

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

UNIDEE Residency Modules 2022/2024

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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, *Culture and Imperialism* (1993)

Index

6	About
8	Curatorial Framework
16	Residency Modules
18	. Module I
26	. Module II
36	. Module III
44	. Module IV
58	. Module V
70	. Module VI
82	. Module VII
96	. Module VIII
108	Residencies' Outputs

122 Public Programmes

124 . Despite & Because

134 . Shall we Gather by the Water?

140 . Circular Tides

146 Moving Together, Apart

150 Somewhere Between the Mouth
and the Larynx

About

Neither on Land nor at Sea is a two-year research project (2022-2024) exploring imaginations and realities of the Mediterranean through the lenses of critical geography and anticolonial theory and practices. It unfolds across a series of short-format, programme-based residency modules –held at the premises of Cittadellarte-Fondazione Pistoletto– as well as through online and off-site public programming.

By engaging with the complexities participating in Mediterranean spaces and places, the project examines how geography is weaponised and instrumentalised by systems of power and oppression, while seeking collective strategies of refusal and resistance.

NOLNAS is initiated and curated by Chiara Cartuccia in her role as Visiting Curator of UNIDEE 2022-24.

Curatorial Framework

*Things and places
that have left no trace
visible to the eye,
creatures that don't exist
on land or at sea
you remember.*

–Ahmed Morsi [1]

The 2022/24 season of UNIDEE Residency Modules takes form around an overarching non-theme: the Mediterranean.

Sea, region, adjective, border, weapon, destiny, Mediterranean holds as many meanings as there are voices uttering the word. The Mediterranean is the geo-historical region where the European colonial project originated, the contemporary space where it continues to renew its methodologies and to fuel its aspirations. The Mediterranean claimed by Europe, the Euro-Mediterranean, is a militarised borderland, an unachievable horizon, for scholar Hakim Abderrezak, a 'seametry'.^[2] It is also what Edward Said would name an imaginative geography, a north-to-south oriented system of representation, carved out of European nations' desires for identitarian ownership of the sea. The Mediterranean is a political project, a reified trope, a choice made in pursuit of a goal.^[3]

In the past twenty years, Cittadellarte – Fondazione Pistoletto has been engaged in activities that variously reasoned on the Mediterranean as either subject matter or operational ground.^[4] Moved by the conviction that the Mediterranean offered special conditions to intervene on the mandate – shared by the institution with its founder Michelangelo Pistoletto – to enhance the role of art as an agent of socio-political change, the project *Love Difference* ^[5] utilised a regional framing to organise gatherings of professionals and organisations, with the scope to promote inter-Mediterranean cooperation in the arts and

beyond. At the basis of the undertaking lied a specific interpretation of the Mediterranean as single geography, and a tacit acknowledgment of the ability of geographical conceptualisation to function as a productive tool.

Unsettling this existing institutional approach, the project *Neither on Land nor at Sea* names the Mediterranean that informs its curatorial arguments a non-theme. The wording stemming from the belief that resisting un-problematic thematisation 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. We will stay with a Mediterranean plural, which cannot be found in the exclusionary rhetoric of the natural inclination toward painless hybridity preached by northern shores. We will encounter opaque and ever-adjusting geographies, which do not reside in landscapes of approximation that flirt with the argument of Mediterranean unity as result of a 'very special climate similar from one end to the other of the sea, which amalgamates landscapes and ways of life'.^[6] Indeed, far from the environmental determinism participating in the thought of the the best-known historian the European Mediterranean,

Fernand Braudel, we will be made to remember, with Arjun Appadurai, that 'histories produce geographies and not vice versa'.^[7] And this working of time on space is never completed as, with Katherine McKittrick, geography is the result of society's construction of space, and concealment, marginalisation, boundaries all are always-renovating social processes.^[8]

In early November 2022, when the curatorial work leading to the development of this new residencies' season had just begun, we had the opportunity to welcome to Biella a small group of practitioners –curators, artists, researchers, facilitators– from art institutions and projects active in the broader Mediterranean region.^[9] In the course of the few days spent together we intertwined images and words, in a continuous storytelling that spoke of ambitions and shortcomings. We described locality as a mandate and as a methodology. We talked about friction as a necessity, infrastructures as content. We weighed up the disparity in the means and resources available to each of us, we compared modes of (para-)instituting. We discussed the illusion of the postcolonial, erasure and resistance. And we debated ways of being – or not – in/with a regional geography some of us may have felt called to manifest. This first event, which anticipated a project yet to be written, seemed to crack some of its codes with unexpected precision. Venturing into tales of many Mediterraneans, while choreographing the temporary cartography of hospitality, fostered a double orientation, in which the position of the host and the guest were constantly rearranged. Can the

act of evoking/making geographies in a malleable terrain of encounter allow for the unlocking of new 'caveats of care'[10] in arts' production, curation, and fruition, which may better adapt to the ever-changing needs of contemporary spaces and times?

This is a call to meander around unreduceable complications and on shifting grounds, to explore ways in which geography is historically, socially, and politically produced, to dig up and talk about the mental images we carry with us,[11] which create space and, with it, its contrasting meanings. In the framework of the expansive working process that will unfold in the next two years, the Mediterranean will be treated as an opportunity to think of our present times geographically, across intertwined histories and overlapping territories,[12] via the exploration of some of the experiences and imaginations that inhabit and traverse them. The project pluralises Mediterranean concepts/spaces as sites of worldmaking and experimentation in communal living. To do so, it adopts un-grounded geographies and colliding historicities not as objects of analysis, but as meeting places, in which to congregate to elaborate on the role played by situated practices and shared processes in the promotion of social transformations, towards epistemic justice.

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In the poetry collection *Elegies to the Mediterranean Sea*, Egyptian poet and visual artist Ahmed Morsi weaves a personal, mournful

tale of Alexandria and its sea. In a voracious Mediterranean, which encompasses as one the city and the sea that surrounds and engulfs it, the poet locates the superimposed contrapuntal voices of memory and fabrication.

Both speak to the writer in the past tense, presenting to him the city/sea as a space/time only able to accommodate impossibilities, the never-was, never-will-be. Yet, in verses of negation, another possible Mediterranean resounds, one which cannot be met neither on land nor at sea, but whose capacity to inspire movement is not yet exhausted.

By these Mediterranean im/possibles, we propose to meet.

–Chiara Cartuccia,
Visiting Curator UNIDEE 2022/24

[1] Ahmed Morsi, *Elegies to the Mediterranean, Impression 7*, translated by Raphael Cohen, in *Poem of Alexandria and New York* (London: Banipal Books, 2021)

[2] Hakim Abderrezak, 'The Mediterranean Seametry and Cementery in Leïla Kilani's and Tariqu Tegua's Filmic Works', in Yasser Elhariry, Edwige Tamalet Talbayev (eds.), *Critically Mediterranean: Temporalities, Aesthetics, and Deployments of a Sea in Crisis* (New York: Palgrave Macmillan, 2018), p. 152

[3] Roger S. Bagnall, 'Egypt and the Concept of the Mediterranean', in W.V. Harris (ed.), *Rethinking the Mediterranean*, (Oxford: Oxford University Press, 2005), p. 347

[4] The most recent of such projects is the 2022 itinerant residency programme *Caravan: Thinking with Alexandria*, conceived and implemented by UNIDEE residency programmes at Cittadellarte – Fondazione Pistoletto as part of the European project *Alexandria: (Re)activating Common Urban Imaginaries*, and curated by Edwin Nasr in conversation with Sarah Rifky.

[5] *Love Difference* is a project initiated by Michelangelo Pistoletto and Cittadellarte – Fondazione Pistoletto in 2002. *Love Difference* is also the namesake cultural association, whose regular programme of activities was put on hold in 2016.

[6] Fernand Braudel, 'Mère méditerranée', *Le Courrier* (UNESCO) 38 (1985), p. 7

[7] Arjun Appadurai, 'How Histories make Geographies'. In *The Journal of Transcultural Studies*, 1(1), 4-13 (2010), p. 4-13

[8] Katherine McKittrick, *Demonic Grounds. Black Women and the Cartographies of Struggle* (Minneapolis: University of Minnesota Press, 2006), p. xi-xii

[9] Further information about the event and its participants can be found [here](#)

[10] Bonaventure Soh Bejeng Ndikung, *The Delusion of Care*, (Berlin: Archive Books, 2021), p. 50

[11] Doreen Massey, *For Space*, (London: Sage, 2005)

[12] Edward Said, *Culture and Imperialism*, (London: Vintage, 1994), pp. 3-14

Residency Modules

The *NOLNAS* residency modules are programme-based, short-term residency formats. Participating residents, selected via open calls, are offered the opportunity to expand on their ongoing research and practice exploring Mediterranean complexities and geographical thinking in the arts and beyond within a community of peers.

Each module is curated and developed by the Visiting Curator with the invited mentors. The mentors in each of the modules establish the thematic and methodological framework that guides the group's collective work.

Neither on Land nor at Sea residency modules features 80 multidisciplinary practitioners from 5 continents, selected from 996 applications received across 5 open calls.

Module I

Mentor:

Noor Abed

Guests:

Felipe Steinberg

Saodat Ismailova

Lara Khaldi

Participants:

Evagoria Dapola

Gema Darbo

Anna Gorchakovskaya

Arianna Kalliga

Viktoria Khokhlova

Daniela Medina Poch

Mireia Molina Costa

SITAAD (Leyla Degan & Naima Hassan)

Magdalena Zotou

13-19 May 2023

Conceptual note, or a first trigger:

*Then I wondered:
how does the place become
a reflection of its image in myth,
or an adjective of speech?
And is a thing's image stronger
than the thing itself?
If it weren't for my imagination
my other self would have told me:
you are not here!*

– **Mahmoud Darwish**

excerpt from “Not as a Foreign Tourist Does”

Methodologies:

Introduction sessions, collective interventions
and exercises (indoors and outdoors),
thinking together/with sites.









Noor Abed works at the intersection of performance, media and film. Her works create situations where social possibilities are both rehearsed and performed. Abed's work has been screened and exhibited internationally at Anthology Film Archives, New York, Gabes Cinema Fen Film Festival, Tunisia, Jihlava International Documentary Film Festival, The New Wight Biennial, Los Angeles, Leonard & Bina Gallery, Montréal, Ikon Gallery, Birmingham, Ujazdowski Centre for Contemporary Art, Warsaw, The Mosaic Rooms, London, and MAXXI - National Museum of 21st Century Art, Rome, among others. In 2020, she co-founded, with Lara Khaldi, the School of Intrusions, an independent educational collective in Ramallah, Palestine. Abed is currently a resident at the Rijksakademie in Amsterdam 2022-24 and was recently awarded the Han Nefkens Foundation/Fundació Antoni Tàpies Video Art Production Grant 2022.

Felipe Steinberg is an interdisciplinary artist whose work considers constructed meanings of the local and the global through processes of de-contextualization and re-contextualization. He enlists various types of media and systems of circulation to explore the thickness between social spaces and interpersonal encounters. His work has been presented in venues such as Museum of Fine Arts, Houston; Museu Oscar Niemeyer, Curitiba, Brazil; Museu de Arte Moderna Aloísio Magalhães, Recife, Brazil; Socrates Sculpture Park, New York; Khalil Sakakini Cultural Center, Ramallah; Visual Arts Center-University of Texas, Austin; and SESC, Ribeirão Preto, Brazil. He has been awarded the Idea Fund Prize - The Andy Warhol Foundation for the Visual Arts (2017), and support from the Houston Arts Alliance Artists Individuals Grant Program (2018), among others. Steinberg is the co-founder of ACCA, Art and Culture in Contexts of Authoritarianisms, a working group studying, discussing, and articulating collective and individual responses to contexts of authoritarianism with a special focus on Brazil.

Saodat Ismailova lives and works in Tashkent and Paris. She is recognized as an important voice of the first generation of Central Asian artists who came of age in the post-Soviet era. She studied at the Tashkent State Art Institute and Le Fresnoy in France. In 2004 her documentary *Aral. Fishing in an Invisible Sea* (which she made with Carlos Casas) won Best Documentary at the Turin Film Festival. Her feature film *40 Days of Silence* (Chilla, 2014), supported by Cinefoundation, premiered at Berlinale Forum and was selected for Cannes Film Festival. In 2013 she presented her first video installation at the Venice Biennale, and in 2022 her work was selected for *The Milk of Dreams*, the main exhibition at the Venice Biennale. In response to her selection for Documenta fifteen, she initiated research group Davra to support, develop and empower voices from Central Asia. Works by Ismailova are in the collections of museums including Centre Pompidou, Stedelijk Museum Amsterdam and Almaty Museum of Modern Art.

Lara Khaldi is an independent curator and critic from Jerusalem, Palestine, living temporarily in Amsterdam. She was part of the curatorial team of documenta 15. Until recently she was the head of the Media Studies Programme at Alquds Bard College, Jerusalem and a tutor in the Disarming Design MA program, at Sandberg Institute, 2020-2022. Khaldi is appointed as the new director of the contemporary art space de Appel in Amsterdam, starting from January 2023.

Module II

Mentors:

FRAUD (Audrey Samson & Francisco Gallardo)

Guest:

Nishat Awan

Participants:

Annie Albagli

Giulia Colletti

Yasamin Ghalehnoie

Pietro Lo Casto

Valentina Mandalari

Tawfik Naas

Blqees Zuhair

Conceptual note, or a first trigger:

Addressing the historiographical invisibility (Aixelà Cabré, 2020) alluded to in Ahmed Morsi's poetry, where certain disappearances, whilst remembered, are not inscribed in History, how can we account for the plurality of Mediterraneans, even those effaced? Through our art-led enquiry, EURO-VISION, we have been thinking with and through the EU's Critical Raw Materials Initiative, tracing its operations as political technology of racial capitalism and governance of resources.

Developmental historians have pointed that this initiative can be traced back to the 1983 G7 summit in Williamsburg, Virginia, USA. This event is perhaps better known for its arms control agreements with the Soviet Union, as well as constituting the first participation of the EU commission in the inter-governmental forum. The Williamsburg Declaration is perhaps lesser known for its foundational role in creating the free trade environment that currently sustains commodity markets, and with it, raw material trading.

However, this is only a part of a story that arguably began with the Berlin Conference (1884-85), often referred to as the partition of Africa, or with earlier 19th century imaginaries such as the French trope depicting North-Africa as *The Granary of Rome*, providing the republic the discursive foundations for its protectorates in Algeria, Tunisia and Morocco. France, self-appointed successor of the Roman Empire, tasked itself with the transformation of the Sahara desert into a modern Garden of Hesperides. Other extractive imaginaries include German architect Herman Sörgel's Atlantropa, a mega dam infrastructure, effectively a sea-land grab across the Med, designed to facilitate access to resources in the southern continent as well as hydroelectricity.

These powerful fantasies often circumscribed the Med as a syphon, institutionalising the colony's role as purveyor of raw materials.

Later, based on the notion of Eurafrica, the European Economic Community (predecessor of the European Union), was explicitly predicated upon the exploitation of African resources, which could be better accomplished through the community's coordinated effort (Hansen & Jonson, 2013, Samson and Gallardo, 2021). Another trope was the California-Morocco analogy in order to usher in large scale citrus cultivation. Nowadays, Morocco houses a dynamic and evolving digital ecosystem, servicing the outsourcing of EU Border surveillance.

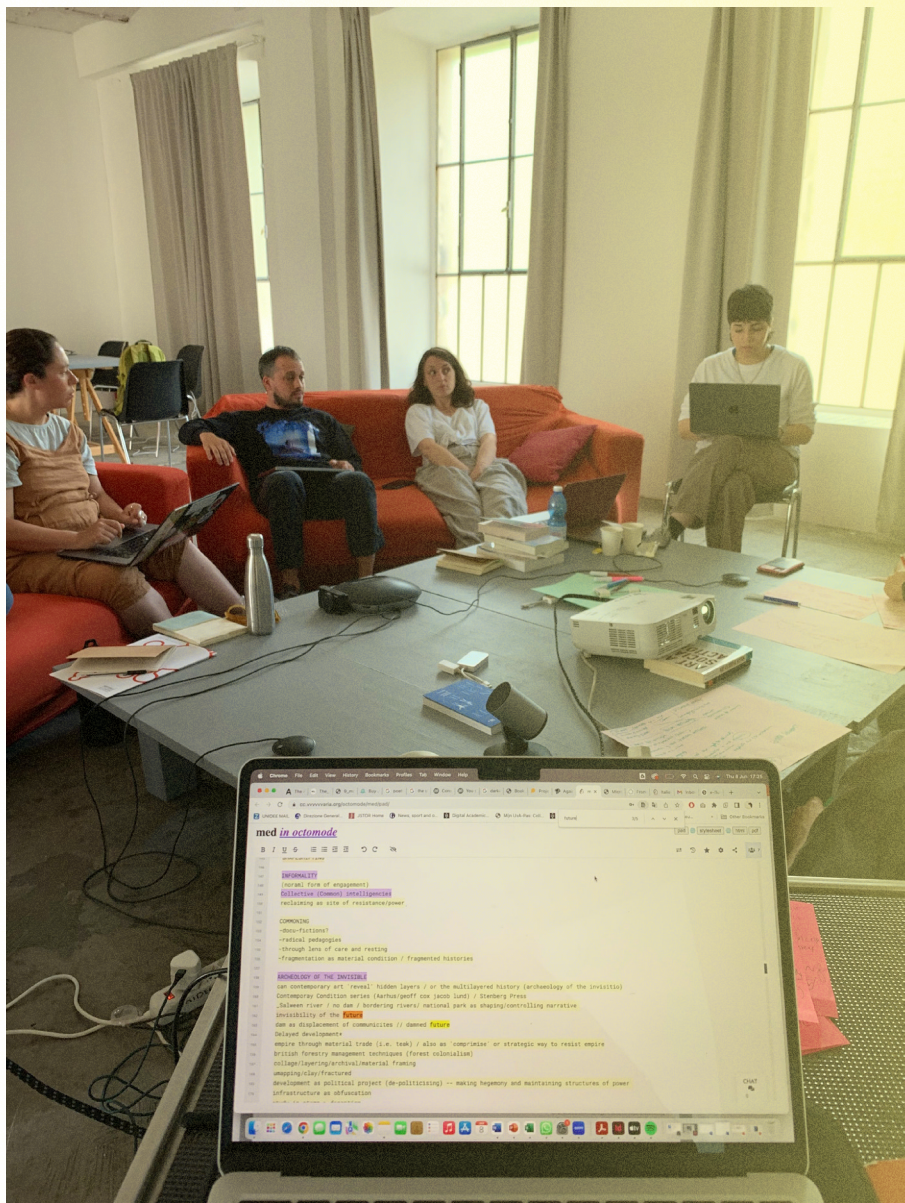
Methodologies:

By examining these genealogies together, through archival materials and selected readings, we aim to make-sense of the extractive visions by co-developing terminology through a collective glossary, and begin to imagine otherwise by reclaiming some of these terms, and by creating vocabularies which might subtend a Mediterranean plurality.









med *in octomode*

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72 <section>

73 <!--this is the forward section-->

74 SETTING THE SCENE [;to remember the joy we experienced, made possible for one another and intentionally practiced.]

75

76

77 7 (+3) wonderers, practitioners, artists, travelers, robos, makers, thinkers met for five days alongside the Cervo River in the home of a former wool factory now owned by Michelangelo Pistoletto and Cittadellarte. Moisture abounded: from the breath we shared, to the rain and storms that came throughout the day and night, to the icy cold river excursions, where we dipped our toes-eyes in. We walked, shopped, cooked, ate, sought gelato (to varying degrees of success). Generally, we moved as a connected body in our conversations and actions throughout the campus, the workshop, and the town. We enjoyed each other's company. We vocalized that it is rare to find oneself within a group of thoughtful practitioners who aren't assholes, whose work we find affinity in, whose company, jokes, and references we enjoy and often feed off of #thirdparadise. We are: good people, generous, kind, funny, smart, and good cooks!

78 The text that follows emerged from our collective moisture: During this week of sharing practices, we examined a plurality of
79 Mediterranean genealogies together, aiming to make-sense of the extractive visions by co-developing terminology through this collective glossary, and begin to imagine otherwise by reclaiming some of these terms, and by creating vocabularies which might subvert a Mediterranean plurality.

80 We depart from shared concerns, terrains, localities and we ask: how do we navigate, how do we study, the actions we take? how do we
81 situate ourselves in these conditions that we are detecting? who do we make this for? Is the benefit in the multiplication across localities and communities? Who has the privilege to do so? how can we produce work that relates (to the reality), but is accessible in a context where it can be censored (and avoid exodus)? We thought of the non-discipline. We found commonalities in how we use materials in exploring the site and the site to explore the materials.

82 why are we doing this? How do you (we) play? Can we have other fates than to be determined to suffer and resist and be defined by it
83 what's even housing fun? What would it look like if not understood it in terms of displacement? have I ever had fun? We inhabit world

CHAT
0

FRAUD (Audrey Samson & Francisco Gallardo) is a London-based artist, researcher and educator. Experimenting with the expansion and hybridization of the documentary film, her research questions the legacies of Italian colonialism and Fascism, with a specific interest in the past and present relations between Italy and the Mediterranean region. Her work has featured in international exhibitions, including: 5th Casablanca Biennale (2022-23), ar/ge kunst (Bozen, 2022, solo show), Maxxi Museum of XXI Century Art (Rome, 2022), MOMus-Museum of Contemporary Art Thessaloniki (2021), Manifesta 13 Parallèles du Sud (Marseille, 2020), Museion Bozen (2020), Sharjah Film Platform (2019), Istanbul Biennial collaterale (Depo 2019), 2nd Lagos Biennial (2019), Manifesta 12 Film Programme (Palermo, 2018), Villa Romana (Florence, 2018 and solo show 2019), Fondazione Sandretto Re Rebaudengo (Turin, 2018, 2020, 2021 and 2022). Her long-term research-based project Gaddafi in Rome was the winner of the Maxxi Bvlgari Prize 2022 and was the recipient of the 2017 Experimenta Pitch Award at the London Film Festival (British Film Institute). She is a PhD candidate at the University of the Arts London and a Research Fellow at the British School at Rome. Her writing has been published internationally and featured in *Everything Passes Except the Past - Decolonizing Ethnographic Museums*, Film Archives and Public Space edited by Jana Haeckel for Sternberg Press (2021).

Situated between art and architectural practice, **Nishat Awan's** research and writing explores the relationship between geopolitics and space through a focus on migration and displacement. She is interested in forms of spatial representation, particularly in relation to the digital and the limits of witnessing as a form of ethical engagement with distant places. Currently, she leads the ERC funded project, Topological Atlas, which aims to produce visual counter-geographies of the fragile movements of migrants as they encounter the security apparatus of the border.

In 2015 she was an ISRF early career fellow working on the project, Edges of Europe, exploring European belonging through migrant experience. Her book, *Diaspori Agencies* (Routledge, 2016) addressed the subject of how architecture and urbanism can respond to the consequences of increasing migration. She has also addressed alternative modes of architectural production in the co-authored book *Spatial Agency* (Routledge, 2011) and the co-edited book *Trans-Local-Act* (aaa-peprav, 2011).

Module III

Mentor:

Alessandra Ferrini

Guests:

Hasan Özgür Top

Vincenzo Estremo

Participants:

Nour Bishouty

Sarri Elfaitouri

Zilan Imsik

Kumjana Novakova

Adrian Schindler

TRANSIT GROUP (Aya Bseiso & Reem Marji)

Conceptual note, or a first trigger:

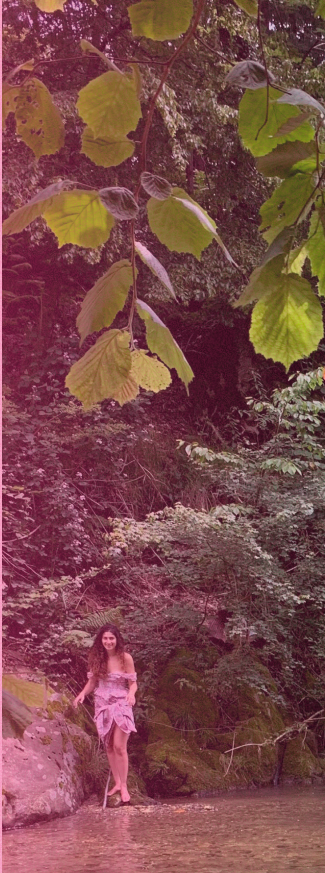
Through a situated investigative methodology rooted in critical whiteness studies, I am interested in exploring the specific imaginary that constitute the Euro-Mediterranean as a hegemonic space, shaped by colonial continuities, neo-imperialist interests, and necropolitical dynamics. As a collective but highly personal exploration of notions of positionality, resistance, and accountability, I wish to scrutinise the uses and abuses of history within nationalist ideologies and international relations across the Euro-Mediterranean, with a focus on media events, political performance and technologies of war, vision, and communication.

Methodologies:

Mixed format - screenings, readings, collaborative activities and 1-1 sessions.

Aim: to collectively develop a creative investigative toolkit.





Cartography
Imaginary
Reclaiming
Reimagining
Rebuilding

spaces

Excavation

History
Exile
Fascism
Colonial spaces/landscapes
Decolonizing
Planting colonisation
Visibility/invisibility
Appearance/Disappearance
Amnesia
Destroying
Image
Grievable lives
Death worlds
Holes
Sovereign power
Exercising power
Lost
Italy/Libya/Palestine/Lebanon/Jordan/Turkey/Kurdistan/Macedonia/Yugoslavia/Bosnia/Monte negro/Morocco/France/Germany/Spain
3rd paradise/ ♡ Pistoletto ♡

text

ALL I WANT IS LOVE
ALL I WANT IS HATE
ALL I WANT IS A LAND ————— THE LAND BELONGS TO THE LANG
ALL I WANT IS A SPACE
WHAT IS A SPACE, PISTOLETTO?

خیل خیل خیل خیل خیل

Speculation Poetics Slips

Failure (as an outcome)

Surveillance ••

Ideology → Nation Station → Settler-Colonialism → Zionism → Palestine







Alessandra Ferrini is a London-based artist, researcher and educator. Experimenting with the expansion and hybridization of the documentary film, her research questions the legacies of Italian colonialism and Fascism, with a specific interest in the past and present relations between Italy and the Mediterranean region. Her work has featured in international exhibitions, including: 5th Casablanca Biennale (2022-23), ar/ge kunst (Bozen, 2022, solo show), Maxxi Museum of XXI Century Art (Rome, 2022), MOMus-Museum of Contemporary Art Thessaloniki (2021), Manifesta 13 Parallèles du Sud (Marseille, 2020), Museion Bozen (2020), Sharjah Film Platform (2019), Istanbul Biennial collaterale (Depo 2019), 2nd Lagos Biennial (2019), Manifesta 12 Film Programme (Palermo, 2018), Villa Romana (Florence, 2018 and solo show 2019), Fondazione Sandretto Re Rebaudengo (Turin, 2018, 2020, 2021 and 2022). Her long-term research-based project Gaddafi in Rome was the winner of the Maxxi Bvlgari Prize 2022 and was the recipient of the 2017 Experimenta Pitch Award at the London Film Festival (British Film Institute). She is a PhD candidate at the University of the Arts London and a Research Fellow at the British School at Rome. Her writing has been published internationally and featured in *Everything Passes Except the Past - Decolonizing Ethnographic Museums*, Film Archives and Public Space edited by Jana Haeckel for Sternberg Press (2021).

Hasan Özgür Top is a visual artist and filmmaker based in Istanbul. Departing from the context of Turkey and the larger Mediterranean, his research delves into the mechanism of propaganda, exploring the relationship between ideology and iconology. His work explores the ways in which the relations between image, text, mythology, ideology and theology takes shape in politics. Top held his first solo exhibition in Lima and his works have been exhibited and screened in Istanbul, Berlin, Shanghai, New York and Vienna. He graduated from Marmara University, Faculty of Fine Arts, Painting Department in 2014 and 2019. In 2020, Top received his MA from the Dutch Art Institute.

Vincenzo Estremo holds a Media and Film Studies Ph.D at Università di Udine and Kunstuniversität Linz, at the moment, is post-doc at Quadriennale of Roma. In 2022, he spent a research period at the Film-Maker Cooperative in New York thanks to the project Italian Council and within the program Mekas100! He is a theorist of the moving image and lecturer of exhibited cinema studies at NABA Milan, he additionally teaches Aesthetics at Università San Raffaele Roma 5. Estremo collaborates with several Art Institution in Europe and co-direct the book series Cinema and Contemporary Art (Mimesis International). He writes for Flash Art Italia and International. His books are: Extended Temporalities. Transient Visions in Museum and Art (Mimesis International 2016), Albert Serra, cinema, arte e performance (Mimesis Edizioni 2018), Teoria del lavoro reputazionale (Milieu Edizioni 2020). Soon will be published his next book: Indistinzione (PS editore 2023).

Module IV

Mentors:

Francesca Masoero & Shayma Nader (QANAT)

Nouha Ben Yebdri (MAHAL)

Guests:

Francesca Castagnetti

Antonio Sotgiu

Sakiya (Tareq Khalaf)

Spontaneus Lab (Penelope Volinia &

Nicolò Pagnanelli)

Participants:

Soha Mohsen

Dilşad Aladağ

Hanieh Fatourae

Irtiza Malik

Shreya De Souza

Sophie Sabet

Nada Rosa Schroer

Nuha Innab

Hiba Sleem

Mare Spanoudaki

Omar Adel Fathalla

Conceptual note, or a first trigger:

“E da quel giorno, l’uomo selvatico abbandonò la valle” / “And since that day, the wild creature disappeared from the valley” is a two-week long module inviting to explore the uncanny, the magical, the political, and the ways we can engage with them through collective and vernacular pedagogical processes.

Once upon a time, the valleys surrounding Biella were populated by magical creatures carrying and sharing wisdoms embedded in and embodied by its soil and seeds, its waters and rocks. Today Biella is often perceived by its inhabitants as a city-archipelago, a fragmented territory notwithstanding its relatively limited geography.

As we witness the loss of collective memories and ways of knowing, societal fractures, environmental depletions and life extractions, this module looks for the political in the fantastical and summons it back, while exploring and testing ways in which we can become together otherwise.

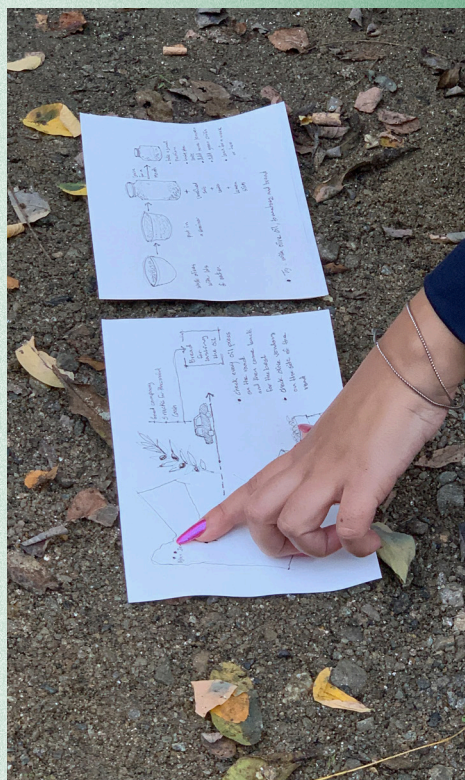
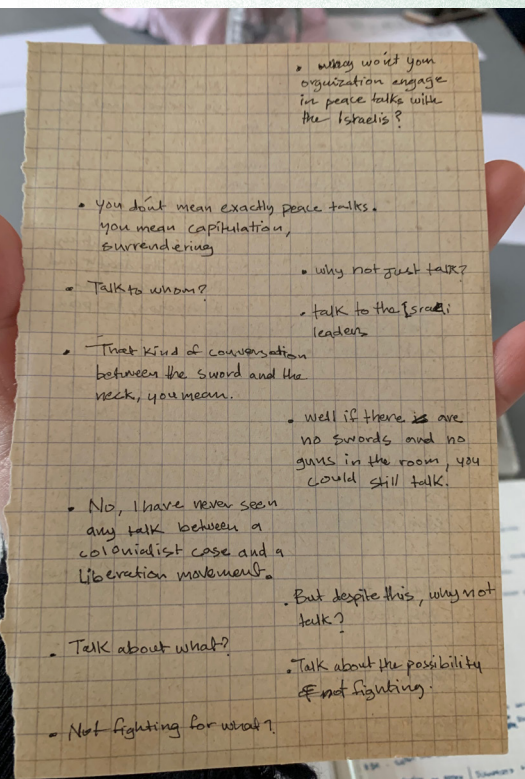
Adopting a situated perspective, we will draw from fables/ing, politics and forest ecologies, exploring forms of listening and learning from the territories we inhabit, and how we could bring back the wisdoms and creatures deeply embedded in forest and river ecologies. Based on intimate and sensitive cartographies developed during the two weeks, we will investigate how to design spaces to gather and be together, places to shelter the left-over and the left-aside.

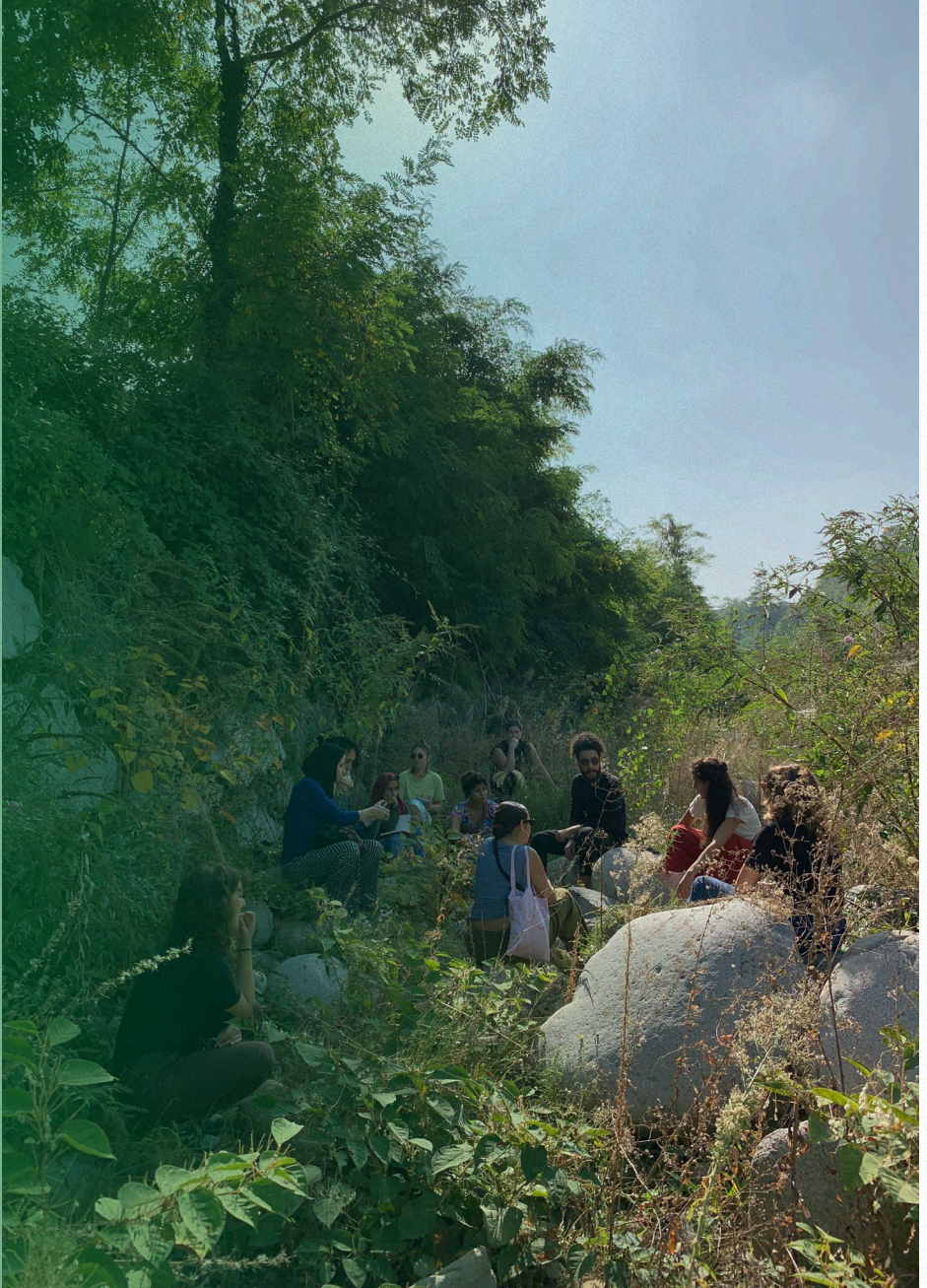
This double module is an experiment in collaboration, bringing together the research, practice and methodologies of QANAT and *Silent Pedagogies*. Led by Francesca Masoero & Shayma Nader, QANAT is a collective platform exploring the politics and poetics of water and the ways in which manifestations of commoning come to form in Morocco, Palestine and beyond. Initiated by Nouha Ben Yebdri at MAHAL, *Silent Pedagogies* evolves and revolves around modes of transmission in the field of contemporary art drawing from contextual and non-institutionalized cultural manifestations and learning institutes.

Methodologies:

Walking, journaling, storytelling on pluriversality, collective reading, constructing structures/houses, re-enchantment & hospitality to the invisible, cooking, playing.











Qanat is a collective platform that explores the politics and poetics of water to reflect and act (up)on the multiple contextual understandings and forms of (re)production of the commons in Morocco, Palestine and beyond. Drawing from various forms of knowledge and acts of resistance and solidarity to dominant environmental narratives and injustices, QANAT aims to create spaces through which we can speculate upon new collective imaginaries to design new spatial and epistemological configurations for our cities. The collective develops archives of resonant reflections and actions that knit together local struggles into transnational patterns for nourishing debates across dispersed localities. QANAT was initiated at LE 18, Marrakech.

Francesca Masoero works as a curator, cultural organiser and researcher. She is part of LE 18, a cultural space in Marrakech (Morocco), where she initiated QANAT. With a background in critical theory and political economy, she explores notions resistances in multiple forms, including testing collective-making processes within and beyond the art field, and researching the politics and poetics linked to watery worlds and to forms of being together otherwise. Since 2019, she has also been collaborating extensively with the Dar Bellarj Foundation (Marrakech - Morocco).

Shayma Nader is an artist, curator and translator from Palestine. For the past few years, she's been developing and organising workshops and projects focussed on forging and reactivating memories of and in the land through collective walking, listening and fictioning to move towards decolonial and land-centred imaginaries and practices. She is a member of Qanat and a PhD candidate in artistic research at ARIA at Sint Lucas School of Arts and University of Antwerp.

MAHAL is a non-profit organisation created in Tangier in 2019, by the Tangeroise curator Nouha Ben Yebdri. It has been established as a platform whose principal mission is to respond to the structuring needs of the contemporary art scene in Morocco, by conceiving and practising alternative ways to navigate the challenges specific to the context.

Today, the organisation develops two main projects: Mahal Art Space, an independent exhibition space that promotes and supports emerging artists and cultural practitioners in the early stages of their careers; and Silent Pedagogies, a long-term program for reflection and artistic experimentation around transmission and mediation practices, questioning the objectives, methodologies and impact of actions and activities that accompany and sometimes shape contemporary creation, at both academic and institutional levels.

Nouha Ben Yebdri is an independent curator, founder and director of MAHAL, a non-profit organisation whose mission is to respond to and accompany the needs of the emerging contemporary art scene in Morocco, from its headquarters in Tangier. Her curatorial practice focuses on the reflection and conception of projects around issues related to the development of art spaces, institutionalisation procedures, mediation/outreach protocols, and the impact that these spaces have on their environment; as well as the study of contextual factors that influence the conception of the terms and dynamics that unfold through these processes and places. These efforts are conveyed and put into practice through the programming of the independent space Mahal (or also known as Mahal Art Space) and Silent Pedagogies – *بيداغوجيات صامتة*, a program that questions the curricula of artistic training in Morocco and analyzes the relationship of art spaces with the different audiences it hosts and works with.

Francesca Castagnetti is an ethnobotanist affiliated with the Centre for Biocultural Diversity, Kent, and an apprentice in community herbalism working interdisciplinary across ethnobotany, herbalism and the creative fields. She writes, learns and teaches about plants and land-based practices through apprenticing and ethnographic methods and through the theories of ethnobiology, political ecology and indigenous studies. Through action-oriented interdisciplinary research and community herbalism she is currently exploring conviviality, storytelling and ceremony as communal meaning-making practices, but also as ways to invite intentional and full sensorial engagement into our relationships to land.

Antonio Vincenzo Sotgiu, born and based in Sardinia. He studied urban and regional planning and currently works as a freelance territorial designer, with a focus on dry stone artifacts. He is also a PhD fellow in Agricultural Science (University of Sassari), with a research and project on the ecological restoration practices in the Mediterranean context and the importance of educational and practical training for local knowledge transmission. In 2018 he started the project Foghiles, placed in Semèstene in the Sardinia countryside, which aims to restore and reclaim narratives, practices and collective celebrations beyond the folklorisation of places and traditions.

Tareq Khalaf is a design educator, filmmaker, and cultural activist based in Ramallah, Palestine. Tareq's work and studies have taken him across Palestine and South Africa, grounding himself in restorative land practices in both geographies. He's interested in the affinities, sensitivities, and senses of belonging, indigenous and seasonal ways of living.

Through his work at Sakiya— Village of Ein Qiniya in Palestine—he is interested in shifting the space of education to rural Palestine, experimenting with different forms of liberatory education that promote collaborative labor, farming, and a renewed connection to local landscapes, knowledge, and stories, drawing on the diversity and seasonality of land as companions for learning. Tareq's research interest and artistic practice explore the wisdom found in agrarian landscapes and livelihoods and seeks new narrative and visual forms that express the interlinks between political and environmental crises. At the moment, he's exploring how seasonal ways of living and community farming can affirm a sense of belonging and act as spaces of resistance.

Sakiya is a progressive academy for experimental knowledge production and sharing, grafting local agrarian traditions of self-sufficiency with contemporary art and ecological practices. This circular system of knowledge production and sharing integrates agriculture within the framework of an interdisciplinary residency program, where cultural actors such as farmers and crafts/small industry initiatives, assume a prominent role alongside visiting and local artists and scholars. Sakiya's core programs engage food production, exhibitions, symposia, publications, and education/training workshops, exploring the intersections between art, science, and agriculture in a sustainable and replicable model.

Nicolò Pagnanelli, food researcher, founder of Spontaneus lab, is an expert in novel & traditional fermentation techniques. He amalgamates different investigation practices on the promiscuity between humans, plants, microorganisms and landscapes, melting together foraging, fermentation and convivial gastronomic experiences. He has dealt with botanical ecology and the use of invasive species, ancestral cooking techniques and developed novel fermentation products, while currently focusing on traditional fermented products of the Mediterranean basin.

Penelope Volinia, also known as Pepe, gastronome, originally from Ferrara, is an expert in artisan productions with a background in graphic and food design. Personal curiosity for the world of food led her to study fermentation and delve into ethnobotany and its millenary heritage. She works with traditional weaving techniques from different cultures, interacting with natural materials and wandering between crafts, cheesemaking, harvestin and cooking. She brings a creative approach and high dexterity to the Spontaneus la laboratories and is currently diving into a PhD at Augsburg University about invasive seafood and their influence over gastronomy.

Spontaneus lab (2018) is a gastronomic research project that investigates botanical and microbial entanglements within landscapes through the lens of food culture. Activating convivial learning and experimentation processes, the project delves into the diversity of the non-human and engages with the community through site-specific workshops, informal teaching, and dining experiences. It investigates traditional preservation techniques and foraging practices, consults restaurants, and co-operates with artistic residencies, food producers and academic institutions.



Module V

Mentors:

Qalqalah قلقة

(Virginie Bobin & Vir Andres Hera)

Guests:

Andrea Ancira García

Mirene Arsanios

Anna T.

Participants:

Assel Kadyrkhanova

Omar Al-zo'bi

Noemi Alfieri

Danae Io

Nona Markarian

Emma Ben Aziza

Allison Grimaldi Donahue

Engy Mohsen

Tewa Barnosa

Thais Akina Yoshitake Lopez

Joyce Joumaa

Diyae Bourhim

Conceptual note, or a first trigger:

Gestures of Untranslatability

Conducted by curator, editor and translator Virginie Bobin and artist, film-maker and educator Vir Andres Hera, Qalqalah قَلْقَلَة's module departs from the geographical framework of Neither on Land not at Sea to problematise our situated relationships to the languages we speak, learn, or lose, from both political and affective perspectives. How could we deterritorialise our uses of languages, while acknowledging both the relationships of domination and extraction that they sustain; and their potential to forge paths for deviation, commoning and resistance? During the module, we wish to experiment with collective modalities of writing, translation and editing (texts, images, sound, etc); and with translation and untranslatability as gestures and methods to critically investigate language(s). We will also ask how fiction and storytelling can help us to articulate heterogenous and minor positions with modes of collective enunciation; and shake up identity and linguistic categories.

Lastly, we will reflect on the formation of collectives as spaces of care (shelter) and as spaces of risk (conflict) where diverse, heterogeneous positions come in contact, affect each other, and transform each other while generating bonds and alliances in the face of shared struggles.

** Module V is realised in collaboration with **Onassis AiR**, Athens, which supported the participation of Danae Io.





Accents of past
Dialects of futures
Navigating seawards

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...times] ink

Tongues flows
Land's Languages
Seas plain now
waves st...

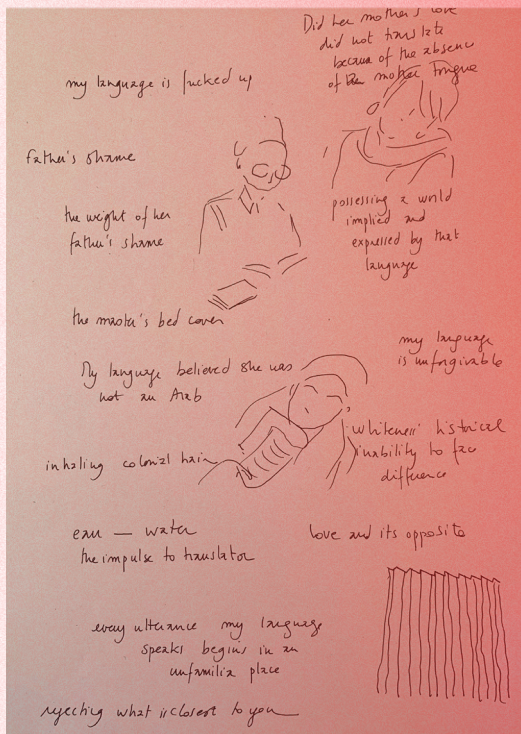
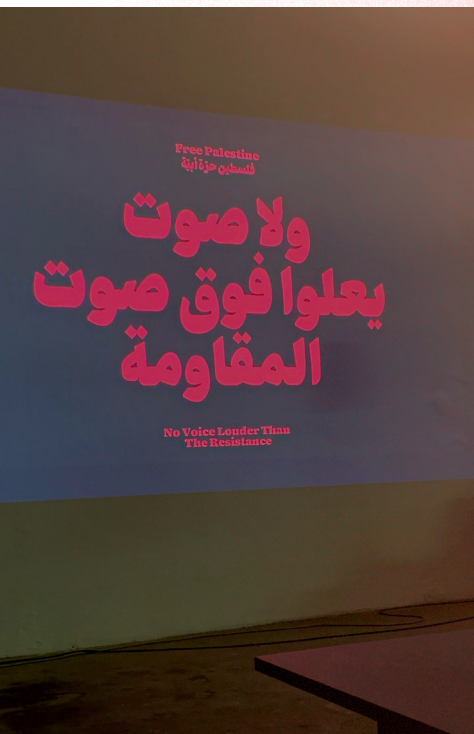
Between

lingering tongues

LAND elsewhere
translation
from & in
travels & return

Linga Franco







Qalqalah قلاله is an editorial and curatorial platform founded in 2018 in France, which is currently composed of Line Ajan, Virginie Bobin, Montasser Drissi, Victorine Grataloup, Vir Andres Hera and Salma Mochtari. It is dedicated to the production, translation and circulation of artistic, theoretical and literary research in three languages: French, Arabic and English. It relies on translation as a tool for the production and reception of situated knowledge, capable of making visible the relations of power and the possibilities of invention and affection that are at play between languages, temporalities and contexts that are marked by the colonial legacy, conflicts and contemporary revolts.

Virginie Bobin often works collectively, at the crossroads between curatorial and editorial practices, pedagogy and translation. Her research project for the PhD-in-Practice at the Academy of Fine Arts in Vienna (2018-2023) focusses on the political and affective stakes of translation in postcolonial France. In 2018, she co-founded (with Victorine Grataloup), the editorial and curatorial platform Qalqalah قلاله. In parallel, she collaborated with artist Mercedes Azpilicueta on her long-term project *Bestiario de Lengüitas* (2017-2023), leading up to a series of workshops, exhibitions and a publication. She has worked for international artistic institutions, including Villa Vassilieff and Bétonsalon - Center for Art & Research in Paris, Witte de With Center for Contemporary Art in Rotterdam, Les Laboratoires d'Aubervilliers and Performa, the New York Biennial of Performing Arts.

Vir Andres Hera (he/his/they/them) Filmmaker and researcher, born in Yauhquemehcan, Mexico. They conceive their projects as research fields ploughed with the complicity of a community of artists and production sites oscillating between video installations, moving image(s), sound and text pieces. Questioning the multiple relationships between reality and memory, they interrogate vernacular and scholar H/history to invent emancipatory

narratives and redefine the weight of colonial history. They graduated from Mo.Co. Art School, from Le Fresnoy Studio National, and is pursuing a PhD at the University of Quebec in Montreal. They have held residencies at La Casa de Velazquez, Triangle-Assterides, among others, they are part of the editorial board of Qalqalah قلة and teach at the Experimental School of Annecy-Alps.

Andrea Ancira García is an editor, writer, and researcher. Her practice is situated at the crossroads of art and politics as a site of imagination, (un)learning and affective encounters. Her current research focuses on the role of translation in shaping communal perspectives of life and memory. She also works with archives and the affective economies they produce and circulate when generating and exchanging alternative narratives of a shared history. Since 2017 she co-created the publishing platform tumbalacasa ediciones. She is currently a fellow of the Jumex Contemporary Art Foundation and a PhD Candidate at the Academy of Fine Arts in Vienna.

Mirene Arsanios is the author of the short story collection, *The City Outside the Sentence* (Ashkal Alwan, 2015), *Notes on Mother Tongues* (UDP, 2019), and more recently, *The Autobiography of a Language* (Futurepoem, 2022). She has contributed essays and short stories to e-flux journal, *Vida*, *The Brooklyn Rail*, *LitHub*, and *Guernica*, among others. Arsanios co-founded the collective 98weeks Research Project in Beirut and is the founding editor of *Makhzin*, a bilingual English/Arabic magazine for innovative writing. She teaches at Pratt Institute and holds an MFA in Writing from the Milton Avery Graduate School for the Arts at Bard College. Arsanios currently lives in Brooklyn, New York.

Anna T. (PhD) is an islander. She works as an artist, educator, and curator in a landlocked country. She has taught at the

Academy of Fine Arts Vienna, the University of Art and Design Linz, and the University of Vienna. Her artistic practice and scholarly work draw from poststructuralism, queer theory, decoloniality, peripheral knowledge, aesthetics, and affect. Since 2003 she has curated and participated in numerous group and solo exhibitions and new media festivals in Europe, the Americas, and Australia. She is the author of *Opacity – Minority – Improvisation: An Exploration of the Closet Through Queer Slangs and Postcolonial Theory*.

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Module VI

Mentors:

HUNITI GOLDOX

(Areej Huniti & Eliza Goldox)

Guests:

Sallisa Rosa

Aziz Aissaoui / El Warcha

Participants:

Monya Riachi

Viviane Tabach

Batoul Faour

Amanda Assaley

Mudassir Sheik

Arie Amaya-Akkermans

Aron Rossman-Kiss

Maria Cynkier

Conceptual note, or a first trigger:

The Rise and Fall of Water

When the Suhail star (Canopus) rises to the mid-level of the night sky, a water clock woven from the threads of celestial waters emerges. Its emergence coincides with the hatching of a blue Eisvogel bird by the banks of the Pleisse river. The very essence of the water-clock pulsates with the sky's liquid offerings and the deep earth's molten rocks. It has 15 elements, forming an upright circulation. At the pinnacle, a copper tipping bucket awaits to receive the water flow, at the cradle of the bucket rests an onyx mouth-piece. Through a hair-thin orifice, a cascade of water emanates. Its destination? A vessel (a lake).

A riddle unfurls as a syphon, akin to a river, commences a silent dialogue. The vessel overflows, and the journey continues, waters spill into a float-chamber designed with precision to regulate the water level. Inside this chamber rests a wooden float platform, which ascends with the rising water level. Perched

atop the float platform is a carefully arranged assembly of stones and fish bones, on top of it a kingfisher bird figurine clutching a fishbone in its beak points at a sheet divided into 12 equal segments - a manifestation of daylight's division.

The water's flow persists, as the float rises, a connected siphon engages with a rotating disc. When the vessel empties, the disc rotates, its dynamic interaction is further augmented by a wheel. As the clock choreographs its intricate movements, any excess water gracefully cascades from the wheel's motion into a lower vessel, echoing the cycle of water's journey from the Equatorian lake to the sea. This lower vessel becomes a reservoir of the surplus water, drawing a parallel between the clock's mechanics and the vast expanse of the world's oceans.

Within the delicate ecosystem of the water clock, flora awakens beneath the surface, their tendrils embracing liquid realms with a quiet determination. Those who were observing the night sky reported seeing submerged beings thriving within the confines of the clock.

With each cycle, a metamorphosis takes place—a transformation not only within the clock's mechanics but within its elements, resonating with the elemental forces that shape our shared present.

Led by artist duo HUNITI GOLDOX (Areej Huniti & Eliza Goldox), Module VI – Spring 2024, *The Rise and Fall of Water*, contemplates the intersectionality of lines – infrastructures that impose certain interpretations of the world while rendering others invisible. In 2023, the duo began researching ancient timekeeping devices reliant on the fall of water, like the water clock, which works by measuring time through the fall of water. The project critically engages with colonial perspectives examining how territorial dominance manifests through human-made structures like time zones, dammed rivers, and aridity lines. It provokes reflection on scientific and indigenous forms of knowledge, as well as the fates of immeasurable objects, subjects, and relations within the natural world.

Participants in the module engage in re-enactments of the water clock, as they are invited to explore narratives crafted by intertwined entities of water, stones, trees, and birds. This frame facilitates a shift towards an elastic territory that transcends traditional temporal confines. Through it, the module seeks to contemplate diverse methods of world-building that prioritise the interconnectedness of elemental forces, diverging from the dominant doctrines of industrialisation and accumulation.







HUNITI GOLDOX is an artist duo composed by Areej Huniti and Eliza Goldox. The practice of HUNITI GOLDOX explores how political systems, transitions and violence are affecting water bodies and landscapes. Through contextual examinations of geopolitical realities, marginalised oral histories and mythologies they create films, videos, VR-works, installations, conversations, texts, in addition to formats that can involve different voices and beings, such as workshops, excursions and interventions. This stems from the desire to create moments for collective imagining and re-imagining to collapse dominant narratives and fixed geographies. More specifically they engage with the notion of enforced mutation as a way to attend to present social and ecological struggles while demanding speculative answers to confront systematic oppression. They started this with a project on the buried water stream in the centre of Amman/ Jordan then they extended to the swamp lands and mediterranean coast of Tunis/ Tunisia, the artificial lake land of Leipzig, the urban development projects around Tirana River and the Vistula River in Poland.

Their work was exhibited at the Institute for Postnatural Studies, Madrid (2023); Hauser & Wirth, Menorca (2023); TBA Academy/ Ocean Uni, Madrid (2022); Tirana Art Lab, Tirana (2022); D21, Leipzig (2021); Sheffield Film Festival, Sheffield (2021); School Of Waters/ Biennale Mediterranea, San Marino (2021); SomoS Art House, Berlin (2020); SPARC* Spazio Arte Contemporanea, Venice (2020); Darat al Funun, Amman (2019); MMAG Foundation, Amman (2019), The Jordan National Gallery of Fine Arts, Amman (2019) among others.

Sallisa Rosa is from Goiás - Brazil, and is currently doing her artistic residency at the Rijksakademie in Amsterdam. She works with art as a path based on intuitive experiences linked to fiction, territory and nature. Furthermore, it focuses on the themes of memory and strategies for creating the future.

The artist has a special interest in creating large-format installations in public and institutional spaces.

Sallisa works with the earth in various materials, such as planting, clay and ceramics, and also moves between photography and video, performance and more recently drawings. In her trajectory, the commitment to artistic practices aimed at collective constructions is central, in order to unfold actions that culminate in sharing knowledge.

El Warcha – meaning “the workshop” in Arabic – opened its doors in 2016 in the Medina, the old town of Tunis. Its goal is to foster collective action and learning by developing art installations and urban furniture. El Warcha initially focused on devising practical elements with local residents of all ages, designing and building planters, playgrounds, bins, or lighting. Over time, the collective developed alternative pedagogical methods based on participatory design, intended to allow for mutual growth and reimagining our living environment. El Warcha thus grew into a space for collective movement between discussion and making. By favouring experimentation as a form of reflection and knowledge exchange, the aim is to put everyone on equal footing, for example through conceiving intuitive assembly techniques that do not necessitate prior technical mastery and use commonly available material to allow everyone to test their ideas and make prototypes, but also to fail and start over.

In 2018, El Warcha began expanding, as some of its team members moved abroad. The first workshop outside of Tunisia was founded in London, followed by others in Lisbon, Davis, and Nefta, in the Tunisian desert. El Warcha grew organically through this international multiplication, forming an engaged community that shares a common vision despite the distance

and diversity of contexts. The challenges of organising across borders and experiential divides regularly bring about points of convergence between these trans-local realities.

Aziz Aissaoui works primarily with sculpture, installation, and video. Through these mediums, he translates and channels phenomena from the natural and built environment, and creates spaces in which people can interact with the work and its context. His background as a designer has shaped his practice by offering him the tools through which he relates to art—from its social dimensions to its methodologies. Aziz is part of the collective El Warcha.



Module VII

Mentors:

Mafe Moscoso & Claudia Delso Carreira

Guests:

Lizette Nin

Diego Posada Gómez

Verónica Yuquilema Yupangui

Daniela Medina Poch

José Luis Jácome Guerrero

Participants:

Calvin Walds

Adam Moore

Gloria Frigerio

Sonja Jristina Bjelic

Tau Luna Acosta

Nabil Aniss

Kmar Douagi

Natalia Valencia Arango

Lorena Salamanca

Luana Carp

Carlota de Torregrosa

Charlotte van Braam

Conceptual note, or a first trigger:

*Todas las aguas son del agua /
All Waters Belong to Water*

De la tierra nacemos, from earth we are born; a la tierra regresaremos, to earth we shall return; a dar lo que ella nos dio, to give back to her what she has given. “Yes,” I say to myself, “the earth eats the dead, la tierra se come los muertos.”

– Gloria Anzualda, *Light in the Dark/Luz en lo Oscuro. Rewriting Identity, Spirituality, Reality* (2015)

/// The decision to migrate implies the end of the world for the person who has made the decision to leave behind their land, their family, their food, their life as it was until that moment. Migration represents the end of one world and the beginning of another ///

The starting point of our proposal is that we live in Europe in a situation of cognitive darkness that affects our ways of understanding the relationship between life and death and,

consequently, our ways to imagine post-apocalyptic scenarios. Therefore, we believe that incorporating non-Western ontologies and imagination through fiction into artistic research opens up the possibility of a deeper understanding of how we think what we think, as a condition for imagining forms of knowledge beyond ontological realism.

It is known that the Mediterranean Sea has been subjected to an unprecedented ecological pressure that has led to its collapse. Part of the responsibility for this collapse lies in a capitalist/colonial vision of the Mediterranean as a spiritless being, a body to be exploited and an object separated from the subject. During modernity, in Europe, “nature” is separated from “culture” and life from death. The hidden face of this process is the coloniality of human and non-human and the separation between life and death. “Nature” becomes an “outside”, that is, an object of exploitation, plunder and domination – just like all those subjects who were outside the logos (De la Cadena, 2018). On the other hand, Despret (2021) explains that, during modernity, a conception of mourning was also imposed in Europe that rests on the idea that when someone dies, they no longer have any form of existence. There is a conception of death and life as everything or nothing. In this way, it can be stated that the collapse of the Mediterranean is a post-apocalyptic capitalist/colonial

scenario, because it is an ecosystem that has suffered a radical transformation of the conditions that allow its existence while representing the materialisation of a (Western) cosmology that interprets that the sea has died and that death is the end of life.

Methodologies:

Our desire is to accompany and take care of a collective process focused on developing ways of speculative research (listening, walking, collective reading and cooking, drawing, assembling rituals). The idea is to imagine, together, scenarios in which present, past and future come into play in order to generate alternative narratives to the hegemonic European view that see death as not accompanied by processes of rebirth.

We were born

We flourished

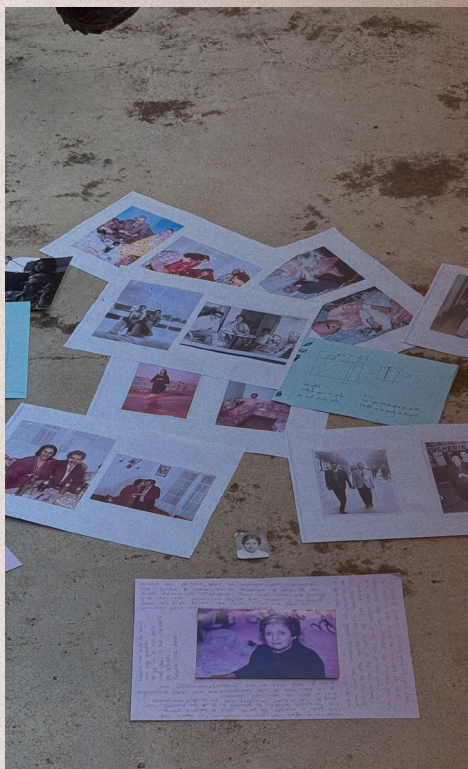
We die

We were reborn

We flourished

We migrate

** Module VII is realised in collaboration with **La Escocesa**, Barcelona, which supported the participation of one of its long-term residents, Tau Luna Acosta.













Mafe Moscoso was born in a banana republic (Ecuador), she works and researches between/through/for/with/without the intersections between ethnography, writing and art, from an anti-racist and trans-feminist perspective. She is currently a lecturer and researcher at BAU, Centre Universitari d'Art i Disseny (Barcelona). Her main areas of focus are memory, colonialism, migrations and ethnographic fiction. Artistic research grand Hangar-Sabadell winner (2023) with the project Un océano (por) venir: etnoficciones cuir. Author of the fiction book *La Santita* (Consonni, 2024), the essays *Hostal España. el gesto hospedante, una etnografía hospedante* (Mr. Griffin, 2024), *Biografía para uso de los pájaros: infancia, memoria y migración* (2013) and the poetry book *Desintegrar el hechizo. Versitos anticoloniales* (2021), among others.

Claudia Delso Carreira is an activist, researcher and cultural project manager. She works as a consultant at Barcelona Research Institute (IDRA). Art Historian. Postgraduate in Cultural Management and International Cooperation, Postgraduate also in Technopolitics and Rights in the Digital Age. She was the co-coordinator of the First International Circus Festival in the Occupied Territories in Palestine in 2011 and has worked for many years with the saharaui women in the refugees camps in Tindouf (Algeria). As an independent professional she has worked in interdisciplinary cultural projects such as *Mov-s* around the politics of the body or the International Community Arte Festival ICAF Rotterdam, 2014. She currently co-coordinates the Seminar “Rethinking the Museum: institutional practice and mezzopolitics” within the Program in Critical Museology, Artistic Research Practices and Cultural Studies “Tejidos Conjuntivos” of the Museo Nacional Centro de Arte Reina Sofía (Madrid).

Lizette Nin is a queer Black artist straddling Barcelona and Dominican Republic, channels her Afro-descendant roots into a multidisciplinary art practice. Through video, food, drawing, and printing, Lizette amplifies the voices of marginalized social groups, shedding light on overlooked struggles. Her extensive track record includes exhibitions in Barcelona, Panama City, Madrid, and Berlin, showcasing her commitment not only to art but also to advocating for the inclusion of Black women in Spain. Lizette's art becomes a conduit for connection and reflection, inviting viewers to explore diverse experiences.

Diego Posada Gómez is a colombian artist and researcher. Doctor of Fine Arts. He studied Fine Arts at the Pontificia Universidad Javeriana in Bogotá. Since 2015 he has been living in Spain, where he completed the Masters in Research in Art and Creation at the Complutense University of Madrid, the Independent Studies Program at MACBA, and the Doctorate in Advanced Studies in Productions and Artistic Studies at the University of Barcelona. The vital issues that cross his artistic and research practice are war as a mode of government, a containment framework and producer of discourses of the Colombian nation, and the intersections of this war-cultural framework with sexual and gender dissidence. His migratory experience has led him to approach sodomy as a colonial discourse initiating sexual regulation in Abya Yala, and diaspora and exile in relation to sexual and gender dissidence. Dissident methodologies are part of his practice and research interests. Since 2021 he is part of the sexi-liadx collective (in residence at La Escocesa 2021-2022). His recent projects have received a research and experimentation grant from La Escocesa (2018), creation awards from the Sala d' Art Jove (2019 and 2020), and a grant for the creation of the Guasch Coranty Foundation (2019 -2020), Artistic Research Grant Generalitat de Catalunya (2023).

Verónica Yuquilema Yupangui, Kichwa Puruwa, is a lawyer with experience in Human Rights and Legal Pluralism. She worked as a legal advisor for INREDH with indigenous, peasant and Afro-Ecuadorian communities. She is currently a PhD candidate in the Post-Colonialism and Global Citizenship Program at the University of Coimbra and the CES Center for Social Studies in Portugal and is president of the Human Rights NGO (INREDH). She also was a professor at the University of Indigenous Peoples and Nationalities Amawtay Wasi in Quito, Ecuador.

Daniela Medina Poch investigates how unofficial histories and interspecies entanglements contribute to the conception of plural ecologies. Through an expanded listening to whom and what has been systematically excluded, her practice aims to question the supposed universality and impartiality of certain ecological discourses, and aims to alter some of the hierarchies sedimented in them by proposing subversive knowledge flows. Medina Poch works have been exhibited internationally in venues such as ArtFest, Uruguay 2023; Museo de Arte Moderno de Bogotá 2023 and 2021; Center for Contemporary Art, Berlin, 2023; The Line, UK, 2023; Fridays for Future-Documenta Fifteen Kassel, 2022; TBA21-Academy 2022; XXII-Bienal de Cerveira, 2021; The I Listening Bienial, Berlin, 2021; SAVVY Contemporary The Laboratory of Form-Ideas, Berlin, 2020, XIV ARTBO Fair, Bogotá 2018; FLORA ars+natura, Bogotá 2018; LOOP Festival, Barcelona, 2016, amongst other. In 2023 she was awarded the Goldrausch Fellowship, the DAAD STIBET scholarship and the Rhizome Microgrant. Her works are part of the permanent collections of the Museo de Arte Moderno de Bogotá, and the digital platforms of Collecteurs and Museo de Memoria de Colombia in Bogotá. She has an MA from the Institute for Art in Context at the Universität der Künste Berlin.

José Luis Jácome Guerrero is a polymath artist, Master in Photography and Society in Latin America, Bachelor of Visual Arts from UArtes Internacional, and Graphic Designer. He is the Creative Director of the Central Dogma Collective, a member of the Autonomous Astronauts Association (AAA), and the Association for the Development of Ibero-American Music (ADIMI). He is the author of the book *Archivomancia* and the concept of *Khipunk*, co-creator of the *FanzinotekaEc* archives, and the archaeology of Ecuadorian comics. He is the Creative Director and Curator of music festivals, film, public art, and the rural residency *Pujinostro*. He has exhibited his visual, performative, and sound works in cultural spaces around the world, including the Queens Museum and the Brooklyn Academy of Music in New York, and the Center for History of Zaragoza in Spain. As a researcher, he has shared his knowledge and experience in workshops, talks, and conferences in various cities in Ecuador, Mexico, Argentina, Peru, Bolivia, Colombia, and the United States, as well as publishing in magazines, blogs, and specialized pages in music, art, and science fiction.

Module VIII

Mentors:

Fehras Publishing Practices

(Sami Rustom, Nancy Naser Al Deen, Sina Ahmadi)

Guests:

Tzeshi Lei

farkhondeh shahrودي

Participants:

Mana Tashakorinia

Endi Tupja

Marija Nemcenko

Sarah Saleh

Rania Atef

Ines Heddar

*COMMON GROUND (Anna Garcia Gomez
& Saja Amro)*

Myles Westman

Anushka Rajendran

Charbel Saad

Sandra Saffira Desitasari

Tami Elkilani

27 June -3 July 2024

Conceptual note, or a first trigger:

Moasherat: Hader Halal

In a world marked by atrocities, our project, *Hader Halal* — translating to “with regard to presence”— emerges as a beacon of cultural solidarity and memory dissemination. Recognizing the deep-seated pains housed within archives and by embracing publishing in its most expansive form, we aim to challenge the entrenched power dynamics that thrive on division. If we understand the future as the salvation of the past instead of what follows it chronically then we can practice a pedagogy of commons that can bring healing. Through cohabitation we are co-creating a transformative space where knowledge and vibrant collective memories are shared freely, leveraging the power and warmth of archives, voice, body, and light.

Mentorship, within this framework, is seen as a tangible and dynamic means of fostering connections and shared growth. *Hader Halal* is dedicated to acknowledging the labour that underpins cultural production and the crea-

tion of transcultural spaces. Our approach is to look forward, to reimagine the present in response to the ongoing injustices and traumas we witness, placing time, body, and matter at the forefront of urgent needs.

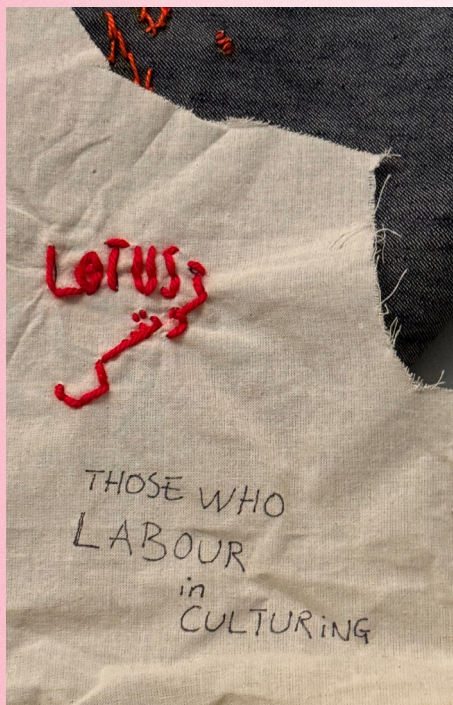
Our sessions are designed to empower the processes of knowledge production, bolstering both horizontal and vertical solidarity practices. Memory, in this context, is wielded as a tool of resistance. We celebrate and revive the publishing legacy of the Afro-Asian Solidarity Movement, ignited during the 1955 Bandung Conference. Our focus is particularly on the literary quarterly *Lotus: Afro-Asian Writings*, a publication that symbolised the interconnected hopes and struggles across continents. We commit to a journey of healing, learning, and resistance, aspiring to cultivate a world where cultural solidarity and the dissemination of memory stand as pillars of our collective identity and strength.

Methodologies:

Mixed format - introduction, archives hospitality, readings, mapping solidarities, dance, screening, walking, cooking.









Fehras Publishing Practices is a multidisciplinary artist collective focusing on the interrelations between archives, art, body, light and crafting cultural global histories. Fehras practices Moasherat, an Arabic term which translates to “cohabitations”. Moasherat is the coming together between Fehras and artists Nancy Naser Al Deen and Sama Ahmadi in 2024. Their co-work aims to detect a wide range of cultural and geographical landscapes in order to explore historical representations, the notion of the past in the present, and translation/interpretation as a tool of facing old and new colonial powers. Moasherat creates space for co-witnessing, processing, sharing and re-narrating in hope for possible healing in their community(ies) whether in diaspora or in their home geographies. They are concerned with embodying communality and work with forgetting and reformatting. Fehras Publishing Practices are based at Flutgraben e. V., an art association located in Berlin.

Sami Rustom (they/them) was born in 1988 in Aleppo, lives in Berlin. They completed their bachelor studies in Media at Damascus University in 2012. Their interests in the art career of the trio Fayrouz and Rahbani Brothers played an essential role in building and deepening their knowledge about cultural history of the Eastern Mediterranean. They are interested in tracing archives of Arabic cultural magazines, newspapers, books and private libraries of intellectuals. One of their focuses is on the movement of the publishing archives between physical spaces and digital spheres. They obtained a master’s degree in Library and Information Sciences at Humboldt University in Berlin in 2020. Sami co-established Fehras Publishing Practices with Kenan Darwich and Omar Nicolas in 2015 in Berlin.

Nancy Naser Al Deen (they/them) was born in 1991 in Baalbek, lives in Berlin. Is a Lebanese-Egyptian multidisciplinary artist and scenographer. Nancy's collaboration-based practice utilizes tools of architecture, design, mapping, and their body, to witness, archive, protest, and investigate politics of (non-conforming) marginalized bodies in urban space. They collaborated with various artists, collectives, and art institutions in Berlin and internationally including Fehras Publishing Practices, documenta fifteen, SAVVY Contemporary, Poligonal Office for Urban Communication, Ashkal Alwan, and CLUSTER Cairo among others. Nancy started to collaborate with Fehras in 2019.

Sina Ahmadi (they/them) was born in 1985 in Tehran, lives in Berlin. Is an Iranian multidisciplinary artist and space strategist. Since 2019, they are working on Quasi Objects, a collective project embodying communality. As a Masters student, their research was focused on forgetting and today they are working on reformatting. Grown up in the south as a queer. Their work is embedded in collective practices. They are currently on the board of Flutgraben e.V.. They worked with renowned artists including Natascha Sadr Haghighian, Farkhondeh Shahroudi and Dominique Hurth. Sina contributed as an artistic producer for Fehras Publishing Practices's work shown at documenta fifteen in 2022.

Tzeshi Lei (they/them) is a multi-disciplinary artist and a queer researcher from Taiwan. They favours live-arts and embodied perspectives in transcultural context, aiming to create a more inclusive, de-centralized and non-hierarchical dialogue/narrative with every transmission. Through staged but/or improvised bodies, food and smell, voices, sound and spatial spells, they investigates an emergent space for sharing, reflecting and invoking de-colonial knowledges systems and ancestral practices of sustainability and resilience.

farkhondeh shahroudi is a poet and visual artist, in her practice her work moves between traditional automatic writing, onomatopoeia, drawings, videos, sculptures, textiles, photography. she understands her works as three-dimensional materialized poems. her materials like colonial material rubber and hand knotted carpets, which she takes up again. in her work, the language of poetry becomes sculptural, like her sculptures made of hand-stitched fabric. farkhondeh shahroudi, as a contemporary artist, develops the deeply avant-garde and political body of work positions it within current contexts of transculturality and migration. the materials that farkhondeh shahroudi uses for her sculptural works textile anthropomorphic bodies, flags, body-related objects, and textiles and installations are soft, woven, knotted, braided. her texts are handwritten. farkhondeh's works are inspired by experiences and memories, articulating mute exclamations, eloquent invocations. her works with performance, which she usually carries out herself together with other participants and increasingly used her own body. she studied painting in tehran and arts and design in dortmund.

farkhondeh shahroudi was honored in 2022 with the Hannah Höch support award and 2023 Exil Visual Art award Körber-Stiftung. shahroudi lives and work in berlin.



Residencies' Outputs

The *NOLNAS* modules are not production-based residency formats, yet each gathering inspired participants, curators, and guests to realise various outcomes, crystallising the time spent together and the conversations that unfolded.

Some of these outcomes have been more immaterial such as the long-term reading group self-organised by participants in Module I. Others have taken a more tangible form, like the sheltering structure built by the banks of the River Cervo during Module IV, or the water clocks created during Module VI.

In other instances, the groups have been more focused on weaving together words and images, giving shape to distinct forms of printed matter.

This section present documentation of this collective labour of time/space sharing.

Glossary

[collective sense making] in [plain planes] of [future sediments] just [moisture and nothing more] is a glossary, conceived, compiled, designed by Blqees Zuhair, Yasamin Ghalehnoie, Tawfik Naas, Annie Albagli, Giulia Colletti, Valentina Mandalari, Pietro Lo Casto, Audrey Samson, Fran Gallardo, Chiara Cartuccia, during Module II.





DECOLONISATION

how do we map shaky grounds with tools that don't perpetuate colonial mapping

reparation / restoration

we found it difficult to discuss decolonisation as the overarching (yet) arbitrary and performative term it has become.

We talked perhaps decolonisation is understood as the progression from anti-colonialism (a position politics) towards reversing the effects and affect of colonisation, though we have doubts on its motivations this day. Reparation and restoration might be better words in describing what needs to be done in and for the futures we try to imagine and care for as affirmative actions(actions or?).

INFRASTRUCTURAL TERROR

ATTUNE/LISTEN (to what is not told) Blquees: "Holding space for someone can mean different things for different people, but, at a minimum, it means taking the initiative, without any prompting, to be empathic to another person's situation or circumstance and making time for that individual to do whatever is needed for them, like voicing hurt, anger, or another strong emotion, and receiving whatever they need to communicate in a way that is supportive and nonjudgmental," Rheeda Walker, a clinical psychologist, researcher, professor at the University of Houston, and the author of The Unapologetic Guide to Black Mental Health.

Accounts for different epistemological / considerations / modes of knowing / being - Sentipensar. (thinking-feeling)

Very appropriate remark after collective morning walk.

Pauline Oliveros' Deep Listening also comes to mind"" it reminds me of the question; how do we think of the body in a space where it can not present itself, as in what tools are present for us to do so, is friction the limitation in this? or is myth the tool to overcome this?

BOUNDLESS CONSUMPTION

DECODING

RES NULLIUS

– the place of no one - that which is not 'owned' (property ownership/the uninhabited/the non-human)

the place no one can be anything but it is strategically employed in colonization.

collage/layering/archival/material framing

unmapping/clay/fractured

development as political project (de-politicising) – making hegemony and maintaining structures of power

infrastructure as obfuscation

study in stamp > deception

shape shifting - as a technology of deception (also shape shifting in trans studies?)

diffraction (scientific and mythological dimensions of visual culture and climate change / interactivity an influenc each other)

PALIMPSEST

overriding palimpsestuous reality

vanishing haunting words

sous-rature // Derrida

interpretive tool through connectedness rather than isolation, active othering

unlimited receptivity and reception of traces (infinite traceability?)

invisible premise to visible occurrences

dynamic discourse with controversial heritage

transformational reparative thinking

material not as medium but as a tool to make visible

material as a medium for layered realities

presence of an absence

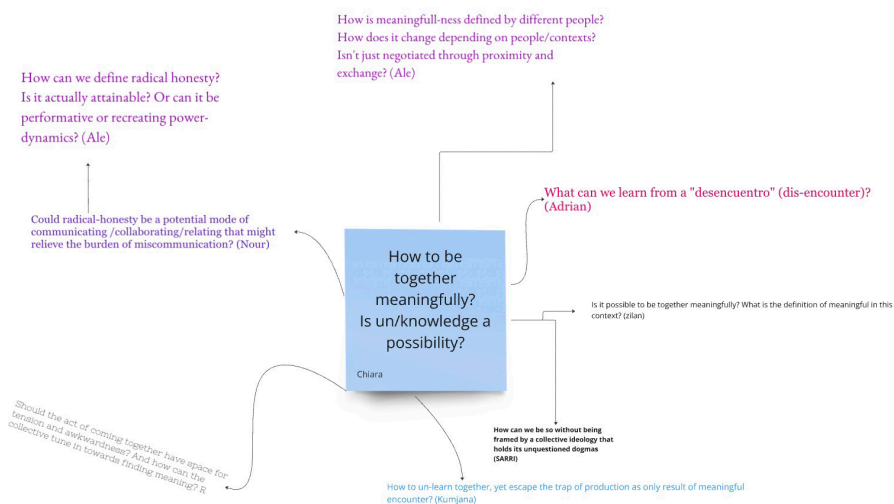
Derrida - or not?

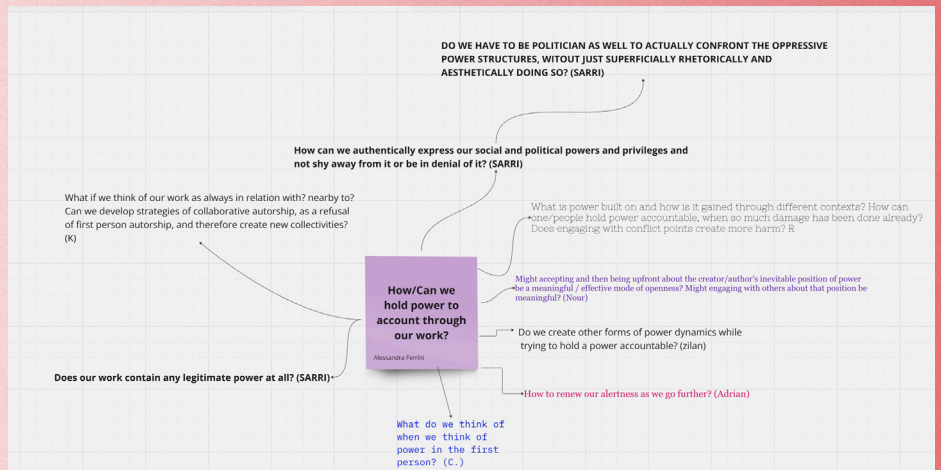
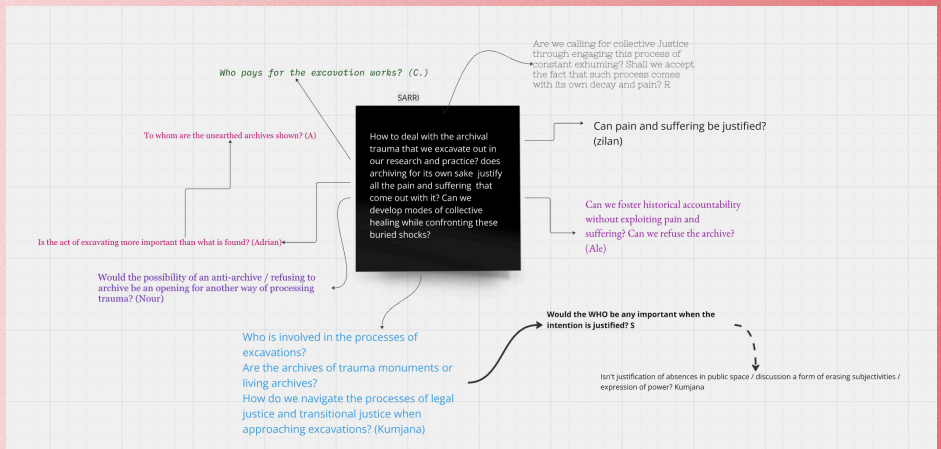
Using material to explore site, layers of landscape/time/violence? How many layers can be found in a site? #palimpsest

Using site to excavate materialities? Remembering vs documenting? Description is not liberation, nor is it agency. (Katherine MacKittick's "Discipline is empire. Description is not liberation". (2020 dear science P.39))

64 Questions

A collection of questions, gifted by the participants in Module III to one another. Each participant presented to the group the most fundamental argument in their current research or practice, prompting others to respond with yet another line of inquiry. Sections of this map of reflections were printed in large format, allowing each participant to take home their own new cluster of queries.

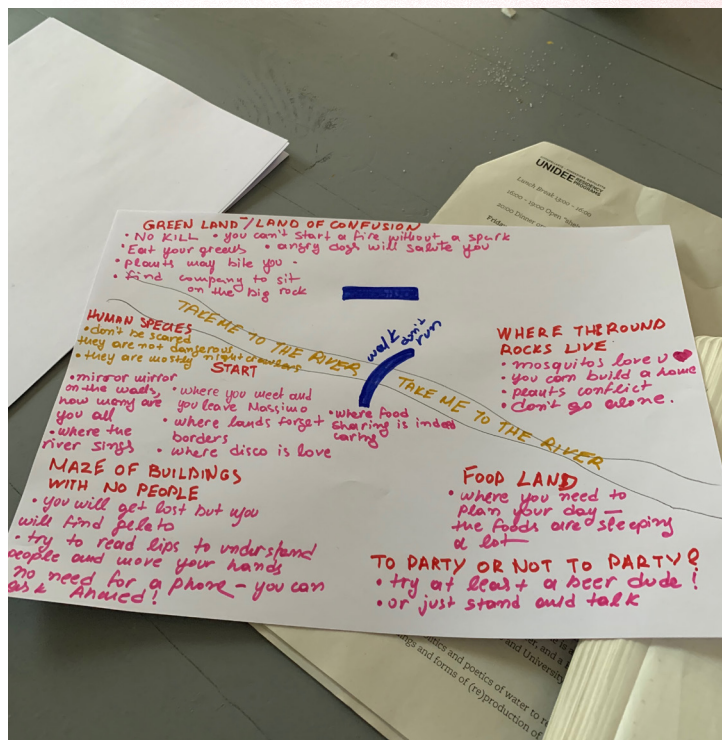




Shelter

During the course of the double-module led by QANAT & MAHAL (Module IV), and under the guidance of Antonio Sotgiu, a temporary shelter was constructed by the riverbank.

This structure served as a physical haven, designed to facilitate gatherings where participants could exchange knowledge, share experiences, tell stories, and break bread together.



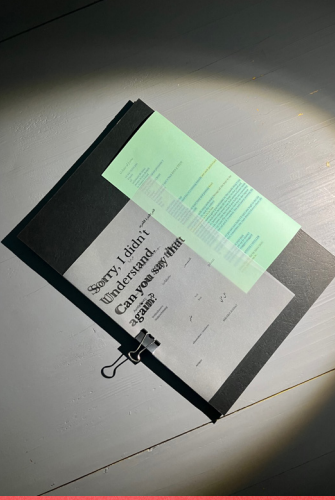
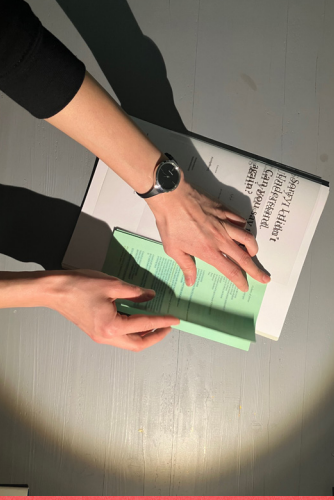
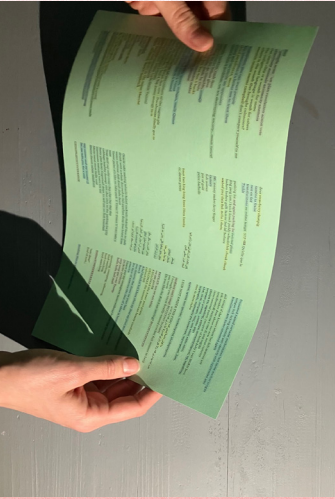
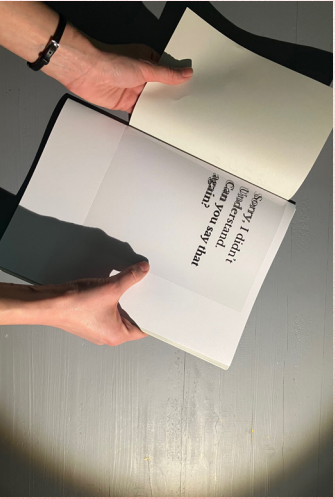


(Un)Translations

Sorry, I didn't Understand. Can you say that again? is a publication weaved together in the context of Module V – *Gestures of Untranslatability*, led by Qalqalah.

It is “a witty reflection on the potentials of untranslatability, and the ambiguous relations of power and solidarity that play through acts of translation as well as through the kind of institutional settings that allowed for our encounter to take place. It encompasses tender and resistant gestures of address, marked by intimacy, opacity, and care.” (Virginie Bobin)

The publication features contributions by/with/ from Omar Al-Zo'bi, Noemi Alfieri, Emma Ben Aziza, Tewa Barnosa, Virginie Bobin, Diyae Bourhim, Chiara Cartuccia, Allison Grimaldi Donahue, Vir Andres Hera, Danae Io, Joyce Joumaa, Asel Kadyrkhanova, Thais Akina Yoshitake, Nona Markaian and Engy Mohsen.



Water Clocks

During Module VI, led by HUNITI GOLDOX, the group attempted to construct water clocks, drawing inspiration from examples in medieval Muslim civilisation. The completion of the artefacts also involved fabricating manuals for their use. Time was measured not only in minutes and hours, but in drops and splashes, envisioning a shift beyond the linear concept of time imposed by capitalist modernity.





In the 16th century Kitāb Arshimīdas fī al-binkāmāt drew a sketch of a water clock with 6 containers and 6 birds and two siphons.

This is a clock not to measure, rather to interrupt time. Splashes, errors, leakages

We understood the fall of the water over 4 levels. The source in the mountains, the reservoir, the river and the ocean. River water from two rivers merged, river Cervo and Pleisse. Cervo is fast and loud and blue and sometimes green. Stones live in it with magical energies, and interrupt partly the rapid flow of the water body. Pleisse moves slow, calm and is brown green in its color. The water is connecting distant and apparently segregated geographies.

This is a clock not to measure, rather to interrupt time. Splashes, errors, leakages

The clock is placed below a cherry laurel tree. 10 m above and 50 m away from the river Cervo in Biella. In the directions towards the north.



This is a clock not to measure, rather to interrupt time. Splashes, errors, leakages

Plastic trying to unconvincingly hold water
Time, the ultimate master, holding us captive

This shrine is an altar of time, at the same time holy, transcendental, but flawed
It is a shrine where saints fly and transcending the limits of gravity and measured time
a poster depicting the sufi saint Lal Shabhaz as a winged creature
hovering above the city, a city of measured time

This is a clock not to measure, rather to interrupt time. Splashes, errors, leakages.

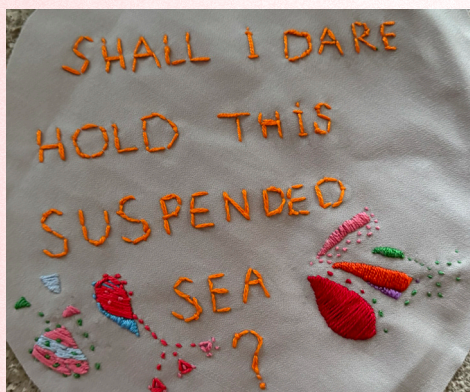
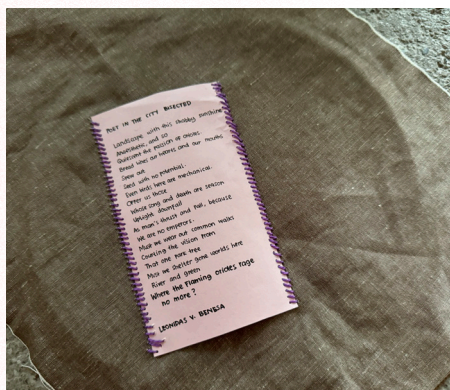
Water, with its inherent fluidity, challenging the rigidity and linearity of measured time
shapeshifting, disappearing, reappearing and fragmenting

Listen to the sound of the river. Gift it with your care, so it never falls silent, as its silence would signify its disappearance.

Embroidering Lotus

The final days of Module VIII, led by Fehras Publishing Practices, were dedicated to a collective embroidery project. Images and words from Fehras' collection of issues of the literary quarterly *Lotus: Afro-Asian Writings*, which accompanied the group during a week of research and exchange, inspired the subjects of this endeavour.





Public Programmes

Neither on Land nor at Sea extends beyond the residency modules with a programme of public events.

Aimed at reaching a broader audience interested in the topics of analysis and research encompassed by the project, the public programme occupies both online and onsite/off-site dimensions.

The online public programme, *Despite & Because*, focuses on ways of commoning, instituting, and collaborating in the broader Mediterranean region. The onsite/off-site programme is the result of collaborations with partner institutions, which co-curate and host the events at their venues.

Despite & Because. On Politics and Poetics of Collaboration Across the Mediterraneans

Inscribed in the curatorial framework of the *Neither on Land nor at Sea* biennium at UNIDEE, this programme of online talks seeks to enquire into ways of organising and commoning in the arts, bringing to the forefront some of the experiences currently inhabiting and activating the Mediterranean spaces.

Despite & Because invites curators, practitioners and facilitators from art organisations and projects that operate or have originated in the broader Mediterranean region to get together, so to discuss ways of practising, researching, caring, and struggling together, within and through (para-)institutional and collective settings.

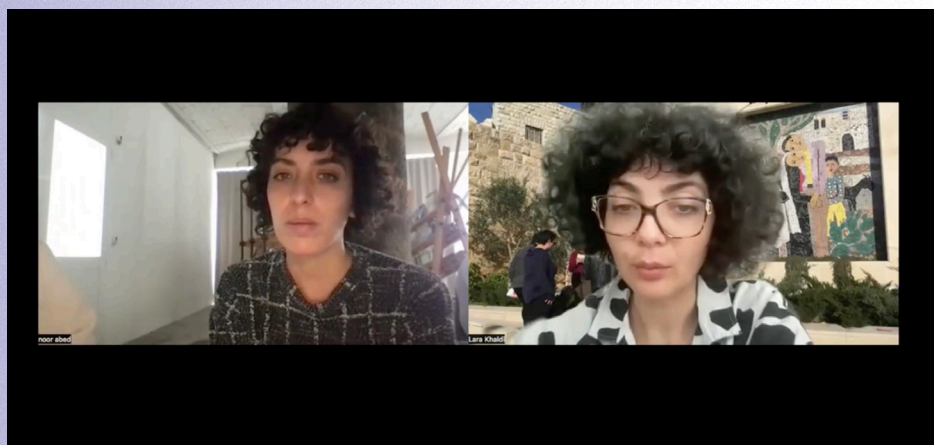
The programme aims to unsettle the understanding of the Mediterranean as a graspable locality, exploring shared or recurring conditions as well as stark contradictions. In doing so, it also brings to the public conversations on systems, infrastructures and means, which are oftentimes held in private.

The online public programme runs parallel to the UNIDEE residency modules, starting in May 2023, allowing for an additional form of engagement and participation in the themes and methodologies explored in this season of the UNIDEE programming, open to all.

I .
SCHOOL OF INTRUSIONS
with Noor Abed
and Lara Khaldi

School of Intrusions is a collective of sorts practicing informal ways of gathering in and around specific urban and rural sites. The members of the group change and fluctuate.

It grew out of a conversation about education, art schools, collectivity, and the city as a common space in Palestine. Together the group developed a set of tools to navigate the city as a site of knowledge and how this knowledge is produced.



II .

MAHAL ART SPACE

& TAJARROD

with Nouha Ben Yebdri

and Sarri Elfaitouri

Mahal Art Space is an independent and alternative space, a 35 m2 white cube in Tangier, dedicated to the promotion of contemporary practices, especially in the visual arts, through a transdisciplinary approach.

Mahal Art Space's mission focuses on the invention of new (local) artistic 'protocols', to the reflection on art spaces and their environment, and to the different constraints related to the artist's practice and audiences. The project is mainly aimed at artists and other practitioners who are at the beginning of their careers, as well as at the general public. Towards this direction, Mahal Art Space is committed to creating an ecology of practices that connects in particular the young/emerging art scene in Morocco, with different audiences and communities in the city of Tangier and beyond, as well as with established artists and agents in the field.

Tajarrod is a pedagogical design led research practice aiming to challenge the dominant socio-cultural and disciplinary ideologies in Libyan and beyond. Tajarrod's projects vary between the production of theoretical writings and investigations, exhibitions, workshops, as well as the organization of public dialogues and competitions.



III .

QANAT

& SAKIYA

with Francesca Masoero, Shayma Nader,

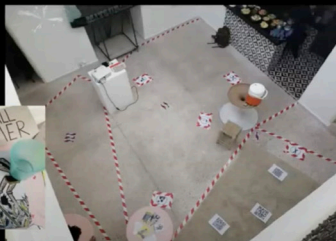
Sahar Qawasm

QANAT is a collective platform that explores the politics and poetics of water to reflect and act (up)on the multiple contextual understandings and forms of (re) production of the commons in Morocco, Palestine and beyond. Drawing from various forms of knowledge and acts of resistance and solidarity to dominant environmental narratives and injustices, QANAT aims to create spaces through which we can speculate upon new collective imaginaries to design new spatial and epistemological configurations for our cities. The collective develops archives of resonant reflections and actions that knit together local struggles into transnational patterns for nourishing debates across dispersed localities. QANAT was initiated at LE 18, Marrakech.

Sakiya is a progressive academy for experimental knowledge production and sharing, grafting local agrarian traditions of self-sufficiency with contemporary art and ecological practices. This circular system of knowledge production and sharing integrates agriculture within the framework of an interdisciplinary residency program, where cultural actors, such as farmers and crafts/small industry initiatives, assume a prominent role alongside visiting and local artists and scholars. Sakiya's core programs engage food production, exhibitions, symposia, publications, and education/training workshops, exploring the intersections between art, science, and agriculture in a sustainable and replicable model.



Hydrofutures (2020): Speculative fiction writing workshop
Shayma Nader in collaboration with Callum Copley



symposia
workshops
exhibitions
research
events
cultivation
education



Art | Science | Agriculture
Sakiya
سكيا



Art, science and agriculture are deeply entwined within humanity's complex relationship with the land

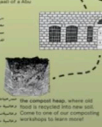
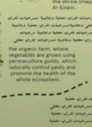
Since the dawn of time, humans have been cultivating the land, growing food, and building communities. The relationship between art, science, and agriculture is a complex one, but it is one that has shaped the world we live in today. Art has been used to document the progress of agriculture, while science has been used to improve the efficiency of farming. Together, they have created a rich and diverse culture that has allowed us to thrive on this planet.

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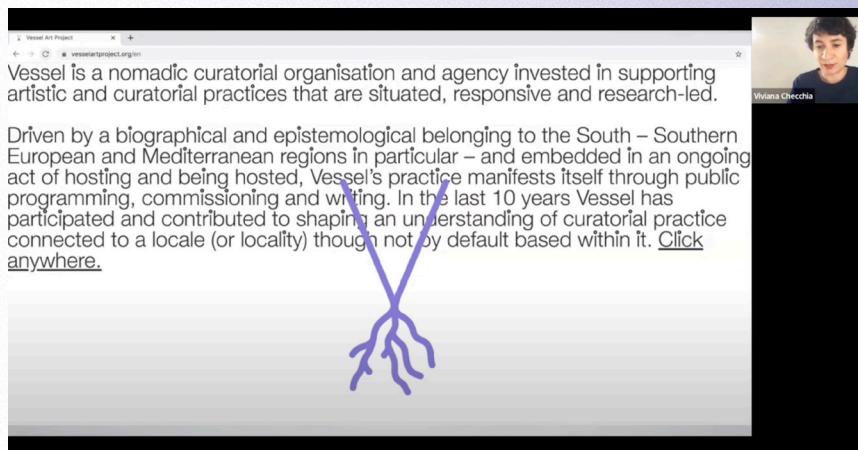
IV .

BAR Project

& Vessel

with Andrea Rodríguez Novoa, Veronica Valentini,

Anna Santomauro, Viviana Checchia



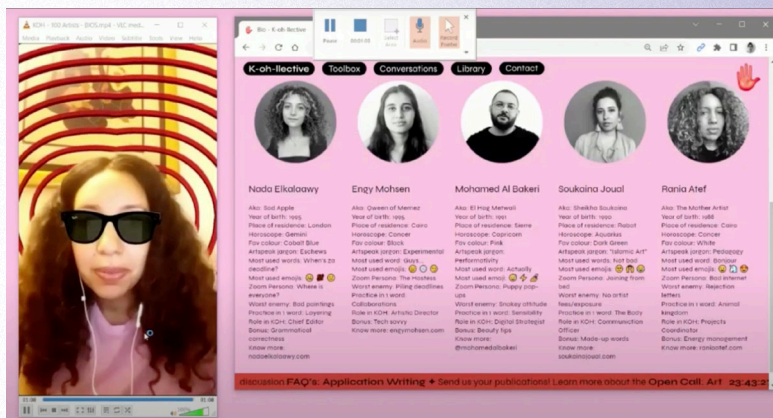
BAR project is a curatorial initiative fostering trans-disciplinary dialogue, hospitality, and exchange between art and society. Inspired by the bar as a transcultural meeting place in Southern Europe and the Mediterranean, BAR project adopts its name and modus operandi from this space of social interaction and informal knowledge production. Operating in Barcelona, the project develops a roaming public programme that transforms the city into an experimental public space for durational events—such as performances and conversations—that address contemporary political, social, and economic issues. These activities are realised through residencies and pedagogical formats, fostering dialogue and exchange among local, national, and international participants.

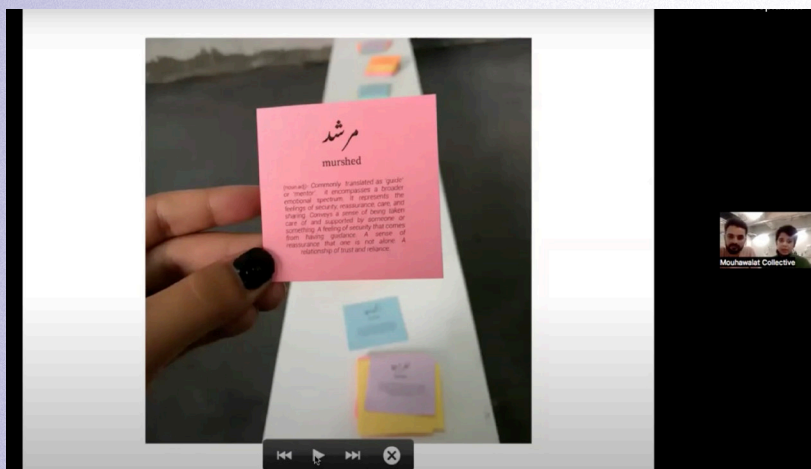
K-oh-llective

& Mouhawalat Collective

with Rania Atef, Mohamed Al Bakeri,
Nada Elkalaawy, Soukaina Joual, Engy Mohsen,
Diyae Bourhim, Ahmad Karmouni

K-oh-llective (or KOH in short) is an artist group of five visual artists with a shared desire to facilitate conversations around art practices. The online platform of K-oh-llective is used for resource-sharing among artists, writers and curators in Egypt and the Arab world. It features an open-source database of essential tools for arts practitioners, as well as commissioned texts, reviews and podcasts. K-oh-llective's current endeavor "Arab Artists Now: An Anthology" stages online/offline studio visits and acts as a conduit for current art-making and cross-disciplinary mapping of artistic practices. Ever since crossing paths in Alexandria in 2018, we have continued to foster a shared system of support between us to this present day. The platform we created is, therefore, an extension of this; it's our opportunity to expand this circle of knowledge sharing to the public and to extend the support system beyond our group of five.





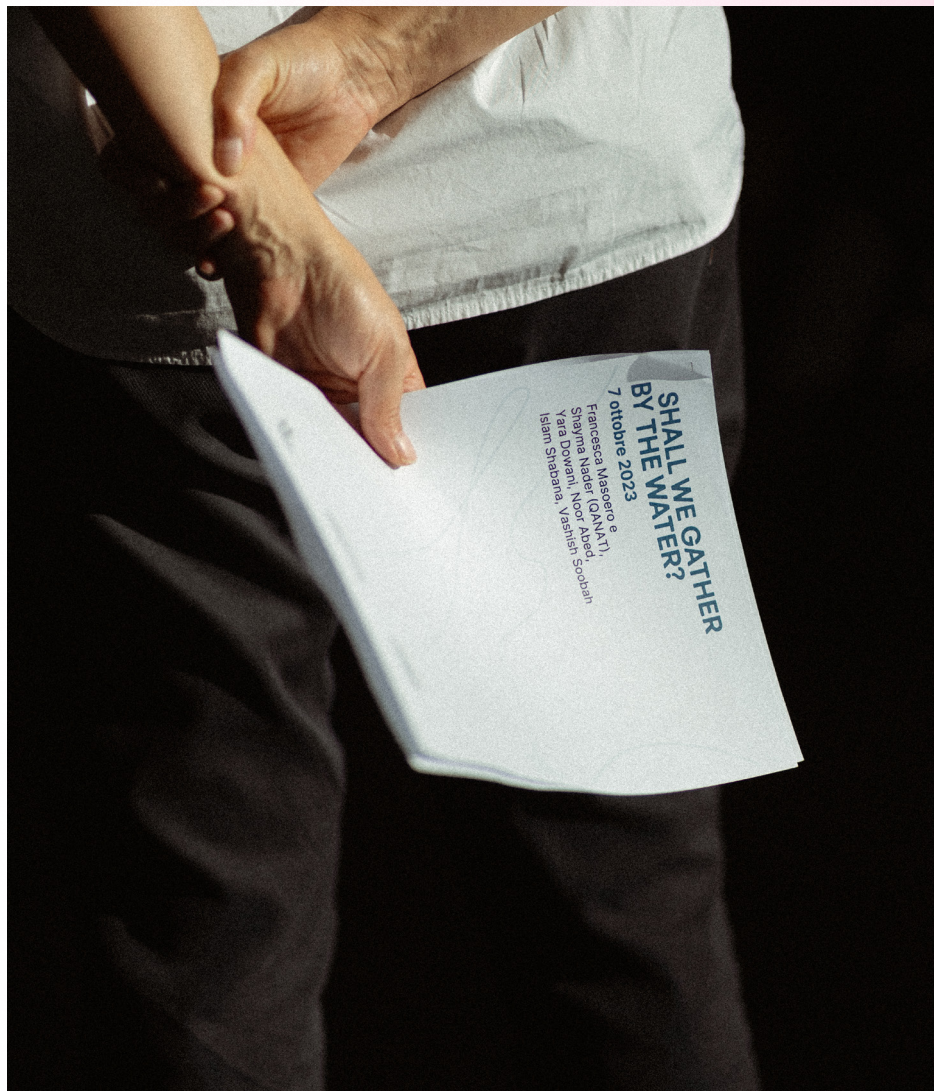
Mouhawalat is an artist collective co-founded in 2020 by four young Moroccan artists; Ahmad Karmouni, Diyae Bourhim, Mehdi Ouahmane and Imane Zoubai. Dedicated to artists and researchers who never stop trying, Mouhawalat shapes its identity gradually through continuous attempts at creation and encounter. Currently, it explores and questions the situation of young artists working in the Moroccan art world.

Using a range of mediums, they want to reflect more on the idea of the “attempt” and create renewed methods for constant learning through collective and collaborative work to foster exchange and expanded knowledge building. Mouhawalat as it is in its current form has allowed members to collaborate, and program artistic work in art spaces, residencies, exchanges and round tables such as Triangles-Astérides (2023), Mahal Art Space (2021), Think Tanger (2021) and Our Teaching Takes Shape As We Go (2022), as well as receiving grants like Self Organizations - Private Audience (2020) and Grant for Artists’ Practice, Mophradat (2022).

Shall we Gather by the Water?

7 October 2023

Fondazione Sandretto Re Rebaudengo, Turin



Shall we Gather by the Water? is a one-day discursive and performative programme delving into the intensities of connections and relationships tying together human and more-than-human worlds. It highlights interconnected processes of damage and care, affirmation and negation, shedding light on the intricate web of cause and effect active within the contested ecologies of today.

The programme is the result of an inter-institutional curatorial collaboration between Fondazione Sandretto Re Rebaudengo and UNIDEE / Cittadellarte-Fondazione Pistoletto. It builds on the conceptual terrain common to two projects: the exhibition *The Butterfly Affect*, curated by Irene Calderoni and Bernardo Follini and the programme of residencies and public events *Neither on Land nor at Sea. Meeting by the Mediterranean Im/Possible*, curated by Chiara Cartuccia for UNIDEE-Residency Programs at Cittadellarte.

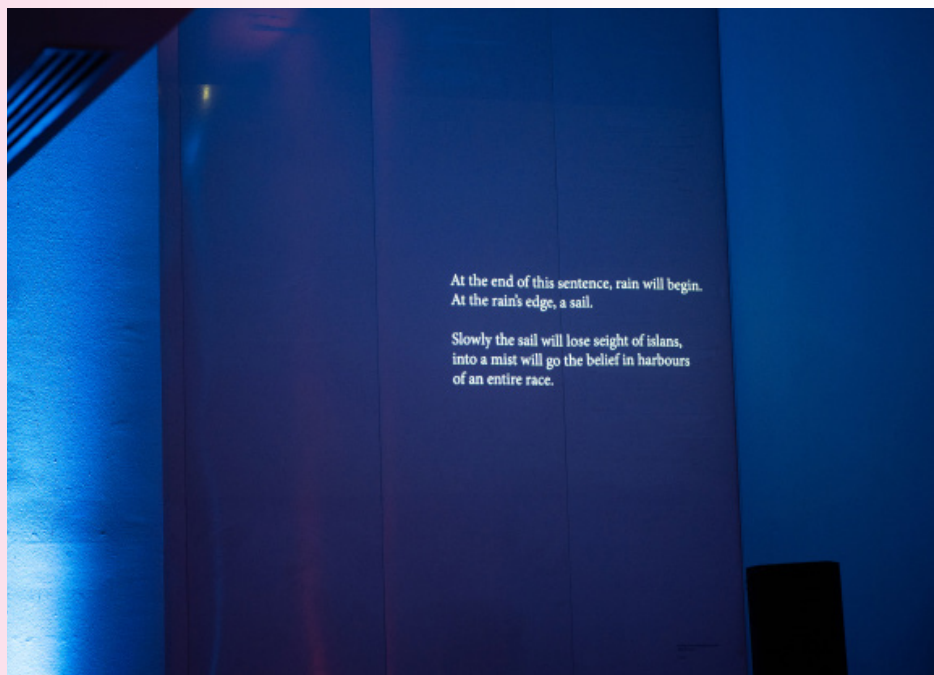
While *The Butterfly Affect* presents the sphere of trans-species affectivity as a locale where to imagine new paradigms of social and environmental coexistence, moving away from the prescriptions of extractive dominance, *Neither on Land nor at Sea*, adopting the ungrounded geographies and colliding historicities of a Mediterranean plural as meeting places,

aims to congregate to elaborate on the role played by situated practices and shared processes in the promotion of social transformations, towards epistemic justice.

Shall we Gather by the Water? weaves together a series of shared moments, during which invited speakers and artists will contribute to a reflection on eco-social resistance, active vulnerability, and the fostering of meaning and significance through storytelling, poetry and the realm of sound. The programme offers the audience an opportunity to encounter the aforementioned topics in an open space of participation, exchange, and enjoyment, centred around the possibilities stemming from space/time sharing.

The opening talk explores the practices, research, and collective endeavours of curator, researcher, and cultural organiser Francesca Masoero, artist, curator, and translator Shayma Nader, and activist, researcher, and farmer Yara Dowani. This session introduces to the work of the curatorial platform QANAT and to its investigations into politics and poetics of water. Noor Abed's film, titled "our songs were ready for all wars to come", presents an inquiry into the critical role of 'folklore' as a source of knowledge and its potential connections to alternative social and representational models in Palestine. Islam Shabana's lecture performance,

titled *The Geomorphosis Cycles*, addresses the concrete politics of human-made water crises in the cities of Alexandria (Egypt) and Marrakech (Morocco), incorporating speculative elements while letting voices from the myth meander through more-than-human scenarios. Finally, Vashish Soobah's soundscape/listening session, titled *Different vagues mais meme ocean*, weaves together a sonic and affective tapestry connecting the two oceanic spaces of the Mediterranean and the Indian Ocean, via poetics of the Caribbean, through an intimate diasporic perspective.



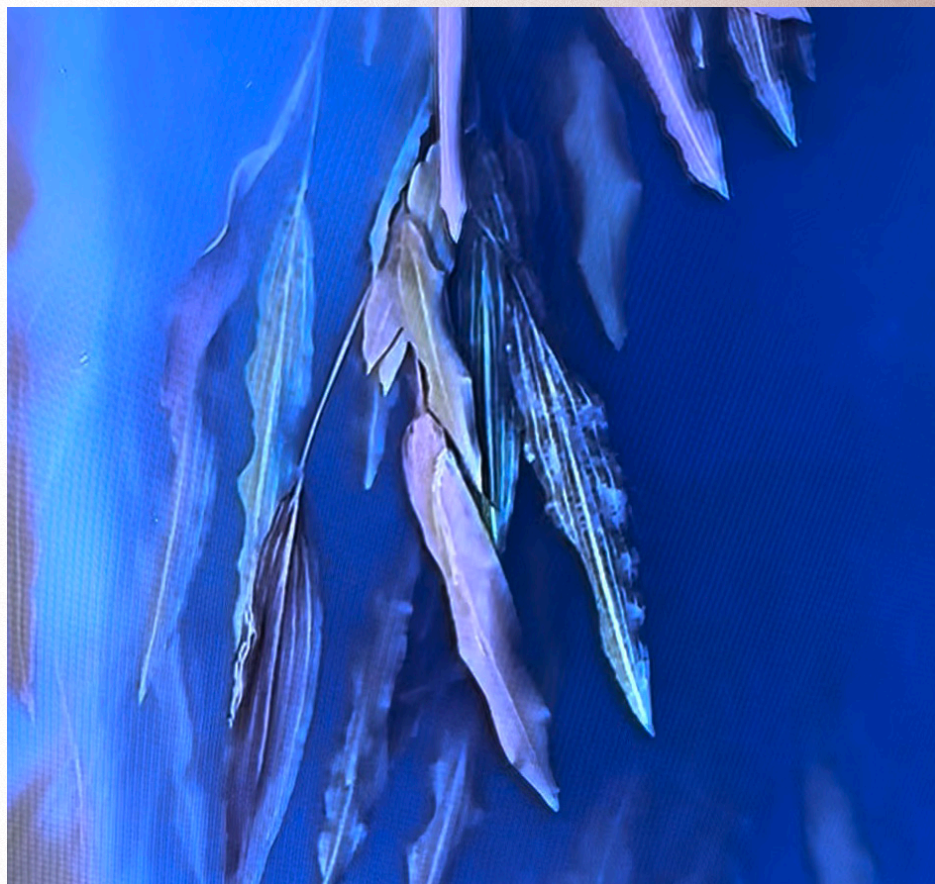




Circular Tides. Encounters in Mediterranean Timescapes / Mareas Circulares. Encuentros en el Cronopaisaje Mediterráneo

5-6 April 2024

La Escocesa, Barcelona



*Catching a glimpse of un/desirable futures
while standing on a lost shore, feet deep into
a past that resurfaces without ever truly
departing.*

The two-day programme *Circular Tides. Encounters in Mediterranean Timescapes* invites to embark on a small tidal exploration of the temporalities woven into the fabric of the Mediterranean Sea, encountering some of the histories and stories carried within its waves.

Through their contributions, invited artists and researchers HUNITI GOLDOX, Mafe Moscoso & Helios (Ilyas) F. Garcés compose a narrative mosaic that delves into the viscosities of the historical Mediterranean – the seascape where Europe’s colonial ambitions were first conceived and realised, and in which the West’s imperial aspirations continue to manifest and act– to extend into speculative projections of deep post-human futurities. Inscribed in a space of open exchange, adopting the interlacing languages of sound, performativity and informal commonality, this gathering seeks to disrupt linear approaches to understanding the Mediterranean as a territory of worldmaking and resistance.

TOPO TERRA LABORATOR -

Screening-lecture by **HUNITI GOLDOX**

HUNITI GOLDOX presents a screening lecture that unveils new or hidden terrains that make or unmake geographies and their material composition and resistance. Set within a fictional laboratory framework, in response to a request from future inhabitants of the earth, the artists created an archive of digital and physical samples which they will traverse through stories, video screening and matter. Huniti Goldox's research on ecology, enforced mutation and water politics of the last 5 years across Jordan, Tunisia, Germany and Albania will guide the different touch points of the journey. This frame will offer insights into the interconnectedness of ecological and geopolitical realities, intervention and violence inherent within.





The Sea in the Museum.

Fiction and Repairing Colonial Liquid Wounds - Workshop with **Mafe Moscoso & Helios F. Garcé**

If the Mediterranean Sea was a means to explore and colonise other territories, how do colonial narratives take shape in 21st century Catalonia, what is the place of water in the museum, which stories are told and which are not, what are the crossovers between the Mediterranean Sea and colonial processes, is it possible to find areas of anti-racist resistance inside the Museum, and is it possible to find areas of anti-racist resistance inside the Museum?

The activity is divided into two parts. In the first part the group takes part in a tour of some of the pieces and objects in the museum. In the second part the workshop turns to speculative fiction in order to carry out a writing experiment centred on the Mediterranean Sea, on the possibility of repairing colonial liquid wounds.



MOVING TOGETHER, APART.

Organising, Commoning and Instituting in the Mediterranean(s)

7-9 November 2022

In preparation to the start of the residencies' season, a gathering was organised 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 discussed ways of organising, commoning, thinking and acting together.

Different-scaled organisations had a chance to take into focus their reciprocal examples of expanded curatorship and (para-)institutional practice. The programme delved 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 explored forms of socio-political, cultural and ecological vigilance in curatorial and educational work, while moving across the expansive geographies of the Mediterranean.

This event aimed at forging alliances and building an extended network of possible future collaborators, while starting weaving conversations to be further developed in the *Neither on Land nor at Sea* project.

With:

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

B'sarya for the Arts - Mohamed Saleh, Ahmed Nagy

School of Intrusions - Noor Abed

Limone Lunare - Giulia Crisci

Vessel - Anna Santomauro, Viviana Checchia



La Escocesa (Barcelona, Spain)

- Public institution, **funded by the city council**
- Making space for artists** (residencies + studios)
- Artists participate in the decision making of the institution
- Transparency**
- Precise guidelines for accessibility**
- A model of working:
 - 1) Reproductive tasks and administrative self-awareness
 - 2) Institutional psychotherapy: The task to care for people who must care for the institution

L'Art Rue (Tunis, Tunisia)

- Work in close connection with the city and its infrastructures**
- Contribute to society transformation
- Building knowledge through making
- Contextual work, in, for and with Tunis**
- Ongoing negotiations with authorities
- Being and staying in the public space**

Le 18 / QANAT (Morocco+Palestine+elsewhere)

- Create space of dialogues between localities**
- Ground the work on ways of relating
- Capacity to offer space to different projects**

- Make playful spaces for kids
- Foster ecological solidarity
- Passing on learning processes

Triangle-Asterides (Marseilles, France)

- Part of the **National Interest Portfolio**
- Renting a space in the poorest neighbourhood in France**
- Sharing space with the artists in residency**
- Not asking to the artist a project responding to the territory**
- Methodology of selection of the open call applicants
- Working within a network of institutions
- How to rethink the open call process?**
- Create an ethical protocol for writing open calls?
- Refuse the academisation of the open call process
- Use more honest language
- Set a budget for health and wellbeing
- What if you are not in the position to have "moments of acceleration"?

PAT (Athens, Greece)

- Keep on cultivating existing works / continuity of practice**
- Sustain ourselves**
- Thinking through labour
- Making queer institutions**
- Depending on collaboration, **also for funding**
- Building and institution without premises**
- Trick the system
- How not to overtake the content produced by others
- Exchange as methodology

Tirana Art Lab (Tirana, Albania)

- Survive and thrive without **structural fundings**
- Start from the site / think through locality**
- Being polyphonic
- The issue of **international fundings**
- Creative Europe**
- Bring the means of production to the forefront**
- Archive making**

MAHAL (Tangier, Morocco)

- Importance of having a space**
- Starting with a small scope
- Decision to get a legal structure

- Replicate what is done in the North:

- 1) What do we want?
- 2) What do we need?

- What are we doing for the audience we don't have?**
- What does it mean to be accessible?**
- The question of **funding from foreign/governmental institutions**
- The use of language(s)**
- Making programmes to think how we can work

Studio Rizoma (Palermo, Italy)

- Being an institution in the making
- Structural funds via foreign body** (Allianz)
- Working around programmes/fellowships/residencies
- Redistribute resources with the locality**

B'Sarya (Alexandria, Egypt)

- Being **dependant on foreign institutions** based in Egypt
- Keeping the space open**
- Keeping things happening
- Create a space of encounter in the city**

School of Intrusion (Palestine+elsewhere)

- Being a 'local' project
- City as a communal site
- Work based on sites
- Self-funding
- Language issue
- Intruding into spaces and negotiate presence

Vessel (Bari, Italy)

- Being grounded in experience
- Think through protocols
- Create a model not dependant on public money
- Hosting and being hosted
- Engage in processes of dynamic discussion
- Hospitality as site of knowledge production
- Aggregation and friction
- Work of mediation, between invited practitioner and the territory
- Working around networks of socially engaged art project/institutions
- Thinking regionalism in the cultural institution
- How to change out relation with power, and not claim positions of power?

Limone Lunare (Palermo, Sicily)

- Putting the question of knowledge as entry point of the question of instituting
- Think about archiving through orality
- Being activators of projects
- How to open our genealogies and bibliographies
- Working around different institutional settings

DEPO (Istanbul, Turkey)

- Being non-commercial, independent, open
- Working on inter-generational projects
- The importance of European partnerships (Germany)
- Resist cultural decimation organised by the regime (founder Osman Kavala in prison with a life sentence)
- Question of solidarity: receiving support from artists, but not from other art institutions

Main topics and their recurrency:

- 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

Somewhere Between the Mouth and the Larynx: Notes on *Neither on Land nor at Sea*.*

– Chiara Cartuccia

As I write this text, I am sitting in my flat in London. Close by, on my desk, is a notebook-like booklet. It is the printed version of a self-produced publication, titled *Sorry, I Didn't Understand. Can You Say That Again?*, the result of one of the residency modules within the project *Neither on Land nor at Sea. Meeting by the Mediterranean Im/Possible*, which I curate for UNIDEE Residency Programs at Cittadellarte-Fondazione Pistoletto, in Biella. Indeed, I have just recently returned from this northern Italian city resting by the banks of the Cervo River, after the conclusion of one of the moments of encounter I organised there over the past two years. This paper aims to trace some recounting of the processes active in this project, as they have been linked with and have expanded upon my practice and research as a curator.

While I endeavour to draw a fragmented map of *Neither on Land nor at Sea*, it perhaps feels fitting to start from a point in the middle of it. The tiny book I mentioned earlier, which I hold close as an amulet, was produced in December 2023,

*This essay was first published in *Office of Hydrocommons* (ed. Eleni Riga), Athens: ATOPOS, 2024.

during the fifth of eight residency modules, entitled *Gestures of Untranslatability* and co-curated with the collective Qalqalah, represented by Virginie Bobin and Vir Andres Hera. The publication contains a collection of mutual translations, exchanged among a group of fifteen people, participants in the residency, mentors, curators. Together, they contributed languages totalling more than twice their number, and spelled out in many alphabets. The publication opens with a collaboratively written description of our uncommon effort, from which I would like to borrow few lines:

Agreeing to change the meaning of your own words is the best way to meet [...] In translating collectively, there is an aspect of permission that is given to the writer. It is within this process of gaining access that new meanings emerge. Meanings that are canonised by collaboration. An exercise in listening, appropriation, embellishment, and reverie. An exploration of musicality, serving as a pretext to feign understanding and, possibly, knowledge. [1]

I share these words as in showcasing the protean movements informing the publication, they also reflect the characteristics of the project from which it stems. In fact, *Neither on Land nor at Sea*, a two-year programme of residencies and public events trading in critical geography and imaginations of locality, anchored in an unspecific retelling of Mediterranean complexities, is a curatorial attempt to make space for generative appropriation and possible inventions of knowledges. A curatorial project informed by

epistemologies of encounter and exchange. As we are currently fast approaching its conclusion, it is indeed a good time to settle in, think about what this was, and how my practice as a curator and my perspective as a researcher were shaken by this plotting of correspondences that I recklessly decided to position in a place of ‘not here, nor there’.

*

In a passage of the poem *Not as a Foreign Tourist Does*, Palestinian national poet Mahmoud Darwish writes:

Then I wondered: how does the place become
a reflection of its image in myth,
or an adjective of speech?
And is a thing's image stronger
than the thing itself?
If it weren't for my imagination
my other self would have told me:
you are not here! [2]

The quote above was introduced to me by the artist Noor Abed, who selected these sentences as the conceptual framework for the first residency module of *Neither on Land nor at Sea*. I reached out to Noor to be one of the mentors and co-curators in the project, following our first encounter in Autumn 2022. When I was appointed as Visiting Curator at UNIDEE for 2022/24 and had the opportunity to conceptualise and initiate a biennium-long, research-grounded project, I was also given the chance to kickstart the activities with a preparatory event. ‘Moving

Together, Apart: Organising, Commoning, and Instituting in the Mediterranean(s)' came into being between 7-9 November 2022, as a gathering event at Fondazione Pistoletto. For the occasion, I invited representatives from organisations, (para-)institutions, and projects active in the Mediterranean region, with the aim of openly discussing ways of working together, shared and unshared struggles, questions of resources, and their scarcities. I had invited Noor to talk about the project 'School of Intrusions', [3] which she runs since 2019 with curator Lara Khaldi. I was captivated by Noor's description of their working, based on experiential site-based knowledge with objectives in community making. When the time came to finalise the infrastructure of *Neither on Land nor at Sea*, that moment we shared in a cold November week resurfaced, moving my decision to engage with the institutional mandate of delivering a number of short-term, programme based residency modules in an openly collaborative manner, and through a shared process of co-authorship with invited mentors in each module, whose roles I formalised as that of co-curators. I invited Noor as the first one to try out with this format and role, confident in our shared understanding of the generative implications of time/space sharing.

Neither on Land nor at Sea expands on long-term research on the limits and pitfalls of regional thinking in the arts, as it "names the Mediterranean that informs its curatorial arguments a non-theme. The wording stemming from the belief that resisting un-problematic thematisation of the Mediterranean is to **reject the consolatory ease of the figurative**

value, of the usable representation.” I presented the curatorial concept of the project to invited mentors as an offering: take what you find of interest, derail it your own way, through your experiences and understandings. I did not expect Noor to immediately identify the node that I most wished to explore at the start of this extensive 24-month conversation. Yet, she responded with that quote from Darwish, which powerfully encapsulated the first step on this path, serving as a poetic manifestation of what we talk about when we talk about imaginative geography. With this first encounter the singular voice I had put in my curatorial conceptualisation became scattered in polyphony.

**

Edward Said introduces the concept of imaginative geographies in his critique of Orientalism. [4] The creation of an imaginative geography is a process of instrumentalization. The imagination of place, formalised through discourses and representations produced by biased external observers, turns a locality into a means, a tool, an adjective of speech to serve the purposes of those constructing said imagination. My interest has been directed towards the exploration of one (and many) of these imaginative geographies. One that is to be incapsulated in the concept of Mediterraneanism, [5] as declination of Orientalism projected towards the Mediterranean and framing it as a system of locales thematised, appropriated, weaponised by the always-renovating colonial and imperial enterprises of Europe.

Delving too deeply into an analysis of the theoretical matters encompassed by this ongoing research is behind the scope of this brief text. I would rather approach a conclusion by sharing some thoughts on the strategies I tried to implement in the choreography of this research, as it took body within *Neither on Land nor at Sea*.

Successfully or not, what I tried to achieve with this project was to unfasten the boundaries of a personal investigation so to turn it into a soft container, able to host other thinkings, other references, experiences and actions, while being reshaped by them. I intended my role as a curator to systematise the manoeuvres that foster conditions for generative encounter. All elements participating in this effort –the wealth of knowledges brought by invited mentors, guests, residents, the words within the books forming our small *Neither on Land nor at Sea* library, the negotiations with the institution, and the conversations with the team– occurred within the project’s infrastructure while also defining it. Drawing on María Puig de la Bellacasa, I aimed to work in relation to embrace a “nonidealized vision of care that is meaningful for matters of thinking and knowing.” And while the methodology underlying the work has been deeply relational, the conditions of thought have been spatial. *Neither on Land nor at Sea* is a curatorial project that seeks to rethink and remake geographies. This encompasses not only the many geographies included and excluded within the so-called Mediterranean, the subjects of our overlapping

and shared inquiries, but also the ever-evolving geography generated by our time together within this project.

If one must identify the condition of our being in space within this curatorial project, it would be proximity. Being nearby, not necessarily in or into, has described our shared positioning. Our bodies near the river, near the mountain, the city near the border, near the sea, yet not quite there. Firstly, nearby the Mediterranean, this non-theme which catalysed collective processes of sense-making and of knowledges un-making. In thinking about a proximity that does not claim ownership, I keep in mind the words of Trinh T. Minh-ha:

[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. [6]

Our speaking nearby, and nearby each other, allowed to transform singular research into an experiment in curatorial praxis in its plural form. The moments of transitions first activated within the project kept of giving room to different arrangements in our conditions of gathering.

The backbone of *Neither on Land nor at Sea* has been the residency programme, providing an opportunity to forge discourse within the context of cohabitation. I would argue that the position we found ourselves in gave shape to our arguments. More than in collective readings and compilations of academic references, the content of our exchanges was determined by sharing cutlery and a sink in the kitchen. New forms of thinking were found in the way one positioned themselves on the couch so that another, once a stranger, could sit comfortably, in offering a hand to help access the river, in passing a glass of water. As the authors of the little book on my desk put it, those participating “stretched their mouths and opened up space to calibrate to each other’s vocabularies. Somewhere between the mouth and the larynx they held space for what couldn’t be said in words.” It is the time each participant in this collective endeavour had allowed for one another, and to their respective paces, which created the space we collectively inhabited.

A space for construction of new understandings, in geographies of commonality.

- [1] *Sorry, I Didn't Understand. Can You Say That Again?*, independently printed (2023)
- [2] Darwish, Mahmoud. 'Not as a Foreign Tourist Does', *Michigan Quarterly Review*, Volume XLIV, Issue 3, Summer 2005 (translated from Arabic by Fady Joudah)
- [3] Originated in Palestine, School of Intrusions (SOI) is an experimental educational platform that aims to develop a space for collaboration by bringing together independent practices of mutual learning.
- [4] See Edward W. Said, *Orientalism*, New York: Pantheon (1978) and *Culture and Imperialism*, New York: Knopf (1993)
- [5] A definition of Mediterraneanism as a form of Orientalism was first provided by anthropologist Michael Herzfeld, in the article "The horns of the Mediterraneanist dilemma." *American Ethnologist* 11.3 (1984): 439-454
- [6] De La Bellacasa, Maria Puig. "Nothing comes without its world': thinking with care." *The sociological review* 60.2 (2012): 197-216
- [7] Minh-Ha, Trinh T. *Cinema-Interval*. (1999): 218



UNIDEE TEAM

Visiting Curator: Chiara Cartuccia

Programme Coordinator: Clara Tosetti

Research and Production Coordinator: Annalisa Zegna

Director: Juan Esteban Sandoval

under the supervision of Paolo Naldini

PARTNERS

Regione Piemonte, Compagnia di San Paolo, CRT

Fondazione Cassa di Risparmio di Torino, illycaffè S.p.A.,

European Union's Creative Europe programme for

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UNIDEE AIR partners: A.M. Qattan, Institut Français

Italia, YARAT, Inlaks

