

# ***Curating as a form of assembly***

## **MENTOR**

Aria Spinelli

## **GUEST**

Tullio Brunone (Laboratorio di Comunicazione Militante)

## **DATE**

18<sup>th</sup>-22<sup>nd</sup> May (deadline for application submission **18.04.2015**)

## **LANGUAGE**

English

## **PARTICIPATION FEE**

€ 570 (including accomodation and half-board)

## **TOPICS/TAGS**

*art politics, activism, curating, curatorial, imagination, imaginary, exhibition, culture, transversality, participation, horizontality, consciousness, responsibility*

## **MODULE OUTLINE**

Taking from recent forms of anticapitalist protest, this module on exhibition practice wants to focus on alternative modes of thinking society. In reference to the political imaginaries that have been provoked by temporary occupations of public squares, through this week-long module we will embrace and analyse the notion of collective and political consciousness in the writings of J. K. Graham and Gibson, and transpose their methodology to the framework of curatorial practice. "Curating" here becomes a process of gathering, a situation of social engagement that should be declined under terms such as horizontality, transversality and cooperation. In this sense, the act of curation does not want to allude to a top down, authorial process of selection and installation, but a context-specific and reflective mode of positioning cultural production within a given situation.

The week will be fragmented into three different sessions: the assembly-building collective consciousness; curating: means and modes of addressing necessities; gathering: temporary situations of conscious and unconscious engagement. All three fragments will be composed by a series of actions, activities and readings, including a one-off workshop with Laboratorio di Comunicazione Militante (Tullio Brunone). By the end of the week, students will create their own form of assembly, embodying the week-long research and experience.

The module hopes to reflect its final stage on the potentiality of political imaginaries in a contemporary context, and how "curating" in its broadest sense is key to shifting power relations between artists, authors and contexts, specifically through the use of imaginative forms of political emancipation.

## **SCHEDULE**

May 18<sup>th</sup>

*morning*

Guided tour to Cittadellarte, including the Pistoletto, Arte Povera collections and temporary exhibitions (curated by Luca Furlan)

*afternoon*

Workshop and group presentation

Curating: means and modes of addressing necessities (Case study: A lived practice SAIC, Chicago)

The assembly-building collective consciousness - role taking: mediating/minute taking/questions manager

Participants presentations

May 19<sup>th</sup>

*morning*

Gathering: temporary situations of conscious and unconscious engagement.

exercises: Alan Kaprow; readings J.K. Graham and Gibson (reading groups - regrouping - collective discussions)

Curating: means and modes of addressing necessities (Case study: the 7th Berlin Biennale)

*afternoon*

Curating: means and modes of addressing necessities (brainstorming, keywords, collective discussion)

Curating: means and modes of addressing necessities (exercises and short performances)

Participants presentations

May 20<sup>th</sup>

*morning*

Gathering: temporary situations of conscious and unconscious engagement.

exercises: Ultra Red; readings: Paul O'Neill (reading groups - regrouping - collective discussions)

Curating: means and modes of addressing necessities. (Case study: Democracy: a project by Group Material)

*afternoon*

The assembly-building collective consciousness - role taking: mediating/ minute taking/ questions manager

Curating: means and modes of addressing necessities with Laboratorio di Comunicazione Militante.

Participants presentations

May 21<sup>st</sup>

*morning*

Gathering: temporary situations of conscious and unconscious engagement.

exercises: Brett Bloom (reading groups - regrouping - collective discussions)  
Curating: means and modes of addressing necessities. (Case study: Instituting - Simon Sheikh)

*afternoon*

Curating: means and modes of addressing necessities - roundtable: thematic brainstorming

The assembly-building collective consciousness - role taking: mediating/ minute taking/ questions manager

Participants presentations

May 22<sup>th</sup>

*morning*

Gathering: temporary situations of conscious and unconscious engagement.  
exercises: Amy Franceschini; readings JK Graham and Gibson (reading groups - regrouping - collective discussions)

final regrouping and organisation of assemblies

*afternoon*

Self-organised assemblies (public or not)

*evening*

Party

## **REFERENCES**

*The mentor will prepare a reader for participants with key texts, some of which will be discussed during the week. The reader will include pieces by authors, artists, curators and intellectuals such as Paul O'Neill, Irit Rogoff, Mick Wilson, Dave Beech, Mark Hutchinson, Simon Sheikh, Judith Butler, and J.K. Graham and Gibson.*

*Artists & Artists' projects*

Mosireen Collective <https://www.indiegogo.com/projects/mosireen-independent-media-collective-in-cairo>

Collectivo En medio <http://www.enmedio.info/en/>

Bruguera, T., Museo D'Arte Util, 2013 <http://museumarteutil.net/>

Grupo Ectera, C.R.I.S.I Bologna 2013 <https://crisiproject.wordpress.com/>

Fortune, B. & Bloom, B., *The Library of Radiant Optimism... Guide*, 4th & Final Edition, January 2013 <http://mythologicalquarter.net/2013/01/13/the-library-of-radiant-optimism-guide-4th-final-edition-january-2013>

*Shows*

"A Proximity of Consciousness: Art and Social Action", September 20–December 20 2014, Mary Jane Jacob, Kate Zeller <http://blogs.saic.edu/alivedpractice/>

“Art Turning Left: How Values Changed Making 1789–2013”, Tate Liverpool: Exhibition 8 November 2013 - 2 February 2014 <http://www.tate.org.uk/whats-on/tate-liverpool/exhibition/art-turning-left-how-values-changed-making-1789-2013>

“JO EM REBEL•LO, NOSALTRES EXISTIM” [http://www.fundaciopalau.cat/fundacio-palau/ca/exposicions-temporals/exposicio.html?title=JO%20EM%20REBEL%20E2%80%A2LO,%20NOSALTRES%20EXISTIM&html=13230.html%5D"html=13230.html](http://www.fundaciopalau.cat/fundacio-palau/ca/exposicions-temporals/exposicio.html?title=JO%20EM%20REBEL%20E2%80%A2LO,%20NOSALTRES%20EXISTIM&html=13230.html%5D), 2013

ARTUR ŽMIJEWSKI, “THE 7TH BERLIN BIENNAL”, Associated curator: Joanna Warsza  
Associated curators: Oleg Vorotnikov (a.k.a. Vor), Natalya Sokol (a.k.a. Kozljonok or Koza), Leonid Nikolajew (a.k.a. Leo the Fucknut) and Kasper Nienagladny Sokol from Voina <http://www.berlinbiennale.de/blog/en/1st-6th-biennale/7th-berlin-biennale>  
2012

Group Material, “Democracy: A Project by Group Material - Discussions in Contemporary Culture 1987-89”, DIA:Chelsea New York (USA) [www.diaart.org/programs/main/70](http://www.diaart.org/programs/main/70) / [<http://eipcp.net/transversal/0910/ashford/en>

Martha Rosler, “If You Lived Here...Discussions in Contemporary Culture”, DIA:Chelsea 1987-1989 <http://www.diaart.org/programs/main/69>

Enrico Crispolti, Biennale di Venezia, sezione italiana, “Ambiente come sociale”, 1976

## **MENTOR**

### **BIOGRAPHY AND STATEMENT**

Aria Spinelli is an independent curator and researcher, currently a PhD Candidate at Loughborough University with a project on curatorial practice and the social imaginary. Her primary area of research is investigating the relationship between art and activism. Her research suggests that the “assembly”, as both a curatorial format and exhibition display, will possibly activate forms of agonistic politics that can potentially affect the social imaginary necessary for capitalist reproduction. She holds a BA and a MA in Art History, Visual Arts and Curatorial Studies. Since 2009 she acted as curator at Isola Art Center, an open platform of experimentation for contemporary art that has developed in the Isola neighbourhood in Milan, Italy. In 2009, she also founded the art and curatorial collective Radical Intention and created long-term research projects on socio-political issues related to art and its practices. Recent projects include: Decompression Gathering Summer Camp with Amy Franceschini (Corniolo Art Platform, FI, Italy); FLOAT residency at Luminary art centre, St. Louis (MO, USA); Marfa Dialogues, Pulitzer Art Foundation, St. Louis (MO, USA); Collateral Effects - Beyond a Radical Milan, Homesession, Fundacio Tapies, Sala d'art Jove Barcelona, Spain; *Taking Positions-Identity Questioning* Fare arte, Milan, Italy w/ACSL-Art and Cultural Studies Laboratory, Yerevan; *Milano Radicale*, Medionauta/Liceo artistico

Caravaggio, Milan/Corniolo Florence, Italy.

## PROJECTS (selection)

*Projects, positions, press*

<http://radicalintention.wordpress.com/>

<http://www.lboro.ac.uk/departments/sota/staff/aria-spinelli/>

<http://ariaspinelli.tumblr.com/>

*Shows*

[http://www.homesession.org/03\\_news/2014-01-08/AriaSpinelli-General.html](http://www.homesession.org/03_news/2014-01-08/AriaSpinelli-General.html)

[http://www.isolartcenter.org/index\\_eng.php?p=1131987191](http://www.isolartcenter.org/index_eng.php?p=1131987191)HYPERLINK

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*Actions*

<https://isolapepeverde.wordpress.com/azioni/>

## PUBLICATIONS (selection)

2014 *Recombinant Creativity*, The Annual Graduate Conference at OCAD University of Toronto, Canada, Presentation: *The Occupy Effect of Art: Redefining the Notion of the Political in Art Practice* (conference paper)

2013 *Showing or Snowing Art in June?* on *Art, Value, Price, Work and the Market // Art vs. Market / Market games and the play of commons / Art vs. Multitude*, Kunsthof, Zuerich, Switzerland. Presentation: *The cultural turn of the Occupy movement: understanding the commons as a means for emancipation* (conference paper)

*Who is afraid of the Public?*, ICA - Institute of Contemporary Arts, London. UK.  
Presentation: *The constitution of resistance in independent curatorial praxis* (conference paper)

2011 *On the pathways of small mixed groups*, catalogue essay, PASS #2, meranergroupe, Merano, Italy

*Art and Language*, catalogue essay, Producing Censorship, Milan-New York, 2011, ed.by ZeLEdizioni

2010 *The Artist as a Public Intellectual*, catalogue essay, Being Visible-Looking for contemporary ways of signification, exhibition catalogue, CHAN-catalogues, Genoa, Italy