

ART SUMMER SCHOOL

BORDERS | BOUNDARIES
LIMES | LIMEN

07/09/2020 – 13/10/2020

ACCADEMIA UNIDEE
BIELLA (IT)ARTEZ, UNIVERSITY OF THE ARTS
ARNHEM (NL)

Accademia Unidee hosts the Art Summer School **Borders | Boundaries, Limes | Limen** an international program organized by Accademia Unidee in collaboration with BEAR, Bachelor in Fine Arts, ArtEZ University of the Arts.

The project aims at investigate the topic **borders and inclusions** through 6 weeks of artistic practice and research. It is conceived as a hybrid residency program:

- double community of students in Arnhem and in Biella;
- double community of teachers/tutors/mentors: some in the Netherlands, some in Italy some online;
- the two communities of students and teachers interact through face-to-face/online relations.

TUTORS

Beatrice Catanzaro
Alessandra Saviotti

MENTORS

Michele Cerruti But
Juan Sandoval

GUESTS

Michelangelo Pistoletto
Paolo Naldini
Jonas Staal
Leone Contini
Jeanne Van Hejisiwik
Sandi Hilal and Alessandro Petti
Charles Esche
Morten Goll and Tone Olaf Nielsen
Aimar Arriola
Chto Delat
Leonardo Mastromauro

SCENARIO

1. WORLD CLOSES BORDERS

Coronavirus pandemic strikes at the very tip of a process of re-nationalization and Europe weakening. While climate change is affecting all realms of life from oceans to soils up to migrations and constant population displacement, our historical identities are challenged, trade and production roots are changing geographical paradigms, new and old populisms are spreading in an unprecedented conjunction of localism and techno globalization. Since we close our borders to the virus and traveling is not permitted for most of us, financial capitals and (big) data manipulation remain the only truly cosmopolitan agents (along with our anthropogenic impact on the planet), divisions increase, the European dream (in fact never actualized) seems interrupted.

2. ART OPENS THRESHOLDS

Cittadellarte (where Accademia Unidee was born) was founded on the thesis that “the time has come for artists to take on the responsibility of establishing ties among all other human activities, from economics to politics, science to religion, education to behavior – in a word, among the threads that make up the fabric of society.” (Michelangelo Pistoletto, Progetto Arte Manifesto, 1994). While the world closes its boundaries, our mission as Art Institution is promoting connection through the “love for differences”. Through artist’s engagement with society and its organizations (such as enterprises, institutions, vocational associations, teams and groups of all kinds down to families and other forms of co-living) we promote artworks able to identify the contemporary borders and to work on these “in-between spaces”, aiming at activating a societal regeneration.

3. CONTEMPORARY BORDERS

Contemporary borders are a visible trace of this process. Borders between nations, geopolitical wounds embittering divisions, such as in Cyprus, in Palestine, between US and Mexico. But also between the European states. Limits that concern people and their capability of moving between countries. It reclaims the spatial justice and the need of being citizen of the world where a passport is not an obstacle but an opportunity for freedom, whilst nationalism and populism prefer to reinforce the local identities. Boundaries are also between people from different nationalities, religions

and gender identities: refugees claiming the right to move and live, inter-religious dialogue, gender acceptance and inclusion.

Confines evoke the fear for others, very much visible during the quarantine confinement. In pandemics isolation, the house becomes the boundary between myself and the others, the sane and the sick ones, the self and the collective.

4. FROM LIMES TO LIMEN

The Latin word for “border/boundaries” is “limes/limen”.

Limes means also limit, the “end” of a civilized world, and points out the difference between “the inside” and “the outside”. The inside is a civilized, urbanized, cultured world. The outside instead is a barbaric, uncivilized and heathen land.

limen instead means threshold, the “beginning” of an experience, what you should trespass to recognize your past and go towards your future, the place where you can combine the differences, the “in-between” which is a place itself.¹

5. ARTWORKS AS INTERVENTION

What connects and divides the organizations of society? Which is the in-between space between one and the other?

Is it possible to intervene within this physical or virtual border?

What is a border? Are we acting within limits or thresholds? May art produce a paradigm-shift?

How are borders, limits, boundaries and confines enacted, represented, even generated, or contested, confronted, defeated?

Following the pedagogical models developed in the twenty years of Unidee experience as a learning environment, we propose to the students to investigate through art practice, artistic inquiries and artworks these virtual and physical in-between zones working:

- on a specific context. We promote the discovery of a real situation based in each one’s locale;
- alone or as a collective, both in the same town or from a distance;

aiming at:

- discovering how art practice can understand, document, reveal the practices that people enact within and around the borders, shared or not shared, visible or invisible, acknowledged or hidden;

- intervening as autonomous and yet involved inhabitants through proposals, actions, performances or in fact, in any possible form (Process-based more than only Object-based artworks are promoted).

SCHEDULE

WEEK 1

Monday Sept. 07

Morning

Presentation of the project: the general topic, the way of working, the goals. Collective work on the issue of the project.

Afternoon

Mentors self-introduction through works and personal researches. Collective work on the issue of the project.

Tuesday Sept. 08

Morning

Introduction to: Michelangelo Pistoletto, Cittadellarte, Socially Engaged Art, Art and "ecologies of practice".

The introduction will last the whole morning alternating these activities:

- short clip/interview with Michelangelo Pistoletto;
- virtual tour to see some of the main works by Michelangelo Pistoletto;
- Paolo Naldini explains Cittadellarte and the concept of *ecologies of practice*² that is the base of Cittadellarte's activity;
- open discussion on art, individuals, communities.

Afternoon

Every student to present themselves through their own individual research. Each of them should show their work, explain their research, point out the focus of their approach. After each presentation, we discuss together. This is the very starting point: this is not only useful to know each other but is a fundamental step in evolving a personal / collective work.

Wednesday Sept. 09

Morning

Explorations.

Afternoon

Collective discussion.

WEEK 2

Monday Sept. 14

Morning/Afternoon

Presentation of four possible declinations of the project.

Each issue is introduced by:

1. The separation (limes) between spaces (nations, dwellings, ecosystems...) always generates a space of its own (limen), an in-between space with its specific ecology and statute. Homi Bhabha refers to the "in-between" spaces as "terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. It is in the emergence of the interstices – the overlap and displacement of domains of difference – that the intersubjectivity and collective experiences of nationness, community interest, or cultural value are negotiated." (Homi K. Bhabha. *The Location of Culture*. London: Routledge, 1994).

2. *Ecologies of practice* is the very bases of most of the activities of Cittadellarte, since we consider the world as constituted of ecosystems that develop around human communities of practice (J. Lave and E. Wenger, *Situated Learning*, 1991) involving non-human agents and entities, rather than made of disciplines and individuals.

- a short 20 minutes' clip/abstract/presentation, that describes the issue through a short description and then showing dozens of works by artists concerning the topic;
- a tutor. Basically, an artist who works on this issue through their work. They introduce themselves in a 30 minutes' speech;
- an open discussion with the tutor pointing out few main points/feelings/issues.

9.00 a.m.

Issue 1: Borders, Division. Walls and geopolitical divisions. Artist: Jonas Staal (NL)

3.00 p.m.

Issue 2: Limits, Prohibition. Mobility justice. Artist: Leone Contini (IT)

Wednesday Sept. 16

Morning/Afternoon

9.00 a.m.

Issue 3: Boundaries, Exclusion. Artist: Beatrice Catanzaro (IT)

3.00 p.m.

Issue 4: Confines, Isolation. The self and the community. Curator: Alessandra Saviotti (IT-NL)

WEEK 3

Monday Sept. 21

STAKEHOLDERS MEETING. During this day, different stakeholders (based in Biella or in Arnhem) will introduce their work connected to the issue of Borders. Each give a presentation of maximum 15-20 minutes online. A collective discussion follows.

Involved stakeholders:

pacefuturo, a platform working with refugees in Biella

<https://www.vluchtelingenwerk.nl/oostnederland/vluchtelingenwerk-arnhem>

<https://vincentius-arnhem.nl/doel-en-organisatie/>

Municipality of Arnhem

Coronahulp Arnhem

Local religious communities

Tuesday Sept. 22

6 p.m.

TALK&DRINK - LEONARDO MASTROMAURO - THE SOUTHS OF THE WORLD

Wednesday Sept. 23

Individual talks with mentors to figure out which kind of special interest and research each one could develop. In this phase, what is really important for us is to understand everyone's own attitude while strongly pro-

moting collaborative practice, within or outside of the students' group (i.e. with community members of the local ecologies, for example farmers, entrepreneurs, teachers, social workers, scientists, ...)

Accademia Unidee methodology enacts a continuous negotiation of individual autonomy: starting from the autonomy of the student we support every student in developing a personal (or collective) artistic practice. Both the issue of Borders and our attitude towards engagement with a specific locale helps students in moving from autonomy to responsibility.

WEEK 4

Monday Sept. 28

TUTORS DAY: individual talks with Beatrice Catanzaro and Alessandra Saviotti

Tuesday Sept. 29

6 p.m.

TALK&DRINK - Jeanne Van Hejisiwik (NL/US)

Wednesday Sept. 30

ART INSTITUTIONS MEETING

During this day, some different art organization and independent spaces will introduce their work connected to the issue of Borders. Each give a presentation of maximum 20 minutes. A collective discussion follows.

DAAR, Sandi Hilal and Alessandro Petti (PS)

Van Abbemuseum, Charles Esche (NL)

Trampoline House, Morten Goll and Tone Olaf Nielsen (DK)

HIV Doula, Aimar Arriola (UK)

Thursday Sept. 31

6 p.m.

TALK&DRINK - CHTO DELAT - "A BORDER MUSICAL" - MOVIE AND DISCUSSION

WEEK 5

Monday Oct. 05

Individual talks with tutors, Beatrice Catanzaro and Alessandra Saviotti

Wednesday Oct. 07

Individual talks with mentors, Michele Cerruti But and Juan Sandoval

WEEK 6

Monday Oct. 12

Individual talks with mentors, Michele Cerruti But and Juan Sandoval

Tuesday Oct. 13

Project Festival

ACCADEMIA UNIDEE AND CITTADELLARTE

All the projects developed by Cittadellarte aim at inviting students in coping not only with the artist personal research but also with **society and its issues**, following the path of Arte Povera and Michelangelo Pistoletto and experiencing Cittadellarte lively activity. While working within societies, communities and **organizations**, artist becomes aware of its role and can re-define its research engaging his attempts and capabilities. The projects aim at experiencing in depth questions like: what does **connecting** mean? What can be the role of the artist within society? What is their mutual influence?



Michelangelo Pistoletto, La Venere degli stracci (1967); Mario Merz, Igloo (1969)

From Arte Povera to Cittadellarte: Art and Society

Arte Povera

The project will give students the opportunity to know (and to see with their own eyes) many works of Arte Povera, which is the XXth century most important Italian Artistic movement after Futurism based in Turin and Rome mostly during the 60s and the 70s. Michelangelo Pistoletto is one of the founders of the group of artists who Germano Celant described with the definition of «arte povera», which means «poor art». As inspired by Grotowsky's notion of «poor theatre»; the movement focused on the essentiality of materials, energy and archetypes. They had a critical position to consumerist and capitalistic society. The artworks of artists such as Boetti, Kounellis, Mario Merz, Penone, Zorio etc. represent

an impressive both collective and individual research on art essence and on the role of artist.

Michelangelo Pistoletto

Within the vast research about things' and nature's objective phenomenology carried out by Arte Povera movement, Michelangelo Pistoletto's 60 years body of work and thought process explores impactfully issues of individuality, identity, autonomy, engagement, nature, art and artifice. Michelangelo Pistoletto started his research working on the research of the Self through the self-portraits. Starting from his studies on byzantine icons and working deeply on his figure and on the background he discovered that gold, silver and further black possess a reflective feature. This discovery was the starting point of a research on reflections and on mirrors that changed profoundly the meaning of a painting. The mirror paintings are the foundation of Pistoletto's oeuvre—both of the artworks he makes and of his theoretical reflection in which he constantly returns to them to study their meaning in depth and to develop their implications. The essential characteristics the artist identifies in them, are: the dimension of time (not just represented, but presented in reality); the inclusion in the work of the viewer and his/her surroundings (which make “the self- portrait of the world”); the joining of couples of opposite polarity (static/dynamic, surface/depth, absolute/relative, etc.), constituted and activated by the interaction between the photographic image and what goes on in the virtual space generated by the reflecting surface; the placement of the mirror paintings no longer at window height, as paintings are traditionally hung, but on the floor (which creates a passage through which the space in which they are shown continues in the virtual space of the work, a door that opens between art and life). Pistoletto carried on practicing this research from the 60s till today, working with mirrors and through mirrors, with people and entire societies or communities: he developed further from representation through mirror paintings to collaborative practice and social design.

Cittadellarte

In 1994 his reflection was focusing on the role of Art and Artist themselves. While teaching at Wien Academy of Arts he wrote a Manifesto called «Progetto Arte» where the main idea was a deep transformation on the aim of art. He says that «the time has come for artists to take on

the responsibility of establishing ties among all human activities". This amazing manifesto is one of the milestones of what we call today "SOCIALLY ENGAGED ART". Few years later, Michelangelo founded his Foundation, namely «Cittadellarte», within an extraordinary post-industrial building in Biella, on the mountains between Turin and Milan. Biella was the cradle of Italian Industrial revolution in 1861 and the building that hosts Cittadellarte is a large industrial heritage complex with an amazing view on Alps. The complex has been greatly renovated and contains many activities and spaces such as the residencies, the cafeteria or a club. But it is mostly relevant for an amazing collection of Michelangelo Pistoletto artworks from the very early paintings to now and a significant Arte Povera collection as well. Beside it, Cittadellarte is a lively place full of exhibitions and artists passing by, but also companies and organizations, events, workshops etc.

Cittadellarte's aim is to inspire and produce a responsible change in society

Cittadellarte is a laboratory-school dedicated to the study, experimentation and development of Demopraxy (changing cracy -power - into the word praxy, to do: Demopraxy= practicing community) and other practices translating the Symbol of the Third Paradise (www.thirdparadise.org) into reality, implying it into every sector of society and every type of organization, from the single individual to global governmental agencies like the United Nations. Cittadellarte operates in collaboration and in network with thousands of public and private subjects sharing its vision, among which the Embassies of the Third Paradise. The symbol of the Third Paradise, a reconfiguration of the mathematical infinity sign, is made of three consecutive circles. The two external circles represent all the diversities and antinomies, among which nature and artifice. The central one is given by the compenetration of the opposite circles and represents the generative womb of a new humanity. Cittadellarte is also a global network which gathers around 140 places all around the world (and companies, and organizations, and individuals) who are working on the symbol of the Third Paradise through real practices that aim at addressing imbalances in all possible fields and areas of individual and community life. The Ambassadors represent the idea itself of the symbol on the territory they live in: a perspective art offers society from a cultural, political, economic, civil and spiritual point of view.

Accademia UNIDEE

Cittadellarte is primarily a school, namely a «university of ideas» working on Socially Engaged Art, or «Art for Social Transformation». UNIDEE is a school for artists, designers, entrepreneurs and social planners from all over the world. It is a point of reference for immersive and conversational educational artistic practices at a global level. Objective of the programme is to supply the participants with inspiration, motivation and instruments to start or develop initiatives based on the engagement in local ecologies in order to give an actual contribution in creating awareness and a sense of responsibility in activating and transforming the community.



HOW IT WORKS

Due to Covid restrictions, it is not possible to make a long residency lasting all the time long. That's why we invented an hybrid model, allowing people to follow the summer school partially online and partially face-to-face, or totally online.

The general structure of the program lasts six weeks, three days per week. Dutch students will work in the Netherlands, within their Academy and their private studios. We will connect daily with them and discuss our common works.

Italian students will instead work in Italy, partially at their own private studios and partially in the studios of Accademia Unidee-Fondazione Pistoletto in Biella. When in Biella, every student will have a personal studio space of about 18 square meters with a large table and facilities for working. Italian students will come to Accademia Unidee for maximum 10 days, from Monday to Wednesday (check the example). During those 10 days, educational activities will be only from Monday to Wednesday, the other days will be completely devoted to personal work. A tutor will also be available for all the time long.

Before and after this 10-days period, the students will come back to their houses to keep on working at home: lectures and crits will anyway keep going.

At the end of the project there will be an hybrid exhibition in Arnhem (NL): all the students will have the chance to present their work at ArtEZ, the Academy of Arts, during the public exhibition, since the works will be displayed digitally or eventually physically.

The participation to the event is anyway not compulsory: it will be possible to follow the event online.

COSTS

The participation fee is 75€ per person. It includes:

- a single room in Fondazione Pistoletto for 10 DAYS
- free access to a common kitchen
- free access to a common laundry
- a personal studio space of around 20 square meters
- facilities for working (materials workshop, digital facilities, media, softwares...)
- free access to the library
- a personal bike for moving in Biella

All the activities, the online classes and lectures, the special guests, crits and meetings, the final exhibition are included.

DEADLINE

Application deadline: **1 September 2020**

For more information and for register, please write an email with your personal data to **info@accademiaunidee.it**

*Accademia Unidee
via Serralunga 27 Biella (Italy)*

*+39 015 8971048
info@accademiaunidee.it*