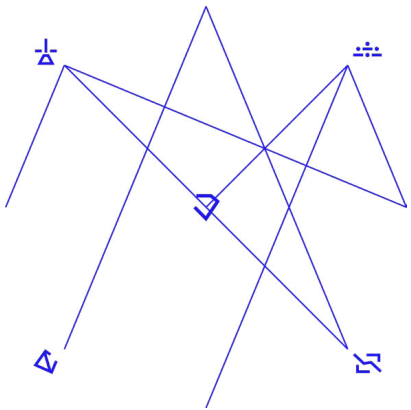


**MALIWEIL**  
**2024**



## THE MOUNTAIN OF ADVANCED DREAMS 2022-ongoing

The Mountain of Advanced Dreams is a research based art project, initiated by Mali Weil, which critically focuses on interspecies diplomacies, or on the possibilities we have to imagine different relationships with other beings, living and non-living.

Taking as pivotal a relationship that lies at the heart of the European imagination, that between humans and wolves, the project devises a fictional space which crosses multiple philosophical, legal, biological and narrative directions.

The research is unfolding through a set of dispersed and converging actions to create a world where humans have changed their ways of living, mythologies, and rituals towards a political and social system based on the art of cultivating cohabitation relationships between different beings and territories, through negotiation and alliances among multispecies political communities. In this world, there exist Interspecies Diplomacies, diplomatic hierarchies spread worldwide through cenacles, which welcome and train diplomats from early childhood.

The work integrates film, performance, design, installation, as well as discursive and editorial practices, curated programs, workshops, and writing into a unified worlding process.

Currently coexisting in the same universe are a film (**Rituals**), a tapestry (**Divina et Devorator**), a series of jewels design (**Imago**), along with a performance, but Mali Weil also initiated the **Schools of Interspecies Diplomacies and Werewolfish Studies**, as a public and itinerant space for training and research on diplomatic practices.

The Mountain of Advanced Dreams understands the term “dream” as a relational space and an imaginative tool to create possible worlds where various forms of interspecies diplomacies, laws and politics are already established and performed.

The installation The Mountain of Advanced Dreams is part of the public collection of Madre, contemporary art museum of Napoli (IT).

### concept, design and realization

Mali Weil

### produced by

Centrale Fies

Mali Weil

### with

Festspillene I Nord Norge

Bunker Ljubljana

### cultural partners

Hamburger Bahnhof (DE)

Museo Madre (IT)

National Mountain Museum (IT)

Art+Chateau (CH)

Galleri Format (SE)

Kunstraum Innsbruck (AT)

DAMU (CZ)

### scientific partners

MUSE - Science Museum

LIFE WOLFALPS EU

Parco Alpi Marittime

Centro Uomini e Lupi

### supported by

Italian Council (10th edition, 2021), program to promote Italian contemporary art in the world by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture

### and by

Culture Moves Europe

Provincia Autonoma di Trento

Regione Trentino Alto Adige

Fondazione Caritro

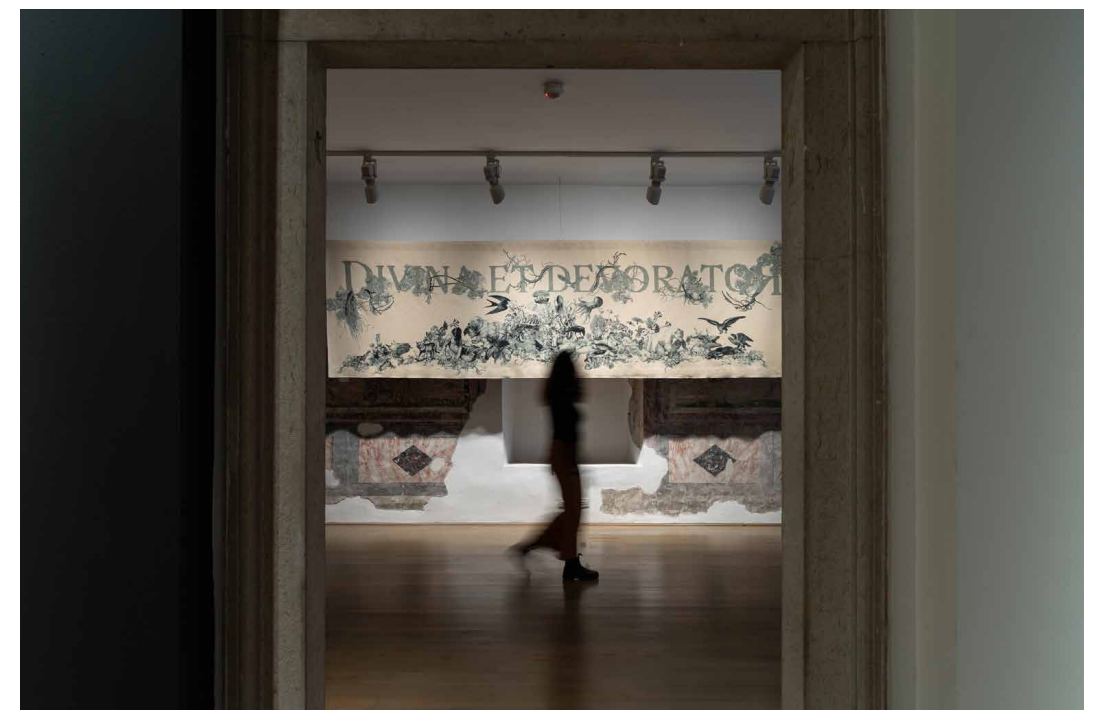


[here](#) and in the following page

Rituals (video still)  
2-channel video, 43'



Rituals  
2-channel video, 43', 4K, stereo  
video stills



Divina et Devorator  
jaquard tapestry, 450x130 cm

Imago (series)  
silver, gold plated silver

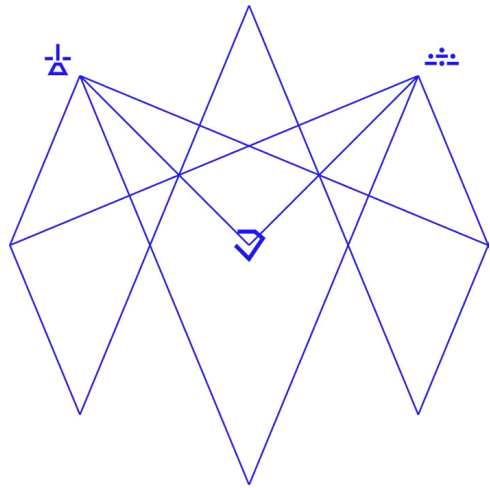




here and on the following page  
The Mountain of Advanced Dreams  
performance, 65'







**D'ARGENTO INQUARTATO** (*transl. Quartered in Silver*)  
2022

“Quartered in Silver” is made by 4 flags (*Fictio, Somnia, Sermo, Metamorphosis*) that rewrite the coat of arms of the Trentino Alto Adige-Südtirol region, accompanied by a narration in the form of a lexicon.

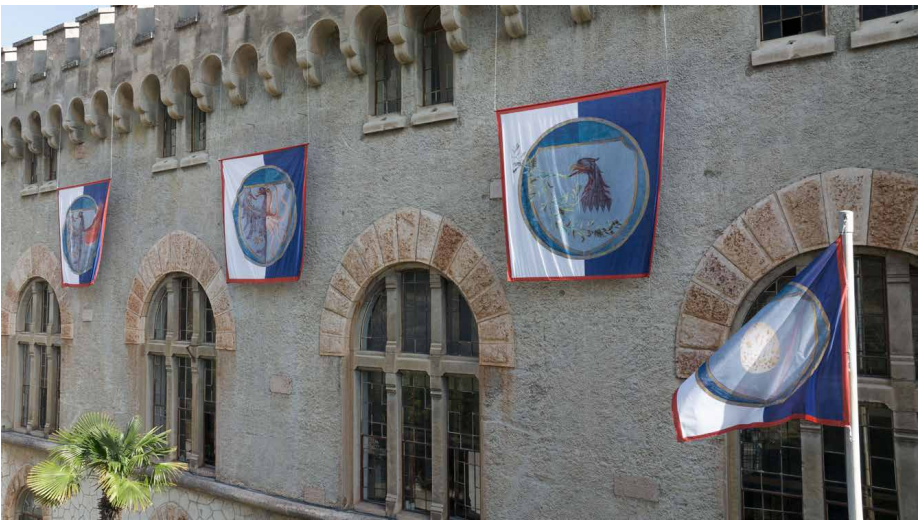
Reworking the Tyrolean Eagle, heraldry of ancient Bohemian origin frescoed on the Austro-Hungarian Centrale Fies, together with a lexicon based on the occurrence of certain words from the *Second Autonomy Statute* (1972) of the Autonomous Region Trentino Alto Adige, “Quartered in Silver” reflects on the concept of “Autonomy” as a legal spell that becomes political and social. A spell of distinctly human nature capable, however, of subjugating not only human bodies but also Other-than-human bodies, deforming them to belong to other languages, realms, and cultures, or - conversely - to a single linguistic, territorial, biological, and cultural community. Autonomy as an alchemical act, in short, of which the lexicon attempts, in a wholly partial manner, to give an account.

“Quartered in Silver” literally flags the secret and underlying part of this, like any heraldry, involving animal or plant bodies representing the human community that subjugates them. An alchemical ritual in which relationships are the substance of other relationships, bodies are made of different combinations of the same ingredients, and politics is a shared art of metamorphosis.

**concept, design and realization**  
Mali Weil

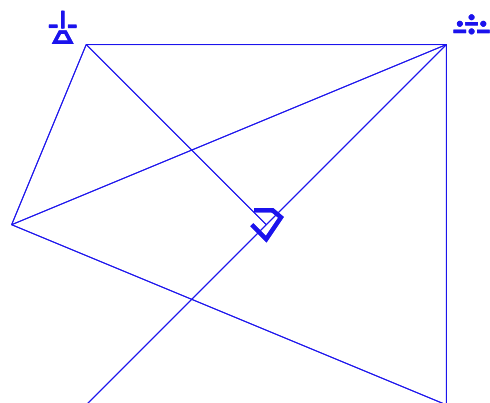
**with the support of**  
Provincia Autonoma di Trento

Produced as part of the 50th anniversary of the Second Statute of Autonomy



Installation view  
with the detail of the original eagle  
printed fabric, iron





## FORESTS 2019/2022

Forests has been built as a polyphonic process of afforestation composed of several episodes and a cluster of activities, connecting artistic production and scientific research, to outline social dreaming practices.

The visual production includes the lecture **Forests | Recomposing** held the performance **Forests | Unlearning** premiered at SAAL Biennale 2019 (Tallinn, EE) assembled through 41 verbal images to create a dreamy experience for the audience and **Forests | Experimenting** presented at PAV Parco Arte Vivente in Turin in collaboration with a secondary school and several activists and scholars from different fields.

In addition to the performative episodes Forests also includes the 3 channels video installation **Forests | Dreaming**, presented at Galleria Civica/MART Museum in Trento in 2021, the environmental installation **The revery alone will do** for the exhibition Tree Time in 2020 (MUSE Trento + Museo della Montagna Torino, curated by A. Lerda), as well as **Companions**, the prototype for a toys design collection. **Forests | An evocation** (75', 4K), a feature film premiered at 70° Trento Film Festival in 2022, which takes visual and narrative elements from the previous episodes, ends the process.

Parallel to the visual production a more discursive, participatory and sometimes curated program took place: **Forests | School** which opened temporarily, by invitation, in artistic spaces, academies, festivals and institutions (Architecture Foundation Turin, DAMU Prague, Dolomiti Contemporanee, among others). The school freely explored the forest as a fictional, aesthetic, architectural and legal space.

Space of the research is the forest: sum of fragile environments, juridical constructs and layered realities. Reservoir of political relationships that span from human to otherness.

Since our imagination is still held hostage to an identification of politics with an utterly model of sovereignty, seems impossible to think beyond it, nonetheless there are -and have been- many “forests moments”, where thinking the otherness it has been possible.

The forest is therefore the space where happens a defamiliarization process: it discloses that magical-linguistic principle which submits all of us to notions like institution, nature, citizenship, human.

Mali Weil invited the audience to perimeter and -at the same time- to get lost in this research, whose edges coincide with the historical limits of the western imagination.

### concept, design and realization

Mali Weil

### toys realization

Isabella Micati / Manufact Weaving

### video/photography

Roberta Segata

### sound design and composition

Nicola Segatta

Giacomo Plotegher

### research consultancy

Michele Spanò, Emanuele Coccia

### powered by

Centrale Fies + Mali Weil

### in collaboration with

SAAL Biennale Tallinn

PAV Torino

### choir

Collegium Musicale Tallinn

### with the support of

Compagnia di San Paolo within

Ora! Produzioni di Cultura

Contemporanea

Provincia Autonoma di Trento

Trentino Film Commission

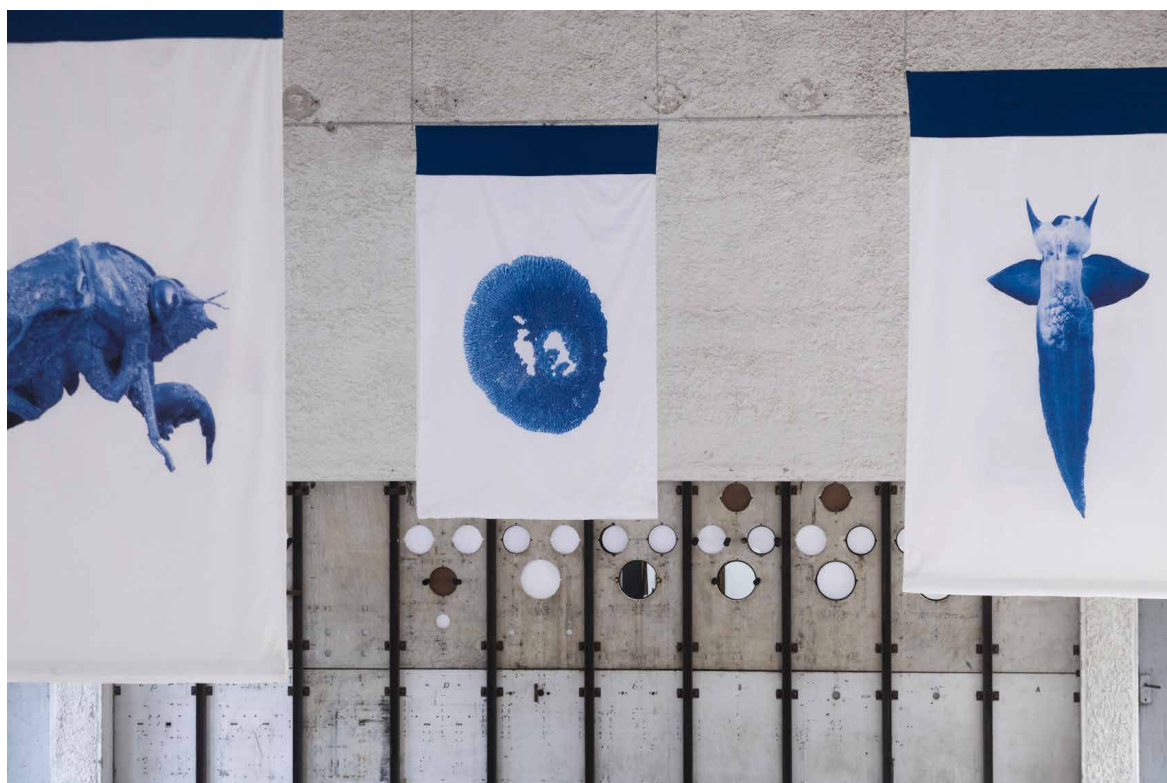
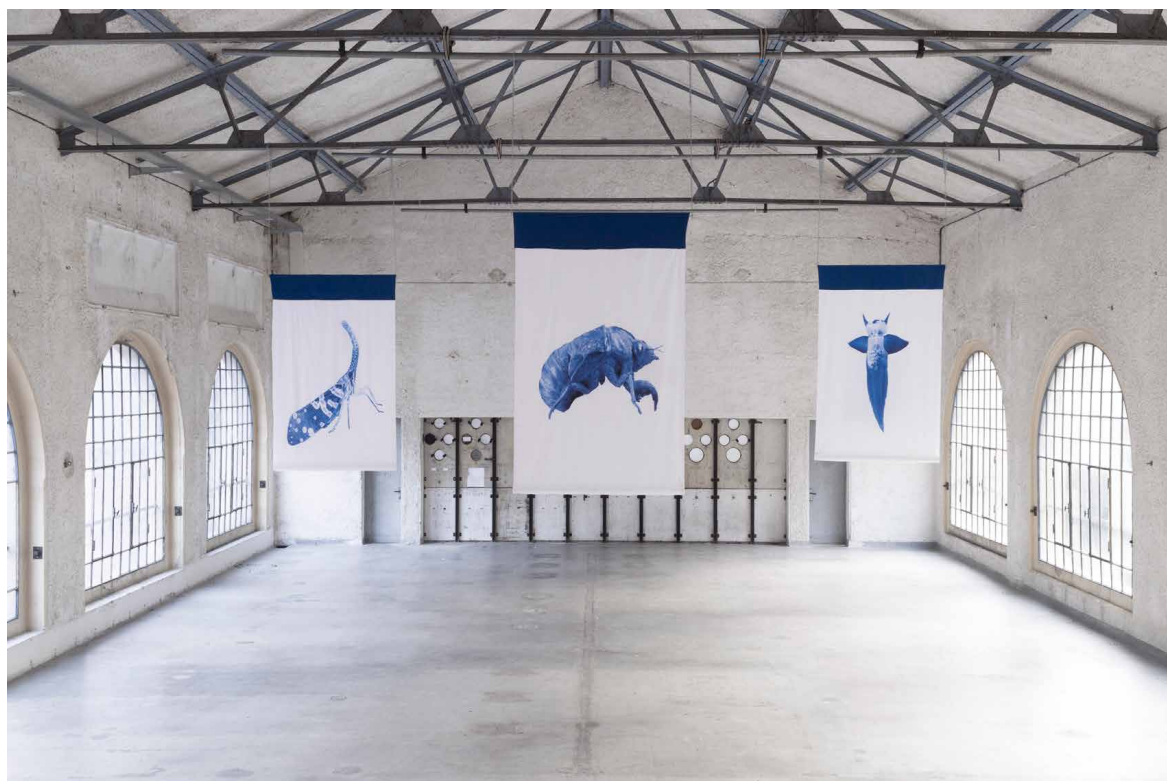
Fondazione Caritro

i-Portunus - Creative Europe

Programme of the EU



Companions series  
(jaguar man)

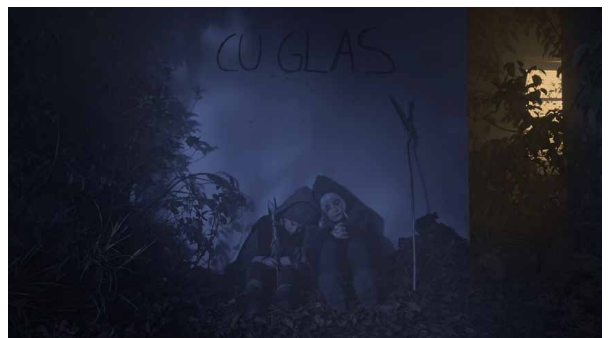
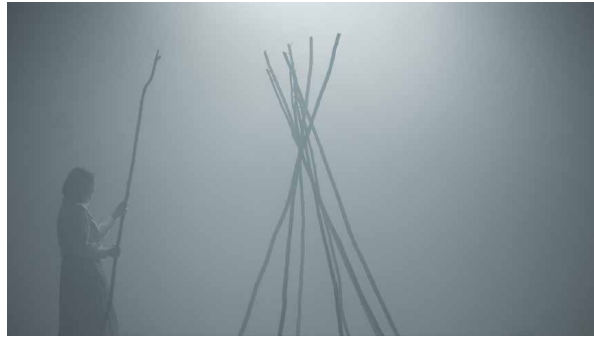


Stendardi  
fabric, ink print



Companions series,  
fabric, minerals, copal





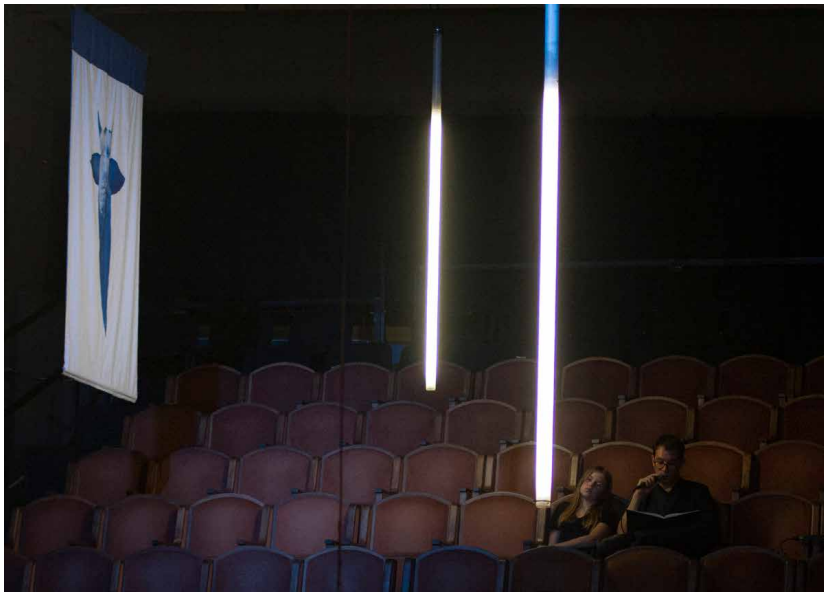
Forests | An Evocation  
digital 4K, 75' col., stereo

The video has an original score,  
composed by Nicola Segatta with texts by Mali Weil,  
and recorded by the choir Collegium Musicale, Tallinn.  
Photography realized with Roberta Segata





Forests | Dreaming  
installation view

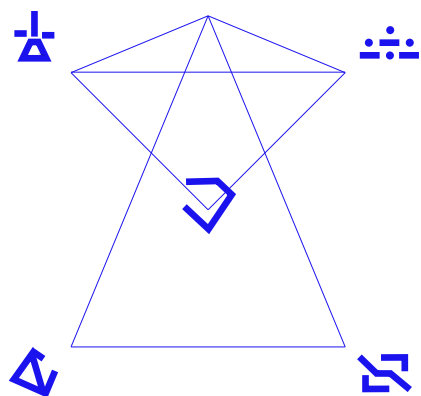


Forests | Experimenting  
performance



Forests | Unlearning  
performance





## APHRODISIA 2017/2018

Aphrodisia is an Animal Spirits capsule collection and an imaginative experiment to answer the question: what would happen if one trained their imagination in the political field, like an athlete trains his/her body?

Each piece of Aphrodisia constitutes a fragment of a bigger narration in which the spaces, rituality and private actions of the home become moments to consolidate friendships, to empower the body, catalysing new visions in which political imagination becomes an erotic act.

Like combat sports, Aphrodisia focuses on the contact between two athletes and devises functional training for developing visions and intensifying the pleasure that one gets from them.

Therefore Aphrodisia can be seen as training made by 5 objects where the domestic space is its gymnasium - the ancient Greek location dedicated to the physical and philosophical training of the individual for public life.

Aphrodisia collection is composed by Circle, Conspiracy, Collision, Complicity and Motherlode as well as two different performances:

*Amare Alcibiade* where food and narrative are mixed together to experience a symposium, premiered in Venice, and *Erotica is the new politics*, conceived as personal training for the imagination for two people, premiered in Turin in 2019.

Beside the visual production Mali Weil curated an exhibition and the public program *La magnifica indocilità delle cose* at KN Gallery in Trento, and several workshops.

### concept, product design and performance

Mali Weil

### cosmetic design:

Luigi Miori

### food design (Amare Alcibiade):

Fucina Supper Club

### jewel design development:

Matteo Bagna

### design development:

Materia Critica

### photography students

Anna Donatiello, Alessia Tripodi

### with the sustain of:

Ora! produzioni innovative by  
Compagnia di San Paolo Turin,  
Provincia Autonoma di Trento

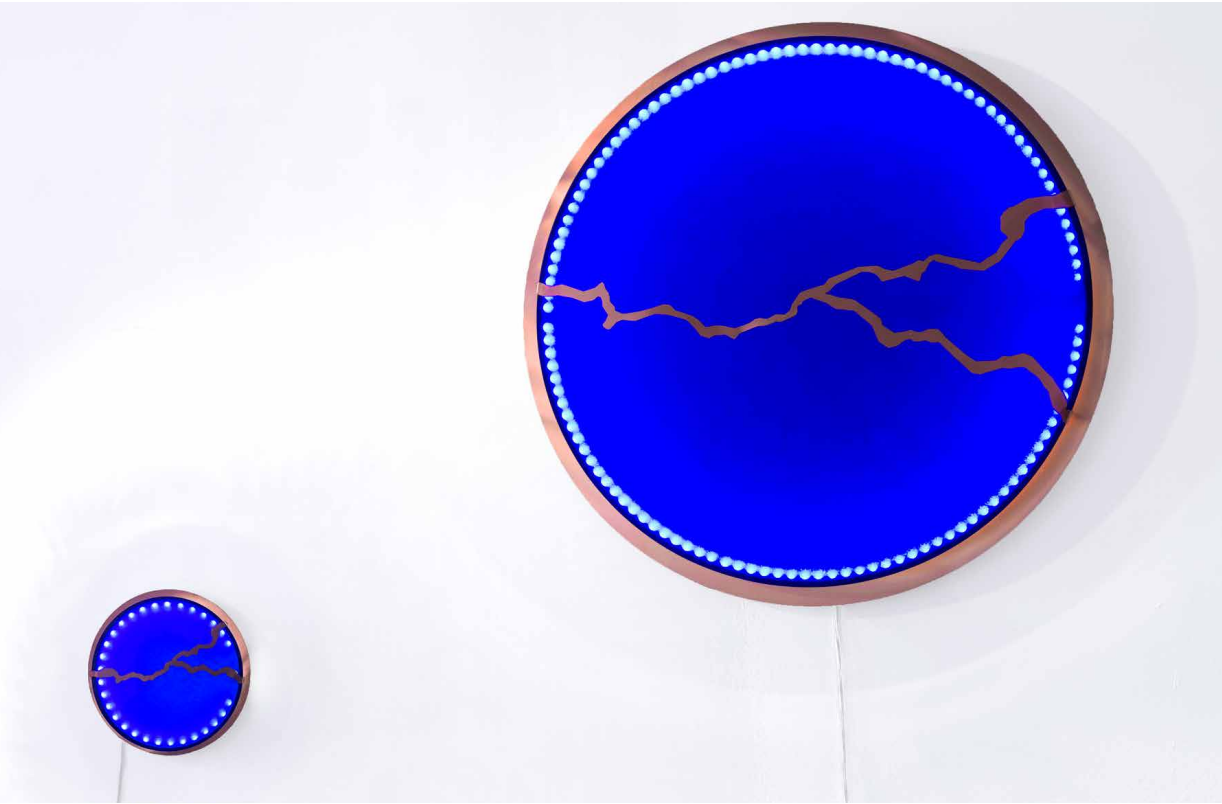
### in collaboration with:

Over magazine, IED Torino, Circolo  
del Design, Turin Graphic Days,  
Teatro Stabile di Torino, Centro Studi  
Santagata, CUS Torino

powered by [Centrale Fies](#)







Circle  
100% wood, copper

Complicity  
handmade Murano glass, copper, led strip





Motherlode  
18Kt gold, ruthenium, silver



Conspiracy  
copper, tin



Amare Alcibiade  
performance





Erotica series

**Chi sono gli “spiriti animali” che avete immaginato come utenti degli oggetti della nuova collezione?**

Aphrodisia è una collezione immaginata per riscrivere gli ambienti della casa trasformandoli in un “gymnasium”, luogo dell’antica Grecia deputato ad allenare corpo e mente attraverso la pratica della lotta, della filosofia, ma anche a intrecciare relazioni erotiche e politiche. La casa, e soprattutto il nucleo di intimi che la frequenta (amici, familiari...), è già in potenza e può diventare, attraverso una sollecitazione dell’immaginazione, una fucina di visioni, pensiero e relazioni che riverberino sulla sfera pubblica. È una delle unità minime di comunità a cui apparteniamo. La collezione è quindi un allenamento dell’immaginazione politica in cinque oggetti e cinque esercizi, dedicato idealmente a due o più amici. Questo allenamento è improntato a una ricerca sull’erotismo in quanto categoria dell’eccesso e arte di infiammare il corpo e il pensiero.

**Che cosa intendete per “immaginazione politica”?**

Un organo da allenare perché possa arrivare a visioni inedite su futuri possibili, soluzioni estreme per le sfide epocali cui siamo chiamati a rispondere, pratiche di divergenza positiva rispetto all’esistente. La facoltà immaginifica orientata alla sfera pubblica è un organo plurale e costituisce, in questo senso, una delle componenti che producono e agiscono sugli immaginari collettivi.

**Gli oggetti di Aphrodisia sembrano spingere chi li utilizza verso un contatto fisico ravvicinato, che rapporto c’è tra eros e politica? Nell’accezione che date voi a questo termine, naturalmente.**

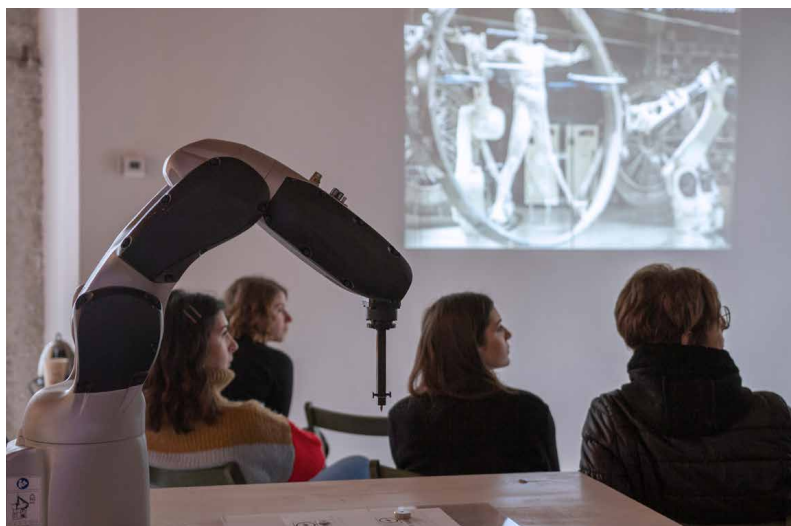
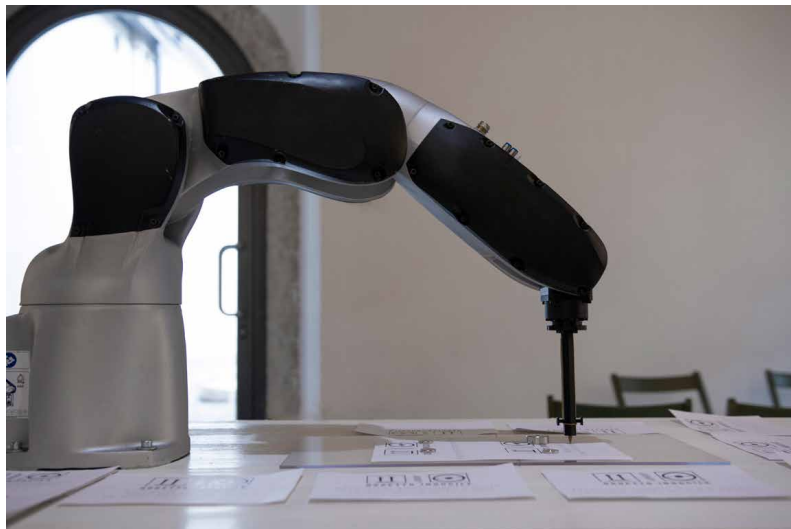
Questi oggetti sono relazionali, come dicevo, sono creati per coinvolgere due o più animal spirit legati da amicizia: l’amicizia è una virtù molto interessante dal punto di vista filosofico e politico in quanto relazione elettiva, basata su un’attrazione verso l’alterità. Il discorso tra amici, se estroflesso sul mondo e non visto in termini romantici, è il primo strumento per mettere in discussione la realtà che ci circonda. È veramente un fuoco che può propagarsi. Quindi parlare di un’eroticizzazione nella sfera politica significa ribadire che l’azione del singolo nella comunità non va raccontata solo in termini di dovere e responsabilità, ma anche in termini di bellezza e piacere. Siamo alla ricerca di quello che la filosofa Laura Bazzicalupo chiama “il portato libidico della vita politica, l’eccesso di godimento che sta dentro la parola noi”. E siamo consapevoli che indubbiamente questa può essere anche un’affermazione o una pratica rischiosa.

[extract from interview to Mali Weil  
by Giulia Marani  
Artribune, 2018]

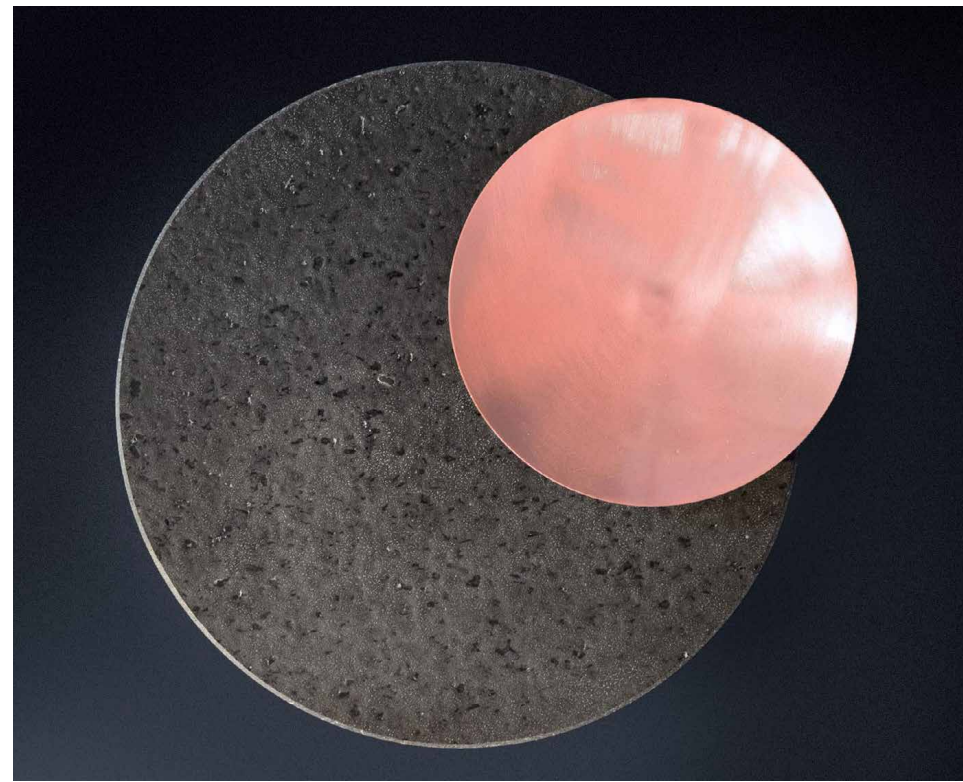






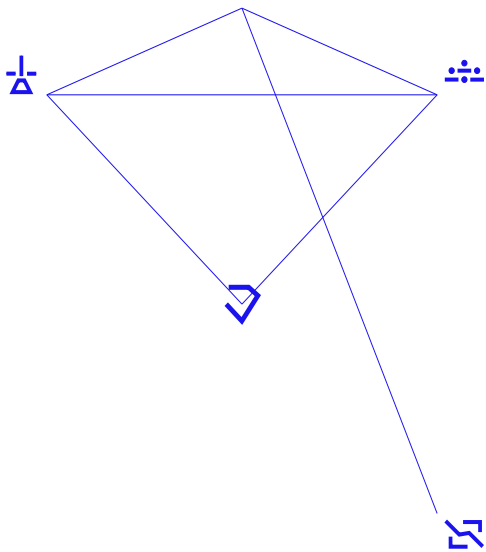


La magnifica indocilità delle cose  
curated program + workshop + exhibition  
Spazio KN Gallery



Collision  
black lava, copper





## INSTABILE UNIVERSO 2017

Instabile Universo carries on the research started with *Art Coefficient*, on the imaginative relationship between a contemporary art work and its viewer. If within *Art Coefficient* the investigated space is the one, close and intimate, of a relationship between two subjects, with Instabile Universo the point of view widened until corresponding to the whole object-exhibition, and including a vast cast of characters. First of all curators, then artists, the museum -intended both as space and as institution- with its staff and all that elements help to make unstable and alive the balances of this peculiar cultural format.

Instabile Universo investigates the physical and narrative space of an exhibition. Is it possible to parasitize the main narration of a catalogue, to insert a second one, able to inspect the imponderable process of building of a meaning, within the discours that curators and exhibition are making?

To answer this question Mali Weil starts a personal investigation, a forensic process that instead of excluding, it considers the accidental, the serendipitous, the idiosyncratic that the inhabitants of the universe of the exhibition bring necessarily with them. Through interviews, inspections, researches within archives and mail exchanges, a crossed comparison of documents from the involved institutions and direct records of the preparation process, has been built a factual and at the same time highly unstable deposit of the exhibition-as-universe.

This was the very spot where to establish another kind of personl dialogue with the viewer.

The inquiry shaped itself into a lexicon and its display has been the catalogue itself, cut into 2 halves by a dossier with 24 entries and 5 appendices. The folder renegotiates some biographical events of the exhibition, contingencies and restrictions that curators and artists as well had to face, relationships among people, curators' personal mythologies and the whole that system of obsessions usually remains off from the official narration frame.

An editorial form, therefore, that considers also a kind of performativity -like the entire Mali Weil's research- since it has been generated by a performance (the investigation itself performed by Mali Weil), which claims for a new performative act: the new trajectory within the exhibition undertaken by the guest.

### concept, texts and graphic design

Mali Weil

### curators

Denis Isaia, Federico Mazzonelli

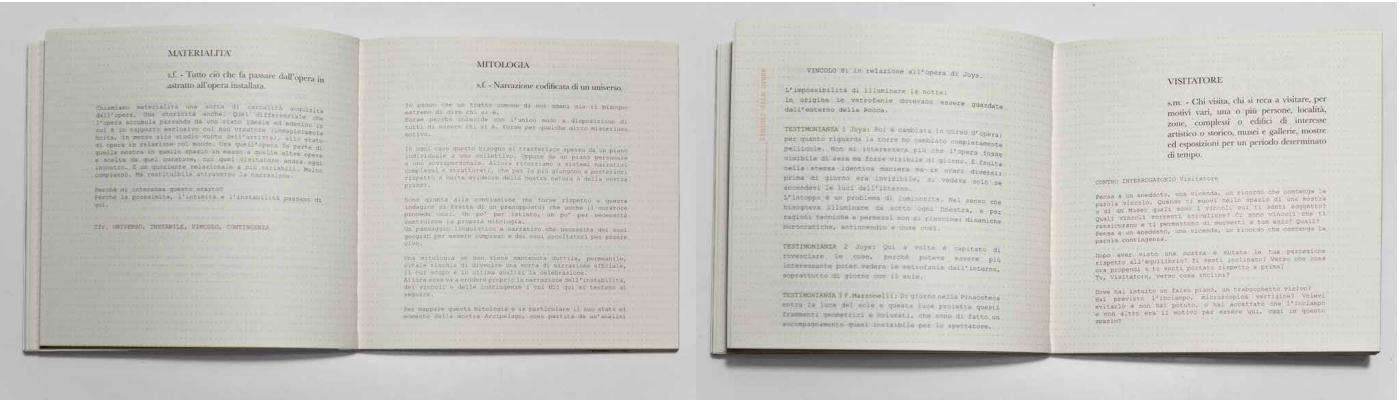
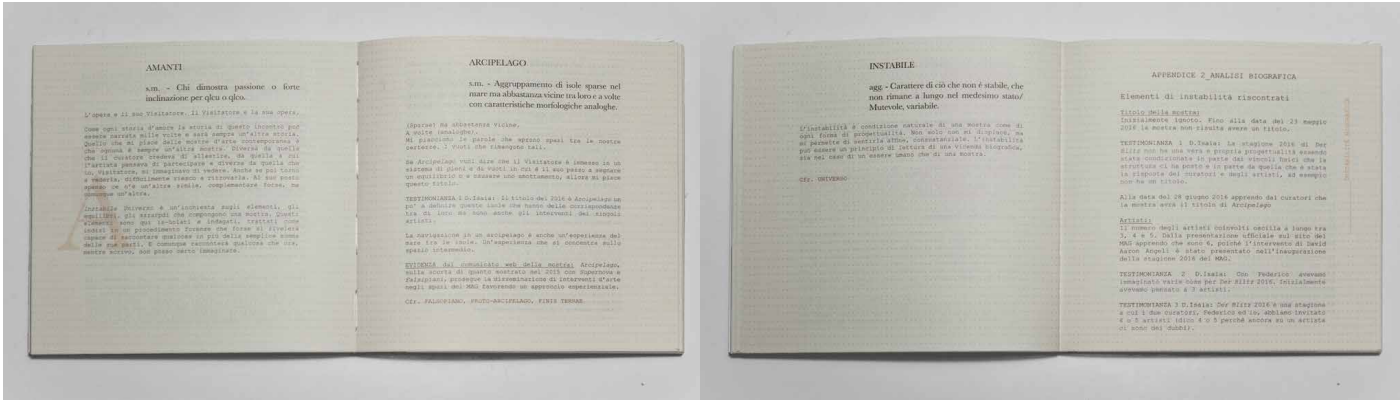
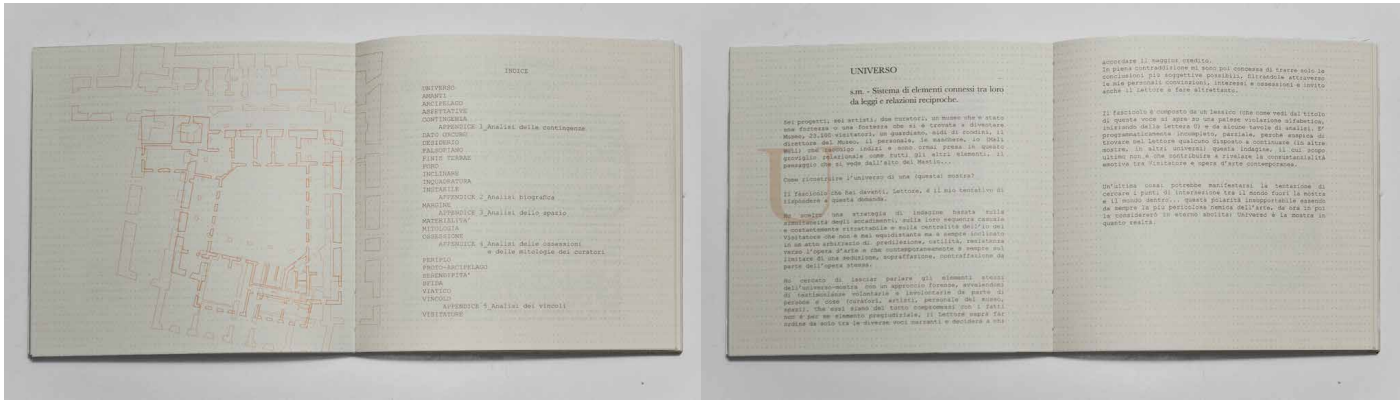
### with the support of:

MAG, Mart

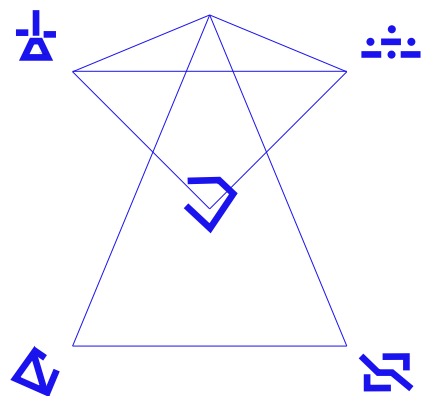
Provincia Autonoma di Trento

### within

Der Blitz







## HOUSE OF IMMORTALITIES 2015/2016

House of Immortalities I. Mythology is the first public glimpse of an ongoing project, followed by the second step: 2. Knowing. It is a space for rest and concentration in the middle of a work-in-progress research about chances and ranges of individual actions. Mali Weil goes through some key words of democracy philosophical history and proposes them to the visitor as a subjects for a political and personal dressage.

It has the shape of a ritual composition that flows between philosophical references, exercises and myths. Here, the visitor is called then to experience a space where architecture, mythology and design merge and reshape a political practice focused on the Care of the Self.

The display is the one of a relational performance "in absentia" because there is no performer. The long-distance relationship to an absent body allows the visitor to fill temporarily the void left within the conceptual and spatial structure. It is up to the guest to express his/her possibility to re-enact those foundation practices in order to fill up the empty spaces with their body.

**concept and product design:**  
Mali Weil

**jewel design:**  
[Anna Kiryakova](#)

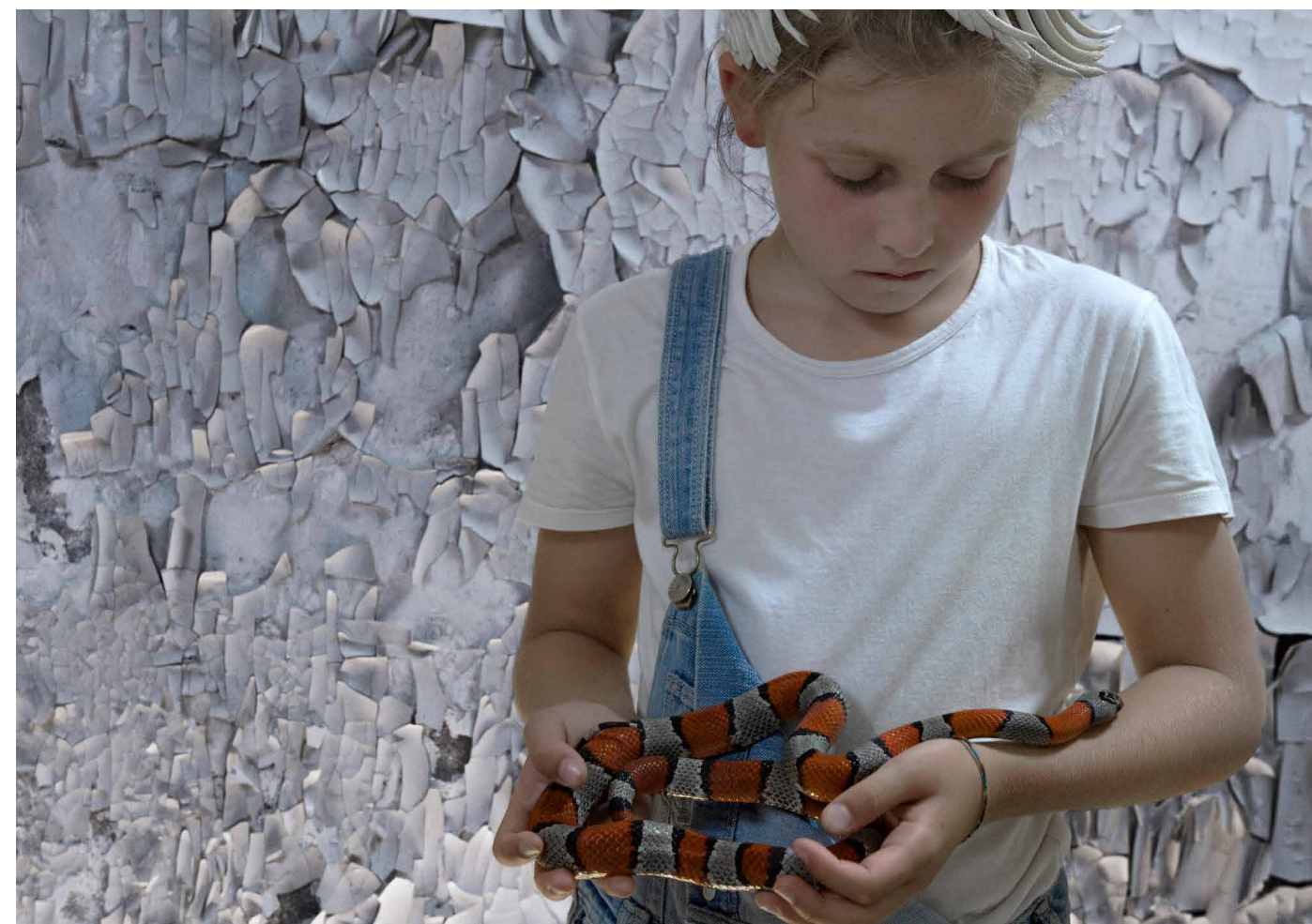
**design development:**  
Materia Critica

**editing and printing:**  
Mali Weil

**light design consultant:**  
Fabio Sajiz

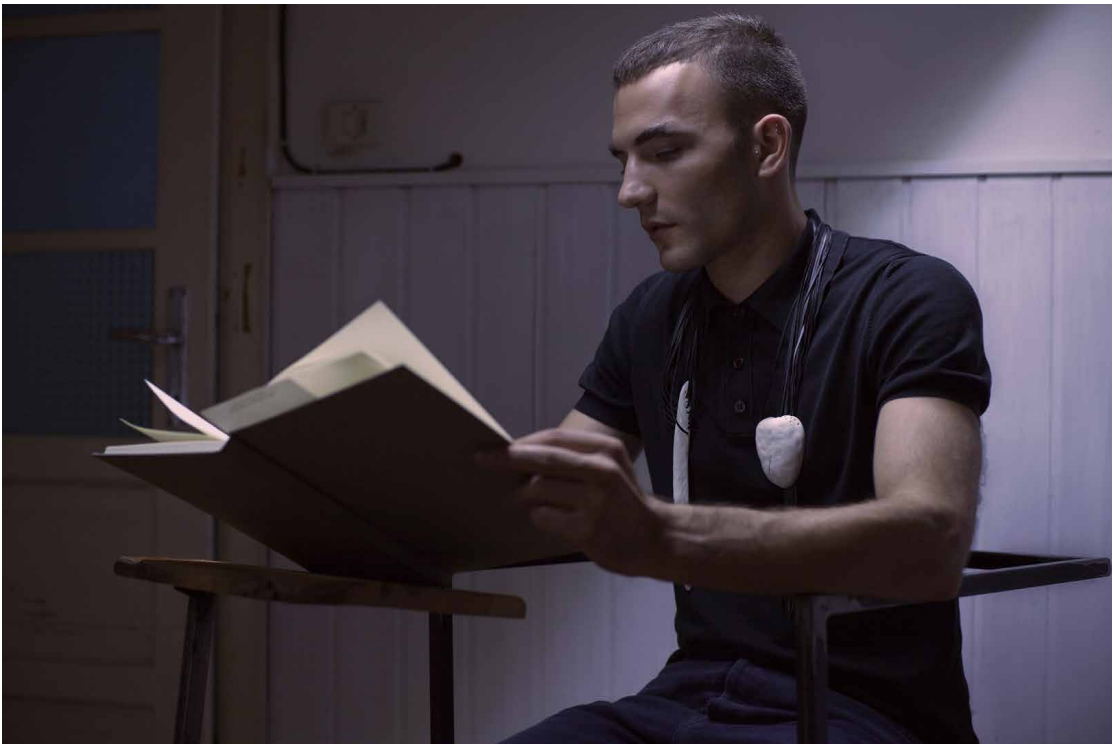
**Neith:**  
Alice Voltolini

**production:**  
Mali Weil, [Centrale Fies](#)



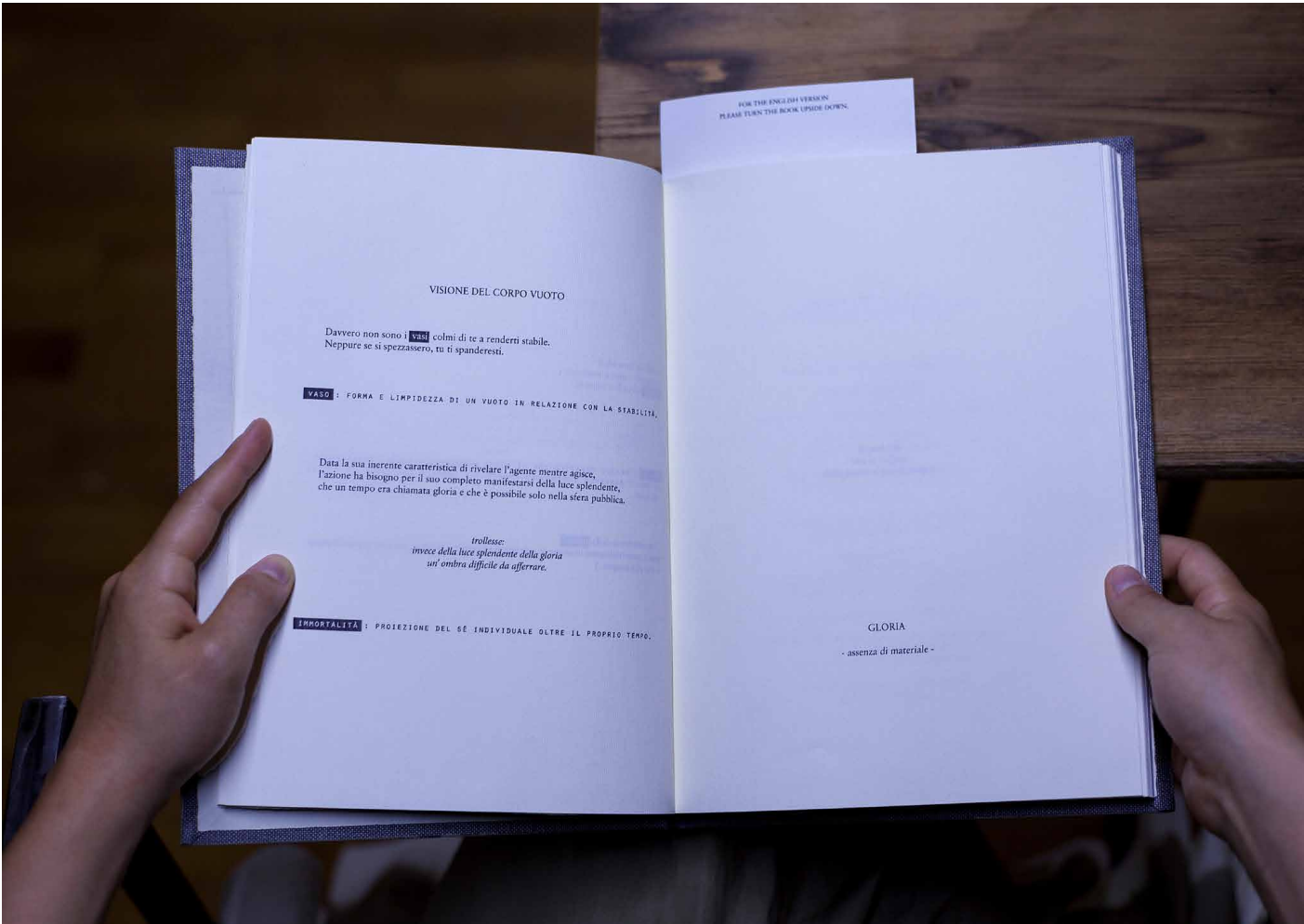
House of Immortalities  
video still





1. Mythology  
performance and  
exhibition view



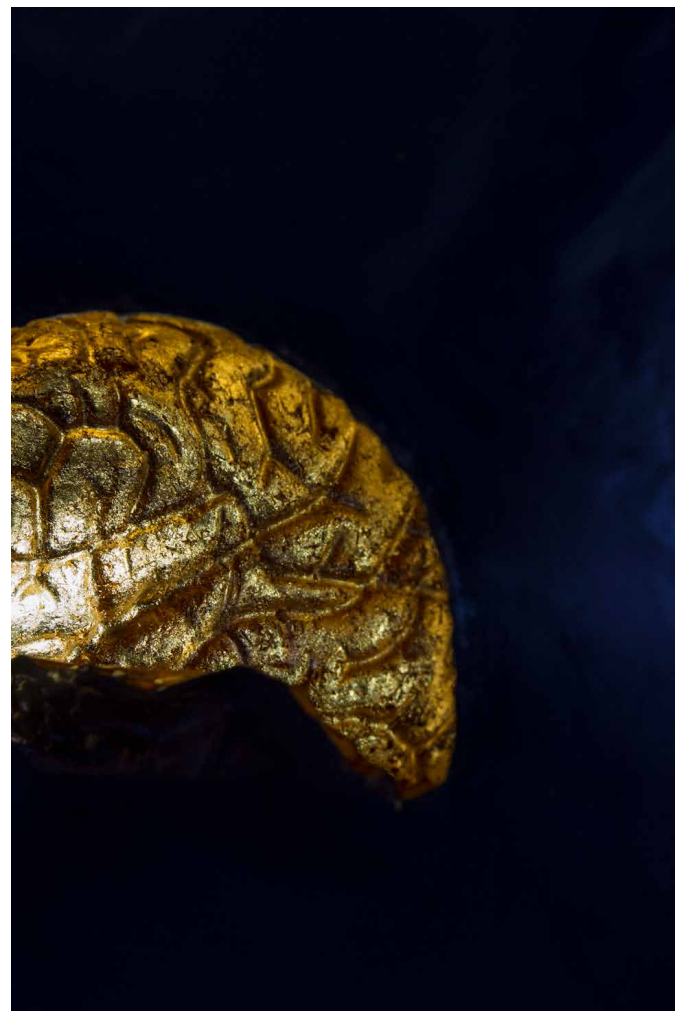


Meditation book





Canopic Jar (brain)  
resin, copper, concrete  
1 of 4 jars



Canopic Jar  
(brain, detail)



2. Knowing  
exhibition view  
(details)

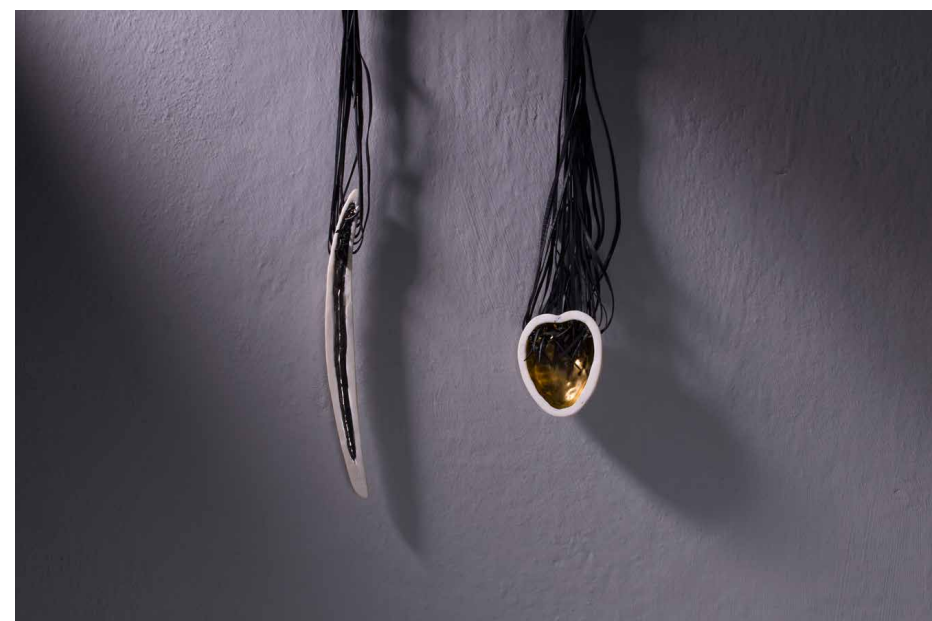




Pharresia set  
(tray + 2/4/6 glasses)  
borosilicate glass, concrete

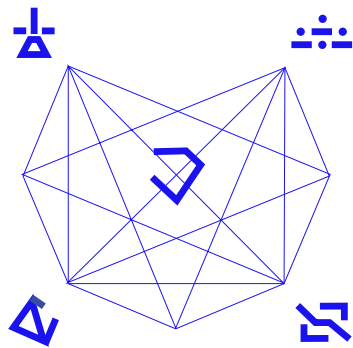


Brassard  
porcelain, rubber



Maath's feather necklace  
porcelain, rubber,  
gold leaf





## ANIMAL SPIRITS 2013 - 14

Animal Spirits is an artistic, entrepreneurial and research project that assumes on a form of a cultural brand. Its mission is to spread the animal spirit mindstyle and to conduct focused researches to develop new products and services related to the brand itself.

Thanks to its own brand Animal Spirits, Mali Weil parasitizes economic logics and activates entrepreneurial processes, to transform them into experiences and tools able to create new imaginaries.

Through a creative pipeline and an artistic approach, real processes of product and interior design, communication strategies, marketing and sale are melted with experience design, performance, multimedia elements and are loaded up with a revolutionary imaginary.

Many meanings flow into the image of animal spirit, which is at the same time a human and an animal instinctive push to action, and also a daemon who recalls individuals to their public roles. This bundle of meanings found a first formalisation in pop-up openings of a Concept Store and in a Research Lab.

The brand is nevertheless always active thanks to a sale infrastructure and a research based practice that guarantees its development.

Within the **Concept Store**, the shopping moment turns into a ritual experience able to inaugurate a new political mythology based on the individual possibilities to act.

Within the **Research Lab**, the theoretical research which animates the brand is open to the audience. This will become the starting point of new participative research and of some relational moments (conversations, questionnaires, narrations) which will expand and spread the political imaginary.

[www.animal-spirits.it](http://www.animal-spirits.it)

**concept and art direction:**  
Mali Weil

**supported by:**  
[Centrale Fies](#)

**with the sustain of:**  
Provincia Autonoma di Trento  
Movin'Up by GAI and MiBAC

*Animal Spirits is housed  
within Centrale Fies (Tn, IT)*

**Concept Store**  
[Liviana Osti](#), Luca Bertoldi

**interior design:**  
Liviana Osti, Mali Weil

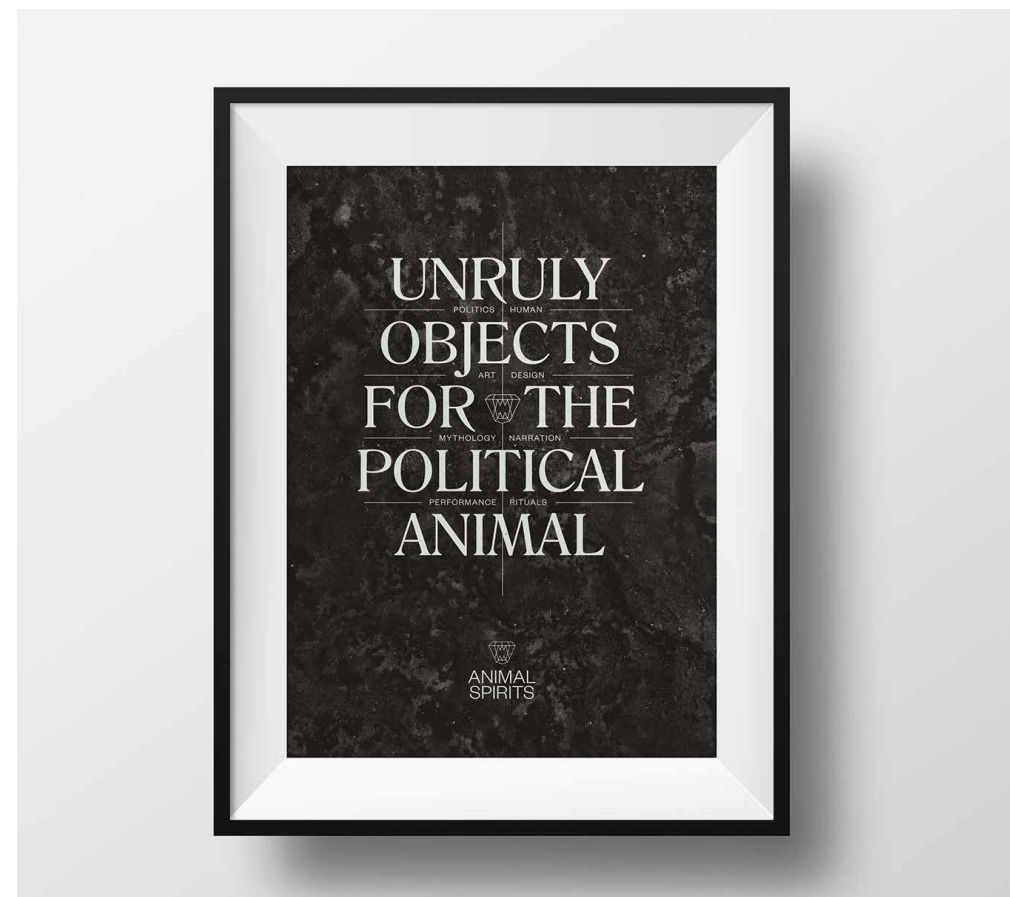
**sound design:**  
[Elettra](#)

**live blogger (Milano):**  
Virginia Fiume

**Research Lab  
anthropologist:**  
Franco La Cecla

**socio-anthropologist:**  
Roberto Sassi

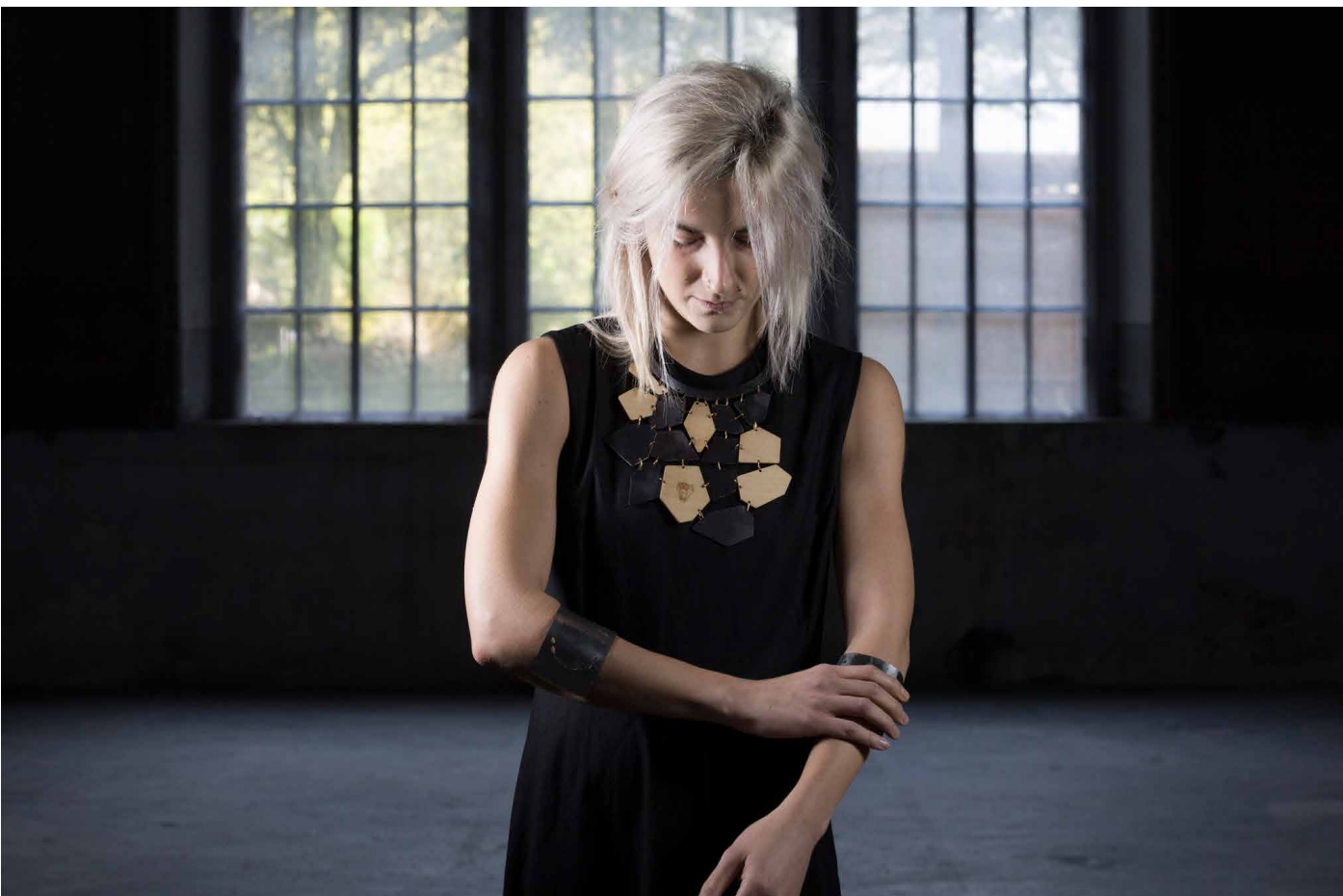
**curator:**  
Simone Frangi



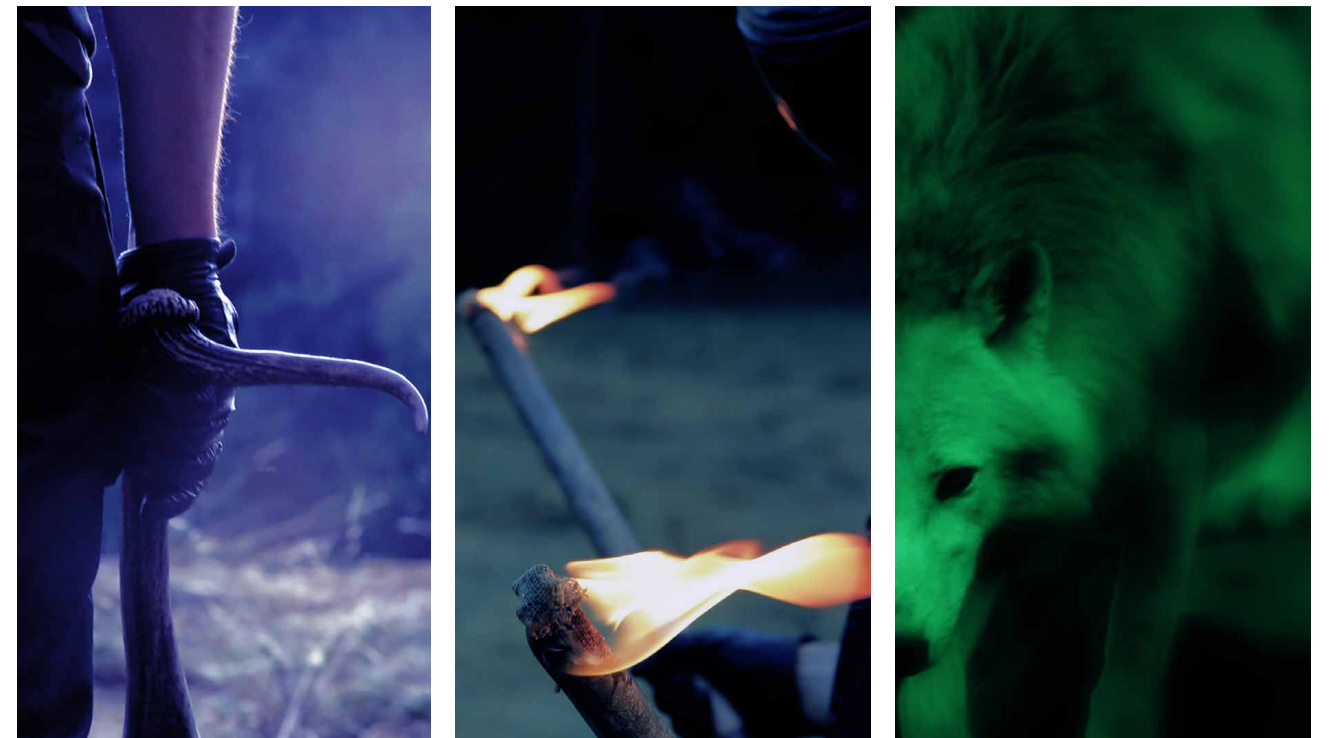




Animal Spirits concept Store,  
Centrale Fies (Dro, IT)



The Armour  
iron or steel, wood



Animal Spirits,  
video stills





Animal Spirits concept Store  
performance

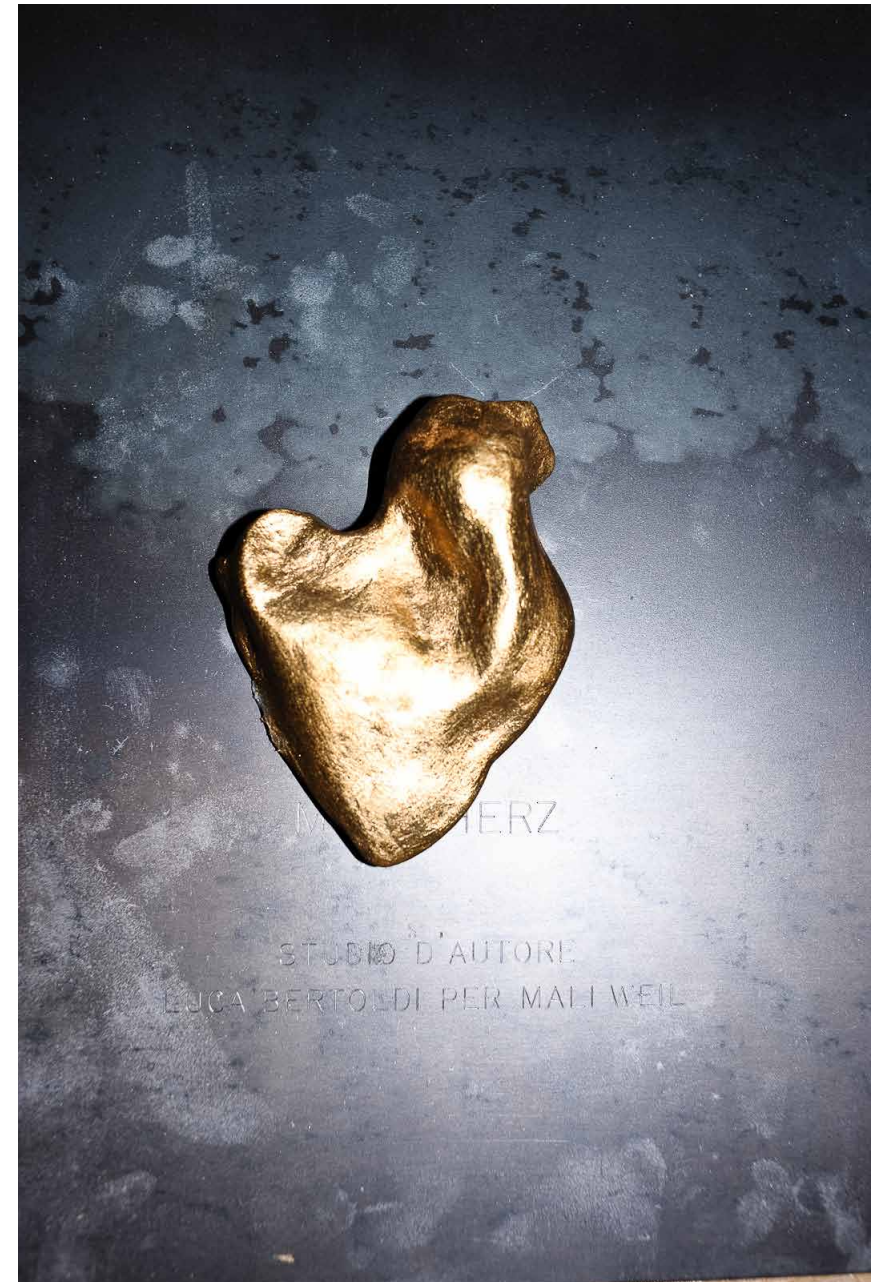


Animal Spirits concept store  
(interior design)  
wood, iron



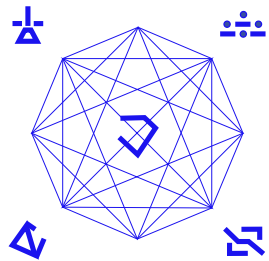


The Armour  
Liviana Osti  
for Animal Spirits concept store  
iron/steel on request, wood



Mein Herz  
Space toys\_Libera 3,910 Kg  
Luca Bertoldi, Mali Weil  
  
Animal Spirits  
Private Collection





ENCYCLOPEDIA  
2015

Within a methodological research process, Mali Weil begins an utterly recursive project, composed of a conceptual map of her practice and a textual/graphic index about the constitutive elements of the different imaginaries produced over the years.

The different archive forms (Website and Lexicon) deriving from it are intended as developing entities, and they both certainly belong to the Latourian risky-attachment category also called “hairy objects”.  
The project arises from some conversations with curator Simone Frangi.

LEXICON  
current

Compiling a lexicon is in itself a ritual act. With this in mind, Mali Weil has decided to evaluate her own artistic vocabulary.  
Some terms are examined for their formal contributions to Mali Weil's practice. Others arise from research themes and form the semantic universe from which the different projects derive.  
Each definition is marked by a date in which it was formulated. It is therefore intended as a historical object, liable to being rewritten for a thousand times.  
It has begun in 2014, during a research residency at ZHdK in Zurich (CH).

MALI WEIL'S WEBSITE  
2015

The Mali Weil's website, with its 3 layers, internal paths and private parts, is a working tool itself. It is also an aggregation of the narrative elements that Mali Weil uses to narrate herself.  
The website was born by entrusting the transcription of her practice to an external and watchful observer.

web concept and visualization:  
Johannes Tolk

link:  
[maliweil.org](http://maliweil.org)

concepy and realization:  
Mali Weil

link:  
<http://www.maliweil.org/category/lexicon/>

web concept and visualization:  
Mali Weil, Johannes Tolk

realization:  
Johannes Tolk

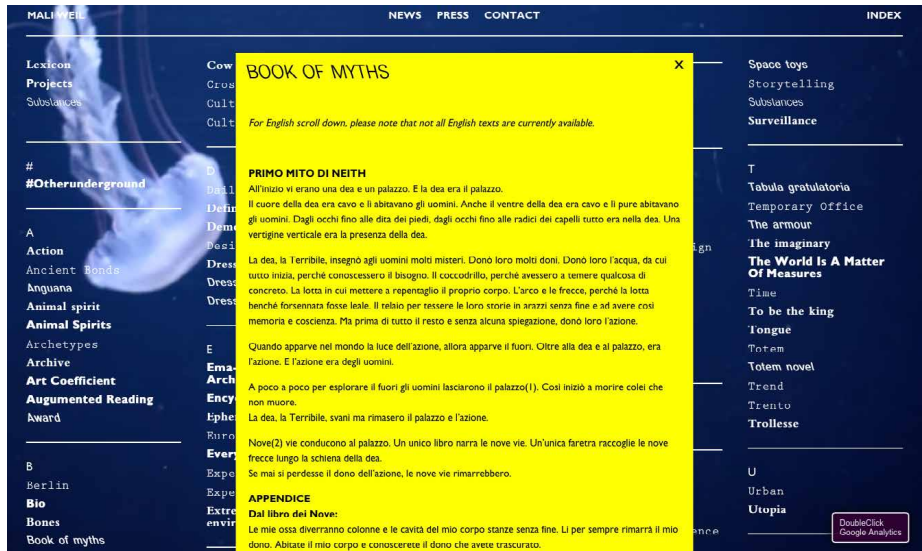
link:  
[maliweil.org](http://maliweil.org)  
[maliweil.org/indexo](http://maliweil.org/indexo)



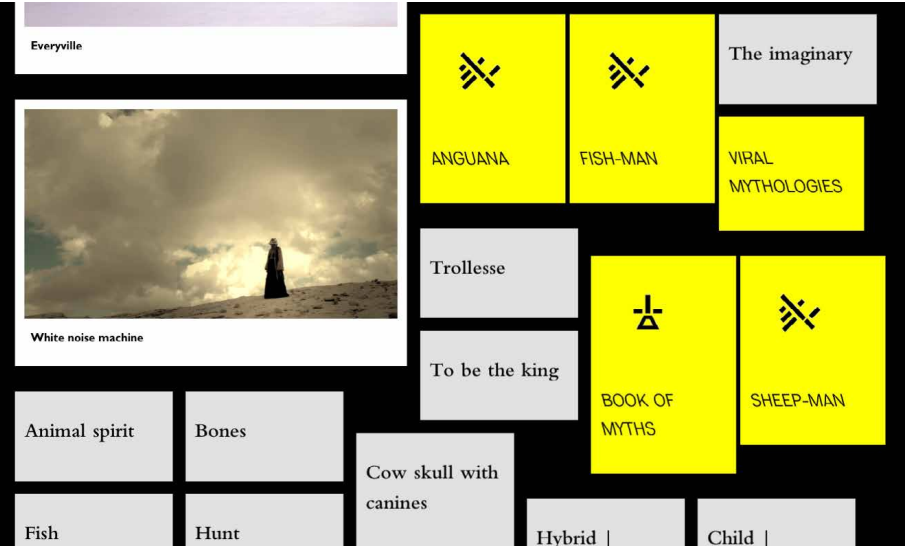
	DAIMON / CORE		EPHEMERAL
	MYTHOLOGY		TOOL
	EXPERIENCE		RELATIONAL
	THEORY		SCENARIO
	DESIGN		FOSSIL
			VISION







Vase	Trollesse	Responsibility	Questio hybrid   guardian
Power(s)	Lazare	Demon	Archive
Revolution	Scenario	Skill	To be t
Action	Animal spirit	Obsession	Irma's s
Conversation	Cow skull with canines	Ephemeral	Extrem environ



Encyclopedias (screenshots)

[Questo è un dialogo a distanza con Mali Weil per capire meglio il suo lavoro che unisce arte, antropologia, cultura in senso ampio, comunicazione, project design e impresa, alla ricerca di possibilità di pensiero alternativo.

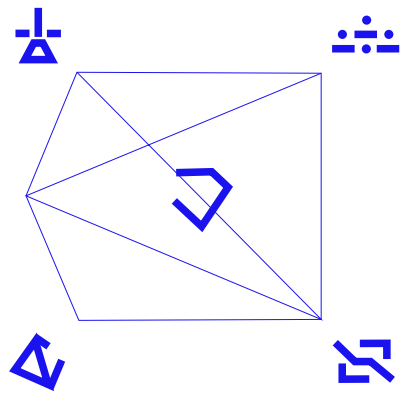
Sul vostro sito si legge “Mali Weil persegue una ricerca e un’esplorazione del proprio contemporaneo (dal punto di vista sociale, politico, economico, urbano)” in che modo secondo voi l’arte contemporanea si inserisce in questo schema?

Dato per assodato l’interesse – in qualche modo politico – per il reale (non lavoriamo mai in un sistema di riferimenti esclusivamente interno al mondo dell’arte o formale) l’arte contemporanea è per Mali Weil più un metodo di esplorazione che un contenuto da esplorare, uno strumento che permette di creare connessioni inedite, di incidere su forme di pensiero cristallizzate. È in qualche modo la leva che rende possibile un utilizzo delle informazioni e dei dati diverso rispetto a quello che fanno “i tecnici”, siano analisti, scienziati, politici. Inoltre permette di entrare in relazione privilegiata non solo col mondo ma con le persone, sviluppando modelli di incontro che, tramite immaginari inconsueti, si insediano agilmente nel quotidiano. Qui tocchiamo un altro interesse centrale di Mali Weil: l’interazione continua con la vita di tutti i giorni, fino a generare una collisione incessante tra fatto artistico e fatto economico, politico, etc. Fin qui ho risposto riferendomi alla nostra ricerca, ma anche in termini più generali credo che l’arte si inserisca in maniera inestricabile in quel sistema di relazioni che generano “i fatti” e sia oggi, nelle sue manifestazioni più autentiche, una delle poche forze propulsive del rinnovamento delle forme sociali. Un po’ come la ricerca scientifica, ma più libera da condizionamenti ideologici.

Mali Weil lavora in ambiti molto trasversali comprendendo anche il design. Che cosa è il progetto Animal Spirits? Animal Spirits è, al momento, il punto di convergenza di diverse ricerche: è insieme sia un lavoro

di creazione e divulgazione di un immaginario antagonista a livello economico e politico, sia il tentativo di brandizzare questo immaginario facendone un marchio culturale, capace di sostenersi economicamente, produrre, diffondere e viralizzare ulteriori immaginari attraverso forme artistiche ibridate con modelli reali e processi di produzione. L’immaginario Animal Spirits si concentra sul potenziamento del singolo in quanto soggetto autonomo, portatore naturale di una spinta verso l’agire politico. La ricerca che lo struttura ha una forte componente antropologica e attinge senza alcuna nostalgia ad elementi arcaico-primordiali, nel desiderio di recuperare sistemi di rappresentazione del mondo alternativi a quelli del pensiero occidentale, ma contemporaneamente è integrato nel f lusso della comunicazione digitale. In pratica Animal Spirits ha originato fin’ora un Concept Store che apre in maniera temporary in diverse location, per il quale diversi creativi (qui entra in gioco il design) hanno ideato prodotti capaci di potenziare il nostro lato più attivo e istintuale. Chi entra nel Concept Store vive un’esperienza insieme familiare (di shopping) e destabilizzante perché si trova immesso in una ritualità dark (la cui chiave è senz’altro narrativa), che lo spinge a incontrare il proprio cuore oscuro e a tracciare un identikit del proprio Animal Spirit. È un progetto complesso, ibrido, ancora molto aperto, in cui uno stesso elemento diventa un oggetto reale, un prodotto narrativo e ambisce a diventare anche un prodotto sociale.]

[Intervista a Mali Weil di Valeria Barbera per **Espoarte**]



## WHITE NOISE MACHINE 2012

The White Noise Machine is a temporary office which aims to produce White Mama. This is not only a design object conceived by designer Liviana Osti specifically for Mali Weil but also a customizable Totem, able to guard private bonds and individual mythologies.

With the help of a designer, visitors are invited to create their personal White Mama and make a private bid in order to win an auction for its realization. No money offers are admitted. On the contrary, the most distant offer from the current economical logic will win the auction. A commission composed of economists will evaluate the best offer.

White Noise is a “human-specific” relational machine, which integrates participatory design, performances, videos and multimedia. It was realized in order to develop an experience for the audience, able to bring people out of the current economic scenario.

The experience takes place in a temporary space set as a real office, where visitors interact with different employees who conduct them into the experience.

The machine activates an experiential and narrative mechanism that produces a visual narration leading the viewer to grow fond of a design object, which portrays itself as a contemporary totem. Nevertheless, the real heart of the machine is where every viewer meets the designer directly and, through practices taken from the participatory design, he/she projects and fills up the object with his/her personal memories, emphasizing the totemic and personal side of it.

Through experiential and narrative mechanisms which produce an imaginative effect on the viewer, Mali Weil works on design as an iconic practice, trying to extrude it from the economic context and to connect it to the production of myths, visions and lateral thinking.

### design:

Liviana Osti, Silvia Vettoretti

### live sound design:

Elettra Bargiacchi

### production:

Mali Weil, Centrale Fies

### with the support of:

Provincia Autonoma di Trento,  
Comune di Trento,  
Fondazione Caritro



White Mama  
Liviana Osti + Mali Weil  
oak wood, steel





White Noise Machine  
video still



White Noise Machine  
performance



White Noise Machine  
video installation





EDUCATION

Elisa Di Liberato (1981), Lorenzo Facchinelli (1982), Mara Ferrieri (1977) came from different university studies: arts, music and theatre (Univ. of Bologna), communication studies (Univ. of Milano) and philosophy (Univ. of Milano).  
In 2007 they all graduated in direction at Academy of Dramatic Art in Milano (IT).

RESIDENCIES

- 2022-23 Festspillene I Nord Norge (NO)
- 2012-2022 Centrale Fies (IT) - Mali Weil is Associated Artist at Centrale Fies
- 2019 SAAL Biennaal c/o Kanuti Gildi Saal, Tallinn (EE)
- 2014 ZHdK Zürcher Hochschule der Künste (Zurich, CH)

SELECTED GRANTS/AWARDS

- 2023 *Miscellanea Award* Asolo Art Film Festival to the feature *Forests | An Evocation*  
Grant *Culture Moves Europe* for *The Mountain of Advanced Dreams*
- 2022 Winner of *Italian Council X*, of the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture
- 2019-23 Grants from Fondazione Caritro (on several research and production projects)  
Grant *Erasmus+* for the mobility project *Designing VET* (IT, DE, SE, IRL, BUL)
- 2019 *iPortunus*, short time mobility scheme by Creative Europe programme  
*Trentino Film Commission*, grant/support for *Forests* (in collaboration with Centrale Fies)
- 2018 *Forests* is shortlisted for *ArteVisione* video art award by Careof+Sky Arte  
*Ora!* 2018 by Compagnia di San Paolo, Torino, grant for long term research project *Forests*
- 2016-17 *Ora!* by Compagnia di San Paolo, Torino, with *Animal Spirits* (in collab. with Centrale Fies)  
Fondazione Caritro, grant for *House of Immortalities*
- 2013 DEMO./Movin'UP II sess. 2012 by MiBAC and GAI
- 2012 *Culture Europe 07-13* Program, grant for the format *Art Coefficient*  
Fondazione Cariplo (Milan) grant for *Art Coefficient*, within WebTvs for European Culture
- 2011-24 Grants from Provincia Autonoma di Trento, Regione Trentino Alto-Adige, Municipality of Trento

SELECTED EXHIBITIONS AND PERFORMANCES

- 2024 The mountain of advanced dreams within the major exhibition *Shamans - Communicating with the invisible*, curated by G. Lorenzoni and N. Mollona at MART Museum/MUSE Science Museum/METS Ethnographic Museum, Trento, IT
- 2023 The mountain of advanced dreams, solo show curated by V. Locatelli and Giulia Busetti at Schloss Thun, Thun, CH  
  
The mountain of advanced dreams performance, Italian premiere at Centrale Fies, Sept. IT  
  
The mountain of advanced dreams performance, International premiere at Festspillene I Nord Norge, Harstad, NOR  
  
The mountain of advanced dreams, solo show curated by Andrea Lerda at National Mountain Museum, Torino, IT
- 2022 School of Interspecies Diplomacies and Werewolfish Studies within the public program of the exhibition *Nation, Narration, Narcosis*, curated by Forest Curriculum at Hamburger Bahnhof, Berlin
- 2021/22 Mali Weil for The Forest Curriculum, audio track for the exhibition *Nation, Narration, Narcosis* curated by Anna-Catharina Gebbers, Hamburger Bahnhof, Berlin, DE
- 2021 Ex post 2, exhibition at MART Museum/Civica, curated by Gabriele Lorenzoni, IT
- 2020 The revery alone will do, installation for the exhibition *Tree Time* curated by Andrea Lerda at MUSE-Science Museum, Trento, IT  
  
*Forests | Experimenting* workshop and solo show/performance at PAV-Parco Arte Vivente Turin, IT



2019	Forest   Unlearning, performance at Saal Biennaal Festival, Tallinn, EE
2018	Aphrodisia, exhibition at Ventura Future for Milano Design Week 2018 Amare Alcibiade (site specific performance and food design) + Aphrodisia exhibition for Design.Ve Biennial Design Walks 2018, within Biennale Architecture side program, Venice, IT
2017	Aphrodisia, Animal Spirits new collection + performance, exhibited at Operae Design Fair and Turin Graphic Days, IT  Instabile Universo, editorial/text based project for Der Blitz curated by Denis Isaia and Federico Mazzonelli (MAG Art Museum Riva del Garda, in collab. with MART Museum), IT  Creative direction of Erotica is the new politics site-specific for the visual culture mag Over
2016	The House of Immortalities/ 2. knowing performance & exhibition Spazio Kn Trento, IT
2015	The House of Immortalities/ 1. mythology Motherlode Festival, Centrale Fies, IT
2014	Animal Spirits   research lab ZHdK, Zurich, CH. Within Artransit Labour 1, curated by Simone Frangi and Heinrich Lüber  Animal Spirits   research lab ViaFarini, Milano, IT. Within Artransit Labour 1 curated by Simone Frangi and Heinrich Lüber  Animal Spirits   concept store Centrale Fies, Trento, IT
2013	Animal Spirits   concept store La Triennale   CRT, IT  Animal Spirits   concept store Mein Herz_Drodesera 2013 Centrale Fies, IT  Animal Spirits Ufer Studio – Month of Performance Art, Berlin, DE
2012	White Noise Machine We folk! Drodesera 2012, Centrale Fies, IT  EMA-Ephemeral Memories Archive Node Center Berlin, DE. Curated by V. Galossi and A. Werrie

#### SELECTED SCREENINGS

2023	Rituals   The Mountain of Advanced Dreams, 2 channel video Galleri Format Malmö, SE  Rituals   The Mountain of Advanced Dreams, 2 channel video, Schloss Thun, Thun, CH  Forests   An evocation, several screenings: Collegium Helveticum, Zurich (CH), National Mountain Museum (IT) Tools For After, Melbourne (AUS), Asolo Art Film Festival, Asolo (IT) among others
2022	Forests   An evocation, full feature (74', color; stereo), world premiere at 70° Trento Film Festival (Special Projections, non competitive section)
2021	Forests   Dreaming 3 channels video, MART Museum/Civica, within Ex Post 2 curated by G. Lorenzoni
2015	Art Coefficient_07 official selection at Ulsan Mountain Film Festival, Korea  Art Coefficient_07 screening at Korean Film Archive, Seoul, KR  Art Coefficient_07 official selection at Trento Film Festival, IT
2013	Art Coefficient_03 exhibition at Galleria Boccanera, Trento, IT

#### SELECTED CURATORSHIPS

2020-24	Initiator and curator of the program Like Life for MUSE-Sciences Museum, Trento (IT). Guests: Studio Ossidiana, Emanuele Coccia, Formafantasma, Fiona Raby, Officina Corpuscoli/Mogu, Zoöp, Massimo Bernardi, Maddalena Grattarola, Laura Pugno, Giulia Tomasello (among others)
2023	Curator of the Masterclass A Week-end in 2063, on Museums of tomorrow, for MUSE-Science Museum Trento, with Fiona Raby, Climavore, Zöop, School of Interpecies Diplomacies and Werewolfish Studies  Initiator and curator of the School of Interspecies Diplomacies and Werewolfish Studies program curated for Centrale Fies (Trento), Schloss Thun, Thun (CH)
2020	Curator of the High Training Course for professionals architects “To Afforest” for Architecture Foundation Turin (IT), with P.Tavares, E. Coccia, S. Boeri, M. Spanò, M. Agnoletti, Andrea Cassi/Carlo Ratti studio

2019	Exhibition + public program La Magnifica Indocilità delle Cose at Kn Gallery, Trento (IT)
2016	Co-curator together with Annika Üprus of the international workshop Art, data and activism for international artists selected through European network FIT-Festival in Transition/Urban Heat project (Creative Europe Programme)

#### SELECTED WORKSHOPS, LECTURES AND PUBLICATIONS

Lectures/Workshops	MA Workshop DAMU, Academy of Performing Arts Prague (CZ), for the international master in Object Devising Theatre 2020/2021/2022  Lecture <i>The forest is in the city is in the forest</i> , within the Public program of the exhibition <i>In the forest, even the air breathes</i> curated by Abhijan Toto (The Forest Curriculum) at GAMeC Bergamo / Rat School of Art Seoul, 2021  Lecture Recomposing the forest for the program <i>Trentino Brand New</i> , Centrale Fies, 2020  Lecture at IED Venezia for Visual Art History class, 2019  Lecture Forests   Recomposing at Trento Film Festival, 2019  Visual storytelling production course at IED Turin, 2017  Design workshop “Unruly objects” for students in arts and design c/o Circolo del Design Torino, 2017  Workshop for Art Education class at ZHdK Zurich (CH) within Animal Spirits   research lab, 2014  Workshop for 1st level Master in Relational Design, Abadir Academy, 2014  Workshop for Stage Design course at Faculty of Architecture and Design, Polytechnic of Milan, 2008
Publications	Mali Weil (edited by) The Mountain of Advanced Dreams, Postmedia Books, Milano 2023  Mali Weil, Sognando foreste, contribution for 93% Materiali per una politica non verbale, issue no. 29, June 2022  Mali Weil, To pass the forest, within “Machina” gen. 2021, Derive & Approdi, Roma, 2021  Gabriele Lorenzoni, Antonia Alampi (curated by), Mali Weil, Quaderni ADAC, Civica/MART Museo d'Arte Moderna e Contemporanea Trento e Rovereto, n. 6 (new series), Rovereto, 2020  Mali Weil, The shining reverie of unruly objects Loc. Fies 1, Bruno, Venezia, 2019  Mali Weil, Another story altogether, within “Moreness”, issue 2/Trilogy 1, pp. 118-132, FranzLab, Bolzano, 2020  Mali Weil, Erotica, site specific within “Over Mag” n. III, pp. 97-112, Turin, 2017  Mali Weil, Instabile Universo, site specific within “Der Blitz” exhibition catalogue, MAG Museo Riva del Garda, Rovereto 2017  Mali Weil, In Berlin someone is archiving memories in “S28.Mag”, Milano, Feb. 2013  The Theatre of Matéi Visniéc, impression of Times contribution, within “Prove di Drammaturgia”, n. 1, year XV, April 2009, Univ. Bologna, Dams, CIMES

#### OTHER

Project development	from 2014 till 2020 Mali Weil has been project co-developer of Fies Core, Regional Cultural Hub of Trentino Alto-Adige
Video Format	Concept and realization of the format Art Coefficient (2013-16)

#### SELECTED PRESS

Stefania Santoni, The Mountain of Advanced Dreams, Franz Magazine, June 16 2023 <franzmagazine.com/2023/06/16/mountain-advanced-dreams-il-collettivo-mali-weil-al-museo-della-montagna-di-torino>  
Raccontare il processo creativo. 4 artisti dialogano con 4 curatori, in Artribune online, 30 October 2021



<artribune.com/arti-visive/arte-contemporanea/2021/10/raccontare-il-processo-creativo-quattro-artisti-dialogano-con-quattro-curatori/4/>

Maurizio Corrado, La foresta addomesticata, in Doppiozero, Jan. 5th 21 < https://www.doppiozero.com/la-foresta-addomesticata>

Olga Gambari, Mali Weil se la foresta diventa una performance, in “la Repubblica” Torino, 6 Feb. 20, p. 17

Gloria Bertasi, Aphrodisia, l'indocilità delle cose, in “il Corriere”Trentino, 22 Jan. 2019. p. 13

Design Ve – Veince Design Biennial, exhibition catalogue (Design.Ve,Venice) curated by Luca Berta, Francesca Giubilei, Alice Stori Liechtenstein, Venice Art Factory,Venezia, 2018

Valentina Lonati, Design.ve, il festival diffuso, in “Icon Design”, May 2018 <icondesign.it/news/design-ve-2018>

Aphrodisia: una collezione di design erotico per la Biennale di Venezia, in “Casa Facile” online, 30 May 2018 <www.casafacile.it/news/aphrodisia-una-collezione-di-design-erotico-per-la-biennale-di-venezia>

Katja Casagrande, Mali Weil, collettivo che gioca con la cultura, in “il Trentino”, 11 Oct 2017, p. 12 <giornaletrentino.it/cultura-e-spettacoli/mali-weil-collettivo-che-gioca-con-la-cultura-1.1344803>

Giulia Marani, Tra design e performance, intervista a Mali Weil in “Artribune” online, 29 May 2018 <artribune.com/progettazione/design/2018/05/intervista-lorenzo-facchinelli-mali-weil>

Laura, Aphrodisia, by Animal Spirits a Ventura Future, in “Arredativo” online, 18 Apr. 2018 <arredativo.it/2018/approfondimenti/aphrodisia-by-animal-spirits-a-ventura-future>

Cristiana Ceci, La capsule collection Aphrodisia di Animal Spirits, in “Marie Claire” online, 21 Mar. 2018 <marieclaire.com/it/casa/news-eventi-saloni/a19558595/capsule-collection-aphrodisia-animal-spirits>

DAB Design per Artshop e Bookshop, VII edizione, exhibition Catalogue (MAXXI, Roma), curated by Mila Bongiovì, MiBACT, Modena, 2016

Mali Weil, Art, Datas and Activism: un laboratorio di ricerca a World Breakers, in Franzmagazine, 27 Jul. 2016, <franzmagazine.com/2016/07/27/art-datas-activism-e-un-laboratorio-di-ricerca>

Antonella Di Biase, Urban Heat: arte, natura e attivismo a Drodesera XXXVI, intervista a Mali Weil, in “Vice” online, 26 Jul 2016 <vice.com/it/article/nzqp4z/intervista-lorenzo-facchinelli-urban-heat-a-drodesera>

Valeria Barbera, I nuovi luoghi della cultura #3: dall'esperienza di Centrale Fies nasce Fies Core, in “Espoarte”, n. 86, 12 Jan. 2015, <espoarte.net/arte/i-nuovi-luoghi-della-cultura-2-dallesperienza-di-centrale-fies-nasce-fies-core>

Valeria Barbera, Art Coefficient, l'arte raccontata dai Mali Weil, in “Espoarte” online, Apr. 2014 <espoarte.net/arte/art-coefficient-larte-raccontata-dai-mali-weil>

What happens when real-time content meets art (and marketing), Scribble Live Blog, 3 Dec. 2013 <https://en.rockcontent.com/blog/2013/12/03/what-happens-when-real-time-content-meets-art-and-marketing/#>

Elena Bordinon, Animal spirits / Intervista con Mali Weil, in “ATP Diary” online, 16 Nov. 2013 <atpdiary.com/animal-spirits-intervista-con-mali-weil>

Kunigunde Weissenegger, Wir sind Räuber und Beute, in “Franzmagazine”, 11 Jul. 2013, <franzmagazine.com/2013/07/11/wir-sind-rauber-und-beute-mali-weil-beim-performing-art-festival-drodeseramein-herz>

Anna Bandettini, La scena contemporanea è una centrale elettrica, in “la Repubblica”, 5 Ago 2012, p. 48  
Ago 2012, p. 48

[maliweil.org](http://maliweil.org)

FB/IG @maliweil

[animal-spirits.it](http://animal-spirits.it)