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A woman with long dark hair is sitting on a large pile of straw or hay. She is wearing a light-colored, sleeveless top and light-colored pants. She is looking down at her hands, which are resting on her lap. The entire image is overlaid with a semi-transparent grid pattern. The background is a solid light yellow color.

ROMINA DE NOVELLIS
Exhibitions History and CV

Romina De Novellis (1982) is a performer, visual artist and anthropologist, who was born in Naples, grew up in Rome and has been active in Paris since 2008. With a background in dance, she studies the body from an anthropological perspective and through the lens of the Mediterranean cultures.

The artist uses eco-feminist theories as a parameter to analyze and denounce the oppressive realities of our societies and the dichotomies nature-humanity, femininity-masculinity, north-south, scientific-intuitive, power-bodies, establishment-cultures. Her intention is to highlight the re-appropriation of the feminine features for both women and men, in order to question the dominant models.

She regularly exhibits in international events, museums, foundations and galleries, such as Centre Pompidou, Paris, France; Paris+ par Art Basel (Jardin des Tuileries), Paris, France; Jeu de Paume, Paris, France; Ca' Pesaro, International Museum of Modern and Contemporary Art, Venice, Italy; MAC VAL, Musée d'art contemporain du Val-de-Marne, Ivry-sur-Seine, France; Fondation Villa Datriis, L'Île-sur-la-Sorgue, France; Ruins of Pompeii, Italy; Alberta Pane Gallery Paris/Venice; Richard Saltoun Gallery, London, UK; Poznan Biennale, Poland; Salotto Missoni, New York, USA; MADRE Museum, Naples, Italy; Espace Vuitton, Paris, France; Palais de Tokyo, Paris, France; Musée de la Chasse et de la Nature, Paris, France; Domus Artist Residency and Lo.Ft, Galatina, Italy; Institut Culturel Italien de Paris, France; Festival Les Nuits des Forêts, Fontainebleau, France; Kulturzentrum Faust, Hannover, Germany; Fondation Louis Vuitton, Paris, France; Something Else Off Biennale Cairo, Cairo, Egypt; FIAC Art Fair Hors-les-Murs, Jardin des Plantes, Paris, France.

In 2019 Romina De Novellis launched a residency project for artists and curators called *Domus Artist Residency*, based in Galatina, Italy.

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Mafia del cemento

**Performance created with students from the Accademia di Belle
Arti, Reggio Calabria, Italy
Association Antigone - Osservatorio sulla ndrangheta
November 2025**

As part of several workshops on performing arts given to students of the Accademia di Belle Arti, Romina De Novellis conceived a performance addressing the theme of the cement mafia, paying tribute to the victims of this criminal organisation. Together, they performed in the former villa of the 'Ndrangheta (an association of the Ficara and Latella clans of the Italian mafia), which is now the headquarters of the association centre Antigone (Antigone - Osservatorio sulla ndrangheta).



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NA CI O

Performance and installation

In the context of the group exhibition

Spazi di Resistenza presented at the Mattatoio

Rome, Italy

September 2025

For the exhibition *Spazi di Resistenza*, Romina De Novellis presented two series of works: *Protège-moi si tu peux* and *Na CI O* (see photo), and also activated the latter installation through a performance.

Na CI O is a performance during which the artist, kneeling, uses cloths to clean the floor. In Italian culture, Neapolitan alleyways are cleaned daily by women: they cleanse the shared space in a kind of purifying ritual, as if to erase what may have happened before and leave a clean space for what is to come. Cleaning the common space, the space of collective life, thus becomes both a ritualised everyday gesture (since the street and the home are cleaned every day), and a symbol (of cleanliness and purification), but also an effort (of endurance, of doing it carefully every day), and a moment of sharing (as all the women do this at the same time in the same alleyway, telling each other many life stories).



Romina De Novellis, *NA CI O*, 2015–2025
Performance at the Mattatoio, Pavilion 9B, Rome, 2025
Courtesy of Galleria Alberta Pane (Paris, Venice) and Latitudo Art Projects
Photo: Paola Farfaglio



Romina De Novellis, Na CI O, 2015–2025

View of the exhibition *Spazi di Resistenza* at the Mattatoio, Pavilion 9B, Rome, 2025

Courtesy of Galerie Alberta Pane (Paris, Venice) and Latitudo Art Projects

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C'est toujours la fête !

**Performance organised for the event “Garden Party”, as part of the opening of the group exhibition *Forever Young*
MAC/VAL, Vitry-sur-Seine, France
June 2025**

Twenty years ago, a road accident interrupted Romina De Novellis's career as a dancer. This rupture opened an unexpected path: one of repair, care, and the exploration of a different relationship to the body. Since then, she has founded Atelier Essenza, a living space in Paris where artists, researchers, therapists, and audiences from all backgrounds come together: children, adults, people with disabilities, pregnant women, dancers, and many others.

This performance brings together a selection of people who have been attending the Atelier for years. It is a celebration of this community, of the bonds woven through trust, vulnerability, and mutual care. This performance is a celebration. A celebration of bodies reinventing themselves, of identities telling their stories, of care as a transformative force, and of inclusivity as a political and poetic horizon. An eco-feminist, committed, and powerful celebration, where people support one another and create together.



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**View of the solo exhibition *Architetture Terrone*,
Galerie Alberta Pane, Venice, 2025.**

Architetture Terrone reinvents space – its geography and its territory – within the context of a stigmatised culture traditionally rooted in the land. The exhibition focuses on fragile and ephemeral structures that, in the artist's performances, become visual and cognitive tools to rethink the South and gender oppression.

Through an eco-feminist perspective, Romina De Novellis advocates for a non-binary reinvention of space, encouraging a free affirmation of identity.

Click here to view the [artist's interview](#).



View of the exhibition *Architetture Terrone*, 2025, Galerie Alberta Pane, Venice
Photos : Marta Mancuso

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Views of the exhibition *Architetture Terrone*, 2025, Galerie Alberta Pane, Venice
Photos: Marta Mancuso

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STAR - 100% d'origine italienne

Installation and performance

In the context of 'Biodiversité. Quelle culture pour quel futur ?' forum

In collaboration with the French Office for Biodiversity (OFB).

Centre Pompidou, Paris

Novembre 2024

Star - 100% d'origine italienne is a performance and installation resulting from an extensive period of research in the Apulia region, led by the artist and the Domus Artist Residency.

This work criticizes the agri-food industry, focusing specifically on the harvesting and global distribution of tomatoes and their derivative products. Romina De Novellis seeks to expose the complexity behind this colonized fruit, which is sold and consumed as a vegetable and transformed into a pop icon of Italian food. The installation aims to embody the seductive image of the tomato as the desirable and appetizing product we find in our supermarkets. However, it actually conceals a mafia-driven system of migrant exploitation in Southern Italy, as well as the consequent ecological disaster. Star, the quintessential brand of Italian industrial agri-food products, is here transformed into a decadent, off-season, pop star.



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Voulez-vous danser avec moi ? Merci, je ne préfère pas !

Installation and performance

In the context of Paris+ Public Program by Art Basel

Curated by Annabelle Ténèze

Jardin des Tuileries, Paris

October 2023

Voulez-vous danser avec moi ? Merci, je ne préfère pas ! is an installation and performance by Romina De Novellis, which deals with the topic of loneliness within human and social relations. A revisited bandstand, a typical Italian urban architecture, has been installed in the Tuileries Gardens. Here, the artist performed from Tuesday to Friday during the Paris+ par Art Basel opening week, in an attempt to rewrite the tradition of the ritual and to give new meaning to these kind of architectural structures. The piece also includes music.



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Voulez-vous danser avec moi ? Merci, je ne préfère pas !, installation and performance
In the context of Paris+ Public Program by Art Basel, Jardin des Tuileries, Paris
October 2023

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**Exhibition view, *Amami Alfreda*, solo show at Alberta Pane Gallery, Paris, 2023
Curated by Marta Ponsa**

Curated by Marta Ponsa, this exhibition presents two projects: *Luna Park* (2018) and *Del maiale non si butta via niente* (2022). Through photography, video and installation, the works open a dialogue around the notions of control, surveillance and judgment that affect our perception of others, in particular females' bodies and the marginalized.



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Exhibition view, *Amami Alfredø*, solo show at Alberta Pane Gallery, Paris, 2023
Curated by Marta Ponsa

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Bella Ciao

**Performance organised at the invitation of Marta Ponsa,
Head of Artistic Projects**

Jeu de Paume, Paris

January 2023

With the support of Alberta Pane Gallery

It was not until the 16th century that potatoes arrived in Europe from South America. This (highly nutritious and abundant) vegetable literally fills the room where the artist will sit motionless for an entire day. In his installation 'Patate', Giuseppe Penone gives his potatoes an anthropomorphic form by forcing them to develop in moulds made from his own face. For De Novellis, the potatoes symbolise partisans who resist. The artist is thus surrounded by these activists in what looks like a living still life. This performance also reminds us of our belonging to the kingdom of life and the tuber seems to want to speak to us about the resilience of the planet Earth. At the end of the performance, the potatoes will be donated to associations and distributed to people in need.



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Volare oh oh, cantare oh oh oh oh

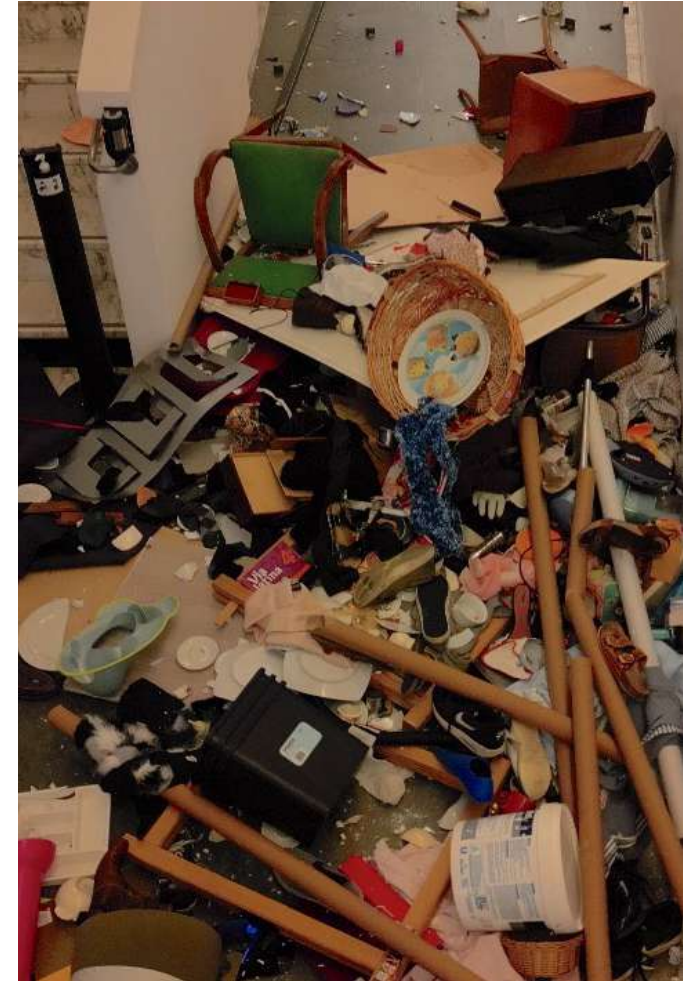
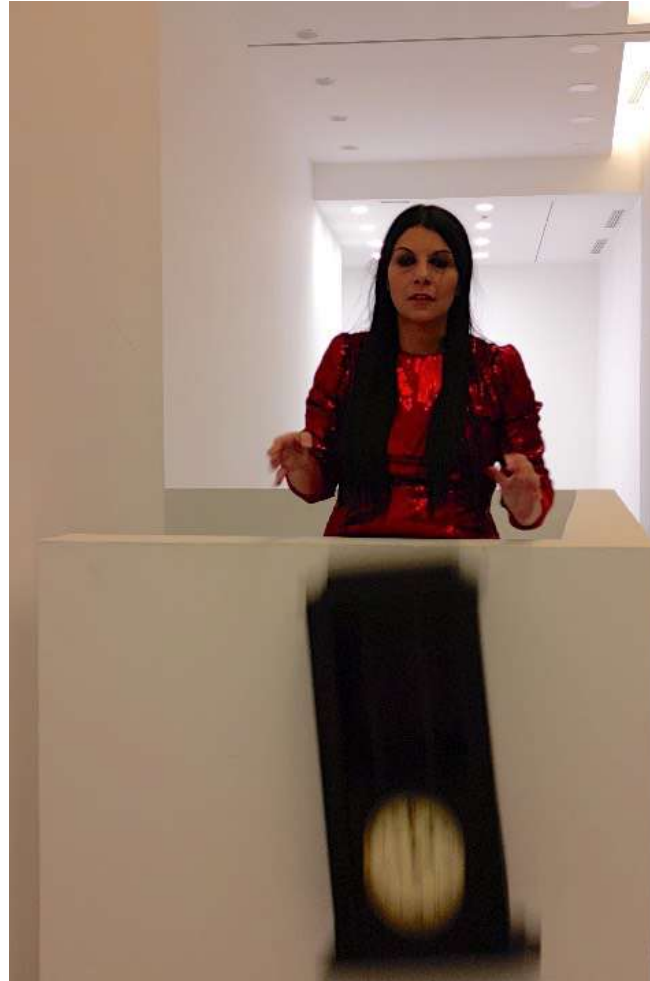
**Performance organised at the invitation of Marta Ponsa,
Head of Artistic Projects**

Jeu de Paume, Paris

December 2022

With the support of Alberta Pane Gallery

In 'Tentativo di volo', 1970; De Dominicis tries to learn to fly by flapping his arms in the air and jumping from a mound, repeating this experience desperately. After several years of unsuccessful attempts to imitate bird flight, the artist passes this utopian wish on to his son to perpetuate this desire for flight, this desire for freedom and lightness. During the night of December 31 to January 1, the inhabitants of Naples throw damaged household objects from balconies or windows. This purifying act that accompanies the New Year comes from the historical episode, 'The Four Days of Naples' (September 27-30, 1943) when the Neapolitan people attacked the forces of the Third Reich that occupied the city. Born as a gesture of rebellion and liberation, it later became a ritual of passage and also an act of incivility. De Novellis claims this action as a gesture to shed the weight of history and patriarchy in order to make room for other more inclusive narratives. In the performance, objects abandoned by their owners are reused before their ultimate end.



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Il gioco della campana

Performance organised at the invitation of Marta Ponsa,

Head of Artistic Projects

Jeu de Paume, Paris

November 2022

With the support of Alberta Pane Gallery

Italy and the countries of Southern Europe are gateways to immigration from the African continent. With 'L'Italia rovesciata', Luciano Fabro hung the Italian boot upside down, ironically questioning national representation and our perception of space.

De Novellis presents the geography of migratory flows in the form of a popular game: hopscotch. Italy is the extension of the African continent and the pathway from South to North. Each square represents an African country from which emigrants, refugees or asylum seekers have departed, territories that each player must jump over, not without danger, to reach the desired goal. The chrysanthemums that dot this hopscotch seem to bear witness to the often tragic results of this race. The artist was inspired by the tradition of 'infiorate', the flower carpets that cover some Italian streets on the occasion of the Christian festival of Corpus Christo. A group of students will collaborate in the design and production of this installation.



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La Pecora

Invited by Valentina Ciarallo

Roma Arte in Nuvola fair, Rome, 2022

With the support of Alberta Pane Gallery

La Pecora is a performance that, together with *La Veglia* and *La Gabbia*, completes the 'Trilogie de l'enfermement.' As with the other two works, the three-dimensionality of the installation is central not only to the work but also to the repetition of the gesture. This time it is the raw sheep wool that she decided to use, the gesture of carding it, of brushing it, gave the idea for the form of the installation. Like a labyrinth in the space of the museum's court of honor, she installed the wool recreating, in a stylized way, the shape of a human brain seen from above.

Her body, naked, brushes the wool for hours in an attempt to untie the knots and finally be able to advance inside the labyrinth. The endless repetition of the gesture metaphorically represents the human being's effort to break out of his cages of everyday life, out of his suffering, and out of the limits that society imposes on bodies. Like the other performances, *La Pecora* is a futile effort because it does not lead to the liberation of the body and leaves the viewer in disbelief at so much effort and in suspense with respect to the hope of seeing the body free itself.



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Del maiale non si butta via niente

Performance organised at the invitation of

Marta Ponsa, Head of Artistic Projects

Jeu de Paume, Paris

October 2022

With the support of Alberta Pane Gallery

In response to Kounellis' performance *Untitled (Twelve Live Horses)*, 1969, De Novellis locks herself in a sow breeding cage. The control and mastery of the birth rate characterize intensive breeding and its economic profitability, a major stake of the agri-food industry. The female body is an object to be monitored, to be maintained with a view to productivity. In popular culture, the sacrifice of the pig is a popular festival that brings people together. De Novellis decides to lock herself up dressed as a woman-object, to show how our societies consume women's bodies as well as animals'. She will regain her freedom at the end of the day. This action, both close and far from Kounellis' performance, affirms a co-presence with the animal and, more generally, a new sensitivity towards the living.



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Installation view, *Tales from the South: Romina De Novellis*,
solo exhibition at Richard Saltoun Gallery, London, 2022,
curated by Paola Ugolini. Photo by Karen Bengall

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***Tales from the South: Romina de Novellis*, solo exhibition
Curated by Paola Ugolini
Richard Saltoun Gallery, London, 2022
With the support of CNAP and Alberta Pane Gallery**

Curated by Paola Ugolini, Romina De Novellis' performative exhibition at Richard Saltoun Gallery is an experiential journey through the artist's practice, which merges anthropological studies and performance.

Hailing from Naples - a city rich in history and traditions - De Novellis' work is centred around her body, a powerful tool to explore the issues in the Mediterranean areas, and to denounce the abuse and limitations imposed by contemporary society.

For her London debut at Richard Saltoun Gallery, the artist enacts *La Veglia* (2011) performance daily for the duration of the exhibition, originally performed in the Parisian apartment of art critic Marc Lenot. *La Veglia* sees the artist naked and kneeling behind a see-through screen made of red wool threads. Isolated in a restricted space and accompanied by the folkloristic chants sung by female farmers of Salento - one of Italy's southern regions - the artist slowly undoes the screen with repetitive gestures, wrapping the threads on themselves one by one. In this performance, she enacts a hypnotic and ancestral performance akin to pagan ritual. Her attentive study of the anthropological aspects, rituals, and customs typical of the Mediterranean culture fits within her eco-feminist research that questions the intersection between patriarchy, capitalism, and exploitation of women's bodies, non-binary and queer.



Installation view, *Tales from the South: Romina De Novellis*, solo exhibition at Richard Saltoun Gallery, London, 2022, curated by Paola Ugolini. Photo by Karen Bengall

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Installation view, *Tales from the South: Romina De Novellis*,
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Installation view, *Tales from the South: Romina De Novellis*, solo exhibition at Richard Saltoun Gallery, London, 2022, curated by Paola Ugolini. Photo by Karen Bengall

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Installation view, *Tales from the South: Romina De Novellis*, solo exhibition at Richard Saltoun Gallery, London, 2022, curated by Paola Ugolini. Photo by Karen Bengall

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***Tou.te.s Sorcières*, 2022**

MAC VAL - Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine, France

Tou.te.s Sorcières is a collective and participatory performance in close dialogue with the work *Arachne* (2018), part of the MAC VAL collection. Invited to produce the print dedicated to International Women's Rights Day, the artist was inspired by the American feminist movement of the 1960s, Women's International Terrorist Conspiracy from Hell: WITCH. In this poetic and political march, the Witch becomes a feminist icon belonging to all: women, men, queer, children, young people, adults, seniors. This unifying march seeks to instill the Witch's iconography in the collective and intimate imagination. Far too often reduced to feminist values and references, it is transformed here into collective urgency and pride.



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The Last Supper, Summer 2021
**Two performances at Istituto Italiano di Cultura, Paris,
France and in Galatina, Italy**

The performative dinner studies were born with 'The Last Supper Project', a choral investigation of the Mediterranean. It develops as a processual and relational work through moments of study and dialogue between researchers who meet within the framework of the Domus residency program, of which De Novellis is the artistic director. Conceived as a dinner installation, *The Last Supper* is a ritual of sharing food and knowledge, which reflects on the relationship between environmental and gender violence, care and regeneration and investigates the most pressing contemporary issues, outlined by a feminist and decolonial sensibility alongside an artistic perspective, aiming to combine theoretical thinking with artistic and community practices.



The Last Supper, Summer 2021
Istituto Italiano di Cultura, Paris, France

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The Last Supper, Summer 2021
Galatina, Italy

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The Last Supper, Summer 2021, Galatina, Italy

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recognise ourselves vulnerable is because there has been a long work by the feminist mo

The Last Supper, Summer 2021, Galatina, Italy

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***Eurydice*, 2021**

Musée de la Chasse et de la Nature, Paris, France

In the exhibition 'La Valise d'Orphée', Romina De Novellis presents an unprecedented performance that renews our view of the myth of Eurydice and of the Mediterranean traditions related to it.

The figure of Eurydice, who is doomed to Hell by a snake bite, is associated in the Mediterranean imagination with multiple avatars of women caught in hysterical contortions because of a snake or tarantula's bite. In the latter, *Tarantismo*, a popular healing rite in southern Italy that combines magical practices, Christianity and musical catharsis, entrusts the men of the village with the power to heal the wounded. In close relation with her eco-feminist approach and the moving poetry of her performances, Romina De Novellis replaces the male figure. Inspired by the cadence of the *tarantella*, she provides a patient attempt at healing and rebirth that she chooses to apply to animals as well as to their victims.





***Si tu m'aimes, protège-moi*, 2020**
Galatina, Lecce, Italy

In the arid and dry countryside of Southern Italy women covered the ears of hens before practicing any violent gesture that could have shocked them and caused their infertility. Carefully, the woman used to take the hen on her knees and to protect her ears from the noise.

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Si tu m'aimes, protège-moi, 2021
solo show
Galerie Alberta Pane, Paris, France

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Si tu m'aimes, protège-moi, 2021, solo show
Galerie Alberta Pane, Paris, France

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#ChezMaddalena, 2020
Paris, France

#chezmaddalena is a spontaneous project, linked to the confinement period in the COVID-19 area. Born as a personal necessity, the need to continue to practice art, a daily exercise against confinement. Curators, artists, researchers, scientists, intellectuals, poets contributed to the idea of projecting a short fragment of their creations and research every night through the window of her daughter Maddalena's room in Paris.

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Nel Blu Dipinto di Blu, 2019
Galerie Alberta Pane, Paris, France

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***Nel Blu Dipinto di Blu*, 2019**
Galerie Alberta Pane, Paris, France

“This project denounces the current problems of the Mediterranean. It presents the physical and emotional feeling that emerges when I’m at home in Italy, and I look at the sea. I think of European indifference, the selfishness of political powers, the reasons that have led our sea to become a cemetery.”



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Arachne, A women's march towards the South, to the limits of Europe, 2018

Salento, from Galatina to Punta Ristola, Italy

Curated by Mylène Ferrand

With the support of the Ministry of Cultural heritage and Activities and Tourism and of SIAE, as part of the 'S'illumina-copia privata per i giovani, per la cultura' initiative, Lastation, Random, Kreëmart

"This women's march took place on 10 June 2018, as an artistic and symbolic action aimed at leading the inhabitants of the Salento region, in Southern Italy, to reflect upon recovering 'tarantismo' as the phenomenon of rebellion, through a contemporary reading of the ritual and the symbolism of that land. Participation was low attendance totaled about twenty women – but the participants stayed together for the approximately 60 Km. From the Chapel of San Paolo to Galatina at dawn, passing through the fields of olive trees under the burning sun, amid the architectures of the extinguished lights, to the very end of Italy, Punta Ristola, where we stayed until sundown, motionless, gazing at the sea. Arachne was not just a conceptual exercise, but it was also a participatory and active observation, an anthropological reading of the contemporary "tarantate" in the perspective of an Italy crushed between Europe and the Mediterranean."

- Romina De Novellis



Arachne, A women's march towards the South, to the limits of Europe, 2018

Salento, from Galatina to Punta Ristola, Italy

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*Arachne, A women's march towards the South, to the limits of Europe, 2018
Salento, from Galatina to Punta Ristola, Italy*

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Natura Morta, 2018
Galerie du Crous, Paris, France

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Felicit-à, 2018
Galleria Internazionale d'Arte Moderna
Ca' Pesaro, Venice, Italy

A *tableau vivant* in dialogue with the sculptural bust of Felicità Bevilacqua La Masa.



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Inferno, 2017, Lightbox Meeting Point, coinciding with 57th Venice Biennale Opening Week, Venice, Italy

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Inferno, 2015, 2017

"My body sits as if it were at an altar, wearing a white dress filled with pieces of watermelons. Behind it, an orchestra plays music from Italian operas and Italian tradition. During the course of several hours, my body slowly and methodically eats the watermelons in its lap. The repeated gesture is simultaneously elegant, erotic, and disturbing. The performance becomes a sort of portrait that embodies symbols of Italian culture: a Mediterranean woman, sacred iconography contrasting with the sensual gesture, the procession of the orchestra which evokes the forces of order, the importance of food and abundance, the pleasure of sharing ritual sacraments; but also the exaggeration of gluttony."



Palais de Tokyo, Paris, France, 2015



The Armory Show, booth Alberta Pane Gallery, New York, United States, 2016



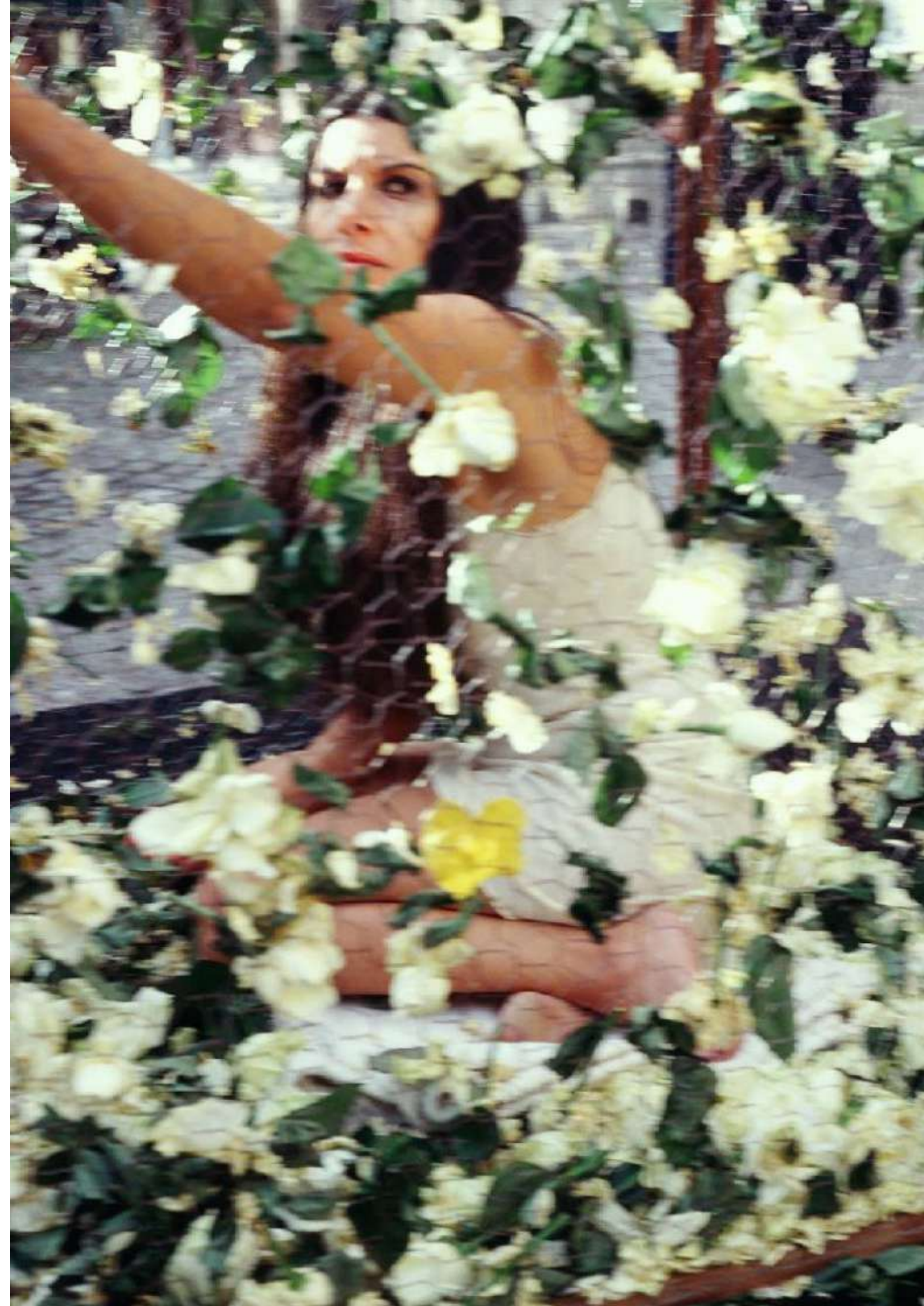
Le 7.5 Club, Paris, France, 2012

La Gabbia, 2019, 2016, 2012

A body of a woman, kneeling within a cage 100×100 cm in size, 500 roses at her feet. For several hours of performance, the woman collects one rose at a time and fills every single hole in the structure.

The repetition of the gesture leads to the body's disappearance behind the roses which gradually cover all sides of the cage.

The action provokes a sense of suffocation.



Parcours Saint-Germain, Place Saint Germain des Prés, Paris, 2014

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MAYORS OF
SALFORD
1847-50
1851-54
1855-58
1859-62
1863-66
1867-70
1871-74
1875-78
1879-82
1883-86
1887-90
1891-94
1895-98
1899-02
1903-06
1907-10
1911-14
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1919-22
1923-26
1927-30

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1919-22
1923-26
1927-30

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NA CL O

2018 - Curated by Alnoor Mitha

2015 - Curated by Moataz Nasr and Simon Njami

A work on the life of the places, the history and the traces of the past everywhere: past cannot be erased. We can clean the past, but we can not delete it.



Cinema Radio, OFF BIENNALE CAIRO, Cairo, Egypt, 2015

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Il Gioco della campana, 2018

Manifesta Biennial 12, Collateral Events, Palermo, Italy

Each box of the Hopscotch displays the name of a country from which migrants, political refugees and asylum seekers come, while the last box "Europe" signals the desired landing point. The artist remained seated silently in the middle of the bell-shaped court while the flower decorations, a symbolic sea of coloured flowers, enclosed her.



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Luna Park 1, 2, 3, 2018
Edenlandia and Ex OPG, Naples, Italy

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Luna Park 1, 2, 3, 2018
Edenlandia and Ex OPG, Naples, Italy
Curated by Léa Bismuth

A sort of parade, a procession, for the Naples LGBTQ community and the group Arcigay (which also integrates migrants and the disabled into the community), at the Neapolitan amusement park Edenlandia. The amusement park becomes the utopian world, as in the story of Pinocchio, where all bodies are free and accepted.



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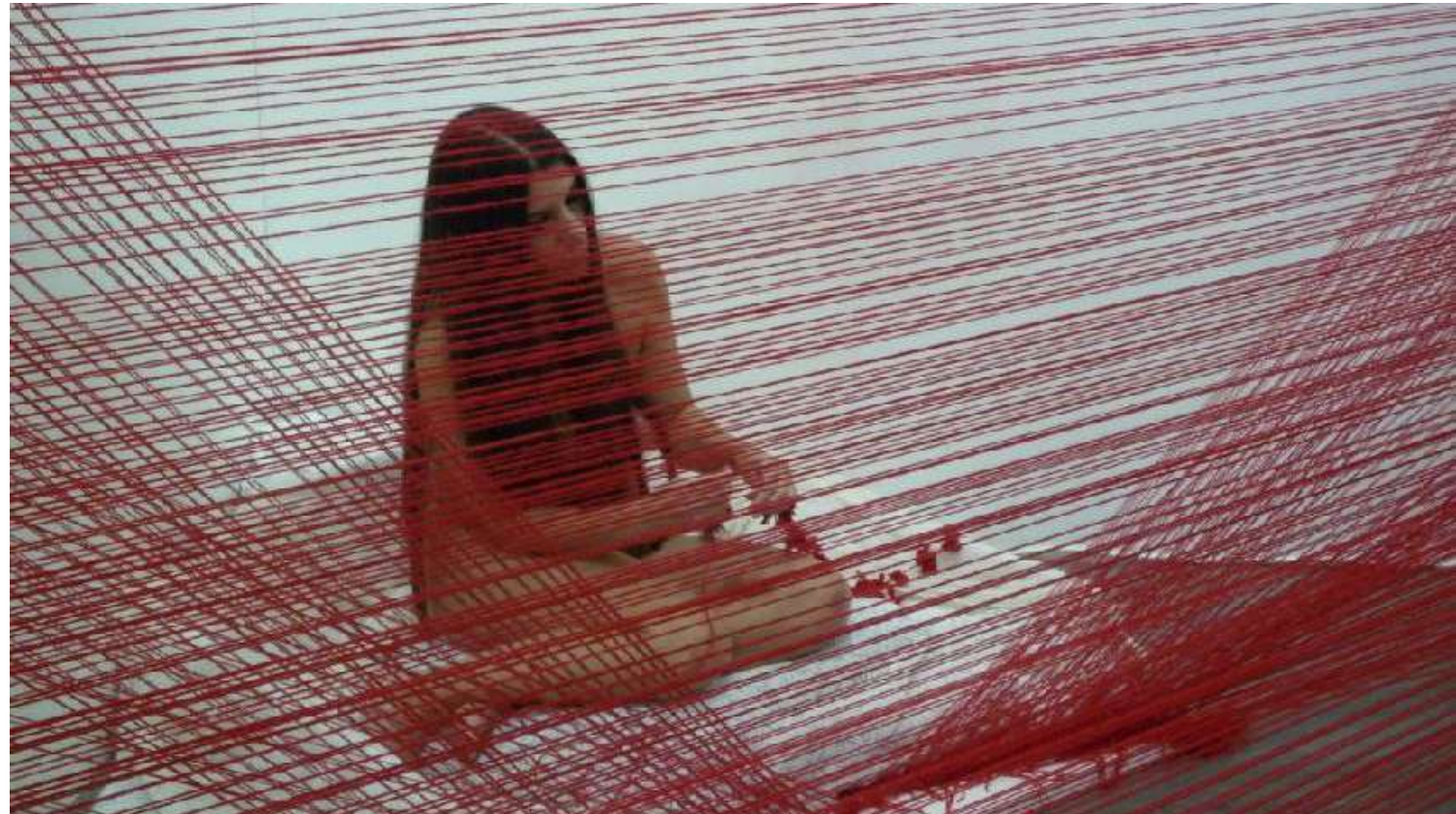


Tissage tressage, group show, Fondation Villa Datris, Isle-sur-la-Sorgue, France, 2018

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***La Veglia*, 2018, 2017, 2016, 2012, 2011**

La Veglia is a private performance that lasts from 12 to sunset, depicting the failed attempt to liberate the body. Throughout the day, while making knots, the body seeks to free itself from the prison/frame built with red yarn, but at the moment of dusk the yarn is still quite high, and the body disappears into the dark, just as the spectators' bodies do. *La Veglia* is an installation/performance conceived for the homes of private individuals, for intimate and private space. It is placed within a personal history, in everyday life, at the boundary between intimate space and public space, between the enclosed body and the exposed body, between resistance and repetition.



Artissima, Turin, Italy, booth Alberta Pane Gallery, 2016

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Gradiva, 2017
Pompeii Archeological Park, Naples, Italy

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***Gradya*, 2017**
Curated by Léa Bismuth
Pompeii Archeological Park, Naples, Italy

Gradya is a work dedicated to the past, to seeking one's identity
amid the ruins of one's own unconscious.

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Placenta, 2017
Venice, Italy

Placenta is a performance dedicated to the Mediterranean
A form of procession against the political impotence, facing humanitarian
disasters.



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PANE



Selfie/Autoportrait, 2017
Art Paris Art Fair, Paris, France

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ALBERTA
PANE

Bella Ciao, 2016

ExPOP Performing Arts Festival, Alghero, Italy

The seemingly calm of the artist's body is disturbed by an avalanche of potatoes: potatoes as a still life and an unfinished revolt.



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Ger, 2016
Villa Ada, Rome, Italy

Rome meets Mongolia: a metaphorical and a-temporal encounter
between East and West.



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PANE

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CERCHI
CASA ?
CHIAMACI !
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*La Sacra Famiglia, 2015
Naples, Italy*

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La Sacra Famiglia, 2015
Naples, Italy

A performance in Naples. A public action in the heart of the city's historic centre. A work on the family understood as a caste, as a place of love and conflict, in which rituals dictate the everyday and impose family roles. The family as a cage or shield, to flee from, or to be defended by. The family as the realm of the greatest contradictions: violent, cynical, full of passion.



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La Sacra Famiglia, 2015
Naples, Italy

GALERIE
GALERIE
ALBERTA
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***ADN/DNA* , 2016**
Musée des Arts et Métiers, Paris, France

DNA: A silent transmission of the human history.

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La Pecora, 2013, Musée de la Chasse et de la Nature, La Nuit des Musées, Paris, France

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La Pecora, 2013

Curated by Mehdi Brit

Like a sort of *Arachne* taken out from the Greek/Roman mythology, the artist brushes 300kg of raw wool trying to spin it. The form of the labyrinth is inspired by the brain. The artist is in the middle of her brain and she is brushing it. Like an animal losing its hair, she is an actor of the metamorphosis process of both the material and the body. Her own body that brushes wool for 6 hours.



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Uno, 2015
Curated by Mehdi Brit
Espace Louis Vuitton, Paris, France

Uno is an installation and a performance, which the theme of solitude through the intimacy and repetition of an alienating daily life

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Paradiso, 2015, Mairie de Paris, Paris, France

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***Paradiso*, 2015**

Mairie de Paris, Paris, France

Paradiso as genesis, as a garden in which man and woman meet, determining the heterosexual relationship of the couple, which is destined to live together and to reproduce. Her *Paradiso* is opposed to the imposed schemes and, at a time when civil unions are still being debated both in France and Italy, she decided to express her perspective on a social issue that nowadays is still a taboo.





Augurii - The Artist in the Natural Habitat of Vultures, 2014

“The *Auguri* were priests who, in Ancient Rome, were tasked with interpreting the will of the gods through the flight of birds. It is therefore with vultures that I decided to work, in dialogue with what remained of me after I gave birth, when my body became the carcass of a daughter and was transformed into the body of a mother.”



FIAC Hors les Murs, Jardin des Plantes, Paris, France, 2014

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***Fase REM* , 2014**
Rome, Italy and Paris, France

The artists decided to relive physically some dreams she had.
A journey in pictures, from the unconscious to the real
perceptive experience .



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***Mamma Mia*, 2016, 2013**

Mamma mia is a work dedicated to the women of Southern Italy, to their bonds and their stories. *Mamma mia* is also an autobiographical work on the generational differences imposed among the women in a single family. It is a performance and a video installation on the generational metamorphosis of the body and of non-verbal bonds: a single gesture, the same gesture, for the three women.

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Forza Francia, Viva Italia, 2012
La Nuit Blanche, Paris, France

A competition between the French and Italian Flag to see who comes last! A parody of the European crisis.
The images of two decadent Mariannas.

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La Moltiplicazione, 2012, 2011

A dialogue between the cultures of the Mediterranean was created through a gesture of the everyday life of the countries facing the same sea. Cleaning fish became the symbol of an action that is carried out every day by men and women without distinction, and in all the cultures of the Mediterranean



St Eustace Church, Paris, France, 2011



La Grande Mosquée, Paris, France, 2011

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LABN milk/sperm, 2011
Contemporary Art Center, Cairo, Egypt

The artist cleaned her body with milk.
She offered milk in which she had washed herself to people to
drink. The public agreed to drink it.



Périphérique, 2011
La Nuit Blanche Paris/Clichy, France

From the Place de Clichy to the Périphérique, the artist pushed a
stroller full of soup. She gave food to all citizens that she met on
the street.
People ate and then followed the long performance until the
Périphérique.



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Venus lave les chiffons, 2011
Paris, France

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PANE

La lucciola, 2011
LadyFest Rome, Rome, Italy

The artist was cared for by a community of women on the margins of society. They washed her, fed her, clothed her. By taking care of the artist, they took care of themselves.



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Le baptême, 2011
Nuit des Galeries, Paris, France

A work about the sense of belonging to a culture and a society, and how our body and our history depend on the decisions of our parents and our cultural context.

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Le fil, 2011
Supermarket Monoprix, Paris, France

A tribute to all women, who work hard.
A performance on the alienation at work.
The repetition of the gesture as a prison.



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La Focara, 2010
La Nuit Blanche, Paris, France

A grotesque and baroque appearance of a *Santa* on the rue de Rivoli. A procession against the direction of the cars.

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SPLASH! La dolce vita à Paris, 2010
Paris, France

Appearance of a *spaghetti* woman in Paris fountains and monuments.

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PANE

Tentatives de resurrection, 2009

La Nuit des Musées, Parcours Nomades, Paris, France

Four appearances of women on the margins of society.



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PANE



Zeza, 2008
Teatro Palladium, Rome, Italy

A performance theater: a story of a dissolute.
First study: body deforms.

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Teatri di Vetro, Teatro Palladium, Rome, Italy, 2007

Santa Barbara, 2008, 2007

Three *tableaux vivants*. A story of a girl tortured by her father, who was made "Santa".



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CATALOGUE

R. De Novellis, *MEDITERRANEO*, 2019
monographic catalogue, edited by Alberta
Pane Gallery

Link to the catalogue: [https://
drive.google.com/file/d/1pRr9-
bnyhefWy99rbxUT6GSbUO0txEjS/view?
usp=sharing](https://drive.google.com/file/d/1pRr9-bnyhefWy99rbxUT6GSbUO0txEjS/view?usp=sharing)



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ROMINA DE NOVELLIS
CV



PERFORMANCES (*) first occurrence

2026

(*) *Gym tonic*, in the context of Posthuman Cartographies, a festival co-organized by Future Humans at the Berggruen Institute, L'École des Arts de la Sorbonne and Domus Artist Residency, Le Générateur, Gentilly (Paris), France

2025

(*) *LA CARMEN DE COSLADA*, in the context of COSLADA RADIAL - FESTIVAL, Coslada, Madrid, Spain

(*) *C'est toujours la fête !*, in the context of The Garden Party event, organized on the occasion of the *Forever Young* exhibition, curated by Thibault Capéran, MAC VAL, Vitry-sur-Seine, France

La Gabbia, curated by Mehdi Brit, in the context of the CURA program Acte III : Le désenchantement, les ruines et le lointain, Hippodrome de Douai, Douai, France

2024

(*) *STAR - 100% d'origine italienne*, in the context of 'Biodiversité. Quelle culture pour quel futur ?' forum, Centre Pompidou, Paris, France

(*) *La Boum*, performance for the Carta Bianca Prize, Maison de l'Artisanat, Paris, France

2023

(*) *Voulez-vous danser avec moi ? Merci, je ne préfère pas !*, performance and installation, Paris+ Public Program by Art Basel, curated by Annabelle Ténèze, Jardin des Tuileries, Paris, France

Bella ciao, 'La Cultura che Vive': a series of 4 performances, curated by Marta Ponsa, in collaboration with Alberta Pane Gallery, Jeu de Paume, Paris, France

2022

(*) *Volare oh oh, cantare oh oh oh oh*, curated by Marta Ponsa, in collaboration with Alberta Pane Gallery, Jeu de Paume, Paris, France
Il gioco della campana, curated by Marta Ponsa, in collaboration with Alberta Pane Gallery, Jeu de Paume, Paris, France

La Pecora, invited by Valentina Ciarallo, Roma Arte in Nuvola fair, Rome, 2022, with the support of Alberta Pane gallery

(*) *Del maiale non si butta via niente*, La Cultura che Vive: a series of 4 performances, curated by Marta Ponsa, in collaboration with Alberta Pane Gallery, Jeu de Paume, Paris, France

Le Peuple des femmes, in the context of 'Agir pour le vivant', festival, La Croisière, Arles, France

(*) *Tou.te.s sorcières*, project for a new print dedicated to the International Women's Rights Day 2022 commissioned by MAC VAL Museum, participative performance in Ivry-sur-Seine, France

2021

(*) *Eurydice*, Musée de la Chasse et de la Nature, Paris, France

(*) *Dialoghi Sul Mediterraneo - The Last Supper project*, Galatina, Italy
The Last Supper Project - study of an ecofeminist dinner, Festival Les Nuits des Forêts - Fontainebleau, France

The Last Supper Project - second study of an ecofeminist dinner, Istituto Italiano di Cultura, Paris, France

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The Last Supper Project - first study of an ecofeminist dinner, Istituto Italiano di Cultura, Paris, France

2020

(*) *Si tu m'aimes, protège-moi*, Galatina, Lecce, Italy #chezmaddalena, Paris, France

(*) *Tentativo di fuga*, Fondazione Cerasi Palazzo Merulana, Rome, Italy, produced by Fondazione Cerasi

2019

La Gabbia, Jardinons Les Possibles, Les Grandes Serres de Pantin, Pantin, France
INFERNO, Food Futures Art, Kulturzentrum Faust, Hannover, Germany

2018

Felicit-à, Ca' Pesaro - Galleria Internazionale d'Arte Moderna, Venice, Italy, with the support of CNAP

Na Ci O, ATM - Asia Triennial, Manchester Cathedral, UK

ADN/DNA, I.T.A.CÀ Festival, Federico II, Naples, Italy

Il Gioco della Campana, collateral event for Manifesta12, Palermo, Italy
Arachne, Lecce, Italy, produced by SIAE, MIBACT, RAMDOM LASTATION, Ramdom, Kreëmart

La Veglia, Tissage Tressage - quand la sculpture défile, Fondation Villa Datris, Isle-sur-la-Sorgue, Avignon, France

Luna Park 1, 2, 3, Edenlandia and Ex OPG, Naples, Italy, produced by Labanque Béthune

2017

Gradiva, Pompei Archeological Park, Naples, Italy, with the support Accademia di Belle Arti of Naples and D.A.F.NA. home gallery, produced by Labanque Béthune

Placenta, Venice, Italy, produced by Alberta Pane Gallery *INFERNO*, *Lightbox Meeting point*, Venice, Italy, collateral event for 57th Venice Biennale, produced by Kreëmart
Selfie/Autoportrait, Art Paris Art Fair, with Lettera 27/Moleskine Foundation, Paris, France, produced by Fondazione Lettera 27/At Work
La Veglia, Salotto Missoni New York, USA, Surface Conversion, produced by Kreëmart

2016

Bella Ciao, ExPOP Performing Arts Festival, Sardinia, Italy
ADN / DNA, Corps Dessinant, Musée des Arts et Métiers, Paris, France, in collaboration with Sorbonne University, Paris/ EsPAS and CNRS, produced by CNRS

La Veglia, Geneva, Switzerland, produced by Kreëmart and Missoni

La Veglia, Artissima, Turin, Italy, with Alberta Pane Gallery

Mamma Mia, Fundamental Mediations Poznan Biennale, Poland, produced by Fundamental Mediation Biennale

Ger, Land Art Mongolia (LAM), Mongolie

Ger, Villa Ada, Rome, Italy, curated by V. G. Lévy

La Gabbia, VIP Opening SP-Arte 2016, Sao Paulo, Brazil, in collaboration with Kreëmart

La Gabbia, VIP Opening The Armory Show 2016, New York, USA, with Alberta Pane Gallery, in collaboration with Kreëmart

2015

La Sacra Famiglia, in collaboration with Archeological Museum of Naples, MADRE, Naples, Italy, produced by Le Toboggan Lyon/Décine

La Pecora, Something Else Off Biennale Cairo, Cairo, Egypt, produced by DARB1718

Na Ci O, Something Else Off Biennale Cairo, Cairo, Egypt, produced by DARB1718

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(*) *Na Cl O*, Alberta Pane Gallery, Paris, France, produced by Alberta Pane Gallery

Paradiso, La Nuit des Galeries, Paris, France, produced by Mairie of Paris
Uno, curated by Mehdi Brit, Espace Louis Vuitton, Paris, France, produced by Espace Louis Vuitton

(*) *INFERNO*, "Diner des Amis du Palais de Tokyo", Palais de Tokyo, Paris, France, produced by Kreëmart
2014

AUGURII, FIAC HORS LES MURS, Jardin des Plantes, Paris, France, *FASE REM*, 9 performances, Rome, Italy and Paris, France

2013

La Gabbia, Parcours Saint-Germain 2014, Place Saint Germain des Prés, Paris, France,

L'Ape, La Friche Belle de Mai, Marseille capital of culture, France, produced by La Friche Belle de Mai/Astérides

(*) *Mamma Mia*, Officina delle Zattere, Venice, Italy

(*) *La Pecora*, Musée de la Chasse et de la Nature, Métamorphoses, curated by Mehdi Brit, La Nuit Européenne des Musées 2013, Paris, France, produced by Musée de la Chasse et de la Nature

2012

La Guirlande, Frasnq performance festival, Le Générateur, Paris, France, produced by Le Générateur

Forza Francia, Viva Italia !, Nuit Blanche 2012, Paris, France, produced by Marie of Paris

(*) *La Gabbia*, Les états limites, 7.5 Club, Paris, France

The wedding – the weight of a life together, Dimanche rouge performance festival, Paris, France

L'ultima cena, La Nuit des Galeries, Circuito 2012, Parcours Nomades, Mairie de Paris, Paris, France

La Multiplication, Beirut, Lebanon, in collaboration with Nadine Sures and Zico House, produced by State of Canada

2011

LABN milk/sperm, Resistance group exhibition, Cairo, Egypt, produced by DARB1718

Venus lave les chiffons, Conductions/Jeune création group exhibition, in collaboration with Fondation Ricard, Le 104, Paris, France, produced by Fondation Ricard

Périphérique, Nuit Blanche 2011, Circuito festival performing art 2011, Mairie de Paris and Mairie de Clichy, Paris, France

La Lucciola, Lady Fest 2011, Rome, Italy, produced by Lady Fest

La Multiplication, Avignon, France, in collaboration with Nadine Sures with Zico House, Beirut, Lebanon, produced by Canada for Arts

La Multiplication, Synagogue de Paris, in collaboration with Nadine Sures and Zico House, Beirut, Lebanon, produced by Canada for Arts

La Multiplication, La Grande Mosquée de Paris, in collaboration with Nadine Sures and Zico House, Beirut, Lebanon, produced Canada for Arts

(*) *La Multiplication*, St Eustace Church, in collaboration with Nadine Sures and Zico House, Beirut, Lebanon, produced by Canada for Arts

La Culla, Flow Friends performance series during the opening week of La Biennale di Venezia, in the context of FLOW – a work in motion by Pia Myrvold, Venice, Italy

Le Baptême, La Nuit des Galeries 2011, Parcours Nomade, Paris, France

(*) *La Veglia*, private collection, Paris, France

Fil, with Sylvie Lobato, collaboration with Supermarket Monoprix République, Paris, France, produced by Mairie de Paris

2010

La Focara, Nuit Blanche 2010, Paris, France

SPLASH ! La Dolce Vita in Paris, Paris, France

2009

Il Capitano, Slick Art Fair, Le 104, Paris, France, produced by Lacen Galerie
Tentatives de résurrection, La Nuit des Musées, Parcours Nomades, Paris, France, produced by Lacen Galerie

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2008

Zèza, Teatri di Vetro Festival, Rome, Italy, produced by Romaeuropa
La Festa di Santa Barbara, Zawirowania Festival, Warsaw, Poland,
produced by Zawirowania

La Festa di Santa Barbara, Metateatro, Rome, Italy, produced by
Metateatro

2007

La Festa di Santa Barbara, Teatro Civile Festival, Foggia, Italy, produced
by Teatro Civile Festival

La Festa di Santa Barbara, Ubusettete Festival, Rialto, Rome, Italy,
produced by Ubusettete

(*) *La Festa di Santa Barbara*, Teatri di Vetro, Theater Palladium, Rome,
Italy, produced by Romaeuropa

SOLO EXHIBITIONS

2025

Architecture Terrone, Galerie Alberta Pane, Venice, Italy

2024

Via Laurentina Km 0, Alberta Pane Gallery, Paris, France.

2023

Amami Alfreda, curated by Marta Ponsa, Alberta Pane Gallery, Paris,
France

2022

Tales from the South, curated by Paola Ugolini, in collaboration with CNAP
and Alberta Pane Gallery, Richard Saltoun Gallery, London, UK

2019

Nel blu dipinto di blu, Alberta Pane Gallery, Paris, France

2018

Gradiva, D.A.F.NA. Home Gallery, Naples, Italy

2016

La Sacra Famiglia, Archeological Museum of Naples, Naples, Italy

La Sacra Famiglia, Alberta Pane Gallery, Paris, France

La Sacra Famiglia, DAFNA Home Gallery, Naples, Italy

La Sacra Famiglia, Le Toboggan, Décine, Lyon, France

2015

To be or not to be, in collaboration with Bill Viola, Laure Roynette Gallery,
Paris, France

2014

Mamma Mia, Slick Attitude Art Fair, Laure Roynette Gallery, Paris, France

FASE REM, Laure Roynette Gallery, Paris, France

2013

Wool and Roses – Trilogie de l'enfermement, Laure Roynette Gallery, Paris,
France

GROUP EXHIBITIONS

2026

Traits Rebelles, curated by Cécile Dachary, Salle d'Exposition, Mairie de
Guyancourt, Guyancourt, France

2025

Spazi di Resistenza, curator: Benedetta Carpi De Resmini, Mattatoio, Rome, Italy

Animal ?!, curator: Christian Alandete, Fonds Hélène & Édouard Leclerc pour la culture, Landerneau, France

2024

Question (non) è un museo 2, curated by Claudio Zecchi and Paolo Mele, Kora Contemporary Arts Center, Puglia, Italy

La Bellezza non esiste, Prometeo Gallery Ida Pisani, Milano, Italy

Sortir le travail de sa nuit, Centre de création contemporaine Olivier Debré, Tours, France

2023

Think tank: REPRODUCTIVE AGENTS, group show, curated by Florencia Cherñajovsky, Museo Madre, Naples, Italy

Moi-même (faute de mieux), Alberta Pane Gallery, Paris, France

2022

À mains nues, MAC VAL museum, Vitry-sur-Seine, France

Detour 2.0, Moleskine Foundation, Palais de Tokyo, Paris, France

2020

Utopia Distopia: il mito del progresso partendo dal Sud, Museo Madre, Naples, Italy

Materiche, Chiostro del Museo del '900 M9, in collaboration with Venice Galleries View, Mestre/Venice, Italy

2019

Jardinons Les Possibles, curated by Isabelle de Maison Rouge et Ingrid Pux, Les Grandes Serrès de Pantin, Pantin, France

Tutto ci sfugge, curated by Claudio Zecchi, Fondation RAMDOM/ Lastation, Gagliano del Capo, Italy

Vive le Cinéma / Spazi aperti alla visione / Festival du Cinema Français at Lecce, curated by Lorenzo Madaro, Lecce, Italy

Food Future Art, curated by by Norbert Nobis and Harro Schmi Kulturzentrum Faust, Hannover, Germany

Intérieurs sur mesure, Alberta Pane Gallery, Paris, France

2018

Voyage à Naples, duo-show with Hermann Nitsch, Alberta Pane Gallery, Venice, Italy

Something Else OFF, Biennale Cairo, curated by Simon Njami, DARB 1718 Art Center, Cairo, Egypt

Weniger Ist Mehr / Less Is More, curated by Maya Sachweh, Galerie Du Crous, Paris, France

Vertiges, curated by Léa Bismuth, Labanque, Bethune, France

Tissage, tressage, Fondation Villa DATRIS, Isle-sur-la-Sorgue, Avignon, France

Recto/verso #2, Le Secours populaire à la Fondation Louis Vuitton, Paris, France

De fils ou de fibres, CAC Abbaye Saint André - Centre d'art contemporain, Meymac, France

ARCO, Alberta Pane Gallery, Madrid, Spain

2017

Intériorités, curated by Léa Bismuth, La Banque, Béthune, France

Le désir, Alberta Pane Gallery, Venice, Italy

Disparition, with João Vilhena, Alberta Pane Gallery, Paris, France

The Armory Show, Alberta Pane Gallery, New York, USA

2016

Così fan tutte, curated by Giulia Casalini, Video Art, Biblioteca Civica di Verona, Italy

Fundamental Mediation, Biennale Poznan, Pologne

The golden brain, Edmond and Lily Safra Center, Geneva, Switzerland

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Land Art Mongolia (LAM), Mongolia
Mamma Mia, Poznan Biennale, Poland
Session, Alberta Pane Gallery in collaboration with Back Slash Gallery,
Paris, France
Frenelmont Contemporary Art Festival, Château de Frenelmont, Belgium
Une partie de campagne, with Alberta Pane Gallery, Chassagne-
Montrachet, France
Artissima, Alberta Pane Gallery, Turin, Italy
Ger, curated by Valentina Levy, Land Art Mongolia (LAM), Mongolia
Biennial, Mongolia
Poznan Biennale, curated by Valentina Levy, Poznan, Poland

2015

Serendipity, Laure Roynette Gallery, Paris, France

2013

Performance, empreintes et passage à l'acte, curated by Mehdi Brit, La
Friche Belle de Mai, Marseille capital of culture 2013, Le Cartel, Marseille,
France
Unlimited Bodies, curated by Thierry Forien, London, UK
The metamorphosis of the virtual, during the opening week of La
Biennale di Venezia, Officina delle Zattere, Venice, Italy

2012

Noli me Tangere, curated by Raffaella Barbato, Disturb, Naples, Italy
Les états limites, 7.5 Club, Paris, France

2011

Resistance, curated by Moataz Nasar, Darb 1718 art center, Cairo, Egypt

EDUCATION

2023

PhD in anthropology, EHESS, Paris, France

2008

MA DAMS, Rome 3 University, Rome, Italy

2004

BA DAMS, Rome 3 University, Rome, Italy

2003-2007

Choreographer and Art director / Dancer
Art director Luigi Squarzina's assistant (Opera Theatre Rome, Italy)

1999

Diploma Royal Academy of Dance of London (method), UK

PUBLICATIONS

2019

Mediterraneo, monograph catalogue, with a text of Elisabetta Barisoni,
Director of Galleria Internazionale Ca' Pesaro of Venice, Alberta Pane
editions, Paris/Venice

2017

Le désir, Alberta Pane editions, Venice

2013

Wool and roses. Trilogie de l'enfermement, Romina De Novellis, La
Camera Verde, Rome

GALERIE
ALBERTA
PANE

PRIZES and RESIDENCIES

2023

Prix Carta Bianca 2023 Art & Nature, Prize winner, Paris, France

2021

Fondation Camargo residency, Cassis, France

2018

Fondation RAMDOM, artist residence, with the support of SIAE/ MIBACT, Gagliano del Capo, Italy

2017

Tuttoteatro International Performing Arts Award, for the artist's 10 year career, Rome, Italy

2012

EHESP (École des Hautes Études en Santé Publique) scholarship, Autism and performance, behaviours outside the body, as part of the PhD at the EHESP in Paris in performance anthropology

2011

Canada for Arts Scholarship, Beirut, Lebanon

2009

Residence at CND Paris, Atelier Carolin Carlson, Micadanses, Paris, France

CONFERENCES AND TALKS (selection)

2026

Semaine folle internationale – 27th edition, workshops held with the École Supérieure d'Art et de Design de Reims (ESAD de Reims), Reims, France

Artistic direction of the performance festival 'Posthuman Cartographies'

Co-organized by Future Humans at the Berggruen Institute, L'École des Arts de la Sorbonne and Domus Artist Residency Le Générateur, Gentilly (Paris) , France

2025

Condominio Mediterraneo – Workshop no. 3, workshops conducted with students from the Accademia di Belle Arti, Reggio Calabria, Italy, on the theme of the cement mafia in Calabria

My body, my choice, lecture presented in the context of *PERFORME: Two Days of Performances and Encounters*, organised by COLLETTIVOSTIENSE 234 in collaboration with Arthémis, La Fabrique à Expos and the Photo Club of the École du Louvre, Paris, France

2024

Interview in '28 minutes' Arte television programme about *Star - 100% d'origine italienne*

À l'atelier avec Romina De Novellis, podcast by Julie Gabrielle Chaizemartin, Art District Radio Podcasts
Be Bold Now, talk, AXA France, Paris, France

2023

Gestes et contre-rituels : performer le rite, performance art training, In the context of the DERDEK project, in partnership with Le Cube - Independent art room, Rabat, Morocco

GALERIE
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Corpus Mordus : entre performance et Méditerranée, seminar, In the context of the seminar series 'Les arts en Afrique et dans ses diasporas : pratiques, savoirs, mobilités', Cité internationale des arts, Paris, France

2022

The Last Supper Project – A Mediterranean Ecofeminist Dinner, screening and talk, In the context of Les Écrans Documentaires, festival, A discussion between Romina De Novellis, Barbara Formis, Guillaume le Blanc, Chiara Vecchiarelli, Mara Montanaro and Susan Dabbous, Espace Jean Vilar, Arcueil, France

Meeting with artist Romina De Novellis, in the context of Les Écrans Documentaires, festival, MAC VAL – Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine, France

Tou.te.s sorcières, project for a new print dedicated to the International Women's Rights Day 2022, MAC VAL museum, Vitry-sur-Seine, France

2021

Romina De Novellis in conversation with Cristina Grazioli and Guido Bartorelli, Padua University - Department of Cultural Heritage - Department of linguistic and literary studies, Italy

2020

Presentation of the monographic catalog *MEDITERRANEO*, conversation between Elisabetta Barisoni (Galleria Internazionale d'Arte Moderna Ca' Pesaro) and Romina De Novellis, Galleria Alberta Pane, Venice, Italy

2019

Lumière Matière, international meeting, University of Lille and Fondazione Giorgio Cini

2018

Performance, Fondazione Morra and D.A.F.NA, Naples, Italy

I.T.A.C.A., Federico II University of Naples, Sciences Humaines and Social Sciences Naples, Italy

2017

Gesture, theatricality and anti-theatricality: the performance beyond the show, Institut ACTE, Sorbonne University, Paris, France

2014

Performance and autism - a monographic study on gesture, EHES/ EHESP, Paris, France

2013

Romina De Novellis in dialogue with Tassadit Yacine, EHES, Paris, France

2011

Bicentenary of the birth of François Delsarte, Padua and Verone University, Italy

Romina De Novellis Guerino Mazzola, University of Minneapolis, USA

COLLECTIONS

MAC VAL - Val-de-Marne Contemporary Art Museum, France Claudia Cisneros Collection, Cuba

Flaminia Cerasi Collection, Rome, Italy

Kreëmart Collection, NYC, USA

Meeschaert Foundation, Paris, France Missoni Collection, Milan, Italy

Moleskine Foundation, Milan, Italy

Nanette Gehrig Collection, Munich, Germany Plart Foundation, Naples, Italy

RANDOM Collection, Gagliano del Capo, Italy

Private collections