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DANIELA ARDIRI

SELECTED WORKS FROM 2018 TO 2026



Tovaglia (tablecloth) – Protocol 1

2025, Embroidery on Aida fabric, 143 x 131 cm

In Sicilian tradition, girls would embroider tablecloths that would later become part of their dowry. Depending on their financial means, families bought plates, glasses and other kitchen utensils. The dowry determined the value of the woman at the time of her marriage.

My maternal grandmother carefully put together my dowry over the years. She bought glasses, plates, cups and other utensils that she thought would be useful for me in my traditional role as a housewife. Both the glasses and plates have a delicate gold lining that wears away, crumbling and fading over time.

However, what is missing are the embroidered tablecloths: having grown up in northern Italy, far from Sicily and its traditions, I did not have the opportunity to make them myself.

Despite my decision not to marry and have children, my mother gave me this dowry when I moved to Switzerland four years ago to live with my partner. Traditionally, the dowry was only used for special occasions, such as family birthday and celebration dinners. However, I decided to use it every day, inviting people I had met in Lucerne over for dinner and covering the table with Aida embroidery fabric.

This piece is part of a series of tablecloths that I have been embroidering with gold thread for the past four years. Rather than classic cross-stitch decorations, these embroideries trace and redefine the food and drink stains on the fabric at the end of the evening. The embroidery is irregular and imperfect, breaking off and starting again like the conversations around the table throughout the evening.

The golden lines of the tableware fade, leaving only a trace — a record of the encounters that took place during the evening.





If I Was Born Rosa

2024, site-specific project, Südpol - Lucerne

Where are the boundaries between paid work, domestic work and (unpaid) care?

What are the values to which I am entitled as a woman?

What are society's expectations of me?

What is the strategy to find a new form of anti-capitalist economy?

I experience the kitchen as an open environment, a place of exchange, a laboratory in which to experiment with encounters, failures and solutions. Exploring its various dimensions, from social attributions to the actual art of food preparation, the kitchen is for me a place where I practise social care and elegance. The activity of cooking, which has always been undervalued, is not limited to a specific period or time, but involves constant work, planning, effort and commitment. I do not symbolically place myself in the kitchen, but I work there. Through my practice, I try to respond to an urgent social need and cultivate new forms of care.

The project If I was born Rosa, realised as master work for the Festival Studiopol days held at the Südpol campus in Lucerne from 13 to 16 June, consisted of two closely interconnected parts.

One part took place on the stage of the Südpol Bistro, onto which I transferred/installed a kitchen table, plants, a refrigerator, two kitchen shelves, and electrical appliances, all of which are present in the kitchen of the Master of Arts department at the Lucerne University of Applied Sciences and Arts. I invite festival visitors, lecturers and students to use the space, to sit down, to make themselves a coffee, to drink drinks from the fridge, to eat ice cream, to meet, to exchange stories and opinions. Inside one of the kitchen cabinets there was also a [video/introduction](#) on how to take care of the kitchen and the full [audio](#) of the interview I conducted with my mother, in which I asked her to describe to me the years she did the - unpaid - work of a housewife.

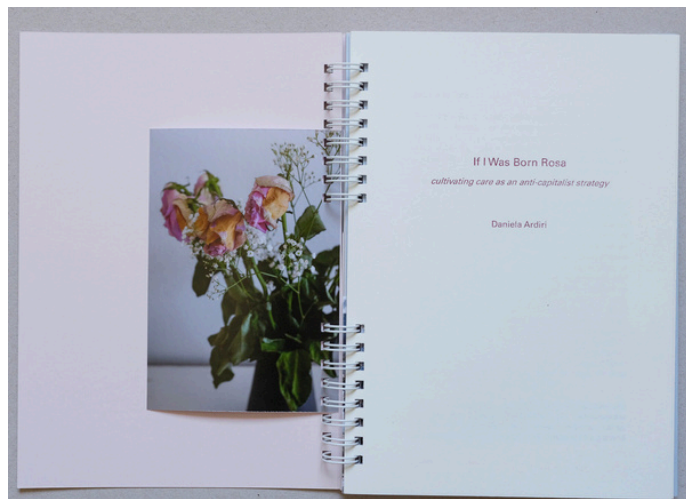


The second part consisted of the actual activation of the Südpol kitchen. In cooperation with the catering team running the kitchen, I invited guests/other students to cook during the festival days. We created affordable menus, and I paid the people who cooked. The tables in the Bistro were decorated with fresh roses and printed menus. The activation of the artwork came about thanks to the students and the audience, who decided to eat the prepared meals, spend time together, and use the space provided.

The aim of this site-specific installation was to bring the work that takes place behind the scenes (in the kitchen) to the stage.

My theoretical reflections can be found in the book - thesis also titled If I was Born Rosa.



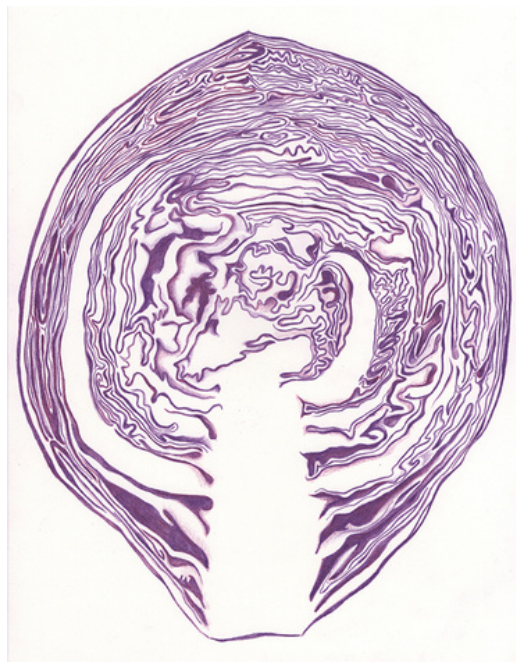


If I Was Born Rosa cultivating care as an anti-capitalist strategy

2024, artist book, printed with Risograph, edition 34 copies
 Cover: screen printed tea towel with handmade embroidery

If I Was Born Rosa, cultivating care as an anti-capitalist strategy, is a cookbook, not just for cooking – in fact it cannot be understood as a classic cookbook, but as a collection of exchanges and knowledge. It contains my notes and reflections on the kitchen as a place to experience the commons. It is meant to be a manual of caring practices.

This artist book is my written master's thesis, part of the project developed during the Master of Arts programme at the Lucerne University of Applied Sciences and Arts, between 2021 and 2024.



Das isch Chabis!

2022, wood and fabric, 130 x 160 x 90 cm

Table made for the kitchen of the Master of Arts department at Lucerne University of Applied Sciences and Arts.

The idea of using the cabbage shape came from a mistake I made while preparing a salad, in which I chopped the cabbage too coarse compromising the taste of the dish.

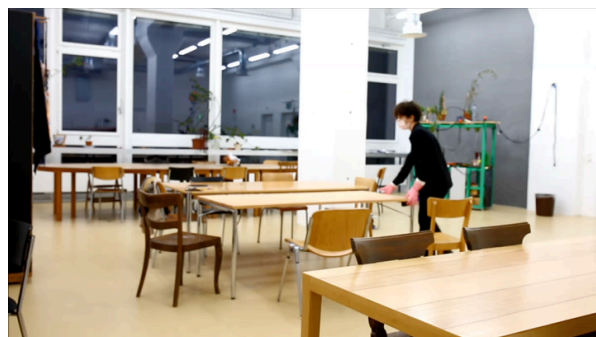
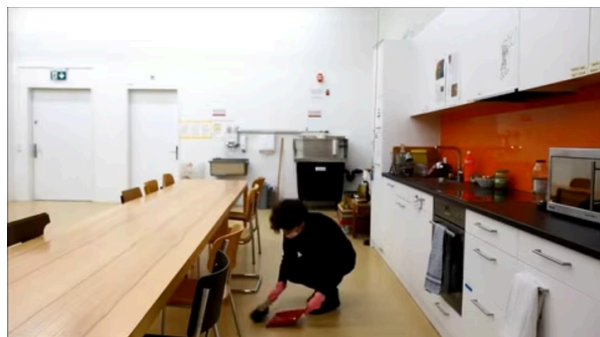


I would like to clean, tidy, take care of your kitchen

2022, performance, Museum Tinguely, Basel

On the occasion of the *BANG BANG – translocal hi:stories of performance art* exhibition at the Tinguely Museum in Basel, I performed as part of the COME AND SHOW event organised by Panch. The performance lasted one hour, during which I helped with washing dishes and other kitchen tasks.





Take care of the kitchen

2022, series of video performances, camera Hannah Beilharz

Link to videos: <https://vimeo.com/684910215>

Series of six video performances during which I clean and tidy up the kitchen of the Master of Arts department at Lucerne University of Applied Sciences and Arts.

In order to access and use the workshops at the university, students must attend an induction session. Since I see the kitchen as a workshop and a place for experimentation, I decided to create a series of videos that serve as an induction to using the kitchen of the Master of Arts programme. Students can view the inductions by accessing the videos via QR codes located in the kitchen.

A few years ago, I found several photographs of my grandmother and her family, along with various objects and more than 200 scraps of fabric, almost none of which I had ever used.

I began to draw and recreate with ceramics some of the details of the photographs, leaving out many others, to make the subject more universal and allow the viewer to enter the dimension of the work, and I decided to combine the drawings (and in some cases the ceramics) with the fabric, playing with textures to bring those cutouts to life.

With this series, by exploring the details of gestures in the photographs, I investigated the role of women in Italian society.

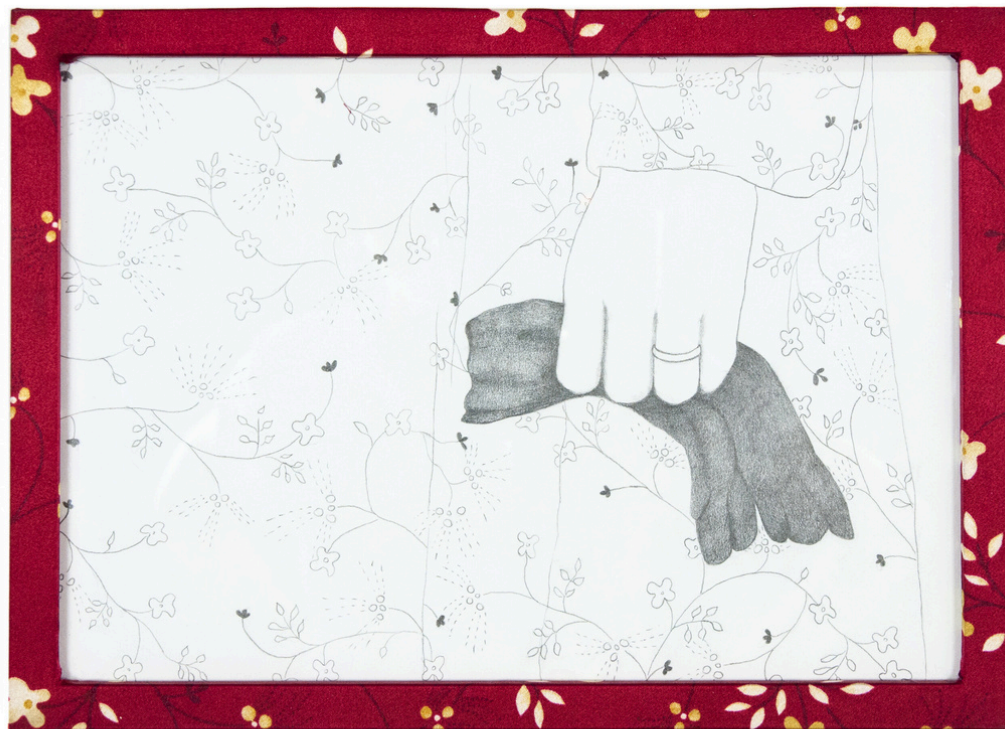


Io sto bene, tanti saluti e baci

2019, graphite on paper, fabric, 53x70cm



lo sto bene, tanti saluti e baci #3
2019, graphite on paper, fabric, 63 x 53 cm



lo sto bene, tanti saluti e baci #4
2019, graphite on paper, fabric, 23 x 32 cm

lo sto bene, tanti saluti e baci #5
2019, graphite on paper, fabric, 32 x 23 cm





Men's sentence

2020, graphite and colored pencils on paper, watercolor, fabric,
200 x 136 cm



I try to keep myself busy

2020, colored pencils on paper, ceramic, fabric, 100 x 70 cm



Come to see the moon

2020, ceramic, cotton fabric, variable dimensions





Auguri

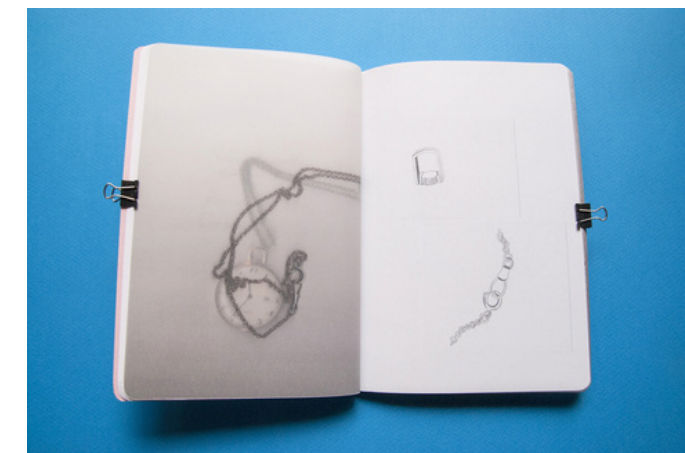
2018, artist book in 30 copies, digital printing, perfect binding

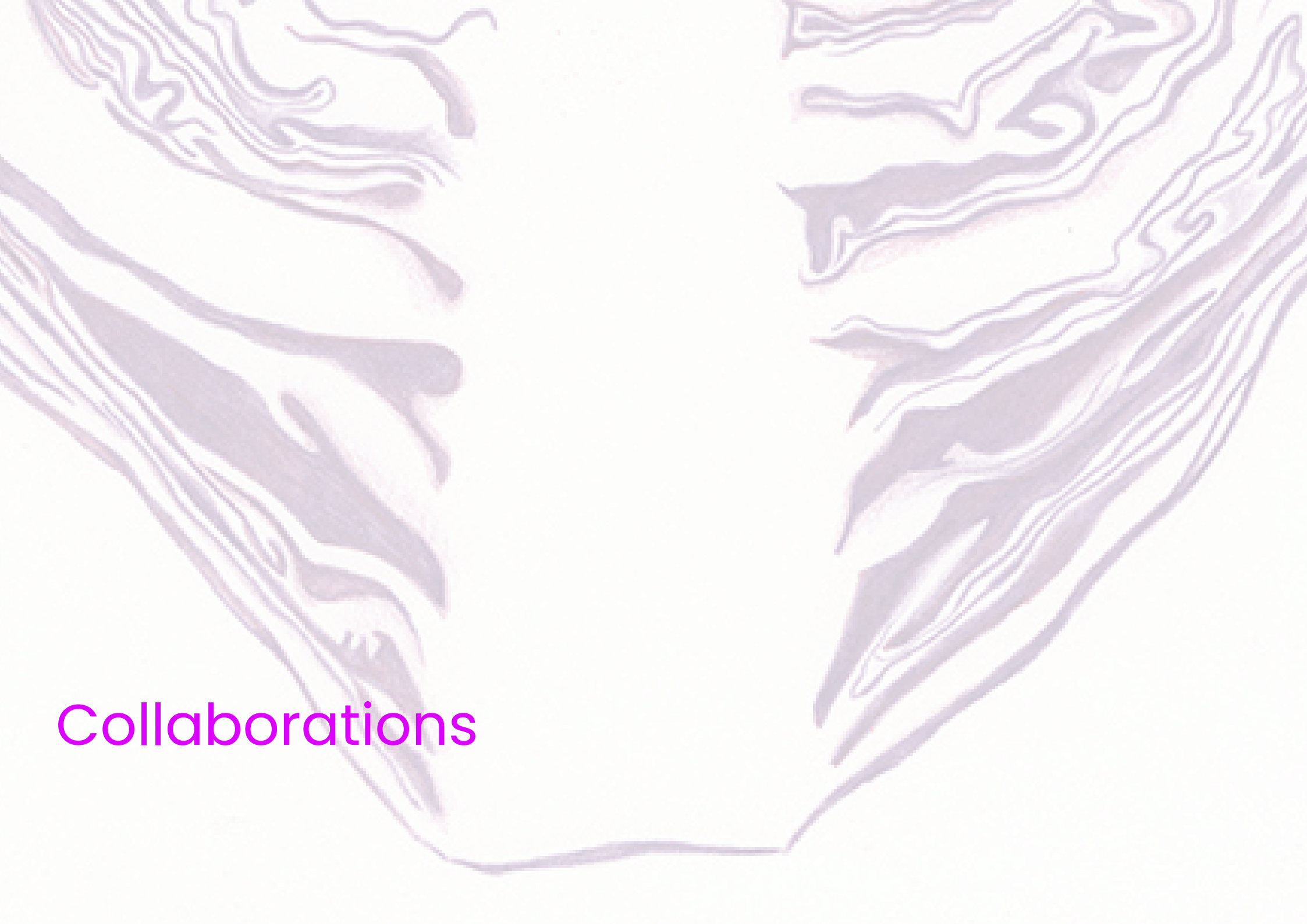
All of us own a photographic archive of our life and family. The photographs carry out a fundamental role in our personal history, especially if we want to investigate our past. Before the digital era, photography was used to capture the memory of the most important events: ceremonies, birthdays, trips, family rendezvous. Starting with the analysis of some photographs belonging to my grandmother, I examined the gestures and the poses assumed by the subjects portrayed in the photo. Through the drawing, I highlighted the most meaningful details and contrasted them with scans of some objects found with the photographs.

In this book, the narration occurs through simple pencil lines which offers an opportunity to reflect on what remains of memories. There is not only one possible story, but many stories interwoven.

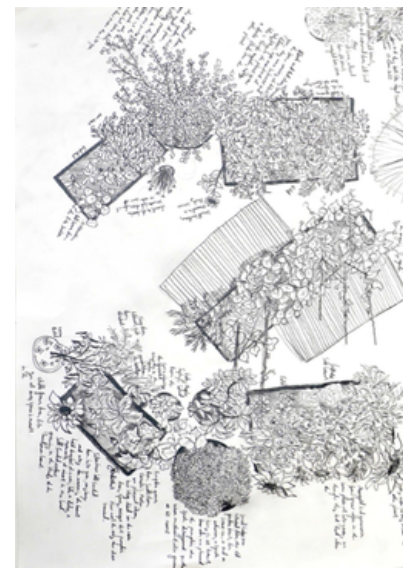
The title Auguri, or best wishes, is the word that recurs more often within the events portrayed and on the back of the photographs as a writing/dedication.

Awarded as best self-published photobook at Marco Bastianelli Prize in 2019. Present in the collections of Maison Gucci, Donata Pizzi, Fondazione Rolla, National Gallery of Modern and Contemporary Art in Rome, Archive A5, Replica Archive.





Collaborations



Orto 745

Urban garden and collective artistic ecology project created by Daniela Ardiri and Hannah Beilharz, located in the Lucerne University of Applied Sciences and Arts Switzerland – active from 2021 – 2024

In the project the artists worked collectively to establish a sustainable urban garden on the Lucerne University Design Film Art campus in Switzerland. They co-curated screenings, workshops, and research exchanges on the combined topics of arts practice and ecology. Confronting the climate crisis through personal experience and the practical challenges of creating a garden in an institution, Orto explores how we belong to place in a time of ecological emergency.



Entangled Stories – a care manifesto

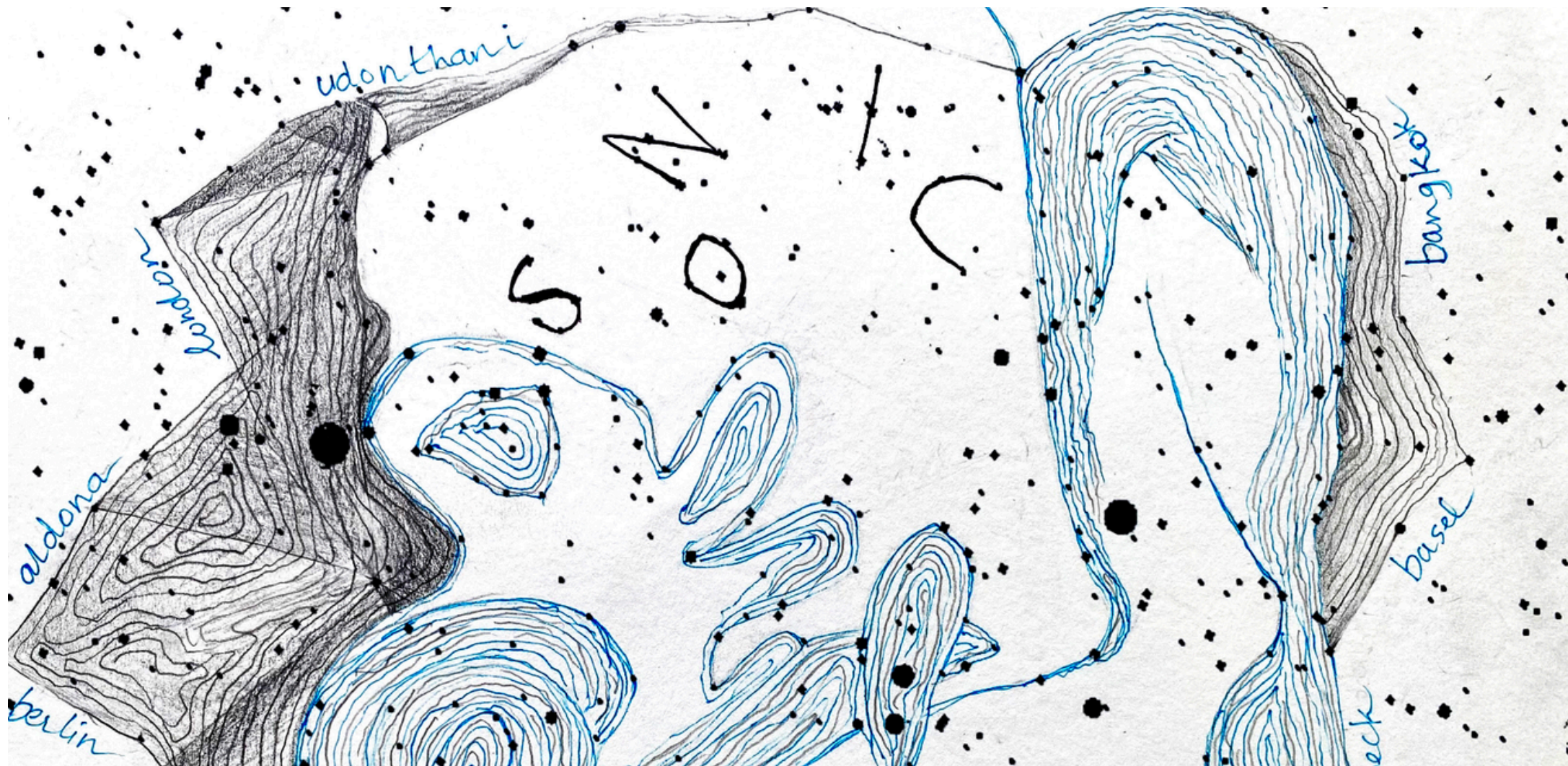
2023, video 3:29 min.

Artistic concept and direction Daniela Ardiri and Hannah Beilharz, camera Daniela Ardiri and Gianfranco Bastianelli, editing Gianfranco Bastianelli, sound Hannah Beilharz, production HSLU Lucerne University of Applied Sciences and Arts.

Link to video: https://vimeo.com/940737247?share=copy_

‘Entangled Stories – a care manifesto’ is a short film exploring the entanglement of nature and culture within human-food- plant systems, through a collection of stories involving plant, human and animal actors. ‘Entangled Stories’, elaborates on storytelling as a methodology and central principle of circular economies – revealing storytelling as a practice that builds collective knowledge and experience through mutual care, deep listening, and shared connection across diverse perspectives.

The film weaves two collections of stories together, both from the collective project, Orto 745, of artists Daniela Ardiri and Hannah Beilharz and the Master arts studiolar research group ECO!



Lasuemo

is an informal meeting place on the Last sunday every month in the digital courtyard of the blog set up following 'Womanifesto 2020: Gatherings'.

The courtyard is primarily intended as a decentralised space in the digital sphere to promote deep listening, communication, making and maintaining connections, and bridging the gaps to find ways to share and do things together. A core group of participants from previous Womanifesto projects are invited to each meeting and they are joined by new people with no previous direct connection, who become part of the ever-growing circle of different generations. WeMend was inspired by Nitaya Ueareeworakul's invitation for a Lasuemomending session held on May 1, 2022."

Lasuemo is conceptualised and hosted by *durbahn, Lena Eriksson and Varsha Nair. lasuemo.net/about

GANG

Performancecollective, since 2021, with Daniela Ardiri, Nathalie Lötscher, VeronikaMurielNepple, Behzad Olia and Antonia Röllin, Valeriia Sidelnikova

The gang is interested in the behavior and gestures of the audience in art contexts. We explore the invisible, the unseen and create collective moments in art spaces. With our subtle performances, we question the possibilities of encounters with art. We see our actions as a form of resonance – often attentive, sometimes absurd, quite serious and always playful. We expose ourselves in the blind spot between the audience and the work. Art on the edge of invisibility. The gang performances irritate, remain mysterious until the end and open up spaces of contingency. As inconspicuously as we appear, we suddenly disappear. Anyone could be part of our gang. There is no total anarchy, but we don't know who is in charge.

Something strange happens in the rooms of a museum, something intangible, but it is palpable! There is something in the air. Some visitors are not behaving as an art audience usually does. But as soon as you think you've seen something, it disappears again – it's over! But later it happens again, then again, and again... The gang performs. The subtle performance lasts just under 30 minutes. At regular intervals, the gang performs part of their score. The score is the result of previous observations, sketches and discussions that reflect the attitudes and actions of visitors to exhibitions.



Gang Performance, Centre Pasquart Biel, Mai 2022

Photo@ Sebastian Lendenmann

BULB 6000

Off Space off space for contemporary Photogray in Lucern
www.bulb6000.com/

Since March 2025, we – Daniela Ardiri, Patrick Blank and Mischa Christen – have been running a space dedicated to exchange, visibility and engagement. Since March 2025, we – Daniela Ardiri, Patrick Blank and Mischa Christen – have been running a space dedicated to exchange, visibility and engagement within artistic photography at the Atelierhaus, Friedentalstrasse 11, 6004 Lucerne.

BULB 6000 addresses a gap in the region's cultural offering. Despite Lucerne's photographic history, there is a lack of venues that present contemporary photographic practices and facilitate exchange and discourse on current artistic photography. Through BULB 6000, we organise exhibitions, screenings, public talks on selected photography-related themes, film evenings, workshops, a second-hand market and much more.



Daniela Ardiri

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Born in Catania (Italy) in 1984, lives and works in Lucerne (Switzerland). She received her master's degree in Painting in 2008 from the Brera Academy of Fine Arts in Milan and completed a Master of Arts in Fine Arts with a specialisation in Art in Public Spaces/Art Education at the Lucerne University of Applied Sciences and Arts in 2025.

Awards

2024 Jury prize, awarded for the master's degree project at Lucerne University of Applied Sciences and Arts.

2023 Winning project for a public art work, promoted by Luzerner Kantonalbank

2019 Premio Cramum, Special mention Ventura Projects, Villa Bagatti Valsecchi, Varedo (cat.)

2019 Premio Marco Bastianelli, First prize – Best self-published italian book, Rome

2017 Arteam Cup '17, Bonelli Lab, Canneto sull'Oglio (cat.)

2016 Arteam Cup '16, Palazzo Monferrato, Alessandria (cat.)

2012 Anteprema Up_nea '12, Fabbrica Borroni, Bollate

2011 Premio Ricoh 2011, organized by Ricoh Italy, Spazio Oberdan, Milan (cat.)

2011 Premio Ghiggini arte giovane, gallery Ghiggini, Varese (cat.)

2010 Premio Ricoh 2010, organized by Ricoh Italy, Spazio Oberdan, Milan (cat.)

2010 Premio Arte in Volo, organized by the Cooperativa Sociale Il Volo Onlus, with the support of Deutsche Bank and the collaboration of the auction house Porro & C, Circolo Filologico Milanese (cat.)

2010 Ma adesso io... sponsored by the Department of Youth Policies and Equal Opportunities the Municipality of Faenza

2010 Premio Nazionale delle Arti ed. 2010, organized by MIUR, Academy of Fine Arts, Naples (cat.)

2010 Crisi finanziaria e risparmiatori, curated by Andrea B. Del Guercio, Palazzo Mezzanotte, Milan (cat.)

2009 My Pocket Film, organized by the Venice Biennale.

2009 Next Generation – Patrizia Barlettani, Galleria San Lorenzo, Milan (cat.)

Solo shows

>> 2026 42 Geburtstage, Ahoi, Lucerne

2019 Io sto bene, tanti saluti e baci, curated by Alessandra Mauro, Castelnuovo Fotografia, Castelnuovo di Porto (Roma)

2019 Ritratti – Exhibition test, Chippendale Studio, Milan

2019 Una fantasia molto piccola, curated by Antonio D'Amico, Libreria Bocca, Milan

Conference and symposium participation

2023 Master Dialog: Finding Home, the Lucerne University of Applied Sciences and Arts, with Orto 745

2023 Beyond the Catastrophe symposium, Sapienza University of Rome, with Orto 745

Residency

2018–2019 VIR Viafarini-in-residence, Fabbrica del vapore, Milan

2017 Residenza Rad'art, Centro d'arte Bolit, Girona (Spain)

2012 International Residence – Reshape, Udine

Her work has been published in

2025 Tutte quelle cose/storie, online magazine of contemporary visual culture published by Red Lab Edizioni

2024 RosaRot: Zeitschrift für feministische Anliegen und Geschlechterfragen, ETH Zürich

2016 Volume 2016 Issue 211 – Special Issue: Semiotics of food, Guest Editor: Simona Stano

2012 Il corpo solitario. L'autoscatto nella fotografia contemporanea, Bonomi G., ed. Rubettino

Interviews

2024 Werkschau Ambassador Master Kunst: Daniela Ardiri

2019 Balloon Project incontra VIR – Viafarini In Residence by Anna Papale

2018 Bòlit Residents – Entrevista a Daniela Ardiri

Major Group Exhibitions

2025 Mise en scène. Immagini dalla Collezione Donata Pizzi, curated by Luca Panaro, Palazzo del Duca di Senigallia, Senigallia (cat.)

2025 Sharjah Biennial 16, with Lasuemo – Womanifesto, Sharjah, United Arab Emirates

2025 Performance “Klimakonferenz” with the collective Gang, Ort, Emmenbrücke

2024 StudioLab Days festival, Südpol, Lucerne (cat.)

2024 Copernico Milano, curated by Chippendale Studio, Library Copernico Centrale, Milan

2023 Bitte warten, Regionale 24, Accélérateur de particules, Garage Coop, Strasbourg

2023 Belonging across borders and place, collective film screening, Composite space in Collingwood Yards, Melbourne

2022–23 Zentrall, with the collective Gang, Kunstmuseum Lucerne

2022 Come & Show, organised by Panch during BANG BANG – translocal hi:stories of performance art, Museum Tinguely, Basel

2022 BANG BANG – translocal hi:stories of performance art, with the collective Gang, Museum Tinguely, Basel

2022 Personal Structures – Reflections, promoted by European Cultural Centre, collateral event of La Biennale di Venezia, Palazzo Mora, Venice (cat)

2022 SUMA, promoted and curated by Collettivo Flock, Barcellona Pozzo di Gotto

2022 Dummy Photobook, promoted by Chippendale Studio, curated by Luca Panaro, Crag Gallery, Turin

2022 ZONA3, organised by the Archive of images and words for Sicily ACINQUE, curated by Giuseppe Mendolia Calella, Mascalucia

2022 Where we live, curated by Enrique Ramirez, HSLU Design and Kunst Lucerne

2021 The perfect Match, curated by Stephan Wittmer, Galerie Kriens, Kriens

2021 Osservatorio X, Scuola di Pittura dell’Accademia di Brera, Basement, Superstudio, Milan

2021 Opening, Alessia Paladini Gallery, Milan

2021 K rien X rein S, curated by Stephan Wittmer, Galerie Kriens, Kriens

2020 HoHoHo Digital Christmas 2020, KALI Gallery, Lucerne

2020 Narcisi fragili, curated by Sabino Maria Frassà, My own gallery, Milan

2020 Discontinuo, curated by Giuseppe Mendolia Calella, Barcellona Pozzo di Gotto

2020 Edito/inedito, curated by Giuseppe Mendolia Calella, EglisLab, Palermo

2019 REPLICA l’archivio italiano del libro d’artista, curated by Casa Gialla, Villa Vertua Masolo, Nova Milanese

2019 Acinque #2 – un archivio d’immagini e parole per la Sicilia, curated by Giuseppe Mendolia Calella, Legatoria Prampolini, Catania

2019 La stanza in cui mi piace stare solo, curated by Antonio D’Amico, Musei civici di Palazzo Silva, Domodossola

2019 Ritratti , curated by Chippendale Studio, Centrale Festival Fano

2018 Riserva Creativa # 2, Palazzo Dolcini, Mercato Saraceno– Forlì

2018 Acinque – un archivio d’immagini e parole per la Sicilia, curated by Giuseppe Mendolia Calella, Oratorio di San Mercurio, Palermo

2017 Magic Blu 0000ff, Idea Copernico, Milan

2017 Oltre, in uno spazio, Studi Festival #3, Milan

2016 NoPlace 3 – 49 Premio Suzzara, Suzzara (cat.)

2016 Cazziefighe, curated by Ivano Sossella e Massimo Kaufmann, L’altalena, Milan (cat.)

2016 Mon Passage, Studi Festival #2, Milan

2015 Statements, curated by Ivan Quaroni, Circoloquadro, Milan

2014 Scatti al femminile, WinArts, Milan

2013 Spirito Italiano, Atto IV, curated by Annalisa Bergo, Fabbrica Borroni, Bollate (cat.)

2011 10x10, Obraz gallery, Milan

2011 Art Brescia, International Biennial of Contemporary Art in Brescia (cat.)

2011 Lo stato dell’arte, Obraz gallery, Milan

2010 Presenze assenze di corpi, curated by Sara Carbone and Mimmo Di Marzio, Spazio Taccori, Milan.

2010 Giovani collezioni, Le tendenze emergenti dell’arte contemporanea, curated by Andrea. B. Del Guercio, Lifegate, Milan

2010 Statements, curated by Ivan Quaroni, Spazio in mostra gallery, Milan

2010 Brera contemporanea, curated by Mimmo di Marzio, Spazio Taccori, Milan.

2010 Il disegno italiano, curated by Andrea B. Del Guercio, Accademia Contemporanea gallery, Milan