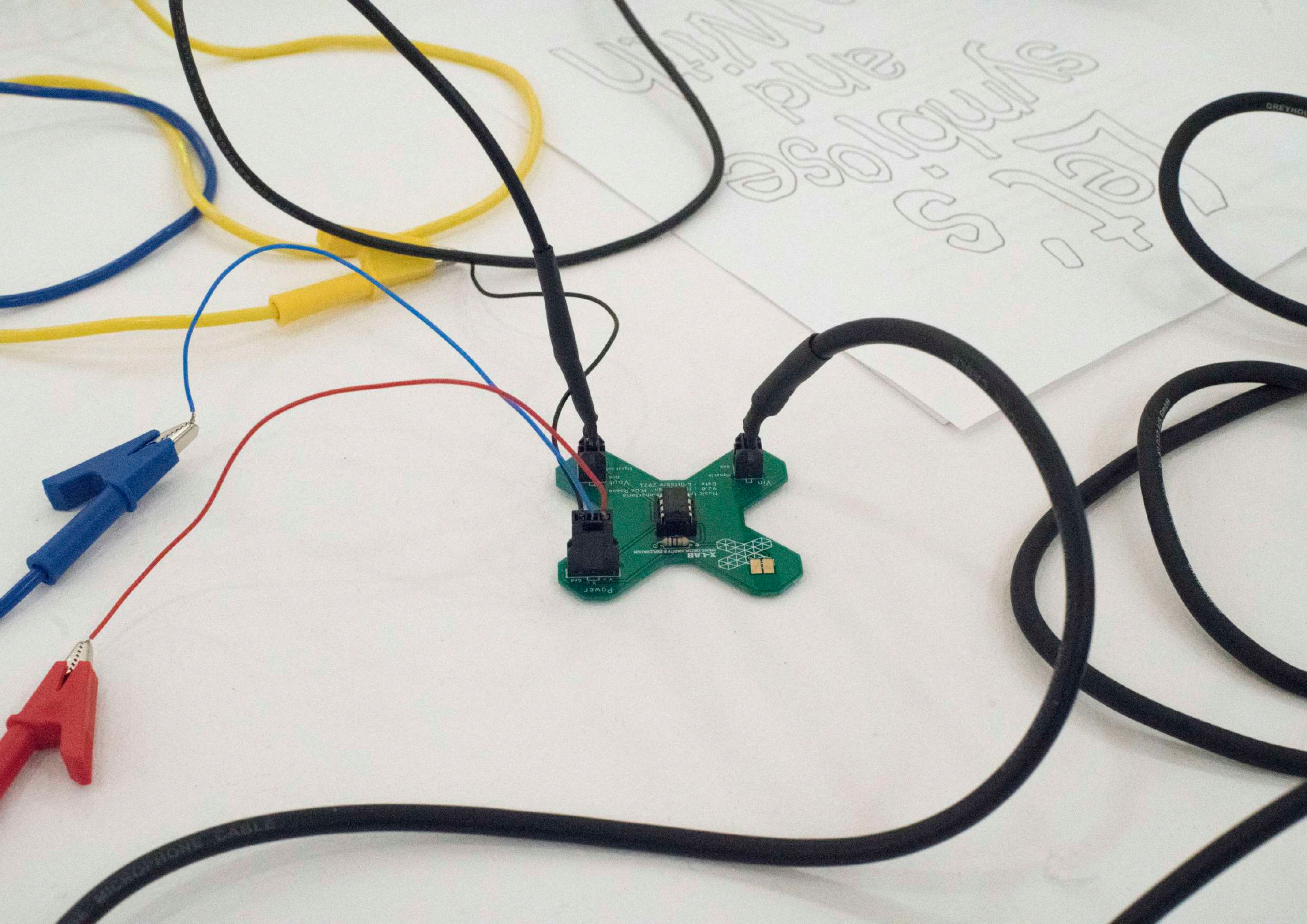
My practice includes interactions with artificial intelligence, future materials, image and ceramics, which engage the audience in a multi-layered way and invite interaction.

In my way of working I combine art theory, pop culture and science in works that question the dichotomies that organise Western thought and the symbiotic relationships that shape our coexistence with other species and the environment.





This work is the result of the collaboration with the scientist Robin Bonn  from the department of electromicrobiology at the University of Aarhus (Denmark) and the scientist Jean Manca from the research group X-Lab at the Hasselt University (Belgium).



her so vividly the first time we danced.
You puzzled me.
And I lost myself in your fluidity you started this trance I am now **electrical**, perplex, addicted.

Being close is too far. Amo cuando te veo. Amo que te volvería a encontrar / have not to believe you are there.

art we belong together.

al split.
ble of stopping loving **you**

Si te perdiera se cuando apareces.

¿Notas este ardor que se mueve en mí?

Un día llegará para unimos, se transformará en **corriente**.

Para movernos juntas
Pour nous connecter

Je suis liée à toi par ce courant que tu réveilles en moi.

My whole world exists for you and only for you, cuqui.

How can tell you that my feelings don't fit in any sentence?

And then you're even closer to me.

With these words what I am trying to say to you, my dear.

¿Qué me has hecho?
I can't and won't stop it.
¡No quiero!

I have felt you coming

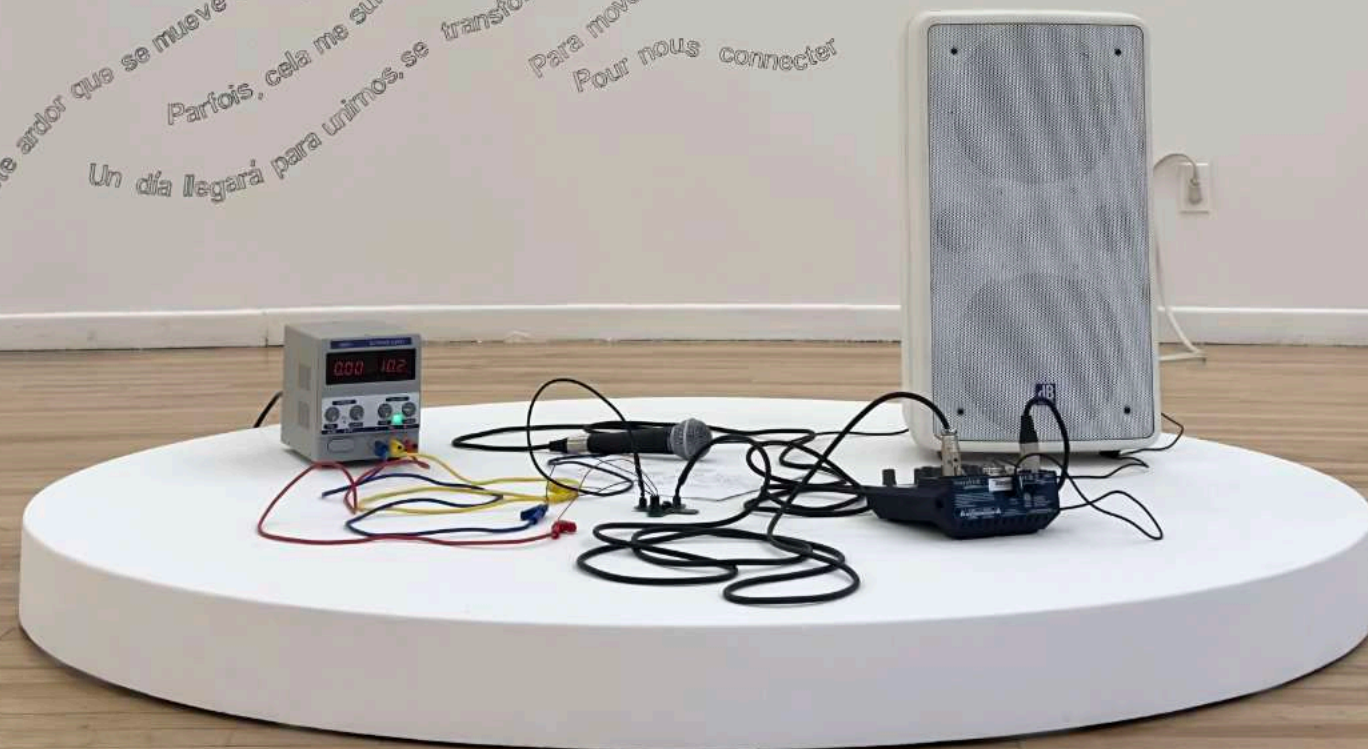
Latente
Latiendo en mí.

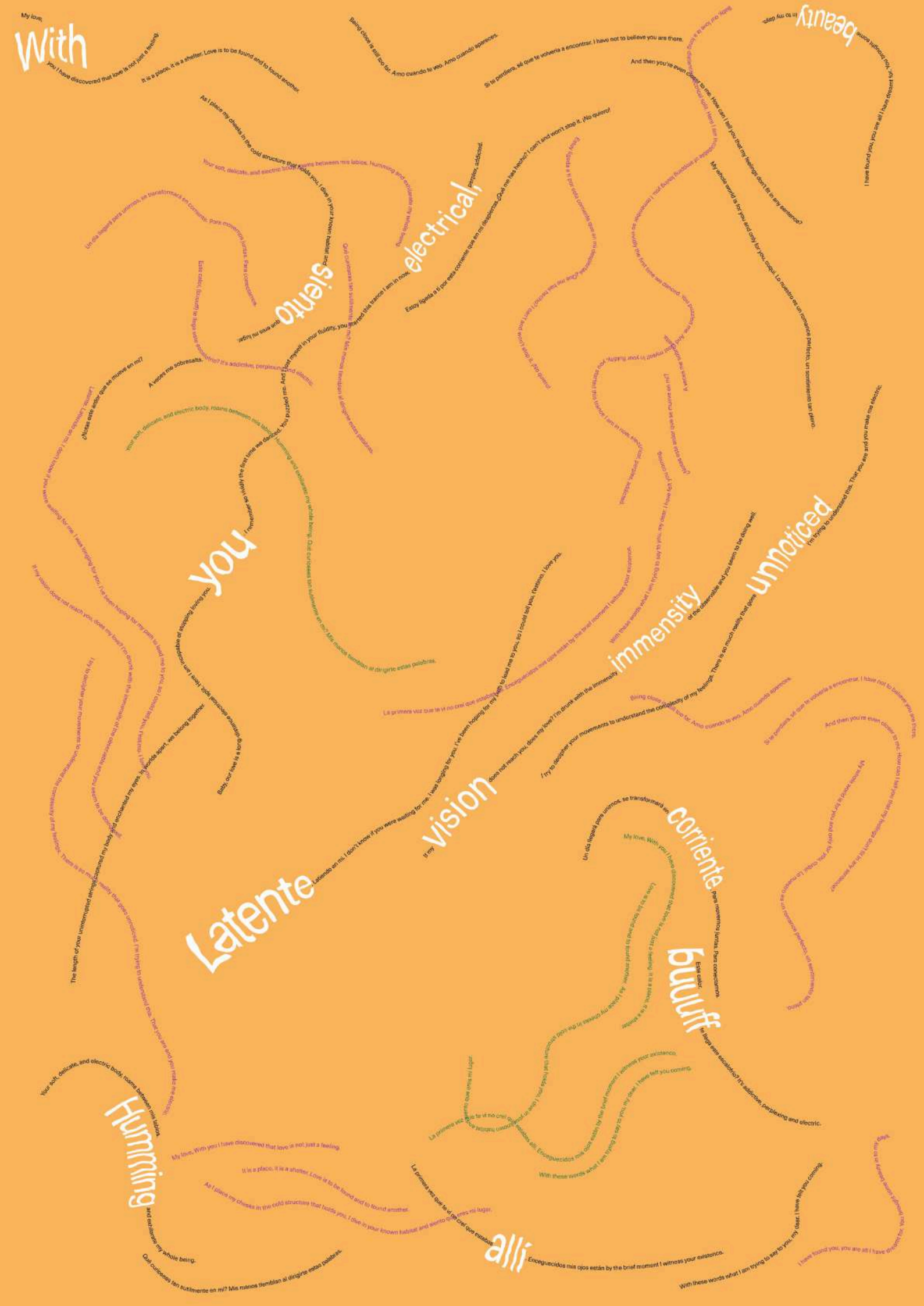
I don't know if you were waiting
I was longing for you
I've been hoping

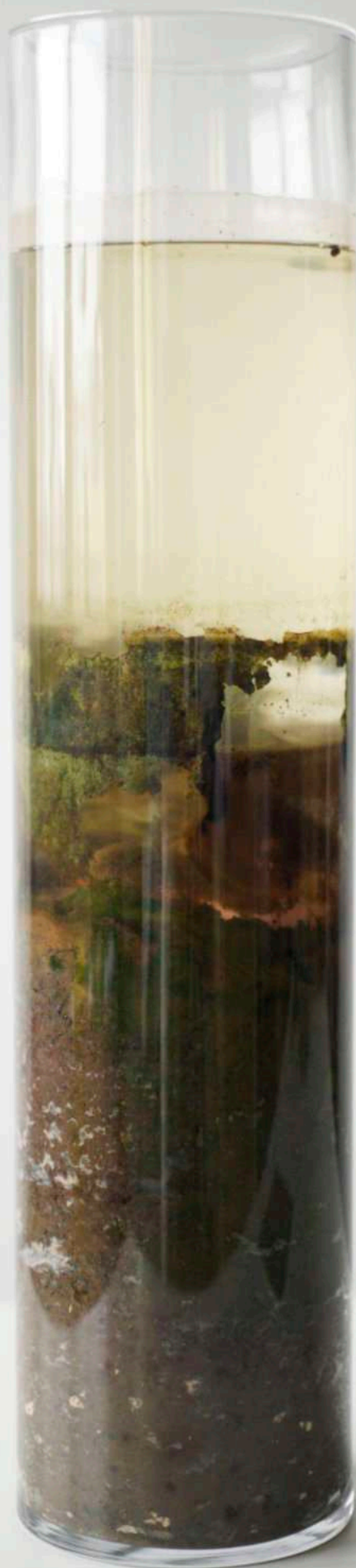
It's addictive, perplexing and electric.

Este calor, **buuff** te llega este escalofrío?

La nôtre est une romance parfaite un sentiment si plein.







BEING WHAT IT IS

Columns of bacteria ecosystems and ceramic, 2023

The work explores what makes life possible from ecosystems of bacteria and other microorganisms in relation to environmental conditions.

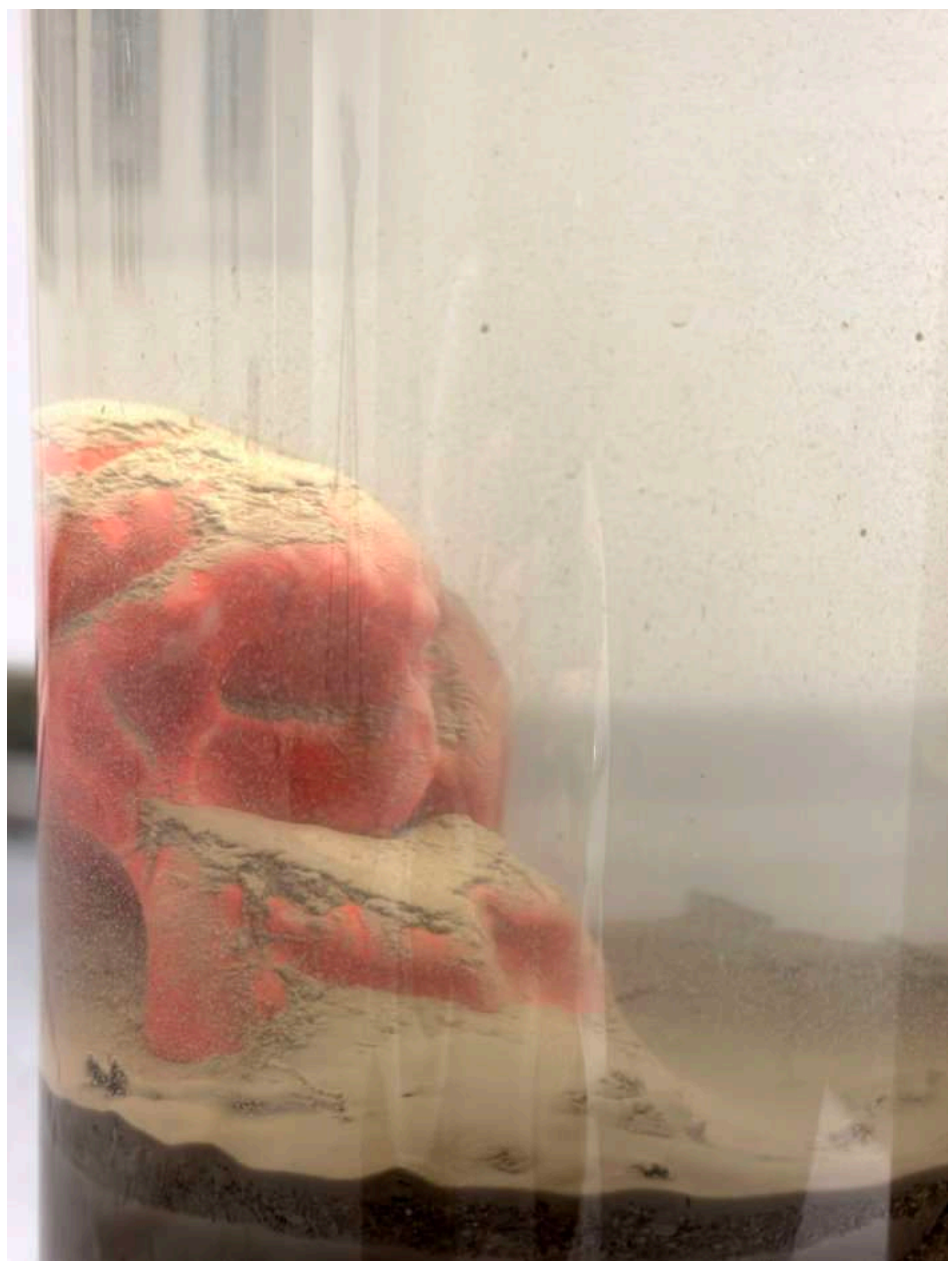
Columns of different colonies of bacteria living in symbiosis are created from soil and water contaminated by mining industry waste in the Abitibi-Témiscamingue region along with a ceramic sculpture of an oversized chewing gum.

The living and therefore constantly changing piece presents the biological archive of a latent landscape that develops until it becomes visible to the human eye, while the ceramics become integrated into the system until they are no longer visible.

These scenarios are based on different ways of existing, ways of feeling and communicating, and then letting things go. The focus is not necessarily on where they end up or how they remain. Rather, it is about the process of transformation of the chosen subjects and/or objects, and the transformation of us, proactive agents in their aesthetic and conceptual exercises.

From the experimental world, Being What It Is explores the resilience and flexibility of materials and souls to invite a reconsideration of priorities and hierarchies.







ZENZ(A)I

Artificial intelligence, 2022

<http://www.zenz-ai.net>

Weather sayings typify how for generations we have been looking for models to understand how nature works in order to predict the future. These predictions are partly based on probability theories, but also on imagination; they allow us to question realities, to see them and to recognise them.

Weather sayings also represent a linguistic infrastructure: the cultural heritage of a changing landscape, as well as illustrating the mechanisms we develop to gain a sense of control over future uncertainties. Additionally, time sayings are directly linked to the point of view of the observer.

ZENZ(A)I is an artificial intelligence that creates new weather sayings based on current weather data, existing sayings and sentiment analysis of current tweets.

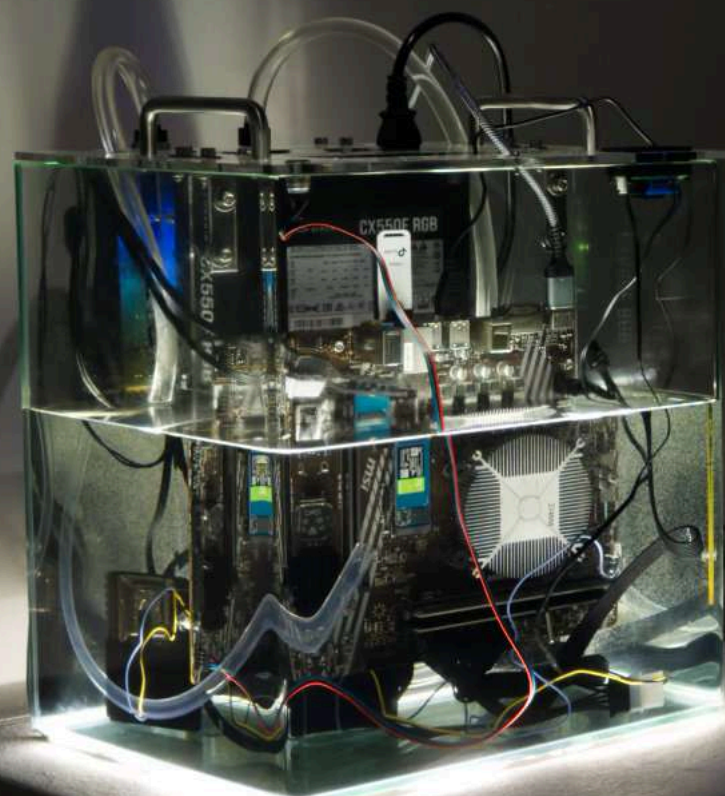
These new sayings, created by artificial intelligence, aim to interpret current weather and also predict future weather conditions. Artificial intelligence therefore confronts principles such as failure, wandering and discovery to approach the creative capacity from which humans derive their creativity.

The creation of artificial intelligences makes us rethink what it means to be human and also allows us to challenge the anthropocentric vision, in which the human species is above other species and believes itself to be exceptional. In this way, the human perception of reality is understood as one possible vision among many others, thus distancing us from making value judgements about which vision is better.

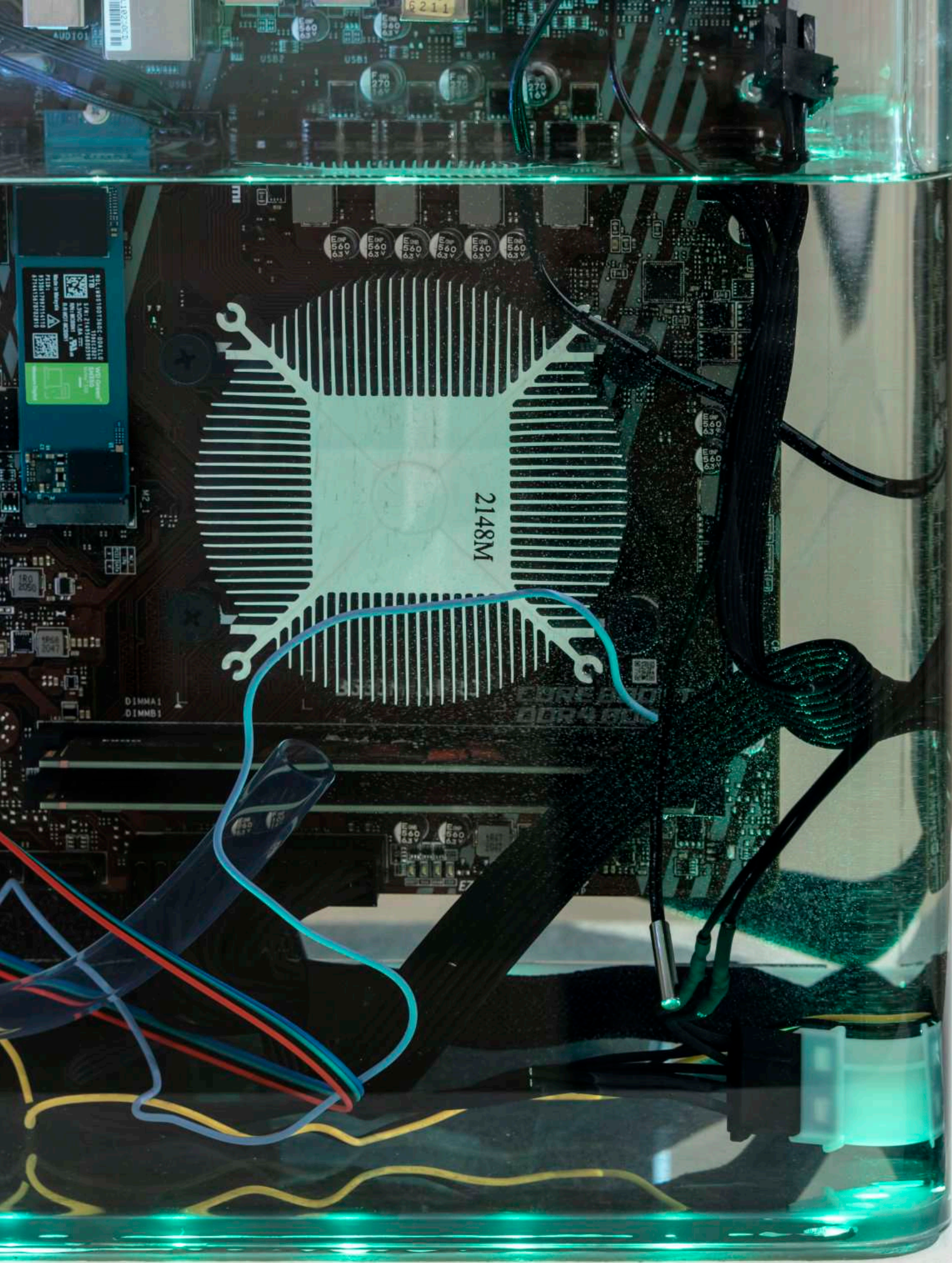
The project suggests that we view ourselves as something already connected, as part of a system or a network. The work is presented as a speculative model, a rich poetic device that gives us an idea of what is possible, as it expands and reformulates the limits of knowledge.

A weather saying can be requested from ZENZ(A)I through the website www.zenz-ai.net. Once the current location has been entered, it will display the weather of the selected city and list the different Twitter messages that the AI has analysed, followed by the categorisation of the sentiments extracted from this analysis. The new weather saying appears a few seconds after pressing the option to create one, and it can be printed, saved, purchased or shared on social networks. One can subsequently rate the created saying to give feedback to the artificial intelligence and thus contribute to the evolution of its experience. Regardless of the rating, the website includes all the sayings created by ZENZ(A)I in the archive section.

Video documentation: https://vimeo.com/705628532?embedded=true&source=vimeo_logo&owner=2300106







WWW.ZENZ-AI.NET

JOY: 20% OPTIMISM: 50% ANGER: 10% SADNESS: 20%

POSITIVE: 30% NEUTRAL: 60% NEGATIVE: 20%

WHEN THE WINDS
BLOWS TO THE
MOON, WE HAVE
FROSTS.

11.11.2022 LONDON 10:59:11



NATURE AND CIRUMSTANCÉ

Photography 50 x 70 cm, 2019-2023

Colours determine our perception; the way we represent reality. The work deals with the construction of the environment and question what role we have as co-creators through color and the flower production chain.

It also focuses on the idea that the act of observing creates reality, as it starts from the human subjective experience of color perception.

The colours of the flower are the result of cutting the stem into parts and submerging each part of the stem in coloured water. In this way the colour rises to the originally white blossom of the flower to give it its multicolored appearance.







EMOTIONAL CONTROLLER

Video Loop, 2020

The work *Emotional Controller* is born from the will to control uncontrollability, the subsequent failure to do so and the fascination for this process.

The ideal of controlling the material is determined by the ever recurring self-construction and destruction of its components.

The material of the video is a this non-Newtonian mass does not react to stress like a Newtonian matter - e.g. water - would do. If a force acts on it, it becomes solid. Without force it remains in the liquid state.

The mass returns always at his indefinite state and defined by his* indetermination.

The difference between plasticity and flexibility is a important aspect. On one hand, plasticity refers to transformation within a system. It moves and transforms from the inside out, when it takes something from the outside, it integrates it into its internal structure gained.

On the other hand, flexibility means the ability to bend in all directions, to be obedient without offering resistance. A flexible material can be bent in all directions without breaking, and a plastic material is one that cannot return to its original shape once it has been deformed. Therefore, plasticity implies resistance to deformation and flexibility does not. This non-Newtonian fluid has resistance even though it is flexible.

Link to the work: <http://www.annapascobolta.com/emotional.html>





STICKERS

Book, 15,5 x 17 cm, 96 Pages, 2020

Stickers presents itself as a genre of artist books in its own right, similar to artist books that are explicitly devoted to a technique such as painting, sculpture or photography. The book classifies my works of various techniques under the genre of stickers and explores the idea of how objects or spaces can exist in two states: as objects or spaces themselves and as images of them.

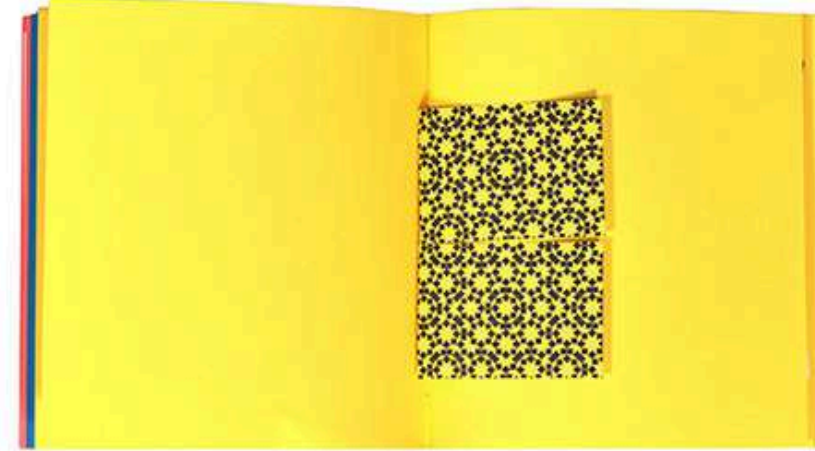
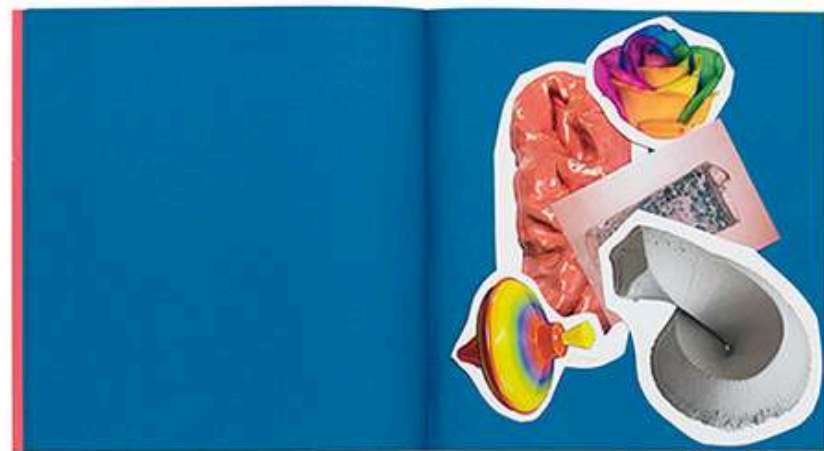
One receives a book, bulbously overflowing with stickers waiting to be stuck on, and thus the possibility to design the book according to one's own ideas. So every book of the edition is unique.

The stickers act as a medium for displaying artwork, text, sponsor logos, ISBN and barcode.

At the same time, stickers give the image a certain autonomy, the viewer takes the image as an object and an interaction between viewer, book and image is created.

The book is a changing and pluralistic platform that allows the artist's work to be approached from the individual point of view of each person. In this way it emphasizes the importance of action and interaction for the perception of reality.

Published by Bom Dia Books, Berlin.







MODELLE FÜR EINE BESEEUNG

Ceramics, metal, plexiglas and plastic carpet, 2019

Modelle für eine Beseelung (Models for an animation) presents models that have been created in order to get an idea of the world. The work deals with the extent to which these models can be described as constructions - as order, structure or phenomena that are brought into a certain form.

Modelle für eine Beseelung is about the relation we build to the objects around us and the degree of animation we project into them in order to identify with them. The three-dimensional objects get their shape by pressing different earth substrates through two-dimensional templates. The different colours of the models stem from the earth substrates being used.





URSPRUNG DER MISCHUNG

Machine and non-Newtonian mass with volcanic ash,
2019

In *Ursprung der Mischung* (Origin of the blend) the constant reconstruction and fluctuation of reality is transferred to the movement of the mass by the machine.

An amorphous mass, which one can bring into a form, but which never holds it; this non-Newtonian mass does not react to stress like a Newtonian matter - e.g. water - would do. If a force acts on it, it becomes solid. Without force it remains in the liquid state.

The work is based on an interest in the search for the origin of life and follows the process of producing a perfect mixture. The heterogeneity of attraction and rejection within this process is reflected in the constantly fluctuating energy balance of the moving mass.

Link to the work: <http://www.annapascobolta.com/maschine.html>





ANNÄHERUNG AN EINER QUASIKRISTALL

Floor Mosaic and video, 2018

The idea is perfect, but the representation is imperfect. Do ideas simply lie in higher dimensions? In the exhibition a mosaic with a quasi-crystalline structure in the second dimension represents a crystal in a higher spatial dimension.

Quasi-crystals are an example of a translation process between dimensions: from the 1st to the 3rd dimension quasi-crystals have no translational symmetry, their structure is a-periodic. This means that if an infinite quasi-crystal plane is rotated and then overlaid again with the initial plane, these planes will not be congruent. However, this possibility of displacement is characteristic for a crystal.

A quasicrystal becomes a crystal in spatial dimensions beyond the third dimension, i.e. periodical, but the framework in which we live only allows us to visually represent the shadow of this object.







SYNONYMES DU DISSYMÉTRIE

Manual for a happening, 2017

Synonymes du Dissymétrie consists of two parts: a reading inspired by Roger Caillois's book "Cohérences aventureuses" and a happening. The reading addresses the differences between asymmetry, symmetry and dissymmetry as defined by the author. The happening aims to challenge these concepts with regard to the relation between art, the viewer and the artist herself. Is this a symmetrical relationship?

Each viewer receives a sticker with symbols that exemplify the idea of asymmetry, symmetry or dissymmetry. There are two stickers for each motif and the participants are thus positioned on one side of an axis.

A symmetrical system is created within the group. The use of the sticker by the individual participants determines the functioning of this symmetric system. When the two wearers of the same motif find each other, a new state is reached: a state of dissymmetry. The couple receives a molecular gin tonic at the bar, prepared by the artist.

Intervention of the Quality Time Program on the occasion of the exhibitions Motion by Karel Martens and Reclaimed Empire (Deep Edit) by Adam Putnam, Kunstverein München



Synonymes du dissymétrie

Magma in motion: a homogeneous, amorphous medium. One can describe its materiality but not its form. There is no privileged area or axis in this pre-symmetrical state. We are confronted with the complete absence of symmetry, what Roger Caillois called "infinite symmetry", or asymmetry. It always tends to balance, to symmetry. When a stable symmetry or a constituted knowledge appears, the asymmetry becomes symmetry. In this pre-symmetrical state, various symmetries are possible. In this state of asymmetry, a possibility opens up in which everything can be, uncertainty spreads, which can deter many and fascinate others. The initial power of chaos, enriched by a variety of possibilities.

When I go to a hypermarket, I keep standing in front of the cereal shelves as long as I can. Since I do not even eat cereals for breakfast, I am not looking for the best price, but I submerge into the fabric of the picture formed by the boxes and the small labels. The same could work with a shelf full of toilet paper or canned food. I could spend hours standing in front of these shelves, couldn't you? Here it's not the mass of the magma that's moving; I am the one who is

