



Paola Tognon, art historian and contemporary art curator born in 1965 in Bergamo, graduated in Literature and History of Art at Università Statale di Milano and specialized in Contemporary Art at Università di Siena. She is curator of the study and cataloging project of Lucio Fontana drawings at the homonymous foundation in Milan and of the creation of a digital documentation center on contemporary art at the Galleria D'Arte Moderna e Contemporanea of the Accademia Carrara di Bergamo (GAMEC). From 1994 to 1999, in GAMEC head office, she takes part to the curatorship and the preparation of many exhibitions and catalogues (*Fotografi Italiani I e II, Dennis Hopper, Joe e Gianni Colombo, Fotografia tedesca all'Est e all'Ovest, Achille Castiglioni, Accademie in Europa, Carlo Carrà, Stanislav Libensky ...*). Since 2000 – as independent curator – she attends the realization of exhibitions, publications, art projects with institutions, foundations, public and private companies proceeding from contemporary artists' multimedia work.

She is contributor to many art and photography magazines and as editorial advisor she works on the core issues of visual arts, artistic communication system and media relations.

She taught in seminars at the Specialization School of Università di Siena, in masters for graduated Contemporary Art Curators at Accademia di Belle Arti di Brera in Milan, workshop at Trento School of Management; from 2002 to 2005 she teaches History of Contemporary Art and Semiotics of the Image at the Arts and Design Faculty of Università di Bolzano. She promotes many cultural associations: e-venti Association Bergamo and StART Venezia, in 2010 she is founder of The blank, modern and contemporary art association; she is part of the scientific board of Museo ALT Arte Lavoro Territorio di Alzano Lombardo (BG).

Since 2009 she teaches Sociology of Cultural Processes at the Faculty of Arts, Markets and Cultural Heritage of Università IULM di Milano.

Projects and exhibitions (selection):

2011: *Ogni cosa a suo tempo/All in good time*, curated by Paola Tognon, Stefano Raimondi and Mauro Zanchi, Basilica di Santa Maria Maggiore, Bergamo.

2011: *Il capolavoro non esiste*, Bressanone, Museo Diocesano.

2010: 7 artiste per la ricerca, Villa Camozzi – Istituto Negri, Ranica (BG).

2010: Giuliano Mauri, *Vegetal Cathedral of Mount Arera* (BG).

2009-2007: *Aspettando Manifesta*, Bolzano; *Frangibile03*, Tokyo-Bolzano; *European Glass Context*, Denmark.

2006: *Chinascape_Shanghai*, X Biennial of Architecture, Venezia; *Heavy Food*, Berchidda (SS); direction of the movie *Extraneus*, *La Notte dei Musei*, Musei di Notte, Bergamo; project *Pietratorcia*, Ischia (NA); *Schizzi e Ghiribizzi* of Tomaso Buzzì, Milano; *Frangibile02*, Praga.

2005-2004: video screening *Heavy Food*, Bergamo; *Food4Stars II*, Venezia; *Frangibile02*, Bolzano; *Ciboxmenti/Geistesnahrung/Food for Thought*, Bolzano; *Il colore della Vita – Die Farben des Lebens*, Hommage à Piero Siena, Bolzano.

2003: *Absolut Generation*, 50a Biennial of Art, Venezia.

2002: *musicaxocchi, augenmusik, eyemusic*, Bolzano.

2001-2009: *Archivio Buzzi*, Scarzuola (TR); *Verità Virtuali* of Olivo Barbieri, Lugano; *Silvia Levenson*, Sondrio.

2000: *Vocazioni*, Bergamo; *Frangibile01*, Bolzano.

Publications (selection):

2011: critical text in *Il Capolavoro non esiste*, Torino, Umberto Allemandi &C.

2009: critical text in *Tomaso Buzzi. Il principe degli architetti*, Milano, Electa; curatorship and critical text in *Renzo Nucara, Milano-Verona*, Mazzotta e AP editori.

2008: *Aspettando Manifesta, note e ricerche di arte contemporanea*, editions Provincia di Bolzano, Bolzano.

2007-06: *Pietratorcia*, Napoli, Zelig-Electa editions; *Progetto Chinascape_Shanghai*, catalog of the X Biennial of Architecture, Venezia.

2005: *ciboxmenti/Geistesnahurung/food for thought*, Hopefulmonster Editore, Torino; *Frangibile02*, Gangemi Editore, Roma; curatorship and critical text in *Il colore della Vita – Die Farben des Lebens, Hommage à Piero Siena*, Milano, Silvana Editoriale; project of the book *Francesco Jodice, What We Want*, Skira Editore, Milano.

2004: Curatorship and critical text in *Match, Giovanni Diffidenti e Laura Morelli*, Lubrina editrice, Bergamo; *Resistenza*, transposition of the History of Contemporary Art course on Exibart on paper and Exibart website; critical text in *La storia nell'arte figurativa*, curated by P. De Vecchi and G. Vergani, Milano, Silvana Editoriale.

2003: critical text in *Il Paesaggio nella Pittura Italiana II*, curated by P. De Vecchi and G. Vergani, Milano, Silvana Editoriale; critical text in *Absolut Generations*, Londra, Time Editions; curatorship and e critical text in *Vincenzo Castella, lavori fotografici*, Milano, Silvana Editoriale.

2002: critical text in *Il Paesaggio nella Pittura Italiana I*, curated by P. De Vecchi and G. Vergani, Milano, Silvana Editoriale; curatorship and critical text in *Ennio Bertrand, CtrlTime*, Milano, Silvana editoriale; curatorship and e critical text in *Cityscapes-Landscapes Olivo Barbieri - Elger Esser*, Milano, Silvana Editoriale; curatorship and preface in *Piero Siena, Anni & vita*, Milano, Silvana Editoriale; critical text in *Artevideo*, di Maria Rosa Sossai, Milano, Silvana Editoriale; curatorship and critical text in *Isabella Ducrot 1989-2002*, Milano, Silvana Editoriale.

2001: curatorship and critical text in *Silvia Levenson – Correre ai ripari*, Milano, Silvana Editoriale; curatorship and critical text in *Olivo Barbieri. Virtual Truths*, Milano, Silvana Editoriale; curatorship and critical text in *Lucio Fontana. Passione*, Bergamo, Quaderni del Museo Diocesano Adriano Bernareggi.

2000: curatorship and critical text in *Florencia Martinez. Né avanti, nemmeno indietro, e mai fermo*, Milano; curatorship and critical text in *Maria Grazia Rosin. Strano ma Vetro*, Milano, Silvana Editoriale; curatorship and critical text in *Maurizio Donzelli. Macchina dei disegni*, Brescia; curatorship and critical text in *Frangibile - Mauro Staccioli, Maurizio Donzelli, Paolo Fabiani, Silvia Levenson*, Bolzano; curatorship and critical text in *Vocazioni. Arte e vita come necessità*, Milano, Silvana Editoriale; critical text in *I colori del tempo. Un percorso nella pittura italiana attraverso venticinque capolavori del XIX e del XX secolo*, Milano, Silvana Editoriale.