

# PORTFOLIO

ANNA PASCO BOLTA

[www.annascobolta.com](http://www.annascobolta.com)

@apascobolta

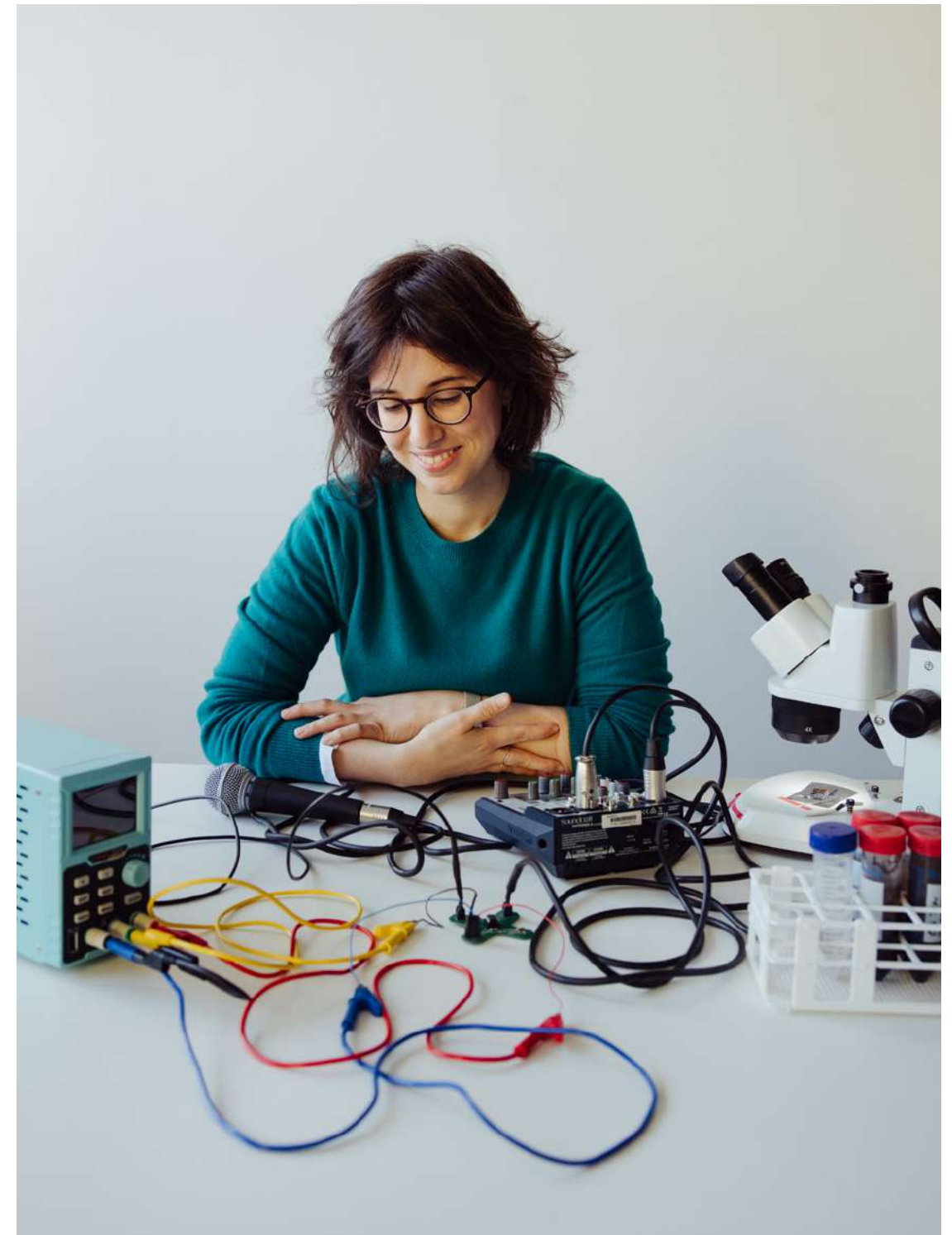
# STATEMENT

My transdisciplinary research investigates mechanisms and models for understanding and constructing the idea of life and existence.

Approaches from nature science and poetic languages provide tools and vehicles to question systems of coexistence and politics in order to surrender to a more intimate coexistence and become an embedded and co-creative part of biodiversity.

My practice includes interactions with artificial intelligence, future materials, image and ceramics, which engage the audience in a multi-layered way and invite interaction.

In my way of working I combine art theory, pop culture and science in works that question the dichotomies that organise Western thought and the symbiotic relationships that shape our coexistence with other species and the environment.





# SO UOO OP THAT SINKS 'N

Photography 70 x 100, 2025

The work *so uoo-op that sinks* in emerges from the encounter of two recording forms: scientific imaging and performative poetry. Through their combination, a shared sensitivity to the moment is explored — to what suddenly appears and leaves traces.

At the center is the idea of making perceptible what usually remains unnoticed: minimal movements that carry fundamental life processes on the planet. Both the scientific device and the poetic structure operate in darkness — one on the seabed, the other in the sound of language — to reveal signs of activity that, although not always visible to the naked eye, leave material, sonic, or color traces.

The poems accompanying the images are inspired by the alliterative verse of Old English and Low German: an oral poetic form where rhythm is not based on syllabic meter but on the stress of root syllables, repetition of consonant sounds, and marked pauses that interrupt the flow of speech. Elements such as glottal stops (brief interruptions of airflow) and consonances create a broken, discontinuous, deeply physical sound structure. When read aloud, these poems are not only heard; they are breathed, penetrated, felt in the throat. This performative quality emphasizes the relation to the moment of capture — the sudden arrest of something in transition — which also defines the photographic gesture.

The images come from a series of shots taken with the SPI camera (Sediment Profile Imaging camera) during a campaign in the HAUSGARTEN area of the Arctic Ocean (Fram Strait, between Northeast Greenland and the Svalbard archipelago, at depths up to 5,500 meters). The method consists of inserting a glass plate into the sediment and photographing it through an angled mirror. The camera operates blindly, without direct visual transmission, and its contact with the ground is only detected by a brief tension release in the cable holding it. Each image is the result of a gamble, a descent without guarantees.

What appears in these images are not large visual discoveries but traces: small galleries dug by benthic organisms, burrows, color variations in the top centimeters of the seabed. These life forms, although barely visible, play a fundamental role in ecological balance: through their movements and digging, they aerate the sediment and transport organic material into deeper layers, enabling long-term carbon storage. This process — bioturbation — is crucial in the context of the climate crisis, as it regulates seabed respiration and its ability to absorb CO<sub>2</sub>.

Like the poems, these organisms manifest not through their direct presence but through the changes they produce in their environment. The work thus brings into tension two movements: sinking, disappearing into the depths, and continuing existence through change, trace, and breath. Between word, image, and sediment, a listening opens for what carries life without being seen at first glance.

Images courtesy of Dr. Jennifer Dannheim, Deep-Sea Ecology and Technology Group, AWI.









# WHERE BREATHING BECOMES YOU

Perfume, net, glass, solar pump system, 2025

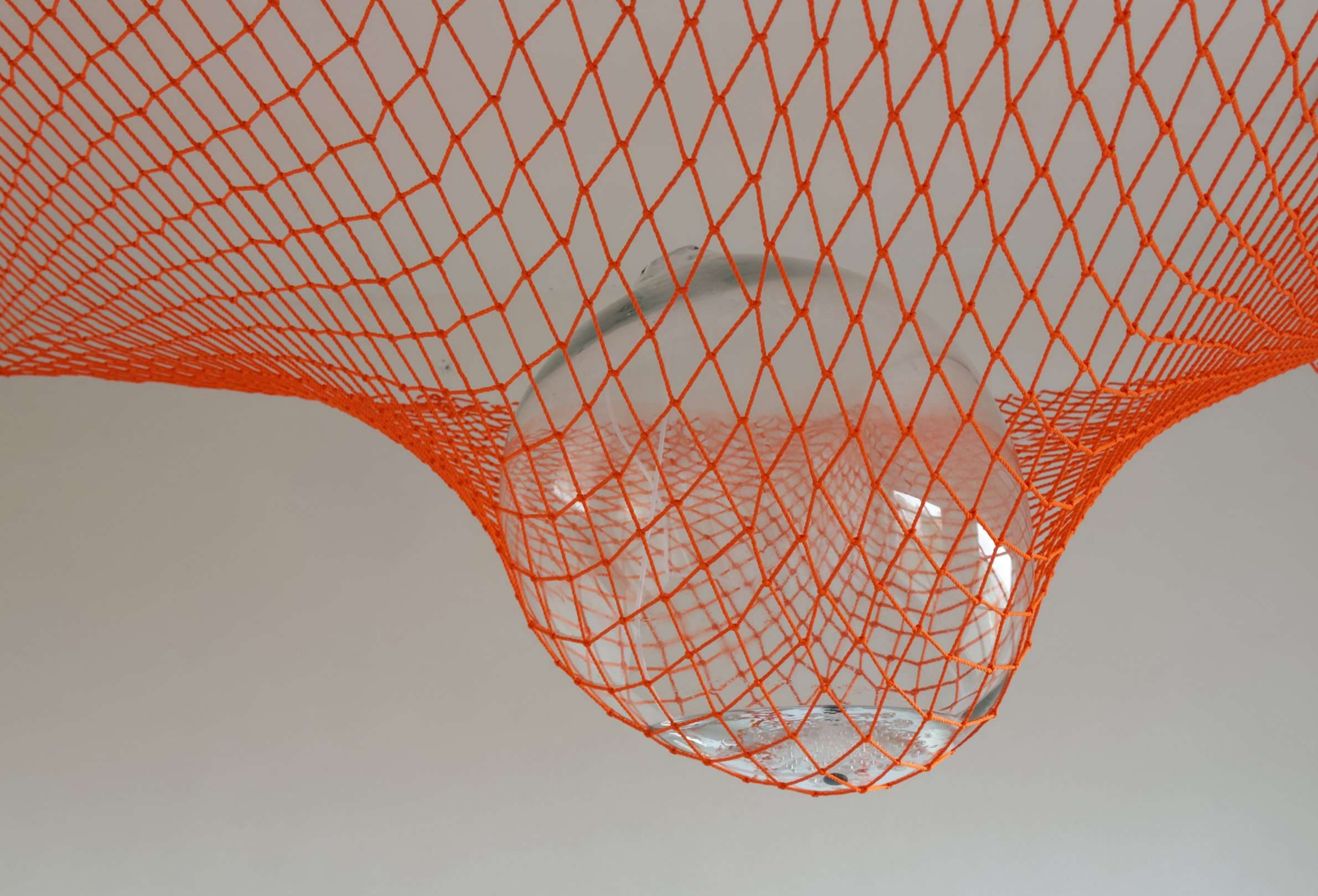
*Where Breathing Becomes You* presents a perfume formulated from sediments collected from the depths of the Molloy Deep at 5,500 meters below sea level, one of the deepest and most inaccessible zones of the Arctic Ocean. The perfume is neither contained nor packaged: it slowly disperses into the space, following the logic of its originating medium — the floating, drifting movement of particles in deep water.

The scent moves like an invisible current through the room, modulated by airflows and the presence of bodies. It is not an object to be seen or touched: it is a matter to be breathed. And in this minimal, everyday, and almost always unconscious act — breathing — the visitor becomes an active part of the process. There is no way to escape the work: the body absorbs it upon inhalation.

Breathing is a vital response that cannot be voluntarily interrupted. Although one can alter its frequency or depth, the body demands its rhythm back when one tries to stop it. In this piece, this automatic gesture becomes a material connection to distant geology and deep times. The perfume — composed of earthy, salty, and organic notes — evokes not only the abyssal origin of its source but introduces a fleeting fragment of this seabed into the human body.

The work explores an intimate and porous relationship between inside and outside, between matter and breath, between the most remote and the essential. What does it mean to breathe something that has lingered in darkness for millions of years? What memory does a particle carry as it passes through a body?





View: Galerie Herold, Germany. 2025





# TO HOLD AS LETTING

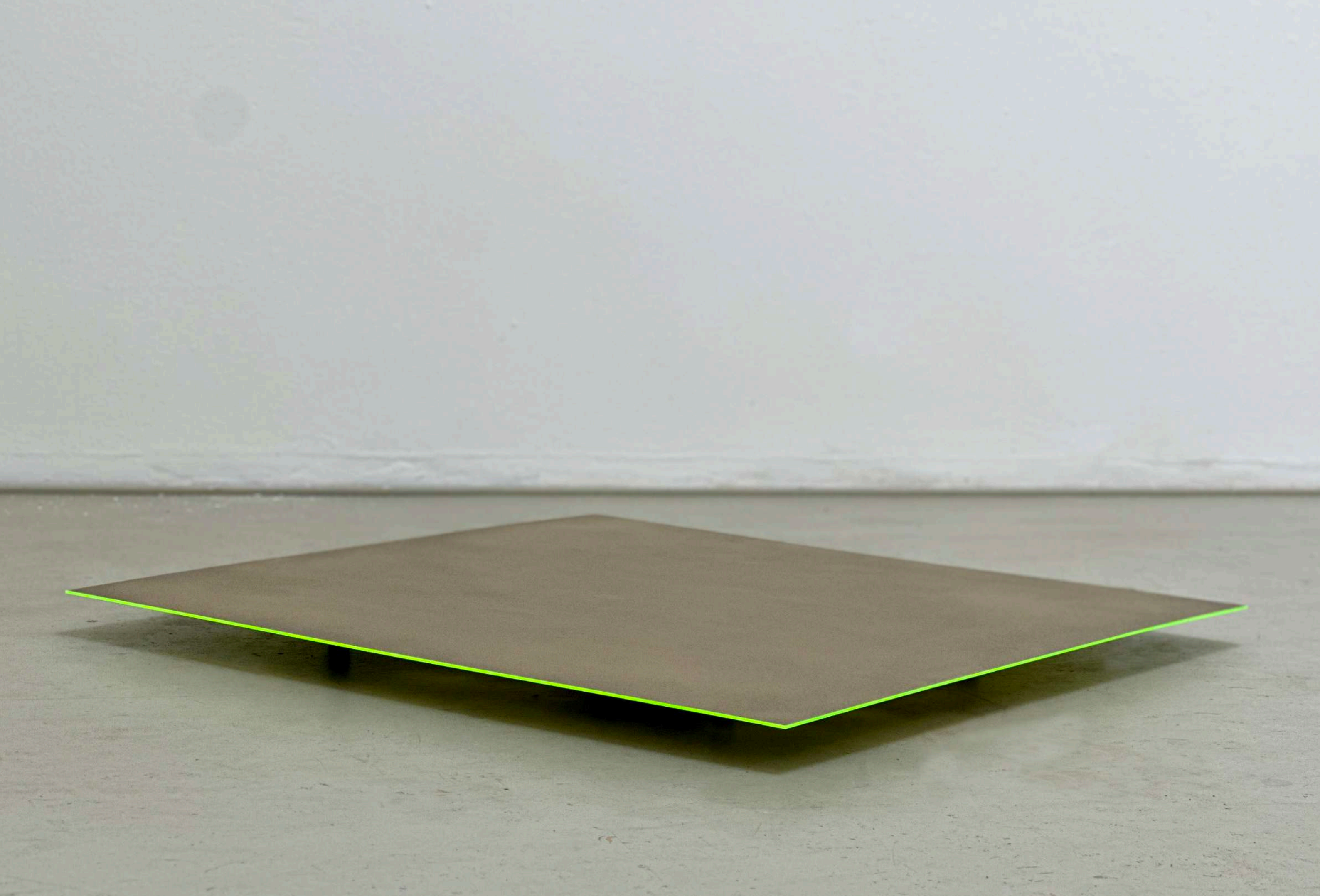
Sediment and acrylic glass, 2025

*To Hold As Letting* consists of two sculptures made from deep-sea sediments collected at depths between 3,000 and 5,500 meters using coring devices.

*To Hold* is a compact sphere that can be held between the hands. It was made following the Japanese technique of Dorodango, a traditional school pastime in which children shape mud into perfectly polished spheres using only their hands, water, and time. This practice is here reactivated as a gesture of care and transformation, creating a connection to the environment through the act of shaping. The weight of the sphere, both physical and symbolic, is intended to activate bodily awareness of the distant origin of this material: while holding it, its mineral burden subtly transfers to the visitor's body and leaves particles on the skin that are invisible to the human eye.

*As Letting* consists of a 100 × 100 cm plate — the dimensions corresponding to the quadrants used in ecology for sampling organisms — covered with a thin layer of seabed sediment. This structure can move through space as it is mounted on wheels and refers to the movement of dust in the atmosphere before settling on the seabed. Unlike the sphere, this surface is open to the constant deposition of new particles: environmental dust or traces of human movement. Thus, the environment — including the visitor — contributes to changing and reshaping the depicted landscape.

The seabed acts as a meeting point for particles from various origins: fluvial, desert, industrial, or cosmic. Their accumulation forms invisible landscapes that carry life cycles in slow and fragile timescales. In this installation, the contrast between the floating and light (the movable plate) and the dense and compact (the sphere) suggests two ways of relating to this distant matter: one inviting carrying, holding, feeling the weight; the other allowing itself to be influenced, changed, and recomposed by the passage of time.



View: Galerie Herold, Germany. 2025



# PERMEABLE BOUNDARIES

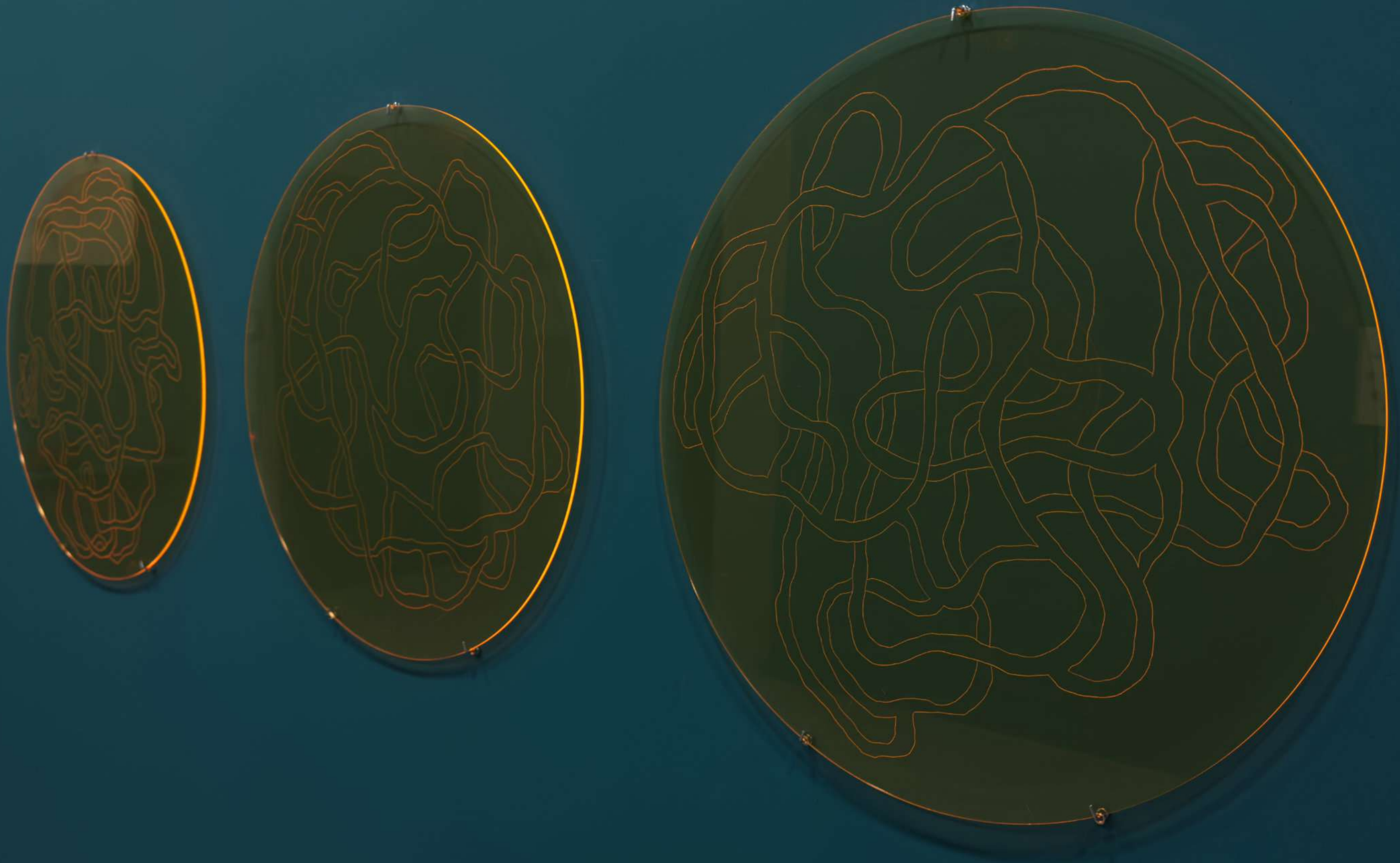
Acrylic glass 60 x 60, 2025

*Permeable Boundaries* takes inspiration from the human digestive system and the interactions between sediments and the organisms that inhabit them. On the ocean floor, through the ingestion and excretion of particles, worms, mollusks, and microorganisms actively shape the sediment, altering its texture, composition, and stability.

This idea extends to the broader dynamics of natural ecosystems, where all life forms are interconnected through intricate food chains—no plant or animal exists in isolation. Parasites exemplify this interconnectedness, as they depend on a host for survival, often at its expense. One of the most striking examples is the fish tapeworm, which can grow up to 20 meters long, making it the largest parasite found in humans. It attaches itself to the intestinal wall using two suction cups and can remain undetected for decades. As its name suggests, the fish tapeworm is transmitted through fish, with infection occurring when raw or undercooked fish is consumed. Until the mid-20th century, it was present in many lakes in Europe.

Drawing from these references, *Permeable Boundaries* explores eating as more than just nourishment—it is a process of integration and transformation, where the boundaries between body and environment dissolve, and organisms ultimately merge with the landscapes they inhabit.









# SCHMELZSUPPE ISAR-LOISACH

Sculpture, drawing and performative dinner, 2025

*Schmelz-Suppe Isar-Loisach* (Isar-Loisach melting soup) is a performative culinary work focusing on how human interaction with the subaquatic ecosystem of Lake Starnberg (Germany) is constituted.

The work revolves around a recipe for a fish soup and materializes in the soup itself, a limited edition of ceramic bowls and a drawing. Each bowl is paired with a stone from the lake, which is embedded in the bottom and during the performance is heated in order to keep the soup warm.

The soup consists of the heated stone, fish broth with water from the lake and a piece of white fish, a local species linked to the traditions of the region.

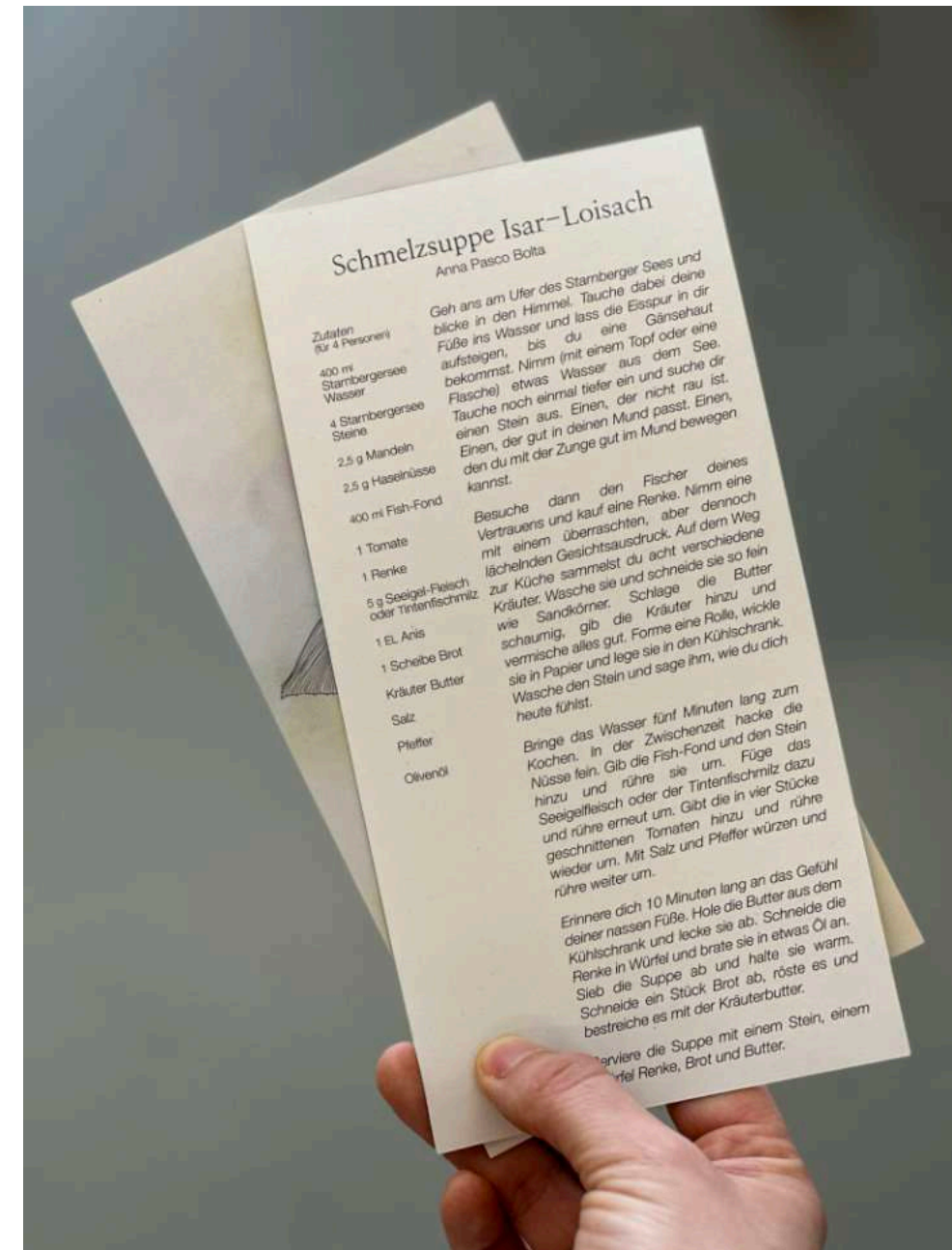
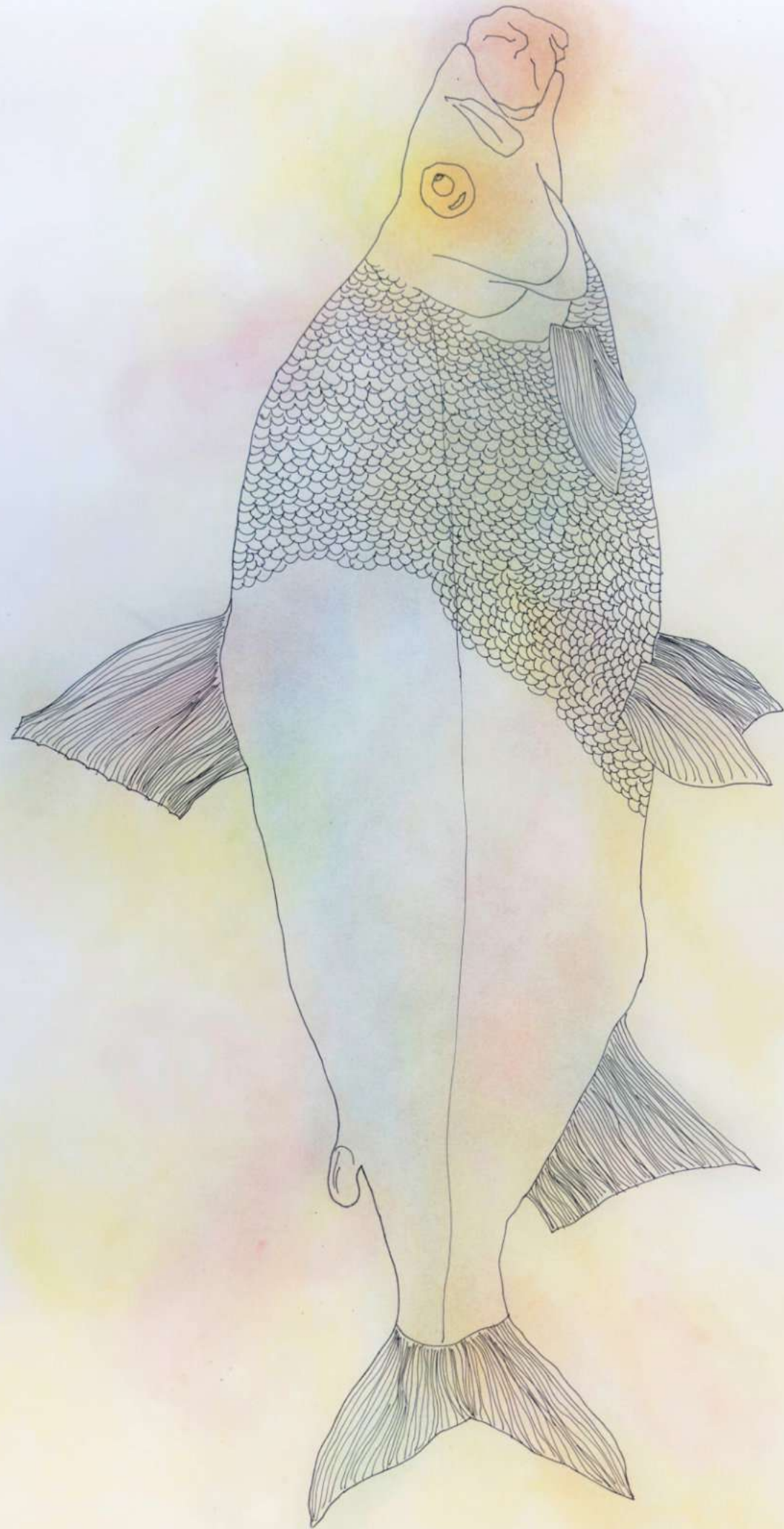
Far from being just a recipe, this work is a ritual and a sensory experience. It invites participants to reflect on their connection to the lake, not just as an external environment but as something they internalize and become one with. By consuming the soup, the lake symbolically and physically becomes part of them.

Taking reference from the glacier from which the lake originates, the stone, water and fish are more than ingredients: they are carriers of history, geology and biodiversity, and underline the role of the lake as a living entity that sustains human life and interacts with it.

*Schmelz-Suppe Isar-Loisach* is the result of collaboration with the Institut für Fischerei and the Huber fishing family, both of which are deeply rooted in the ecology and community of the lake.

View: limited edition of handmade ceramic bowl, each one is a unique piece and is attached with a stone that fits into it.





View: drawing 70 x 100 cm (left), recipe (right)





# COMER Y SER COMIDO

Installation and performative dinner, 2024

Comer y ser comido (Eat and be eaten) is a performative dinner based on the symbiotic relationship called endosymbiosis, the union between the bacteria of the human intestine and our body from food.

The guests will be invited to experience aesthetically and sensorially the tasting on different scales: from the micro, becoming aware of the microscopic life that metabolizes food, to the macro through concepts from geology, such as deep time.

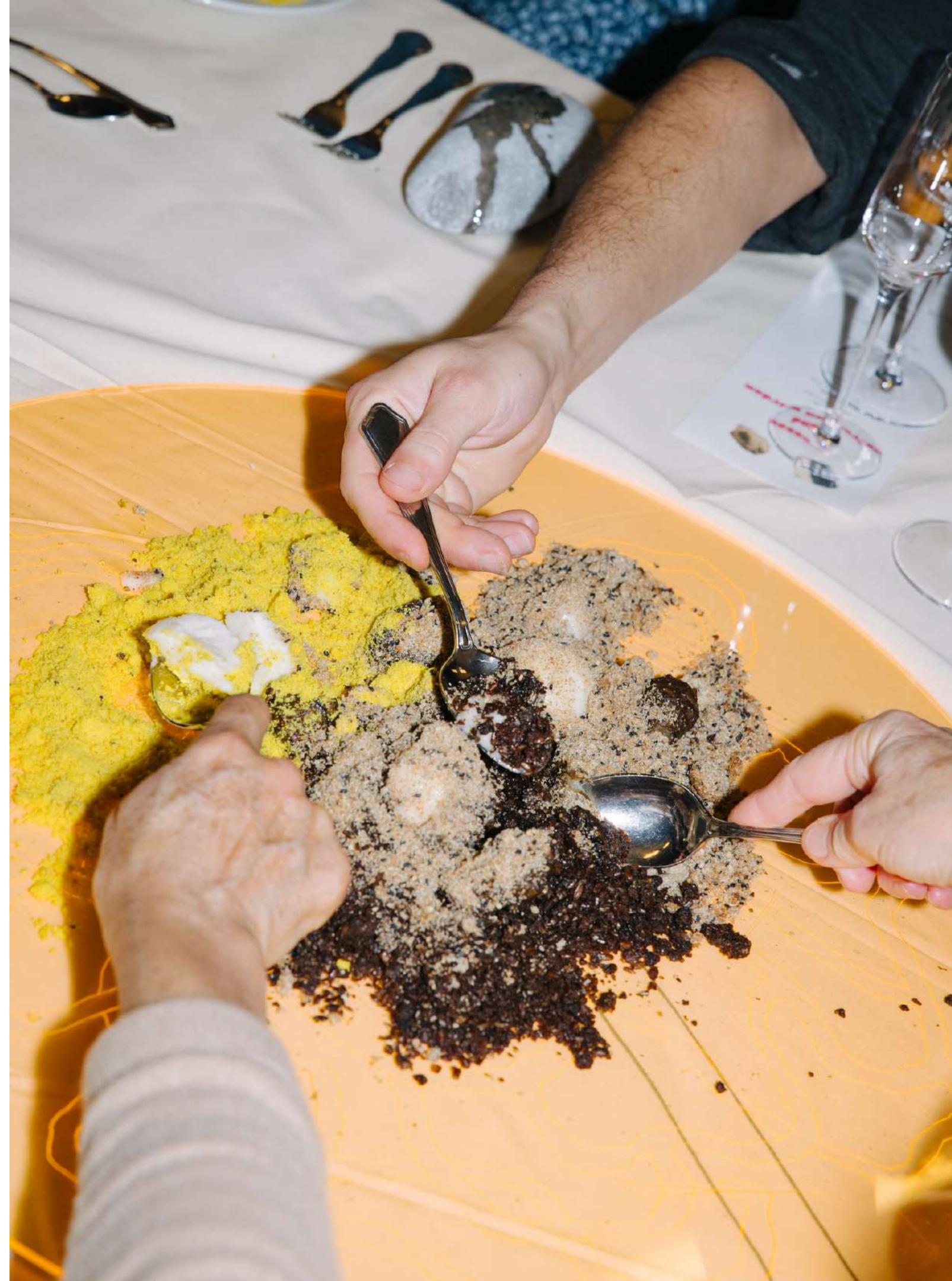
The dinner proposes to establish a more holistic relationship with the environment, with other forms of life and with our body, offering new perspectives on the complex cultural systems we inhabit.

This project was supported by the Erwin and Gisela von Steiner Foundation, Aqua Monaco GmbH and Café Faber and was inspired by the research made at the Helmholtz Institute for Functional Marine Biodiversity at the University of Oldenburg and the Hanse-Wissenschaftskolleg in Delmenhorst thanks the ArtWaves Artist-in-residence program.

Gastronomic team: Josephine von Máriássy, Cai Lange, Theo Lindinger  
Music: Martin Linka  
Performers: Anna Pasco, Sara Mayoral, Carmen Molina  
Photography: Sima Dehgani

View: Appetizer consisting of salts from different regions of the world on an Isar-river stone and eaten with oil and bread.



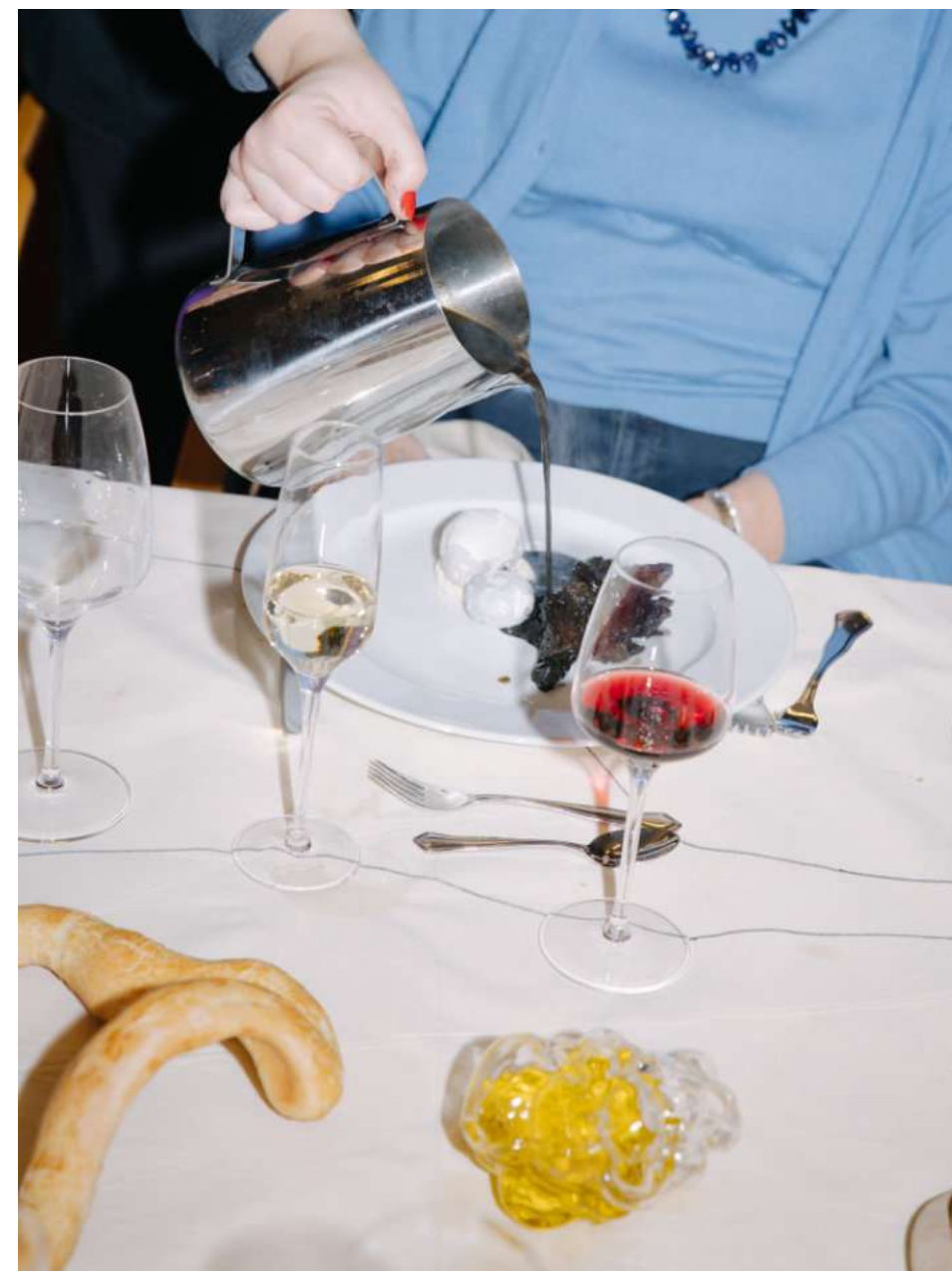


View: Glass sculpture with oil (left), three-earth aperitif and ice simulating the seabed (right)

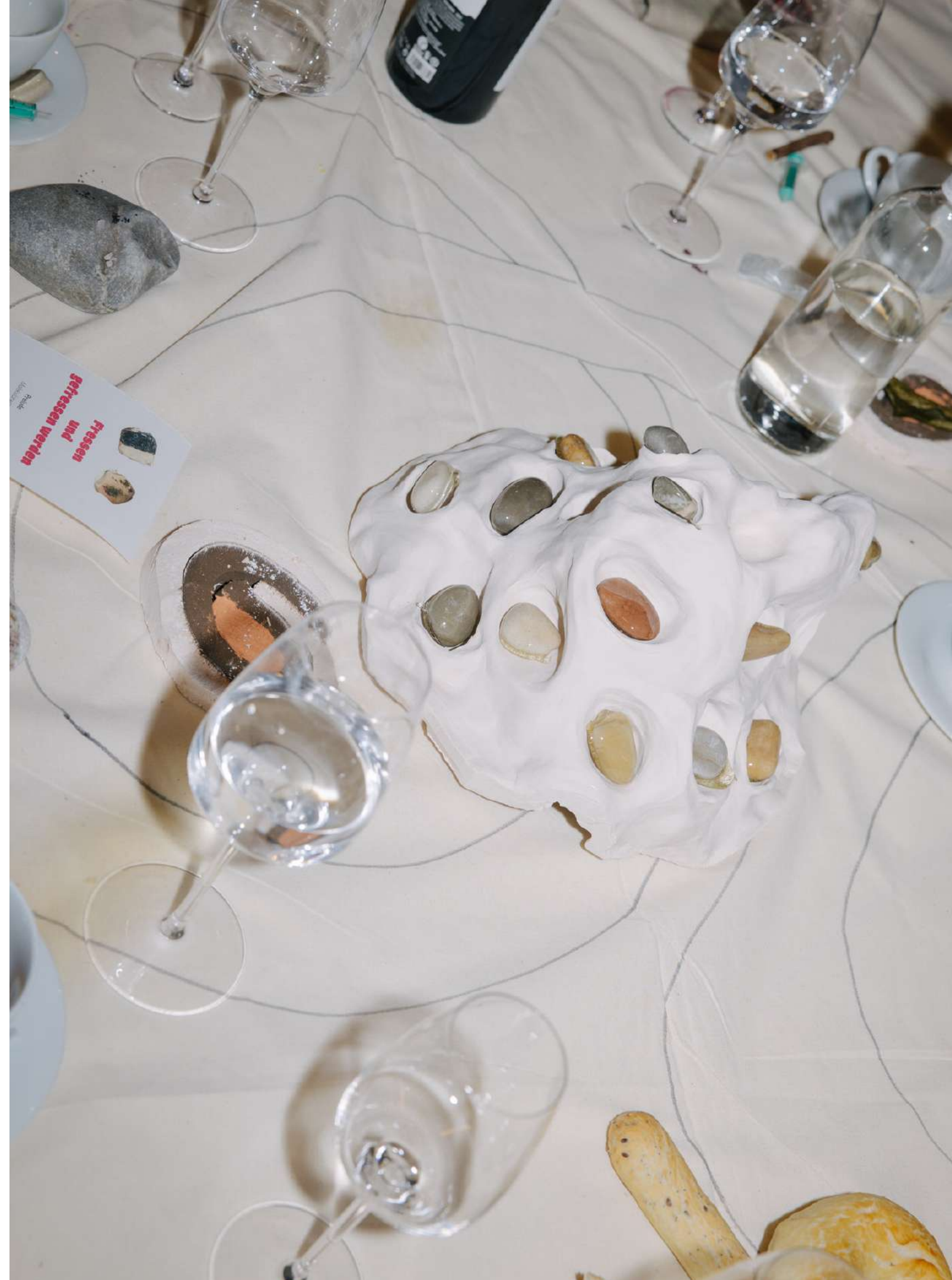




View: Activation of the main course with the microscope







View: Molecular water (right), sculpture with stones from the Isar-river caramelized with aniseed (left)





# LET'S SYMBIOSE AND BE WITH

Performance and Installation of audio-circuit, cable  
bacteria, love letter, 2023

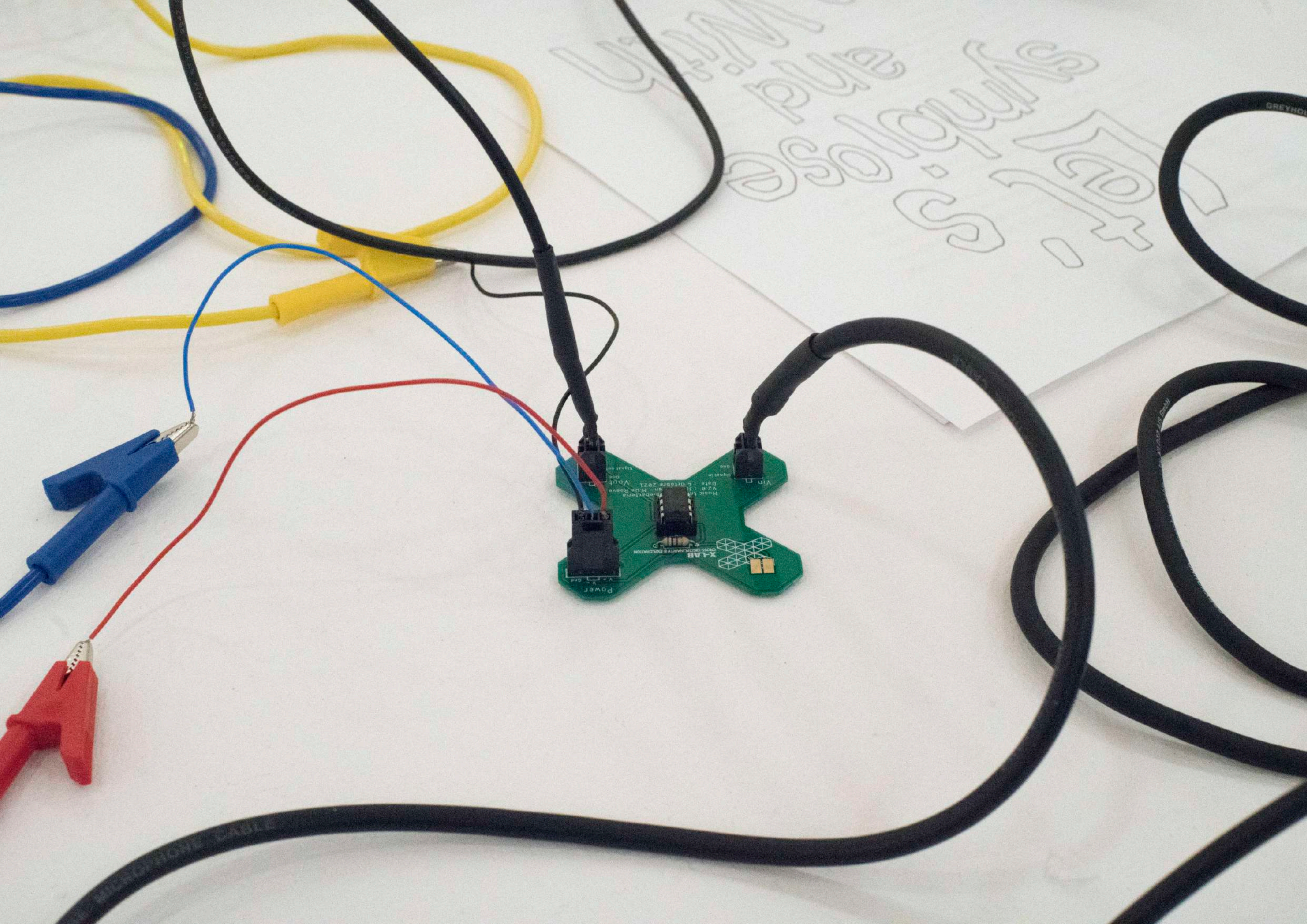
*Let's Symbiose and Be With* is an installation and performance with cable bacteria, which are capable of transmitting electricity and have revolutionized the conception of the origin of life because until now the conductive capacity of bacteria was not considered.

The work consist of a series of love letter addressed to and transmitted by the cable bacteria, so the audio signal of the microphone is conducted through the bacteria until it reaches the speakers.

The focus of the piece is the interest on the symbiosis with the environment through our relation with other species that make our existence possible.

This work is the result of the collaboration with the scientist Robin Bonné from the department of electromicrobiology at the University of Aarhus (Denmark) and the scientist Jean Manca from the research group X-Lab at the Hasselt University (Belgium).













# BEING WHAT IT IS

Columns of bacteria ecosystems and ceramic, 2023

The work explores what makes life possible from ecosystems of bacteria and other microorganisms in relation to environmental conditions.

Columns of different colonies of bacteria living in symbiosis are created from soil and water contaminated by mining industry waste in the Abitibi-Témiscamingue region along with a ceramic sculpture of an oversized chewing gum.

The living and therefore constantly changing piece presents the biological archive of a latent landscape that develops until it becomes visible to the human eye, while the ceramics become integrated into the system until they are no longer visible.

These scenarios are based on different ways of existing, ways of feeling and communicating, and then letting things go. The focus is not necessarily on where they end up or how they remain. Rather, it is about the process of transformation of the chosen subjects and/or objects, and the transformation of us, proactive agents in their aesthetic and conceptual exercises.

From the experimental world, *Being What It Is* explores the resilience and flexibility of materials and souls to invite a reconsideration of priorities and hierarchies.





View: Le 108 Art Space Orleans, France. 2023









# ZENZ(A)I

Artificial intelligence, 2022

Weather sayings typify how for generations we have been looking for models to understand how nature works in order to predict the future. These predictions are partly based on probability theories, but also on imagination; they allow us to question realities, to see them and to recognise them.

Weather sayings also represent a linguistic infrastructure: the cultural heritage of a changing landscape, as well as illustrating the mechanisms we develop to gain a sense of control over future uncertainties. Additionally, time sayings are directly linked to the point of view of the observer.

ZENZ(A)I is an artificial intelligence that creates new weather sayings based on current weather data, existing sayings and sentiment analysis of current tweets.

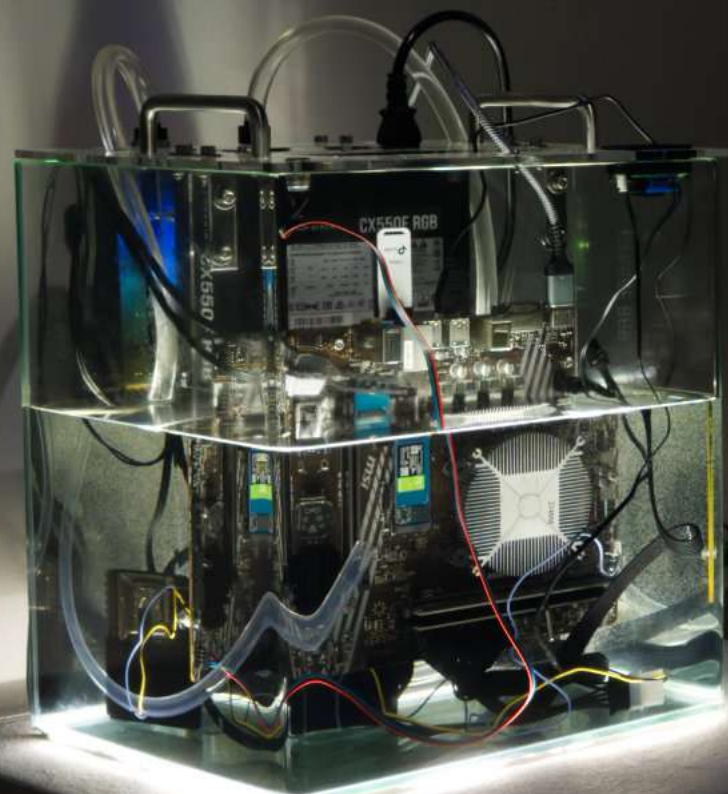
These new sayings, created by artificial intelligence, aim to interpret current weather and also predict future weather conditions. Artificial intelligence therefore confronts principles such as failure, wandering and discovery to approach the creative capacity from which humans derive their creativity.

This work is the result of a collaboration with the young programmer and computer linguist Nils Beck, the programmer Andrew Arnold and the meteorologist Prof. Dr. Thomas Birner from the Chair of Theoretical Meteorology at the Faculty of Physics at LMU Munich. The work was created thanks to the Grant for Fine Arts Munich, the Grant Young Art New Ways of the Bavarian State Ministry of Science and Art and the Barcelona Producció La Capella program.

Video documentation:

[https://vimeo.com/705628532?embedded=true&source=vimeo\\_logo&owner=2300106](https://vimeo.com/705628532?embedded=true&source=vimeo_logo&owner=2300106)



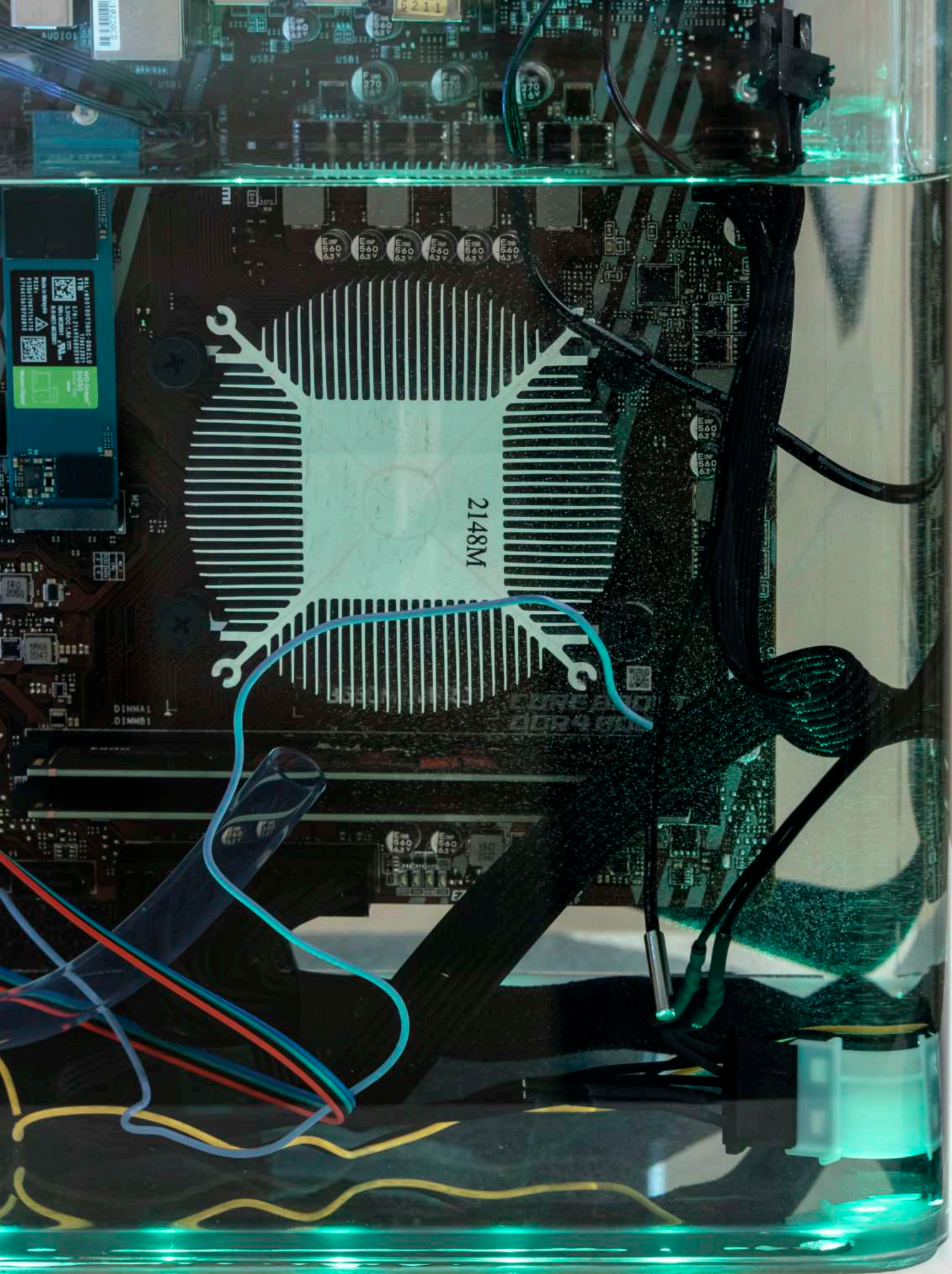






View: Galerie der Künstler\*innen München, Germany. 2022





WWW.ZENZ-AI.NET

JOY: 20%   OPTIMISM: 50%   ANGER: 10%   SADNESS: 20%

POSITIVE: 30%   NEUTRAL: 60%   NEGATIVE: 20%

# WHEN THE WINDS BLOWS TO THE MOON, WE HAVE FROSTS.

11.11.2022   LONDON   10:59:11





# NATURE AND CIRUMSTANCÉ

Photography 50 x 70 cm, 2019-2023

Colours determine our perception; the way we represent reality. The work deals with the construction of the environment and question what role we have as co-creators through color and the flower production chain.

It also focuses on the idea that the act of observing creates reality, as it starts from the human subjective experience of color perception.

The colours of the flower are the result of cutting the stem into parts and submerging each part of the stem in coloured water. In this way the colour rises to the originally white blossom of the flower to give it its multicolored appearance.













# EMOTIONAL CONTROLLER

Video Loop, 2020

The work *Emotional Controller* is born from the will to control uncontrollability, the subsequent failure to do so and the fascination for this process.

The ideal of controlling the material is determined by the ever recurring self-construction and destruction of its components.

The material of the video is a this non-Newtonian mass does not react to stress like a Newtonian matter - e.g. water - would do. If a force acts on it, it becomes solid. Without force it remains in the liquid state.

The mass returns always at his indefinite state and defined by his\* indetermination.

The difference between plasticity and flexibility is a important aspect. On one hand, plasticity refers to transformation within a system. It moves and transforms from the inside out, when it takes something from the outside, it integrates it into its internal structure gained.

On the other hand, flexibility means the ability to bend in all directions, to be obedient without offering resistance. A flexible material can be bent in all directions without breaking, and a plastic material is one that cannot return to its original shape once it has been deformed. Therefore, plasticity implies resistance to deformation and flexibility does not. This non-Newtonian fluid has resistance even though it is flexible.

Link to the work: <http://www.annapascobolta.com/emotional.html>









# STICKERS

Book, 15,5 x 17 cm, 96 Pages, 2020

*Stickers* presents itself as a genre of artist books in its own right, similar to artist books that are explicitly devoted to a technique such as painting, sculpture or photography. The book classifies my works of various techniques under the genre of stickers and explores the idea of how objects or spaces can exist in two states: as objects or spaces themselves and as images of them.

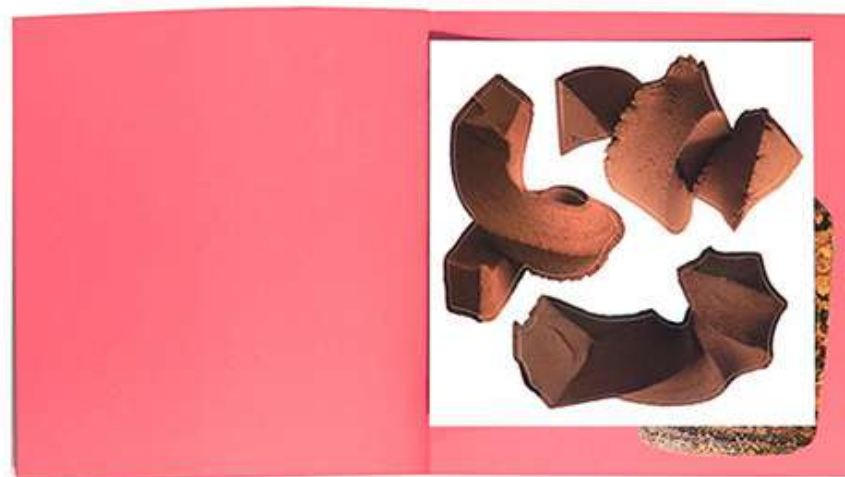
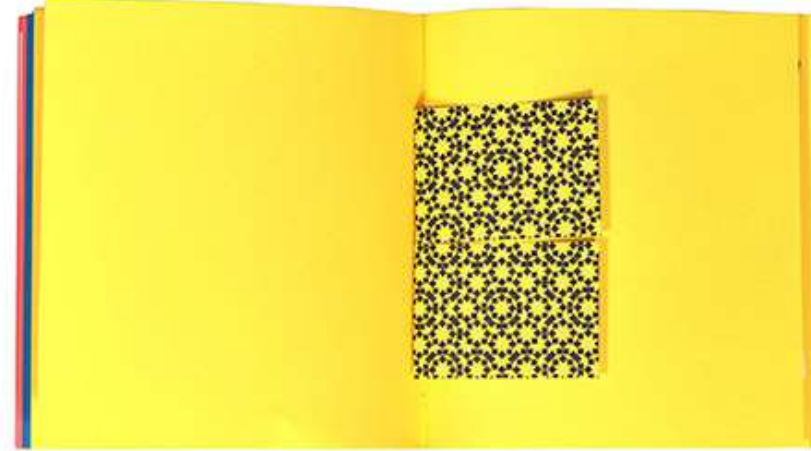
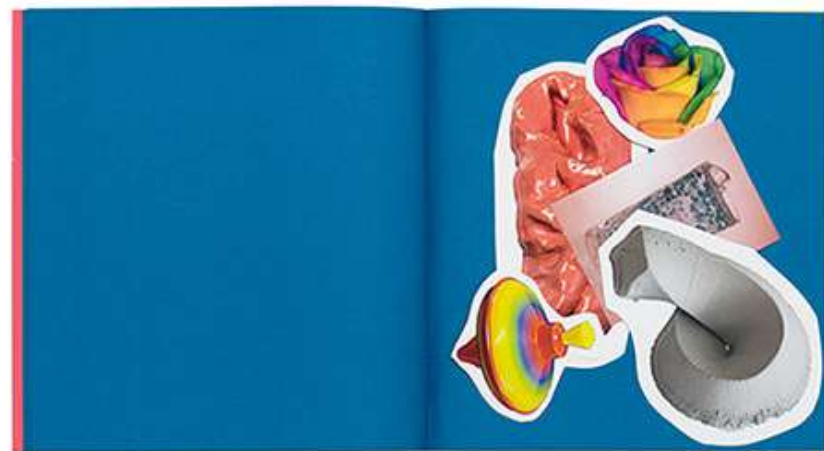
One receives a book, bulbously overflowing with stickers waiting to be stuck on, and thus the possibility to design the book according to one's own ideas. So every book of the edition is unique.

The stickers act as a medium for displaying artwork, text, sponsor logos, ISBN and barcode.

At the same time, stickers give the image a certain autonomy, the viewer takes the image as an object and an interaction between viewer, book and image is created.

The book is a changing and pluralistic platform that allows the artist's work to be approached from the individual point of view of each person. In this way it emphasizes the importance of action and interaction for the perception of reality.

Published by Bom Dia Books, Berlin.



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# MODELLE FÜR EINE BESEEUNG

Ceramics, metal, plexiglas and plastic carpet, 2019

*Modelle für eine Beseelung* (Models for an animation) presents models that have been created in order to get an idea of the world. The work deals with the extent to which these models can be described as constructions - as order, structure or phenomena that are brought into a certain form.

*Modelle für eine Beseelung* is about the relation we build to the objects around us and the degree of animation we project into them in order to identify with them. The three-dimensional objects get their shape by pressing different earth substrates through two-dimensional templates. The different colours of the models stem from the earth substrates being used.













# URSPRUNG DER MISCHUNG

Machine and non-Newtonian mass with volcanic ash,  
2019

In *Ursprung der Mischung* (Origin of the blend) the constant reconstruction and fluctuation of reality is transferred to the movement of the mass by the machine.

An amorphous mass, which one can bring into a form, but which never holds it; this non-Newtonian mass does not react to stress like a Newtonian matter - e.g. water - would do. If a force acts on it, it becomes solid. Without force it remains in the liquid state.

The work is based on an interest in the search for the origin of life and follows the process of producing a perfect mixture. The heterogeneity of attraction and rejection within this process is reflected in the constantly fluctuating energy balance of the moving mass.

Link to the work: <http://www.annapascobolta.com/maschine.html>







# ANNÄHERUNG AN EINER QUASIKRISTALL

Floor Mosaic and video, 2018

The idea is perfect, but the representation is imperfect. Do ideas simply lie in higher dimensions? In the exhibition a mosaic with a quasi-crystalline structure in the second dimension represents a crystal in a higher spatial dimension.

Quasi-crystals are an example of a translation process between dimensions: from the 1st to the 3rd dimension quasi-crystals have no translational symmetry, their structure is a-periodic. This means that if an infinite quasi-crystal plane is rotated and then overlaid again with the initial plane, these planes will not be congruent. However, this possibility of displacement is characteristic for a crystal.

A quasicrystal becomes a crystal in spatial dimensions beyond the third dimension, i.e. periodical, but the framework in which we live only allows us to visually represent the shadow of this object.



View: Kunstarkaden München, Germany. 2018



