

Royal Academy of Fine Arts Antwerp / Mudam Luxembourg

Forme di vita

A one-week workshop in the Venetian Lagoon
05 – 10 September 2022

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Guest curator: Edoardo Lazzari, in collaboration with Cosimo Ferrigolo

Guest artist: Delphine Wibaux

With: Atlantidee, Lorenzo Barbasetti di Prun, Barena Bianca (Fabio Cavallari and Pietro Consolandi), Marcantonio Brandolini d'Adda (Laguna~B), Chiara Famengo, Cosimo Ferrigolo (MetaForte), Jane da Mosto (We are here Venice), Marco Paladini, Giacomo-Maria Salerno, Theresa Maria Schlichtherle (Extragarbo), Delphine Wibaux

Participants: Max Beets, Pieter Eliëns, Kristina Fekete, Rafaela Figurski Vieira, Nina Gross, Malena Guerrieri, Paul Müller, Oona Oikkonen, Laurence Petrone, Pit Riewer, Maren Rommerskirchen, Alexandra Samarova, Maria Sawizki, Rune Tuerlinckx, Witold Vandebroek, Charlène Wartelle-Sentenero (alumni and students from the Royal Academy of Fine Arts Antwerp).

The *Forme di vita* workshop is organised in the context of *Forms of Life*, a research project developed by Tina Gillen and Christophe Gallois.

Forms of Life is a collaboration between the Royal Academy of Fine Arts Antwerp and Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, in the context of the Pavilion of Luxembourg at the 59th International Art Exhibition – La Biennale di Venezia.



Anna Zemella, *Barena, Laguna di Venezia*, 2018 © Anna Zemella

Cover:
Photo: We are here Venice / Eleonora Sovrani, 2022

Graphic Design:
Jasmine Scheid and Cathy Thill, Mudam Luxembourg

Introduction

The research project *Forms of Life* is interested in the resonances within the field of visual arts of a question that animates all fields of creation, thought and society today: that of our relationship to the living and our ways of inhabiting the world. A quote from the anthropologist Tim Ingold, with whom we've had the pleasure of debuting our project after inviting him to the Royal Academy of Fine Arts Antwerp for an inaugural conversation, has accompanied us from the start: 'Dwelling in the world', he writes, 'is tantamount to the ongoing, temporal interweaving of our lives with one another and with the constituents of our environment.'

Forms of Life is developed for and with a group of young artists, alumni or students of the Royal Academy of Fine Arts Antwerp, and has notably taken the form, since October 2021, of a monthly seminar conceived as a space for exchange, reflection, readings and encounters with international artists and thinkers whose work and thought have nourished our collective journey.

In the continuity of these seminars and in resonance with the Luxembourg Pavilion at the 59th International Art Exhibition – La Biennale di Venezia, from which the idea for this project originated, we wanted to organise a workshop in Venice, taking the city and the Lagoon as a field study for encounters, reflections, and artistic experimentation.

At various levels, this unique territory crystallises a multitude of questions pertaining to our relationship with the world, whether we think of the singularity of the Lagoon ecosystem and the threats posed to it by climate change and human activity, or the pioneering role that Venice has played in the emergence of globalisation and the problems linked to international tourism with which it is confronted today. The cultural importance that the city has had historically and its current status as a hub for international art also offer us a rich context in which to question the role that art can play in our changing world.

The workshop's programme, developed in close collaboration with Edoardo Lazzari, an independent curator and researcher based in Venice, will lead us through different islands and municipalities of the Lagoon (in Venice, Cavallino-Treporti, Lio Piccolo, Torcello, Murano and Sant'Erasmus) to meet people who, through their activities and engagements, maintain a strong link with Venice, but also 'other-than-humans' (plants, animals and aquatic, natural, cultivated or urban environments) that make up the richness, diversity and uniqueness of the Lagoon.

Over the course of the week, we will also be accompanied by an invited artist, Delphine Wibaux, who had already been entrusted to develop a day-long workshop in Antwerp in April 2022. For our Venetian week, she has conceived of a series of 'impromptus': periods of individual and collective practice that will punctuate the programme of *in situ* meetings and visits.

In Venice, we will also visit different exhibitions that particularly resonate with our research subject: the Biennale itself, but also the solo exhibitions of Dineo Seshee Bopape, Diana Policarpo and Tue Greenfort, and the group exhibitions *Penumbra* and *Planet B: Climate Change and the New Sublime*, among others.

Over the course of one week observations, encounters, visits, exchanges and periods of practice will intertwine. They will nourish our collective imagination and shared reflections to develop the next steps of our research project together.

We would like to thank: Lorenzo Barbasetti di Prun, Guy Bovyn, Marcantonio Brandolini d'Adda, Fabio Cavallari, France Clarinval, Pietro Consolandi, Els De Bruyn, Lotte De Voeght, Chiara Famengo, Cosimo Ferrigolo, Julie Jephos, Steven Humblet, Germain Kerschen, Jane da Mosto, Marco Paladini, Johan Pas, Giorgia Pivato, Giacomo-Maria Salerno, Jasmine Scheid, Theresa Maria Schlichtherle, Eleonora Sovrani, Cathy Thill, Joel Valabrega, Magali Weirich and Anna Zemella, as well as the teams of Atlantidee, BARdaDino,

Extragarbo, Laguna~B, d'Lëtzeburger Land, MetaForte, Mudam, Ocean Space, the Royal Academy of Fine Arts Antwerp and We are here Venice.

We would like to thank especially: Ilaria Fagone, Edoardo Lazzari, Delphine Wibaux, and the participants to the workshop.

Christophe Gallois and Tina Gillen

'Even houses sometimes wonder: where are we? If the city becomes a picturesque and entertaining playground, that burst of voices and feet that fatigues it so much is a void of meaning, of citizenship, of real life, of true life, one might say, in which the question, more historical than geographical, of those who pass through or live in it and still want to live there out of love for the city, will be the same: where am I?'
Caterina Serra

Forme di vita is an archipelago of subaquatic and anti-authorial Lagoon voices, a programme of meetings, activities and talks written with an unknown –or rather ignored – Venice. A Venice that is unheard and overlooked by the larger narratives that are proposed about it, but that resists.

In the process of building the programme, our aim was to highlight and bring out a range of local realities that have always been working underground to safeguard and feed the city and the Lagoon, building sprawling and interdependent networks that support each other in opposition to the political and institutional negligence and inaction they all experience. Together with these realities – associations and organisations –, this week of workshop is studded with encounters with 'local' subjectivities, understood as people from various fields (artists, activists, curators, scientists, archaeologists, researchers, designers, performers, herbalists) who have settled in the Lagoon and have taken it as the basis of their activities or who have moved away from the city for work or training reasons but have always kept one foot in the Lagoon. *Forme di vita* focuses on the Lagoon's micro-ecologies: the interspecies relations that compose its unique ecosystem and everything that is usually concealed in the Venetian mainstream imagination. At the same time, it also wants to address these questions from a political point of view, showing the critical aspects and practices that are the most difficult to eradicate, linked to issues such as touristification, greenwashing of institutions (especially art institutions) and 'extractivist' policies.

Edoardo Lazzari

Monday 5 September

9.30 – 10.30, Cannaregio



Delphine Wibaux, *Témoin souple*, 2014. Photo: Delphine Wibaux.

Impromptu 1
with **Delphine Wibaux**

Impromptus

A proposition by Delphine Wibaux, guest artist

A site, a temporality, a proposal for sensitive exploration.

To unite the body to space, via a living, attentive and intuitive approach.

During this week in Venice, the programme of meetings and visits will be punctuated by 'impromptus': periods of both individual and collective artistic experimentation in relation to our bodies, to the unique spaces particular to this city and territory, to the different times of day, to the weather and to changing light. Following the trajectory laid out by our itinerary across different parts of the Lagoon, we will confront a variety of environments: the Lagoon's ecosystem, the archaeological site at Torcello, but also the interstitial and marginal spaces of the city.

The 'Impromptus' will take the form of exercises of various durations – some very short, some a bit longer – drawn from notions such as the trace, rhythm, movement, gesture, perception, light, touch, sound, and language. Through these exercises, we will extend our exploration of the two questions around which the first workshop, in Antwerp in April 2022, was imagined: how to grasp something from life as it unfolds around us? How to immerse oneself in the living world?

10.30 – 11.30, Cannaregio

Introduction to the workshop
with **Edoardo Lazzari, Christophe Gallois and Tina Gillen**

Introduction to the activities of **Ocean Space** and visit of the exhibitions ***The Soul Expanding Ocean #3: Dineo Seshee Bopape*** and ***The Soul Expanding Ocean #4: Diana Policarpo***

Conversation with **Barena Bianca**

Funded by Fabio Cavallari (b. 1992, Brescia) and Pietro Consolandi (b. 1991, Milan), the Barena Bianca collective was formed in 2018 as a fluid artist-activist group in the Venetian Lagoon. Barena Bianca strives to bring to light the manifold ecological and sociological issues of our times, taking the Lagoon of Venice as a starting point and adopting the *barena* (a typical Venetian salt marsh, essential to the survival of the Lagoon and the city) as its emblem.

Barena Bianca's work mostly happens with the cooperation of the local communities in public spaces and is formalised in hybrid collaborative actions, installations and happenings communicated mainly through video and photography. Context-based education and ecosystemic explorations play key roles in the collective's practice, blending its authorship with that of the workshops' participants and using walks and expeditions as means of research and artmaking.

Barena Bianca's work has taken place in different contexts since 2018 and was featured in exhibitions in Italy and abroad, most recently with

a solo show at PASAJ, Istanbul in 2022. The collective also regularly collaborates with research and scientific institutions, including ARTPORT_making waves, Frankfurt; Ocean Space, Venice; Imperial College, London; Columbia University Summer School, Venice and CNR-ISMAR (National Research Council of Italy's Institute of Marine Sciences), Venice.

Further information: <https://barenabianca.earth>

Further information: <https://ocean-space.org/exhibitions>

15:45 – 19:00, Giardini della Biennale

59th International Art Exhibition – La Biennale di Venezia (Giardini)
Visit to the exhibition ***The Milk of Dreams*** and a selection of national pavilions

Further information: <https://labiennale.org/en/art/2022>

Delphine Wibaux, *Sous la paume : que pouvons-nous ressentir, traverser, faire surgir ?*, 2021
Image of the workshop. Photo: Thelma Garcia



13:00 – 15:00, Ocean Space, Castello



Dineo Seshee Bopape, *Film still*, 2021-22
The Soul Expanding Ocean #3: Dineo Seshee Bopape is commissioned and produced by TBA21-Academy

Tuesday 6 September

09:30 – 11:30, Lio Piccolo



Image of *Lo Stivale*, experiential walk led by Barena Bianca in Sant'Erasmus, as part of *Piantagrùel - Deep Feelings*, 2022.

Visit to the wetlands with **Barena Bianca**

We will venture to Punta Sabbioni and cycle to Lio Piccolo. There, we will discuss some aspects of the Lagoon's hydrodynamics and how the collaboration between human and non-human actors shaped the ecosystem and made it what it is today. The abandoned fishing valleys constitute the ideal counterpoint to the MOSE (Modulo Sperimentale Elettromeccanico – a project intended to protect the city of Venice, Italy and the Venetian Lagoon from flooding). We will observe them from the boat – a perfect element to understand our relationship to water in the Lagoon. Using different props and mobile artworks that Barena Bianca developed in past projects, we will take time to stop and admire the shifting lagoonal landscapes and to taste some elements of the local spontaneous flora.

11:45 – 12:30, Lio Piccolo

Impromptu 2 with **Delphine Wibaux**

13:00 – 14:30, MetaForte, Cavallino-Treporti

Lunch prepared by **Lorenzo Barbasetti di Prun**



Lorenzo Barbasetti di Prun | Photo: Camilla Glorioso

Lorenzo Barbasetti di Prun (b. 1991, Padova) is a chef and food researcher. He is the initiator of Prometheus_Open Food Lab, a cultural device aiming to explore edible potential in remote places and reestablish the ecological role of humans in the landscape through food. Since 2017 he has collaborated with Dolomiti Contemporanee in the context of Progettoborca, in the Eni Village of Borca di Cadore. He has also collaborated with research groups such as *The Preserve Journal*, Copenhagen and The Green Lab, London. In the Venetian Lagoon, he is evaluating opportunities related to endemic halophytes to restore degraded lands, gathering an international team of researchers and artists under the project *The Tidal Garden*.

Further information: <https://prometheusofl.com> and https://instagram.com/prometheus_lab/

15:00 – 14:30, MetaForte, Cavallino-Treporti

Visit to **MetaForte** and conversation with **Cosimo Ferrigolo**

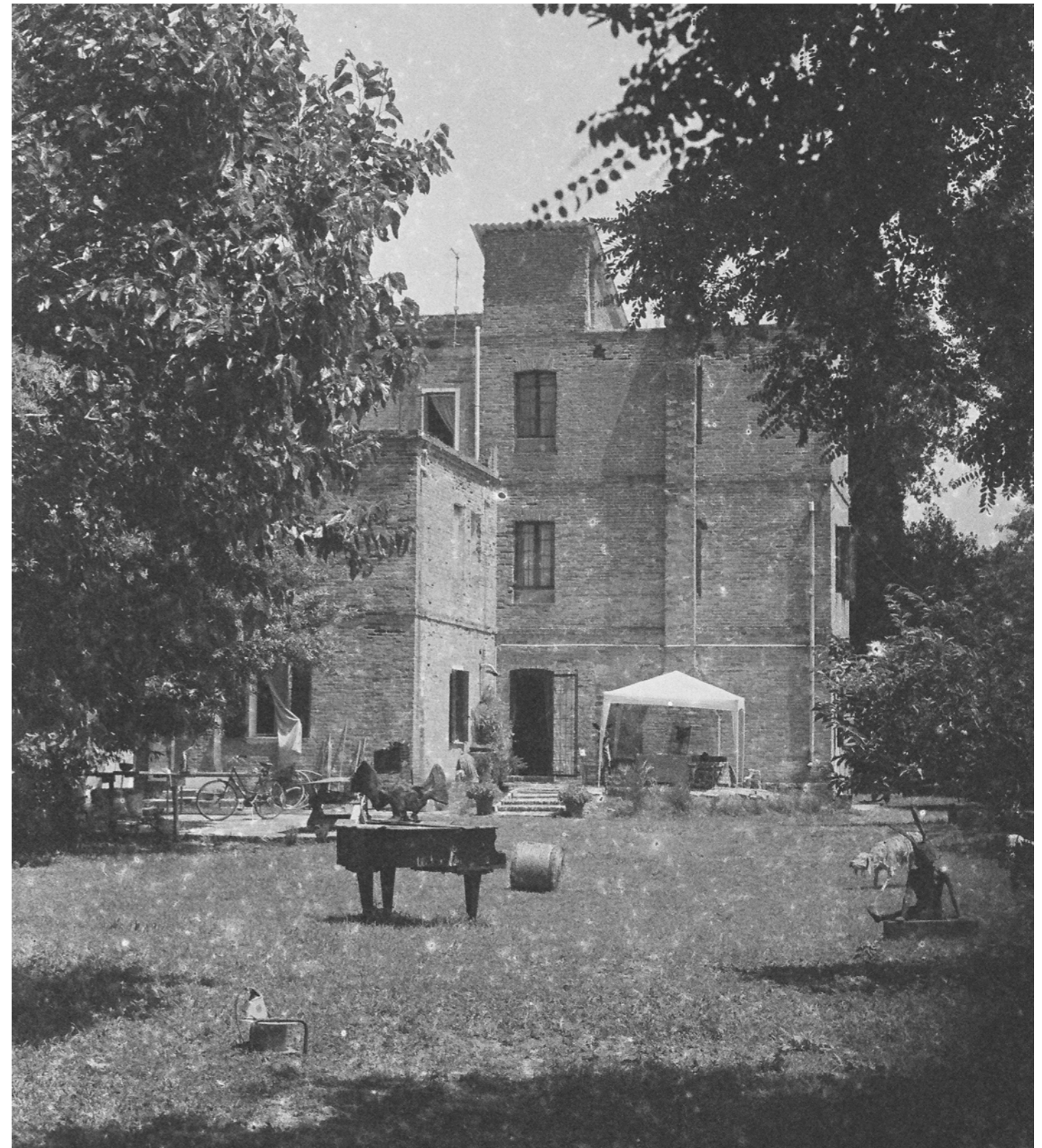


Cosimo Ferrigolo | Photo: Barena Bianca

MetaForte is an independent cultural non-profit organisation based in the municipality of Cavallino-Treporti, in the north of the Venetian Lagoon. It was founded in 1997 as an informal group of artists and has been registered as a Cultural Association since 2012. For the past ten years, MetaForte has played a key role in contributing to the cultural vitality of the area. The management team – interdisciplinary and multigenerational – is made up of artists, restorers, architects, graphic designers, filmmakers, poets, photographers and musicians, with a keen eye on contemporary arts. MetaForte's activity is oriented towards the recovery and restoration of degraded spaces and architecture for cultural purposes. The project promotes a vision of collective preservation of buildings according to the theory of the Commons. All of MetaForte's activities have the aim of transforming places into open spaces to foster community creation.

Cosimo Ferrigolo (b. 1995, Rome) is a 'recovery artist', set designer and independent curator. His rich and diverse background encompasses research fields related to set design and literary studies, performance studies and architecture. His interdisciplinary approach in research is developed through collaborative and participatory practices. His current interest focuses on urban regeneration in relation to artistic practices. He has been part of MetaForte since 2017. He is a founding member of the Extragarbo collective and of BARdaDino, a studio and cultural space in Venice. He actively collaborates with the Office for a Human Theatre (OHT) company, responsible for stage design.

View of MetaForte, Cavallino-Treporti



Wednesday 7 September

10:00 – 11:30, Torcello



View of Torcello

Visit to the archeological site of Torcello with **Marco Paladini**

Torcello is an island located in the Northern part of the Lagoon of Venice, next to the island of Burano. Although the island today is sparsely populated, it was first settled in 452 and it was one of the first Lagoon islands to be successfully populated by the Veneti, who fled the mainland to shelter from recurring invasions. It is best known for the Basilica di Santa Maria Assunta, which houses the earliest remaining mosaics of Byzantine-Venetian art, from the 11th century. Our visit will more specifically address the period before construction of the Basilica. We will discover an island with commercial activity in the Roman and Late Antique times. It is also important to consider the geomorphological aspects of the Lagoon, which strongly influenced the history of Torcello.

Marco Paladini (b. 1990, Venice) has a degree in Archaeology from the University of Padova and works in museum education and public archaeology. He has taken part in various cultural dissemination projects within the territory of Venice and the Venetian Lagoon, collaborating with museum organisations, private foundations and universities, including the Polo Museale del Veneto and Stanford University. He currently works in several archaeological areas in the Lagoon of Venice. Passionate about cinema and theatre, he starred in a webseries, *Rugagiuffa*, a role for which he won two national awards.

13:30 – 14:30, Torcello

Impromptu 3 with **Delphine Wibaux**

16:00 – 17:30, Murano

Visit to the workshop of **Laguna~B** with **Marcantonio Brandolini d'Adda**

Laguna~B is a Venice-based glassware company founded by Marie Brandolini in 1994, when she reinterpreted the *goto de furnace* – an everyday glass cup that *maestri* used to make for themselves using leftovers. In 2016 Marie's son, Marcantonio, took over the business and reimagined Laguna~B as the forward-thinking company it is today. In addition to its activities in the field of glassware, the company collaborates with local and international partners to carry out environmental, cultural and community-based projects.

Marcantonio Brandolini d'Adda (b. 1991) is an artist, designer and entrepreneur who works in the field of glass and beyond. He is CEO and artistic director of Laguna~B. He also founded Autonomia, an educational factory in Murano, created in collaboration with Pilchuck School of Glass, Seattle, which brings together the skills of the island and the creativity and innovation of outsiders.

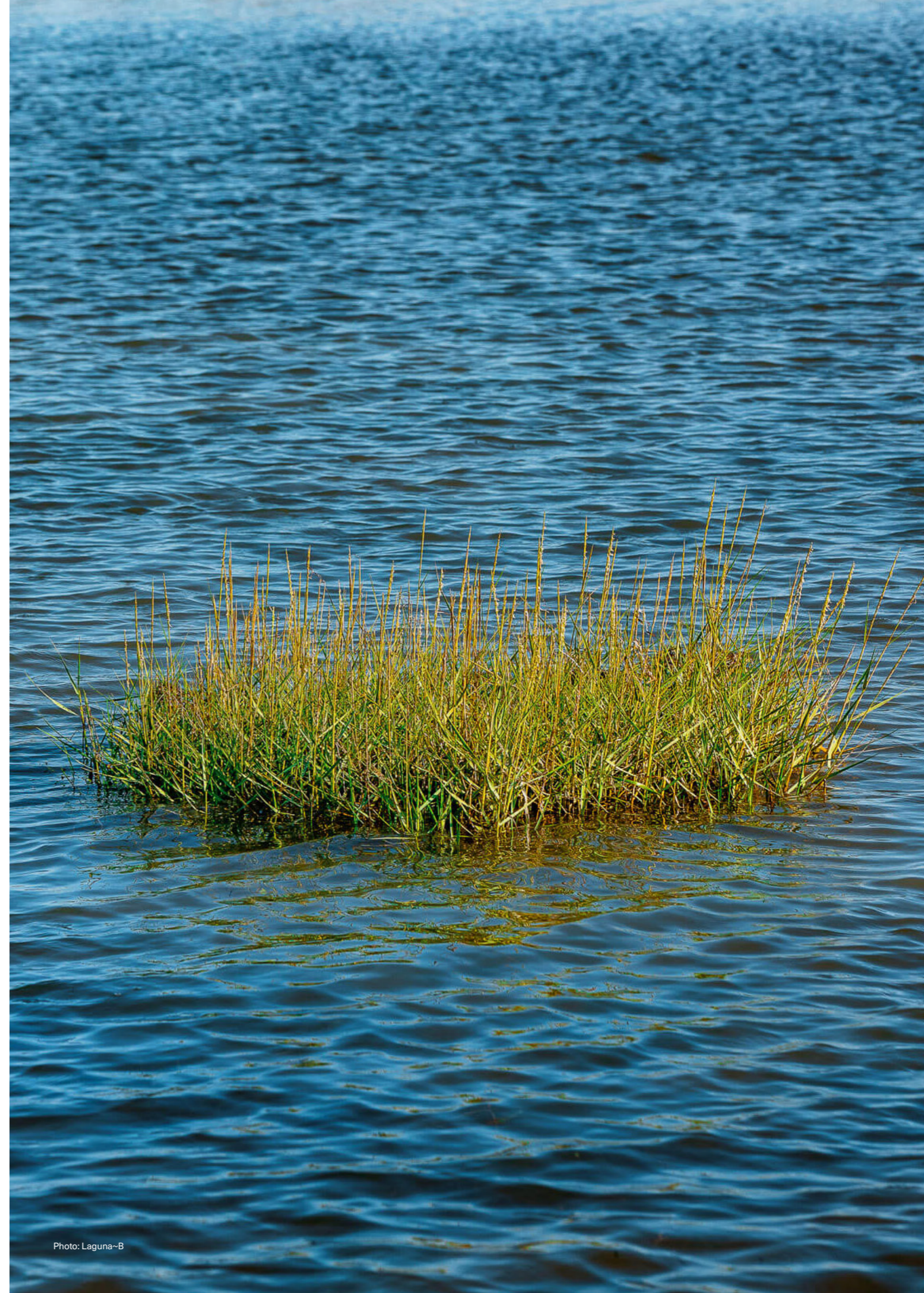


Photo: Laguna~B

Thursday 8 September

09:30 – 12:30, Sant'Erasmus



Chiara Famengo (on the left)

Letters from Erasmo: embodying the Lagoon, writing from the heart
a project by **Chiara Famengo**

Letters from Erasmo engages our collective notions and reflections on the interspecies relations. Taking the Lagoon ecosystem as a starting point, we will ask questions such as: how do we perceive our surroundings through languages, embodied experiences and rituals? How do we connect with a new territory in 'non-extractive' ways?

By shifting our attention to the natural phenomena of the Lagoon on the island of Sant'Erasmus (also known as the 'Garden of Venice'), we will seek an alternative approach to the 'academic' and toward the 'embodied' – mediated through our minds, bodies, spirits and emotions.

Together, we will lead a sensorial walk, corresponding with and speaking to the island's species and local inhabitants. In this wild place, we will listen to conversations in a language not our 'own'.

We will look toward and consider the possibilities of unlearning and relearning how to embody the Lagoon and write a letter from the heart. Ultimately, we will find alternative forms of knowledge that are localised, plural and ecocentric.

Chiara Famengo (b. 1997, Venice) is a curator, educator and urban-ecology researcher. She lives and works in London. Her practice explores the potential of the arts in assisting a move towards solidarity, ecological belonging and environmental justice. She conceives the curatorial as akin to a decentralised mycelium network that expands through multiple threads of engagement, reaching multiple disciplines, communities and practitioners.

Chiara Famengo has stepped away from direct gallery contexts to work in alternative cultural spaces such as the Bethnal Green Natural Reserve in London, where she can foster art-based forms of grassroots community self-organisation. By collaborating with local communities and international creative practitioners, she is developing art and educational programmes around urban ecology, horticultural knowledge, and indigenous plant knowledge, bringing together several different strands of long-term research.

She works towards multiple scales of change from her intimate experience with local surroundings to form a new type of global collectivity.

Chiara Famengo's recent curatorial projects include *The Ecology Survey*, community learning programme at the Bethnal Green Natural Reserve, London, 2022–23; *Make the Deserts Bloom*, La Wayaka Current residency in the community of Coyo, Atacama Desert, Chile, 2022; *Make Interspecies Relations*, NextDoor Artist Run Initiative residency between the United Kingdom, Italy and Australia, 2022; *Piantagruél*, public programme at MetaForte, Venice, 2022; *WaterWays: an Invitation to re-imagine the Regent's Canal ecosystem*, Open Data Institute curatorial project in partnership with the Royal College of Art and Camley Street Natural Park, London, 2022.

12:30 – 14:00, Sant'Erasmus

Lunch prepared
by **Atlantidee**

Atlantidee is a growing network of passionate herbalists and nature lovers spanning the fields of herbalism, horticulture and education. Based on the Venetian island of Sant'Erasmus, they bring people together to collectively learn about local plants and herbal medicine, as well as to sustainably grow and share local products while unearthing ancient horticultural techniques.

16:30 – 18:00, Complesso
dell'Ospedaletto, Castello

Visit to the group exhibition *Penumbra*,
organised by the Fondazione In Between Art Film

Further information: <http://inbetweenartfilm.com/penumbra/>

20:30 – 21:30, location to be
confirmed

Impromptu 4
with **Delphine Wibaux**

Photo: Barena Bianca



Friday 9 September

09:30 – 10:30, Laguna Viva, Palazzo delle Zattere, Dorsoduro



Jane da Mosto. Photo: Andrea Merola

Conversation with **Jane da Mosto**, Co-Founder and Executive Director of **We are here Venice**

We are here Venice is an independent non-profit organisation dedicated to the conservation of Venice as a living city. Founded in 2015, we operate by reinforcing connections between the best available sources of information, stakeholders, and the local community. Venice, with its specificity, history and cultural intricacies, represents a unique context for exploring and acting on innovative policies of resilience. Our initiatives range from specific projects, such as research and fieldwork, to broad awareness-raising campaigns. We collaborate with universities, businesses, cultural institutions, residents and public authorities to create projects and propositions that are based on rigorous research and bring concrete economic, physical and ecological change, measurable by social indicators.

Further information: <https://weareherevenice.org>

Jane da Mosto (1966, South Africa) is Co-Founder and Executive Director of We are here Venice. She received her scientific training at the University of Oxford and Imperial College London. She has been living and working in Venice since 1995 and is involved in consulting and activism in the field of climate change and the safeguarding of Venice and its Lagoon, collaborating with the local bodies and various international organisations.

11:00 – 12:00, location to be confirmed

Impromptu 5
with **Delphine Wibaux**

13:00 – 14:00, Fondazione Querini Stampalia, Castello

Visit to the exhibition **Danh Vo, Isamu Noguchi, Park See-Bo**

Further information: <https://querinistampalia.org/>

14:00 – 16:00, departure from Fondazione Querini Stampalia; BARdaDino, Castello

Walk with and lecture
by **Giacomo-Maria Salerno**



Giacomo-Maria Salerno

Giacomo-Maria Salerno's lecture will focus on the touristification of Venice, tracking its roots in the city's history and highlighting the actual features of Venetian tourist monoculture, interpreted as a colonial and extractive industry that turns the city itself into a resource and causes extensive displacement of its resident population as a production scrap of the accumulation process.

Giacomo-Maria Salerno (1986, Venice) is a Postdoctoral Research Fellow at the Department of Civil, Building and Environmental Engineering of La Sapienza University of Rome. He has a Master's degree in Philosophy and holds a PhD in Urban Planning. In Venice, Rome and Barcelona, his research has focused on heritage studies, touristification processes, urban social movements and rights to the city. He is a member of OCIO (Osservatorio Civico sulla casa e sull'abitare), a Venetian grassroots watchdog on housing, and of the research group Short Term City – Digital platforms and spatial justice. Recent publications include *Per una critica dell'economia turistica. Venezia tra museificazione e mercificazione*, Quodlibet, 2020; 'Touristification and displacement. The long-standing production of Venice as a tourist attraction', *City*, vol. 26, issue 2-3, 2022;

17:00 – 18:00, departure from Campo Santa Maria Formosa, Castello



Photo: Extragarbo

'Venice as a short-term city. Between global trends and local lock-ins', *Journal of Sustainable Tourism*, vol. 30, issue 5, 2022 (with A. P. Russo).

Wash Your Art. Wash Your City.
A performative guided tour by **Extragarbo**
With **Theresa Maria Schlichtherle**
Administration: Giusy Guadagno
Production: Extragarbo, Habibi Kiosk/Münchener Kammerspiele, Goethe Institut

Wash Your Art. Wash Your City. is a performative guided tour that opens an ironic view on how the overwhelming presence of art in the city of Venice colonises every aspect of the island. Art as a capital factor seems to be the key to every problem in the urban and public space. But if everything is art and by that gains value, how should the actual problems of a living city ever be faced? In their fictive guided tour Extragarbo changes its identity from artistic collective to curatorial washing company and shows with *Wash Your Art. Wash Your City.* a prototype of the service the company will offer in the near future.

Extragarbo is a collective for artistic and curatorial production founded in 2019 and based in Venice. Its members are Est Coulon, Cosimo Ferrigolo, Gaia Ginevra Giorgi, Edoardo Lazzari, Leonardo Schifino and Theresa Maria Schlichtherle. The six artists – who had worked independently as curators, directors, poets, playwrights, set designers and performers – decided to work together and merge their individual researches to operate in the real world. All of the projects produced by Extragarbo are purposefully exposed to continuous hybridisations and are characterised by a changing approach that assumes new shapes according to the context in which they find themselves working. Extragarbo has close ties and often collaborates with the local community, where the collective was born and where it is currently growing. The group interprets the performative as a tool capable of transforming daily life by developing various 'artistic' practices within it and by creating and inscribing new imaginaries of the possible in the realm of reality.

Theresa Maria Schlichtherle (1989, Bavaria) is a performer and director. She lives and works in Venice. She has been active as a director since 2012 and as a performer since 2017. In 2019 she won the Award of the Young Jury at Asolo Art Film Festival for her first video work *ipadriedio – Meine Väter und ich*. In the same year she co-founded the collectives Call Monica and Extragarbo, with which she has created several workshops, a festival of performance arts (*Il divertimento per li ragazzi*) and performance projects. She also regularly works for the opera. Since the COVID-19 pandemic she has given lessons to children who suffer from the logic of excellence in school. Since 2021 she has developed her artistic research on the binary between excellence and failure.

Saturday 10 September

10:00 – 12:00, Arsenale, Castello **59th International Art Exhibition – La Biennale di Venezia** (Arsenale)
Visit to the exhibition ***The Milk of Dreams***

Further information: <https://labiennale.org/en/art/2022>

12:00 – 13:00, Arsenale, Castello Visit to the exhibition ***Tina Gillen. Faraway So Close***,
Luxembourg Pavilion with **Tina Gillen**

Further information: <https://luxembourgspavilion.lu>

14:00 – 14:30, Fondazione ERES, Castello Visit to the exhibition ***Tue Greenfort: Medusa Alga Laguna***

Further information: <https://eres-stiftung.de/en/program/medusa-alga-laguna>

14:45 – 15:30, Palazzo Bollani, Castello Visit to the exhibition ***Planet B: Climate Change and the New Sublime***
organised by **RADICANTS**

Further information: <https://radicants.com>

15:30 – 19:00

Possibility to visit the exhibitions:

***Bruce Nauman: Contrapposto Studies*, Punta della Dogana**

Further information:
<https://palazzograssi.it/en/exhibitions/current/bruce-nauman-contrapposto-studies/>

***Marlene Dumas. Open-End*, Palazzo Grassi – Pinault Collection**

Further information:
<https://palazzograssi.it/en/exhibitions/current/open-end-marlene-dumas/>

***Human Brains*, Fondazione Prada**

Further information:
<https://fondazioneprada.org/project/human-brains-it-begins-with-an-idea/>



Tue Greenfort, *Medusa*, 2007/14
Photo: König Galerie, Berlin



Edoardo Lazzari

Edoardo Lazzari (b. 1991, Lecce) is an independent curator, educator and researcher. He is currently writing a doctoral thesis titled 'Performing Curatorship as Ecological Methodology' at La Sapienza University of Rome. He studied between Venice (IUAV University of Venice) and Paris (Université Paris 1 Panthéon – Sorbonne and Paris 8 Vincennes – Saint-Denis). He collaborates regularly with IUAV as teaching assistant and tutor in the master's course in Theatre and Performing Arts and within the master programme MOVIES – Moving Images Arts. He has developed pedagogical and participatory formats for museums and institutions in Venice (Peggy Guggenheim Collection; Palazzo Grassi – Punta della Dogana; La Biennale di Venezia) with adolescents and people with migration backgrounds. In 2018 he co-curated the public programme of Esperienza Pepe for the French Pavilion at the 16th International Architecture Exhibition – La Biennale di Venezia. In 2019 he co-founded the Extragarbo collective, with which he curated several projects related to performing arts (*Il divertimento per li ragazzi*, 2019; *Training for the Future*, in collaboration with S.a.L.E. Docks, 2021; S.A.F.E., Teatrino di Palazzo Grassi, 2021) and collectively created artistic projects. He currently works as an independent curator on various projects in Venice and where his desires lead him.

Photo: Marco Centasso



Delphine Wibaux

Through an approach that emphasises experience and experimentation, Delphine Wibaux explores artistic forms that exist at the intersection of photography, sculpture, writing and installation. Her works, which she conceives as 'captures' (*captations*), are often the result of recordings or samples taken from various types of landscapes, natural and urban. Sensitive to the most intangible aspects of the physical world, she seeks to extract fragments, clues and traces from these sites. This attention to the 'weak signals' of the world can be found in the discrete, evanescent and unstable materiality of the forms she creates. The works gathered under the title *Absorptions* thus consist of photographic prints developed using plant-based solutions, which the artist makes herself. The resulting 'moving images' continue to change after they first appear on the paper. Delphine Wibaux's work reflects on the temporality of the image: its emergence, its presence and its evolution across time.

A graduate of the École des Beaux-Arts de Marseille (2014), Delphine Wibaux (b. 1991, Pau) has had exhibitions in institutions and in the context of various events such as Le Corridor, Arles, 2022; Villa du Parc, Annemasse, 2020; La Friche de la Belle de Mai, Marseille, 2020; Les Capucins, Embrun, 2020; Collection Lambert, Avignon, 2019; Tbilisi Art Fair, 2018; Art-O-Rama, Marseille, 2017. She regularly takes part in residencies and works collaboratively, notably through the duos Todèl and Cadèl.

Further information: <http://delphinewibaux.fr/english.html>

Photo: Tom Rider



Tina Gillen

Active as a painter since the late 1990s, Tina Gillen (b. 1972, Luxembourg) works on the interface between figuration and abstraction; between the second and third dimensions. Her work addresses themes and notions such as architecture, landscape, contemplation, the circulation of images and the relationship between inner space and the exterior world. She teaches painting at the Royal Academy of Fine Arts Antwerp.

Gillen has presented solo exhibitions at the Luxembourg Pavilion, 59th International Art Exhibition – La Biennale di Venezia, 2022; BOZAR, Brussels, 2015; Mudam Luxembourg, 2012; M–Museum Leuven, 2010. She has also taken part in numerous group exhibitions at international institutions including Mudam Luxembourg, 2018, 2010, 2009; Künstlerhaus Bethanien, Berlin, 2012; Mu.ZEE, Ostend, 2010; Wiels, Brussels, 2009; M HKA, Antwerp, 2007 and Platform Garanti, Istanbul, 2004. Three monographic publications have been released about her work: *Echo* (MER. Paper Kunsthalle, 2016), *Necessary Journey* (Hatje Cantz, 2009), and *Faraway So Close* (Mudam Luxembourg, Hatje Cantz, 2022).

Photo: Ben Van den Berghe / We Document Art

Christophe Gallois

A graduate of the Curating Contemporary Art Course at the Royal College of Art in London, Christophe Gallois (b. 1978, Béthune) has been Curator/Head of Exhibitions at Mudam Luxembourg since 2007.

At Mudam Luxembourg and in collaboration with institutions such as the Musée d'Art Moderne de Paris, the Taipei Fine Arts Museum, the Aargauer Kunsthau in Aarau, the Whitechapel Gallery in London and the Centre de la photographie Genève, he has been the curator of several major group shows, including *L'Image papillon*, 2013 and *The Space of Words*, 2009, and solo exhibitions by LaToya Ruby Frazier, 2019; Katinka Bock, 2018; Su-Mei Tse, 2017; Fiona Tan, 2016; John Stezaker, 2011 and Guillaume Leblon, 2009. He is the curator of Tina Gillen's exhibition *Faraway So Close*, presented in the context of the Luxembourg Pavilion at the 59th International Art Exhibition – La Biennale di Venezia.

As a writer, he contributes regularly to exhibition catalogues, art magazines and monographs. He has edited publications such as *Katinka Bock. Tomorrow's Sculpture* (Roma Publications, 2019), and *LaToya Ruby Frazier* (Mudam, Mousse Publishing, 2019), *Su Mei-Tse. Nested* (Sternberg Press, 2018), *Pensive Images* (Edition Cantz, 2015).

Photo: Marion Dessard / Mudam Luxembourg

Forms of Life

Research project – 2021–23

'Dwelling in the world (...) is tantamount to the ongoing, temporal interweaving of our lives with one another and with the constituents of our environment.'

Tim Ingold, 'On Weaving a Basket'

Forms of Life explores the multiple resonances of a question animating all fields of contemporary creation, thought and society: that of our relation to other forms of life and the ways in which we inhabit the world. Our aim is to question the links that weave together works of art and the world; images and the living; the forms that surround us and those we create; in other words, the fabric of life itself. The driving force of this project will be an exploration of the various meanings and transdisciplinary character of what we define as 'forms of life' in the field of visual arts.

Forms of Life will unfold over the course of two years as a monthly seminar created as a time for exchange, reflection, reading, practice and encounters with international artists and thinkers from various disciplines. Several highlights will punctuate the project's development, including this workshop in Venice that will consider the city and its Lagoon as a territory for reflection and artistic experimentation.

In 2021–22, guest artists and lecturers included Tim Ingold, Ismaïl Bahri, Katinka Bock, Marion Neuman, François Génot, Irene Kopelman and Delphine Wibaux.

Promotor: Guy Bovyn

Research group: Thinking Tools

Further information:

<https://ap-arts.be/en/research/forms-life>

Forms of Life is a collaboration between the Royal Academy of Fine Arts Antwerp and Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, in the context of the Luxembourg Pavilion of Luxembourg at the 59th International Art Exhibition – La Biennale di Venezia.

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The Luxembourg Pavilion at the 59th International Art Exhibition – La Biennale di Venezia

Tina Gillen. Faraway So Close

Concerned primarily with the medium of painting, the work of Tina Gillen (b. 1972, Luxembourg) examines how we relate to the world around us, namely through the themes of landscape and dwelling. Her paintings often originate in photographic images that she modifies, simplifies, pictorially 'translates' and pairs with other elements to arrive at compositions that purposefully nurture a certain ambiguity, somewhere between abstraction and figuration, construction and improvisation, the surface of the canvas and the translation of a space.

Faraway So Close is an ambitious painting installation made especially for the Luxembourg Pavilion. Conceived in response to the history of the space as a military storage, it brings together large-scale paintings in a scenographic treatment inspired by painted film backdrops, 'as if the paintings were only there temporarily, waiting to be moved again, rearranged'.

The exhibition is an extension of Gillen's recent pictorial research on the representation of natural phenomena that elude our control such as meteorological events, rising sea levels and volcanic activity. Collectively, the paintings evoke the four elements that were historically associated with the constitution of the universe – earth, water, fire and air –, as well as the 'uncertain landscapes' (Marielle Macé) marked by climate and environmental changes brought by human activities.

At the heart of the installation is a sculptural component titled *Rifugio* (2022), whose shape was inspired by a seaside bungalow the artist discovered on the Côte d'Opale in northern France and painted in a previous work on paper. When transposed to the exhibition space and placed in relation with the paintings, this form becomes a polysemic space to the artist, acting both as a place for withdrawal and a gateway into the world, as a shelter and as a space beset by an abundance of information. *Faraway So Close* speaks to the complexity of the relationships that exist between interior spaces and the outside world, between proximity and distance.

The exhibition is accompanied by a catalogue published by Mudam Luxembourg and Hatje Cantz.

Further information: <https://luxembourgspavilion.lu>

Commissioner: Ministry of Culture, Luxembourg

Organiser: Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean

Curator: Christophe Gallois, assisted by Ilaria Fagone | Mudam Luxembourg

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