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UNA SCUOLA AL CASTELLO DI RIVOLI is a new place for postgraduate art education, founded in 2024, and based at the Castello di Rivoli Museo d'Arte Contemporanea in the Piemonte region of Italy. Accompanied by a rotating ENSEMBLE of local educators, a group of 12 recently-graduated PRACTITIONERS will work collectively and critically to dismantle their disciplines and delay production in a spirit of open dialogue.

A pilot seminar class, *Prologue for a School in the Making*, will take place over 4 days from 23–26 September 2024 at UNA SCUOLA AL CASTELLO DI RIVOLI, and in the context of Aperto, a training project promoted by the Fondazione per l'Arte Moderna e Contemporanea CRT (www.aperto-crt.it). The school will then continue the following week with its first dedicated cohort of PRACTITIONERS through an intensive series of workshops, *An Attempt at Extending and Stretching*, provided by the ENSEMBLE from 30 September – 3 October 2024.

www.una-scuola.com

GLOSSARY

UNA SCUOLA AL CASTELLO DI RIVOLI is a new postgraduate art education programme. Each year 12 PRACTITIONERS build a mutually supportive dialogue at Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino, and in the Piedmont countryside, supported with material presented by THE ENSEMBLE, a community of resident artists, scientists, curators, writers, performers, philosophers, and economists, from the city of Torino and surroundings. The school was established in the spring of 2024 by FACILITATORS – artist Cally Spooner and curator Lilou Vidal – via PUBLISHING CHANNELS shaped by THE MEDIUM Stuart Bertolotti-Bailey. UNA SCUOLA AL CASTELLO DI RIVOLI is developed in the context of CRRI (Castello di Rivoli Research Institute) and will unfold annually.

PRACTITIONERS are 12 annual recent graduates from Italian institutions enrolled in UNA SCUOLA AL CASTELLO DI RIVOLI.

THE ENSEMBLE is a community of artists, scientists, curators, writers, performers, philosophers, and economists from the city of Torino and surroundings who create and share material (workshops, lectures, seminars, screenings, technical classes, walks, exercises, food) with PRACTITIONERS.

FACILITATORS are persons whom structure and organize UNA SCUOLA AL CASTELLO DI RIVOLI and lead sessions on RADICAL PEDAGOGY.

THE MEDIUM is a publisher of knowledge.

PUBLISHING CHANNELS are exercises in writing, scoring and journaling RADICAL PEDAGOGY and materials.

RADICAL PEDAGOGY comprises material (from yesterday and for tomorrow) on educating ourselves and one another radically, presented by FACILITATORS and THE ENSEMBLE.

Session 1: *Prologue for a School in the Making*

23–26 September 2024

A project by UNA SCUOLA AL CASTELLO DI RIVOLI

in the context of Aperto

curated by Cally Spooner and Lilou Vidal

FACILITATORS

Cally Spooner

Lilou Vidal

THE MEDIUM

Stuart Bertolotti-Bailey

THE ENSEMBLE

Maria Abdulhamid

Marcella Beccaria

Sara Enrico

Vincenzo Estremo

Francesco Manacorda

Ambra Pittoni

Marianna Vecellio

Each day begins with 2 hours of RADICAL PEDAGOGY from FACILITATORS, followed by material on structures of power, institutional psychoanalysis, transmission through bodies and place, as well as horizontality and dormancy, collections and research presented by THE ENSEMBLE. Each day ends with exercises in the PUBLISHING CHANNELS with THE MEDIUM.

The classes will be in English (EN) or Italian (IT), or both.

Day 1, 23/09/24: 'Structure of Power and Institutional Psychoanalysis'

Morning: RADICAL PEDAGOGY *with* FACILITATORS

Cally Spooner and Lilou Vidal (EN)

Mid-morning: THE ENSEMBLE *with* Francesco Manacorda (EN/IT)

Early Afternoon: THE ENSEMBLE *with* Marcella Beccaria (EN/IT)

Afternoon: PUBLISHING CHANNELS *with* THE MEDIUM

Stuart Bertolotti-Bailey (EN)

Day 2, 24/09/24: 'Transmission through Bodies and Place'

Morning: RADICAL PEDAGOGY *with* FACILITATOR Cally Spooner (EN)

Mid-morning: THE ENSEMBLE *with* Ambra Pittoni (EN/IT)

Early Afternoon: THE ENSEMBLE *with* Marianna Vecellio (EN/IT)

Afternoon: PUBLISHING CHANNELS *with* THE MEDIUM

Stuart Bertolotti-Bailey (EN)

Day 3, 25/09/24: 'Ethics Of Technology and New Media In a Time of War'

Morning: RADICAL PEDAGOGY *with* FACILITATOR Lilou Vidal (EN/IT)

Mid-morning: THE ENSEMBLE *with* Maria Abdulhamid (EN/IT)

Early Afternoon: THE ENSEMBLE *with* Marcella Beccaria (EN/IT)

Afternoon: PUBLISHING CHANNELS *with* THE MEDIUM

Stuart Bertolotti-Bailey (EN)

Day 4, 26/09/24: 'Horizontality and Dormancy'

Morning: RADICAL PEDAGOGY *with* FACILITATOR Cally Spooner (EN)

and THE ENSEMBLE Vincenzo Estremo (EN/IT)

Mid-morning: THE ENSEMBLE *with* Sara Enrico (EN/IT)

Early Afternoon: THE ENSEMBLE *with* Marianna Vecellio (EN/IT)

Afternoon: PUBLISHING CHANNELS *with* THE MEDIUM

Stuart Bertolotti-Bailey (EN)

Session 2: First Chapter – An Attempt at Extending and Stretching

30 September – 3 October 2024

A project by UNA SCUOLA AL CASTELLO DI RIVOLI

curated by Cally Spooner and Lilou Vidal

FACILITATORS

Cally Spooner

Lilou Vidal

THE ENSEMBLE

Maria Abdulhamid

Sara Enrico

Vincenzo Estremo

Jesper List Thomsen

Ambra Pittoni

The classes will be in English (EN) or Italian (IT), or both.

Day 1, 30/09/24: 'Archaeology of Oblivion'

Morning: THE ENSEMBLE *with* Vincenzo Estremo (EN/IT)

Images shape our perception and understanding of the world. As screens proliferate, they mediate our experience, creating a constant flow of visual information. In this lecture, Vincenzo Estremo raises questions such as *How can a new iconoclasm embody a political struggle of the present in a hypermediated time? What if we destroy the screens?*

How do we challenge the dominance of visual pollution by exploring the breakdown of proliferating interfaces? The lecture invites new modes of engagement that transcend the confines of conventional screens and redefine how we interact with and interpret visual media.

Afternoon/Evening: THE ENSEMBLE *with* Maria Abdulhamid (EN/IT)

Space and Conflict: Explorations on the Sense of Belonging and Destruction or the Ethical Sense in Media Representations: In this workshop, PRACTITIONERS will explore how the perception and representation of issues such as war, pain and suffering, as depicted through the media, manipulate, influence and transform the way we perceive and feel reality. What are the risks of separating appearances from essences? Form from content? Reality from its image? How might we *undo* the ideological prejudices of representations and of 'imaginative geographies' that shape our media today? These complex questions will be addressed through collective

work and debate, within the framework of an emergent documentary, currently being developed by Maria Abdulhamid, centred around the concept of 'dwelling' as a symbol of 'belonging', as well as its painful counterpoint in the destruction of all, caused by war. PRACTITIONERS, will discuss personal impact, collective memory, visual and narrative manipulation, empathy and the ethical approach, working towards the writing of a short text on the imagined destruction of their own home, if only to ask: what kind of ethics of representation can we use today to communicate, ethically?

Day 2, 1/10/24: 'Differing Parts – A Workshop on Being More than One'

All day: THE ENSEMBLE *with* Jesper List Thomsen (EN)

First we gather to form a reading group. We read a text together out loud amongst us. We discuss its notions, its impact, its failings. Thereafter we go for a walk, alone or in groups, in the surrounding area of the Castello di Rivoli. We apply some of the ideas located during the reading group to the act

of looking, moving, listening, smelling, and then eventually we try to forget. Lastly, we work in clay to create a continuum between two or more differing parts.

Day 3, 2/10/24: 'The Space of the Tongue'

All day: THE ENSEMBLE *with* Ambra Pittoni (EN/IT)

What words persist in your practice? What space is generated from these words?
And what bodies are ready to dance into this space?
Venturing into the realm of embodied knowledge and related modes of transmission, the work proposes a choreographic approach to thinking, talk and writing.

thinking as movement <-> dance as place.

To write a dance, to think in motion, will be the starting points to articulate a series of research practices in relation to each participant's work.

Words dripping into stalagmites, practicing echo and reverberation to rehearse a *Space of the Tongue*.

Bound to time and space, choreography encourage a practice of attention on the process and on the circumstances emerging from it: it addresses the way things assemble, fall apart and reassemble again as well as the different relations surfacing from this perpetual movement.

A dance encompasses any fragment, detail or entirety that can be embodied and that can be transmitted through affective modalities.

Within the framework of this project, choreography and dance serve not as prerequisites but as dynamic methodologies, thus no previous experiences are required.

Day 4, 3/10/24: 'A Little Saliva + A Sleeping Mouth'

Morning/Afternoon: THE ENSEMBLE *with* Sara Enrico (EN/IT)

Loosely inspired by and drawn from Jean-Luc Nancy, the two images suggested by the title, merging into one, envision a premise for this seminar centered around the experiences of bodies in the horizontal states, echoing forms ranging from postural to a sort of preverbal. Conceived as a

stream of contents from different sources, part visual essay, it will engage the group around questions such as intimacy, desire, exhaustion, incongruous and nonfunctional gestures, and those bodily functions and sensations that occur when we lose verticality.

Late afternoon: EPILOGUE *with* FACILITATOR Cally Spooner (EN)

How to Participate

Who can participate in the open call?:

Graduates from Italian institutions

- who are between 22 and 35 years old (born between 1 January 1989 – 31 December 2001)
- who have obtained at least a 3-year degree or a first-level academic diploma (High Artistic and Musical Education) in Italy.

Given the presence of Italian and international lecturers, some lessons will be held in Italian and others in English. Knowledge of both languages is therefore required to participate in the seminar.

The number of participants admitted via open call is 12.

Participation is free of charge and selected participants undertake to attend, in attendance, all the days of the seminar and/or workshop programme. Travel and accommodation expenses are the responsibility of the participants. At the end of the Session 1 and/or Session 2 a certificate of attendance will be issued by UNA SCUOLA AL CASTELLO DI RIVOLI.

In order to participate in the open call, the following materials must be sent no later than 12:00 noon on 11 August 2024 to the e-mail address info@una-scuola.com with the subject line 'Application Una Scuola Al Castello di Rivoli', along with

- a copy of a valid identity document
- an up-to-date CV
- an artistic portfolio / portfolio of exhibitions or projects / summary document of research work, respectively for applications of artist / curator / researcher, or other (max. 2MB).
- a motivational letter of a maximum of 1,800 characters, demonstrating the coherence between the topics discussed during the seminar and one's own areas of interest, study or research.

Optionally, you may also send a text, published or unpublished (max. 3 pages).

Selection Process

The selection of participants for the first and/or the second Session is carried out by a committee consisting of Cally Spooner, Lilou Vidal and UNA SCUOLA AL CASTELLO DI RIVOLI faculty. Participants admitted to the seminar will be contacted on 26 August at the email address provided during the application process. In the event of non-acceptance, there will be no formal written communication from the organiser of the project.

BIOGRAPHIES

Maria Abdulhamid is a researcher, writer and educator based in Turin. Her work and research deal with topics such as immigration, war, identity and memory based on her experiences of living and working in Moscow and Damascus. She has worked as a researcher and writer for several publications, including *Archivio* magazine. She holds a BA in Painting from the Rome Academy of Fine Arts and an MA in World Heritage and Cultural Projects for Development from the University of Turin and the Politecnico di Torino, and currently teaches Ethics of Technology and Phenomenology of New Media at the Istituto Europeo di Design.

Marcella Beccaria is an art historian, curator and author, and Vice Director of the Castello di Rivoli Museo d'Arte Contemporanea and Head of CRRi – Castello di Rivoli Research Institute. Since 2012, she has been Chief Curator and Curator of the Collections of Castello, where she has helped to increase the permanent collection and develop programming, curating numerous international exhibitions and related catalogs. Beccaria has curated exhibitions at several institutions, including the ICA, London; Fundació Joan Miró, Barcelona; Museum of Art, Santa Barbara; OGR, Turin; Gallerie d'Italia, Milan; The Centre for the Less Good Idea, Johannesburg; San Francesco, Cuneo; ExpoChicago, Chicago. She is Vice President of AMACI, Association of Italian Contemporary Art Museums. Since 2019 she has been Lecturer at NABA, Milan, where he teaches Curatorial Studies and History of Modern and Contemporary Art.

Stuart Bertolotti-Bailey is a British graphic designer, writer, editor, and teacher based in Turin. He studied Typography & Graphic Communication at The University of Reading in the UK, and was one of the first year of students at the Werkplaats Typografie in Arnhem, The Netherlands. In 2000 he co-founded the left-field arts journal *Dot Dot Dot*. Today he is one-half of the design double-act Dexter Sinister with David Reinfurt, and one quarter of publishing platform The Serving Library with David, Francesca Bertolotti-Bailey, and Vincenzo Latronico. He currently teaches visual communication at ISIA Urbino, HfG Karlsruhe, and ZHdK Zurich.

Sara Enrico is an artist based in Turin. Her works have been presented in Italy and abroad including Fondazione Nicola Trussardi, Milano; OGR – Officine Grandi Riparazioni, Turin; 59th International Art Exhibition of La Biennale di Venezia; Ausstellungen der Akademie der bildenden Künste in Wien; American Academy in Rome; Národní galerie Praha, Prague; Mart – Museo d'Arte Moderna e Contemporanea di Trento e Rovereto; Centrale Fies, Dro; OFF Biennale Cairo; Marsèlleria, New York; PAV – Parco Arte Vivente, Turin; Biennale Internazionale Arte in Memoria, Parco Archeologico di Ostia Antica; Les Instants Chavirès, Montreuil; Fondazione Sandretto Re Rebaudengo, Turin. She has been an Italian Fellow

in Visual Arts at the American Academy in Rome; granted the New York Prize, and the Italian Council, amongst others. She is a Painting/Visual Arts professor at Politecnico delle Arti – Academy of Fine Arts in Bergamo.

Vincenzo Estremo holds an international PhD in media, cinema, and communication studies from the University of Udine and Kunstuniversität Linz. Currently he is PhD Course Leader at NABA (Milan and Rome) for the inaugural Italian PhD in Artistic Practice, in collaboration with the University of Göteborg. Estremo teaches on exhibited cinema, aesthetics, and phenomenology and is a contributor to publications like *Flash Art Italia, International, Che fare?*, and *Il Foglio*. Noteworthy co-edited publications include *Extended Temporalities: Transient Visions in the Museum and in Art* (2016) and *Albert Serra: Cinema, Arte e Performance* (2018). Additionally, Estremo authored *Teoria del Lavoro Reputazionale* (Milieu Edizioni, 2020) and *Indistinzione* (PS Editore, 2023).

Jesper List Thomsen is an artist based in London and Torino. He works with text, painting, sculpture and performance. Recent exhibitions and performances have taken place at MACRO, Rome; Kölnischer Kunstverein, Cologne; West Den Haag, Den Haag; Braunsfelder, Cologne; Fanta-MLN, Milan; Radio Athènes, Athens; Hot Wheels Athens, Athens; Parrhesiades, London; ICA, London; Künstlerhaus Stuttgart; Bureau des Réalités, Brussels. *BASE BASE*, a book-length collection of his writings, was published by Juan de la Cosa, Mexico City/London in 2018 and his book *FREEEE* was published by L'Esprit de l'Escalier, London/Helsinki in 2021.

Francesco Manacorda is Director of the Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino. He was Artistic Director of the V-A-C Foundation (2017–22); Artistic Director of Tate Liverpool (2012–17); Director of Artissima (2010–12) and Curator at the Barbican Art Gallery (2007–9). From 2006–2011 he taught in the Curating Contemporary Art department at the Royal College of Art, London. He co-curated the Liverpool Biennial in 2016 and the 11th Taipei Biennial in 2018.

Ambra Pittoni is an artist and choreographer based in Turin. In 2017 she co-founded *The School of the End of Time*, a nomadic institution that in 2018 curated the Educational Program of the 6th Moscow Biennale for Young Art. Since 2018 she is part of the curatorial team of the *Workspace Ricerca X – Dramaturgy and research*. Among others she has been performing and exhibiting at Crédac (Ivry sur Seine), De Appel (Amsterdam), OGR (Turin), CCA Zamek Ujazdowski (Warsaw), CLOG (Turin), Fondazione Baruchello (Rome), Lavanderia a Vapore Turin, PAV (Turin), Ashkal Alwan (Beirut), Roberta (Frankfurt). She is a PhD candidate of the Linz university of the Arts with the practice-based research project *The promise of the abyss, Body practices and new spaces of knowledge*.

Cally Spooner is an artist, writer and choreographer who exhibits performances that unfold across media – on film, in text, as objects, through sound, and as illustrated in drawings. Recent institutional solo exhibitions have taken place at Graham Foundation, Chicago; Cukrarna, Ljubljana; Museum Dhondt-Dhaenens, Sint-Martens-Latem; Parrhesiades, London; the Art Institute of Chicago; the Swiss Institute, New York; Castello di Rivoli, Turin; Centre d'Art Contemporain Genève; the New Museum, New York; and the Stedelijk Museum, Amsterdam. Her live performances have been staged at, amongst others, Tate Britain and Tate Modern, London; Performa 13, New York; the Centre Pompidou, Paris; Museum M, Leuven; and the Institute of Contemporary Arts (ICA), London. Spooner is the author of recent and forthcoming monographs published by Lenz Press and the Swiss Institute (2023); Hatje Cantz (2020); Mousse (2018); and Slimvolume/Cornerhouse (2016). Her novella, *Collapsing in Parts*, was published by Mousse in 2012. Spooner is the recipient of numerous awards and prizes, including the Paul Hamlyn Award and the Novo Nordisk Foundation's Mads Øvlisen PhD Scholarship for practice-based art. She was born in the United Kingdom, is British Italian, and lives and works in Torino.

Marianna Vecellio is curator at Castello di Rivoli Museo d'Arte Contemporanea, Rivoli. Her areas of inquiry privilege research pertaining to subjectivity in digital society and new forms of coexistence and transformation of the living, between ecology and the posthuman. For Castello di Rivoli and important international institutions, such as Whitechapel and Tate St. Ives, she has conceived and curated exhibitions, transdisciplinary projects, and publications including *Vibrant Natures*, 2024, *Comp(h)ost*, 2020–19, *Michael Rakowitz*, 2020, *Hito Steyerl*, 2019, *Anna Boghiguan*, 2017–2018, and *Ed Atkins*, 2017. Recently, she was guest curator for POMPEII COMMITMENTS and Società della Api. Over the years, she has given lectures and taught at universities and institutions in Italy and internationally.

Lilou Vidal is a curator and editor based in Turin. She has curated several monographic and group exhibitions in museums, institutions, and galleries including Museion Bolzano (2024); Grazer Kunstverein (2023); Galerias Municipais, Lisbon (2022); Fondation Pernod Ricard, Paris (2021); MuZee Ostend (2019); Kunsthalle Wien Vienna (2018) among others. She founded and ran the non-profit organization Bureau des Réalités in Brussels whose program focused on language, poetry and its embodied manifestations (2014–19). She has edited several books and monographs including the forthcoming co-edited publication of Tomaso Binga (Lenz Press) and works regularly with publishers and magazines such as Axis Axis, Paraguay Press, Nero, and Mousse. She frequently participates in many lectures and juries, including The International Literary Prize Bernard Heidsieck-Centre Pompidou (2024). She is Artistic Director and Head of Scientific Research at the Archivio Gribaudo, Turin.

PARTNERS

The Castello di Rivoli Museum of Contemporary Art promotes the understanding of our era through art and culture, involving the local and international public to promote the social and civil growth of the territory in which it operates. In addition to collecting and exhibiting works of art, the Museum is a center for creativity, research, education and the development of culture especially in the field of contemporary art in a reflection on the present that passes through a dynamic relationship with the past. Acting both in the physical spaces of the Castle and in virtual ones, such as its website and other digital platforms, the Museum is a vital center for experimentation, promoting significant artists of multiple generations, multiple geographical and cultural origins. Operating in the Piedmontese territory and in dialogue with numerous Italian and international museum institutions, with its Curatorial Department, the Education Department, the Research Institute, the Library, the archives and the multimedia center, the Castello di Rivoli operates as an essential center of culture artistic, contributing to its diffusion, valorization and study through the production of catalogs and publications of high scientific value and advanced educational programs.



The CRRI – Castello di Rivoli Research Institute is a Department established in 2017 within the Museum whose mission is the research, collection, and enhancement of archival materials of artists, architects, curators, gallerists, and collectors active in particular from the 1960s to the present. Through the CRRI, the Castello di Rivoli Museo d'Arte Contemporanea expands its scholarly and academic mission. Since the beginnings, CRRI's activities include the organization of postgraduate workshops aimed at training professionals in the field of contemporary art (as registrars, archivists, provenance experts, digital content creators, catalog editors, and museum educators). Other activities comprise the development of study days, the conception of temporary exhibitions, as well as the publication of books, catalogs and documentary videos.

Aperto is a training project promoted and financed by the Fondazione per l'Arte Moderna e Contemporanea CRT, which aims to provide Turin and Piedmont with a free high-level training plan through the organisation of intensive seminars on topics concerning the different professions of contemporary art. Each seminar is dedicated to investigate a specific art field or profession. During each seminar the participants will have the opportunity to acquire new skills through lectures and workshops held by Italian and international lecturers. Aperto is a network of contemporary art institutions and spaces with recognised expertise in the field of training. The activities will take place in the venues of the partner institutions, entering into dialogue and involving the training programs of the host institutions and their participants. Aperto is conceived by Giorgia Bertolino, Irene Calderoni, Bernardo Follini and Vittoria Martini.



Fondazione per l'Arte Moderna e Contemporanea CRT was established in 2000 by Fondazione CRT to enrich and enhance the cultural and artistic heritage of Turin and Piedmont. In over 20 years, it has acquired works of modern and contemporary art for the benefit of local museum institutions, their audiences and the general public. The Foundation's collection, entrusted on loan to the GAM - Galleria Civica d'Arte Moderna e Contemporanea and to the Castello di Rivoli Museo d'Arte Contemporanea, today totals almost 1,000 works, created by 300 artists from all over the world, for a total investment of over 41 million euros. The collection is at the heart of the Foundation's activities and is the driving force behind the projects and actions promoted in continuity to support and strengthen the art system in Turin and Piedmont.

