

TEN WORKS

*(almost) complete portfolios are listed
and updated on a rolling base here:*

<http://federicofederici.net/projects/>

¹MAIN AND MOST RECENT PUBLICATIONS

[editors/curators: Aprile Francesco, Accattino Adriano, Fowler J. Steven, Fruehsorge Jan-Philipp, Garrera Giuseppe, Konyves Tom, Kuball Mischa, De Villo Sloan, Jacobson Michael, Jankowski Martin, Sabab Bil, Triulzi Sebastiano, Young Mark, Vairinen Virpi]

Four Pieces, «Brave New Word», n.10 pt.2, Bil Sabab curator, 2018.

Dead Machine Board pt. 2-3-5, «Internet Void», Collection 1, 2018.

Studies on asemic interferences on/within concrete structures, «Obra/Artifact», n.5, Stetson University's Low-Residency MFA of the Americas, 2018.

Caged Alphabet and Asemic Force Microscopy – In vivo text scanning, «Nokturno.fi», n.2, Virpi Vairinen curator, 2018.

Five new asemic concrete compositions, «Asemic Front», March 9, Sloan De Villo curator, 2018.

The first line of dark(ness), «The New Post-Literate», February 28, Michael Jacobson curator, 2018.

Asemic-concrete text hybrids, «Asemic Front», February 4, Sloan De Villo curator, 2018.

Der Plan der asemischen Stadt, «Otoliths», n.48, Mark Young curator, 2018.

Beyond the Standard Model, «The Hunger», n.1, 2018.

Wet poem, «Sheepshead Review», n.40, 2017.

Caged alphabets, «3:AM Magazine», The poem brut #13, Steven J. Fowler curator, 2017.

Four Pieces, «A-Minor», n.2, 2017.

Obscured by Alphabets, «Otoliths», n.46, Mark Young curator, 2017.

Asemic Force Microscope, «The New Post-Literate », July 3, Michael Jacobson curator, 2017.

Five Works, «Asemic Front», June 13, Sloan De Villo curator, 2017.

6 Asemic Scores, «Brave New Word», n.5, Bil Sabab curator, 2017.

Obscured by Alphabets, «The New Post-Literate», May 7, Michael Jacobson curator, 2017.

Three asemic drafts, «Zoomoozophone Review», n.8, 2016.

Calligraph and Seismograph, «Utsanga», n.5, Francesco Aprile curator, 2015.

¹ Links and further details: <http://federicofederici.net>

MAIN READINGS AND EXHIBITIONS

L'esorcismo contrario and *Asemic Plot no. 1*, in "Approaching Videopoetry: Origins, Constraints, Categories – Evaluating Videopoetry: Selection, Modification, Juxtaposition" by Tom Konyves, IULM, Milan, (6-7.06.2018).

"Poesiefestival-Berlin: Werte Vers Kunst", organized by Haus für Poesie, *Mrogn* (Ger-It) and *Alter Krieg* (Eng-It), Berlin, (26.05.2018).

Brief aus Treblinka (music), in "res.o.nant" by Mischa Kuball, Jewish Museum, Berlin, (2018-2019).

"Concreta – Mostrapoesia", Giuseppe Garrera, Sebastiano Triulzi curators, Hungarian Academy, Rome, (21.04 – 06.05.2018).

"Forme e Transforme – Dalla poesia visiva all'asemic writing", Adriano Accattino, Cristiano Caggiula, Francesco Aprile curators, Ivrea, (24.03 – 10.06.2018).

"Silent Art Auction", The Way I discovered the Berlin Wall has fallen, Jan Philipp-Fruehsorge curator, The Drawing Hub, Berlin, (15-17.12.2017).

"Allegorical Ghosts", short films, Wave Collective curator, London Fields Taproom, London, (12.12.2017).

"Asemic Tech", Michael Jacobson curator, Punt Multimèdia, Barcelona, (28.02.2017 – 25.03.2017).

"Stille", *Finds of Silence*, Group Global 3000, Berlin, (13.01.2017 – 10.03.2017).

"Utsanga. Asemic writing exhibition/Map of the asemic horizon", Francesco Aprile, Cristiano Caggiula, Elisa Carella curators, Asemic plot #1, Parco Archeologico Scolacium, Roccelletta di Borgia (02.12.2016 – 02.05.2017).

"Stadtssprachen Expressional", Martin Jankowski curator, *Dunkelwort and two short films*, Ehemaliges Stummfilmkino Delphi, Berlin, (06.11.2016).

"Intuición Estética", Michael Jacobson curator, Casa Baltazar, Cordoba, (17.02.2016 – 06.03.2016).

"plattform:[no budget] #12 unabhängiges Medienfestival", *Die Beiden Seiten*, Leibnizhaus, Tübingen, (19.06.2015 – 21.06.2015).

"plattform:[no budget] #11 unabhängiges Medienfestival", *The love song of A. N. Chamberlain*, Leibnizhaus, Tübingen, (31.05.2013 – 02.06.2013).

"plattform:[no budget] #8 unabhängiges Medienfestival", *Die Liebe bleibt*, Kino Studio, Tübingen, (21.05.2010 – 05.06.2010).

title: why most words are hidden

series: studies on asemic interferences on and within concrete structures

year: 2018

technique: ink, charcoal, vinylic glue, pencil, nib, Olivetti Studio 46

medium: paper ~ 210×297 mm

[Faint, illegible handwritten text in the background]

most
words
are
hidden
because
of
their
simplicity

[Faint, illegible handwritten text in the background]

1944

[Faint, illegible handwritten text]

[Faint, illegible handwritten text]

title: three pieces for one voice
series: winter concert
year: 2018
technique: oil color
medium: paper ~ 148×210 mm

title: poem debugging n.2

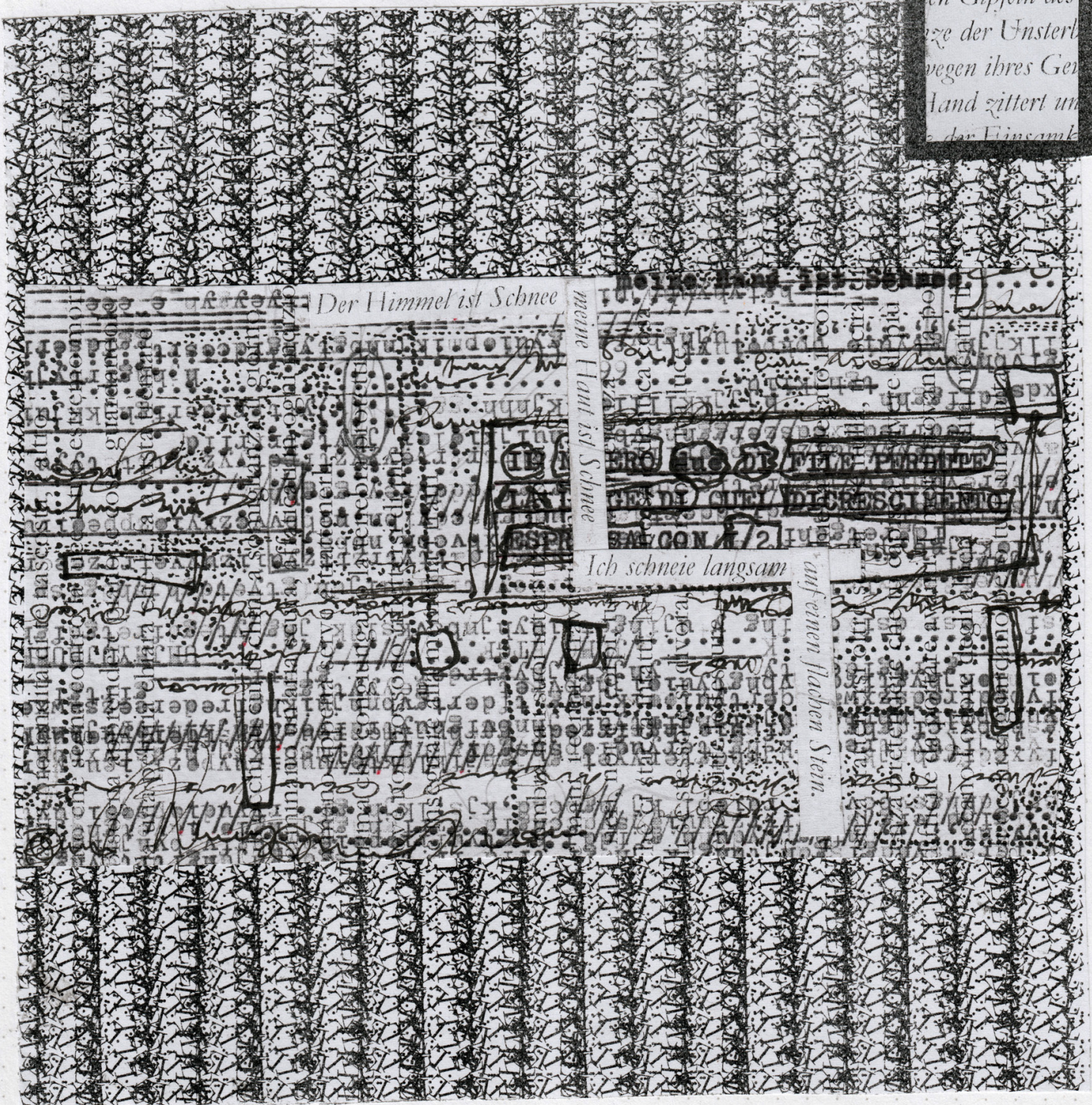
series: studies on asemic interferences on and within concrete structures

year: 2018

technique: ink, toner, vinylic glue, pen, pencil, nib

medium: paper ~ 210×297 mm

die Gipfel des
der Unsterb
wegen ihres Ge
Hand zittert un
der Einsamk



poem debugging
n. 2

title: notes on a document to find
series: calligraph and seismograph
year: 2018
technique: ink, pen, nib
medium: paper ~ 210×297 mm

Church
man.

Church
man.

Church
man.
Church
man.
Church
man.

Church
man.

Church
man.

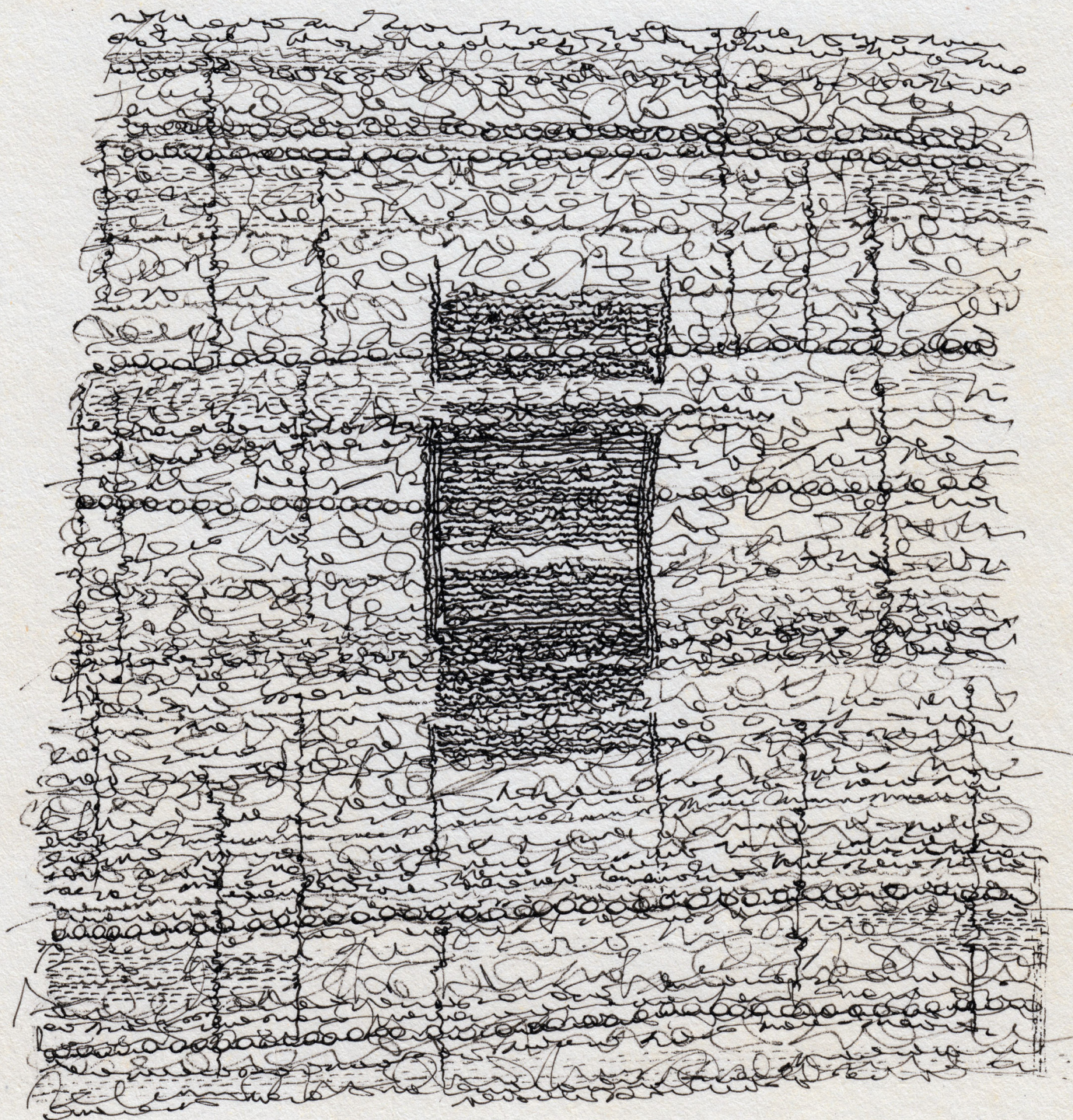
Church
man.

Church
man.
Church
man.
Church
man.
Church
man.

Church
man.
Church
man.
Church
man.

title: noise of a crumbling poem
series: concrete poetry
year: 2018
technique: ink, nib, Olivetti Studio 46
medium: paper ~ 210×297 mm

title: main text and secondary ones
series: calligraph and seismograph
year: 2018
technique: ink, nib
medium: paper ~ 210×297 mm



title: die welt, das licht liegen im kampf - b side

series: studies on asemic interferences on and within concrete structures

year: 2018

technique: ink, watercolor, pen, pencil, nib, Olivetti Studio 46

medium: paper ~ 210×297 mm

Handwritten text at the top of the page, including the word "SECRET" and other illegible markings.

Several lines of handwritten text in the middle section of the document.

Vertical columns of text on the left and right sides of the middle section, possibly representing a list or index.

Large block of text at the bottom of the page, appearing to be a continuation of the document's content.

title: cartridge poem

series: studies on asemic interferences on and within concrete structures

year: 2018

technique: ink, toner, vinylic glue, pen, pencil, nib

medium: paper ~ 210×297 mm

[Faint, mostly illegible handwritten text in Italian, possibly a letter or document fragment.]

mm
stege
la

996
945
96

del
figli
1944

bassa
di
60

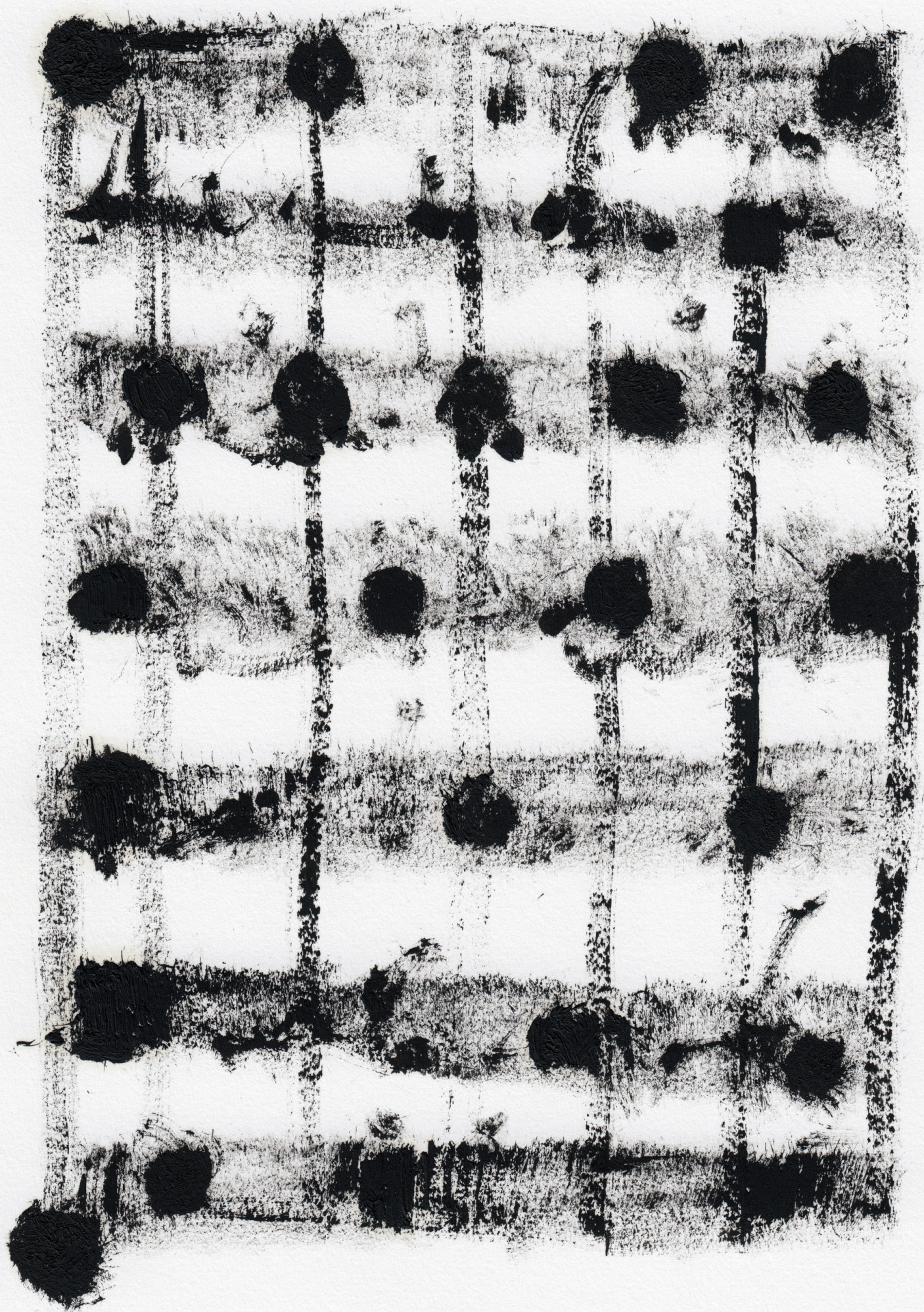
ase di leg
cc
cc
ruro, 25

360

[Handwritten signature or name, possibly "Gomara"]

su
Tur

title: 22 shortest pieces
series: winter concert
year: 2018
technique: oil color
medium: paper ~ 210×297 mm



title: 18-40 kev mosaic

series: studies on asemic interferences on and within concrete structures

year: 2018

technique: ink, pen, Olivetti Studio 46

medium: paper ~ 210×297 mm

DATA: RAW

X (0:00)

XI (22:34)

IX 349.2

12400 GPH

I (19:50)

XIII (14:32)

II (19:42)

XIV (11:10)

PKS 1822-371

IV (18:22)

LIGHT CURVES

IX (22:45)

1822-371

1822

PULS

VI

CAND. SOLVO

VIII (15:29)

XVII (16:41)

VI (17:11)

1822 energy bands

IBIS/ISGR1
persistent: =
transient: =