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Antonella Cimatti - Faenza - Italy



Antonella Cimatti

# Lux

Antonella Cimatti

Texts by Nino Caruso, Monica Semprini, Matteo Zauli, Jennifer Adele Zwilling

## Antonella Cimatti. Refined Poetry of Porcelain and Light

[...] The enchanting lightness and elegance evoked by these objects are not only the outcome of her inventiveness, inspiration, and esthetic taste - the spontaneous and impromptu fruits of intuition, but rather they insert themselves and take root in the obvious quality of her training. She has assimilated tradition with selective attention to contemporary trends. She expresses herself through tenacious and productive research, forward-thinking and experimentation that requires expertise regarding complex processes, and a mastery of materials and technologies.

Mindful of the sixteenth century renaissance majolica Compendiario Style 'whites' crespines (i bianchi), since 2005 she has been recreating her own modern versions in which decoration and form are one. Real and true embroidered sculptures, removed from any type of representative intent, instead call to mind a flow of personal emotions. Their refinement, grace and essentiality, accentuated by their absolute whiteness, synthesize all colors of natural light and evoke classical values [...]

By Nino Caruso, excerpted from Ceramic Art and Perception n 89/2012

## Antonella Cimatti. Ghost Still Life

[...] A constant theme in her work is the search for lightness and imperceptibility of the material, defying its very essence, its derivation from clay, from the earthy mixture that invokes a sense of heaviness of matter. This is the reason that the surfaces are perforated, torn, translucent; they become delicate silhouettes, luminous filaments of light interwoven through grafts of optical fibres. Primary importance is attached to the light, for its ability to render the material slight and ethereal, as if suspended through shadows and reflections that disperse through the gaps in the intricate entanglements [...]

The silhouettes of objects, which are cropped via a complex computerised technique, reproducing a kind of anamorphosis of Leonardo, are placed above a plexiglass plate, also modelled in the same shape and hung on the wall; this device means that, in the twilight of the environment, illuminating the work, one can create profiles of these objects. In this way the still lifes assume their form through their projected shadows; fleeting, enigmatic, in a constant state of flux, prone to disappear at any moment should the light fail [...]

Classical forms together with stereotyped forms: art in its highest form and art in its industrialised forms are given equal treatment in the works of Cimatti and have the same evocative importance; they establish a poetic and delicate dialogue just like the bottles, vases, bowls and carafes painted by Giorgio Morandi – observed over time, contemplated, allowing the dust to fall and settle upon them. Morandi, the artist who transformed such humble objects of everyday reality into the protagonists of his complex pictorial research, approached them from the front of a table, a frontal approach that we find in Cimatti's work, where vases, lamps, dishes, cups and teapots rendered in shadow, are arranged along a finely punctured tablecloth, a basis for her still lifes [...]

Shadow has always been an element that attracts and seduces the art world and the mindset of Antonella Cimatti is fully embedded in that approach. What is striking is the inconsistency of the shadow, its immateriality; it is absence, it appears only to suddenly disappear, it is darkness, it is ephemerality, it is the double of the object that projects it, it retains a function of reality, since its very presence “verifies the consistency of an object, seeing as that which projects a shadow must be real” (Ernst H. Gombrich, Shadows). After all, it is shadow which plays an underlying role in the artistic practice: according to the testimony of Pliny the Elder, painting and sculpture do in fact have their origins in the shadow phase. An origin that is “negative” because the image is frozen in time owing to the outline of its shadow cast and then it assumes consistency and acquires a bodily, sculptural form (Pliny the Elder, Naturalis Historia).

From the figure of shadow to the gesture of the potter who fills the outline with clay, relief and plasticity is

brought to its form. The work of Cimatti hinges on this duality, and from this it draws its expressive power: from earthy mixture to its most incorporeal essence, from concreteness to a its evanescent duplicate.

By Monica Semprini, excerpted from Ceramic Art and Perception n 104/2016

## The sculpture and shadow relationship

I have always been fascinated by the long-established relationship in the work of Antonella Cimatti between object and shadow, which is not, as might appear at first glance, a physical link between an element and its natural projection, but the result of a deep reflection that the artist brings into being on her own research. A shadow, in fact, is not a visual element merely generated from the object that is the origin; it is neither natural nor artificial. The shadow is generated if and when a light source is placed behind a subject/object, and it is this light source which establishes the depth and position. As such, the sculpture and shadow relationship in the work of Antonella Cimatti is the result of an intentional choice of installation, that in choosing origin and intensity, sets the morphological relationship between the subject, the pureness and whiteness of the porcelain, and the dark portions that complete the aesthetic fulfillment. And it is in this precise direction, in its antithetical relationship, that the Faenza artist's work is brought to life through the delicacy with which the complexity that Jung, for example, symbolised in the shadows, thus indicating intuitively the tormented, unresolved path of man in search of his deepest identity.

Matteo Zauli, director of the Museo Carlo Zauli in Faenza, excerpted from Ceramic Art and Perception n 104/2016

## Innovation and Tradition: Antonella Cimatti

Antonella Cimatti's artwork is a rare combination of respect for past traditions and innovative techniques and forms that resonate with contemporary ideas. Cimatti was a Guest Artist in Residence at The Clay Studio in Philadelphia, Pennsylvania, USA in August of 2015. She spent her time here in the studio creating work through experimentation with her uniquely developed process of turning paper clay into lace-like ceramic vessel forms. Her generous spirit was obvious to our community, where she formed relationships with students and staff members. Cimatti's long experience as a teacher allowed her to discuss her processes and ideas in an engaging way with every level of student and artist whom she met.

Based on crespinas, a historical form common to Faenza, where Cimatti lives and works, her forms have many layers of meaning. Working mostly with white slip, Cimatti creates vessel forms that have a lace like quality. These echo the pierced crespina, or molded dishes that helped make Faenza a popular center of ceramic production during the Renaissance. Like the layers of looping slip trails she uses to build her sculptures, the meanings infused into the works are complex, yet elegant. Concepts of history, craftsmanship, feminine grace, and fashion are woven into the ceramic structure of the works.

Along with these interweaving ideas, Cimatti overlays yet another formal element that represents her modern expression of the historical form – shadow. Once the delicate sculptures are created she installs them in groups, often on the wall and adds strong lighting. This open weave forms create dramatic shadow forms that combine with the white ceramic material to stunning affect. Again, bringing history and modernity together, the viewer can imagine dark Renaissance chambers, lit with only candles, while also enjoying the cutting edge lighting technology employed in the gallery setting.

The Clay Studio, Philadelphia was honored to host Antonella Cimatti as a Guest Artist in Residence. Her creativity and generosity of spirit left a lasting impression on the institution, as did her beautiful and elegant sculptures of clay and light.

by Jennifer Adele Zwilling, Curator of Artistic Programs, The Clay Studio, Philadelphia



# Crespine & Paper Clay

*Crespine* were finely shaped majolica bowls made in Faenza around the 16th and 17th centuries, and were used in European royal courts as luxury items. In 2005, I started revisiting these bowls for a new collection of porcelain paper clay objects. It's been very exciting and also very challenging to work on traditional shapes with a brand new philosophy and technique. My *Crespine* are large bowls made of ceramic filigree, a kind of lace woven with a precious porcelain thread: a result that can be achieved only with paper clay. They are airy, light, vulnerable objects that live out of light and shadows. This collection represents a new way of interpreting the material, not as physical matter, but as an evocative transparency.







*Memory containers*, 2016,  
self glazing porcelain paperclay, blown glass base,  
handbuilt flowers in glazed porcelain group installation  
dimension: 80x80 h 50cm  
exhibited at the Triennale Design Museum in Milan

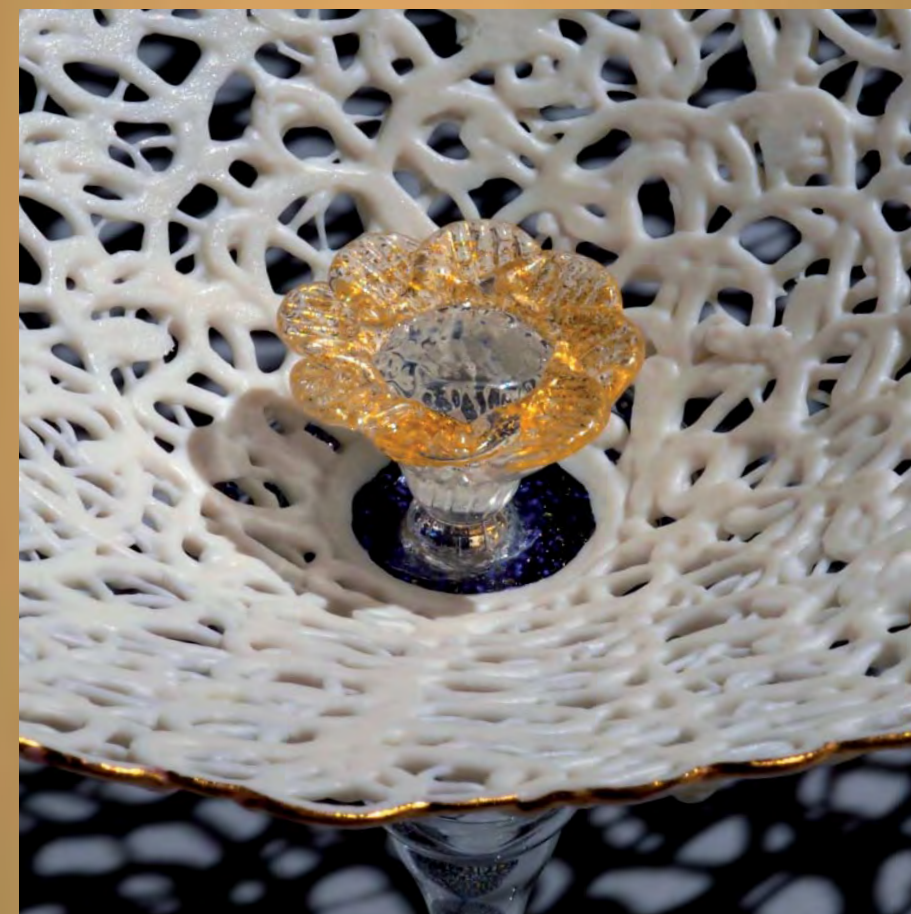


*Crespina*, 2007  
Porcelain paperclay, Murano blown glass base  
Silver Prize, at The 4th World Ceramic Biennale 2007, Korea International Competition  
Dimension: 40x40h



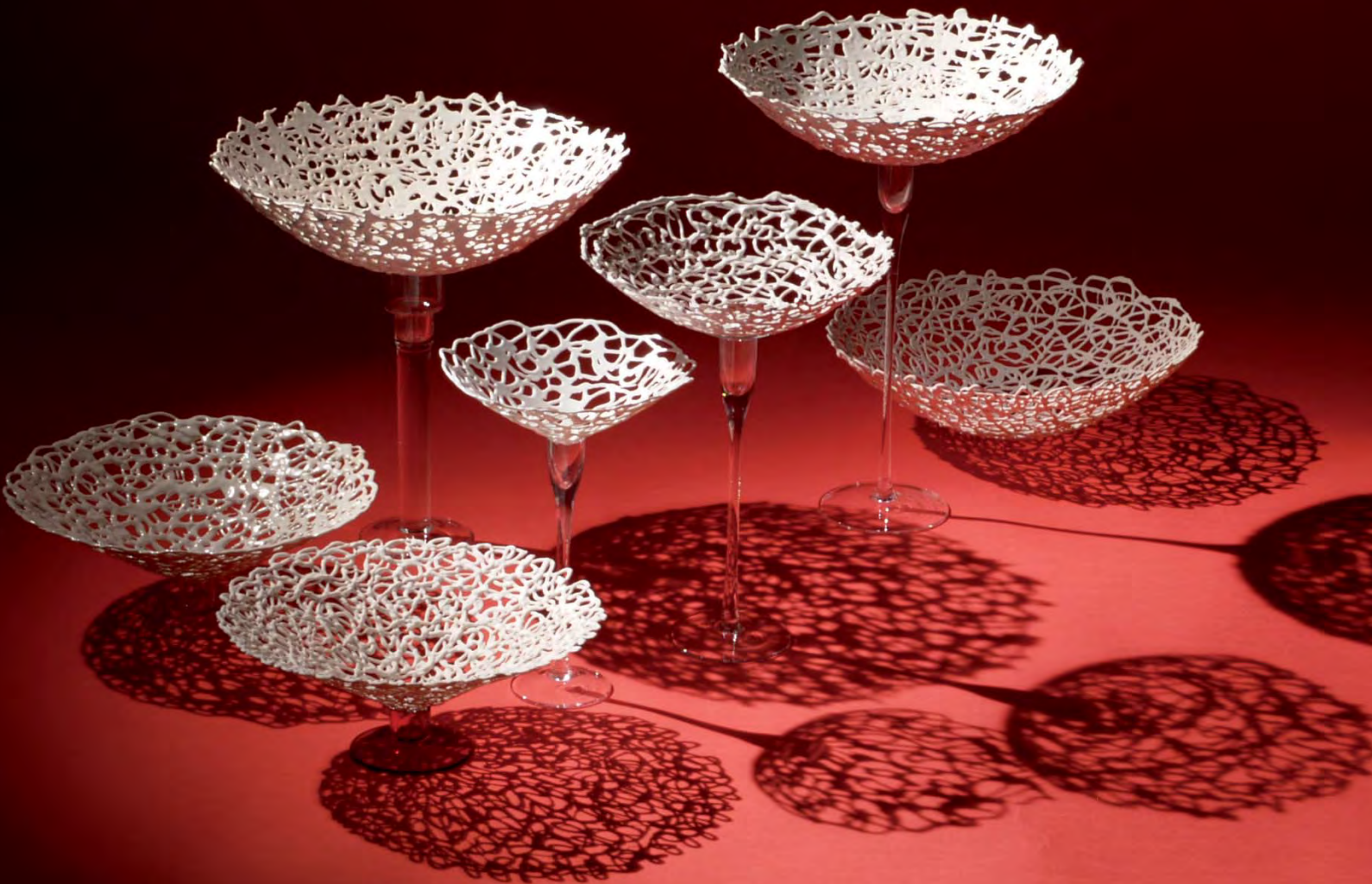


Crespine &  
Paper Clay

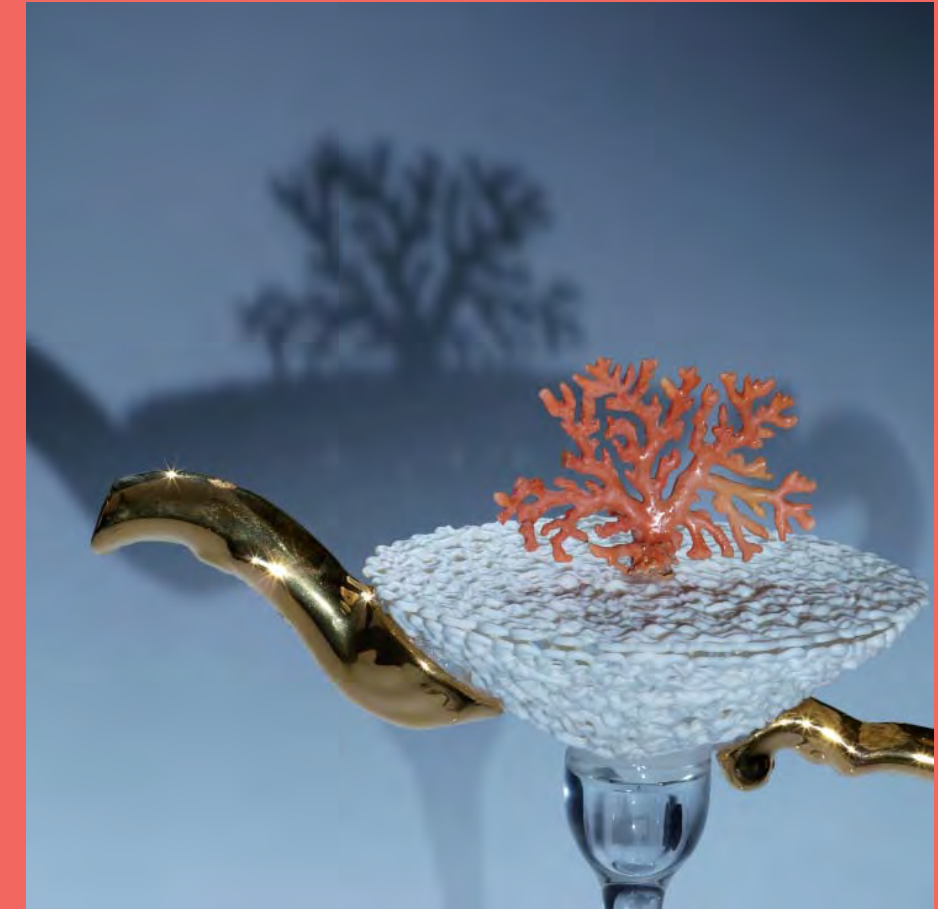


*Crespine Group, 2014*  
Porcelain paperclay, Murano blown glass base , Murano blown glass flowers, with gold leaf, glass beads  
Dimension: h 38 x 70 x70



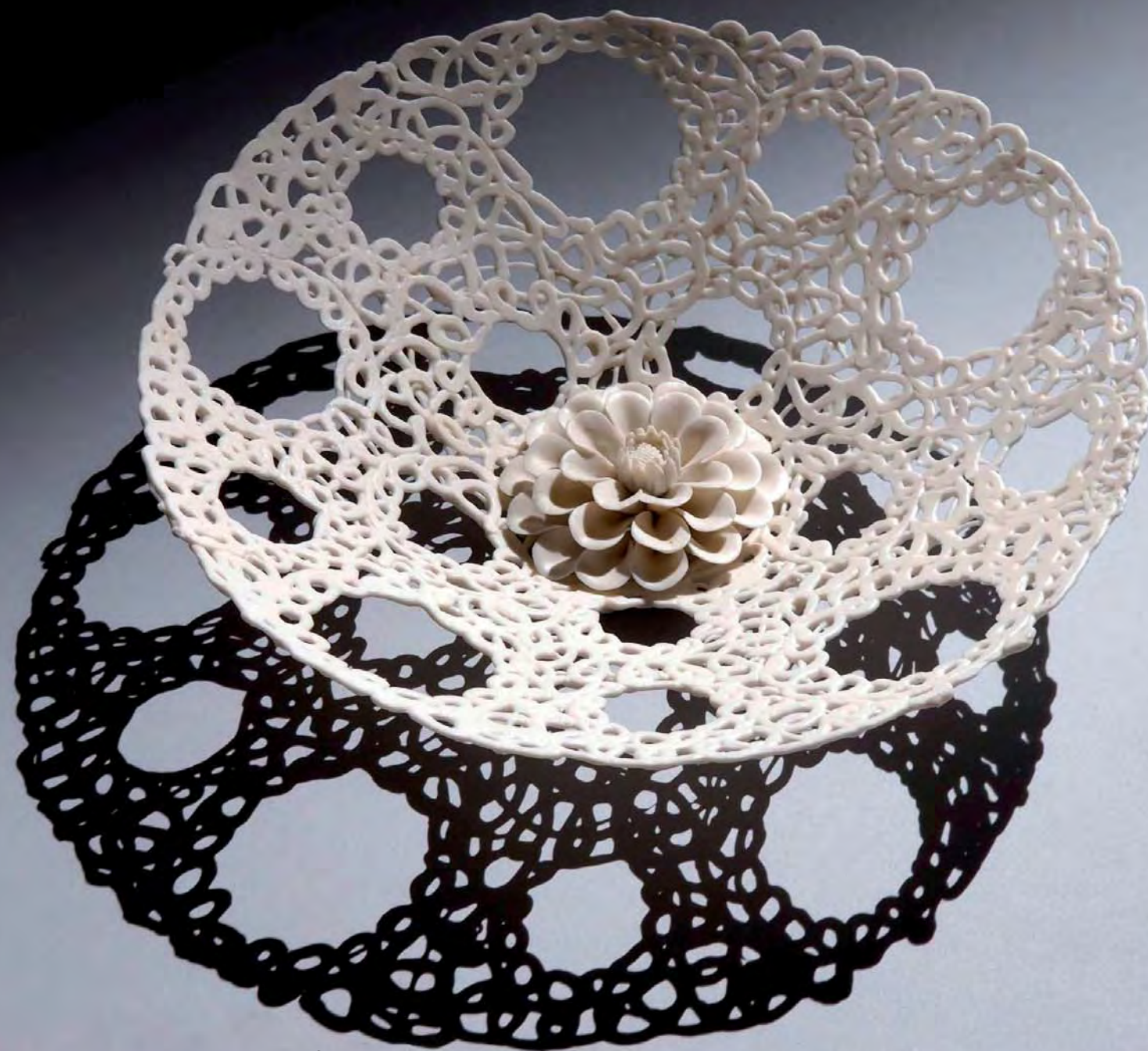


*Crespine*, 2006  
Porcelain paperclay, Murano blown glass base  
Dimension: various



*Seapot*, 2011  
Biscuit porcelain, glazed porcelain and gold, coral lid knob, glass base  
First Prize ex-aequo, Seapots Teapots Competition, Portugal  
Dimension: h 38 cm





*Crespina Pizzi e fiori*, 2012  
Porcelain paperclay and handbuilt flowers  
Dimension: 30 cm diameter



*Crespina con rose*, 2009  
Self glazing porcelain paperclay, central rose handbuilt in porcelain, Glass base  
Dimension: diameter 30 x 30 h cm





*Butterflies* (detail). 2011-2015  
Porcelain. wings in self glazing porcelain paperclay, mounted on plexiglass, lateral spot light





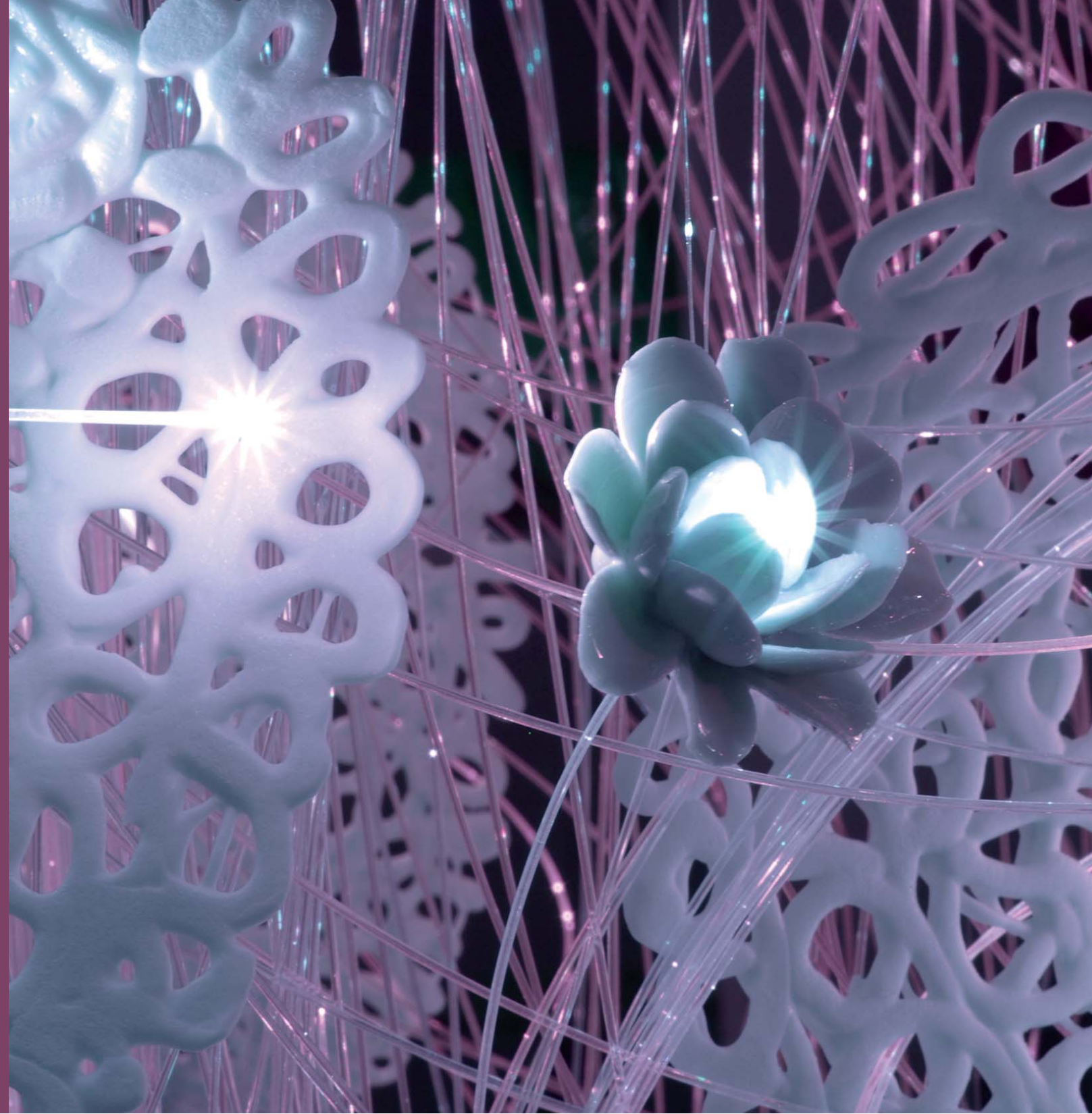
*Teabowls*, 2011-2016  
Coloured Porcelain paperclay slip trailing and slipcasting  
Dimension: various



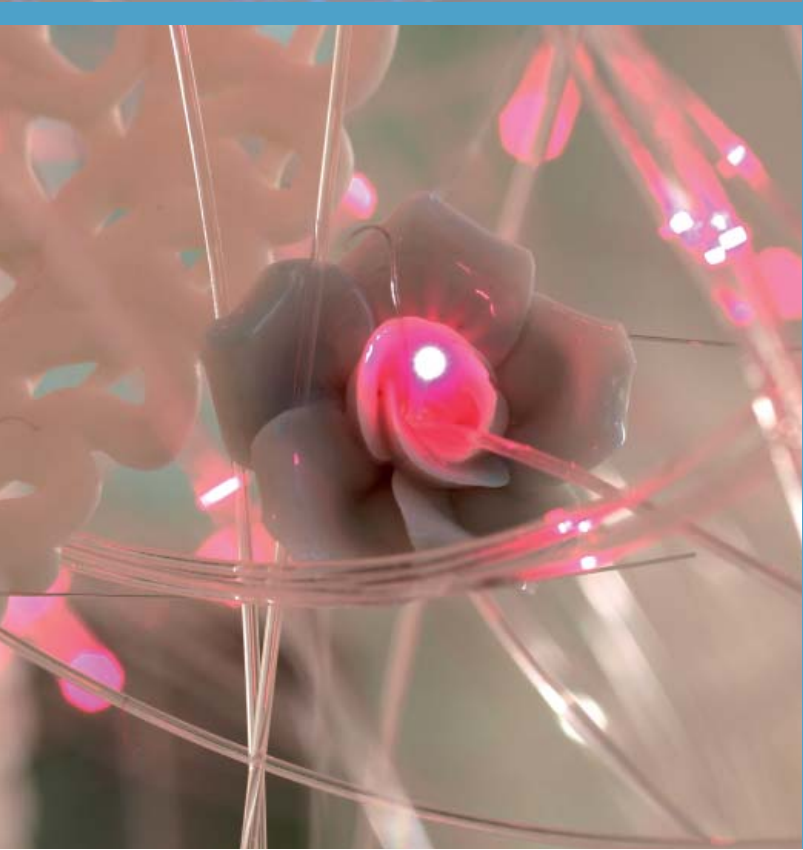
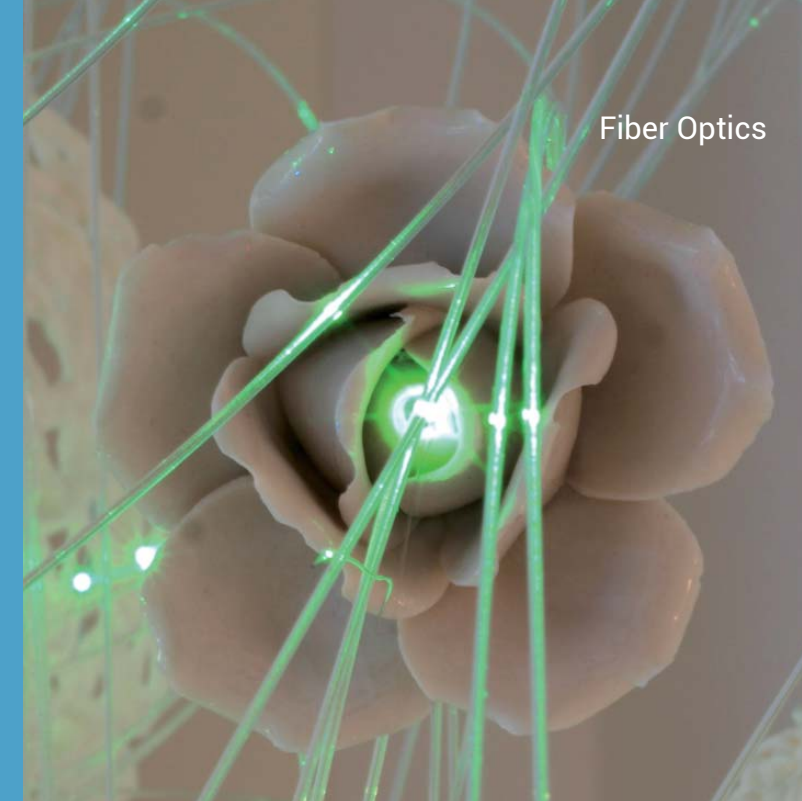
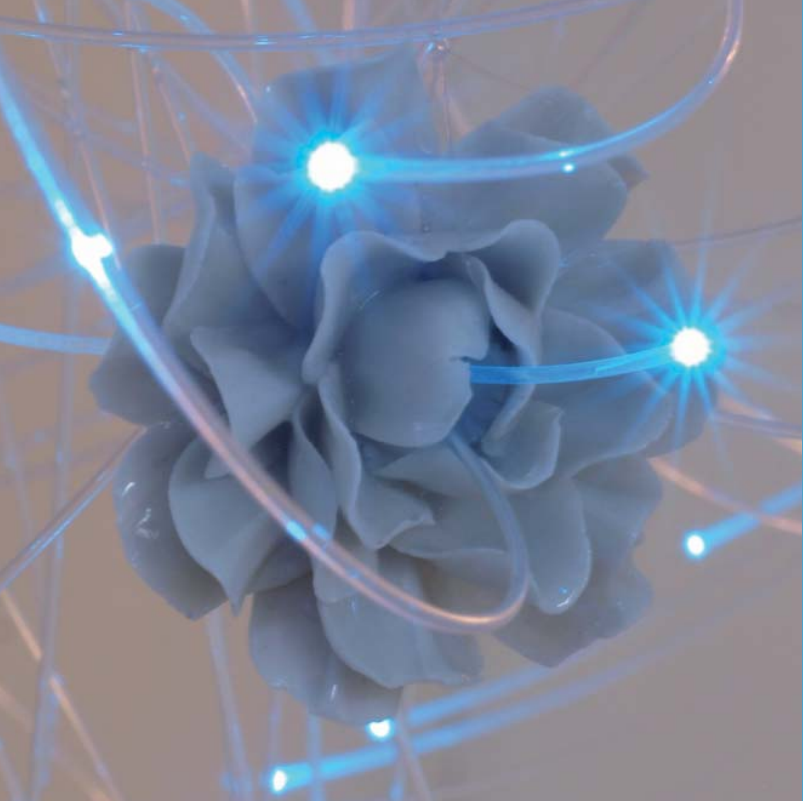
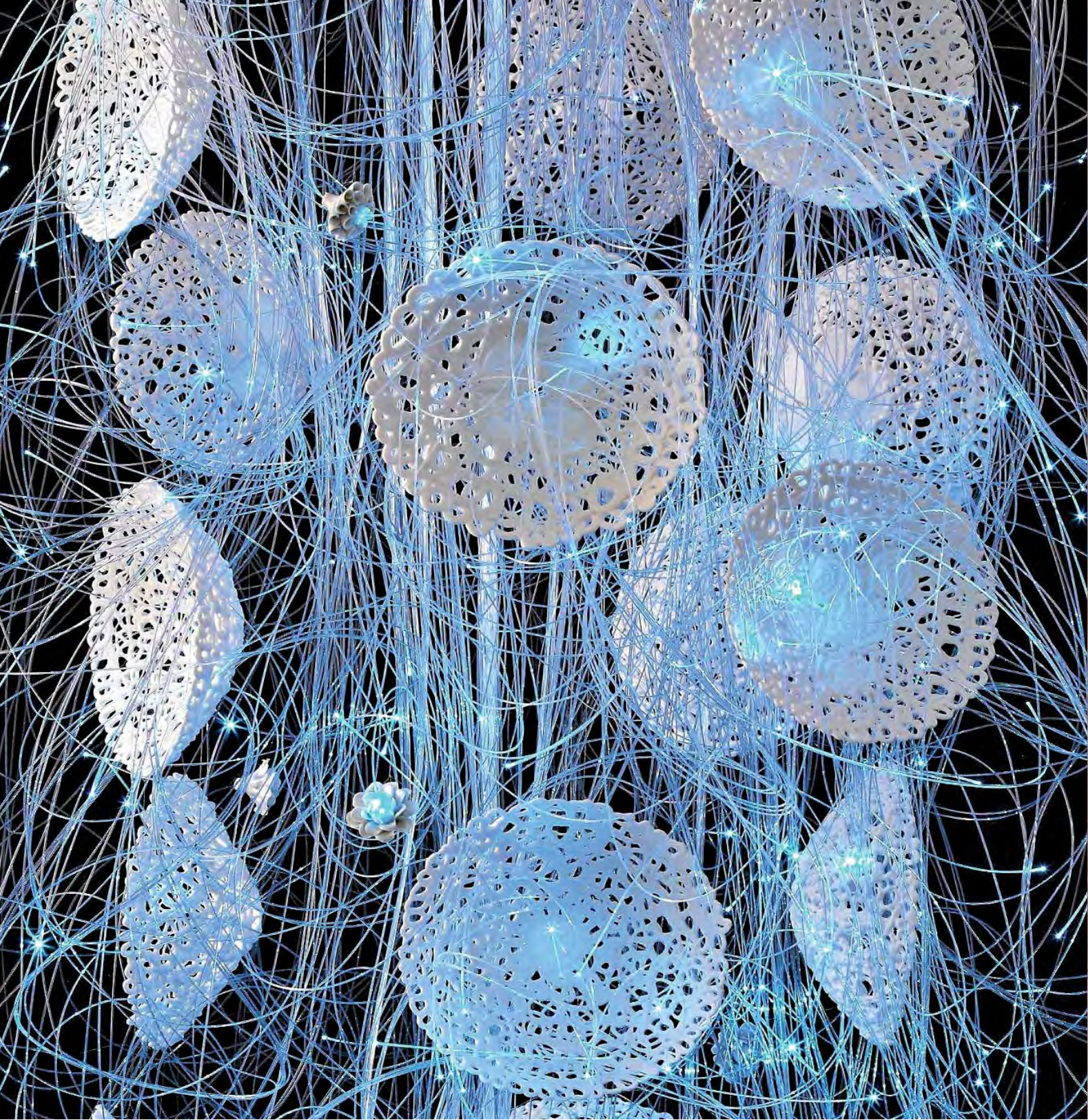


# Fiber Optics

My way of working is not traditional. My objective is to create a lightness in ceramics- not only regarding weight, but also visually. I've been working with porcelain to make large installations. They are environmental sculptures that produce light thanks to optical fiber technology: the light plays with the porcelain and, getting into its gaps and holes, creates new shapes. Thus, the ceramic loses its body and weight to become flexible and dynamic. The space comes to life and a closely woven set of optical illusions surfaces from the dark.









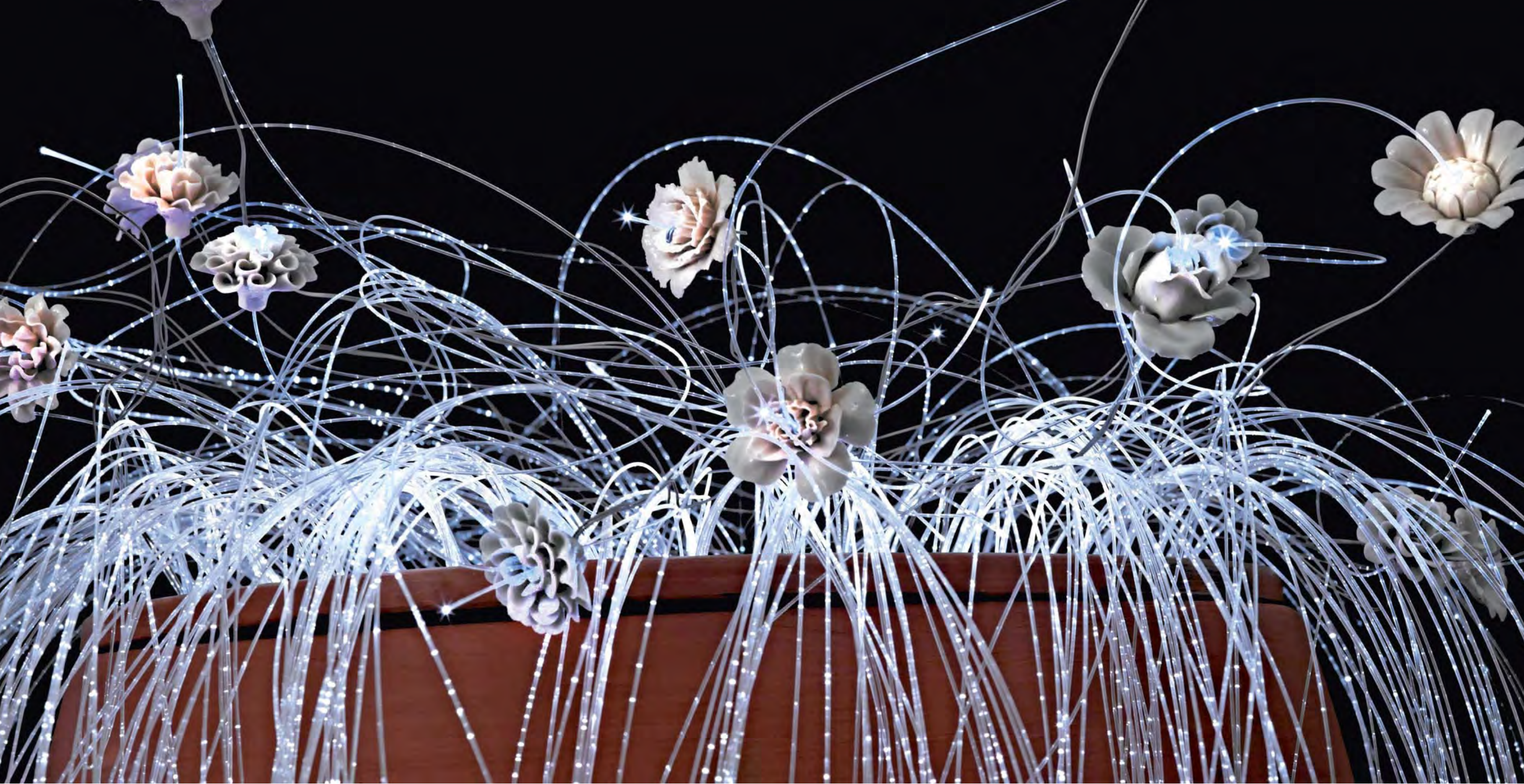


**Trame di luce (Weft of Light)**, 2008  
Installation with translucent porcelain paperclay, fibre optics and handbuilt flowers in glazed porcelain  
**Venice Biennale 54th International Art Exhibition Italian Pavilion**  
Dimension: 300 cm h



**La clessidra**, 2010  
Illuminated sculpture in terracotta, fibre optics and handbuilt flowers in glazed porcelain  
Dimension: cm 60 x 60 x 175 h







# Ghost Still Life

Ghost still life is a conceptual series of installations for the interior.

...The idea is to showcase common objects around us: a lamp or a teapot with cups representing a widely shared stereotype of ceramics. When switched on, the lamp projects its shadow instead of lighting up, creating a magical illusion.

Objects that represent culture, myth and historical memory are also included, like the Portland Vase - the icon of perfection.

This ambient lighting creates an atmosphere and straddles the border between art and design. The work gives life to shadows, creating "illusionary" and lightweight ceramic art to enhance and enrich space and engage the viewer.

The material used is 0.6 mm sintered alumina, a highly translucent advanced ceramic material. It is fired at 1600 degrees, laser cut, attached to the wall at 90 degrees and under-lit...

Excerpted from Cfile.Daily Design | Antonella Cimatti: Shadow Lamps

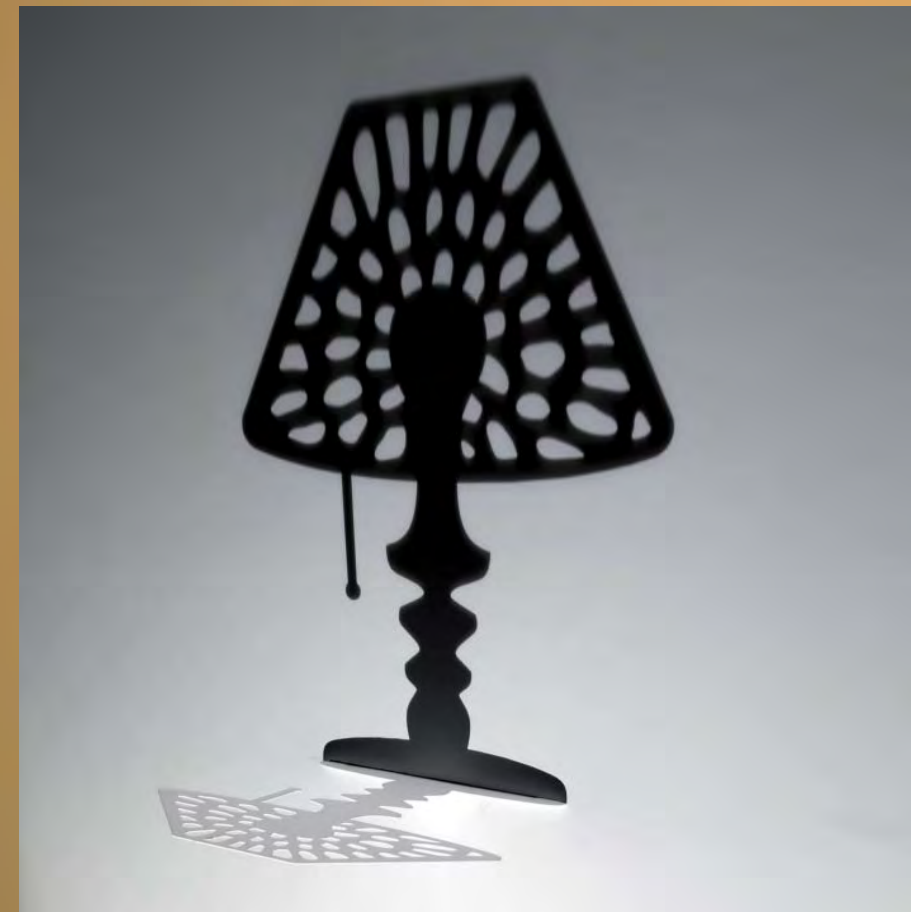


**Ghost still life#1**, 2016

Thin laser cut-outs of 0.6 mm sintered alumina, an advanced ceramic, plexiglass  
2016 Taiwan Ceramics Biennale, New Taipei City  
Yingge Ceramics Museum  
Dimension: cm 70

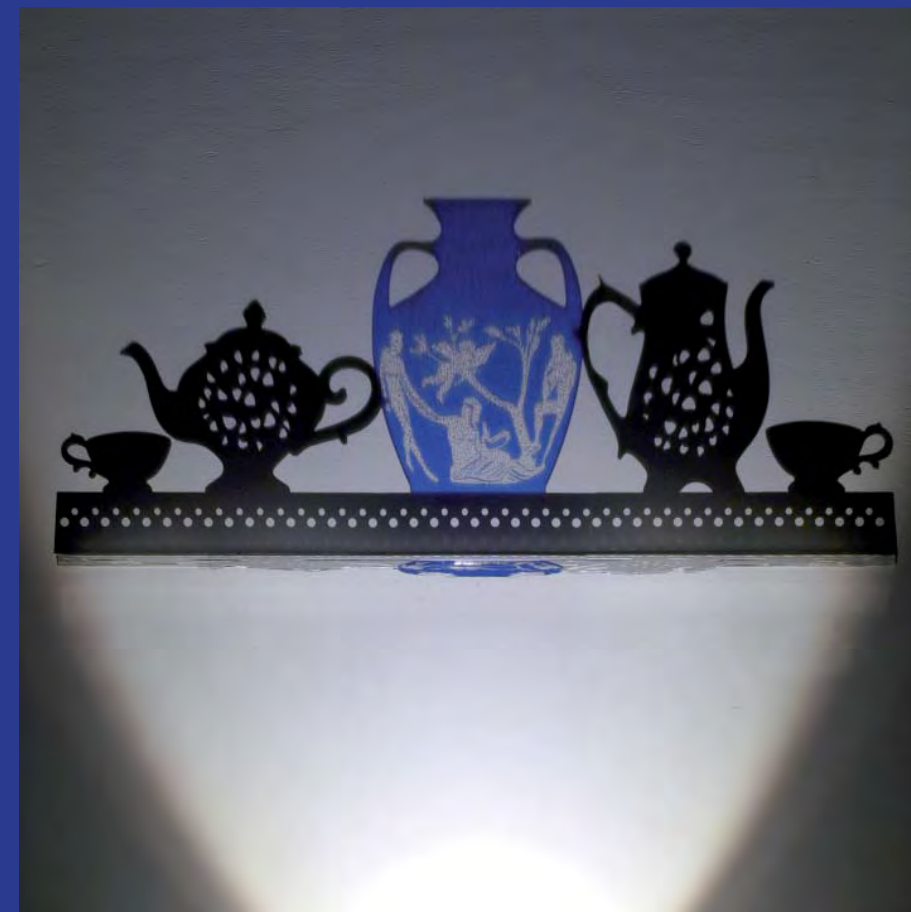


**Ghost teapot**, 2013  
Sintered alumina 0.6 mm fired at 1600°C  
In collaboration with Manzi and Zanotti Design Studio  
Credit: Foundation for Contemporary Ceramic Arts, Kecskemét, Hungary  
Dimension: h 20 x 44 x 4,7 cm



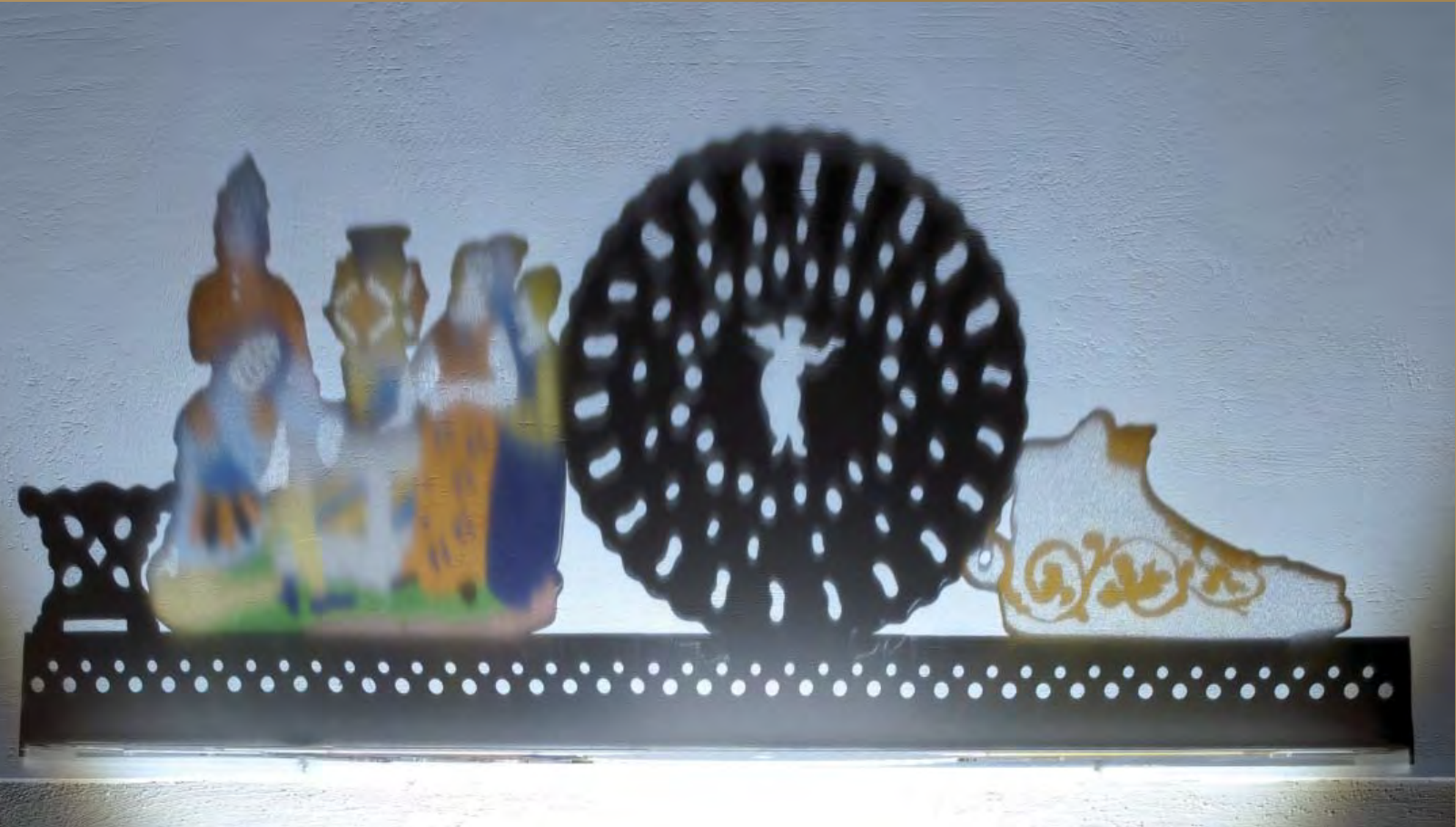
**Ghost lamp**, 2014  
Sintered alumina 0.6 mm fired at 1600°C  
In collaboration with Manzi and Zanotti Design Studio  
Dimension: h 28 x 20 x 10 cm





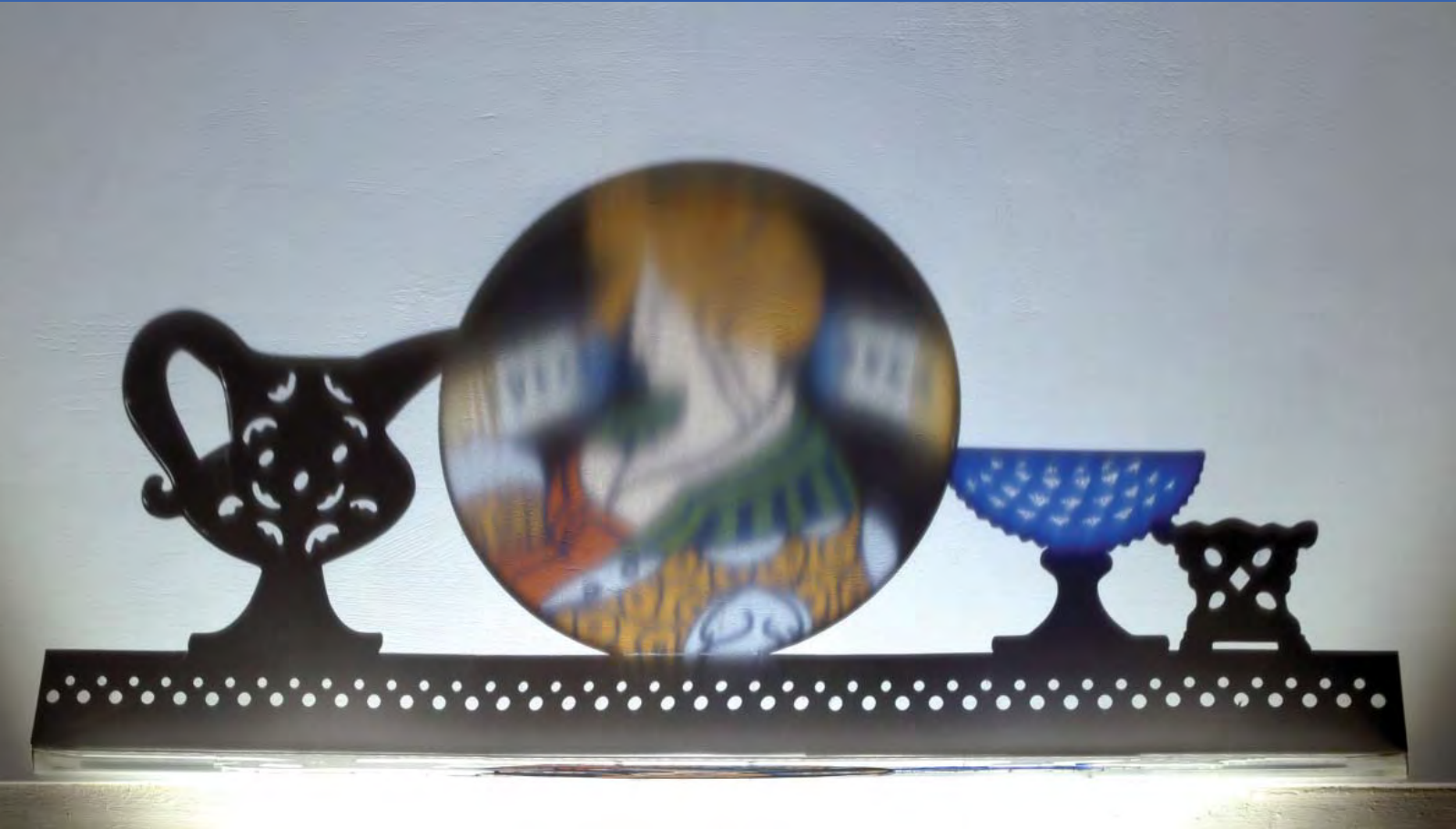
*Ghost Still life*, 2014.  
Sintered alumina 0.6 mm fired at 1600°C. Plexiglass  
Honorable Mention - Gyeonggi International Ceramic Biennale 2015, South Korea  
Dimension: h 30 x 70 x 7,6 cm





*Museo Virtuale (Virtual Museum), 2015*  
*Installation I* - From left to right:  
Saliera, 1631, British Museum, London  
Calamaio Giudizio di Paride, end XV century, MIC, Faenza  
Piatto, Virgigliotto Calamelli, 1570-1600, British Museum, London  
Contenitore, bottega di V. Calamelli, 1550-1570, British Museum, London





*Museo Virtuale (Virtual Museum), 2015*  
*Installation II* - From left to right:  
Brocca, Ca' Pirota, 1527, The Metropolitan Museum of Art, New York  
Piatto Julia Bela, end XV century, beginning XVI, MIC, Faenza  
Coppa, 1535, Victoria and Albert Museum, Londra; Saliera, 1631, British Museum, Londra





*Museo Virtuale (Virtual Museum)*, 2015  
Sintered alumina 0.6 mm fired at 1600°C. Plexiglass  
Collezione di arte Contemporanea Faenza MUS.T (Museo Territorio), Faenza, Italy  
Dimension: h 32 x 70 x 7,5 cm each installation



*Ghost vessels*, 2014  
Sintered alumina 0.6 mm fired at 1600°C. Plexiglass, laser printed acetate-sheet  
Dimension: h 30 x 25 x 11 cm, each showcase



# Exhibitions



2011 - Installation in the exhibition:  
*Venice Biennale 54th International Art Exhibition*  
*Italian Pavilion.*  
Curated by Vittorio Sgarbi  
Italy





2015 - Installation in the exhibition:  
*La scultura contemporanea in Italia*  
Curated by Nino Caruso and Mariastella Margozi  
GNAM, Galleria Nazionale d'Arte Moderna  
Rome, Italy





2016 - Installation in the exhibition:  
**W-Women in Italian Design**  
9<sup>th</sup> edition of the Triennale Design Museum  
Curated by Silvana Annichiarico  
Milan, Italy





BIO

Faenza-born Antonella Cimatti was a student of Carlo Zauli at the Istituto d’Arte (State School of Ceramics) in Faenza, where she has been teaching Design since 1979.

She also received a degree with distinction from the Accademia di Belle Arti (Fine Arts Academy) in Bologna in 1979.

She has also taught for brief periods, through projects such as “Artist Fellowship Exchange, European Communities”, in Art and Design Schools in Portsmouth, England, in 1991 and at Turnhout in Belgium in 1995.

In 2011, she was invited to participate in the 54th International Art Exhibition at the Venice Biennial, in the Italian Pavilion and in 2016 at the Triennale Design Museum in Milan. Her work has been shown internationally in exhibitions.

She has received numerous prizes, and acknowledgments, the most prestigious being the Silver Prize, from “The 4th World Ceramic Biennale 2007 Korea International Competition”. She is often invited to participate in international workshops and residencies. She is a member of the World Crafts Council - Europe.



PUBLIC ACQUISITIONS

- Campionario, Istituto Statale d’Arte “Gaetano Ballardini”, Faenza (Ravenna), Italy (1975)
- Collezione Ceramica Contemporanea, Istituto Statale d’Arte “Frangipane”, Reggio Calabria, Italy (1981)
- Laboratorio di Giocare con L’arte, Museo Internazionale delle Ceramiche in Faenza - MIC, Faenza (Ravenna), Italy (1984)
- Raccolta della Ceramica Contemporanea, Istituto Statale d’Arte “ F. A. Grue”, Castelli (Teramo), Italy (1986)
- Archivio Industriale Bitossi, Montelupo Fiorentino (Firenze), Italy (1992)
- Museum Ariana, Geneève, Switzerland (1989 and 2011)
- Centro di Documentazione della Piastrella di Ceramica Italiana, Assopiastrelle, Sassuolo (Modena), Italy (1995)
- Museo della Ceramica, Raccolta Contemporanea, Castello di Spezzano di Fiorano, Fiorano Modenese (Modena), Italy (2000)
- Museo Internazionale della Donna nell’Arte, Scontrone (L’Aquila), Italy (2002)
- Giardino dell’Arte, Istituto Statale d’Arte “Felice Faccio”, Castellamonte (Torino), Italy (2003)
- Toki Municipal Institute of Ceramics, Toki-shi, Japan (2005-2008)
- WOCEF collections, World Ceramic Exposition Foundation, South Korea (2007 and 2015)
- Placas de Artistas, Paseo Santa Lucía, Nuevo Leòn, Messico (2008)
- Coast City Art Gallery, Australia (2008)
- Museu de Ceràmica de l’Alcora, Valencia, Spain (2008)
- Foshan Creative Industry Park, Foshan, China (2009)
- Organismo Autónomo Local de Cultura, Talavera de la Reina, Spain (2009)
- Jingdezhen Ceramics Museum, Jingdezhen City, China (2011)
- Cheongju International Craft Museum, Cheongju, South-Korea (2011)
- Camara Municipal, 10° Bienal Internacional de ceramica Artística de Aveiro, Portugal (2011)
- Ambasciata d’Italia in Lisbona, Portugal (2011)
- Sèvres - Cité de la céramique, France (2011)
- Museu de les Arts Decoratives, Barcelona, Spain (2012)
- Westerwald Ceramics Museum, Höhr-Grenzhausen, Germany (2012)
- FLICAM, Fule International Ceramic Art Museum, Italian Pavillion, Fuping - China (2013)
- Shimada City, Japan (2013)
- International Ceramics Studio, Kecskemét Collection, Kecskemét, Hungary (2014)
- The Clay Studio Philadelphia, USA (2015)
- Museo Internazionale delle Ceramiche in Faenza - MIC, Faenza (Ravenna), Italy (1989 and 2016)

CREDITS

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Designed by Elisabetta Caterina Giovannini

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VERSANDO TORGIANO 2012

# VASSELLE D'AUTORE PER IL VINO NOVELLO

a cura di Nino Caruso

Riccardo Biavati  
Antonella Cimatti  
Tomo Hirai

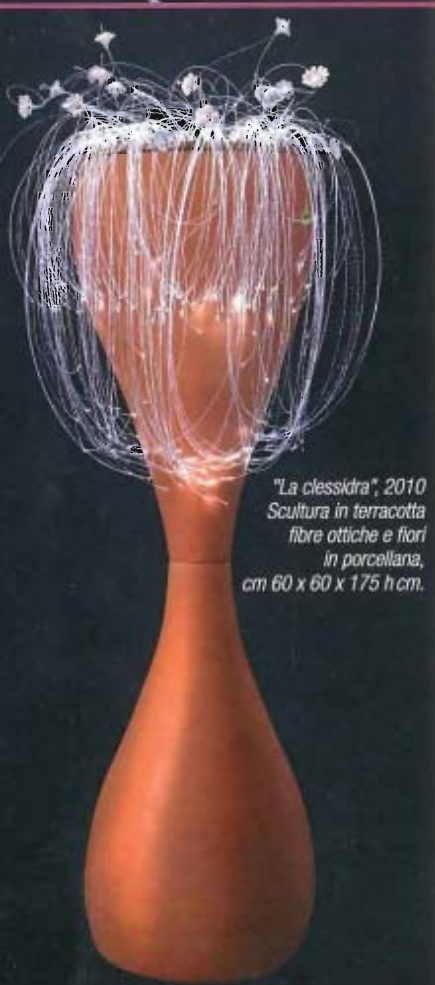


Comune di Torgiano





"La clessidra", 2010, Scultura in terracotta  
fibre ottiche e fiori in porcellana, cm 60 x 60  
x 175 h cm. (particolare)



"La clessidra", 2010  
Scultura in terracotta  
fibre ottiche e fiori  
in porcellana,  
cm 60 x 60 x 175 h cm.

**Antonella Cimatti** è nata a Faenza. Allieva di Carlo Zauli, all'Istituto d'Arte della stessa città, si è poi diplomata a pieni voti all'Accademia di Belle Arti di Bologna.

Ha seguito *stages* di perfezionamento all'estero: le *Tecniche di decorazione dohan* (Toki-Gifu, Giappone, 1981), la *Filigrana su porcellana* (Limoges, Francia, 1985) e *Jewelry Design* (Portsmouth, Gran Bretagna, 1988).

Dal 1979 a tutt'oggi insegna Progettazione all'Istituto d'Arte-Liceo Artistico di Faenza. Ha insegnato attraverso i progetti *Artist Fellowship Exchange*, *European Communities* in Scuole d'Arte e di Design, a Portsmouth, Inghilterra 1991 e a Turnhout in Belgio, 1995. Dal 1982 al 1986 ha fatto parte di movimenti di ricerca artistica teorizzati da critici d'arte tra cui: Vittorio Fagone, Gian Carlo Bojani, e Filiberto Menna; ha partecipato anche all'esposizioni del gruppo *La Nuova Ceramica* curato da Franco Solmi. E' presente a mostre e a concorsi in Italia e all'estero (Francia, Spagna, Portogallo, Slovenia, Croazia, Russia, Sud Corea, Australia, Stati Uniti e Cina) vincendo premi e riconoscimenti, il più prestigioso è il **Silver Prize**, *The 4th World Ceramic Biennale 2007 Korea International Competition*. Recentemente le sue opere sono state pubblicate sulle riviste: *Ceramics Art & Perception* n° 70/2007 e n° 89/2012, *New Ceramics The European Ceramics Magazine* n° 4/2010, *D'A* n° 83/2011 e *Revista Cerámica* n.° 122/ 2011. Nel 2009 è stata invitata al *Nanfeng Kiln International Ceramic Work Camp* in Foshan, Guangdong, China, e nel 2010 a Laguna Beach in California per il *paperclay/TODAY Artist Symposium*, a Shanghai per il *2010 Second China International Pot Art Biennial Exhibition*. Sempre nel 2010 è presente alla mostra, *Ceramica: storia di donne*, MIC Faenza e all'esposizione *8 Scultrici in fortezza*, curata da Gian Carlo Bojani, al Bastione San Gallo, Fano. Sempre del 2010 è la personale a Faenza alla *Riunione Cattolica Torricelli*. Nel 2011 è invitata alla sezione Regione Emilia Romagna del Padiglione Italia della *54° Biennale di Venezia 2011* curato da Vittorio Sgarbi, tiene un workshop a New Delhi, Sanskriti Foundation ed è invitata in Corea del Sud al *Gyeonggi World Ceramic Biennale-International Ceramic Workshop of 2011*. Nel 2012 sempre in Corea del Sud partecipa al *MunGyeong Chasabal Festival 2012* e ottiene la *Menzione onorevole con merito* al *The 4rd Taiwan Gold Teapot Prize exhibition* al Yingge Ceramics Museum, Taiwan. Recentemente, è stata inviata in Cina a Shanghai per il *2012 third China International Pot Art Biennial Exhibition* e a Jingdezhen per la mostra *Jingdezhen International Ceramic exhibition*.

E' membro del World Crafts Council-Europe.



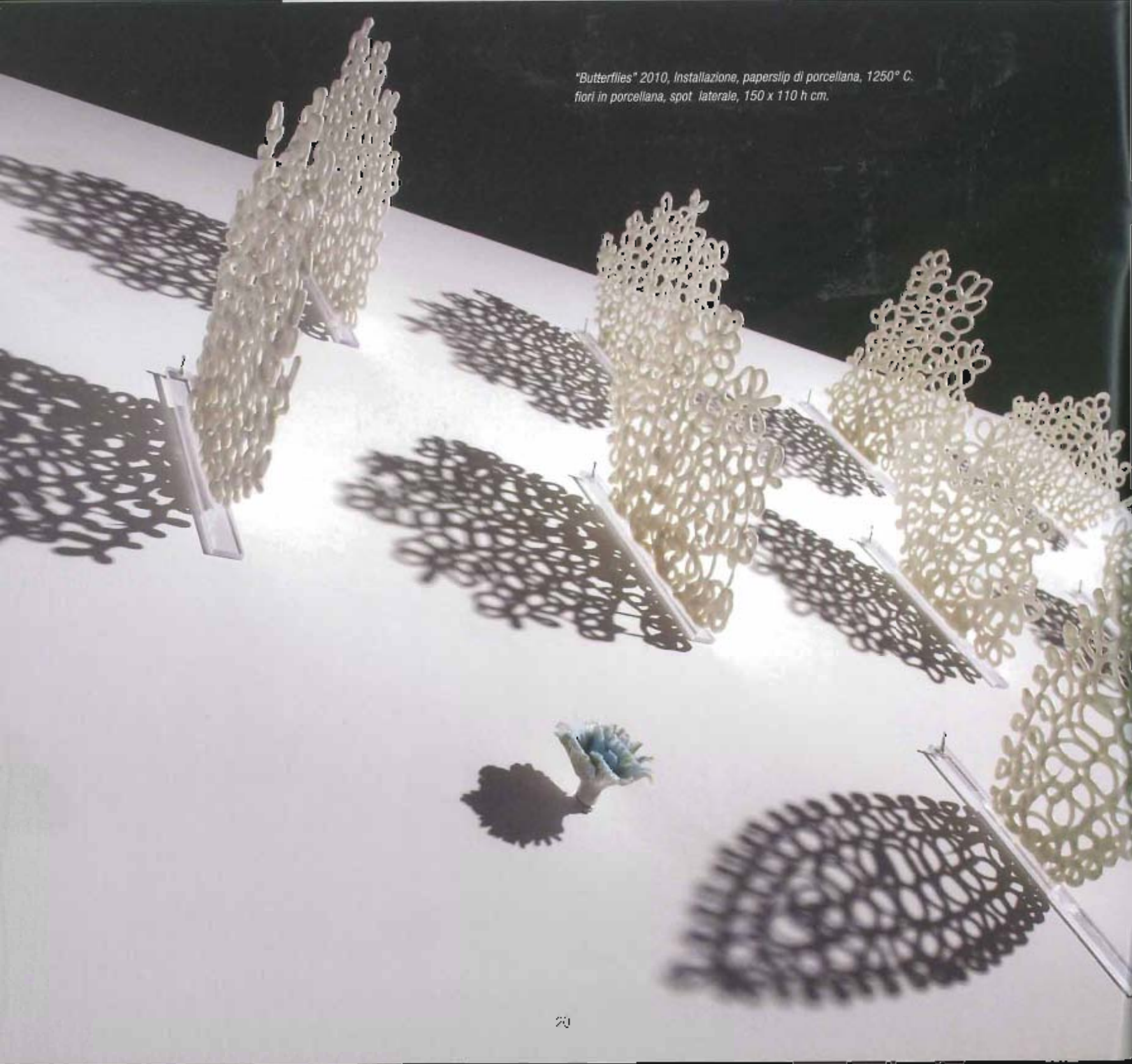


Antonella Cimatti





*"Butterflies" 2010, Installazione, paperslip di porcellana, 1250° C.  
fiori in porcellana, spot laterale, 150 x 110 h cm.*



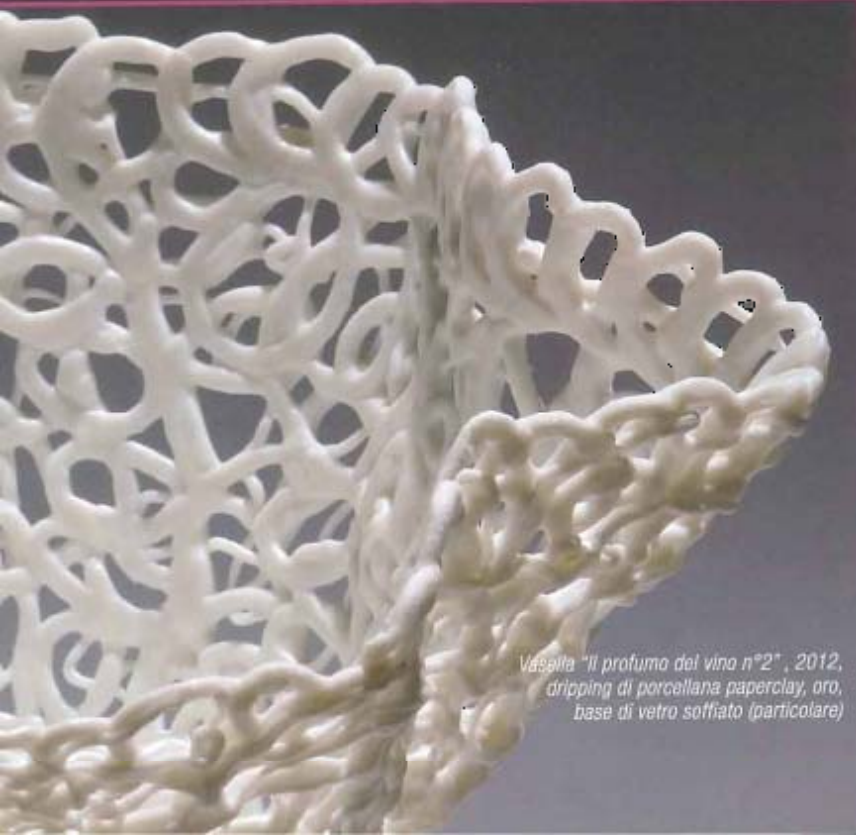
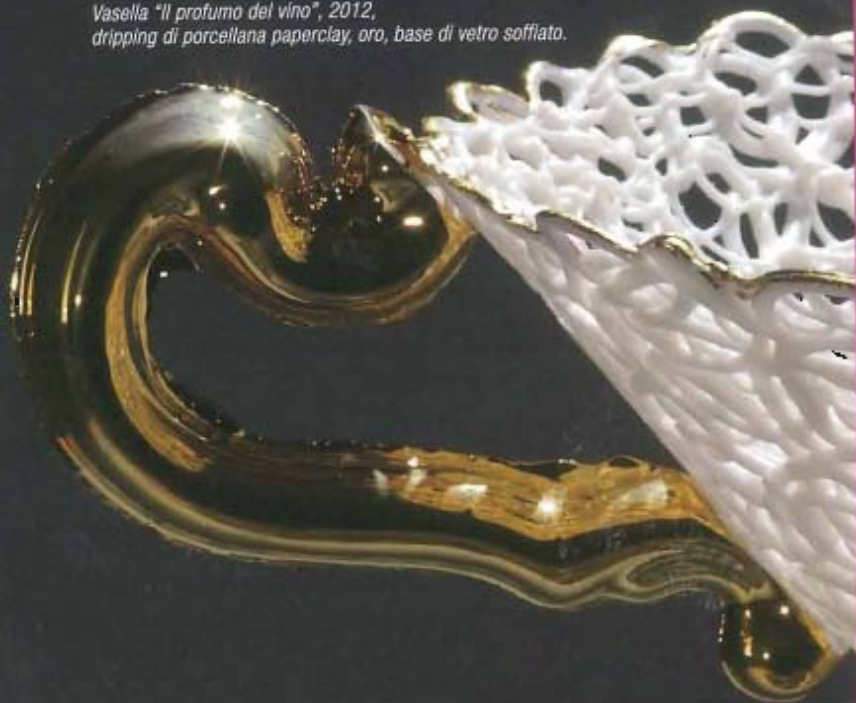


*Il profumo di vino, (gruppo) 2012  
dripping di porcellana papercaly, oro, base di vetro soffiato  
Installazione 55 x 55 h*



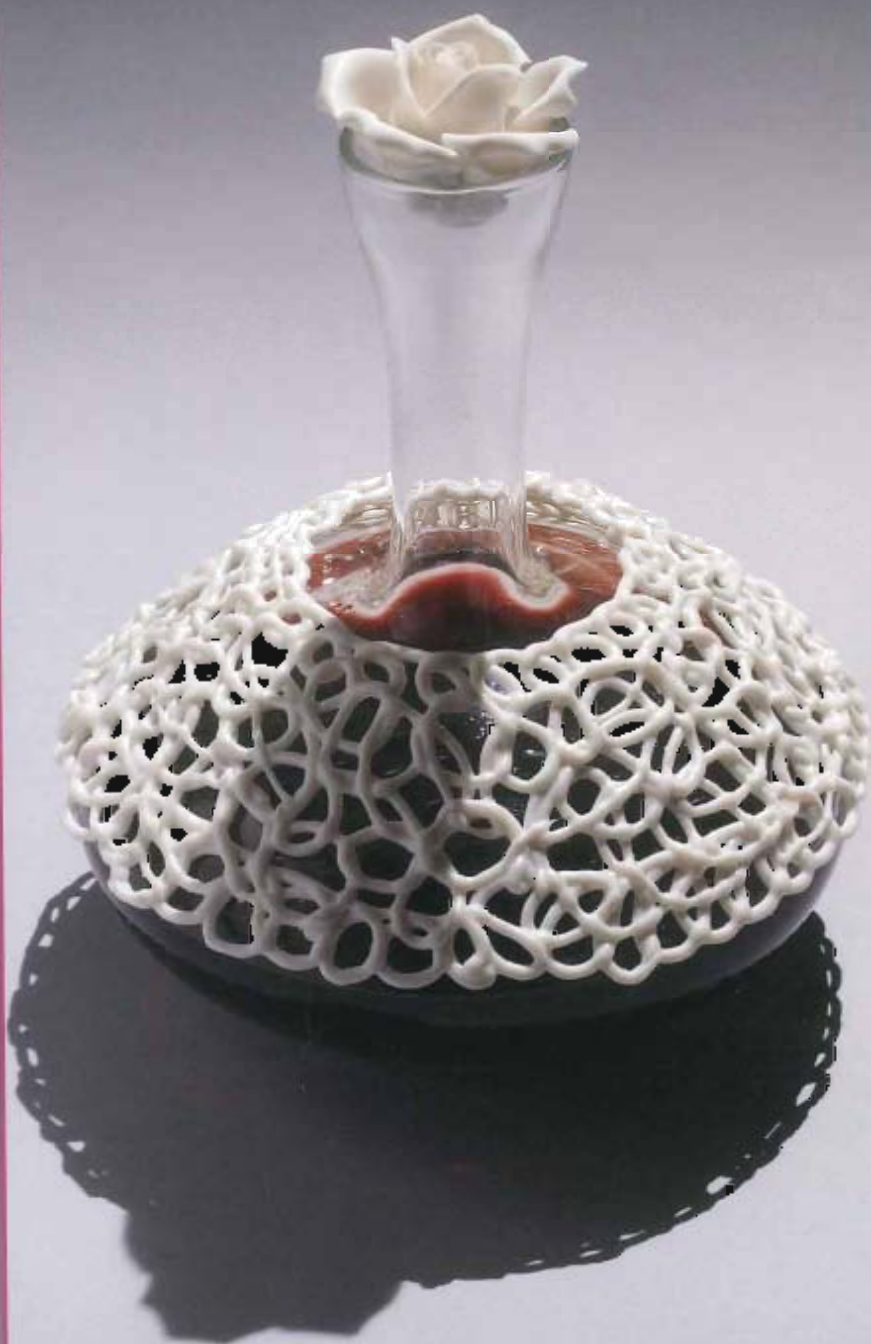


Vasella "Il profumo del vino", 2012,  
dripping di porcellana paperclay, oro, base di vetro soffiato.



Vasella "Il profumo del vino n°2", 2012,  
dripping di porcellana paperclay, oro,  
base di vetro soffiato (particolare)

Vasella funzionale, "Il sapore divino", 2012  
dripping di porcellana paperclay  
fiore in porcellana modellato a mano, vetro







Vasella funzionale, "Il sapore divino", 2012  
dripping di porcellana paperclay  
fiore in porcellana modellato a mano, vetro  
(particolare)

Vasella funzionale, "Il sapore divino 2", 2012  
Porcellana Parian, e fiori in porcellana modellati a mano







*collezione sinus fluentes*

Laura Silvagni ceramista in Faenza  
Antonella Cimatti artista e designer



## *collezione sinus fluentes*

*dipinta su maiolica da  
Laura Silvagni ceramista in Faenza  
su progetto di  
Antonella Cimatti artista e designer*

*Laura Silvagni via Sant Ippolito 23/A  
48018 Faenza (RA) ITALY  
info@lavecchiafaenza.it*

*Antonella Cimatti corso Garibaldi 16  
48018 Faenza (RA) ITALY  
www.antonellacimatti.it*



Laura Silvagni presenta la collezione "Sinus Fluentes", nata nel 2005, in collaborazione con Antonella Cimatti artista e designer.  
La ricerca, che vuole rinnovare l'iconografia della ceramica tradizionale mantenendo prevalentemente le tecniche tipiche di Faenza come la pittura su maiolica, è tesa alla contaminazione tra il designer contemporaneo e il "Fare di Bottega" ormai consolidato nella realtà ceramica del territorio.

Laura Silvagni è nata a Faenza. La sua formazione avviene nella modalità rinascimentale dell'apprendimento in bottega fin da giovanissima età. Nel 1977 diviene titolare dell'omonima bottega che fin dall'inizio impronta sulla qualità e sulla perfezione del segno, seguita in questo dal maestro Giovanni Pretolani dal quale apprende in particolare la lettura e l'interpretazione del chiaro scuro. Determinante è anche l'incontro con il maestro Sante Ghinassi per la specializzazione del ritratto.

Antonella Cimatti è nata a Faenza, è stata un'allieva di Carlo Zauli presso l'Istituto d'Arte di Faenza, dove insegna design sin dal 1979.

Ha conseguito la laurea con lode presso l'Accademia di Belle Arti di Bologna nel 1979.

Ha anche insegnato per brevi periodi di scambio docenti, attraverso i progetti "Artist Fellowship Exchange, European Communities," in Scuole di Arte e Design in Portsmouth, Inghilterra nel 1991 e in Turnhout, Belgio nel 1995.

Nel 2011, è stata invitata a partecipare alla 54<sup>a</sup> Esposizione Internazionale d'Arte della Biennale di Venezia, nel Padiglione italiano e 2016-2017 presso il Triennale Design Museum in Milano.

Il suo lavoro è stato esposto in mostre a livello internazionale.

Ha ricevuto numerosi premi e riconoscimenti, il più prestigioso è il Silver Prize, a "The 4th World Ceramic Biennale 2007 Korea International Competition". E' spesso invitata a partecipare a workshops e residenze internazionali.

E' membro del World Crafts Council - Europe.













