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OPEN CALL
UNA SCUOLA AL CASTELLO DI RIVOLI – YEAR III

‘Resilient Mediums’

Sonic Fiction, Archives of Affects, Social Choreographies, Watery Dreams,
Earthly Tactics, Embodied Literature, & Doing More With Less

29 September – 2 October / 5–8 October 2026

FACILITATORS

Cally Spooner

Lilou Vidal

THE MEDIUM

Stuart Bertolotti-Bailey

THE ENSEMBLE

Marcella Beccaria

Michele Bertolino

Stuart Bertolotti-Bailey

Cecilia Bima

Luca Cerizza

Maartje Claes

Zasha Colah

Luigi Di Bitonto

Martina Ferrari

Jazmina Figueroa

Tobias Koch

Francesco Manacorda

Irene Mattarolo

Cristina Malerba with Vincenzo Estremo

Niccolò Masini

Ramona Ponzini

Federico Pozuelo with Javier Ruiz del Rio

Khatereh Safajoo

Luca Seguenza

Bruce Sterling

Zin Taylor

Marianna Vecellio

Jackie Wang

Giulia Zanzarella

UNA SCUOLA AL CASTELLO DI RIVOLI is a place for postgraduate art education based at the Castello di Rivoli Museo d'Arte Contemporanea and in the Piedmont area.

Accompanied by a rotating ENSEMBLE of local Turin-based educators, a group of 12 recently-graduated PRACTITIONERS work to collectively and critically dismantle their disciplines and delay production in a spirit of open dialogue.

Each year UNA SCUOLA calls for 12 new PRACTITIONERS and incorporates previous year's PRACTITIONERS *with* and into THE ENSEMBLE.

The first year (2024) of UNA SCUOLA imagined what a postgraduate school could be (time, place, and space). Year two (2025) focused on an old world dying and a new world which could not yet be born, and UNA SCUOLA appeared in this interregnum.

For UNA SCUOLA's third year, 'Resilient Mediums,' we will look towards new worlds of sonic fiction, archives of affects, social choreographies, watery dreams, earthly tactics, embodied literature, and doing more with less, between 29 September – 2 October 2026 at Castello di Rivoli Museo d'Arte Contemporanea and 5–8 October 2026 in the city and hills of Turin.

UNA SCUOLA AL CASTELLO DI RIVOLI was established in 2024 by FACILITATORS – artist Cally Spooner and curator Lilou Vidal.

www.una-scuola.com

GLOSSARY

UNA SCUOLA AL CASTELLO DI RIVOLI is a place for postgraduate art education. Each year 12 PRACTITIONERS build a mutually supportive dialogue at Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin, and in the Piedmont area, supported with material presented by THE ENSEMBLE. UNA SCUOLA AL CASTELLO DI RIVOLI is developed in the context of CRRi, the Research Center of Castello di Rivoli Museo d'Arte Contemporanea.

PRACTITIONERS are 12 recent graduates from Italian institutions enrolled in UNA SCUOLA annually.

THE ENSEMBLE is a community of local Turin-based artists, scientists, curators, writers, performers, philosophers, poets, and economists who share material (workshops, lectures, seminars, screenings, technical classes, walks, exercises, food) with PRACTITIONERS.

Each year there is an INCORPORATION of previous year's PRACTITIONERS *with* and into THE ENSEMBLE, supported by FACILITATORS.

FACILITATORS shape UNA SCUOLA through RADICAL PEDAGOGY.

RADICAL PEDAGOGY comprises material (from yesterday and for tomorrow) on educating ourselves and one another with an emergent curricular from THE ENSEMBLE, typeset and disseminated by THE MEDIUM.

THE MEDIUM shapes UNA SCUOLA'S graphic identity and, in 2026, shows-and-tells various ways in which texts, images and other forms of work can be meaningfully gathered, structured, articulated and channelled. This could apply equally to the specific material generated over the course of two weeks, or more generally to a body of work collected across a career. For reasons that will become clear, the catalyst will be an 1846 essay by the inventor of gothic horror and detective fiction, Edgar Allen Poe.

SESSION 1

29 September – 2 October 2026

The first week of UNA SCUOLA unfolds as an intensive burst of lectures, talks, readings, and presentations in the Castello di Rivoli Museo d'Arte Contemporanea. Its exhibition spaces, Theatre, the CRRI Research Institute, and other hidden areas of this historic institution become embodied tools for sharing and shaping practice-based knowledge.

FACILITATORS

Cally Spooner
Lilou Vidal

THE ENSEMBLE

Marcella Beccaria
Michele Bertolino
Cecilia Bima
Luca Cerizza
Maartje Claes
Zasha Colah with
Valentina Viviani

Niccolò Masini

Ramona Ponzini
Bruce Sterling
Marianna Vecellio
Jackie Wang

THE MEDIUM

Stuart Bertolotti-Bailey

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

Day 1: Tuesday 29 September

**'WHERE ARE WE? WHO ARE WE? AND 'HOW (OR WHERE) CAN WE LAND!?'*
WELCOME TO UNA SCUOLA!'**

Morning: RADICAL PEDAGOGY with FACILITATORS Cally Spooner & Lilou Vidal (EN)

Mid-morning: THE ENSEMBLE with Marcella Beccaria (EN/IT)

After lunch: RADICAL PEDAGOGY with Cally Spooner (EN)

Afternoon: 'Philosophies of Composition' with THE MEDIUM, Stuart Bertolotti-Bailey (EN)

Day 2: Wednesday 30 September

'Handle With Care: Archive as Constellations of Affects *with* Social-Bodily Choreographies for Anti-Fascist World Making'

Morning: THE ENSEMBLE with Michele Bertolino (EN/IT)

Mid-morning: THE ENSEMBLE with Marianna Vecellio (EN/IT)

Before OR after lunch: INCORPORATION with Maartje Claes (EN)

Early-afternoon: RADICAL PEDAGOGY with Lilou Vidal (EN)

Afternoon: 'Philosophies of Composition' with THE MEDIUM, Stuart Bertolotti-Bailey (EN)

Day 3: Thursday 1 October

'Earthly Tactics, Water as Elegy *with* Trajectories Against the Black Hole (Exercises In Sensitive Mapping)'

Morning: THE ENSEMBLE with Zasha Colah & Valentina Viviani (EN/IT)

Mid-morning: INCORPORATION with Niccolò Masini (EN/IT)

Before OR after lunch: THE ENSEMBLE with Jackie Wang (EN)

Afternoon: 'Philosophies of Composition' with THE MEDIUM, Stuart Bertolotti-Bailey (EN)

Day 4: Friday 2 October

'Language After Listening *with* Adventures in Sonic Science Fiction'

Morning: THE ENSEMBLE with Luca Cerizza (EN/IT)

Mid-morning: THE ENSEMBLE with Ramona Ponzini (EN/IT)

Before OR after Lunch: THE ENSEMBLE with Bruce Sterling (EN)

Early-afternoon: INCORPORATION with Cecilia Bima (EN/IT)

Afternoon: 'Philosophies of Composition' with THE MEDIUM, Stuart Bertolotti-Bailey (EN)

* Day 1 takes its title partly from last year's first
INCORPORATION: *WHERE CAN WE LAND?*
a collective mapping exercise (finding out,

sorting, and responding) presented by Year 1
PRACTITIONER Emil Kerckhove.

SESSION 2

5–8 October 2026

The second week of UNA SCUOLA expands into the urban fabric through workshops run across a variety of institutions, venues, and formats in Turin.

FACILITATORS

Cally Spooner
Lilou Vidal

THE ENSEMBLE

Luigi Di Bitonto
Jazmina Figueroa
Martina Ferrari
Tobias Koch
Cristina Malerba with
Vincenzo Estremo
Francesco Manacorda
Irene Mattarolo

Federico Pozuelo with
Javier Ruiz del Rio
Khatereh Safajoo with
Cally Spooner & Lilou Vidal
Luca Seguenza
Zin Taylor
Giulia Zanzarella

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

Day 5: Monday 5 October

Sonic Architecture *with* A sound-based act, without images (but imagination)

All day: THE ENSEMBLE with Tobias Koch (EN).

‘Sonic Architecture’ is a workshop exploring how sound shapes our understanding of space, and how we can experience environments through listening rather than sight alone. It considers the physical behaviour of sound – vibration, resonance, and the way frequencies move through materials – and asks how a sonic experience of a place can differ fundamentally from a visual one? These questions extend beyond physics into the social and political realms: whose voices are heard, who gets silenced,

and who controls our acoustic environment? Sound crosses borders that visually divide us, it is operating on a physical but also deeply emotional and memory-based level, linking bodies and histories that might otherwise never meet. This prompts a rethinking of architecture itself, asking how a building might be understood as a musical instrument and what role does constructed space play in live sonic performance.

Late-afternoon: INCORPORATION with Luigi Di Bitonto (EN/IT)

Day 6: Tuesday 6 October

Historical Materialism in Italian Cinema (and Beyond), The Visual Staging of Life and Death and Urban Climbing (at Dusk)*

All day: Tours at the Museo di Antropologia criminale Cesare Lombroso & the Museo della Frutta Francesco Garnier Valletti followed by INCORPORATIONS with Cristina Malerba in dialogue with Vincenzo Estremo, Federico Pozuelo with Javier Ruiz del Rio (EN/IT), Khatereh Safajoo with Lilou Vidal & Cally Spooner (EN), and a group discussion (EN/IT)

Late afternoon: INCORPORATION with Martina Ferrari (EN/IT)

* Please wear loose clothes for climbing!

Day 7: Wednesday 7 October

A Textbook of Now *with* Commonplace Books and Digital Gardening

All day: THE ENSEMBLE with Zin Taylor (EN)

The PRACTITIONERS will each create a 'Textbook of Now', an expedient artist zine developed within a seminar and studio environment that will introduce ideas regarding the creative commune of production for the compilation of a research-centric artist book. The workshop will take place at the Archivorum, an extensive artist book, reference, and theoretical resource library located within an underground bunker in the Aurora

area of Turin. The workshop will address the use of printed matter and serial publication to create adjacent and exploratory dimensions to an artistic practice. The studio will see PRACTITIONERS utilise their individual research and insights to create a piece of ephemera. Material content will be drawn from the library of Archivorum and then formed by notes and resources accumulated during UNA SCUOLA.

Late afternoon: INCORPORATION with Giulia Zanzarella (EN/IT)

Day 8: Thursday 8 October

Play in a Day: Atomizing Literature *with* Hacking Methodologies, and a Deep-Focus (Sea)ssion on how far the light reaches

Morning: THE ENSEMBLE with Jazmina Figueroa (en)

Based on current research Jazmina Figueroa has been conducting in the Florence archives, translating and thinking through unpublished plays by the poet Helle Busacca, the workshop, 'Play in a Day: Atomizing Literature', will begin with text as a starting point for art practices that use voice, performance, sampling, theatrical staging, montage, playlist making/DJing, lecture, illustration, scanning, photography, zine-making, poetry, dramaturgy,

critique, archival studies, reappropriation, collage, slideshows, and so on. This will be followed by a table read of Busacca's *Le Notti* (unpublished, 1957) using the original (in IT) and her translated-rewritten version (in EN). Then PARTICIPANTS will work from the text through any medium they see appropriate. Restaging sections of the play will be highly encouraged!

Late afternoon: INCORPORATION with Irene Mattarolo and Luca Seguenza (EN/IT).

Dusk: THE ENSEMBLE with Francesco Manacorda 'Pedagogic Drink,' a conversation at the bar with Castello di Rivoli's director reflecting on what happened to plant the seeds for next year. (en/it)

HOW TO PARTICIPATE

Who can participate in the Open Call?

Graduates from Italian institutions

- who are between 22 and 35 years old
- 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.

The number of participants admitted via open call is 12.

Participation is free of charge and selected participants undertake to attend all the days of the programme.

Travel and accommodation expenses are the responsibility of participants.

In order to participate in the open call, the following materials must be sent no later than 25 August 2026 to the e-mail address una.scuola.open.call@gmail.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.

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

SELECTION PROCESS

The selection of PRACTITIONERS is carried out by FACILITATORS Cally Spooner, Lilou Vidal and by UNA SCUOLA ENSEMBLE.

Successful applicants will be contacted by 30 August 2026 at the email address provided during the application process.

In the event of non-acceptance, there will be no formal written communication from UNA SCUOLA.

BIOGRAPHIES

Marcella Beccaria is an art historian, curator, author, 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 she 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.

Michele Bertolino is Adjunct Curator at the Centro per l'Arte Contemporanea Luigi Pecci and tutor for the Curatorial Methodology course within CAMPO, organized by Fondazione Sandretto Re Rebaudengo. In 2016, together with Bernardo Follini, Giulia Gregnanin and Seraphine Pala, he co-founded the independent art space Il Colorificio (Milan). From 2019 to 2021, he was Assistant Curator of FUORI. Quadriennale d'Arte 2020 in Rome. During the same period, he began an ongoing collaboration with photographer Lina Pallotta, resulting in exhibitions in Italy and abroad, and two publications: *Porpora* (2023), a photobook documenting the eponymous project dedicated to Porpora Marcasciano, and *Tongues on Flame* (2025), a photographic survey of New York's slam and spoken word poetry scene during the 1990s. In 2022, he initiated Visualising HIV-AIDS in Italy, an ongoing research project aimed at reconstructing the artistic and cultural history of HIV/AIDS in Italy. The project's first major outcome was *VIVONO. Art and Feelings, HIV-AIDS in Italy. 1982–1996* (Centro Pecci, Prato), the first exhibition in Italy devoted to artists who worked during the years of the epidemic. Rejecting exhibition-making as an end in itself, Bertolino's curatorial practice brings together archival research, an ethics of care, and historical counter-narratives within institutional contexts, creating space for overlooked histories

and marginalized voices. Central to his work is the cultivation of long-term personal and professional relationships with fellow travellers who help shape spaces of affection and solidarity.

Luca Cerizza is a freelance curator and art writer currently living in Turin. Since 2006 has been teaching curatorial studies and museology in the MA program of NABA (Nuova Accademia di Belle Arti). He is the author of *Alighiero e Boetti: Mappa* (Afterall, London, 2008 / Electa, Milan, 2009), of an extensive number of essays on minimal and post-minimalist practices and art from the 1990s onward, and he is the editor of a large number of publications. In the last 30 years Cerizza had an extensive practice as curator in different institutions in Italy and abroad. Among the most recent exhibitions: Tomàs Saraceno (Museo di Villa Croce, Genova, 2014, with Ilaria Bonacossa), Kazuko Miyamoto (The Japan Foundation, Delhi, 2015), Prabhakar Pachpute at NGMA (National Gallery of Modern Art, Mumbai, 2016, with Zasha Colah), the third of edition of the Pune Biennale (Pune, India, 2017 with Zasha Colah), Gianfranco Baruchello (Raven Row, London, 2017), Tino Sehgal (OGR, Turin, 2018), *Vincenzo Agnetti. NEG: suonare le pause* (Padiglione de L'Esprit Nouveau, Bologna, 2021, Fondazione Antonio Dalle Nogare, Bozen, 2022), and *Hagoromo* (Massimo Bartolini's survey exhibition, Centro Pecci, Prato, 2022). He was the curator of the Italian Pavilion at Venice Biennale 2024, with a solo presentation by Massimo Bartolini (with contributions by musicians Caterina Barbieri, Gavin Bryars, and Kali Malone).

Zasha Colah is co-artistic director of Ar/Ge Kunst with F. Verga, (Bozen-Bolzano, 2023–) and lecturer in comparative curatorial studies at Nuova Accademia di Belle Arti (Milano, 2018–). She is a founding member of Clark House Initiative (Mumbai, 2010–22). She curated the Berlin Biennale: *passing the fugitive on* (2025); Yinchuan Biennale: *Starting from the Desert. Ecologies on the Edge* (curatorial team of M. Scotini, 2018); Pune Biennale: *Habit-co-Habit. Artistic Simulations of Some Everyday Spaces* (with L. Cerizza, 2017); *steirischer herbst: body luggage* (Kunsthau Graz, 2016); *Prabhakar Pachpute. It wasn't the locusts* (with L. Cerizza, National Gallery of Modern Art, Mumbai, 2016); *I love you Sugar Kane* (Institute of Contemporary Art Indian Ocean, Port Louis, 2016). She is on the editorial board of the bookseries *Geoarchivi* (Meltemi & NABA), co-edits *Novellas* (Ar/Ge) a book series of contemporary experimental art writing, and collaborates on the podcast series *POST IT* (Rai Alto Adige, Radio 1). Her fellowship at 221A (Vancouver, 2021–22) researched art practices as forms of insurgency under militarised states, titled *Scorched Earthly*. As QuiS research fellow at Städelschule (Frankfurt, 2025–26) she held two courses on performative and processual sculpture, and its implication on contemporary forms of exhibiting.

Cecilia Bima is a writer, researcher, and singer. Moving restlessly across northern Italy, from Venice to Turin and through Milan, Bima studies, researches, and writes about voices and narrations as critical tools for understanding social relations in public spaces and institutions. Through singing she engages with non-conventional vocalities to open paths of inquiry into institutional critique, gender, and cultural production, exploring subjectivities and tools for collective liberation. Bima also practices non-formal and radical education to study and collectivise knowledge, such as in her design of educational programs within Palazzo Grassi, Pinault Collection, in her collaborations with curator Marianne Krogh during the 17th International Architecture Exhibition, La Biennale di Venezia, and through her current teaching at NABA (Nuova Accademia di Belle Arti), Milan.

Luigi Di Bitonto is bringing together pieces from a puzzle he does not yet know the shape of. Recently, he has been wondering what spring is trying to say this time. He would maybe like to dive.

Maartje Claes slips between the roles of curator, writer, storyteller, performer, exhibition-maker, assistant, and artist. After working with birds and tentacles in Molenbeek and building exhibitions in Oslo, she completed her postgraduate studies in Curatorial Studies at KASK School of Arts in Ghent. Claes understands curating as the enactment of small ceremonies of realism, each time developed in close relation to artist-run initiatives, where she takes interest in what leaks. Convinced that endings should not satisfy the default conditions asked of them, Claes focuses on David Foster Wallace's concept of *life before death* to find the right rehearsal conditions, often using auto-fictional methods to loosen her writing from rational constraints. Claes is studying at the Maumaus ISP in Lisbon. She is part of the YCP programme of the Venice Biennale 2026.

Vincenzo Estremo holds a PhD in Media, Film, and Communication from the University of Udine and the University of Art and Design Linz (Kunstuniversität Linz). He is Course Leader of the PhD in Artistic Practice, a joint doctoral programme developed by NABA in collaboration with HDK-Valand, University of Gothenburg. A theorist of the moving image, curator, and programmer, his research focuses on the intersections of media, power, cultural labor, and contemporary forms of subjectivation. In 2026, he received the *Flash Art Award* for Art Writing. He is a member of the Scientific Committee of Careof Milano and directs the *Collective for the Critical Study of Distribution and Circulation*, an international research platform dedicated to the critical investigation of the practices and infrastructures of cultural distribution. He is a regular contributor to *Flash Art*, *Il Tascabile*, and *cheFare*. His publications include *Extended Temporalities* (2016), *Albert Serra* (2018), *Theory of Reputational Labor* (2020), *Indistinction* (2023), *Digital Variant* (2024), and *Chronophagy and Media* (2024).

Martina Ferrari is a photographer, alpine climber, and ski mountaineer working in visual arts, caught in the process of becoming a stone. Sparked by philosophy and physics, her research is grounded in sensorial experiences of mid- and high-mountain landscapes as performative case studies. In these sites, which push the human body to extremes, movement to edges and limits are elicited which distort instinctive spatiotemporal coordinates, creating new sensory, corporeal encounters. Employing lens-based and light-sensitive media, Ferrari develops objects, installations, books, and sound, which can unveil metamorphic processes across human and nonhuman forms, fostering alternative knowledge for coexistence beyond Western paradigms. Drawing on archival iconographic research, she overlaps far-away spaces and times, making them collapse into stratified, open narratives unearthing submerged alter-stories that challenge imposed orders, commodified relations, and standardised meanings.

Jazmina Figueroa is an American-Nicaraguan writer and artist based in Berlin and Turin. Her work appears in print, sound recordings, reading performances, staccato-esquewritten works, and other artistic and essayistic productions. She currently co-runs the project space collective *Lateral Roma*. Jazmina's residencies include Gessnerallee in Zurich (2023), ZKM in Karlsruhe (2021), and a fellowship at Akademie Schloss Solitude near Stuttgart (2021–2022). Her 2024 commission, *A Tumulted Space (Are You For Real, ifa)*, follows earlier works *Arrangements In Place* (TLTRPreß, 2022) and *Call Signs* (Beyond Matter/ZKM, 2021). She has shown at Cripta747 (Turin), Fondazione Giuliani (Rome), SNIPPET (Basel), Rakete (Vienna), and Creamcake (Berlin). Internationally, her group exhibitions include Kunsthau Zürich, Ausstellungsraum Klingental (Basel), Blindside Gallery (Melbourne), Espacio de Arte Contemporáneo (Montevideo), and an upcoming show at Museo Emilio Caraffa (Córdoba). During 2026, Jazmina is in residence at Amant Sienna.

Tobias Koch is a composer and sound artist working across performance, visual arts, film, and music production. His site-specific performances attune audiences to sound as spatial-temporal experience. He exhibited and performed his work at Unsound Festival, Biennale Son, Serralves Museum Porto, and various institutions throughout Europe. He previously scored works presented at MoMA, New York, documenta 14, Venice Biennale, Tate Modern, London, Swiss Institute, New York, Festival d'Avignon and others. His sound design and film scores were featured in several award-winning works presented at international film festivals such as Cannes, Berlinale, TIFF, or CPH:DOX. His latest score for the feature film *Drii Winter (A Piece Of Sky)* was awarded the Georges Delerue Award, and the film was Switzerland's official submission to the Academy Awards 2023.

Cristina Malerba is a curator and conflict investigator based between Zurich, Rome, and Milan. Her practice questions curatorial and epistemological methods to explore how investigation itself can operate as a tool for producing and unsettling knowledge. Malerba's current research focuses on the analysis of rituals of violence embedded in ancient and contemporary iconographies. Her focus is on the construction, negotiation, and dissolution of relational spaces between archetypal figures of prey and predator. Through her curatorial work, Malerba investigates how cultural assemblages generate non-spaces, that can be disrupted to reveal underlying power dynamics, symbolic economies, and latent forms of conflict. She has collaborated with the collective Specific (BiM, Milan) and with Zurich Art Weekend in collaboration with the ETH Bildarchiv and is currently completing a postgraduate programme in Cultural Critique and Curatorial Studies at ZHdK in Zurich.

Francesco Manacorda is Director of Castello di Rivoli Museo d'Arte Contemporanea and Artistic Director of Fondazione Francesco Federico Cerruti. He has been Artistic Director of V-A-C Foundation (2017–22), Artistic Director of Tate Liverpool (2012–17), Director of Artissima (2010–12) and Curator at Barbican Art Gallery (2007–09). From 2006 to 2011 he was Visiting Lecturer in the Curating Contemporary Art department at the Royal College of Art, London. He has co-curated the 2016 Liverpool Biennial and in 2018 the 11th Taipei Biennial.

Niccolò Masini is an artist, researcher, and PhD candidate in *New Media and Critical-Curatorial Practices of Contemporary Creation* at the Albertina Academy of Fine Arts in Turin. Exploring the inheritances embedded within the politics of time, space, and memory, his work has been exhibited extensively across the Global North and South. Through research-driven and territorially based approaches, Masini investigates how situated practices shape individual, intra-, and collective identities, engaging with the possibilities that arise between spatial modalities and socio-cultural frameworks. Ranging across media, territories, and perspectives, his recent projects revolve around questions of displacement, processes of de-territorialization, and other-than-human entities. From these associations, he dissects narratives, myths, and their archives, reconstructing these visually, epistemologically, and poetically, while engaging imagination's role in critically enhancing counter-historical conditions across contemporary practices. He currently lives and works between Genova and the Aeolian Islands.

Irene Mattarolo is a researcher, reader, club dancer, performer, and writer. She creates and records sound, assembles and dismantles everything, and identifies as a permeable body and a producer of ideas that she may never release. Mattarolo studies languages, philosophy, gender studies, mathematics, sciences and art, and lives somewhere in between a lucid dream and a metaphysical reality. She is an

Aquarius, a palm reader and a product of atom entanglement. Her practice manifests as interactions and intra-actions, taking a different form and medium depending on which universe it exists in. Her work can be found piled up in handwritten notes, in her mind, or in festivals and museums, typically for day-long transmissions, at times via 'Hydroradio'.

Ramona Ponzini is an artist, independent curator and Japanologist based in Turin. Her practice unfolds at the intersection of sound, language and translation. In 2005, she founded 'Painting Petals On Planet Ghost', a musical project exploring the encounter between sonic experimentation and poetry, released by, among others, the influential Japanese label PSF Records. Over the years, she has collaborated with key figures from the independent music scene, including Lee Ranaldo of Sonic Youth, Z'ev and Maurizio Bianchi. Her works and performances have been presented at international festivals and institutions including Cafe OTO, All Frontiers, INTERZONA, Jazz Is Dead!, Castello di Rivoli Museo d'Arte Contemporanea, OGR Turin, Museo MACRO, MAO Museo d'Arte Orientale, MAXXI L'Aquila, Towner Eastbourne, MONOM and MEGADUE. She is co-founder of *Treti Galaxie*, an art project dedicated to contemporary artistic practices and interdisciplinary research. Alongside her artistic and curatorial work, she is active as a critic and writer. Her texts on contemporary art, cinema and visual culture have been published in Domus, The Wire, Flash Art, Artribune, Duels and Il Foglio Arte.

Federico Pozuelo is a visual artist born in Madrid (Spain) and working across Europe. His work, which explores the role of perception and history in the construction of reality, combines a variety of media, including filmic, sonic, and installative practices. Pozuelo holds an MA in Theoretical Philosophy (UNED, Spain) and has developed or presented his work in institutions like the Swiss Institute, Rome; Cripta 747, Turin; Fondazione Pistoletto, Biella; Castro, Rome; Artissima, Turin; Injuve, Madrid. Alongside Ruiz del Río, he founded the platform Prom in Amsterdam in 2017. Their joint works have featured in Akademie Schloss Solitude, Stuttgart; PAV, Turin; National Museum of Natural Sciences, Madrid; de Appel and W139, Amsterdam.

Javier Ruiz del Río is a researcher born in Toledo (Spain), based between Italy and the UK. He teaches at the Universities of Cambridge and Central Saint Martin's, and is currently a postdoctoral fellow at the Bibliotheca Hertziana in Rome. His investigations in art and social theory have led him to collaborations with multiple institutions, including the Henry Moore Foundation and the International Society for Social Ontology. Alongside Federico Pozuelo, he founded the platform Prom in Amsterdam in 2017. Their joint works have featured in Akademie Schloss Solitude, Stuttgart; PAV, Turin; National Museum of Natural Sciences, Madrid; de Appel and W139, Amsterdam.

Khatereh Safajoo is a set designer and installation artist working with space, light, sound, video, and scenography. Her practice draws on childhood memories and the environments she grew up in, revisited in adulthood through a political and social lens shaped by life in Iran. She explores how spaces hold memory and how their meanings evolve over time, especially when personal experience intersects with hidden social and political realities. Rather than illustrating events directly, Safajoo emphasises atmosphere and sensory experience, using material, light, and sound to evoke layered histories. Her work oscillates between intimacy and tension, creating environments where familiarity gradually reveals deeper emotional and historical resonances, inviting viewers to engage with the unseen narratives embedded in space.

Luca Seguenza's practice is deeply rooted in his native Sicilian territory. Seguenza began sailing aged eleven, and what started as a summer leisure activity evolved into a lifelong discipline, persisting even after the beach umbrellas folded and the coast emptied for the season. Once a competitive sport, navigation is now his philosophy and primary research method, spanning both physical and poetic realms. Since 2024, he has been a PhD candidate at the Academy of Fine Arts in Palermo and is currently a Visiting Researcher at the University of Southern Denmark, Odense. His research intersects water, viscous matter, Mediterranean Studies, and Critical Animal Studies. He is currently exploring the complex entanglements of the Strait of Messina, analysing myths, local communities, and the political resistance against top-down impositions regarding the proposed Bridge planned to connect Sicily with Calabria.

Cally Spooner is a British-Italian artist and a writer, based in Turin, whose choreographies, rooted in her training in philosophy, unfold across media—through sound, on film, in text, as objects, and illustrated in drawings. In her work, Spooner critically examines subjects such as labor, emotional capitalism, and the impact of digital communication on human interaction within contemporary institutional and economic structures. Solo and group exhibitions by Spooner count institutions including Palais de Tokyo, Paris, New Museum, New York, Graham Foundation, Chicago, Whitechapel Gallery, London, Castello di Rivoli, Turin, and Stedelijk Museum, Amsterdam. Her works are found in public collections including the British Council Collection, Castello di Rivoli Museo d'Arte Contemporanea, Centre Pompidou, CAPC Bordeaux, Fondation Lafayette, FRAC Franche Comté, FRAC Ile de France, Kadist Foundation, and Stedelijk Museum.

Bruce Sterling is an author, journalist, editor, and critic. Best known for his ten science fiction novels, he also writes short stories, book reviews, design criticism, opinion columns, and introductions for books ranging from Ernst Juenger to Jules Verne. His nonfiction works include *The Hacker Crackdown:*

Law and Disorder on the Electronic Frontier (1992), *Tomorrow Now: Envisioning the Next Fifty Years* (2003), *Shaping Things* (2005) and *The Epic Struggle of the Internet of Things* (2014). During 2005, he was the “Visionary in Residence” at Art Center College of Design in Pasadena. In 2008 he was the Guest Curator for the Share Festival of Digital Art and Culture in Torino, Italy, and the ‘Visionary in Residence’ at the Sandberg Instituut in Amsterdam. In 2011 he returned to Art Center as ‘Visionary in Residence’ to run a special project on Augmented Reality. In 2013, he was the ‘Visionary in Residence’ at the Center for Science and the Imagination at Arizona State University. In 2015 he was the Curator of the ‘Casa Jasmina’ project at the Torino Fab Lab. In 2016 he was ‘Visionary in Residence’ at the Arthur C. Clarke Center for Human Imagination. He is currently the Art Director of Share Festival in Turin. He has appeared in ABC’s Nightline, BBC’s The Late Show, CBC’s Morningside, on MTV and TechTV, and in Time, Newsweek, The Wall Street Journal, the New York Times, Fortune, Nature, I.D., Metropolis, Technology Review, Der Spiegel, La Stampa, La Repubblica, and many other venues. He unites his time among the cities of Austin, Turin and Belgrade.

Zin Taylor is a Canadian artist and writer living in Turin. His exhibitions and artist books revisit the process, construction and inscription of form through specific cultural histories, asking how objects might translate thought, and how abstract ideas can find tangible articulation by engaging in a process where thoughts about a subject are translated into forms about a subject. Taylor’s research into education and pedagogical technique looks at those emergent moments when sub-cultural communities have created avant-garde change within institutions. These findings have been used to author studio workshops, lectures, and graduate level curriculum at institutions such as La Cambre, Brussels; École des Beaux-Arts de Nantes Saint-Nazaire, Nantes; The Paris College of Art, Paris; and Städelschule, Frankfurt. In addition, the artist co-runs a record label, *Slow Moves*, which releases low-key concept albums of sound and poetry.

Lilou Vidal is a curator and editor based in Turin, whose practice unfolds at the intersection of the archive as a living form, language, poetry, and their embodied manifestations. Conceiving exhibitions as constellations of relations, she has curated numerous monographic and group exhibitions that revisit the legacies of modernism in dialogue with contemporary artistic voices and practices across museums, institutions and galleries including CRAC Occitanie (2027); Villa Medici, Rome (2025); Museion, Bolzano (2024); Grazer Kunstverein (2023); Galerías Municipais, Lisbon (2022); Fondation Pernod Ricard, Paris (2021); MuZEE, Ostend (2019); and Kunsthalle Wien, Vienna (2018), among others. She founded and directed the non-profit organization Bureau des Réalités in Brussels (2014–2019). She has edited several books and monographs, including the recent publication on

Tomaso Binga (Lenz Press), and regularly collaborates with publishers and magazines such as Axis Axis, Paraguay Press, Nero, and Mousse. She frequently participates in lectures and juries, including the International Literary Prize Bernard Heidsieck–Centre Pompidou (since 2024). In partnership with the Centre Pompidou and the Institut du Monde Arabe, she is curating the *Mahmoud Darwish Poetry Day* at Paint it Black, Turin (September 2026). She is Artistic Director and Head of Scientific Research at the Archivio Gribaudo, Turin.

Marianna Vecellio is curator at Castello di Rivoli Museo d'Arte Contemporanea, Rivoli–Turin. Her research focuses on subjectivity in the digital age and emerging forms of coexistence and transformation of living beings, at the intersection of ecology and posthuman thought. For Castello di Rivoli and major international institutions, including Whitechapel and Tate St Ives, she has conceived and curated exhibitions, transdisciplinary projects, and publications, including *Enrico David* (2025), *Vibrant Natures* (2024–2025), *Rossella Biscotti* (2024), *Comp(h)ost* (2019–2020), *Michael Rakowitz* (2020), *Hito Steyerl* (2019), *Anna Boghiguan* (2017–2018), and *Ed Atkins* (2017). Most recently, she served as guest curator for *Pompeii Commitments* and *Società delle Api*. Over the years, she has lectured and taught at universities and cultural institutions in Italy and abroad.

Valentina Viviani is an artist and curator, part of *Poly Marchantia*, an artist collective focused on ways of enacting plant thinking and entering in conversation with spaces understood as ecosystems. She has participated in group shows and solo exhibitions between Argentina and Italy such as, *The Missing Forest*, a performative-walk presented both at *arge Kunst*, (Bozen-Bolzano, 2023) and at *GAMEC*, (Bergamo, 2025, in the exhibition, *Fossi io teco; e perderci nel verde*, curated by Greta Martina in 2025); *Quali voci, quali corpi, quali storie?* As part of *SITU* residency program (Militello, 2021); and *Atlas, fragmentos para la producción del Paisaje* (Córdoba, 2017), among others. She worked as assistant curator at the 13th Berlin Biennale for Contemporary Art. Prior to this, she collaborated with Zasha Colah to curate *The Scorched Earthly* (221A Vancouver, 2021–22), and *Extraneous* (EXILE gallery, for *Curated by festival*, Vienna, 2022). She has taught in the MA Mater Matuta, a program of curatorial practice and the philosophy of the Mediterranean in ABADIR Academy (Sicily, 2023), and more recently she taught *Methodologies for Art and Ecology* in the MA Art and Ecology at NABA, Nuova Accademia di Belle Arti (Milan, 2025–26). She lives and works between Córdoba and Turin.

Jackie Wang is a poet, scholar, multimedia artist, and Assistant Professor of Literary Arts at Brown University. She is the author of *Carceral Capitalism* (Semiotext(e), 2018), the poetry collection *The Sunflower Cast a Spell to Save Us from the Void* (Nightboat Books, 2021, National Book Award Finalist), and *Alien Daughters Walk Into the*

Sun (Semiotext(e), 2023). Her essay and poetry collection *The Collected Graces* is forthcoming from Nightboat Books / Divided Publishing.

Giulia Zanzarella is a type and graphic designer working with analogue processes and digital tools and with an MA in Type Design from ECAL, completed in 2025. Zanzarella designs letterforms, punctuation, numbers and ornaments that gradually assemble into words, sentences and printed matter. Her practice moves between minutiae and macro, spanning typeface design, layouts, books and printed ephemera. It involves prolonged observation of letter shapes, pages and grids, often blurring the boundaries between reading and drawing. Approaching the archive as a curatorial space where forms, books, objects and words are re-contextualised Zanzarella explores typographic systems as spatial and conceptual structures through which ideas are organised and transmitted where her typographic specimens become narrative environments, rather than neutral showcases. Zanzarella lives and works in Turin, where she collaborates with Archivio Tipografico.

HOSTING INSTITUTIONS

Castello di Rivoli Museo d'Arte Contemporanea 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 programmes.

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. UNA SCUOLA, as part of the CRRI, is supported by Fondazione Compagnia di San Paolo.

PARTNERS

Established in 2019, **Archivorum** is dedicated to reshaping the role of archives in society, focusing on three key areas: libraries, public events, and educational initiatives. Archivorum connects artists, publishers and researchers through its central programs, ARK and ArchivorumxM, with a regular publishing agenda, residencies and a support to postgraduate students in developing archives and critical publications with artists. Since April, Archivorum's first public library opened its doors in Turin. Holding more than art books collected from independent art publishers, the space is central to Archivorum's mission of preserving artistic archives.



Paint It Black is a publishing and research space dedicated to the arts and critical practice. Founded in 2022 in Torino, it is shaped by continuous exchange and collaboration, each project becomes an opportunity to experiment with formats and open a dialogue between different practices and languages. The bookshop hosts exhibitions, screenings, book launches, readings, and listening sessions, among others. Its publications range from artist's books to special editions and vinyl records, developed in collaboration with organisations and figures from contemporary art and publishing. At the centre, always, the book: a tool for connection, knowledge, and artistic experimentation.

Paint It Black
Books & Publishing

Pinacoteca Agnelli is a museum open to the multi-disciplinary languages of the present in dialogue with the institution's historic collection. Since 2022 the Pinacoteca has become a space dedicated to the production of new exhibitions and sitespecific projects commissioned from Italian and international artists.

● **Pinacoteca Agnelli**

Marginal Mark	Textual Mark	Instruction
the/a	In first step, model	insert
	refer back to	delete
#	Genesplice	insert space
(thin #)	300,000	insert thin space
	This analysis	insert 1-em space
	EEG recording	close up space
	inoculate	delete + close up
(sp)	npo for 8 h	spell out
a	seperate study	substitute
(tr)	mean rate error	transpose
	the RNA. We found	new paragraph
(run in)	The following five criteria	no paragraph
	Use of anti-inflammatory	break line
[	[to find the	move left
]	to find the]	move right
	The drugs have	move up
	The drugs have	move down
] [	] Chapter Title [	center
	$P < .001$ $P < .05$	align vertically
(caps)	Medline	capitalize
(lc)	DNAse	lowercase
(c + lc)	journal article	capitalize + lowercase
(sc)	d-galactose	set small caps

Marginal Mark	Textual Mark	Instruction
(ital)	strains of <u>E coli</u>	set <i>italic</i>
(bf)	<u>Discussion</u>	set boldface
(lf)	given <u>5 mg</u> daily	set lightface
(rom)	we <u>emphasize</u> that	set roman
	3.27×109	set superscript
	$2H_2 + O = 2H_2O$	insert subscript
(wf)	One participant had	wrong font
(stet)	and a double helix	stet (let it stand)
	The study ended	insert period
	Moreover the data	insert comma
	on the following list	insert colon
	in all cases, however,	insert semicolon
?	What is the dose	insert question mark
=	double blind study	insert hyphen
$\frac{1}{N}$	pp 300 / 305	set en dash
$\frac{1}{M} //$	the lowest 1, 2, and 5 were added	set em dash
	15 years experience	insert apostrophe
	said that the side effects were minimal	insert quotation marks
$\neq / \neq$	tuberculosis TB	insert parentheses
[/]	(in tuberculosis TB)	insert brackets
(minus)	x^2 / y^2	set minus sign
(equals)	$x^2 - y^2 z^2$	insert equals sign
(prime)	The 5' terminus	set prime sign