**de
a
re**

Deconstruct
and Rebuild

GATHERING SPELLS

Digital Learning Kit

**de
a
re**

DE.a.RE. – DEcostruct and REbuild project, co-financed by the European Union under the Creative Europe Program

(Grant Agreement Projects 101052900 – DE.a.RE.)

GATHERING SPELLS

Digital leaning Kit

WP3 D3.4 D9

Deconstruct and Rebuild

Index

Co-funded by
the European Union

THE DIGITAL LEARNING KIT

This Digital Learning Kit contains the didactical pillars of the Master Class for art professionals. It has been shared with the participants and it will be uploaded on BJCEM website.

SURVEY (WP5 D5.1 D12)
The curatorial team of DE.a.RE invited cultural organisations and workers across Europe and the transMediterranean to answer the 1 st survey of DE.a.RE project. The answers were the building blocks of a participatory educational platform, *Gathering Spells*, catering to identified needs and unique concerns in a time of converging crisis and emerging alternatives. The survey has been sent out to more than 200 cultural organisations in more than 20 countries.

GATHERING SPELLS has been structured as a 50-hours training **Masterclass** on:

- Resilience and culture in the Covid-19 aftermath (digital innovation, production of digital cultural content)
- Broadening the base (audience engagement)
- Cultural entrepreneurship
- Cultural and governance policies; Advocacy and culture
- Cooperation, pooling resources and networking Implementing culture within the sustainable development goals

The international conference held in Kristiansand, Norway (WP2 D2.2 D 5) has been part of the Masterclass program, permitting the fellows to follow it online and to have the remote access to the recording.

THE MASTERCLASS

Gathering spells is the title of the second online educational program departing from the multifaceted difficulties and responsibilities cultural organisations face across Europe and the transMediterranean today. The aim is to:

- Build a participatory educational platform for fifty cultural agents who wish to contribute to local socio-ecological transformation and trans-local solidarity through their organisations.
- Invite participants to explore perspectives and knowledge systems and how they shape their practices.
- Share tools to a collective ideation and experimentation of alternatives that respond to deeply-rooted political and economic structural issues.
- Critically reflect on what it means to implement a sustainable operational framework as a cultural organisation by acknowledging and including pluri-geographical perspectives.

Gathering spells delved into:

- How organisations could become agents of regeneration for their local multispecies (human and more-than-human) communities.

Here the pivotal questions:

- Beyond the local, how can just, trans-local networks be cultivated sustainably in an era of nationalist rhetoric and urgent energy transition?
- In terms of a just energy transition, how could the increasing dependence on digital infrastructure for promoting artists and exhibiting art align with the sector's significant carbon footprint?
- How does increasing online circulation of art and the globalisation of culture impact precarious cultural producers and marginalised sites of artistic production?

THE MASTERCLASS – SCIENTIFIC COMMITTEE AND GUESTS

Scientific committee of DE.a.RE
Denise Araouzou
Alessandro Castiglioni
Simone Frangi
Svetlana Racanović

Guests Lecturers
Corina Șuteu, Suzana Milevska, Marianna Takou, Emanuele Braga, Grégory Castéra, Justin Randolph Thompson, Giulia Gregnanin, Cristina Da Milano, Mackda Ghebremariam Tesfaù, Krystel Khoury, Chiara Cartuccia, Sinthujan Varatharajah

THE MASTERCLASS – THE SESSIONS

Gathering spells has been divided into 4 sections:

- **Museological matters** led by **Alessandro Castiglioni** with **Justin Randolph Thompson**, **Giulia Gregnanin**, **Cristina Da Milano**

- **Institutional matters** led by **Svetlana Racanovic** with **Corina Şuteu**, **Suzana Milevska**

- **Decolonial matters** led by **Simone Frangi** with **Mackda Ghebremariam Tesfaù**, **Krystel Khoury**, **Chiara Cartuccia**, **Sinthujan Varatharajah**

- **Ecological matters** led by **Denise Araouzou** with **Marianna Takou**, **Emanuele Braga**, **Grégory Castéra**

de
a
re

Deconstruct
and Rebuild

Co-funded by
the European Union

THE MASTERCLASS – COMMITTEE'S BIOS

Denise Araouzou

Denise Araouzou is a curator and researcher. Following an MA in History of Art at the University of Glasgow (2011-2015), she is currently pursuing an MA in Education for Sustainable Development at the University of Gothenburg (2021-2023) and Collective Practices II: Symbiotic Organizations (2021-2022) at the Royal Institute of Art in Stockholm. At the intersection of these two programs, she is working on a research project titled Learning on a damaged planet, supported by KONE Foundation, that actively explores the theoretical, conceptual and practical possibilities of developing eco pedagogies through artistic and curatorial practices, and within their institutional frameworks in Cyprus, Italy, Sweden and Finland. She was one of the members of the curatorial team of *School of Waters – Mediterranea 19* and was also a member of the second edition of *A Natural Oasis?* (2018-2020).

Alessandro Castiglioni

Alessandro Castiglioni is Senior Curator and Deputy Director of Museo MA*GA, Gallarate. He is Lecturer of Art and Design History at Istituto Marangoni, Milano. He has collaborated with many institutions such as: Galleria Nazionale, San Marino; MUSE, Trento; Gamba Castle, Aosta; Italian Cultural Institute, London; MCA, Valletta; National Gallery of Iceland, Reykjavik. In 2019 he was co-curator of San Marino Pavilion at the 58th Biennale di Venezia. Since 2014 he co-directs with Simone Frangi, *A Natural Oasis?*. With Simone Frangi he was also Senior Curator of *School of Waters – Mediterranea 19*, San Marino. Among his publications: Exercises for a polluted mind (Postmedia books, 2019); Kerouac Beat Painting (Skira, 2017), Urban Mining (Corraini, 2016); The Voices of the Sirens (Mousse Publishing, 2015).

Simone Frangi

Simone Frangi is a researcher and writer working at the intersection of critical thinking, curatorial research, and education. He holds a French-Italian Ph.D. in Aesthetics and Theory of Art, and he currently serves as Professor of Theory of Contemporary Art at Fine Arts and Design Academy in Grenoble (FR), where he founded and coordinates with Katia Schneller the Research Unit" Hospitalité artistique et activisme visuel pour une Europe diasporique et post-occidentale" (2015-ongoing). He co-directs Live Works – Free School of Performance at Centrale Fies (Trento, IT) and runs "A Natural Oasis?" A Transnational Research Programme with Alessandro Castiglioni. In 2021 he became Senior Curator of *School of Waters – Mediterranea 19*. In 2021 he also co-published with Lucrezia Cippitelli the anthology "Colonialità e Culture Visuali in Italia" (Mimesis, 2021).

Svetlana Racanović

Svetlana Racanović is art historian, contemporary art critic and curator from Montenegro. She holds Ph.D. in Transdisciplinary Studies of Modern arts and Media. She is professor at the Faculty of Fine Arts, University of Montenegro from 2018. She is professor at the Faculty of Fine Arts, University of Montenegro from 2018. She was visiting professor on post-graduate studies at the University Singidunum, FMK, Belgrade, 2011-2015. Since 1996, she has been active as art critic and as curator of a number of art exhibitions in Montenegro and abroad including two presentations of Montenegro at the Venice Biennale in 2005 and 2011. She published two books, one that relates Marina Abramovic's oeuvre (Marina Abramović – Od reza do šava (2019), Geopoetika, Belgrade, the other that relates Montenegrin art scene around 2000 (Milenijumski bag?! – Crnogorska umjetnička scena oko 2000: (2009), CSU, Podgorica. She was a Fulbright Scholarship Grantee (Research Scholar) in New York City in 2014.

THE MASTERCLASS – GUESTS BIOS

Cristina Da Milano is President of ECCOM-European Center for Cultural Organization and Management and Director of ECCOM Progetti s.r.l. since 2010. She has been carrying out research, training, consultancy, planning, management and evaluation of projects at national and European level in the cultural sector, with particular reference to the social role of museums and other cultural institutions, communication and to museum education, to the relationship between cultural institutions and the public (audience development).

Giulia Gregnanin is a curator who lives and works in Helmsdale. She is the director and curator of Timespan, Helmsdale, cultural institution dedicated to using culture as a catalyst for political, social, cultural, and environmental change, where she curated projects include *Beatrice: Transition Under Petrocapitalism*, 2023; *Coastal Commons*, 2023; *When Bodies Whisper*, 2022. In 2020, she funded *Understate Projects*, Glasgow, where she curated *Too Much, Tittle Tattle*. She was part of the curatorial team of BJCEM Biennale Mediterranea19 – *School of Waters*, San Marino, 2021. In 2016, she co-founded Il Colorificio, Milan, with whom she co-curated exhibitions and programmes in MA*GA; Fondazione ICA Milano / Istituto Svizzero; Teatrino Palazzo Grassi – Punta della Dogana; MAXXI; The Modern Institute, among others.

Alessandro Castiglioni is a researcher and art historian who lives and works in Milan. He is Senior Curator and Deputy Director of Museo MA*GA, Gallarate. He is Lecturer of Art and Design History at Istituto Marangoni, Milano. Since 2014, he co-directed with Simone Frangi, *A Natural Oasis?*. He was also Senior Curator of BJCEM Biennale Mediterranea 19 – *School of Waters*, San Marino, 2021. In 2019 he was co-curator of San Marino Pavilion at the 58th Biennale di Venezia.

Justin Randolph Thompson is a new media artist, cultural facilitator, educator, and co-founder and director of Black History Month Florence, a multifaceted exploration of Afro-descendant cultures in the Italian context, founded in 2016. His work investigate issues related to socio-cultural stratification and the hierarchical organization of institutions, promoting projects that connect academic discourses, social activism and DIY networking strategies in annual or biennial meetings, through temporary communities, different moments of exchange and community gestures.

Suzana Milevska is a curator and theorist of visual art and culture. Her theoretical and curatorial interests include postcolonial and feminist critique of representational regimes of hegemonic power in arts and visual culture, and collaborative and participatory art practices in marginalized communities.

Mackda Ghebremariam Tesfaù is a doctoral student in social sciences at the University of Padua, where she is completing a thesis on anti-racist reception practices with a focus on the so-called family reception. Born and raised against her will in Verona, out of necessity she has been wondering about anti-racism for a while.

Chiara Cartuccia is curator, writer and researcher based in London. She is currently engaged in long-term research around the Mediterranean as invented/inventive geography, focusing on the ramifications of practical Mediterraneanism(s) in Euro-Mediterranean contexts.

Sinthujan Varatharajah is a political geographer, essayist and researcher based in Berlin. Their work focuses on geographies of displacement and statelessness.

Corina Șuteu served as Culture Minister of Romania from May 2016 to January 2017. She earlier served as State Secretary within the Ministry of Culture in the cabinet of Dacian Cioloș. from February to April 2016.

Marianna Takou is a researcher and organizer from Athens, Greece. She is currently based in Utrecht, where she works as a producer, organizer and researcher at Casco Art Institute: Working for the Commons. She first became part of the ecosystem of Casco as a volunteer in 2013. Since 2019, as part of the team, she has been working on different aspects of Casco's operations and is a member of the Arts Collaboratory network.

Denise Araouzou is a curator and researcher from Cyprus. Through her practice, she is inquiring how and why radical pedagogies and collective artistic practices can transform our relations with our environments, with the human and more-than-human lives that inhabit them.

Emanuele Braga is an artist, researcher, choreographer, and activist. His research focuses on models of cultural production and processes of social transformation. He is co-founder of the dance and theater company Balletto Civile (2003), of the contemporary art project Rhaze (2011), co-founder and developer of Macao, new center for art and culture (2012), co-founder of Landscape Choreography (2012), an interdisciplinary project that supports processes of urban transformation, landscape co-design and artistic production on a European scale.

Grégory Castéra is a curator, an educator, a director and an institution advisor working in the field of contemporary art. He is currently curator-at-large and chief of "Learning from the Commons" at KANAL-Centre Pompidou (Brussels). As an advisor, he works with the Calouste Gulbenkian Foundation (Paris and Lisbon), the Jan van Eyck Academie (Maastricht), and Kerenidis Pepe (Paris and Anafi). His last essay, "Of Attentional Environments (The Pearl Necklace)" has just been published by Valiz in the anthology Sensing Earth (.pdf in Creative Commons).

Vincenzo Estremo obtained an international PhD in media, cinema and communication studies from the Universities of Udine and the Kunstuneversität Linz. Estremo is a theorist of the moving image, professor of media theory, curating and phenomenology of the moving image at the NABA (Nuova Accademia di Belle Arti) Milan, he has collaborated with various museum institutions in Europe (MaMbo, Van Abbemuseum, Museu Nacional de Arte Contemporânea do Chiado, Salzamt Linz) and co-directs the editorial series Cinema and Contemporary Art (Mimesis International).

de a re

Deconstruct and Rebuild

THE MASTERCLASS – 50 SELECTED PARTICIPANTS

Niccolò Acram Cappelletto, Simona Amelotti, Luca Bartolini, Elena Binotti, Johann Bonilla, Rita Cannarezza, Aadita Chaudhury, Evagoria Dapola, Chiara De Maria, Elisa Etrari, Katerina Gnafaki, Bilge Hasdemir, Abbie Hebein, Lorenzo Imola, Katerina Kallivrousi, Louisa Kistemaker, Polena Kolia Petersen, Ruan Kun, Alice Labor, Caterina Lazzarin, Zoé Le Voyer, Carolina Lio, David Mann, Fred Mann, Anja Markovic, Marko Gosovic, Pedro Marques Mendes, Michal Mazouz, Abdo Nawar, Matthias Neumann, Yomna Osman, Georgina Pantazopoulou, Giovanni Paolin, Paola Pietronave, Jasmina Šarić, Marta Saudinger, Gianna Spirito, Jernej Škof, Arianna Sollazzo, Elettra Stampoulou, Marta Staudinger, Laine Stewar, Mattia Stompo, Agata Szymanek, Begüm Tatari, Eleni Tsevekidou, Marco Trulli, Wang Mchiara, Burçak Yakıcı.

They have been selected from Italy, France, San Marino, Nicaragua, Canada Cyprus, Greece, Turkey, USA, Germany, Denmark, China, UK, South Africa Austria, Montenegro, Portugal, Israel, Egypt, Croatia, Slovenia, Australia Poland, among other countries.

THE MASTERCLASS – SCHEDULE

Deconstruct
and Rebuild

June 22, 2023, 2-4 pm, Inaugural Session

July 6, 2023, 2-4 pm, Session with Cristina Da Milano

July 11, 2023, 2-4 pm, Session with Giulia Gregnanin

July 13, 2023, 2-4 pm, Session with Alessandro Castiglioni

July 18, 2023, 2-4 pm, Session with Justin Randolph Thompson

July 20, 2023, 4-6 pm, Session with Suzana Milevska (Presentation)

July 25, 2023, 4-6 pm, Session with Suzana Milevska (Workshop)

July 27, 2023, 2-4 pm, Session with Mackda Ghebremariam Tesfaù

August 2, 2023, 4-6 pm, Session with Chiara Cartuccia

September 4, 2023, 2-4 pm, Session with Sinthujan Varatharajah

September 7, 2023, 4-6 pm, Session with Corina Șuteu (Presentation)

September 14, 2023, 4-6 pm, Session with Corina Șuteu (Workshop)

September 16, 2023, 6-8 pm, Session with Marianna Takou

September 21, 2023, 6-8 pm, Session with Denise Araouzou

September 26, 2023, 6-8 pm, Session with Emanuele Braga

September 28, 2023, 6-8 pm, Session with Grégory Castéra

October 5, 2023, 6-8 pm, Agorà with Emanuele Braga

October 21, 2023, 9.30 am-7.30, Study Day

November 23, 2023, 9.30-11.30 am, Peer-to-peer Session with Vincenzo Estremo

THE INTERNATIONAL CONFERENCE

The International Conference *Gathering Spells* was part of the GATHERING SPELLS.

- It addressed the need for transnational artistic platforms that critically look at the ideas of territorial remoteness and smallness through the lens of artistic research, by looking at decentralization as a political and social alternative that is more just, inclusive and ecologically aligned.

- It dwelled into collective possibilities to defamiliarize from stereotypes that populate our geographical imaginaries, especially those linked to the eurocentric interpretation of the "Mediterraneans".

- It speculated on if and how artistic research can be intended as a pedagogical and transformative tool towards social and political phenomena such as marginalization, colonial legacies and nationalisms: can art enact or support political and social structural changes?

THE PROGRAM

October 21, 2023

h 9:30 am
Network Caffee
Launch of the screening program with audio-visual contributions from **Sarah Kamsi**, **Vlad Plisetskiy**, **Sue Jane Taylor**, **Hamid Waheed**, **Tinne Zenner**

h 10:00 – 10:30 am
Welcome speeches
Professor **Lisbet Skregelid** (University of Agder)
Inger Margrethe Stoveland (FLUKS)
Municipality Kristiansand
Mercedes Giovinazzo (BJCEM)

h 10:30 am – 12:30 pm
Panel session
Remoteness, marginality, and smallness in Nordic waters: What impact does decentralisation have on the arts?
Moderator **Alessandro Castiglioni** (DE.a.RE)
Joachim Aagaard Friis (Denmark/Norway)
Jóhan Martin Christiansen (Denmark)
Eva Lín Vilhjálmsdóttir (Iceland)
Eduardo Cassina (Norway)

de a re Deconstruct and Rebuild

h 2:30 – 4:30 pm
Panel session
Coloniality and extractivism in the North(s): diasporic and indigenous narratives VS toxic nationalistic rethoric
Moderator **Simone Frangi** (DE.a.RE)
Giulia Gregnanin (UK)
Sue Jane Taylor (UK)
Sergey Kantsedal (Ukraine/Italy)
Tinne Zenner (Denmark)
Elmedin Zunic (Norway)

h 5:00 – 7:00 pm
Conversations
Can art be a pedagogical strategy for structural change? Defamiliarization as a method: from hegemonic approximations to accurate imaginaries in the plural Mediterranean
Evagoras Vanezis (Cyprus)
Marie Nour Hechaime (Lebanon)

Sustainable art practices at the age of ecological collapse: what to produce?
Giulia Colletti (BJCEM)
Davide Ronco (Denmark)

The program has been live streamed on BJCEM Facebook page
The program organised by BJCEM, and co-funded by the European Union (Grant Agreement Project 101052900).

THE SCREENING PROGRAM

October 16 – 21, 2023

Sue Jane Taylor, *Beatrice Voices from across the Moray Firth*, 2018, color, sound, 15'
For nearly 40 years, the Beatrice oil field, located in the Moray Firth, has been part of the eastern Highlands contemporary maritime landscape. Unlike most oil and gas installations located far out to sea, Beatrice field, consisting of Alpha, Bravo and Charlie platforms, is visible and close to land. When the oil boom hit the north, Beatrice played a part in that big shift: Nigg Oil Terminal in Easter Ross was constructed on top of sand dunes and beach shoreline to accommodate huge storage tanks containing the black-tarry crude oil from Beatrice's pipeline. In 2018, Sue Jane Taylor gained permission to visit Beatrice Alpha platform for one week; three months before this field was fully decommissioned. Onboard she filmed and interviewed people in their working environments and invited offshore workers, James Able and Phil Hodgson, to use her GoPro camera to film their own platform 'viewpoints'. This film is a valuable documentation of portraying an aspect of offshore working life within the North Sea oil & gas industry.

Hamid Waheed, *History is a Black Circle*, 2023, color, sound, 23'07"
History is a Black Circle is an experimental video essay that revolves around questions of desire, queer experience and history. It is a story that transcends the fabrics of time and space to inhabit the bodies of past, present and future – and it does so through an array of video sources and formats. The film is a recorded documentary, told as speculative fiction and a reflection on the notion of 'black'.

Tinne Zenner, *Nutsigassat*, 2018, color, sound, 20'20"
Go outside. The lovely mountains two, Sermitsiaq and Kingittorsuaq, look at them. While the housing blocks carry a past of the national diaspora, layers of snow cover a future development in the city of Nuuk, Greenland. The landscape acts as a scenery for collective nostalgia and industrial production, as the film studies glitches in translation of language and culture in a post-colonial modernity.

THE GUESTS' BIOS

Joachim Aagaard Friis (Copenhagen, 1992) is a curator and researcher who lives and works in Copenhagen. He is a fellow of the BJCEM program *A Natural Oasis?* 2023. Curated projects include *I didn't think it would turn out this way...*, Sixty Eight Art Institute, in Copenhagen, 2024; *Habitat I & II* for Agder Kunstsenter, Kristiansand, 2022-2023; *Art Zone* for Roskilde Festival 2016-2018.

Eduardo Cassina (Spain, 1986) is an artist and researcher who lives and works in Giehtavuotna/Kvæfjord and Kristiansand (Sápmi/Norway). Curated projects include Artist Residencies as participative research methodologies in contested urban sites in METASITU, Kyiv, 2014-2020; The Degrowth Institute, Ukraine, 2015-2020; Monitor Lizard House, Bangkok, 2020-2021.

Alessandro Castiglioni (Gallarate, 1984) is a researcher and art historian who lives and works in Milan. He is Senior Curator and Deputy Director of Museo MA*GA, Gallarate. He is Lecturer of Art and Design History at Istituto Marangoni, Milano. Since 2014, he co-directed with Simone Frangi, *A Natural Oasis?.* He was also Senior Curator of BJCEM Biennale Mediterranea 19 – *School of Waters*, San Marino, 2021. In 2019 he was co-curator of San Marino Pavilion at the 58th Biennale di Venezia.

Jóhan Martin Christiansen (Tórshavn, 1987) is an artist who lives and works in Copenhagen. He is currently part of the Of Public Interest Lab at the Royal Institute of Art in Stockholm 2023-24. His solo exhibitions include *You are a flower, and in the winter, I miss U*, Heerz Tooya, Bulgaria. His group exhibitions include *Leave Me Breathless*, Danish Printmakers House, Copenhagen*; Down North – North Atlantic Triennial* at Portland Art Museum and Reykjavik Art Museum. Christiansen has received honorary grants for his work and working scholarships from the Danish and Faroese Art Foundation amongst others. He has been teaching at the University of the Faroe Islands and at the Royal Danish Academy of Fine Arts. In 2023, he founded the artist-run project space Bonne Espérance in Copenhagen.

Giulia Colletti (Palermo, 1993) is a curator and art historian who lives and works in Turin. She is Curator of Public Programs at Castello di Rivoli Museo d'Arte Contemporanea, Turin and Digital Curator at BJCEM. She lectures in Contemporary Art, Curatorial Practice, and Philosophy of the Mediterranean at Abadir Academy. Recent exhibitions and projects include *Fragile Soil, Fertile Souls*, UNSSC, 2022; *A Letter from the Front* with Nikita Kadan, Castello di Rivoli, 2022. She was part of the curatorial team of BJCEM Biennale Mediterranea19 – *School of Waters*, San Marino, 2021.

Simone Frangi (Como, 1982) is a researcher and writer who lives and works in Milan. He currently serves as Professor of Theory of Contemporary Art at Fine Arts and Design Academy in Grenoble (FR), where he founded and coordinates with Katia Schneller the Research Unit *Hospitalité artistique et activisme visuel pour une Europe diasporique et post-occidentale*, 2015-ongoing. He co-directs *Live Works – Free School of Performance* at Centrale Fies. Since 2014, he co-directed with Alessandro Castiglioni, *A Natural Oasis?*. He was also Senior Curator of BJCEM Biennale Mediterranea 19 – *School of Waters*, San Marino, 2021.

Giulia Gregnanin (Rome, 1990) is a curator who lives and works in Helmsdale. She is the director and curator of Timespan, Helmsdale, cultural institution dedicated to using culture as a catalyst for political, social, cultural, and environmental change, where she curated projects include *Beatrice: Transition Under Petrocapitalism*, 2023; *Coastal Commons*, 2023; *When Bodies Whisper*, 2022. In 2020, she funded *Understate Projects*, Glasgow, where she curated *Too Much, Tittle Tattle*. She was part of the curatorial team of BJCEM Biennale Mediterranea19 – *School of Waters*, San Marino, 2021. In 2016, she co-founded Il Colorificio, Milan, with whom she co-curated exhibitions and programmes in MA*GA; Fondazione ICA Milano / Istituto Svizzero; Teatrino Palazzo Grassi – Punta della Dogana; MAXXI; The Modern Institute, among others.

Marie-Nour Hechaime (Beirut, 1989) is a curator who lives and works in Beirut. She works as a curator of contemporary art at the Sursock Museum, Beirut. She is a fellow of the BJCEM program *A Natural Oasis?* 2023. Her latest exhibition *Earthly Praxis* looks at modern regimes of landed property in Lebanon.

Sergey Kantsedal (Ukraine, 1989) is a curator who works and lives in Turin. He runs the non-profit space Barriera, Turin. Recently he curated the residency program *HOW YOU DARE?*. This one year project at Fabbrica del Vapore in Milan was made with the main goal of offering professional and moral support to the Ukrainian artists affected by the war due to the Russian invasion.

Sarah Kazmi (Pakistan, 1990) is an artist and writer who lives and works between Oslo and Karachi. Her upcoming and recent solo exhibitions include *Cooking, time?,* Intercultural Museum, 2024; *Sweet Dreams*, Karachi, 2023. She is currently working on a poetry collection titled *et bilde i et bilde* ("a picture within a picture") to be published in the fall of 2025. Some of these poems will be recited at the House of Literature in December, 2023. She was recently part of a group exhibition *CURRENTS*, curated by Open Out Festival, Trømso, Norway.

Vlad Plisetskiy (Otel, 1990) is an artist who lives and works in the underground of Kyiv. His solo exhibitions include *Wet-Hole*, 2021-2022, Dzherelo, Kyiv; *Mold-Kid, 2021-2022,* Dzherelo, Kyiv. In 2020, he participated in the online marathon dedicated to the International Day against Homophobia with performance *Queen of Golden Rain* and presented his first performance *Fuck why I don't see your changes bitch fucking pelt* on *Coming Out of Isolation 2.0*, a long-term project of the IZOLYATSIA Foundation and the NGO *KyivPride*.

Davide Ronco (1993 Udine) is an artist who lives and works in Copenhagen. Whether with sculpture, furniture or site-specific installations, his diverse work revolves around found materials, unconventional methods and up-cycling processes. Solo exhibitions include Studio del Fragile, L'illusion des Sosies, Studio del Presente, 2019-2022. His works have been presented in Biennalen for Kunsthåndværk & Design, Copenhagen, 2023; 62° Faenza Prize, Museo Internazionale delle ceramiche, Faenza, 2023; Sharp Projects and Charlottenborg Spring Exhibition, Copenhagen, 2022.

Sue Jane Taylor (Munlochy, 1960) is an artist who lives and works in Dornoch. She has exhibited nationally and internationally in both group and solo exhibitions and her work is held in public collections such as The National Museum Scotland; Aberdeen Art Gallery & Museums; City Arts Centre Edinburgh; University College London; New England Regional Art Museum NSW Australia; National Museum Sweden. She has led numerous notable community public art projects within the UK. Her work is represented by Brown's Gallery Tain/ Inverness.

Evagoras Vanezis (Nicosia, 1988) is a curator, researcher, and writer who lives and works in Nicosia. He is a fellow of the BJCEM program *A Natural Oasis?* 2023. Recent projects include *Anachoresis: Upon Inhabiting Distances*, the Cyprus Pavilion at the 17th International Architecture Exhibition, Venice Biennale, 2021; *Formworks*, Thkio Ppalies Project Space, 2019 – 2022).

Eva Lín Vilhjálmsdóttir (Reykjavík, 1995) is a writer who lives and works in Reykjavík. She is currently at i8 Gallery and part of Nordic Noise, a cross-artistic project publishing a publication at the beginning of 2024 and is the co-curator, with Odda Júlía Snorradóttir, of *Landscape for the Chosen Ones* currently on view at Hafnarborg, Centre of Culture and Fine Art in Hafnarfjörður, Iceland. She has written about art and interviewed artists for several online magazines and publications, such as Visual Art in Iceland, the Icelandic Art Center, Accessos (Complutense University of Madrid), Artzine and Scandinavian Standard.

Hamid Waheed (Oslo, 1995) is an artist who lives and works in Oslo. He has recently presented his work in the solo exhibition *I Think We've Waited Long Enough*, K4 Galleri, Oslo, 2022. His group exhibitions include *The Queer Gaze*, KODE, Bergen, 2022; *Folk tror foxtrot*, Kunstnernes Hus, Oslo, 2022; *Kunstnernes Efterårsudstilling,* Den Frie Udstillingsbygning, Copenhagen, 202; *De Te Fabula Narratur*, Museum of Cultural History, Oslo, 2021.

Tinne Zenner (Odense, 1986) is a visual artist, filmmaker, and programmer who lives and works in Copenhagen. Her films have been shown at international film festivals including New York Film Festival; Rencontres Internationales Paris/Berlin; Image Forum Tokyo; EXiS Seoul, among others. Her installation works have been presented at Reykjavik Art Museum; Nuuk Art Museum; Greenland National Museum; Gothenburg Kunsthal; BOZAR Centre for Fine Arts Brussels; Kunsthal Kongegaarden; Kunsthal Charlottenborg, among others. She is a member of the film collectives Sharna Pax and Terrassen. Her upcoming solo-exhibition *(Im)material Extraction* will open at Vermilion Sands, Copenhagen, in November 2023.

Elmedin Žunić (Bosnia & Herzegovina, 1979) is an artist and academic who lives and works in Kristiansand. Curated exhibitions include På Sporet av Villhestene, Ekserserhuset, 2023; *Geen Doorgang!*, ARKIVET Peace and Human Rights Centre, 2022; *Resurrecting Fallen Heroes*, Chiang Mai University Art Center, Chiang Mai, 2021; *Srebrenica: historiens blindsone*, 51K Arteriet, 2020).

GATHERING SPELLS – **PROCEEDINGS**
Compiled by Vincenzo Estremo

KEY WORDS

#Public #Privatization

#Precarity #Flexibility #Fair Wage

#Deregulation #Strike #Inequality

#Aspirational #Artistic Capitalism

#Reputation

The DE.A.RE. Project Gathering Spells - Survey Report (25/05/2023), underscores a glaring necessity to establish a collaborative framework for independent cultural institutions at the European level. This undertaking integrates the distinctive attributes of every participating organization. The interviewees expressed their interest in being part of a regional, national, and European network. They emphasized the benefits of sharing best practices and working methods with other organizations. They also mentioned the importance of connecting with political decision-makers through this network. Beyond the immediate advantages, such a network offers a valuable platform for delving into the economic dimensions of collaborative efforts. The following text wishes to unveil nodal issues in cultural work and for little cultural institution, comparing available data of the project with other statistics coming from the cultural field in the EU.

What is pubblic

From the survey, a heterogeneous composition of cultural operators who responded to the interview emerges. The organizations in which these operators work is typically of medium and small size and are sometimes led and managed by the founders themselves. These organizations engage in diverse activities, with the primary focus on organizing events, both of cultural and artistic nature, as well as for educational purposes. Many of these workers are, in most cases, independent and freelancers, but there is a percentage of employees (25% in the interviewed sample) managing the cultural activities of the organizations.

Sixty percent of the respondents claim to sustain themselves with revenues derived from the cultural institutions in which they work, while the remaining 40% state that they have one or more additional jobs. The data regarding the types of services provided by cultural organizations clarify a public or broadly public dimension of the work carried out by these institutions. In other words, small and medium-sized European cultural institutions compensate for a lack – that of cultural and educational products – and as such, they have every right to be supported with public funds.   However, despite this, the survey reveals a widespread lack of funds allocated to culture and, consequently, an internal conflict within the sector leading to convoluted paths in the search for funds to provide services that were of public benefit. The public dimension and the educational and formative function of these activities, however, show us how within the European Union, many sectors – not just culture – are affected by movements of privatization. This liberalization of the cultural sector has an inverse dynamic compared to other areas such as healthcare or university education. In these latter cases, it is evident that public organizations distributed across national territories have transitioned to formal privatizations (transformation of public entities and enterprises into joint-stock companies governed by private law) or substantial privatizations (transfer of activity to a private entity).

In the case of cultural organizations, at least the small ones, we find ourselves facing spontaneous initiatives often carried out by private individuals who, while entering the market, provide services of a public nature. The very first group of questions, arise regarding what meaning the concept of public benefit holds today:

- **Is culture in the public interest because it can address questions widely anticipated? (Quantitative).**
- **Is culture in the public interest because it can convey symbolic values? (Cultural).**
- **Is culture in the public interest because it can enhance social cohesion and wealth? (Social).**

The most probable answer to these questions is that culture exists in the intersection of many of these motivations, to which historical and economic considerations must be added, of course. What is certain is that, at least statistically, from the survey, those working in the cultural field find their work necessary or positively impactful within the social context in which they operate. Indeed, in relation to the satisfaction status and to what extent those working in the cultural sector perceive that their work has a positive impact beyond the arts sector, 45% respond affirmatively, with an additional 26% strongly convinced of it.

The way we work

At this point, it is necessary to reflect on the methods of cultural and artistic work, connecting it to the statistical data concerning the need to engage in one or more jobs other than cultural work for purely economic reasons. These additional jobs may or may not be closely related to the cultural and artistic sector, and in some cases—especially in artistic careers—the number of people compelled to take on multiple jobs different from their primary one increases significantly. This statistical data raises a new question related to the definition and conception of what is often identified as the multi-potential quality of the worker. The cultural sector is rich in workers capable of tackling different professions simultaneously. On the one hand, this choice aligns with the favour of an increasingly deregulated and fragmented labour market, while on the other hand, it exacerbates issues related to material concerns such as fair compensation, working hours, and, not least, stability. Data regarding personal satisfaction, in fact, reflects a typical contradiction in artistic and cultural work with an evident gap between the satisfaction percentages for the work done and the complete dissatisfaction with earnings. The percentages of those who declare themselves very satisfied (35%) and satisfied (53%) with their work are mirrored in the dissatisfaction with the perceived salary: 24% are very dissatisfied, and 31% are dissatisfied.

As previously mentioned, the aggregate of data regarding compensation also negatively influences the perception and satisfaction with the work performed, especially when including artists in the survey. Same goes for the number of hours worked; the aggregate of those who are strongly convinced and those who are convinced they work too many reaches, in fact, over 80% of the respondents. This point generates a contradiction in the perception of cultural work that is closely tied to the methods, or rather the modes of production of contemporary capitalism. Here, two of the most recurring consequences in the responses nestle, forming a contradictory data. Why then do art workers choose to work in the creative sector? Are they driven by passion? Why do they express complete satisfaction with their work while perceiving salaries that do not satisfy them? This dissatisfaction follows, primarily, an illusion: the belief that aligning one's life with one's professional desires can be sufficient. While it emerges that for the majority of respondents, income from artistic work is insufficient both for themselves and for their organizations, there does not seem to be a decrease in those who would like to pursue an artistic career. Compare it with the data emerging from the survey conducted and curated by Enrico Eraldo Bertacchini and Paola Borrione on behalf of GAI and Fondazione Santagata for the Economics of Culture, published in the volume ARTE AL FUTURO Indagine sulle carriere artistiche emergenti e la produzione culturale indipendente in Italia, Edizioni Fondazione Santagata, Torino 2021, p. 162.

In addition to European statistics indicating a substantial increase in employees in the artistic and cultural fields, during the final meeting of Gathering Spells I conducted, when asked if, under the same current conditions and given the chance to go back, they would choose the same professional sector again, the majority expressed conviction in their choice (8 out of 9 participants).

A contradiction, in my view, is based on what could be defined as the illusion of autonomy in art and artists. An aspirational mechanism that represents the rhetorical engine around which the contemporaneity of what Gilles Lipovetsky and Jean Serroy define as artistic capitalism is constructed. This sector, where production chains revolve around artistic factors that, in turn, "exploit" the figure of the artist as a reference, has generated a self-entrepreneurial narrative—according to survey data, only 19% of respondents benefit from employment contracts—that has facilitated mechanisms of deregulation of labour. Art as a system with a high degree of autonomy—in which 36% are self-employed and 25% are employees of activities nevertheless privately managed—is capable of legitimizing "creative" development models that settle on positions of flexibility. An approach to work that, in the data, reflects a passionate and "at all costs" productivity, the bill for which often falls on the worker themselves. The substantial inequality and exclusivity of this sector primarily produce ideological domains, something that is defining an artistic condition of work, or an Artistic capitalism, to quote once again Gilles Lipovetsky and Jean Serroy. A continuous experimentation with models and structures that constitutes a laboratory in which strategies for an adaptive and mutating capitalism have been cultivated. Something that, although matured in the art field, is occupying many productive sectors, defining itself as representative of the increasing weight of reputation in contemporary society.

de a re
Deconstruct and Rebuild

1. Cross-referencing the data from the survey administered by BJCEM with the sector survey conducted by the Italian association AWI (Art Workers Italia), the information regarding the need to undertake jobs other than those in the artistic and cultural field differs substantially. The sector survey reveals that the vast majority (79%) of workers perform multiple jobs, both in contemporary art and, for 39.8%, in other areas. Of this 39.8%, 75.6% is compelled to do so because working in contemporary art is not sufficient to sustain themselves. Cfr. https://artworkersitalia.it/wp-content/uploads/2021/10/AWI-Indagine-di-settore-V1d2-2021.pdf [22/11/2023].

2. Compare it with the data emerging from the survey conducted and curated by Enrico Eraldo Bertacchini and Paola Borrione on behalf of GAI and Fondazione Santagata for the Economics of Culture, published in the volume ARTE AL FUTURO Indagine sulle carriere artistiche emergenti e la produzione culturale indipendente in Italia, Edizioni Fondazione Santagata, Torino 2021, p. 162.

3. According to Eurostat statistics from 2012 to 2022, the number of employees in the cultural sector in Europe has consistently increased. In 2012, the number of female workers was 3,137,000, while that of males was 3,648,000; in 2022, there are recorded 3,804,000 employed women and 3,928,000 employed men. https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment#Cultural_employment_.E2.80.93_current_state_and_latest_developments [23/11/2023].

Deconstruct
and   Rebuild

**Presentations
Lecturers**

Gathering Spells Master Class

de
a
re

European Cultural Policies and the Creative Europe

Cristina Da Milano

de
a
re

Deconstruct
and Rebuild

Co-funded by
the European Union

ECCOM – Who are we?

ECCOM is a transdisciplinary organization founded in 1995 created to promote the cultural and creative sector and support the needs of those who work in the cultural system

Formed by the non-profit association **ECCOM-European Center for Cultural Organization and Management** and by the company **ECCOM Progetti S.r.l.**, ECCOM collaborates with public and private entities at a local, national and international level

Through its work, ECCOM studies and designs <u>community</u> experiences to generate innovation and cultural dialogue, promote participation in public life and promote cultural heritage as opportunities for personal and collective training and enrichment

ECCOM is active member of **Culture Action Europe**, the major European network of cultural networks, organisations, artists, activists, academics and policymakers. CAE is the first port of call for informed opinion and debate about arts and cultural policy in the EU

Summary

- The context;

- The value(s) of cultural heritage;

- Cultural policies in Europe;

- EU cultural policies;

- The Creative Europe Programme

The context: Art. 27 – Universal declaration of human rights (1948)

Everyone has the **right freely to participate** in the cultural life of the community, to enjoy the arts and to share in scientific advancement
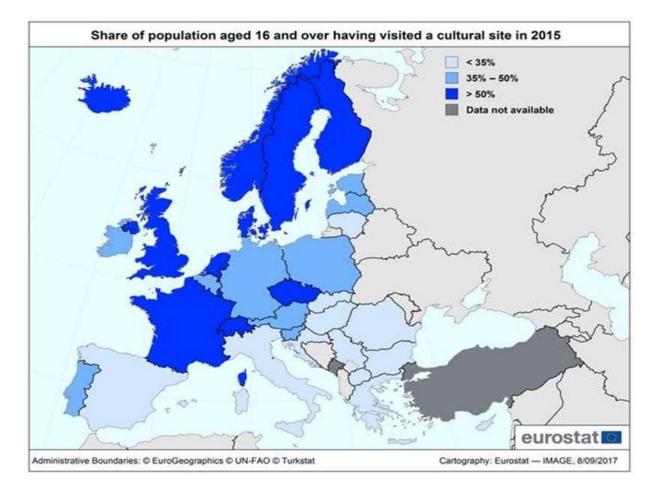
The context: the Faro Convention (2005)

- It encourages us to recognize that objects and places are not, in themselves, what is important about cultural heritage;

- They are important because of the **meanings and uses** that people attribute to them and the values they represent;

- With an emphasis on the principle of **shared responsibility**, it seeks ways of developing and managing community heritage assets with civil society involvement

Share of population aged 16 and over having visited a cultural site in 2015

< 35%
35 − 50%
> 50%
Data not available

The context: data about participation (source: EUROSTAT)

Deconstruct and Rebuild

Co-funded by the European Union

Administrative Boundaries: © EuroGeographics © UN-FAO © Turkstat

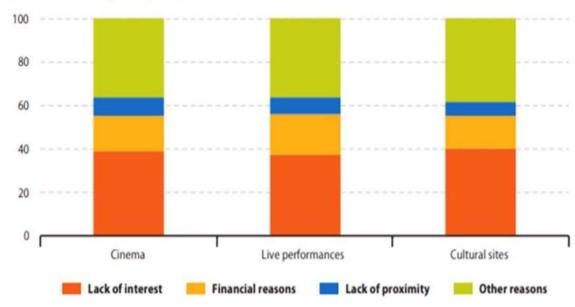Cartography: Eurostat — IMAGE, 8/09/2017

eurostat

The context: data about participation (source: EUROSTAT)

Figure 6.15: Main reasons for not participating in cultural activities during the previous 12 months, EU-28, 2015
(%, share of non-participants)

Issues

- Relevance (linked to socio-cultural background);
- Perception of values (heritage has a processual value);
- The making of values (the role of communities)

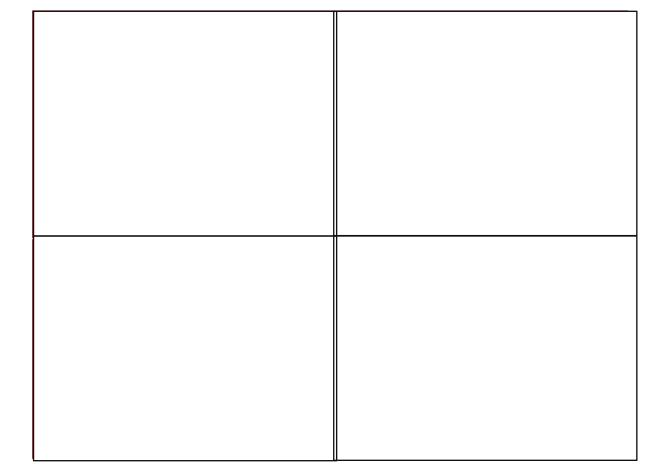**Values are socially built**

Functional value   Cultural value   Historical value   Symbolic value

Deconstruct and Rebuild

Cultural policies in Europe

EU cultural policies

- While policy in this area is primarily the responsibility of Member States, regional and local authorities, **the EU is committed to safeguarding and enhancing Europe's cultural heritage (tangible and intangible) through several policies and programmes**;

- Since its very first steps in 1974, the action of the then-called European Community in the cultural field has been closely related to the promotion of European identity and values. **The emergence of actions in favour of culture was explicitly determined by the economic crises of the 70ies**, which was undermining the process of European integration;

- The safeguarding of **cultural diversity** was already presented as part of the promotion of European heritage. However, its meaning and definition changed over time. **Until the 90ies, it mainly referred to diversity of national cultures within a European cultural unity; in the last decades**, **diversity has been placed at the core of the EU cultural policy**

EU cultural policies

- <u>1957-1990</u>: although the **Treaty of Rome** had not provided for any action in the cultural field, **some measures in this field were taken already in the 1980s**, in particular:
  - ✓ The annual naming of a European "cultural capital";
  - ✓ The agreement on special entry conditions to museums and cultural events for young people;
  - ✓ The creation of transnational cultural itineraries.

- <u>1992</u>: culture was brought fully into the action scope of the EC/EU through the **Treaty of Maastricht:**
  - ✓ The common **cultural policy does not aim at any harmonisation of the cultural identities of the Member States, but, on the contrary, at the conservation of their diversity;**
  - ✓ The Union should contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the **common cultural heritage** to the fore;
  - ✓ Its action aims at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action in the following areas: improvement of the knowledge and dissemination of the culture and history of the European peoples; conservation and safeguarding of cultural heritage of European significance; non-commercial cultural exchanges; artistic and literary creation, including in the audio-visual sector

EU cultural policies: the first programmes

<u>1995-2006:</u>
- **Education**: Socrates, Grundtvig, Leonardo and Erasmus (from 2007 ➡ Lifelong Learning Programme and from 2014 ➡ Erasmus Plus)

- **Culture**: Ariane (books and reading), Raphael (cultural heritage) and Kaleidoscope (contemporary creation): from 2000 ➡ Culture and from 2014 ➡ Creative Europe

EU cultural policies: other milestones

- <u>2008</u>: **White Paper on Intercultural Dialogue**. Its aim was that of managing of Europe's increasing cultural diversity – rooted in the history of our continent and enhanced by globalisation – in a democratic manner;

- <u>2018</u>: **European Year of Cultural Heritage**. Its aim was to encourage more people to discover and engage with Europe's CH, and to reinforce a sense of belonging to a common European space;

- <u>2018:</u> **New European Agenda for Culture**. Its strategic objectives are: social dimension (harnessing the power of culture and cultural diversity for social cohesion and well-being); economic dimension (supporting culture-based creativity in education and innovation, and for jobs and growth); external dimension (strengthening international cultural relations). Cultural heritage is a cross-cutting element in reaching these three objectives

EU policies: the current situation

For the period of 2019-24, the six political priorities of the European Commission are:

- A European Green Deal: striving to be the first climate-neutral continent (connecting this objective to a cultural one, through the **New European Bauhaus,** transversal initiative funded with transversal funds);

- A Europe fit for the digital age: empowering people with a new generation of technologies;

- An economy that works for people: working for social fairness and prosperity;

- A stronger Europe in the world: Europe to strive for more by strengthening our unique brand of responsible global leadership;

- Promoting our European way of life: building a Union of equality in which we all have the same access to opportunities;

- A new push for European democracy: nurturing, protecting and strengthening our democracy

Flagship programmes in the EU budget 2021-2027

15 EU flagship programmes supported by the European Parliament in the MFF negotiations: comparisons of different variants (September 2020)

15 EU flagship programmes (commitments, 2018 prices, € billion, rounded)	European Council conclusions Jul-20	2014-2020 MFF (EU-27+EDF) [i]	Comparison European Council vs 2014-2020 MFF	European Parliament position Nov-18	Comparison European Council vs European Parliament Nov-18	European Commission proposal May-20	Comparison European Council vs European Commission May-20
1 Horizon Europe	75.9	65.5	16%	120	-37%	80.9	-6%
+NGEU	5		23%		-33%	13.5	-14%
2 Invest EU	2.8	4.3	-36%	14.1	-80%	1.3	115%
+NGEU	5.6		93%		-40%	30.3	-73%
3 Connecting Europe Facility	18.4	17.6	5%	28.1	-35%	19.9	-8%
Including:							
CEF-Transport	11.4	12.1	-6%	17.7	-36%	12.9	-12%
CEF-Energy	5.2	4.4	17%	7.7	-33%	5.2	0
CEF-Digital	1.8	1	81%	2.7	-31%	1.8	0
4 Digital Europe [ii]	6.8	-0.2	-	8.2	-18%	8.2	-18%
5 Erasmus+	21.2	13.9	53%	41.1	-48%	24.6	-14%
6 Child Guarantee	n/a	-	-	5.9	-	n/a	-
7 Creative Europe	1.6	1.4	16%	2.8	-42%	1.5	8%
8 Justice, Rights and Values	0.8	0.9	-8%	1.9	-57%	0.7	24%
9 EU4Health [iii]	1.7	0.4	298%	-	-	1.7	0
+NGEU	0					7.7	-82%
10 Environment and Climate Action LIFE	4.8	3.2	49%	6.4	-25%	4.8	0
11 Just Transition Fund [iv]	7.5	-	-	4.8	56%	10	-25%
+NGEU	10				265%	30	-56%
12 Integrated Border Management Fund	5.5	2.8	98%	8.2	-33%	11	-50%
13 European Defence Fund [v]	7	-0.6	-	11.5	-39%	8	-12%
14 Neighbourhood, Development and International Cooperation Instrument (NDICI)	70.8	73.1	-3%	82.5	-14%	75.5	-6%
+NGEU	0					10.5	-18%
15 Humanitarian Aid	9.8	11.1	-12%	9.8	0	9.8	0
TOTAL under the MFF	234.6	195		345.3		257.9	
% of total MFF	22%	18%		26%		23%	
TOTAL under the MFF and NGEU	(+20,6) 255,2					(+92) 349,9	
% of total MFF+NGEU	14%					19%	

de Deconstruct and Rebuild

Co-funded by the European Union

European Cultural Policies   Cristina Da Milano

The Creative Europe programme 2021-2027

- 3 strands: Culture, Media and Cross-sector (creative innovation, media literacy, journalism);

- Creative Europe aims to:
  - ✓ foster artistic creation and innovation
  - ✓ support the promotion and the distribution of European content across Europe and beyond
  - ✓ help artists find creation and performance opportunities across borders,
  - ✓ stimulate the digital and environmental transition of the European Culture and Creative Sectors

- The Culture strand of the Creative Europe programme supports a wide range of cultural and creative sectors including architecture, cultural heritage, design, literature and publishing, music, performing arts;

- It encourages cooperation and exchanges among cultural organisations and artists within Europe and beyond

The Creative Europe programme 2021-2027

- Funding opportunities within the CULTURE strand:
    - ✓ European cooperation projects
    - ✓ European networks
    - ✓ European platforms
    - ✓ Culture Moves Europe (mobility for artists)
    - ✓ Circulation of European literary works

The Creative Europe programme 2021-2027

- Resources:
  - ✓ 2,4 billion euros;
  - ✓ 1,4 billion euros for the MEDIA strand;
  - ✓ The rest (1 billion euros) divided between the CULTURE (800 million euros) and the TRANS-SECTOR strands;
  - ✓ New performance-based approach

It represents the largest mobilization of resources ever approved by the Union to support the cultural ecosystem and help it become more resilient and competitive

Conclusion

- Within the EU, cultural heritage has been used in a political way, with strong legitimizing functions, in a **top-down process of "Europeanization of Europe"**: however, the concept of heritage has subsequently become a tool in the hands of different actors who decided to promote their own vision of Europe, defending local cultural expressions, social and economic interests against the homogenizing effects of European integration;

- The current position of the EU about heritage is based on the **acknowledgment that European cultural heritage is a rich and diverse mosaic of cultural and creative expressions, inheritance from previous generations of Europeans and legacy for those to come**. It enriches the individual lives of citizens, is a driving force for the cultural and creative sectors and plays a role in creating and enhancing Europe's social capital. It is also an **important resource for economic growth, employment, and social cohesion**, offering the potential to revitalise urban and rural areas and promote sustainable tourism (transversal approach);

- Referring to the cultural policy models, it can be said that the **EU has come very late to the table with intercultural dialogue, gender balance, environmental issues**, too often speaking of the larger metropolitan cultural buildings and institutions;

- The sector is comprised of freelancers and small organisations, that, on a daily basis push the boundaries of cultural practice and presentation, testing new approaches, outside of the scrutiny of the public institutions. These are often the **drivers of policy, not always acknowledged as such at EU level.**

Thank you for your attention

Cristina Da Milano

damilano@eccom.it

2023

BJCEM.ORG

Timespan: Cultivating Culture as Catalyst for Social Justice
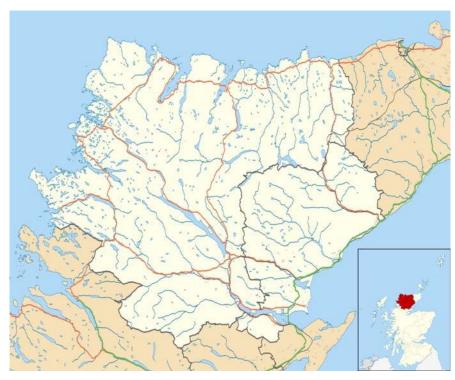
With Timespan's Director Giulia Gregnanin

de
a
re

Deconstruct
and Rebuild

Co-funded by
the European Union

Timespan   Giulia Gregnanin

Deconstruct
and Rebuild
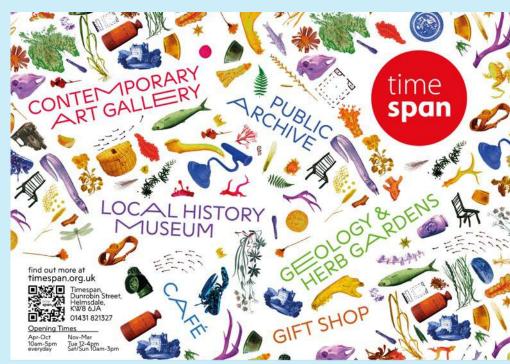
Timespan

Co-funded by
the European Union

Timespan

Timespan is a cultural organisation in Helmsdale, a village in the very north east of the Scottish Highlands, with local, global and planetary ambitions to weaponise culture for social change. Timespan is a place for art, research, heritage, local history, future propositions and action. We believe that cultural institutions are a political and public space which belong to society, and as such, have a responsibility to shape a fairer present and future based on principles of equity, emancipation and inclusion.

Timespan

Comprised of a local history museum, contemporary art programme, geology and herb gardens, shop, bakery and cafe, we take a holistic and integrated approach to our programme and organisation so all elements of what we do and are, service our civic and political agendas – to make art and heritage work meaningfully for our constituents and village and as tools for global cultural and social change.

Deconstruct and Rebuild

Timespan

We are committed to diagnosing and responding to urgent contemporary issues, which are rooted in our local context of remote, rural Scotland, and to approach these from a global and multi-disciplinary perspective.

Timespan

We try to do this by assembling communities and individuals involved in art, science, heritage and activism, and deploy this collectively-produced consortium of ideas into action.

de
a
re

Deconstruct
and Rebuild

Local History Museum

Our collection tells the history of our parish and its place in the world and we have over 2000 accessioned objects of archaeology, art and craft, natural history and social history.

Our local archaeological collections reflect the changing lifestyles of the people who have lived in our parish for thousands of years, from settled Neolithic farming communities to Post-Medieval townships.

Our social history collections reflect the everyday life of our parish over the last hundred years through objects, photographs and audio and audio visual recordings. We have significant collections relating to the crofting, blacksmith and sea and river fishing industries of our parish.

Public Archive

The archive holds around 1500 original historical photographs and documents, 11,000 digital copies of photographs held by community members, and oral histories in audio and audio-visual formats. In addition, we hold copies of census records, parish registers, estate records and rentals, gravestone transcriptions, and secondary literature on a number of local historical themes: the Kildonan Clearances 1810–25, the Kildonan Gold Rush 1869, Sea and River Fishing, Land Ownership and the History of Crofting including the Highland Land League and much more.

de a re

Deconstruct
and Rebuild

Contemporary Art Programme

The contemporary art programme follows research paths that involve
practitioners, grass-roots activists, individuals and organisations from
a multiple of disciplines.
In **2022** was focused on different **forms of oral knowledge**,
lingering on its potential to challenge conceptions of truth and histories
created by those who want to maintain dominance and control of the
narratives. The programme **2023/2024** is titled **Coastal Commons**
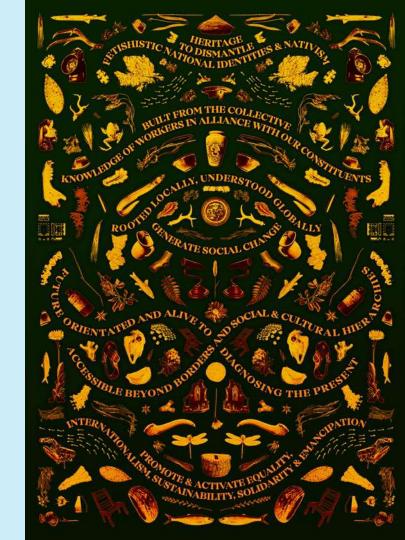and focuses on the extractivist violence in the north Sea.

Heritage Manifesto

- TO DISMANTLE FETISHISTIC NATIONAL IDENTITIES AND NATIVISM
- BUILT FROM THE COLLECTIVE KNOWLEDGE OF WORKERS IN ALLIANCE WITH OUR CONSTITUENTS
- ROOTED LOCALLY, UNDERSTOOD GLOBALLY
- GENERATE SOCIAL CHANGE
- FUTURE ORIENTATED AND ALIVE TO DIAGNOSING THE PRESENT
- ACCESSIBLE BEYOND BORDERS AND SOCIAL & CULTURAL HIERARCHIES
- PROMOTE AND ACTIVATE EQUALITY, INTERNATIONALISM, SUSTAINABILITY, SOLIDARITY & EMANCIPATION

Timeline:

8000 BCE - Prehistoric Human Settlements in the Sutherland Region

1000-1200 - Highland Clans, including Clan Mackay, Sutherland, Gunn, and others

1266 - Norway cedes Orkney and Shetland Islands, including the Sutherland region, to Scotland

1745 - Jacobite Uprising in Scotland, with the Sutherland region supporting the British rulers

1800 - Onset of the "Clearances," forcibly removing local communities from their lands for sheep farming

1849 - Opening of the Sutherland Railway Line, connecting Golspie to Helmsdale

1940-1950 - Development of military installations in the Sutherland region, including Cape Wrath missile testing site

1970 - Discovery of oil and gas in the North Sea, making the Sutherland region a key hub for the oil industry

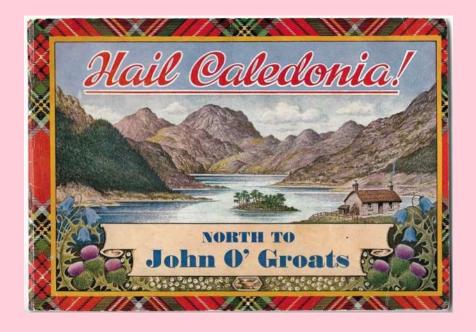2000 - The Sutherland region becomes a popular tourist destination

The romanticisation of the North

The remote and wild North is privileged in the romantic imaging of a place. Queen Victoria, with her residency in Balmore, contributed to this myth that is affecting the land and its perception until nowadays.
Our aim is to challenge the image of the Highlands as sublime empty landscapes of brooding heather and mighty stags.

The Cheviot, The Stag and the Black, Black Oil

Play written in the 1970s by playwright **John McGrath** that crosses the Highland Clearances, to the oil boom, showing brutal exploitation of the country's natural resources.
It was a class-based, socialist, internationalist take, calling in the 1970s for men and women to unite against the crown, multinationals and oligarchs.

Timespan   Giulia Gregnanin

de
Deconstruct
and Rebuild
re

The Cheviot

de a re

The Cheviot

Between 1807 and 1821, 200,000 clans were cleared to make way for sheep. This led to a drastic reduction of the rural population of the region and a radical change in its economy and culture.

Exploitation of land and exploitation of people goes hand in hand. The control and manipulation of land developed in Scotland established the blueprint for the plantation system, plantation economies in the Caribbean supported the development of Scotland, and therefore many modern advancements bear the fingerprint of slavery.

The Cheviot

"… [Clans] habits and ideas, quite incompatible with the customs of regular society, and civilised life, adding greatly to those defects which characterise persons living in a loose and unformed state of society."

– Duke of Sutherland

PUNCH'S FANCY PORTRAITS.—No. 39.

HIS GRACE THE DUKE OF SUTHERLAND, K.G.

THE IRON (RAIL) DUKE FINISHING HIS GREAT AMERICAN RIDE OF TWENTY THOUSAND MILES, AND RETURNING "AS FRESH AS WHEN HE STARTED."

-

The Highland Clearances, a history of violent internal displacement, is intimately linked to Scotland's colonial footprint, where the victimised displaced travelled to 'the new world' to reproduce the violence that was meted out to them under the protection of the British Empire. The Scottish ancestry industry is a culture which primarily serves commerce and tourism and doesn't confront the truth about the genesis of the Scottish diaspora.

de
a
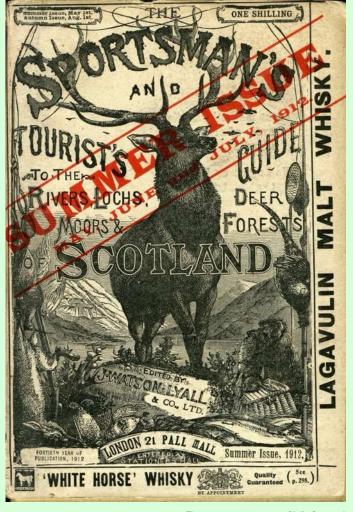re

Deconstruct
and Rebuild

The Stag

The Stag

The development of transport networks, especially the railways, made the Highlands accessible to the upper classes. Wealthy city dwellers and foreigners flocked to the Highlands for fishing, shooting and deer stalking. Hunting lodges and stately houses replaced the crofts. The tourist industry in the Highlands was born. The development of hunting estates had long-lasting impact on the Highlands. In 1969, a few years before this play was written, a spokesperson for the Highland Development Board outlined the continued economic worth of the stag in the Highlands. Three and a half million acres of land were still preserved exclusively for deer.

Timespan   Giulia Gregnanin

Deconstruct and Rebuild

The Black, Black Oil

Co-funded by
the European Union

The Black, Black Oil

The discovery of oil and gas deposits in the north sea in the 1960s marked a new dawn for the economy of the North East and had major political repercussions for Scotland as a whole.

The first oil came on shore in 1975 and, over the following decades, was a major revenue source for the UK Treasury.

The perception that Scotland's oil wealth was being wasted while the country suffered through deindustrialisation became a major driver of demands for constitutional change - most famously through the SNP's campaign slogan "It's Scotland's oil".

Wind farms

Renewable energy generation has increased - with electricity output more than tripling between 2007 and 2020. Renewable energy now generates the equivalent of 97% of Scotland's electricity consumption.

Onshore wind is the largest generator of renewable power, alongside offshore wind, hydro and solar.
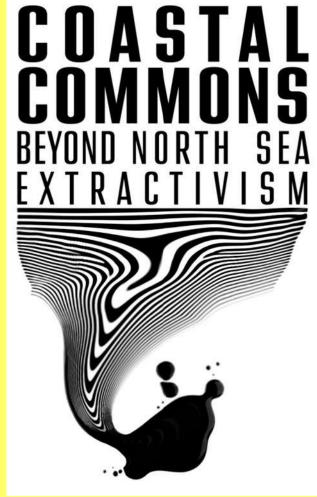
de
a
re

Deconstruct
and Rebuild

Coastal Commons is a long-term heritage and art programme that explores the effects of extractivism on Highlands coastal communities. The programme explores ways of reimagining our relationship with natural resources and energy production, engaging with the impacts of the climate crisis at a global and local level and fostering transnational solidarity.

COASTAL COMMONS
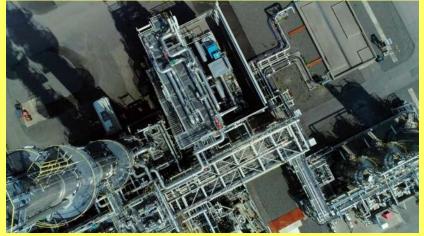BEYOND NORTH SEA
EXTRACTIVISM

Tidal Cinema aims to critically engage with the effects of extractivism on both local and global scales and to underscore the urgent need to reimagine our relationship to natural resources and energy production. The films are usually accompanied by a dialogical platform, fostering discussion, reflection and action on these vital issues.

Deconstruct and Rebuild

Beatrice investigates the ecological, social, and economic implications of the evolution of the fossil fuel industry, looking at how the logic of capitalism is dragging extractivism onward to the point of no return. The exhibition showcases artefacts from the oil industry, part of Timespan's collection, as well as Taylor's personal collection. Additionally, a dedicated section delves into the institutional history of Timespan, highlighting the significant role BritOil played in the organisation's establishment in 1986.

Co-funded by the European Union

Thanks so much for the attention!

GATHERING SPELLS

Artists' Archives: Heritage and management

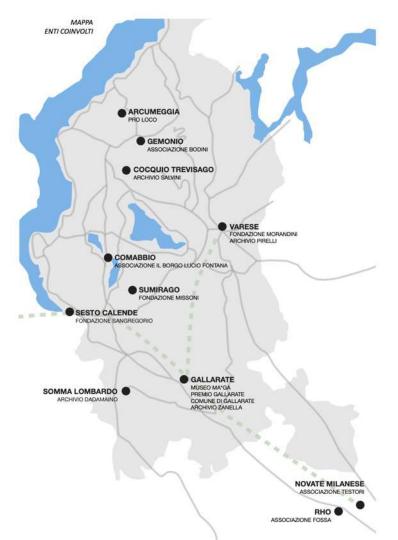Alessandro Castiglioni

2023

deare
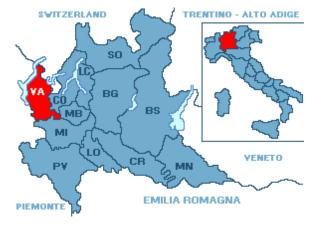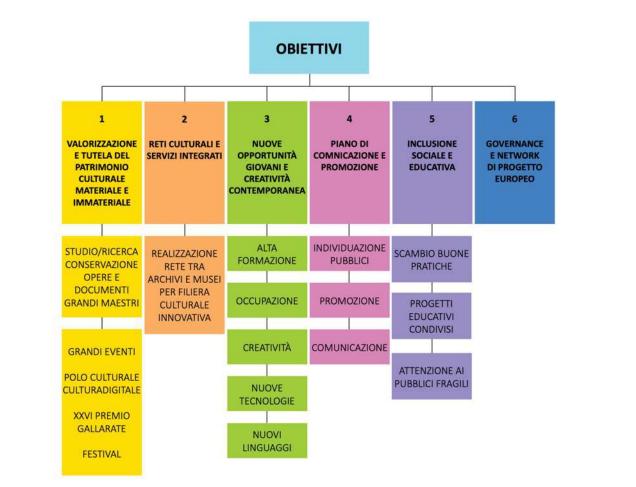
"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."

Archivi del Contemporaneo

ARCUMEGGIA
PRO LOCO

GEMONIO
ASSOCIAZIONE BODINI

COCQUIO TREVISAGO
ARCHIVIO SALVINI

VARESE
FONDAZIONE MORANDINI
ARCHIVIO PIRELLI

COMABBIO
ASSOCIAZIONE IL BORGO LUCIO FONTANA

SUMIRAGO
FONDAZIONE MISSONI

SESTO CALENDE
FONDAZIONE SANGREGORIO

SOMMA LOMBARDO
ARCHIVIO DADAMAINO

GALLARATE
MUSEO MA*GA
PREMIO GALLARATE
COMUNE DI GALLARATE
ARCHIVIO ZANELLA

NOVATE MILANESE
ASSOCIAZIONE TESTORI

RHO
ASSOCIAZIONE FOSSA

SWITZERLAND

TRENTINO - ALTO ADIGE

SO

LC

VA

CO

BG

MB

BS

MI

LO

CR

MN

PV

VENETO

PIEMONTE

EMILIA ROMAGNA

OBIETTIVI

1 — VALORIZZAZIONE E TUTELA DEL PATRIMONIO CULTURALE MATERIALE E IMMATERIALE

- STUDIO/RICERCA CONSERVAZIONE OPERE E DOCUMENTI GRANDI MAESTRI
- GRANDI EVENTI
- POLO CULTURALE CULTURADIGITALE
- XXVI PREMIO GALLARATE
- FESTIVAL

2 — RETI CULTURALI E SERVIZI INTEGRATI

- REALIZZAZIONE RETE TRA ARCHIVI E MUSEI PER FILIERA CULTURALE INNOVATIVA

3 — NUOVE OPPORTUNITÀ GIOVANI E CREATIVITÀ CONTEMPORANEA

- ALTA FORMAZIONE
- OCCUPAZIONE
- CREATIVITÀ
- NUOVE TECNOLOGIE
- NUOVI LINGUAGGI

4 — PIANO DI COMNICAZIONE E PROMOZIONE

- INDIVIDUAZIONE PUBBLICI
- PROMOZIONE
- COMUNICAZIONE

5 — INCLUSIONE SOCIALE E EDUCATIVA

- SCAMBIO BUONE PRATICHE
- PROGETTI EDUCATIVI CONDIVISI
- ATTENZIONE AI PUBBLICI FRAGILI

6 — GOVERNANCE E NETWORK DI PROGETTO EUROPEO

Members

- Museo MA*GA (capofila di progetto) e Comune di Gallarate
- Premio Nazionale Arti Visive Città di Gallarate
- Associazione Giovanni Testori Onlus, Novate Milanese
- Fondazione Marcello Morandini, Varese
- Archivio Marinella Pirelli, Varese
- Il borgo di Lucio Fontana Associazione Culturale, Comabbio
- Museo Civico Floriano Bodini, Gemonio
- Fondazione Sangregorio Giancarlo, Sesto Calende
- Associazione Museo Innocente Salvini, Cocquio Trevisago
- Fondazione Ottavio e Rosita Missoni, Sumirago
- Associazione Archivio Opera Dadamaino, Somma Lombardo
- Associazione Culturale Franco Fossa, Rho
- Associazione Culturale Archivio Silvio Zanella e Lilliana Bianchi, Gallarate
- Proloco Arcumeggia
- Archivio Vittorio Tavernari, Varese

Actions

- Il corso di alta formazione per gli archivi del contemporaneo
https://www.museomaga.it/attivita/414/corso-di-alta-formazione-per-gli-archivi-del-contemporaneo

  Il Festival ARCHIVIFUTURI 2022 – 2023 – 2024
https://www.museomaga.it/attivita/427/archivifuturi

  Exhibition "Un Altro Mondo Si Dischiude"
https://www.museomaga.it/mostre/176/un-altro-mondo-si-dischiude
- First Publication
https://www.museomaga.it//pubblicazioni/98/archivi-del-contemporaneo

Deconstruct and Rebuild

Co-funded by
the European Union

Alessandro Castiglioni

https://cargocollective.com/alessandrocastiglioni
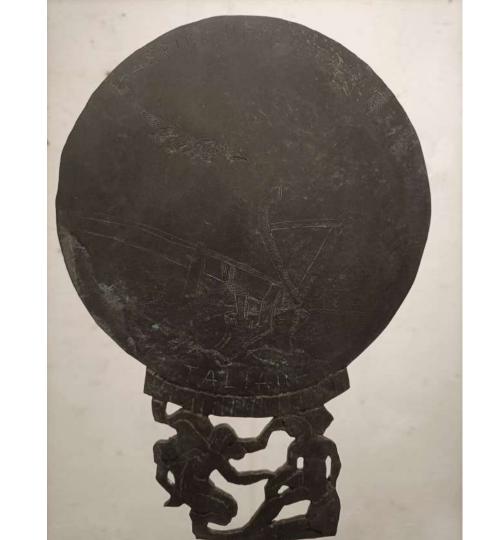
GATHERING SPELLS

Justin Randolph Thompson
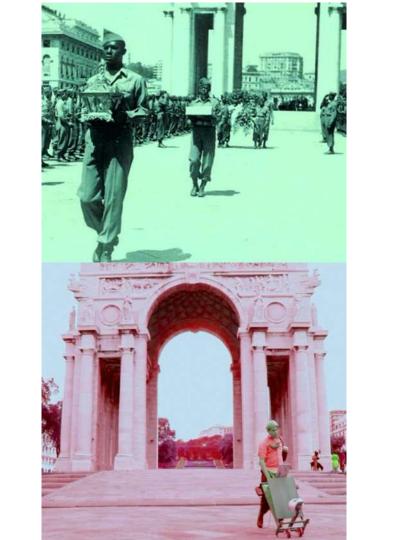
THE RECOVERY PLAN

Black History: Recovery and Resistance

2023

RECOVERY

In a '62 speech given at Palazzo Vecchio in Florence, Leopold Sédar Senghor, spoke of Africa's role as providing Europe with access to a fuller humanity which had been rendered fragmented and damaged through the oppression and violence that had been historically enacted, with racism, colonialism, oppression stripping Europe of its humanity. In this light perhaps recovery could be understood as a form of percussive maintenance.

SAVVY Journal — THE RESTITUTION OF DIGNITY

ISSUE 1

RESISTANCE

As we sift through and consider the quotidian implications of cultural narrations and exclusions, one aspect that is frequently deemed unproductive or not central to cultural formation are sites and modes of engaging in recreation. Often pitted as the opposite of activism, perhaps inspired by notions of productivity as situated within a capitalistic mindset, these sites and modes in the Italian context have often found themselves at the center of generative practices of healing, remembering, commemoration and social engagement.

SAVVY Journal — THE RESTITUTION OF DIGNITY
ISSUE 1

To the benevolent
reader,
I have nothing
to say.

Those adversaries of Rome who were not slaughtered on the battlefield or in the immediate aftermath of military victory survived only to be enslaved.
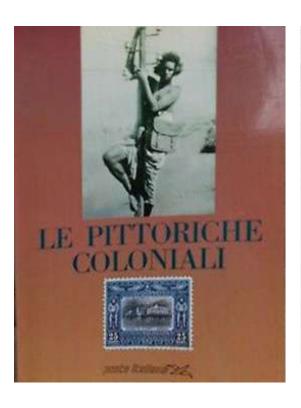
Epistemicide: The Roman Case

Dan-el Padilla Peralta

(In riferimento a una citazione di Polibio sulla seconda Guerra punica in cui descrive Cartagine)

So much silver was mined in Spain during the Roman period that the lead pollutant by-product of this extraction has left a lasting environmental signature, detectable in Greenland ice- cores, the lakes of Sweden and Russia, and bogs in Switzerland and Spain itself.46 This exploitation relied not on motorized or automated technology but on slave biopower as its foundation and primary component.

Epistemicide: The Roman Case

Dan-el Padilla Peralta

LE PITTORICHE COLONIALI

"There's no use in me telling
you one lie

and then getting up in court and
telling you another one,"

Louis Till
1944

Till was hung yesterday.

First intellectual reaction to mere approach of industrialization.

Our system was O.K. for the open and unsettled continent, etc.

in limbo no victories, there, are no victories-

Teach me to read your history

and this is said to those who advise,
or rather demand to write Africa,
having used Latin;

Thirdly, because at last, all the Italian writers of
prose from Machiavelli to Leopardi wrote Affrica;

The author writes Affrica and not Africa because:
Firstly, four fifths of Italians, even if they write,
according to what a few years ago came into use,
Africa, they then pronounce the name
as if the F was doubled;

We are almost witnessing an attempt to cancel notion, on the basis of which, over two thousand years, humanity seemed to have founded its achievements.

And truly it is the cultural foundations of humanity that are being called into question in the name of national pride and a desire for hegemony.

Nationalism and micronationalism are no longer diseases reserved for young states that have struggled to recover their sovereignty and that, as a result, intend to preserve it jealously... Once again, these are the facts.

The main concern of us Africans remains that of giving mankind a greater humanity.

of preserving
it from attempts at dehumanization.

To the benevolent
reader,
I have nothing
to say.

What thou lov'st well is thy true heritage

What thou lov'st well shall not be reft from thee

How mean thy hates
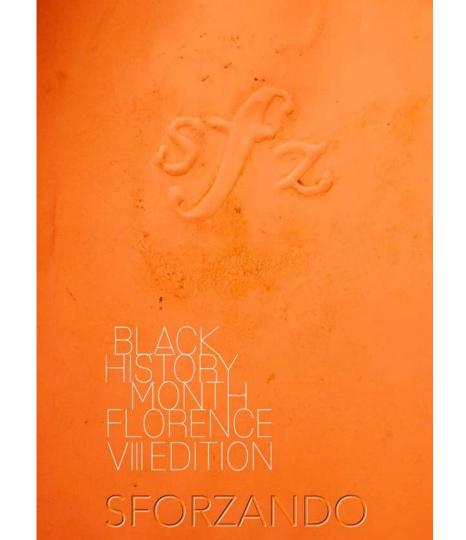
Fostered in falsity,

Whose world,

or is it of none?
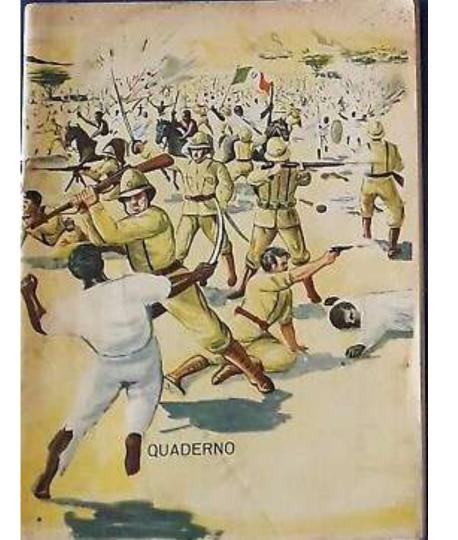
Vite Eroiche

1960-70

Andrea Galliano
1846-1896
Combatte in 100 battaglie
in Africa con strenuo
valore…

(nella stessa serie
Orazio Coclate ognuno
arredato di una biografia
celebrativa e
una tabella delle
multiplicazioni)

BLACK
HISTORY
MONTH
FLORENCE
VIII EDITION

SFORZANDO

Over 350 events

Over 100 institutional collaborations

Network of autonomous BHM initiatives in Bologna 2020
Torino 2022
Milano 2023

BLACK
ARCHIVE
ALLIANCE

Fondazione Santa Maria Nuova
Poste Italiane
Collezione Palli
Istituto Agronomico per L'Oltremare
Archivio Storico Fratelli Alinari
Deutsches Kunsthistorisches Institut Florenz
Archivio Leonard Bundu
British Institute of Florence/Harold Acton Library
Biblioteca Medicea Laurenziana
Syracuse University Florence/Syracuse Florence Library
Fondazione La Pira Centro Internazionale Studenti La Pira
New York University/Villa La Pietra
Gli Uffizi
Biblioteca Marucelliana
SACI/ Worthington Library
Sahara Desert

A VILLA ROMANA PROJECT
IN COLLABORATION WITH
BHMF
AND CANTIERE TOSCANA
FUNDED BY THE REGIONE TOSCANA

5 Volumes

Over 30 research segments

Multiple exhibitions and printed material

Network of researchers

BLACK ARCHIVE ALLIANCE is a collaborative initiative conceived to open up a hegemonistic narrative of history to a range of diverse realities, and the frequently hidden traces of these in public and private urban archives. This is a necessary effort in view of the populistic simplifications that currently try to dupe us into believing that migration is a threat for the future rather than the basis of human history in the world.

ANGELIKA STEPKEN Director Villa Romana

Visitors wandering through the Uffizi galleries today pass through the three corridors that line the cortile, the inner narrow courtyard opening to the Arno river on one end and the Piazza della Signoria on the other. Antique sculpture and larger paintings run the length of the halls, as does a series of portraits installed along the top of the walls, directly below the ceilings. Many of these paintings date to between 1552 and 1589, copied by the artist Cristoforo dell'Altissimo as part of a large-scale commission by Cosimo I de' Medici, from the scholar and historian Paolo Giovio's vast portrait gallery. Amongst these are two images of black African rulers.

Like many of the other portraits that line the corridor, these are bust-length depictions, painted in oil on wooden panels, roughly 23 inches in height by 17 inches wide, framed in carved walnut. The painting identifying its subject as "Atanadi Dinghil, great king of the Abyssinians, commonly called Prester John," shows the subject in three-quarters view, all'antica, his head turned to the right. He is a young black man, and he wears a plain, solid green cloth about his shoulders, but the gold of his elegant pendant earring and in the woven pattern of his shirt glitter against the black background, lending a certain air of richness to his person. The inscription on the other portrait reads Alchitrof Aethiopiae Rex, "Alchitrof, King of Ethiopia." Alchitrof holds a mirror, and turns his gaze toward the viewer. The large feather headdress conceals his hair, but his curled beard and mustache and prominent eyebrows are visible. Pieces of white coral decorate the hoop rings in his ears, while three strings of

pearls dangle from gold hoops piercing his lower lip. The position of the head, slightly tilted, and the lips, slightly parted, give an impression of motion, as though he has been caught in the act of speaking or turning.

Alchitrof remains a mysterious character: he cannot be securely identified with any historical African ruler. However, we know a great deal more about the identity of the individual in the other portrait. "Atanadi Dinghil" was the Latin version of the Ethiopian ruler Dawit II's given name of Lebnä-Dengel. A member of the Solomonid dynasty that had ruled Ethiopia since 1270, Dawit was born in 1496 or 1497, succeeded to the throne in 1508, and reigned until his death in 1540. In 1533, an embassy sent by Dawit from Ethiopia arrived in Italy. It was not the first. In fact, Ethiopia had long-standing contact with the Italian peninsula, sending pilgrims and ambassadors to cities including Venice, Rome, Florence, and Genoa, where they arrived bearing gifts and seeking audiences with the local elite. Christianity, or more specifically, the desire to expand the Christian world through conversion and to unify against the forces of Islam, had long inspired diplomatic contact between European princes and the Christian kingdom of Ethiopia, with the earliest recorded embassy sent from Ethiopia in 1306. Five Ethiopian pilgrims visited Bologna in 1407. Another diplomatic mission sent from Ethiopia arrived in the city of Naples in 1450, received by King Alfonso V of Aragon. Dawit's embassy carried letters and gifts to Pope Clement VII – gifts that included a gold cross and a portrait of Dawit himself. Dawit's letters declare his obedience

Cristoforo dell'Altissimo, Portraits of Lebnä-Dengel, oil on wood, Uffizi, Florence

The Uffizi galleries

The focus of the Carlo Palli Collection is on the Fluxus artists and representatives o Poetry. An obscure niche in the collection with photographs by a number of African pho principally from the period from 1985 to 19 in these years that Carlo Palli, collector a dealer, was in close contact with the Ital Isaila Mabellini, known as Sarenco, who had in Mainoli from 1986. Sarenco was inspired in Africa and works such as his installatio 49th Venice Biennale in 2001 demonstrate hi for African artistic crafts and traditions. In addition to its collaboration with artists from a number of different countries, Sarenco led the collective Ma(ndi Artist's Proof, while conducting a flourishing trade in African art – both paintings and photography – through his own gallery space in Verona, Italy. In Europe, in the 1980s, with globalization of the art market, interest in contemporary non-Western art grew. African art was particularly popular in private galleries in Italy, where the post-colonial discourse within institutions was less developed and prominent than, for example, in France or in Germany. The interest of collectors in contemporary African art was met by a relatively small circle of curators and collectors, among them the celebrity curator Achille Bonito Oliva and curator Enrico Pasacchini. As in the epochal Magiciens de la Terre organized by Jean-Hubert Martin in 1989 in the Centre Pompidou in Paris, demand principally focused on artists felt to be authentic, original, non-western and non-academic. The establishment of biennale shows on the African continent, first in Johannesburg in 1991, then in Dakar in 1992, provided new impetus to the globalisation of the art market. Sarenco's selection displays a preference for artists who engage with the transformation of societies and of art itself through the representation of modern technologies

The Palli Collection currently holds 100 works from this era, some of which make explicit reference to their origins through the printed Sarenco Club Art Galerie. One artists with whom Sarenco was very close is the Kenyan Cheff Mwai, who employed a variety of artistic media. The photographic documents of the former Mau Mau fighters who gathered on Independence Day on 12 December 1963 in the Meru Stadium, Mount Kenya, are particularly impressive.

A larger proportion of the photographs are by South African photographers active during or shortly after Apartheid, some of whom make use of the potentially many works of Guy Tillim, Graeme Williams, Rodney Barnett, and Paul Weinberg. All four worked for news agencies, including Reuters, and are known for their anti-Apartheid stances, which they brought to bear their photographic documentation. There are several everyday scenes in black-and-white, of normal people, but in a situation contaminated by racial segregation, which is frequently presented in a grotesque way. Colour photography comes too expensive and thus inappropriate for this environment, in addition to the photographs of white South Africans, the collection also holds works by Motlhaleh Mahlabe and Themba Hadebe, two photographer from the school of the South African Photographer David Goldblatt, in the Market Photo Workshop in Newtown, Johannesburg. Themba Hadebe was the first black

Cheff Mwai, The Independence Day 12.12.1963 Meru Stadium, Mount Kenya, 1963 (Reprint 1995). Colle-zione Carlo Palli

COLLEZIONE PALLI, PRATO AFRICAN PHOTOGRAPHY

The Marucelliana Library
La Biblioteca Marucelliana
Matias Mesquita

Sahara Desert

BLACK
ARCHIVE
ALLIANCE

Over 700 books

Multiple long term loans

5 catalogued personal libraries

17 artists and curators

5 mentors

7 institutional exhibitions

Ilaria Vinci | Andrea Kvas

Raziel Perin

Francis Offman

Binta Diaw

Emmanuel Yoro Gallagher

Victor Fotso Nyie
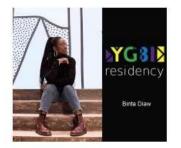
Binta Diaw

Francis Offman
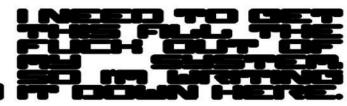
Victor Fotso Nyie

Emmanuel Yoro

SONO ATTACCATE A QUALCOSA CHE NON È ESISTIT

I NEED TO GET THIS FULL, THE FUCH OUT OF MY SYSTEM AD IM WRITING IT DOWN HERE.

Queer Colonialism Within Wokeness

TRANS& PEOPLE OF COLOR ARE STILL DISABLED DYING

BECAUSE **TRANS ANTAGONISM? STILL ENFORCING THE BINARY**

EVERYBODY&EVERYTHING IS NON CONFORMING NOW

ist in Wirklichkeit eine Übertragung der revolutionären Sprache

in die normative Sprache.

ein Fortschritt aussicht

Alles, was wir

Raziel Perin
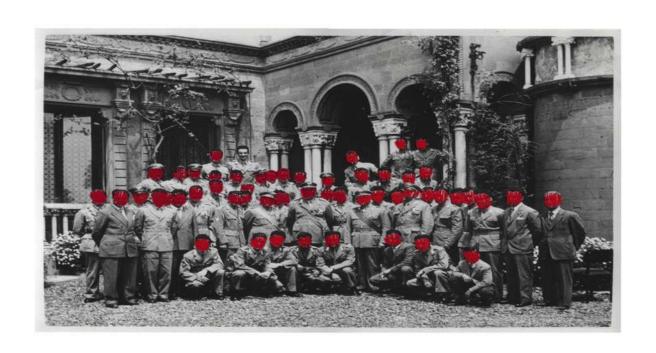
Kelly Costigliolo

Christian Offman
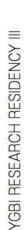
Adji Dieye

Silvia Rosi

Photo credit: Amir Ezzeldinn, Joe Belial

Acque ed Alter

In collaboration with Numeroventi
With the support of the American Academy in Rome

Mentor_ S.A. Smythe
Artists_
Ofelia Balogun_lives and works in Bologna.
Jermay Micheal Gabriel Yhonass Cappelin_ lives and works in Milan.
Ismael Lo_lives and works in Berlin.

4 FEBRUARY 7PM
Meet the artists

9 FEBRUARY 7PM
Open Studio/Exhibition

numeroventi
Via dei Pandolfini, 20

YGBI Research Residency is a collective research platform by The Recovery Plan in collaboration with Simone Frangi developed through partnerships with Numeroventi, OCAD and The Student Hotel. Inviting Afrodescendent emerging artists connected to Italy to engage in 10-day research residency about diaspora, identity construction and collectivity, the residency unfolds through the ongoing support and mentorship of the artists that pass through its program connecting them to the broader network and facilitating institutional exhibitions and proposals.This third edition is orchestrated as the second consecutive year of collaboration with Numeroventi held February 1-10 with Dr. SA Smythe as the mentor.

Info: info.bhmf16@gmail.com

Ofelia Balogun

Ismael Lo

Jermay Michael Gabriel

Elena Ndidi Akilo   Theophilus Imani

Mistura Allison   Leyla Degan

Theophilus Imani
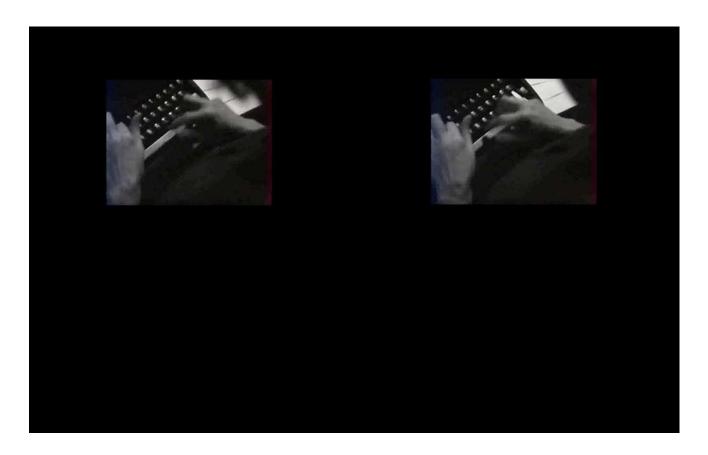
Elena Ndidi

Leyla Degan

Mistura Allison

17 artists and curators
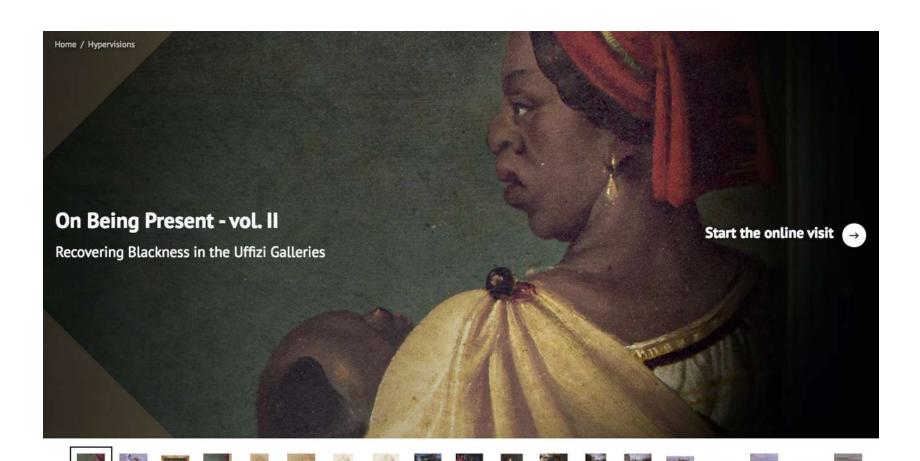
5 mentors

7 institutional exhibitions

ATANADI·DINGHIL·MAGNVS·ABYSSINORVM·REX· ·VVLGO·PREEIANES· APELLATVS·1552·

ALCHITROF·AETHIOPIÆ· REX

LE **GALLERIE**
DEGLI **UFFIZI**

Gli **Uffizi**   Corridoio **Vasariano**   Palazzo **Pitti**   Giardino di **Boboli**   🔍   **Tickets**

Artworks   Exhibitions   Events   Special visits   Videos   Hypervisions   Magazine   Digital Archives

1/19

Intro

There is no healing presence when the wounded past is erased from our cultural memory and archive. The void this erasure produces fills empty gestures with violence rather than possibilities of relation.

Nana Adusei-Poku

On Being Present When You Wish To Disappear; E-Flux Journal # 80; (March 2017)

For anyone who has walked the floors of the

On Being Present - vol. II

Recovering Blackness in the Uffizi Galleries

Start the online visit →

THE UFFIZI

Black Presence - ii

Justin Randolph Thompson analyzes the figure of Magus Balthazar

PITTI PALACE
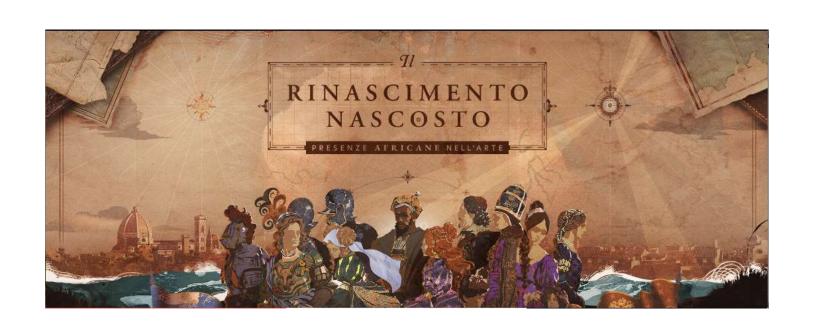
Black Presence - iii

The Portrait of Four Servants at the Medicean Court by Gabbiani and the role of those figures within the Court itself

Palazzo **Pitti**

LE GALLERIE
DEGLI UFFIZI

SAMMY
BALOJI

K(C)ONGO, FRAGMENTS OF INTERLACED DIALOGUES

Subversive Classifications

APRIL 26 - JUNE 26
SEPTEMBER 6 - NOVEMBER 27
2022

PALAZZO PITTI
ANDITO DEGLI ANGIOLINI

THE
RECO-
VERY
PLAN

TWENTY
NINE

WWW.UFFIZI.IT
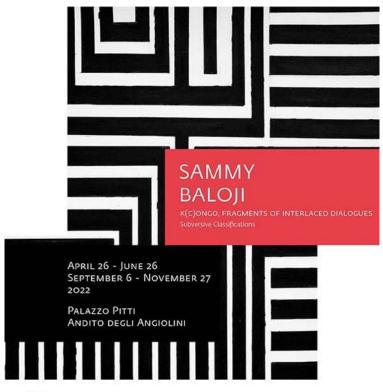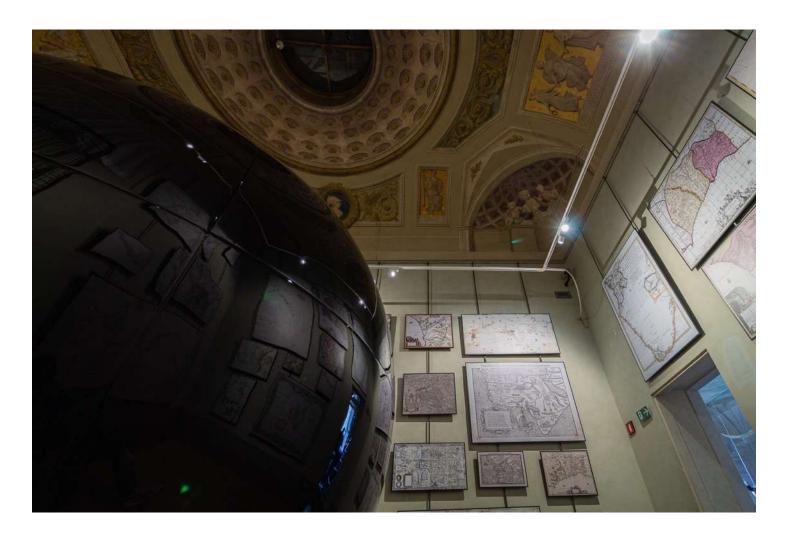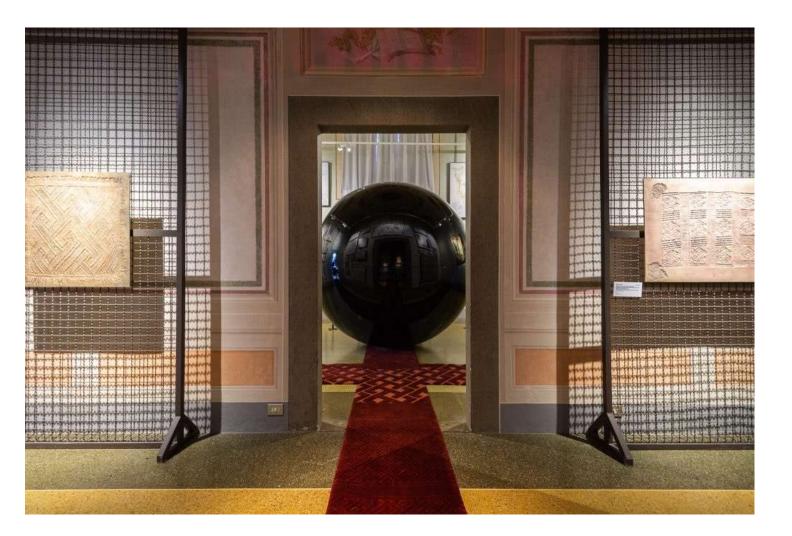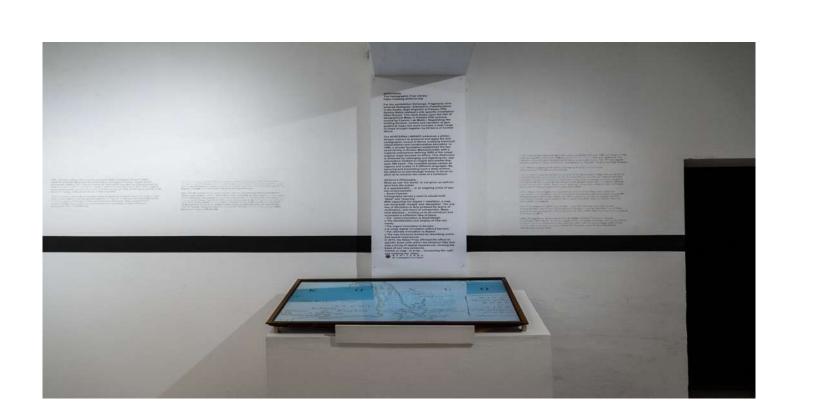
FISCHI PER FIASCHI

Fischi per Fiaschi is a platform dedicated to intersectional workshops, dialogues and exercises guided by facilitators across artistic disciplines that follow and lead participants in a process of disorientation and reorientation with the objective of elaborating positionalities, highlighting ignorance as potential for growth and decentralizing the self in relation to a range of areas of cultural production involving storytelling, forms of self representation, socio-spiritual healing and the relationship between personal and public communities.

Each session is accompanied by a hands-on collective workshop re-purposing a Tuscan tradition, "l'impagliatura dei fiaschi". The phrase prendere fischi per fiaschi alludes to forms of confusion or drastic errors in perception.

2022 marked the third edition of this work embracing a new format that is tailor fit for a range of hosting institutions. Recent institutional collaborations include: Eurpean Institute (EUI), NYU Florence and the Centro per l'Arte Contemporanea Luigi Pecci. This year the work was extended to be utilized as an orientation workshop for students newly arrived in the city of Florence.
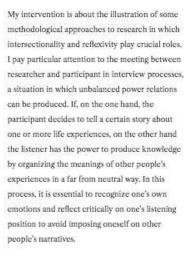
Angelica Pesarini – Sociologist, Professor of Black Italia at NYU Florence

Dudu Kuoate – Griot, musician, cultural mediator, Bergamo

Adama Sanneh – Creativity facilitator, co-founder and CEO of Moleskine Foundation, Milan

My intervention is about the illustration of some methodological approaches to research in which intersectionality and reflexivity play crucial roles. I pay particular attention to the meeting between researcher and participant in interview processes, a situation in which unbalanced power relations can be produced. If, on the one hand, the participant decides to tell a certain story about one or more life experiences, on the other hand the listener has the power to produce knowledge by organizing the meanings of other people's experiences in a far from neutral way. In this process, it is essential to recognize one's own emotions and reflect critically on one's listening position to avoid imposing oneself on other people's narratives.

Talking about ourselves can mean informing others about us, but, for many, it means revealing ourselves and offering a part of our story, emotions and feelings. By telling others about us, we tell ourselves. Everyone is a theatre of the rules and values of their own oral tradition representing for the social environment what oxygen is for the biological environment. Storytelling highlights our actions through the use of verbal and non-verbal language and the theatrical representation of our material and immaterial heritage. Re-enacting ancient traditions such as wickerwork (the flask), in a suggestive, generous and shared framework facilitates the awakening of individual and collective memories.

Maria Sebregondi, MSKF president, writer and poet, explained how creativity comes from the Latin *creare*. An etymological theory suggests that the word derives from the ancient Sanskrit root *kar*, hence the Greek word *keiros* (hand). Creativity in its connection with a complex tool like the human hand has a link with "doing", hence with the ignition of a tangible transformative process. It means getting to work. Working requires tools, know-how and knowledge. Creativity, symbolized as "doing" is within everyone's reach and a collective value. Constraints are also important ingredients, pushing us to tap into unexpected resources re-articulating them into new dynamics and language. In this sense, the lockdown becomes a new limit that can be interpreted as an opportunity for self-exploration and creativity.

Patrick Joel Tatcheda Yonkeu – Artist, activist, director of Black History Month Bologna

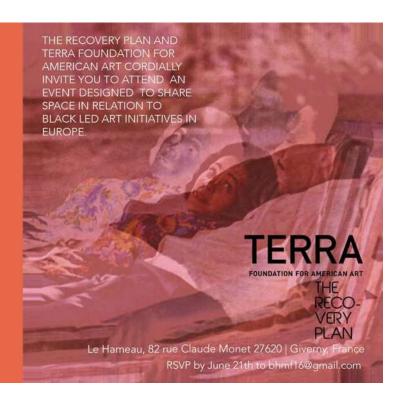*Antonella Bundu – Activist, Florence City Council Member*

If today, "care" refers only to access to medical treatment, the same cannot be said of the societies that preceded us. It is helpful to reflect upon the word *Ubuntu* (I am because we are). The intention of my intervention is to highlight the psychological aspect in healing processes handed down across ages by civilizations that have preceded us through a ritual path. In nature, the knowledge governing care is organic and not subject to our social hierarchies. In light of the planetary health crisis, we must change the concept of global care towards organic environmental care.

Fischi per Fiaschi proved to be a reciprocal exchange in which I initiated a discussion, offering thoughts on what representation is in activism and politics, particularly at a local level, of a so-called minority, as a woman and as a black woman (I'd also add as a leftist). From the participants I received ideas that will undoubtedly see the birth of new collaborations and result in concrete actions. This exchange, which lasted one morning, had a complete sense of its own: open space in nature, a circle of chairs emblematic of the mutual desire to learn intertwining concepts as hands learn to weave black straw around bottles.

re-
pose
as
re-
sistance

THE RECOVERY PLAN AND
TERRA FOUNDATION FOR
AMERICAN ART CORDIALLY
INVITE YOU TO ATTEND AN
EVENT DESIGNED TO SHARE
SPACE IN RELATION TO
BLACK LED ART INITIATIVES IN
EUROPE.

TERRA
FOUNDATION FOR AMERICAN ART
THE
RECO-
VERY
PLAN

Le Hameau, 82 rue Claude Monet 27620 | Giverny, France
RSVP by June 21th to bhmf16@gmail.com

DE-INSTITUTING OR INSTITUTING

SAVVY

SAVVY Journal — THE RESTITUTION OF DIGNITY
ISSUE 1
Guest artist: Justin Randolph Thompson

BLACK POWER
BLACK CULTURE
BLACK RENAISSANCE

Con fused and
shallow protest
letter in Progress.

N

Negro, nero, di colore, black, afroameri...

Black Power, Black Culture, Black Renaissance is the title that was selected for an article that was designed to frame a series of essays, interviews and research segments for the May/June 2019 edition of Art Tribune which was accompanied by a remarkably contrasting image, that of a 1935 illustration by Walter Molino celebrating the Italian invasion of Ethiopia symbolized by an Italian soldier, flag in hand, kicking a fleeing Black baby in his naked ass. The flag bares the writing Civiltà, Lavoro, Colonializzazione (civilization, work, colonization) and the nude boy is tagged with the word Regresso (regression). The image is further expounded by the phrase Fuori dai Piedi(out of our way). It is truly difficult to fathom what fueled the writer's decision to use this racist, fascist and colonialist image to support an article adorned with a title that is celebratory of blackness and which wants to chart a period of Black resistance from MLK to Obama citing fashion in the figure of Virgil Abloh, architecture through David Adjaye and curating through the eternal Okui Enwezor as evidence of a Black Rennaissance currently underway. Readers are right to be as confused as it is evident that the writer of this introduction along with those tasked with doing the google searches to fill in the Black Watchlist, the Black Readlist, the Black Playlist and indeed the Black Exhiblist(attempting to chart the history of Black Exhibitions on a two page spread in 17 exhibitions 1969-2019) were confused as well.

(Black)Power Dynamics_Fade in/Fade out

Justin Randolph Thompson

2019

Massimiliano Tonelli
2021

Siamo convinte e convinti che il linguaggio e la modalità con i quali vengono mosse delle critiche non siano mai neutrali, così come siamo consapevoli della responsabilità sociale e politica di cui si deve far carico il giornalismo. Ragione per cui ribadiamo che questo non è il linguaggio e queste non sono le modalità con le quali riteniamo che vada articolata qualsivoglia discussione.
Si disoccia Art Tribune…

La Risposta:
"Pensavo che il contesto ben spiegasse che lo utilizzavo non in chiave offensiva o in chiave razzista (anzi esattamente all'inverso, proprio per mettere in guardia da quello)…"

de
a
re

Deconstruct
and Rebuild

Info on The Recovery Plan
www.blackhistorymonthflorence.com
@bhmf_

Info on Justin Randolph Thompson
www.justinrandolphthompson.com
@justinrandolphthompson

de
a
re

Deconstruct
and Rebuild

**The Contradictions Between
Theory and Practice of Curating**

Suzana Milevska, Ph.D.

20.07.2023
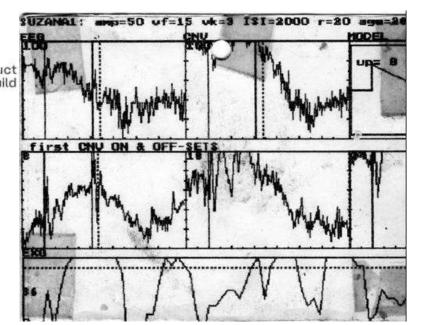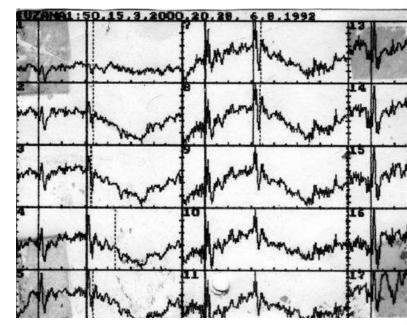
Co-funded by
the European Union

Deconstruct and Rebuild

20.07. 2023, Skopje

INTRODUCTION / BECOMING CURATOR / CURATORIAL SUBJECT

Suzana Milevska, *Expectancy Wave***, 1992**
curatorial experiment, EEG of Suzana Milevska's brain

ORDER/CHAOS, 1992
Museum of the City, Skopje

CNV - Contingent negative variation

one of the first event-related potential (ERP) components to be described

Bereitschaftspotential or BP
(from German, "*readiness potential*")

an account of the intertwining of the curatorial practice and theory

I see the curatorial profession as a particular intertextual and cross-disciplinary practice that incorporates theory but also puts different art practices in juxtaposition with many other disciplines and fields, and often promotes theory based on these complex relations and artistic practices.

I see the curatorial work as a complex engineering process and controlling of the traffic of different libidinal economies, energies, and phantasms that are at work in the relations between artists, institutions and audiences during the process of exhibition production. The epistemology and ethics in curating are inevitably interwoven in one but very complex cultural texture.

Deconstruct and Rebuild

de a re

Deconstruct and Rebuild

The potentialities for application of various theories in the context of contemporary curatorial practice have been discussed a lot and one cannot but agree that they are enormous. However I want to argue that curatorial practice often proves the difficulty to apply the otherwise appealing theories in various socio-political and cultural contexts.

When and how "becoming-curator" takes place has intrigued me for quite some time - both in theoretical and in personal terms. According to the well known Deleuzean concept of "becoming- minor" this is not the same as an accumulative process through which one gradually becomes a curator. It should be emphasized that these questions are not directly related to the personal decisions that makes someone choose the profession of curating and to go through the educational process to become one.

INTRODUCTION / BECOMING CURATOR / CURATORIAL SUBJECT

In other words, to investigate the concept "becoming-curator" is not the same thing as to ask how a woman or a man decide to become a curator. And it's not the same as to investigate the circumstances that have helped one to outgrow the art-historian normativity, although these questions are also important for the conceptualization and development of a curatorial career.

Paradoxes and Conundrums of Curating

There is nothing wrong with *curating*, per se. Yet another issue is what kind of socio-political conditions and juridical structures call for, allow and/or prevent the curatorial concepts to fulfil the given promises for social and cultural change. Curating does not take place in societal vacuum and is highly dependant on the historic, socio-political and cultural context.
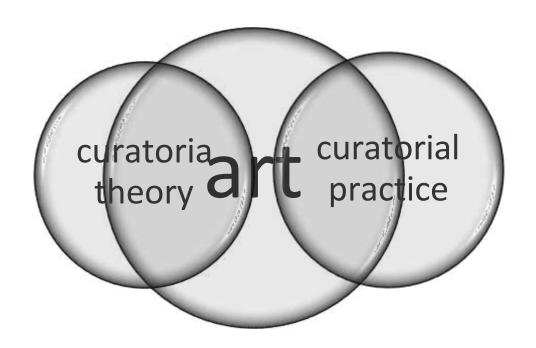
One could also put the questions in reverse, and ask how various curatorial concepts, practices and projects can influence and reflect on theoretical concepts and socio-political contexts.

I'll be looking at the challenges that curating faces due to the systemic and institutional conundrums in contemporary societies that prevent the potentialities of curatorial and art practices from realisation and from fulfilment of their aims.

curatorial theory   art   curatorial practice

Deconstruct and Rebuild

AIMS

- comparing different models of interdisciplinary curatorial projects.
- intersecting theoretical and socio-political concerns and knowledges that complement or contradict each other through the process of exhibition production.
- moving from giving privilege to theory to a more complex engagement and deployment of analysis and research of different socio-political, economical and gender phenomena while still using theoretical concepts, but with a much clearer aim to use curating as - a kind of catalyst intervention within certain societal processes.

AIMS

- to open a discussion about the challenge of the curatorial profession not only to offer various observational, taxonomical, representational and promotional strategies but to have a profound impact on contemporary art world but also to intervene in various socio-political and economical debates.

- To challenge how curating can operate as a kind of active agency that would aim to engage in translating different local art and exhibition knowledges, in deconstructing and overcoming the construed and internalised models of power regimes of representation and in conceptualising of new non-hierarchical and rhizomatic relations of art objects and subjects.

Deconstruct and Rebuild

The crucial arguments are based on my long-term inquiry in the prerogatives of the contemporary art practices in the context of neoliberalism-driven cultural tendencies that still grapple with the colonial legacies of European art and cultural institutions (see: "Infelicitous Participatory Acts on the Neoliberal Stage"
https://www.p-art-icipate.net/infelicitous-participatory-acts-on-the-neoliberal-stage/).

PROMISES/POTENTIALS | INFELICITOUS SPEECH ACTS | FAILURES

John L. Austin made a difference between successful (felicitous) and unsuccessful (infelicitous) speech acts. I focus on the difference between the promises and failures to fulfill the promises behind the participatory art practice.

John L. Austin, *How to Do Things with Words*, Ed. by J. O. Urmson and Marina Sbisa. Second Edition Harvard University Press, Cambridge, MA, 1975, 100.

According to Austin in order to have successful speech acts (linguistic term for statements that have legal and other consequences in reality: admission, promise, "I do"), it's important to point that the difference between what one **says** and what one **does** depends on the context and circumstances. Subsequently the curatorial and institutional context can substantially affect the fulfilment of the promise.

I am particularly interested in what prevents the potentialities of curatorial and art practices from realisation and fulfilment of their aims in terms of the J. L. Austin's concept of "infelicitous acts" (unsuccessful speech acts).

One of the paradoxes stems out the curatorial *promise* of social change because the question of whether it's possible to substantially change the society with art that is produced by art institutions and structures created by that very same society still remains an unresolved puzzle.

Such inner contradictions between the aims and results of curating art projects are often reflected in different processual hierarchies and reciprocal exclusions between the curators, artists, participants and institutions, on the one hand, and the audiences on the other hand.

Projects' "success" is ever more resistant to a simple evaluation of their impact exactly due to the contradictions between the artistic, curatorial, managerial positions on the one side, and the socio-political positions on the other side. Quite often the borderline between these two reals gets blurred.
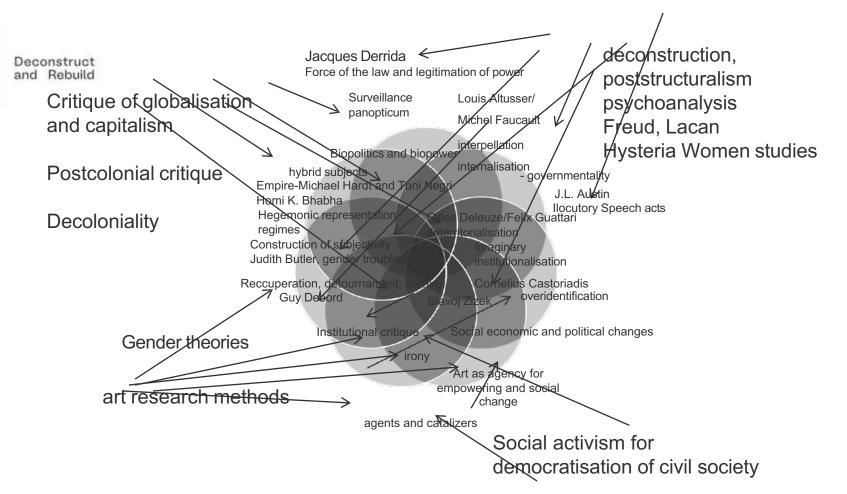
That's when the stage is not a theatre stage in Austin's terms, but instead, the general political arena determines the art projects' influences.

Therefore I'd advocate the moving from giving privilege to theory to a more complex engagement and deployment of analysis and research of different socio-political, economical, subaltern gender and queer phenomena. While still using theoretical concepts, I'd stress the need for a much clearer use of curating as a kind of catalyst intervention within certain societal processes.

• I'd advocate for a discussion about the challenges of the curatorial profession that not only should offer various observational, taxonomical, representational and promotional strategies but also should use its potentiality to intervene in various socio-political and economical debates.

de
a
re

Deconstruct
and Rebuild

Jacques Derrida
Force of the law and legitimation of power

deconstruction,
poststructuralism
psychoanalysis
Freud, Lacan
Hysteria Women studies

Critique of globalisation
and capitalism

Surveillance
panopticum

Louis Altusser/
Michel Faucault

interpellation
internalisation

Biopolitics and biopower

Postcolonial critique

hybrid subjects
Empire-Michael Hardt and Toni Negri
Homi K. Bhabha

- governmentality

J.L. Austin
Ilocutory Speech acts

Decoloniality

Hegemonic representation
regimes

Gilles Deleuze/Felix Guattari
deterritorialisation

Construction of subjectivity
Judith Butler, gender troubles

Imaginary
institutionalisation

Reccuperation, détournament, derive
Guy Debord

Cornelius Castoriadis
overidentification

Slavoj Zizek

Institutional critique

Social economic and political changes

Gender theories

irony

art research methods

Art as agency for
empowering and social
change

agents and catalizers

Social activism for
democratisation of civil society

Becoming-Curator

Based on the text *Becoming-Curator* in *The Curatorial- A Philosophy of Curating,* ed. By Jean-Paul Martinon & Irit Rogoff, London: Bloomsbury Academic, 2013

I focus on the event(s) of "becoming-curator" and I intend to discuss the Deleuzian concept of "becoming" in the context of self-differentiation and self-reification of an art curator.

The main challenge to be discussed is how a person knows what he or she knows as a curator, and how one reconciles the contradictions and conflicts stemming from "being-art historian" and "becoming-curator".

Deconstruct and Rebuild

INTRODUCTION / BECOMING CURATOR / CURATORIAL SUBJECT

de a re
Deconstruct and Rebuild

In this respect some of the main issues at stake in contemporary curating provoke different positions and statements that are not mutually excluded:

• curating operates as a kind of active agency that would aim to engage in translating different local art and exhibition knowledges

• curatorial works towards deconstructing the construed and internalised models of power regimes of representation

• conceptualising of new non-hierarchical and rhizomatic relations of art objects and subjects.

I refer to two movements that according to Deleuze and Guattari are always necessary for this "becoming" to take place (A Thousand Plateaus, 291).

- They first stipulate that there must be a certain isolation from the majority, and I interpret this first movement when **"becoming-curator" emerges as a potentiality.**

- Then, **a certain isolation must occur from the minority**, namely when a curator is recognized as such, he or she is profiled and recognized as a curator through the event(s) of curating.

These two conditions are pre-determined by a complex and rhizomatic grid of relations and knowledge exchange between the curator, the artist(s), institutions and the audience.

This does not give the curator a kind of essentialized position; in order for the curator to remain recognized through each movement in this chain, he or she has to be involved in the "becoming."

CURATORIAL SUBJECT

Claire Colebrook makes a difference between the *grammar of Being* and the *grammar of becoming*. At first, she identifies the grammar and logic of the subject as being tied to a certain way of speaking:

> The very concept of the subject is tied to a strategy of being and essence, rather than becoming. And this is because the subject is not just a political category or representation but a movement of grammar. […] The concept and logic of the subject as such, then, demands or provokes a movement of thought, a specific temporality and, ultimately, a strategy of reactivism, recognition, and being (rather than becoming). (Colebrook, 117–118).

Colebrook in fact offers a clear distinction between subjectivity understood as fixed *being* and *becoming*. Instead of the subordinate strategy of the subject, Colebrook calls for a sustained "strategy of becoming" (*Becomings,* 1999: 118). According to her, "the self [that] it effects[,] is not an essence but an event". She thus obviously objects to any conceptualisation of the subject as something fixed and pre-given once and forever,

there is a multiple and synchronic stratification and structuring, not something located at a single point but a creation of possible points through the event of lines, striations, and articulations. (1999: 132)

Real and Truth in the Event of Becoming Curatorial Subject

In thinking what for a curator "becoming-subject" entails, the final result of the complex physical and linguistic shifting of the process of subject-construction is the emergence of a specific curatorial *grammar* that locates a certain voice – thus making a difference between "who is speaking" (which becomes irrelevant) and "the speaking itself."

Becoming, in a Deleuzean sense, is not a process that happens through linear time nor a result of dialectically overcoming certain obstacles or contradictions, but it is rather about **becoming the offspring of the event** (Deleuze, 2004: 170).

Becoming-subject is not about re-creating new identities, but more about co-existence and about expressing differences, but without over-writing them with one language; it is about emphasising the speaking itself (Deleuze, 2004: 89).

CONTEXTUALISATION AND SPATIALISATION

OF BECOMING

INTRODUCTION / BECOMING CURATOR / **CURATORIAL SUBJECT**

Violeta Capovska
Little Lake/ I and Eye, **1994-1995**
Land-print project, video-performance
Pelister Peak, 1200 m
Macedonia
Photo credit: Robert Jankuloski

"Becoming-curator" could be thought only through co-existence of different languages and concepts and in relation to the event, i.e. in relation to a curatorial project, statement, or a self-conscious utterance in which a curatorial subjectivity emerges as a rhizomatic co-existence of multiple and non-hierarchical differences and lines of thoughts.

"Becoming-curator" does not just happen through a process of education or with a decision to become a curator regardless of how important these two starting factors are.

In 2007 as the Director of the Visual and Cultural Research Centre in Skopje I curated the research and educational project *Curatorial Translation* (26-30 September, Skopje) - some of the workshops that were realised in the framework of this project were specifically designated to discussions about the issue of real and truth in 'becoming-curator'.

Curatorial Translation, -Suzana Milevska and Biljana Tanurovska-Kjulavkovski (ed.), Skopje: Euro-Balkan Press, 1998; Curatorial Translation, blog, Accessed 10 April 2012 <http://curatorialtranslation.blogspot.com/2007/08/curator-as-translator-of-theory-into.html>.

Translating theory into curatorial practice
(leader: Suzana Milevska)
- Intercultural curatorial translation
(leader: Nat Muller)
-Translational relations between curatorial concepts and art works
(leader: Luchezar Boyadjiev)

The main aim of this three-part workshop was to address the urgency of an epistemological debate about the positioning of contemporary curating in theoretical and academic contexts in parallel to debates surrounding curatorial practice.

The use of the term "translation" (rather than "application") stood for the awareness of the confinements that appear whenever theoretical concepts are used as justification for curatorial choices of models, strategies and attitudes towards art.

Curating was interpreted as a cross-disciplinary profession that sometimes uncritically "translates" different theoretical concepts into exhibitions or other curatorial projects and events, thus overrating theory and treating it as "prolepsis".

Yet, what is that can make the curating based on scholarly concepts so different from curating that draws on various art projects that engage with socio-political issues and events?
Are there any potential ways of reconciliation of these two models?

If we were going to use the concept of "the real" in order to designate the existing, but unsymbolizable reality that can only be thought retroactively through truth-procedures, what would then be truth of "becoming-curator"?

Can curatorial projects then claim that they produce knowledge and truth?

Are curators self-aware that they always already contribute to ever more epistemological constructivist concept of truth?

The curatorial cognizing subject (and therefore curatorial knowledge, overall) is not a fixed object; it is constructed by an individual through his or her own experience of that object.

The translational performance of the curatorial "event" resides between the two different ends of knowledge: the epistemological and the critical.

Gallery 7, 2007

Gallery 7, 2007
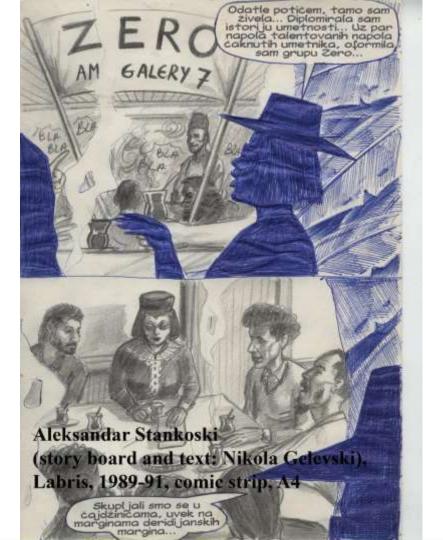
Aleksandar Stankoski, *The Last Supper,* 1996

Photo-shooting session for
Aleksandar Stankoski's Last Supper, 1996

Aleksandar Stankoski
(story board and text: Nikola Gelevski),
Labris, 1989–91, comic strip, A4

Participants

Louisa Avgita, Ivana Bago, Katerina Bogoeva, Barbara Borčić, Luchezar Boyadjiev, Aleksandra Bubevska, Yane Calovski, Slavčo Dimitrov, Nikola Eftimov, Liljana Gjuzelova, Nora Halimi, Hristina Ivanoska, Vladimir Jančevski, Petra Kapš, Vida Knezević, Svetlana Kuymdjieva, Suzana Milevska, Maria Lind, Tevz Logar, Ilias Marmaris, Vladiya Michaylova, Nat Muller, Irit Rogoff, Aleksandar Stankoski, Iskra Šukarova, Biljana Tanurovska, Ivana Tasev, Tihomir Topuzovski, Žaneta Vangeli, Ivana Vaseva, Elena Veljanovska, Jelena Vesić, Maja Vuković,

de
a
re

Deconst...
and Rel...

Gallery 7, 24 September 2007
the participants of the project *Curatorial Translation*

Gallery 7, 9 July 2009
Aleksandar Stankoski, at the reanactment of
The Last Supper from 1996

Gallery 7, 28 December, 2011
Dr. Suzana Milevska's History and Theory of Art
exam with the students from the Faculty of Fine Arts

"Curatorial agency"

It is a concept that is indebted to the recent critical rethinking of the curator's role in the context of contemporary art, culture, and society.

Similarly to Alfred Gell's concept of "art as agency," which states that art has the power not only to passively represent the world, but also to act, "curatorial agency" assumes in the same vein that the curator is no longer considered to be the "author" of an exhibition or a mere presenter of an already existing set of artistic concepts and projects.

The curator is rather assumed to be an active societal agent that contributes towards a cross-referential understanding of art between different artistic, cultural, ethnic, class, gender and sexual existences, and moreover, towards improvement of society in general.

Becoming *a* curator has nothing to do with "becoming-curator." While the former is a pragmatic decision not only to make a living out of one of the "sexiest" professions available in the international art world (one that focuses on singling out emergent art concepts, art objects and artists who produced either those concepts or objects), the later is fundamentally related to one's own position in the world as a thinking subject.
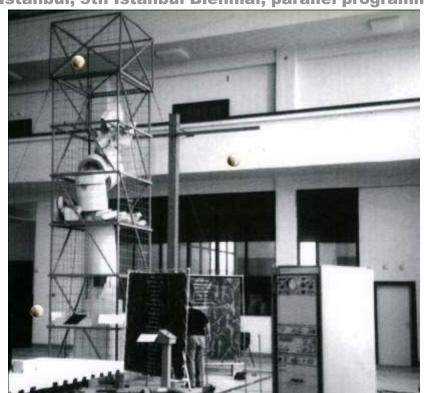
Museum of the City of Skopje,
5'17'' 1963

Skopje, Institute for Engineering Seismology,
Istanbul, 5th Istanbul Biennial, parallel programme

Deconstruct
and Rebuild
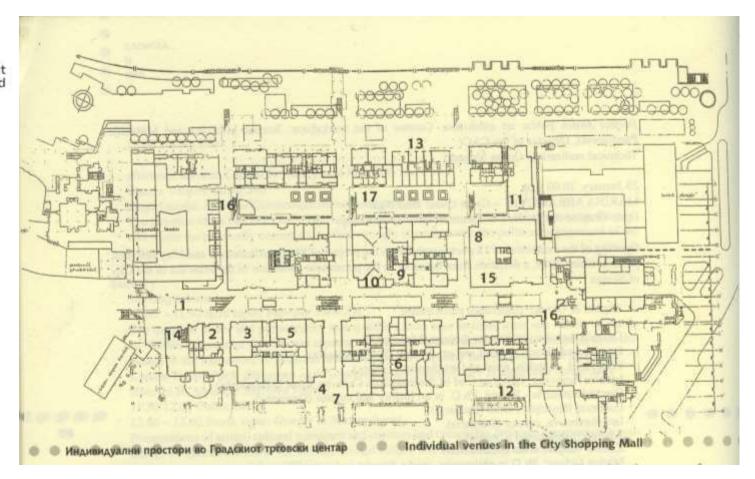
Capital and Gender

curated by Suzana Milevska

City Shopping Mall, Skopje, 25-27.01.2001

International public art project for art and theory
17 performances, video installations, interactive projects and a three
day conference

Индивидуални простори во Градскиот трговски центар ● ● ● Individual venues in the City Shopping Mall

Danica Dakic and Sandra Sterle, *Go-HOME,* 2001

de
a
re

Deconstruct
and Rebuild

Looking for a husband with a EU passport

Please send your applications to hottanja@hotmail.com
Do not hesitate to contact me with any further questions or details

Tanja Ostojic,
*Looking for a Husband with
EU Passport,* 2002-2005

T.O.   Mark S.   Luchezar B.   Matthew R.

Markus O.R.

Christoph L.

Vladimir R.

Kristof K.   Gary K.

Mike H.

Terese S.

Re: looking for a husband with a EU passport

Shira N.   Jecca   Debra A.S.

Moira R.   Andre S.   Janja

David E.

Nenad A.

Dusan P.

Anthony H.   Harald S.   Randy N.

The Renaming Machine
curated by Suzana Milevska
Ljubljana, Skopje, Prishtina, Zagreb, Vienna, 2009-2011

Ljubljana
exhibition, conference, book launch
Skopje
conference, video projections, open call, bloggers' seminar
Prishtina
conference, video projections, TV programme
Zagreb
exhibition, conference
Vienna
Renaming Machine archive's exhibition, lecture, book launch
New York
book launch
Skopje
book launch

de a re

Deconstruct
and Rebuild

Ivana Bago /Antonia Majača
Magnus Bärtås
Barbara Borčić
Tomislav Brajnovič
Zdenko Bužek Irena
Cvetkovik
Slavčo Dimitrov
James E. Faulconer
Liljana Gjuzelova Igor
Grubić
Dejan Habicht
Kalle Hamm
Agon Hamza
Albert Heta
Sasha Huber
Irwin
Hristina Ivanoska
Sanja Iveković
Marko Kovačič
Jean-Paul Martinon
Suzana Milevska Aldo
Milohnić

The Monument Group
Oliver Musovik,
Ana Peraica
Dan Perjovschi
Lia Perjovschi
The New Media Centre
Tadej Pogačar
Tanja Ostojić
David Rych
Reinigungsgesellschaft
Gayatri Chakravorty Spivak
Aleksandar Stankoski
Sašo Stanojkovik
Kristine Stiles
Mladen Stilinović
Biljana Tanurovska-Kjulavkovski
Tihomir Topuzovski
Žarko Trajanoski
Alexander Vaindorf
Zhivka Valiavicharska
Žaneta Vangeli
Julijana Žabeva-Papazova
Lana Zdravković

Giving names = act of love

The biggest paradox of naming is that the

   "gift of the name is to give something you do not have and one may not even want"

According to
Jacques Derrida's book *On the Name*

…the name never belongs originarilly and rigorously to s/he who receives it

and no longer belongs from the first moment to s/he who gives it.

But even if one agrees with Deleuze & Guattari's concept of desiring machines as hidden rhizomatic mechanisms that move the social machines the question remains: who moves, who "winds up" the desiring machines.

Are we talking about a psycho-historic mechanism that is a hidden underneath the layers of the archaeological site or the "writing mystic pad" that waits to be discovered?

arbitrary vs. political

Alongside the arbitrary nature of names and other theoretical implications of renaming, the project examined clandestine *patterns* of the "desiring renaming machine" at work behind the dominant social machines.

The on-going conceptual "war of names" between Greece and Macedonia (that in 1993 was forced by UNO to start using the description "The Former Yugoslav Republic of Macedonia") resulted in an international outwitting game that is the best example of ideology of renaming: how the endlessly postponed event of renaming can enable a "state of exception" whereby the power of the "renaming machine" is either underappreciated or overrated.

Macedonia vs. F.Y.R.O.M.

Republic of Macedonia – constitutional name since 1991

The first renaming took place in 1993 when the Former Yugoslav Republic of Macedonia was "given" for use in UN, by a temporary agreement between Macedonia and Greece

F.Y.R.O.M. – an unofficially used acronym

F.Y.R. of Macedonia, unofficially used acronym

Macedonia/F.Y.R.O.M - double formula

Skopje – old official proposal

Slavic Macedonia – old official proposal

New Macedonia – new official proposal
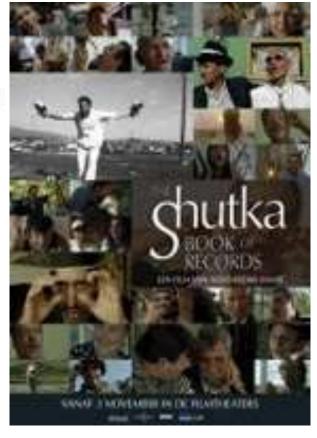
North Macedonia – new official proposal-accepted

The visual representation in different environments can produce certain unexpectedly severe disruptions within contemporary democratic policies, justice and human rights.

One of such examples is the semi-documentary film "The Shutka Book of Records" (2005/6) by the Serbian film director Aleksandar Manić. The way in which Roma people are represented in the film is questionable for several reasons.

de
a
re

Deconstruct
and Rebuild

Aleksandar Manic,
Shutka Book of Records, 2006

There are seventeen main stories in the film in which the recorded individual characters occur under their real or nick-names but their personalities are mostly over-written through the replicas of Dr. Koljo, (Bajram Severdjan) the narrator whose voice and story stresses overwrites the real-life characters' stories.

Skopje's Roma protestors objected to the "semi-documentary" characters that represented them as poor, primitive and exotic champions in sensational and absurd skills such as ghost busting, spiritual healing or sexual "enterprises," while omitting to show any of their "champions" in any intellectual or educational accomplishments.

After the first screenings of the film in Skopje there were several statements of discontent published in Macedonian newspapers and on local and national TV stations.

The paradoxes of this case go as far as to the fact that even though the film was severely attacked for not appreciating the Roma community rights pirate DVD copies of Manić's film can be bought on the streets of Shutka which only shows how popular became the film besides all controversy. "The Mayer of Shutka asserts "The Shutka Book of Records Discriminates Roma People."*Dnevnik*, 02.02.2006, 07.09.2006 <http://star.dnevnik.com.mk/?pBroj=2978&stID=72604>. [trans. by S. Milevska]

de
a
re

Deconstruct
and Rebuild

**Organised protests of discontent that
were provoked by the film launch
on 02.02. 2006.** Cinema Kultura,
Skopje
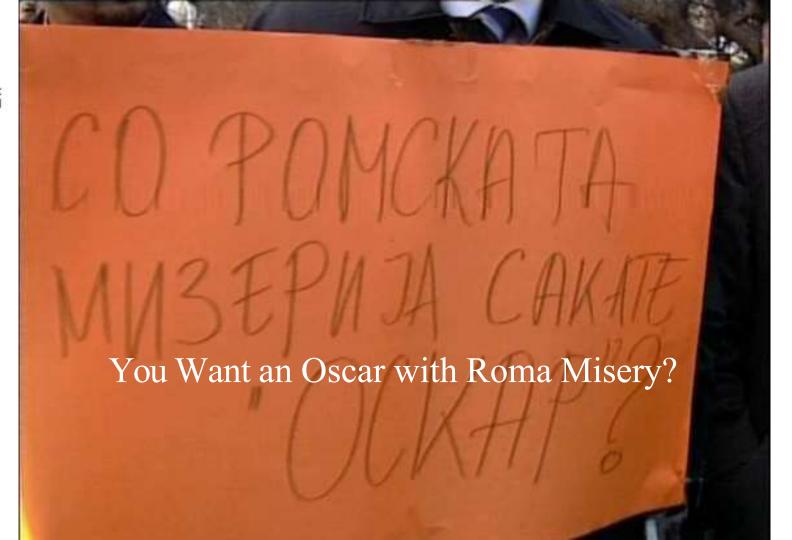
Press Conference, Holiday Inn
During the press conference the Mayer of
Shutka asserted "The Shutka Book of Records
Discriminates Roma People."*Dnevnik*,
02.02.2006, 07.09.2006
<http://star.dnevnik.com.mk/?pBroj=2978&stID=72604>.

Most of Skopje Roma objected to their representations as poor, primitive and exotic champions in sensational and absurd skills such as ghost busting, spiritual healers or sexual "enterprises," while omitting to show any of their "champions" in any intellectual or educational accomplishments. The film critics who compared the film's atmosphere with Felini's neo-realism, asked Roma protestors why they've never protested against Emir Kusturica's *Time of Gypsies:* their answer was that the difference was that Kusturica's film was fiction, and that they objected because the genre of *Shutka Book of Records* was *a semi- documentary*.

You Want an Oscar with Roma Misery?

The controversial deportations (called "repatriations") of nearly a thousand Roma to Romania and Bulgaria in August 2010 from France was supposedly not discriminatory but part of a clampdown of all sorts of traveling minorities. Embarrassing for president Nicolas Sarkozy, his personal memo was leaked to *The Guardian* in which he names the Roma camps that were to be abolished.

Sarkozy thereby exposed some fundamental moral contradictions of French republicanism as well as the biopolitics of "fortress Europe". The expulsion from France received significant international criticism of breaching human rights, but was based mostly on a rather hypocritical rediscovery of the Roma's humanity.

theoretical and critical texts

Suzana Milevska, *Artistic Strategies of Solidarity Challenging Post-Nazi Cultural Spaces,* Diktatorpuppe zerstört, Schaden gering. Kunst und Geschichtspolitik im Postnazismus" , ed. Edited by Lisa Bolyos and Katharina Morawek, Vienna, Austria: Mandelbaum Verlag, 2012, 60-69.

Suzana Mievska and Arun Saldanha, "The Eternal Return of Race: Reflections on East-European Racism", *Deleuze and Race,* Ed. by Arun Saldanha and Jason Michael Adams, Edinburgh University Press, 2010

'Bellville, or the Return of Racism'. *Exploring the Return of Repression.* Bucharest: Pavilion Unicredit, Sept. –Nov., 2009: 23.

Suzana Milevska, "The Eternal Recurrence of Racism, Some reflections on the return of racism in European culture", *springerin*, vol. XV, no. 4 (Autumn 2009), pp. 25–29

'Not Quite Bare Life: Rules and Exemptions.' *springerin.* Documenta 11, Volume XIII, Number 1, Winter, 2007, 37-41.

Milevska, S. (2006) "Not Quite Bare Life: Ruins of Representation" transversal - eipcp multilingual webjournal, http://eipcp.net/transversal/1206/milevska/en

Roma people's representation is one case of a stateless paradigm of the contemporary human condition, similarly to the refugee paradigm of Hannah Arendt. Roma population' s destiny can be discussed in terms of the limits of nation-state and citizenship and the schism between one's biological and political life. Alike "homo sacer" a Roma individual in many countries has biological life but has no political significance, even though is omnipresent if not in the centre of the city than on its outskirts.

Roma Protocol
Press Room, Austrian Parliament, Vienna, 2011
Milutin Jovanovic, Marika Schmiedt, Alfred Ullrich, Malgorzata
Mirga Tas and Marta Kotlarska

Call the Witness
BAK-Utrecht, 2011
Lynn Hutchinson/Hedina Sijercic, Milutin Jovanovic, Kiba
Lumberg, Nihad-Nino Pusia,
Marika Schmiedt, Alfred Ullrich (and Tania Magy)

Roma Protocol, 2011, Austrian Parliament, Festwochen, Vienna

ROMA PROTOCOL

With the project *Roma Protocol* I tried to move away from essentialisation of Roma art and instead of looking at "Romanipe" as homogenous phenomenon or asking what is Roma art.

the project addresses singular positions of Roma artists, their personal views, experiences and concerns regarding their role within and outside of Roma communities in regard the return of the racism, racialised images and steraotypical representations.

Today the general state protocols seem to exclude Roma: as if none of the basic rules and existing procedures can apply and secure the equal involvement of Roma in contemporary society so new protocols are constantly being issued specifically targeting Roma.

The project explored the possible entanglements and causal relations between the long suppressed, forgotten and carefully regulated truths from the past and the new protocols that are issued and proliferated time and again by different governments and institutions and ultimately cause controversial present condition of Roma.

Particularly important for understanding the recurrence of racism is the linkage between racism and capitalist well known appropriation methods: protocols for security measures, regeneration for tourism and creative industries, strict policies against travelers, refugees and sans papiers, etc., that all lead to certain disappropriations.

Particularly important for understanding the recurrence of racism is the linkage between racism and capitalist well known appropriation methods: protocols for security measures, regeneration for tourism and creative industries, strict policies against travelers, refugees and sans papiers, etc., that all lead to certain disappropriations.

For a similar take on the relation between imperialism and racism see:

Arendt, H. (1962), The Origins of Totalitarianism, New York: Meridian Books, pp. 503-4.

These protocols are not issued because Roma cannot follow such general procedures or because they defy them but simply because the dominant hegemonic powers tend to produce a very unique set of protocols addressing Roma issues as specific, unique and exceptional.

By so doing the neoliberal state produces a double bind action with which it first proclaims Roma as exceptional population and then creates exceptional protocols that leave Roma outside of normality and common rule, as a kind of sealing of all stereotypes and prejudices against Roma.

DIPLOMATIC AND JUDICIAL CONTEXT

In the diplomatic context and in the judicial sense the term protocol refers to an agreed set of conventions including arbitrary rules, procedures, or ceremonies. They are related to regulation of international relations and usually are issued as supplements or amendments to an existing law or treaty. Therefore protocols represent the recognized and generally accepted system or order of acts that should be applied for better communication of the agreed rules.

Roma Protocol questioned the recognised and generally accepted system or order of acts with which the neoliberal state produces a double bind action with which it first proclaims Roma as exceptional population and then creates exceptional protocols that leave Roma outside of normality and common rule, as a kind of sealing of all stereotypes and prejudices against Roma.

SPACE AND ARTISTS

The exhibition Roma Protocol took place inside the Austrian Parliament's Press Room. The space was chosen as one of the symbolic spaces where the control over information is produced and distributed to the media. Thus it is a space where one should discuss the ways in which new laws and policies are produced in Europe in order to „discipline" Roma.

The exhibition presented several different artistic positions in regard to the actual situation of Roma in Europe today and it addresses the effects of the contemporary state Roma protocols such as the under-researched Roma Holocaust, racism, forced nomadism, displacements, evictions, property looting, unequal human rights, discrimination in education, etc.

ARTISTS AND ARTWORKS

The four art works by the Roma and not-Roma artists Milutin Jovanović (Serbia), Marta Kotlarska /Malgorzata Mirga –Tas (Poland), Marika Schmiedt (Austria) and Alfred Ullrich (Germany) engaged with various phenomena and different media:

Milutin Jovanović, *Migration,* 2011, 18';

Marika Schmiedt, *What Remains…, 2000-2009,* 2011, DVD-Loop, 20-30 min;

Alfred Ullrich, *Crazy Water Wheel,* 2009-2011, Two-channel video installation, 18' 38";

Malgorzata Mirga-Tas and Marta Kotlarska, *Miraculous Water,* 2006/2011, DVD loop.

SCHOOL VISITS AND OTHER ACTIVITIES

Organised visits of app. 200 students from different primary and high schools

Symposium Vienna Architecture Centre

28.05. Video programme, Vienna Architecture Centre

 02.10-17.12 2011 Museum Arbeitswelt Steyr

Romany Click Project by Malgorzata Mirga Tas and Marta Kotlarska

CAMERA OBSCURA WORKSHOP

"Romani Click" - During the Wiener Festvochen the artists Malgorzata Mirga-Tas and Marta Kotlarska helped will run one day workshop within festival framework.

Helped by Danijela Kostic from the initiative Romano Centro the artists and 15 Roma children turned their classroom into a camera obscura by sealing off any incoming light and redraw the projection and make digital self-portraits.

deare

Deconstruct and Rebuild

Deconstruct
and Rebuild

Alfred Ullrich, *Crazy Water Wheel*, 2009-2011

Crazy Water Wheel consists of two videos. The first one is showing only a loop of a turning wheel of a watermill. The wheel brings to mind the Romani flag that also has a wheel. This video comments therefore on the old stereotype of Roma people as exotic creatures full of wanderlust, genetically incapable of leading sedimentary lives, in a house without wheels. The filmed watermill lies in vicinity of the Nazi extermination camp of Dachau so the wheel also refers to the eternal recurrence of racism.

Side by side with the watermill wheel there is a documentary showing an informal private performance of the artist commenting on the traffic signs Landfahrerplatz kein Gewerbe warning that itinerants are not allowed to trade or peddle in the area. Such signs were still in use in Bavaria. The artist is recorded how he questions and crosses out the inscription on the street sign with holding three signs one after another: a question mark, a cross and a sign suggesting a new term: Rastplatz instead of the old one. Some of the signs were removed.

Deconstruct
and Rebuild

Marika Schmiedt,
What Remains…2000-2009, **2011**
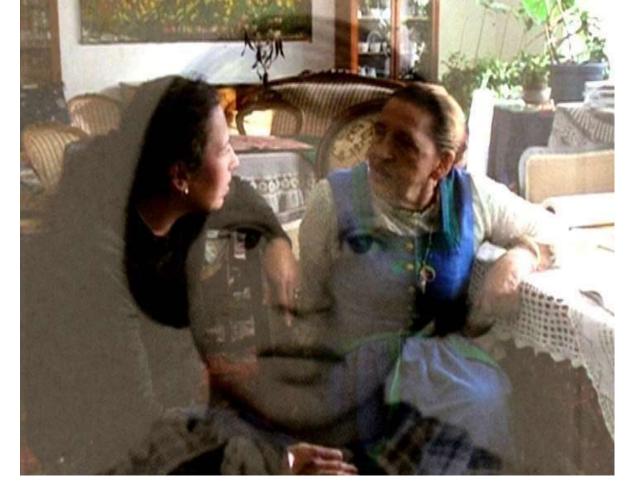**video loop, 30 min**

The installation includes a video and copies of documents that the artist collected in the course of her committed research to the unknown facts regarding Roma Holocaust "protocols" and particularly the destiny of her relatives killed in concentration camps to whom she devoted another work („Eine lästige Gesellschaft" („An undesirable society").

Making visible the existing evidences by putting the pile of these documents in front of our eyes in their frappant materiality: transport lists, prisoner lists, obituaries, inmate-staff cards, detention certificates, cash cards, medical experiments (memorials, Auschwitz, Dachau, Buchenwald, Sachsenhausen, Mauthausen, Ravensbrück). Lists of prisoners, transport lists, measuring cards, prisoner photos (Bundesarchiv Berlin). Register files, police records, birth certificates /death certificates (Federal Police Directorate Graz, community Kirchstetten Nope, various parishes).
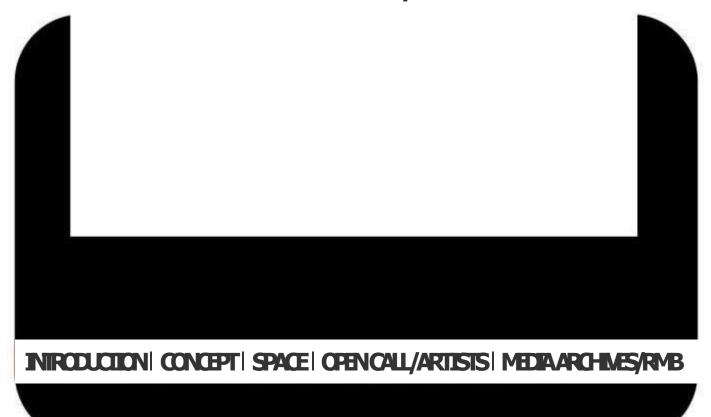
Marika Scmiedt, *Visible-Legacy,* 2011

Milutin Jovanovic, *Migration,* **2011**

Call the Witness-2ⁿᵈ Roma Pavilion
Venice Biennale, 2011

Call the Witness-2ⁿᵈ Roma Pavilion
Venice Biennale, 2011

Methodology: Questioning the application of the postcolonial theory to Roma issues and attempts for new theoretical approaches

- Working Methods: Interdisciplinary research, collaboration and participation
- Research Tools: Open Call, Media Archive, as research tools (and as first phase' PR strategy)
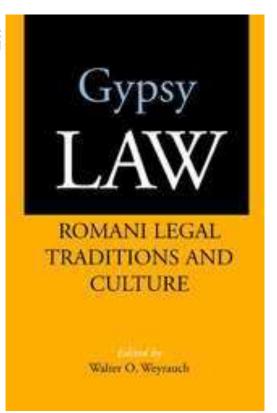
Deconstruct and Rebuild

Alfred Ullrich, *Pearls Before Swine,* 2000, performance, Lety

Deconstruct and Rebuild

The Gypsy legal system not only protects the Gypsy from external and internal threats, but also serves as a code that organizes Gypsy society. Gypsy law acts as a cohesive force serving to protect Gypsy interests, rights, traditions, and ethnic distinctiveness.

Gypsy law is self-contained and cannot incorporate rules of a foreign legal system. The gaje legal system is equally insular so far as Gypsy law is concerned.

Gypsy Law: Romani Legal Traditions and Culture, Walter O. Weyrauch, editor
Berkeley, CA: University of California Press; 2001

ROMANI KRIS

Kris derives from the Greek term "κρίση" (judgement) and denotes the traditional jurisdiction of the Vlach-Roma and in particular of the Kalderoš. It happens that certain groups adapt the jurisdiction of the Kalderoš and anchor it into their own traditional socio-culture.

Characteristic features of the Roma jurisdiction

A kris represents the Highest Court, collective wisdom and social consciousness simultaneously. It is the highest legal and moral authority and therefore the most important control organ over all areas of life. Men exclusively form the decision-making bodies. They consist of one or more judges - *krisari, krisatoré or krismitori - who belong to different vici if possible. [Traditional socio-organisation] A* chairman decides whose task it is to lead the *kris. The preconditions for a judge are rich life experience,* to be appreciated within the group, to have an impartial attitude, and a detailed knowledge of the customs and traditions. Women are not allowed to become judges. They are heard in a *kris only if* they are directly involved in a conflict and act as testimony or as the accused.

ROMABASE Kris Mozes F. Heinschink / Michael Teichmann

http://romani.uni-graz.at/rombase/

The project *Call the Witness* attempted on re-visiting of the principles of representation and puts emphasis on the relevance of the question:

 Who has the control over the means of representation and thus supports and promotes certain dominant cultural and moral values?

PROJECT'S QUESTIONS

1. how to conceptualise an exhibition presenting Roma artists working in non-traditional media *(is it against Roma cultural traditions?, etc.)*

2. what could Roma artists and Roma community in general gain by the support and distribution of the new media art productions

3. what are the concerns of already active Roma artists working with new media

4. how to get to production and representations of such works and weather at the moment there is *a lack of digital art produced by Roma artists*

5. whether such exhibition will be competitive and thus would it do justice to Roma artists.

Deconstruct and Rebuild

BRUCE BARBER
SASA BARBUL
KATALIN BARSONY
CRISTIANO BERTI
BODVALENKE FRESCO PROJECT
TINA CARR
EDOUARD CHILINE
HANNAH COLLINS
LEONE CONTINI
KONSTANTINA DRAKOPOULOU
NIGEL DICKINSON
EU-ROMA
EDUARD FREUDMANN
ALEXANDRA GULEA
MARIA KJARTANS
MARTA KOTLARSKA
ZORAN KUBURA
HARIS KULENOVIC
IVANA MARJANOVIC
DUSKO MILJANIC
MALGORZATA MIRGA-TAS
TANJA OSTOJIC
NIHAD NINO PUSIJA
CLAUDIA RADULESCU
EVA SAJOVIC
MARIKA SCHMIEDT
ANNEMARIE SCHÖNE
HEDINA TAHIROVIĆ SIJERČIĆ
MANUELA ZANOTTI
AND MORE TO COME...

ROMA MEDIA ARCHIVE

WEB LAUNCH OF
THE ROMA MEDIA ARCHIVE
WITH PARTICIPATING ARTISTS
IN THE CONTEXT OF

LANCIO WEB
DEL ROMA MEDIA ARCHIVE
CON GLI ARTISTI PARTECIPANTI
NEL CONTESTO DI

CALL THE WITNESS
ROMA PAVILION COLLATERAL EVENT
LIVE TESTIMONIES
54TH INTERNATIONAL ART EXHIBITION
LA BIENNALE DI VENEZIA, 2011

UNESCO, PALAZZO ZORZI
CASTELLO 4930, VENEZIA
3 IUNE/GIUGNO 13:00

ROMA MEDIA ARCHIVE is a result of the interdisciplinary research of various art, media and research projects about the everyday life and urgent issues that Roma communities and individuals are facing in contemporary society.

The project was originally initiated by Suzana Milevska, theorist and curator, based in Skopje, Macedonia. The participants were asked to share their archives as testimonials of their research endeavours in solidarity with Roma people.

ROMA MEDIA ARCHIVE è il risultato dell'indagine interdisciplinare su vari progetti di arti vivene, media e ricerca, rispetto alla vita quotidiana delle comunità e delle persone Rom e alle urgenti istanze che queste si trovano ad affrontare nella società contemporanea.

Il progetto è stato avviato da Suzana Milevska, teorica e curatrice di Skopje in Macedonia. Ai partecipanti è stato chiesto di coodividere i propri archivi come testimonianza del loro impegno di ricerca in solidarietà con le genti Rom.

ROMA MEDIA ARCHIVE/VENETIAN NAVIGATOR
CALLE CASSELLERIA, CASTELLO 5300, VENEZIA
3–4 IUNE/GIUGNO 21:00–23:00

WWW.ROMAMEDIAARCHIVE.NET

Open Call (February 2010, deadline: 31 May 2010)
Selection criteria and selected list of artists/projects
Contracts
Online Platform

Presentation at the 54 Venice Biennale, 3 June, 2011
Research tool, presentations
partnerships
maintenance

Kalokagathia: On the Possibility to Think Together the Aesthetical and Ethical in Curating

I imagined this lecture as a thoughtful experiment in which I focused on the ongoing debate about the reciprocal relations and tensions between the theoretical and practical, and between the aesthetical and ethical through my own curatorial experience.

I tried to extrapolate how curating can overarch the difference between the categories of beautiful and good, and among other perpetual and artificially made distinctions and dichotomies that emerged in art theory during modernism.

CONCLUSION

Contentious Objects/Ashamed Subjects, 2019

Politecnico di Milano, Milano

Absence as Heritage— Râzvan Anton, Julie Dawson, and Alexandra Toma; *Awkward Objects of Genocide*—Erica Lehrer, Roma Sendyka, Wojtek Wilczyk, Magdalena Zych; *Casting of Death*—Domestic Research Society & Marko Jenko, Janez Polajnar, Marijan Rupert; *Dead Images*—Tal Adler, Linda Fibiger, John Harris, Joan Smith, Anna Szöke, Maria Teschler-Nicola; *Transforming Long Kesh/Maze*—Martin Krenn and Aisling O' Beirn; and several independent participatory art projects: *Solidarity Day* (a campaign initiated with CULTURESHUTDOWN.NET platform) & *Memory Matrix*—Azra Akšamija, *(TRACE-ING LOUIS AGASSIZ: Artistic Renegotiations of Archive, Memory & Place*—Sasha Huber with the campaign *Demounting Louis Agassiz*; the initiative *World Communal Heritage*—Rena Rädle & Vladan Jeremić; *Research Without Guarantees*— collective Urban Subjects: Sabine Bitter, Jeff Derksen, and Helmut Weber; Alfred Ullrich's project *On the Move* including his campaign regarding the sign 'LANDFAHRERPLATZ KEIN GEWERBE' [Site for Travellers: No Trading]; and the research file *Monumentomachia*—Suzana Milevska.

Martin Krenn, Aisling O'Beirn, Transforming Long Kesh/Maze, TRACES/Horizon 2020 Workshop, 16th August 2017, with Martin Krenn, Aisling O'Beirn and +50 Group, Work on H Block, cladding with matchsticks.

There is no doubt that promoting provocative curatorial concepts and new models of productions is embedded in any curatorial position. However—and this is what I wanted to argue —without the self-critical analysis and research-based and theory-based curatorial knowledge and agency, the event of 'becoming-curator' could never take place. This enables the continuous movement between 'becoming-curator' and 'unbecoming-curator'.

CONCLUSION

By way of a conclusion, I want to emphasize the need for questioning power structures in terms of curating within the art and curatorial worlds, and how the political system, institutional structures, and curating are intertwined and reflect on art.

CONCLUSION

de
a
re

Deconstruct
and Rebuild

14.00 - 14.10: Soft Arrival

14.10-14.30: Introduction to topic and to the speaker and general Q&A: Simone (10 minutes)

14.30 - 14.50: Lecture: Guest (20 minutes)

14.50 - 15.00: Q&A (10 minutes)

15.00 - 15.15: Pause (15 minutes)

15.15 - 15.35: Lecture: Guest (20 minutes)

15.35 - 16.50: Final Q&A (15 minutes)

15.50 - 16.00: Wrap up: Simone with Guest (10 minutes)

Materialist approach to cultural practices
« materialist cultural practice »
(Graig Owens)

« If artists were in hell in 1946, now they are in business. » **Allan Kaprow**, « Should the Artist Be a Man of the World ?, » Art News 63, no. 6 (October 1964): 35

To « [E]ducate artists to become professionals » **Griselda Polloc**k, « Art, Art School, Culture. Individualism After the Death of the Artist, » BLOCK, no. 11, 1985-1986

« The rationale of the art schools is to train rather than educate artists to become professionals who must compete with other professionals in a difficult market for jobs and sales. Yet the training leaves them totally unequipped to grasp their place in the competitive world of business, professionalism or [...] education. » **Griselda Pollock**, « Art, Art School, Culture, » 54.

« I wanted to enter the marketplace because I began to understand that outside the market there is nothing. » **Carol Squiers**, « Diversionary (Syn)tactics: Barbara Kruger Has Her Way with Words, » Artnews 46, no. 2 (février 198

« materialist cultural practice » « subverts and subordinates to itself the conditions from which it stems » Owens, « From Work to Frame, » 136. Lucio Colletti, cité in Diane Elson, «The Value Theory of Labor, » in Value: The Representation of Labour in Capitalism, ed. Diane Elson (London: CSE Books, 1979), 171.

« little attention is paid to the description and analysis of the relations of artistic production » while this « has become the central issue of contemporary art and criticism. »

Problem: « attention away from the work and its producer and onto its frame » Craig Owens, « From Work to Frame, or Is There Life After 'The Death of the Author'?," in Implosion: A Postmodern Perspective, eds. Lars Nittve, Germano Celant (Stockholm: Moderna Museet, 1987);

Priority: « the investigation of the apparatus the artist is threaded through » Owens, « From Work to Frame, or Is There Life After 'The Death of the Author'?, » 136

« For a recognition of the de facto social nature of artistic activity is essential if we ourselves are to employ, rather than simply being employed by, the apparatus we all – 'lookers, buyers, dealers, makers' – are threaded through. » Owens, « From Work to Frame, » 136.

Materialist Cultural Practices: « ability to maintain dialectical tension in the face of a general cultural implosion » Craig Owens, « Bayreuth '82, » Art in America (septembre 1982): 191.

« models in which cultural activity is treated not as self-exploration and self-expression, but as a profession. » « The point is to provide students with a usable knowledge of what working as – as opposed to simply 'being' – an artist or critic entails. »

Can our conception of politics be shifted from the capitalist trope of producing scarcity for extraction to an ecology of the redistribution of abundance? Self-determination income not only resonates with the postworkerist imaginations of time freed from alienation and devoted to care and art; it also provokes the question of what global citizenship looks like at a time when many countries are eroding the rights of elderly citizens, and "denizenship" proliferates at nauseating speed, with an ever-renewed arsenal of borders and incarceration. While this period is certainly marked by a discursive emphasis on the public dimension of care and health, and while the virus itself brings forward a dimension of interdependence that one cannot unsee, the underlying idea "we are in this together" bears an estranging tone in the various settings, as states either abandon public health and safety, or enforce isolation and containment. But could interdependence become the foundation of politics? The Care Collective, born out of a London-based reading group, thinks so. In their book The Care Manifesto, they advocate universal care promoted by a state—"not a paternal, racist or settler-colonial state"—that can enable everyone to cultivate what disabilities studies have called "strategic autonomy and independence," while creating the conditions that allow for new relationships within and among the state and its diverse communities—relationships predicated on everyone receiving what they need both to thrive and to participate in democratic practices.

"Technologies of Control and Infrastructures of Redistribution" by Martina Tazzioli and Oana Pârvan, Issue #123 December 2021

REPARATION

The commitment to repair is how a refusal to represent terror redoubles the logic of representation. The refusal of our ongoing afterlife can only ever replicate a worn-out grammar. The event remains, in the depths. The event- remains are deep and we stand before them, to express them, as their expression. These bits are a mystery, a new machine for the incalculable, which is next, having defied its starting place. I almost remembered this in a dream, where we were just talking, and nothing happened, and then it was over, until just now, with your hands, and light on the breeze's edge. I just can't help feeling that this is what we're supposed to do—to conserve what we are and what we can do by expansion, whose prompt, more often than not, shows up as loss (which shows up, more often than not, as a prompt). More shows up more often than nought if you can stand it.

"Stolen Life" - Fred Moten

Mackda Ghebremariam Tesfau is a research doctor in Social Sciences. She obtained her doctorate from the University of Padua with a thesis titled "Why don't you take them to your home? Stories of reception between refugees and locals," in which racism and anti-racism are analyzed in an attempt to explain the connection between daily practices and systems of dominance. Mackda is a part-time lecturer at Iuav Venice and an instructor for Stanford Florence and NYU Florence. She collaborates with Razzismo Brutta Storia and is a resident curator at Centrale Fies for the Agitu Ideo Gudeta Fellowship, an artistic residency grant. Mackda is actively involved in the anti-racist debate in Italy, particularly in the fields of education and outreach

Deconstruct
and Rebuild

Co-funded by
the European Union

AFFIRMATIVE ACTIONS:
BETWEEN REDISTRIBUTION AND REPARATION

Dr. Mackda Ghebremariam Tesfau'

de
Deconstruct and Rebuild

Co-funded by
the European Union

The key division in the debate over the nature of racism is between the definition of racism as individual attitude or behavior (hatred, stereotyping, unequal treatment) and the view of racism as a set of systemic and institutional practices (...) To the extent that individual definitions of racism become dominant, what emerges is a social world in which it is difficult to challenge or even envision institutional racism (...) structural racism perspective, individual prejudice and discrimination are but symptoms of larger structural problems, racial inequality is a pervasive aspect of everyday life and the normal functioning of institutions, and the ultimate solution to racial oppression involves far-reaching changes in social institutions.

Doane Ashley, What is racism? Racial discourse and racial politics, in: Critical Sociology (2006)

The conflict between individual and structural definitions of racism leads to important differences with respect to policy implications for addressing racism. If racism is defined as a set of institutional and social practices, then the logical policies would include structural change, vigilant enforcement of civil rights laws, race-based remedies, and significant changes in cultural practices. On the other hand, if racism is viewed as a problem of individual attitudes and behavior, then the logical response is to condemn and punish individual acts of prejudice and discrimination, or to combat racism by "educating" the next generation to be more tolerant of differences.

Doane Ashley, What is racism? Racial discourse and racial politics, in: Critical Sociology (2006)

Affirmative action policies are designed to address historical and systemic discrimination faced by marginalized groups, **seeking to level the playing field** and promote equal opportunities in areas such as education and employment. These policies are often **framed as remedies to counteract the effects of institutional racism and address the structural barriers** that hinder the progress of underrepresented communities.

The debate on the nature of racism informs the philosophy and justification for implementing affirmative action policies. **Recognizing racism as a systemic issue is likely to lead to greater support for affirmative action** as a mean to achieve societal change and create opportunities for historically disadvantaged groups. **Conversely, a focus on individual attitudes and behavior might lead to a more cautious or skeptical approach towards affirmative action**, as the emphasis would be on different methods of combating racism.

Affirmative actions are implemented whenever an organization dedicates resources, including time and money, to combat discrimination.

Unlike **equal opportunities**, which are measures aimed at **sanctioning discrimination**, **affirmative actions** introduce practices aimed at concretely **preventing** such discriminations from occurring.

Affirmative action can take various forms and strategies:

Representation quotas _ A specific number or percentage of job positions, study positions, or other opportunities are reserved for individuals belonging to disadvantaged groups.

Preferences in selections _ Additional points are assigned in selections or merit-based evaluations to individuals belonging to disadvantaged groups.

Development and support programs _ Mentoring or tutoring programs provide specific resources and support to disadvantaged individuals to help

However, **affirmative action policies have also been the subject of ongoing debates and controversies**. Critics argue that such policies may lead to **reverse discrimination**, **where individuals from dominant groups may face disadvantages in favor of underrepresented ones**.
They contend that **merit-based principles could be compromised**, and that affirmative action may not necessarily address the root causes of inequality.

A **d&i** approach **recognizes the lack of certain groups** in specific fields and roles **and acts towards including them to reflect the diversity** present in society.

An approach that views affirmative actions as **reparation** tools **interprets this absence as the product of historical injustice** that continues to manifest in the contemporary context. **The aim** of the latter **is not so much to transform these spaces of absence but rather to weaken** - through the participation of constitutionally excluded individuals - **the structures that materialize them**.

CHALLENGES

CARE AS REPARATION PRACTICE

CONCLUSION?

MEETING NEARBY:
CURATING (IN) THE SPACE OF ENCOUNTER

Chiara Cartuccia

[**Speaking nearby** is] a speaking that does not objectify does not point to an object as if it is distant from the speaking subject or absent from the speaking place. A speaking that reflects on itself and can come very close to a subject without, however, seizing or claiming it.

A speaking in brief, whose closures are only moments of transition opening up to other possible **moments of transition**.

– Trinh T. Minh-ha, *Cinema Interval* (1999)

Deconstruct
and Rebuild

– Gilles Clément, Nerea Calvillo & Andrés Jaque in conversation,
M12 Public Programme, Teatro Garibaldi Palermo

– Invernomuto, Black Med, listening session,
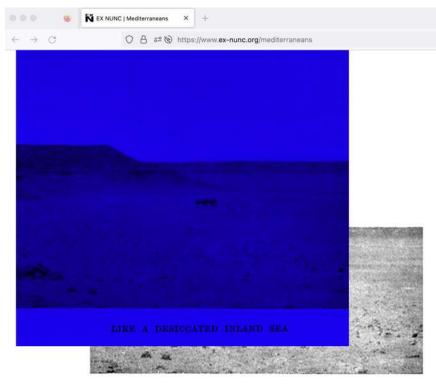M12 Public Programme, Teatro Garibaldi Palermo

– Accountable Networks Hackathon,
M12 Public Programme, Teatro Garibaldi Palermo

Deconstruct and Rebuild
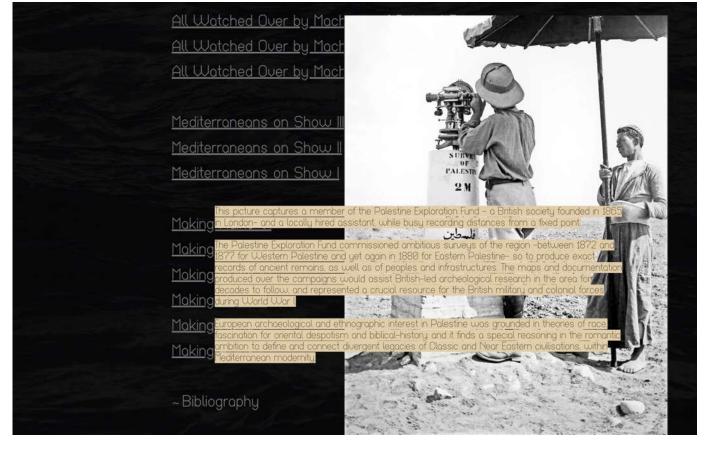

LIKE A DESICCATED INLAND SEA

LIKE A DESICCATED INLAND SEA

EX NUNC is currently engaged in an open conversation about some ideas around the idea of Mediterranean today. Read both as a –variously romanticised– landscape for exchange and cross-pollination and as a historically wounded territory of conflict, the complex geography of the Mediterranean region turns into object of scrutiny in the work of visual practitioners, writers, scholars. In recent years, following increasing media attention towards migration fluxes across the sea and the consequent fabrication of the permanent-state-of-crisis condition, the *Black Mediterranean* formulation has been more widely popularised. As an adaptation of Paul Gilroy's theory of the Black Atlantic, the Black Mediterranean incorporates narratives of diasporic living, cultural transnationalism and hybridity, whilst dissecting questions connected to the reiteration of colonial power-structures, through practices of hierarchisation, domination, erasure.
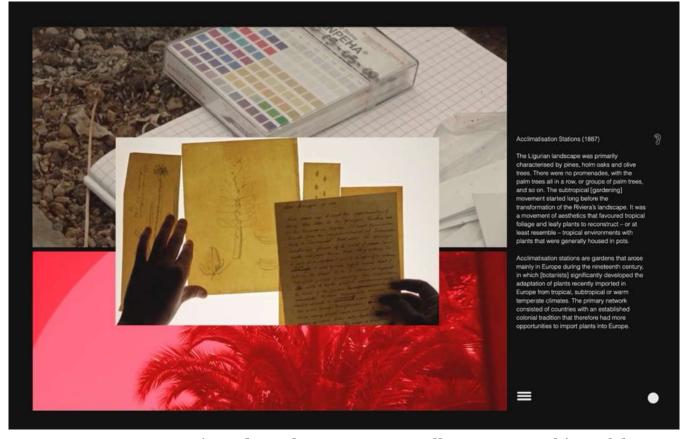
EX NUNC seeks the pluralisation of Mediterranean(s), as interstitial geographies apt to division and connection, creation and negation. The Mediterranean seas and lands are arenas of contrasting historical movements, which keep on acting in the socio-economical and political realities of the present. But Mediterranean(s) are also (non-)spaces for speculation and invention. By inviting practitioners from different disciplines and backgrounds to share their own Mediterranean perspectives, EX NUNC proposes to facilitate an open conversation between dissonant voices, which address the intrinsically irreducible nature of a tentacular topic of investigation.

This picture captures a member of the Palestine Exploration Fund – a British society founded in 1865 in London– and a locally hired assistant, while busy recording distances from a fixed point.

The Palestine Exploration Fund commissioned ambitious surveys of the region –between 1872 and 1877 for Western Palestine and yet again in 1880 for Eastern Palestine- so to produce exact records of ancient remains, as well as of peoples and infrastructures. The maps and documentation produced over the campaigns would assist British-led archeological research in the area for decades to follow, and represented a crucial resource for the British military and colonial forces during World War I

European archaeological and ethnographic interest in Palestine was grounded in theories of race, fascination for oriental despotism and biblical-history; and it finds a special reasoning in the romantic ambition to define and connect divergent legacies of Classic and Near Eastern civilisations, within Mediterranean modernity.

– EXN Journal, Making Ruins

– EXN Lagoon, Riccardo Badano + Hanna Rullmann, Something of the Sun

Francesco Lojacono, *Veduta di Palermo*,
in Palermo Atlas, Manifesta 12 Palermo,
2018. Courtesy OMA

THE SPACE OF A METAPHOR: ON MEDITERRANEANISM IN THE EVENT-INSTITUTION

Chiara Cartuccia

> Just as none of us is outside or beyond geography,
> none of us is completely free from the struggle over geography.
> That struggle is complex and interesting because it is not only
> about soldiers and cannons but also about ideas, about forms,
> about images and imaginings.
> – Edward Said[1]

Inaugurated by Egyptian president Gamal Abdel Nasser, the first edition of Alexandria Biennale for Mediterranean Countries opened its doors on 26 July 1955. The exhibition was promoted as a celebratory event honouring the third anniversary of the 1952 Egyptian Revolution, and featured an impressive range of 265 artists from Egypt, France, Greece, Italy, Lebanon, Spain, Syria and the former Yugoslavia. While following a structure of national participation modelled after the Venice Biennale, the Alexandria Biennale was the first among similar large-scale events to adopt an explicitly regional frame focussed on the macro-Mediterranean area.

Alexandria, the Levantine urban background of endless cosmopolitan fantasies and desires, whose tangled heritages once made it a de facto Euro-Mediterranean harbour south of the sea,[2] offered one among several possibilities of refashioning the new Republic of Egypt as an international player. If Cairo, the evermore centralising capital, cast itself as a major centre in the pan-Arabist project, Alexandria tried to recycle a postcolonial version of its Mediterraneanness. In this narrative, 'Mediterraneanism, and a biennale to institutionalise it, appears as historical inevitability'.[3] The Alexandria Biennale became a propaganda tool, which served the spreading of a special branding of official 'Egyptianness'.[4] The Biennale represented Nasser's political ambition for a Mediterranean Egypt that, while still grounding part of its imagination in ancient Hellenistic glory, had turned fully revolutionary and aimed to obtain cultural relevance in contemporaneity. In order to achieve its goal, the Biennale constructed a fluid, slightly decentralised and expansive imagination of the Mediterranean, which sought to incorporate and reveal the Nasserian destiny of Egypt, as embodiment of the interlacing ideologies of Third Worldism and Internationalism. The first edition of the Alexandria Biennale took place in the same year of the Bandung Conference,[5] and preceded by just few months the signing of the Declaration of Brijuni by Egypt, India and the former Yugoslavia (19 July 1956), which sealed the birth of the Non-Aligned Movement. It is not by chance that among the very first invited participants to the newly founded Biennale for Mediterranean Countries figures Josip Broz Tito's Yugoslavia, a country often overlooked in Western-European idealisation of the middle sea, which nonetheless played a central role in the new Mediterranean envisioned by the Egyptian government and portrayed by the Biennale. In fact, although it may appear nostalgically reminiscent of Greco-Roman antiquity, especially in the iconography it employed in printed and promotional material, the Alexandria Biennale was one of the earliest manifestations of the Nasserian desire to reclaim the Mediterranean by characterising it as a post-European geography.

The "**curatorial complex**" is the tendency wherein or **whereby most or everything is carefully trimmed to fit the orbit of the metaphor**. Especially in contemporary independent curating, not only are many a subject that is dealt with metaphorically, also the notion of care as that which is fundamental in curating and curatorial practice tends to be reduced to that realm of metaphor.

– Bonaventure Soh Bejeng Ndikung, *The Delusions of Care* (2021)

What I am proposing is that besides moving from the act of just display/staging (curating) to enacting, dramatizing, and performing events of knowledge (curatorial), curatorialization would have to also mean employing other strategies that open up **cracks and caveats of care** that we might have not explored until now, and that constantly adapt themselves to the needs of the artists, art, and audience as well as times and spaces.

– Bonaventure Soh Bejeng Ndikung, *The Delusions of Care* (2021)

MOVING TOGETHER, APART.
Organising, Commoning and Instituting in
the Mediterranean(s)

PAT - Elpida Karaba, Despina Zefkili
Tirana Art Lab - Adela Demetja
Studio Rizoma - Izabela Anna Moren
Mahal Art Space - Nouha Ben Yebdri
La Escocesa - Alba Colomo
L'Art Rue - Jan Goossens
LE 18 / QANAT - Francesca Masoero, Shayma Nader
Triangle-Astérides – Camille Ramanana Rahary
Depo – Asena Günal
WaraQ – Tewa Barnosa
B'sarya for the Arts – Mohamed Saleh, Ahmed Nagy
School of Intrusions – Noor Abed
Limone Lunare – Giulia Crisci
Vessel – Anna Santomauro, Viviana Checchia

MOVING TOGETHER, APART

CITTADELLARTE - FONDAZIONE PISTOLETTO
UNIDEE RESIDENCY PROGRAMS

In preparation to the start of the residencies' season, UNIDEE organises a **meeting event**, with the purpose of expanding its scopes to a **transregional and trans-institutional scale**. During three days of space and time sharing in Cittadellarte, in between conversations and convivial gatherings, invited participants from art institutions and collectives operating in the larger Mediterranean area discuss **ways of organising, commoning, thinking and acting together**.

Different-scaled organisations have a chance to take into focus their reciprocal examples of expanded curatorship and (para-)institutional practice. The programme delves into the collaborative and transdisciplinary work of the invited guests, in order **to map different modes and methodologies of instituting, and so to plot sustainable strategies of exchange of knowledges and resources**. Participants explore forms of socio-political, cultural and ecological vigilance in curatorial and educational work, while moving across the expansive geographies of the Mediterranean.

This event aims at forging alliances and building an extended **network of possible future collaborators**, while starting weaving conversations that will be further developed in the next biennium of the UNIDEE residency programme and beyond.

Deconstruct
and Rebuild

Co-funded by
the European Union

– **Questions of Funding**

– **Access / Accessibility / Language / Opening the Open Call**

– **Having/Not having a Space / Offer Space / Making Space / Public Space**

– **Locality/Localities**

– **Networks / Inter-institutional Alliances / Solidarity**

– **Archive / Legacies**

[T]he programme **Neither on Land nor at Sea** names the Mediterranean that informs its curatorial arguments a *non-theme*. The wording stems from the belief that resisting un-problematic thematization of the Mediterranean is to reject the consolatory ease of the figurative value, of the usable representation. This is an invitation to rather linger in the uncomfortability of restless negotiation, of positionalities and perspectives. During the moments of aggregation offered by the residency formats, we will move through shared conversations and actions, exchanged knowledges and understandings, with the goal to trouble the singular imagination of the Mediterranean, and so to attempt making spaces of possibility out of unresolved and unresolvable territories.

– Neither on Land nor at Sea. Meeting by the Mediterranean Im/Possible

(from the curatorial concept)

Deconstruct and Rebuild

UNIDEE Residency Modules 2023/24

Curatorial Framework
Modules & Mentors
Public Programme
Re-sources

About

or at Sea · Neither on Land

UNIDEE Residency Programs ● Cittadellarte–Fondazione Pistoletto

Co-funded by
the European Union

"In a culture whose dominant mode of discourse is advertising, all of us are in the position of the illiterates of the Middle Ages, trying to make sense of an illegible world."

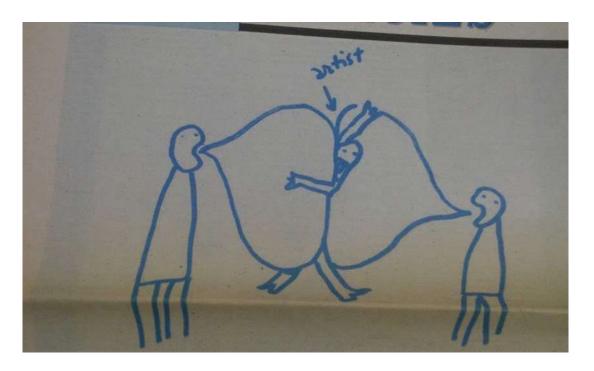Susan Sontag (1977) – *On photography*

"The missing links between decision makers and shapers of realities and the cultural systems today – study case of a one year's mandate as Minister of culture in Romania"

· **the 24th minister of culture in Romania**
· **second woman minister**
· **no political affiliation**
· **the only minister with an education and activity since 1990 in cultural management/administration/research**

Making waves is not enough.
Making tsunamis is the goal!

– Mircea Cantor, artist

How to identify the present needs of the cultural sector and how to engage in efficient consultation?

A. change perspective about needs
B. determine key informal actors in the system
C. work with game changers

- How to smoothen the relation between the rigidity and obsolete instruments of administration, the consumption based logic of the private sector and the fluidity of the cultural system ?!

A. constant connection between levels
B. constant information / mediation
C. Correctly identifying the gate keepers and game changers

• How to establish the right priorities for decision makers?

A. data
B. informed counselling
C. informed juridical assistance

•How to establish the right balance between reinforcing traditional forms of cultural identity and generating support for emerging arts and contemporary forms of art? *Mass* vs *Elite* consumption

A.educate the administration through experiencing contemporary art
B.build bridges with the private sector
C.reconsider ways in which one communicates about the arts
D.direct and reccurring interaction with artists and their art

• **Modernising the vision of the cultural administration and cultural policies focus points**
Redesign the philosophy of public cultural policy, role of the state

A. update the mapping of cultural national systems in the global context
B. renew human resource
C. reconsider the priority scale as existing in the practices of cultural administration
D. engage frequent and dialogue with the opinion shapers

- How to have a voice as a Minister of Culture from the region inside the Council of Ministers at the EU level?

A. understand how to lobby the country position
B. prepare the interventions in consultation with the cultural sector nationally
C. question the materials prepared by the national administration and EU national delegations on sensitive matters

- How to reposition cultural policies in the general design of national public policies?

A. No longer engaging in explanations about "why culture is useful to society"/changing the message
B. Changing radically the discourse from 'culture as consumer' of resources to 'culture as resource '

The importance of a national sectorial strategy for culture

A. gives legitimacy to the sector
B. shows it is a system, not an ad hoc network of strong creative individualities
C. puts accents in a medium and long term on the policy dimension

Human resource – what competences are needed for modern cultural administration.

A. humanities education
B. juridical/administration
C. international
D. Inter – sectorial/ transdisciplinar

the feeling I left the ministry with

maurizio cattelan, pinocchio drowning

what comes next ?!

A.How to re-legitimate the social importance of the arts
B.How to 'abolish 'the " tenured gate keepers" and who are they
C.How to deal with the transformation of art in pure economic product
(cultural exception as ex .) and of the artist in producer and audience
in consumer

de a re

Deconstruct
and Rebuild

For the second hour of the workshop on the 14th of September will be dedicated to th following two topics:

1. The visual art community is facing a number of challenges today, including:
- The commodification of art: The art world has become increasingly commercialized, with art being seen as a commodity to be bought and sold. This has led to a focus on marketability and profitability, rather than on artistic merit.
- The rise of digital art: The rise of digital art has made it easier for artists to create and share their work, but it has also made it more difficult for them to make a living. Digital art is often seen as less valuable than traditional art, and it can be difficult to sell.
- The lack of diversity: The visual art community is still largely white and male. This is due to a number of factors, including systemic racism and sexism in the art world.
- The lack of funding: The visual arts are often underfunded, which makes it difficult for artists to create and exhibit their work.
- The impact of COVID-19: The COVID-19 pandemic has had a devastating impact on the visual art community. Galleries and museums have been forced to close, and artists have lost their income.

what are their personal solutions to these key issues

2. There are many important challenges for artists in the visual arts today. Here are a few of the most pressing:
- Making a living: It can be difficult for artists to make a living from their work. The art world is highly competitive, and there are few guarantees of success. Artists often have to supplement their income with teaching, freelance work, or other jobs.
- Getting noticed: It can be difficult for artists to get their work seen by a wider audience. There are many talented artists out there, and it can be hard to stand out from the crowd. Artists need to find ways to market themselves and their work effectively.
- Staying relevant: The art world is constantly changing, and artists need to be able to adapt to new trends and technologies. Artists need to be willing to experiment and take risks in order to stay ahead of the curve.
- Dealing with criticism: Artists are often exposed to criticism, both positive and negative. It can be difficult to deal with criticism, but it is important for artists to learn to accept it and use it to improve their work.
- Balancing art and commerce: Artists need to find a way to balance their artistic vision with the need to make a living. This can be a difficult balance to strike, and it is important for artists to be honest with themselves about their priorities.

what is their perspective on possible responses and 'good' approaches to these challenges

bjcem

GATHERING SPELLS

In response to the survey report

Deconstruct & Rebuild (2022 - 2024)

Denise Araouzou

Curator, researcher &
facilitator

a few of things about me

- Studying an MA in Education for Sustainable Development, University of Gothenburg
- Worked for a while at Ki-Culture, an international nonprofit working to unite culture and sustainability
- Practice-based research on potentials and limits of critical environmental education within/through art institutions

Key findings

- Learn about sustainability practices
- Build networks and translocal alliances
- Establish financial sustainability

Active in raising awareness about the climate crisis

56% disagree + neither agree or disagree

Our organisation is taking climate action

55% disagree + neither agree or disagree

Concerned about energy consumption

46% disagree + neither agree or disagree

Mindful of the artworks

28% disagree + neither agree or disagree

Considerate of the food served & prod...

40% disagree + neither agree or disagre...

Concerned about reuse & recy...

33% disagree + neither agree or disa...

Allied with climate conscious org...

58% disagree + neither agree or dis...

Directly suffering the impacts of t...

66% disagree + neither agree or dis...

Cultural Organisations & Sustainability Practices

Most-cited reasons that stand in the way of infrastructural change

Lack of funding
38%

Not a priority
21%

Lack of knowledge
16%

Cultural Organisations & Sustainability Practices

Most-cited reasons that stand in the way of daily practice

Lack of funding
35%

Not a priority
23%

Lack of knowledge
18%

ASSISTANCE WITH

1. fundraising
2. networking
3. sustainability measures
4. public engagement
5. communication
6. education programm

REASONS TO JOIN

1. funding & resourcing 26%
2. meeting artists and creatives 22%
3. environmental education & taking climate action 22%
4. advocacy & campaigns on culture-related topics 17%
5. meet funders & grantmakers 12%

Question 33

Would you like to join a network of cultural organisations?

75%

said yes

Cultural Organisations & Networks & Alliances

Main reasons to be/become member of a network

Know-how and knowledge exchange

Develop collaborative programming

Diversity of cultural practice and approaches

Resource sharing

Possibility to expand activities to new audiences

Artists exchange programs

Cultural Organisations & Networks & Alliances

Main ways organizations cultivate their translocal networks

- Online meetings
- Joint projects
- Informal gatherings
- Exchanges
- Workshops
- Residencies

Are you currently looking into other types of funding, or working on setting up a different financial model?

6 0 %

said yes

Cultural Organisations & Economic Sustainability

Do you rely on metrics or indexes of success for your funding (e.g. visitor numbers, previously won grants, etc.)?

70% agree

What are the main challenges your organisation faces in terms of financing and funding (you can pick more than one)?

Bureaucracy and administration 27%
Complexity of the grant 18%
Lack of government support 16%
Too much competition 13%

Cultural Organisations & Economic Sustainability

Main source of funding of organizations
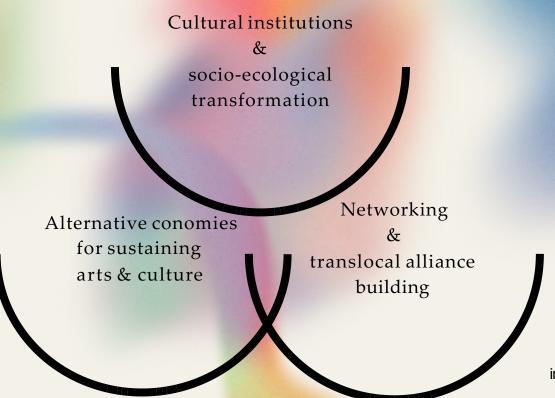
Private funding 24%

Public funding 41%

Working overtime

81 % agree

Satisfied with pay

80 % disagree + neither agree or disagree (23%)

Specific requirements

- "sustainability" not only in a climate context but also financially
- involving children from different backgrounds into art practices
- accessibility for marginalized groups
- the Biennalocene
- crumbling of vital infrastructure
- restrictions on basic social liberties such as the right to protest, to dissident public opinion, to political expression…
- basic micro-climate conditions in presenting and preserving our collections.

Thank you for listening.

Courses

19, 21, 26, 28
September

6 - 8 pm
CEST

Agora
5 October
6 - 7:30 pm CEST

denisearaouzou.info
Project website coming soon
denise.araouzou@gmail.com
IG: @denisearaouzou

Hyper-locality vs Globality

Dilemmas in contemporary curating in marginal areas

de
a
re

Deconstruct
and Rebuild

Bruno Latour: *Down to Earth* (2018):

We must develop new conceptual tools to feel rooted to the planet and understand its limitations.

"To proceed toward the Global was previously to keep advancing toward
an infinite horizon, to keep pushing outward a limitless frontier.
If, on the contrary, one turned in the other direction, toward the Local,
the hope was to recover the old security of a stable frontier and an assured identity."

Out-of-this-world vs the terrestrial.

Fleshing out a vision of the Terrestrial as the drive toward an inhabited and inhabitable Life-World is the project of our time.

Can art help with that?

Habitat (2022-2023) at Agder Kunstsenter and Kunstpunkt Lista:

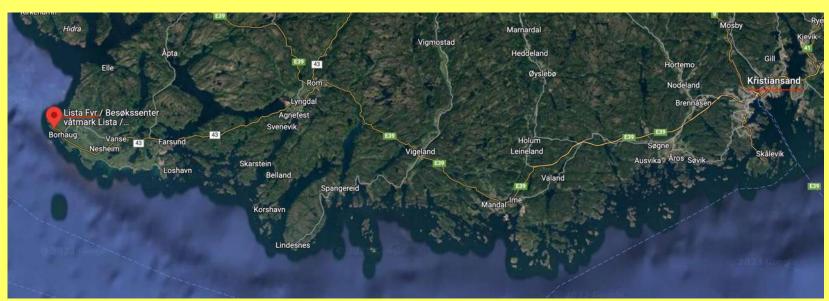A 2 year exhibition project focusing on sustainability in both material production and thematics of the artworks.

Aimed at exploring new imaginaries of connection to our immediate surroundings - in this case, Kristiansand / Southern Norway.

3 sites: Lista, Agder Art Center and public spaces in Kristiansand
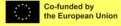
Selection of works:

Robert Julian Hvistendahl:
Sulekongen (2022), cabin of
recycled wood and
sound installation.

Anette Rosenberg:
Rekonstruksjon, forsøk IV (2022),
Skeletons from sheep, nylonrope,
metal.

de
a
re

Deconstruct
and Rebuild

Tora Balslev:
City Matters (2022),
performance in public space
with silent disco headphones and sound work.

Co-funded by
the European Union

Olaf Tønnesland Hodne:
Under oss, med oss (2022),
polished stones on slate.
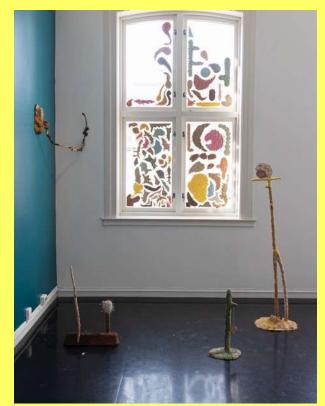
Andreas Lian: *Forknytt* (2022),
wood and concrete.

Lisbeth Bank:
Nature under construction
(2022), dead plants, trash
bodily waste.

Dilemmas of hyperlocality and globality when curating for marginal areas:

- Local artists vs international collaborations
  Cultivating local art environment vs developing competence from international inspiration.

- Dilemmas of sustainability:
  Working hyper-locally is clearly more sustainable but can be detrimentally isolating
  (as experienced during Covid-19)

- How to move beyond the local / global dichotomy?
- Toward what Latour names the terrestrial?

Contact: joachimaf@uia.no

Deconstruct and Rebuild

Jóhan Martin Christiansen

- Visual artist

- Board member of *LISA – Council of Faroese Artist* and *BKF – Danish Visual Artists*

- Founder of Bonne Espérance

Koloni Box
2008/09

"Reseach/tests" for the solo show *TRACES* at The National Gallery of the Faroe Islands 2016

From the solo show
TRACES at
The National Gallery of
the Faroe Islands
2016

From the solo show
TRACES at
The National Gallery of
the Faroe Islands
2016

Flip Flop
From the group show
*Conversations About
Fog* at The North
Atlantic House
Copenhagen, 2020/21

From the duo show *Speaking in Tongues* at Møstings Hus with Hansina Iversen Copenhagen, 2020

You are a flower and in the winter I miss U From the group show *BROT* at The National Gallery of the Faroe Islands, 2022

You are a flower and in the winter I miss U
From the solo show
at Heerz Tooya, Bulgaria
2022

From the solo show
Leave Me Breathless
at Danske Grafikeres
Hus, Copenhagen
2023

From the solo show
Leave Me Breathless
at Danske Grafikeres
Hus, Copenhagen
2023

From the ongoing project *Jeppe Sleeping*
A new series of copper etchings

Bonne Espérance

Bonne Espérance is an exhibition space in Valby, a district on the outskirts of Copenhagen, with the aim of presenting experimental projects by a diverse group of artists. The intention is to create space for engaged production, discussion, and reflection around critical artistic discourses. Approximately four exhibitions will be presented a year.

The exhibition venue is run by Jóhan Martin Christiansen, and is located in his basement studio.

Bonne Espérance is supported by Statens Kunstfond and Valby Lokaludvalg .

From the solo show
Hi, it's Travis by
Kaare Golles
2023

From the solo show
Hi, it's Travis by
Kaare Golles
2023

- short fine art history like in Greenland

- stated to have started in the year 1900

- that history is being redefined as in other places

Þórarinn B. Þorláksson, *Þingvellir,* 1900
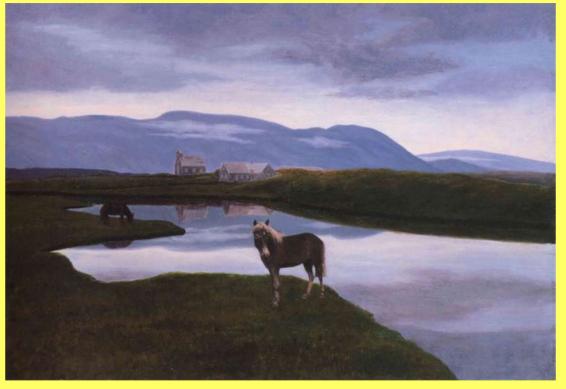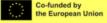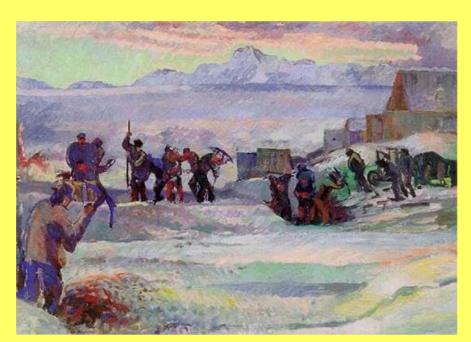
Deconstruct and Rebuild

- short fine art history

- brought in from outside influences (Denmark)

- grassroots groups have been influential

Sigurður Guðmundsson, *Collage*, 1979

Ásgrímur Jónsson, *Winter in Reykjavík, (1876-1958)*

Utopian hopes

- Utopian hopes of a small and young art scene means more opportunities for a more diverse group of people

- However, they are not distributed equally

- questioning what is 'Icelandic art'?

"We like to paint this picture of Iceland as this liberal utopia, but it's very exclusionary", artist Melanie Ubaldo (Insta) says.

Main goals:

- increase interest in visual art and support the art community

- simplifying the support and grant system for visual art

- making fine art a visible and growing industry

- increasing visibility of Icelandic art abroad

Júní 2023

Myndlistarstefna til ársins 2030

Yfirlitsmynd af sýningu Guðjóns Ketilssonar, Teikn, í Listasafni Reykjanesbæjar 2019.

Sigurður Guðjónsson. Ævarandi hreyfing, 2022.

Nordic Noise

- we set out to explore the research question: what is Nordic in art?

- We found it very difficult and are taking a critical approach

- 'Nordic branding' and identity making

- looking at initiatives and groups that counter the 'Nordic ideal'

Dýrfinna Benita Basalan, *Langavitleysan,* 2023

Remoteness, marginality, and smallness in Nordic waters

Moderated by Alessandro Castiglioni

Eva Lín Vilhjálmsdóttir

dear

Deconstruct and Rebuild

Building Discourse, Enacting Praxis the social residency

Exploring the potentialities of artist residencies as participatory platforms for urban futures

**hello
I am Eduardo
an urban planner
a residency organizer
and a gong player**

Urban population change in Ukraine between 2001-2013 (Restrepo *et al*., World Bank, 2015)

Google

DUBAI
1984

Building Discourse, Enacting Praxis   Eduardo Cassina

de a re

Deconstruct
and Rebuild

**THE DEGROWTH
INSTITUTE**
by METASITU
2015-2020

Co-funded by
the European Union
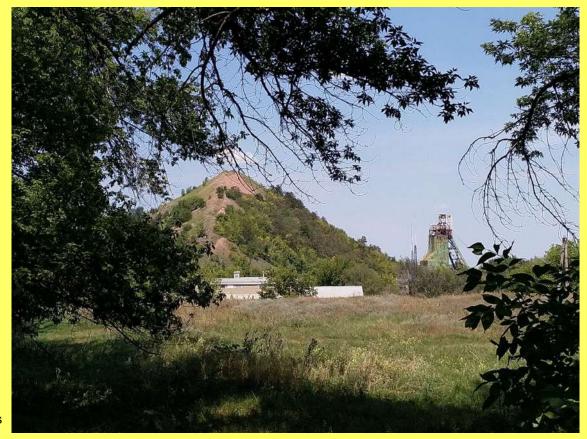
spoil heaps as urban entities
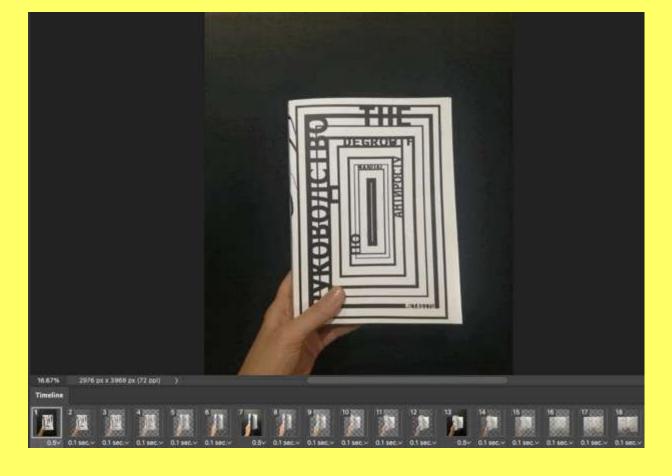
THE DEGROWTH MANUAL
by METASITU
2017

When we walked around HERE, we often wondered what was HERE before? Was there a house? Did someone live in HERE? What was here before the house?

We remembered our own houses, where we grew up, and all the other houses where we had lived since then. A fast forward of images, sounds, smells and sensations, some hazier than others, re-creating that unique bond that we have, or once had, with our own home.

Although we grew up in different houses, there was a fundamental understanding of home that we both shared: the general process of remembrance, and sometimes even the specific imagery. Where did that come from? Was it universal, or merely a congruence between the cities in which we respectively grew up and the built environment of HERE?
- five storey panel blocks;
- paths over the grass cutting across the courtyards, made from hundreds of architect-and-designer-defying shortcuts;
- the small kiosk that only sold packaged goods;
- the playground that was always rusty with a slide that got so hot in the summer that going down on it felt like some sort of self-inflicted pain -it was part of the fun;
- some benches for pensioners to inspect the newcomers, and immediately report and account for any suspicious event in the block;
- the stray cats fed by different neighbours;
- the smell of pigeon shit -guano in the top floors.

How do we know what was HERE before? Did we read about it in the local newspaper? Were we taught about it at school?

We remembered differently. Although, at points, our memory paths crossed before diverging again. That playground HERE used to be an allotment garden — you recalled. That abandoned 'garage' used to be a tree with a swing, I could swear. That building was left empty two decades ago, we both remembered. We wondered what are the different bonds that remain invisible to our outsiders' eyes; for we have been, and still are, in some ways, looking for them in the empty playgrounds, and overgrown fields, semi-abandoned buildings, and very abandoned buildings. **Perhaps there was something we could read on the website of the local municipality?** Perhaps the projections of our memories were the only thing keeping those places still alive. Memories that we did not have, thus, couldn't see. Memories that we sometimes shared, that sometimes surfaced our consciousness during our

Когда мы ЗДЕСЬ прогуливались, нам часто хотелось знать, что было ЗДЕСЬ раньше. Был ли тут дом? Жил ли кто-нибудь ЗДЕСЬ? Что тут было до того, как появился дом?

Мы вспоминали свои собственные дома, в которых росли, и все другие дома, в которых жили с тех пор. Стремительная череда образов, звуков, запахов и ощущений – какие-то из них были весьма туманны – восстанавливала уникальную связь с нашим домом.

Хотя мы выросли в разных домах, у нас было базовое понимание дома, которое мы разделяли: общий процесс памяти, а порой даже конкретные образы. Откуда это взялось? Было ли это понимание универсальным, или дело было в сходстве городов, в которых мы росли, и окружающей среды ЗДЕСЬ?
- пятиэтажные панельные дома;
- тропинки на траве во дворах, протоптанные сотнями людей, которые срезают путь и не повинуются замыслу архитекторов и планировщиков;
- маленький киоск, продающий только запакованные товары;
- вечно ржавая игровая площадка с горкой, которая летом так нагревается, что спуск по ней похож на какую-то мазохистскую забаву – и в этом часть удовольствия;
- лавки для пенсионеров, с которых они могут осматривать приезжих и немедленно докладывать о любых подозрительных происшествиях в окрестностях;
- бродячие коты, которых подкармливают разные соседи;
- запах голубиного помета – гуано на верхних этажах.

Откуда мы знаем, что было ЗДЕСЬ раньше? Мы читали об этом в местной газете? Нас учили этому в школе?

Мы помнили иначе. Хотя в некоторых точках тропинки нашей памяти пересекались, прежде чем вновь разойтись. Игровая площадка ЗДЕСЬ была когда-то садовым участком, вспоминаешь ты. Заброшенный «гараж» был когда-то деревом с качелью, могу поклясться я. То здание было заброшено два десятилетия назад, вспоминаем мы оба. Нам было интересно, какие связи остаются невидимыми для нашего взгляда приезжих; мы продолжали искать их на пустых детских площадках, на заросших полях, в запущенных и полностью заброшенных зданиях. **Возможно, мы могли что-то прочесть на сайте местных органов власти?** Возможно, проекции воспоминаний были единственным, что позволяло этим местам жить. Мы не могли увидеть воспоминания, которых у нас не было. Воспоминания, которые мы иногда разделяли и которые иногда всплывали в нашем сознании при встрече с местами ЗДЕСЬ. Возможно, как раз поэтому той стене, тому зданию, той конструкции со стальными трубами, которая была

The Degrowth Tarot

The Degrowth Tarot

Deconstruct and Rebuild

DEGROWTH INSTITUTE /
INSTITUTE DEGROWTH
At Mystetskyi Arsenal,
Kyiv, 2019

WE ARE NEVER ALONE
by METASITU
Ivano Frankivsk, 2019

Deconstruct
and Rebuild

Co-funded by
the European Union

FOUNDATION
by METASITU
Bonn, 2019

Co-funded by
the European Union

Building Discourse, Enacting Praxis   Eduardo Cassina

Slavutuych
Northern Ukraine

The 4th Reactor of CNPP, in May 1986, a few weeks after the explosion.
(Laski Diffusion / Wojtek Laski / Getty, 1986)

Map of the Chornobyl Exclusion Zone as occupied by Russia on 24th February 2022 (Zoi Environment Network, 2022)

(Zoi Environment Network, 2022)

(Zoi Environment Network, 2022)

(Zoi Environment Network, 2022)

(Zoi Environment Network, 2022)

Building Slavutych - 1988
(Lviv Center)

Slavutych masterplan
(GeoJournal, 2023)

Yerevan District
(Sean Williams, 2017)

Deconstruct
and Rebuild

Old Tallin Restaurant in the Tallin District
(wikimedia, 2019)

Deconstruct
and Rebuild

Co-funded by
the European Union

Soviet Postmodernism
(Alexandra Polyakova, 2019)

14th District
by METASITU & Teta Tsybulnyk
Slavutych, 2017

14 th
-я
DISTRICT
КВАРТАЛ

С Т Р О И Т Е Л Ь С Т В О

Сразу после взрыва на Чернобыльской АЭС руководство СССР призвало разные советские республики объединить усилия для построения нового города – Славутича.

Город, расположенный в 50 километрах от Чернобыля, станет атомоградом без атомной электростанции. Неутомимая электричка до сих пор ежедневно сообщает горожан с зоной отчуждения, уберегая их от облучения высокими дозами радиации.

Республики, принимавшие участие в строительстве города, разработали генеральный план, предоставили архитекторов, каменщиков и строительные материалы для различных кварталов Славутича. Каждый квартал создавался по образцу советского города, который его строил: Баку, Тбилиси, Еревана, Вильнюса, Таллина, Риги, Киева, Белгорода, Москвы и Ленинграда.

Было построено десять кварталов.

Строительство началось в 1986 году.

Через 18 месяцев родился самый молодой город Украины.

C O N S T R U C T I O N

The Soviet Union, following the explosion at the Chernobyl Nuclear Power Plant, asked different Soviet republics to co-operate in building a new town, Slavutych.

The town, located 50 km from Chernobyl, would become an atomic city without a Nuclear Power Plant in sight, having a dedicated train that still today takes daily commuters in and out of the exclusion zone, preventing them from being exposed to large amounts of radiation.

The involved Soviet republics provided the master plan, the architects, the masons and the materials for the different districts, each inspired by the Soviet city where they came from: Baku, Tbilisi, Yerevan, Vilnius, Tallinn, Riga, Kyiv, Belgorod, Moscow and Leningrad.

Ten districts were built.

Construction started in 1986.

Within 18 months, the youngest city in Ukraine was born.

Идея создания в Славутиче 14-го квартала открывает пространство для размышлений над этими вопросами и представляется удачным инструментом для того, чтобы вообразить будущие перспективы этого атомограда.

Новый квартал будет прославлять уникальный городской ландшафт Славутича и в то же время перекликаться с Афинами – еще одним городом, который в последнее время олицетворяет понятие кризиса. Сочетание и взаимопроникновение этих двух контекстов способно стимулировать важный диалог об архитектурных формах и будущем урбанистики.

The idea of building the 14th District in Slavutych that would allow to reflect on these questions seemed to be an appropriate tool to imagine the future possibilities of this atomic city.

Celebrating the unique built heritage of Slavutych, the new district would be based on Athens, another city that has become iconic for the notion of crisis in recent times. The juxtaposition and embedding of these two contexts would trigger an enriching dialogue about architectural form and urban futures.

AK – 6995448151
MH – 6995536752
TT – 6995448156
DA – 6995448155
VR – 6995536758
IB – 6995448154
SR – 6995448158
KS – 6995448157
EC – 6995536759

Руина – общий мотив для обоих городов;
XL – город;
L – район;
M – здание;
S – объект;
XS – частица.

Недельная поездка в Афины была нацелена на то, чтобы кристаллизовать форму 14-го квартала на основе предыдущих наработок группы, сделанных в Славутиче. Результатом этого процесса должна была стать разработка концепции и построение 14-го квартала.

Помимо вызовов, связанных с логистикой и пересечением избирательно закрытых шенгенских границ, перед нами стояла непростая задача полноценно и разносторонне представить Афины. При этом мы понимали, что не сможем полностью избежать некой предвзятости и субъективности. Участники группы должны были учитывать это в своей работе.

Программа состояла из шести тематических блоков – по одному на каждый день. Первая часть была посвящена понятию руины, которое является общим мотивом для Славутича и Афин. Последующие дни предлагали взглянуть на город в различных степенях приближения.

Эти шесть ракурсов представляли разные масштабы, позволяя проанализировать Афины и понять их динамику от макро- до микроуровня.

The week in Athens would serve to distil design elements that would build on the knowledge that had been developed throughout the previous months in Slavutych. The culmination of this process would be the conceptualization and construction of the 14th District.

Besides the logistics and constraints of crossing the selective non-porous Schengen borders, the challenge remained of providing an encompassing representation of Athens, understanding that bias and subjectivity would be part of the experience. The participants of the Thinking Group would have to address that in their work.

The week was organized in six episodes – one for each of the six days. The first chapter would address the notion of Ruin, as a common denominator for both Slavutych and Athens. Subsequent days would be spent looking at the city through different scales.

These six perspectives would serve as a range of anatomic planes operating at different scales to dissect Athens, understanding its dynamics from the largest to the most minute.

Ruin – as a common denominator of both spaces;
XL – the city;
L – the neighborhood;
M – the building;
S – the object;
XS – the particle.

non-linear scenario
non-static

deep feelings
attractive
labyrinth

Руины – символ, отображающий общепринятые образы обоих городов – Славутича и Афин – которые ассоциируются, соответственно, с Чернобыльской АЭС и Акрополем.

В свой первый день в Афинах участники рассматривали понятие руины.

С вершины холма, на котором стоит Акрополь, окруженный строительными кранами, тропами и материалами для реконструкции, которые уже через несколько лет поменяет новая команда археологов, они увидели широкую панораму Афин.

Но в Афинах есть и более современные руины, которые тоже являются частью представления о городе – например, бывший аэропорт «Эллиникон».

Ruins are the symbols of dominant perspectives for both Slavutych and Athens – the Chernobyl Nuclear Power Plant and the Acropolis being the most obvious ones.

The Thinking Group looked at the notion of ruin on their first day in the city.

From the top of the hill of the Acropolis, surrounded by cranes, tracks and preservation strategies that would be challenged and disassembled in the next few years by the next team of archeologists, they saw Athens spreading out beneath.

But there are more current ruins that are part of the imaginary of the city today, such as the former airport of Hellinikon.

HERITAGE
: ARCHAEOLOGY
: OF THE FUTURE

SHARE   + SAVE   ♡ LIKE 0   ↓ DOWNLOAD

Building Discourse, Enacting Praxis   Eduardo Cassina

de a re

Deconstruct and Rebuild

BUILDING ЗДАНИЕ

60-61 / 82

SHARE SAVE LIKE 0 DOWNLOAD

Co-funded by the European Union

Building Discourse, Enacting Praxis   Eduardo Cassina

SHARE   SAVE   LIKE 0   DOWNLOAD

Deconstruct
and Rebuild

Поликатикия – типично афинская разновидность жилых домов, появление которых способствовало быстрому разрастанию города. Поскольку поликатикия возникла не как полноценный архитектурный стиль, а скорее как ответ на проблему нехватки жилых площадей в середине XX века этот тип здания определяется преимущественно через юридические и имущественные аспекты. Эти многоэтажные дома сооружались на частных земельных участках, которые хозяева сдавали в обмен на определенное количество квартир в новой застройке.

Поликатикия – больше чем жилой дом: это социальная структура, которая часто способствовала сохранению семейных отношений в силу своей архитектурной формы, а также тесному сплочению сообществ, которые приехали в Афины из других мест. Целые районы – такие как Неа-Иония, Неа-Смирна или Неа-Филадельфия – строились для турецких беженцев, которые селились в поликатикиях. В названиях этих районов префикс «неа» означает «новый», а вторая часть указывает на территорию, с которой они приехали.

Проникновение внутрь поликатикии, в ее квартиры и комнаты, позволило рабочей группе приобщиться к повседневным ритуалам и исследовать общественные и экономические изменения, которые воплощает этот тип здания.

Polikatikia is the quintessentially Athenian building typology that allowed for the rapid expansion of the city. Because it emerged as a response to the housing shortage in the mid 20th Century rather than as architectural style, it is largely a procedural and legislative typology: apartment blocks would be built on private land that was acquired in exchange for a pre-arranged number of dwellings within the new construction.

Polikatikia is more than just an inhabitable construction - it is a social edifice that would often preserve family relations due to the way it was built, but also preserve communities from outside the city once they had moved to Athens, at close proximity. Whole districts, such as Nea Ionia, Nea Smyrni or Nea Fladelleia were built to house the refugees arriving from Turkey in Polikatikias . Nea here stands for 'new' and the second part of the name often indicates the territory left behind.

Penetrating the building, the flats and the rooms of Polikatikias allowed the Thinking Group to engage with mundane rituals and examine at close hand the societal and economical changes that this typology embodies.

Polykatiokia is very similar to Ukraine building planning

PARTICLE
ЧАСТИЦА

Deconstruct
and Rebuild

72-73 / 82

SHARE   SAVE   LIKE 0   DOWNLOAD

Building Discourse, Enacting Praxis   Eduardo Cassina

SHARE   SAVE   LIKE 0   DOWNLOAD

86 Urbanism Program
by METASITU
Slavutych, 2018

86 Urbanism Program
Architectural Workshops
by Olha Tuharinova &
METASITU
Slavutych, 2018
(86 Festival, 2018)

(86 Festival, 2018)

Deconstruct
and Rebuild

deare
Deconstruct
and Rebuild

**86 Urbanism Program
Urbanism Residency**
by METASITU
Slavutych, 2018

Building Discourse, Enacting Praxis   Eduardo Cassina

Sound installation
Work by Michaela Lakova
(86 Festival, 2018)

Underground Rave
Work by Olesia Onykiienko
and Katya Berlova
(86 Festival, 2018)

Sibylle Feucht
(86 Festival, 2018)

Slavutych at Home
Work by Sibylle Feucht
(86 Festival, 2018)

Ukraine Mon Amour Film Program
Curated by Nadia Parfan and Sibylle Feucht
Bonn & online, 2022
(das esszimmer, 2022)

Audio Visual Concert Performance with NFNR
Curated by Sibylle Feucht
Bonn, 2022
(das esszimmer, 2022)

(Pedro Fiuza/NurPhoto, 2018)

Building Discourse, Enacting Praxis   Eduardo Cassina

Architectural Guide
Slavutych

Ievgeniia Gubkina

DOM publishers

Slavutych Architectural Guide
Ievgeniia Gubkina
(Dom Publishers, 2016)

de
a
re

Deconstruct
and Rebuild

Slavutych Architectural Guide
Ievgeniia Gubkina
(Dom Publishers, 2016)

SESAM ~~2020~~ **2021**
by EASA Ukraine
Slavutych, 2021

Policiclinic Children's Hospital
Slavutych
(EASA Ukraine, 2019)

(EASA Ukraine, 2021)

(Bogdan Voloh / EASA Ukraine, 2021)

**de
a
re**

Deconstruct
and Rebuild
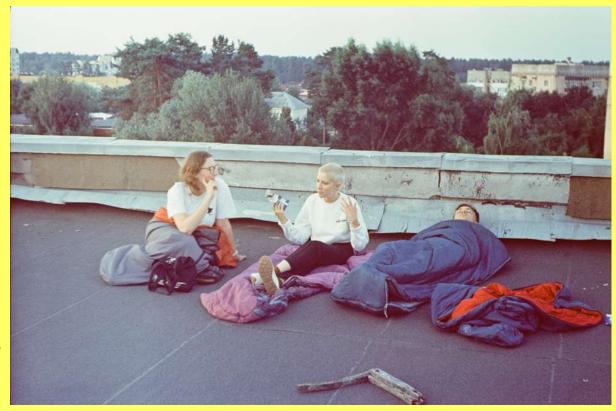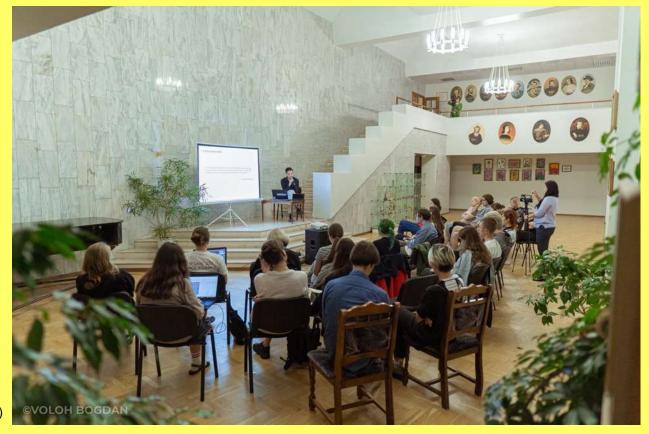
300 spatial practitioners/ 1 week
150 spatial practitioners/ 1 month
Slavutych
(EASA Ukraine, 2021)

Co-funded by
the European Union

(Bogdan Voloh / EASA Ukraine, 2021)

Policlinic Children's Hospital
Slavutych
(EASA Ukraine, 2021)

(Bogdan Voloh / EASA Ukraine, 2021)

(Bogdan Voloh / EASA Ukraine, 2021)

Building Discourse, Enacting Praxis   Eduardo Cassina

(Bogdan Voloh / EASA Ukraine, 2021)

de a re
Deconstruct and Rebuild
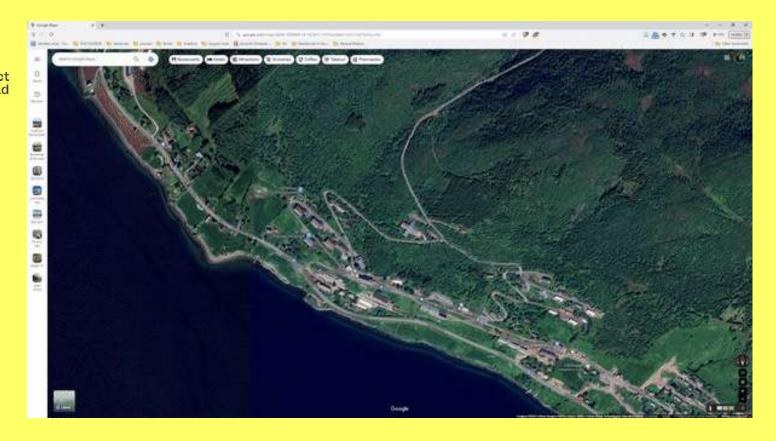
A fistful of wool from every sheep,
A cod from every boat
Giehtavuotna/Kvæfjord, 2023-2025

Co-funded by
the European Union

Trastad Gård Central Pavilion
Designed by Else Thorpe-Larsen

Deconstruct
and Rebuild

de
a
re

Deconstruct
and Rebuild

Building Discourse, Enacting Praxis   Eduardo Cassina
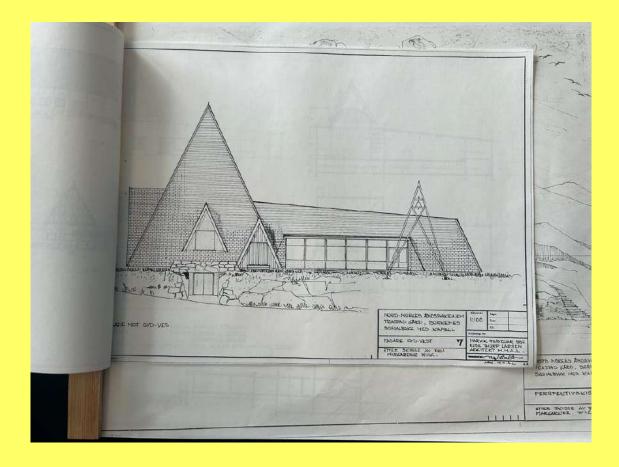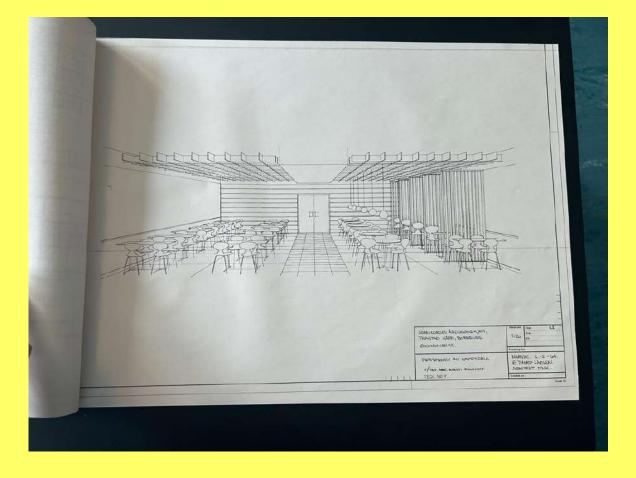
Trastad Gård's 'bunad'

Johan Hansen
1947-2011

Johan Hansen
1947-2011

Deconstruct
and Rebuild

Co-funded by
the European Union

Refugee Center (MOTTAK) in a former pavilion of Trastad Gård

de
a
re

Deconstruct
and Rebuild

Co-funded by
the European Union
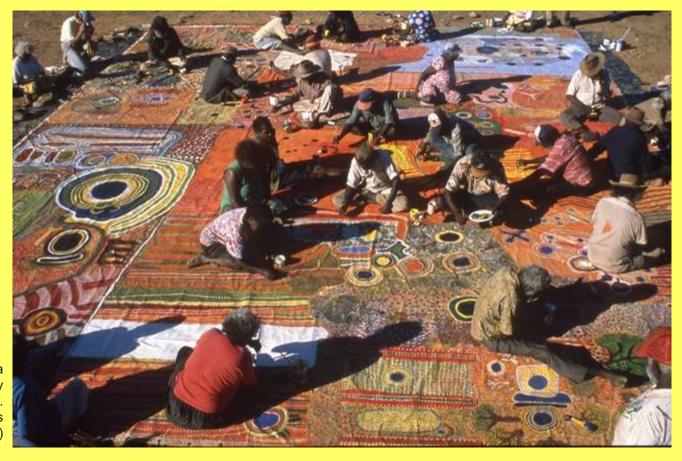
The Ngurrara Canvas, May 1997, painted by Ngurrara artists and claimants, coordinated by Mangkaja Arts Resource Agency (Mangkaja Arts Resource Agency, 1997)
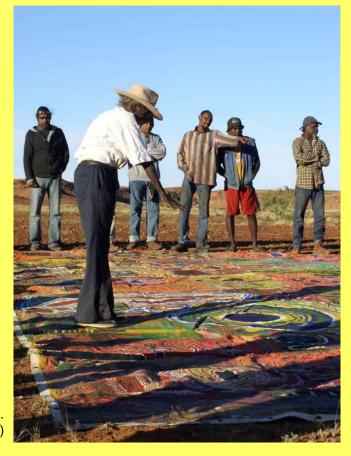
Ngurrara artists producing Ngurrara Canvas II at Pirnini, Great Sandy Desert, Australia, May 1997. (K Dayman and Mangkaja Arts Resource Agency, 1997)

Nyirlpirr Spider Snell explaining the Ngurrara Canvas, 2005.
(Ngurrara Artists Group,2005)

de
a
re

Deconstruct
and Rebuild
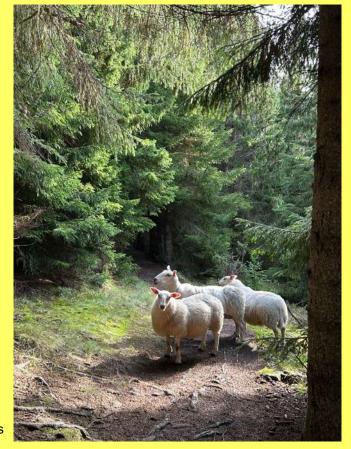
Justice Gilmour at the 2007 Ngurrara Native Title Determination.
Still from Putuparri and the Rainmakers, 2015.
(Nicole Ma,2015)

Historical trail in Giehtovuotna/Kvæfjord connecting Sámi and Viking settlements
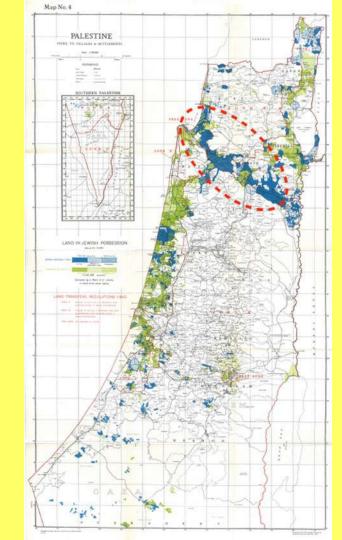
Learning from the fjord

Takk/ Thank You!

Eduardo Cassina

eduardo.cassina@uia.no

October 8, 2015: Sursock Museum reopening amidst the trash crisis

de
a
re

Deconstruct
and   Rebuild
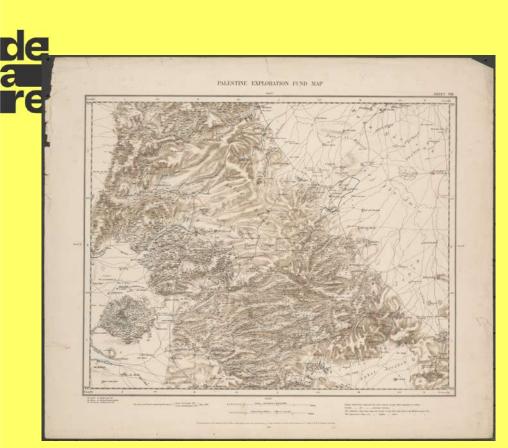
Youssef Howayek, *The Weepers*, 1930, Sursock Museum Esplanade

Map No. 4

PALESTINE
INDEX TO VILLAGES & SETTLEMENTS

SOUTHERN PALESTINE

LAND IN JEWISH POSSESSION

LAND TRANSFERS REGULATIONS, 1940

de **a** **re**
Deconstruct and Rebuild

Shucri Al-Assaly (1868 – May 1916)
Member of the Ottoman Parliament from 1911-1914
District governor of Nazareth

Zionist paramilitary organization *Hashomer* (the Watchman) established in 1909
Used in order to occupy newly-acquired land before settlers would move in; were employed for the village of Al-Fula

Source:
https://www.palestine-studies.org/en/node/165370

Joseph Kaï & accomplices, Posters, Otcober – December 2019

Hashem and Carol O'Hair, *The Voice That Remains*, 2021

Private discussions, *Visiting (In)Visible Museums*, 2022

Panel with Qoras, 2021

Guided visit of the storage, 2022

Exhibition view
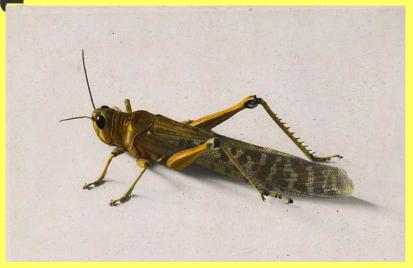Left: Sabine Saba, Territorial Calendars, 2023, video
Right: Ahmad Ghossein, *The Last Cartographer of the Republic*, 2017, video and, *Draft Zero,* 2017, lightbox

Exhibition view.
Marwa Arsanios, *Who is Afraid of Ideology: Part 4*, 2022, video

Desert locust, 1915, Jerusalem, American Colony

Swarm of locusts, Ersal, Lebanon, April 2021

Maxime Hourani, *Stones Never Lie*, film stills, forthcoming

Lara Saab, *Twirling, Not Spiraling***, 2023, visual contribution**

Charbel Samuel Aoun, experimentations with bees, 2023

Deconstruct and Rebuild

Coastal Commons

Beyond North Sea Extractivism

Giulia Gregnanin & Sue Jane Taylor

Co-funded by
the European Union

Timespan

Deconstruct and Rebuild

Timespan is a cultural institution in Helmsdale, Scotland, dedicated to using culture as a catalyst for political, social, cultural, environmental and communal change. We take a holistic approach, integrating local history, contemporary art, heritage, education, wellbeing, and community building to foster cooperation and generate actions.

We aspire to become an *institution of the commons*: a space where communities can unite to develop cooperative processes of knowledge and resource sharing.
We believe that cultural institutions are public spaces that belong to society, and as such we take responsibility to promote equity, diversity, inclusion, degrowth, and access.
We aim to reflect on the state of crisis brought on by capitalism and propose critical and sustainable ways of creating and making culture. Our vision is deeply rooted in the local context, with a commitment to *situated knowledge* and kinship that emphasises care, collaboration, and empathy. We envision an alternative future that addresses pressing global challenges and we work towards a more just and sustainable world.

The romanticisation of the North

The remote and wild North is privileged in the romantic imaging of a place. Queen Victoria, with her residency in Balmore, contributed to this myth that is affecting the land and its perception until nowadays.
Our aim is to challenge the image of the Highlands as sublime empty landscapes of brooding heather and mighty stags.

The commodification of the *Ghealtadch* (Native Highlanders)

At the beginning of 18th century ruling classes have cleared the Native Highlanders who were inhabiting the land , to make way for more profitable endeavours, such as fish industry and sheep farming. Highland history is further complicated by the commercial success of ruling class invented traditions that have distorted and obscured Gaelic culture up to the present day.

de a re Deconstruct and Rebuild

From the colonised to the colonisers

The Highland Clearances, a history of violent internal displacement, is intimately linked to Scotland's colonial footprint, where the victimised displaced travelled to 'the new world' to reproduce the violence that was meted out to them under the protection of the British Empire. The Scottish ancestry industry is a culture which primarily serves commerce and tourism and doesn't confront the truth about the genesis of the Scottish diaspora.

de a re

Deconstruct and Rebuild

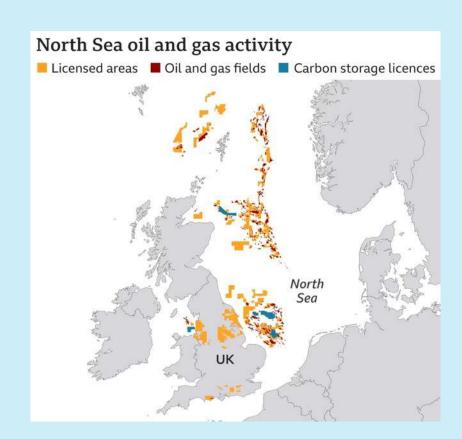# Privatisation of a wet desert

More than half of Scotland's land is owned by fewer than 500 individuals, many of whom are absentee landowners profiting from "tax-efficient" monoculture forestry, which is detrimental to biodiversity. Nearly a fifth of Scotland's landmass is dedicated to grouse moors, landscapes often idealised as "wild" but, in reality, "wet deserts"

North Sea's Extraction

The ecosystems of the North Sea, depleted by water acidification and intensive fishing, the continuous extraction of resources by the oil and gas industry, and at its privatisation through licensing and concession systems to private companies.

North Sea oil and gas activity

Coastal Commons

Coastal Commons: Beyond North Sea Extractivism is a long-term heritage and art programme that explores the effects of extractivism on Highlands coastal communities. The programme explores ways of reimagining our relationship with natural resources and energy production, engaging with the impacts of the climate crisis at a global and local level and fostering transnational solidarity. Coastal Commons brings together communities, artists and activists through a programme of exhibitions, film screenings, research and debates to oppose systems of exploitation and to envision alternative sustainable futures.
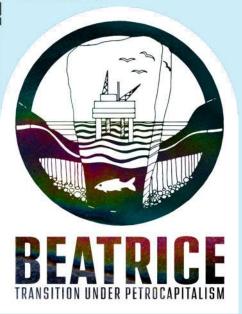
de
a
re

Deconstruct
and Rebuild

Beatrice: Transition Under Petrocapitalism
Tanja Engelberts, Oliver Ressler, and Sue Jane Taylor
10 June - 31 December 2023

Through paintings, drawings, moving images, diaries, and research, the artists investigate the ecological, social, and economic implications of the evolution of the fossil fuel industry, looking at how the logic of capitalism is dragging extractivism onward to the point of no return.

The exhibition draws its title from the oil field Beatrice, located less than 20 miles off the coast of Helmsdale, recently decommissioned and converted in 2018 into Scotland's largest operational offshore wind farm. With the addition of wind turbines, Beatrice is a mutable emotional architecture that can embody the challenges related to energy transition, including the crucial question of whether an economy deeply rooted in petro-capitalism can effectively shift towards renewables.

Installation view of *Beatrice: Transition Under Petrocapitalism*, with Tanja Engelberts, Oliver Ressler, and Sue Jane Taylor

Sue Jane Taylor's billboard for the exhibition *Beatrice: Transition Under Petrocapitalism,* with Tanja Engelberts, Oliver Ressler, and Su

Installation view of *Beatrice: Transition Under Petrocapitalism*, with Tanja Engelberts, Oliver Ressler, and Sue Jane Taylor

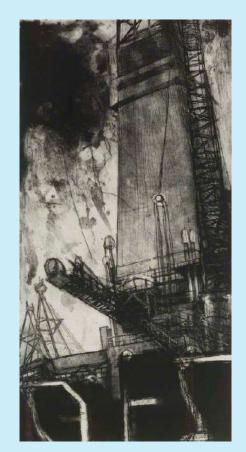Installation view of *Beatrice: Transition Under Petrocapitalism*, with Tanja Engelberts, Oliver Ressler, and Sue Jane Taylor

Sue Jane Taylor

Aberdeen Harbour
1984/85

Looking Up at Santa Fe
1984/85

Deconstruct
and Rebuild

Sue Jane Taylor

Spiral of Black Gold
1990, pen and ink wash, 250mm
x 500mm. © Sue Jane Taylor.
Photographer: Fin Macrae

Survival suit figure
1990, charcoal, 800mm x
560mm. © Sue Jane Taylor.
Photographer: Fin Macrae

Sue Jane Taylor

Large Working Drawing No 9 – New Prospectors, Caithness coast
2013, graphite, ink and colour conté, 710mm x 1000mm. © Sue Jane Taylor. Photographer: Fin Macrae
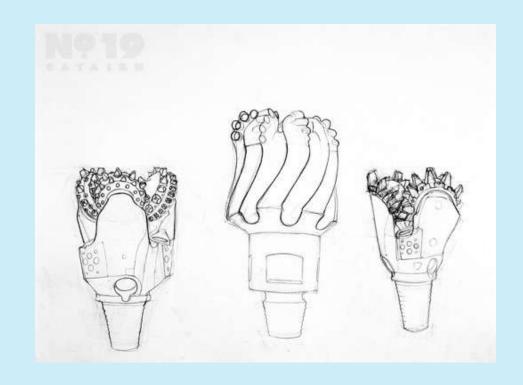
Sue Jane Taylor

North Sea diver's glove 1
2009, watercolour, pen and ink,
300mm x 210mm. © Sue Jane
Taylor. Photographer: Fin
Macrae

Sue Jane Taylor

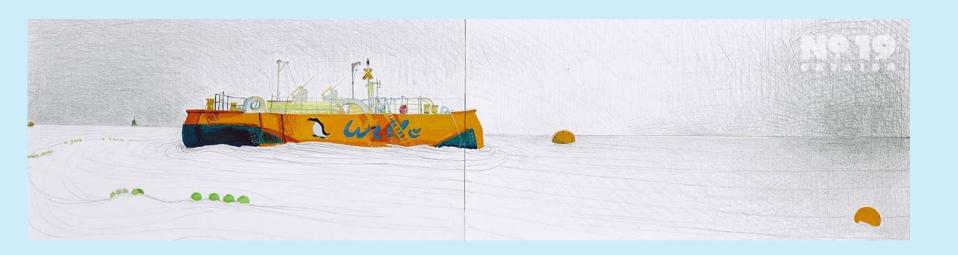*Drill heads 2, Aberdeen*
2006, charcoal, 570mm x
760mm © Sue Jane Taylor.
Photographer: Fin Macrae

Sue Jane Taylor

Wello Penquin, Billia Croo test site, Hoy Sound, Orkney Isles
2015, graphite and watercolour, 580mm x 150mm. © Sue Jane
Taylor. Photographer: Ewen Weatherspoon

Sue Jane Taylor

Can and Bottle
Beatrice Oil Samples

Sue Jane Taylor's Collection

Sue Jane Taylor

Drilling Mat, Beatrice Alpha
Sue Jane Taylor's Collection
3 x 1.75 mt

Sue Jane Taylor

Young welder, Arnish Yard, Isle of Lewis
2006, charcoal and conté stick, 780mm x 530mm. © Sue Jane Taylor. Photographer: Fin Macrae

Sue Jane Taylor
North Sea diver, Technip
Aberdeen

2010, colour conté, 770mm x
570mm (Collection: Kirkcaldy
Art Gallery & Museums) © Sue
Jane Taylor. Photographer: Fin
Macrae

Sue Jane Taylor

Survival Suit
2021, gouache & watercolour on
paper, 100.8 x 65 cm

>4

Deconstruct and Rebuild

Sue Jane Taylor

Bird woman, University of Aberdeen Research Station, colour conté, 820mm x 580mm © Sue Jane Taylor. Photographer: Fin Macrae

Sue Jane Taylor
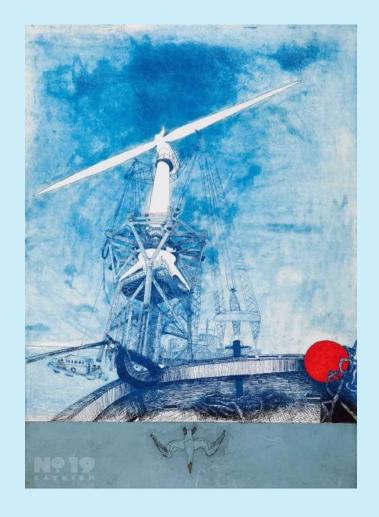
Cessation of Production
2017, video, 5'

Sue Jane Taylor

*Beatrice Works Suite No 7 –
Assembly offshore, Moray Firth*
2012, colour etching, chin collé
and hand tinted watercolour,
420mm x 300mm. © Sue Jane
Taylor. Photographer: Fin
Macrae

Sue Jane Taylor

Arrivals from the Middle East
2020, mixed media, 1200mm x
700mm. © Sue Jane Taylor.
Photographer: Fin Macrae
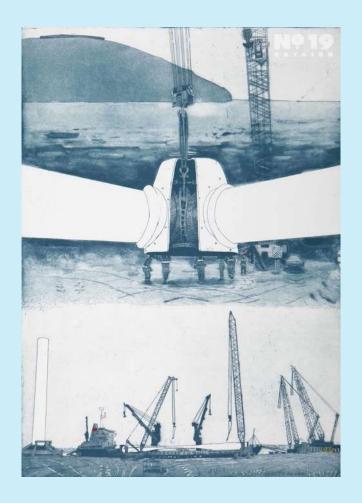
Sue Jane Taylor

*Large Working Drawing No 7 –
Assembly offshore, Moray Firth*
2009, graphite, 707mm x 1120mm.
(Collection: Aberdeen Gallery &
Museums) © Sue Jane Taylor.
Photographer: Fin Macrae

Sue Jane Taylor

Beatrice Works Suite No 5 – Assembly Nigg Yard Easter Ross 2012, colour etching and hand-tinted watercolour, 420mm x 300mm. © Sue Jane Taylor. Photographer: Fin Macrae

Sue Jane Taylor

Looking North From Beatrice
Alpha
2018, mixed media, 180mm x
420mm. © Sue Jane Taylor.
Photographer: Fin Macrae

Deconstruct and Rebuild

**Sustainable art practices
at the age of ecological collapse:
what to produce?**

Giulia Colletti (BJCEM)
Davide Ronco (Denmark)

de a re
Deconstruct
and Rebuild

Copenhagen, DK 2023
Danish Art Workshops

de a re

Deconstruct
and Rebuild

Copenhagen, DK 2023
Danish Art Workshops

Sustainable art practices at the age of ecological collapse: what to produce?   **Davide Ronco**

de
are

Deconstruct
and Rebuild

Copenhagen, DK 2023
Danish Art Workshops

de a re
Deconstruct and Rebuild

Store Heddinge, DK 2021
Social Service Club

Store Heddinge, DK 2021
Social Service Club Residency

de **a** **re**
Deconstruct
and Rebuild

Villaga, IT 2021
Artenatura Residency

de/a/re Deconstruct and Rebuild

Frederiksberg, DK 2021
Syd for Solen festival