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OPEN CALL  
UNA SCUOLA AL CASTELLO DI RIVOLI

‘Starting Point for Critical Elaboration: Stretching till NOCTURN’\*  
30 September – 3 October / 6–9 October 2025

FACILITATORS

Cally Spooner  
Lilou Vidal

THE MEDIUM

Stuart Bertolotti-Bailey

THE ENSEMBLE

Maria Abdulhamid  
Marcella Beccaria  
Irene Benevento  
Beatrice Bonino  
Marie Luce Cacciaguerra  
Guglielmo Castelli  
Zasha Colah  
Collettivo Occasionale Promiscuo (with Nicolò Scimeca)  
Sara Enrico  
Vincenzo Estremo  
Laura McLean-Ferris  
Marta Ferro  
Emil Kerckhove  
Francesco Manacorda  
Marianna Malocco  
Gaetano Palermo  
Ambra Pittoni  
Iacopo Prinetti  
Zin Taylor  
Jesper List Thomsen  
Marianna Vecellio  
Jackie Wang

\* Or: ‘[t]he crisis consists precisely in the fact that the old is dying and the new cannot be born; in this interregnum a great variety of morbid symptoms appear.’ (Antonio Gramsci, *Selections from the Prison Notebooks*, 1971, London: Lawrence & Wishart, 275).

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 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 into THE ENSEMBLE.

UNA SCUOLA AL CASTELLO DI RIVOLI's second iteration 'Starting Point for Critical Elaboration: Stretching till NOCTURN'\* will take place between 30 September – 3 October 2025 at Castello di Rivoli Museo d'Arte Contemporanea and 6–9 October 2025 in the city and hills of Turin, culminating in a public programme, NOCTURN, at the Casa Gramsci.

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

[www.una-scuola.com](http://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 AL CASTELLO DI RIVOLI annually.

THE ENSEMBLE is a community of 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 into THE ENSEMBLE, supported by FACILITATORS.

FACILITATORS run UNA SCUOLA AL CASTELLO DI RIVOLI through RADICAL PEDAGOGY.

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

THE MEDIUM shapes the graphic identity and disseminates material at the intersection between art and design at dusk, and before or after NOCTURN.

NOCTURN is a public night programme of lectures, discussions and performances on the new world as it struggles to be born in the time of monsters, at Casa Gramsci, Turin.

## SESSION 1

30 September – 3 October 2025

### FACILITATORS

Cally Spooner  
Lilou Vidal

### THE ENSEMBLE

Maria Abdulhamid  
Marcella Beccaria  
Irene Benevento  
Marie Luce Cacciaguerra  
Zasha Colah  
Vincenzo Estremo  
Laura McLean-Ferris

Marta Ferro

Emil Kerckhove  
Francesco Manacorda  
Marianna Malocco  
Iacopo Prinetti  
Marianna Vecellio  
Jackie Wang

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

### Day 1: Tuesday 30 September

#### ‘Where Can We Land? Institutional Psychoanalysis II’

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

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

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

Afternoon: INCORPORATION with Emil Kerckhove and Iacopo Prinetti (EN/IT)

### Day 2: Wednesday 1 October

#### ‘Navigating The Institution Through Intuition’

Morning: RADICAL PEDAGOGY with FACILITATOR Cally Spooner  
and INCORPORATION with Marianna Malocco (EN/IT)

Mid-morning: THE ENSEMBLE with Jackie Wang (EN)

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

Afternoon: INCORPORATION with Marta Ferro (EN/IT)

### Day 3: Thursday 2 October

#### ‘Voice, Tone, Ellipsis: Re-writing The Narrative’

Morning: RADICAL PEDAGOGY with FACILITATOR Lilou Vidal  
and INCORPORATION with Maria Luce Cacciaguerra (EN/IT)

Mid-morning: THE ENSEMBLE with Laura McLean-Ferris (EN)

Early afternoon: THE ENSEMBLE with Zasha Colah (EN/IT)

Afternoon: THE ENSEMBLE with Laura McLean-Ferris (EN)

### Day 4: Friday 3 October

#### ‘Technology and Mysticism: Mistificazione, Deceit or Deception’

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

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

Early afternoon: THE ENSEMBLE with Jackie Wang (EN)

Afternoon: RADICAL PEDAGOGY with FACILITATORS Lilou Vidal & Cally Spooner,  
and INCORPORATION with Irene Benevento (EN/IT)

## SESSION 2

6–9 October 2025

### FACILITATORS

Cally Spooner  
Lilou Vidal

### THE ENSEMBLE

Beatrice Bonino  
Zasha Colah  
Guglielmo Castelli  
Collettivo Occasionale  
Promiscuo (with  
Nicolò Scimeca)

Sara Enrico

Gaetano Palermo  
Ambra Pittoni  
Zin Taylor  
Jesper List Thomsen

### THE MEDIUM

Stuart Bertolotti-Bailey

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

### Day 5: Monday 6 October

‘walking-talking <-> talking-walking or Doing, Thinking, Showing ... and holding it all together’

Morning & afternoon: THE ENSEMBLE with Ambra Pittoni (EN/IT)

scattering writing.

talking-walking and walking-talking.

The symmetry of a chiasmus and the verticality of a leap.

Words flowing into waves to rehearse a sovereign tongue.

Making space to take place, choreography encourages 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.

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

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

Dusk: ‘Grey Area’ with THE MEDIUM (EN)

A programme of 12 videos compiled by Dexter Sinister (Stuart Bertolotti-Bailey and David Reinfurt) in 2024/25, each made by a designer, artist or group whose work exists somewhere in the middle of art and design. At the end of every afternoon, THE MEDIUM will introduce three of the videos, which we

will then watch together in the grey area between the afternoon and the evening, a.k.a. *Aperitivo Time*. The series includes works by Virgil Abloh, Linda van Deursen, Seth Price, Gilbert Again, Lucy McKenzie, Shannon Ebner, Aurélien Froment, and Stand Up Comedy, as well as a few by Dexter Sinister themselves.

### Day 6: Tuesday 7 October

‘A Textbook of Now + Surface Tension’

Morning & early afternoon: THE ENSEMBLE with Zin Taylor (EN)

PRACTITIONERS will make *A Textbook of Now*: an expedient artist zine developed within a seminar and studio environment that will introduce ideas regarding the creative commune of artist production, the emergence of artist workshops in

the late 1960s, and dramatised by this year’s Una Scuola thematic. The class will take place at the Archivorum, an artist book resource library located within an underground bunker in the Aurora area of Torino.

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

Water molecules are strongly attracted to one another through hydrogen bonds, generating a cohesive force known as surface tension. Through this lens, water and liquidity evoke more than mere physical states; they become conceptual tools to explore this tension, often used as a metaphor for the delicate balance of forces – whether molecules in a liquid or individuals in a society –

that may sustain stability, resist, transform, or yield. The intervention invites the group to explore the receptive and permeable dimension of the sculptural form as a space of relation where the boundaries between inside and outside, body, object and environment, presence and absence become fluid, are questioned.

Dusk: ‘Grey Area’ with THE MEDIUM (EN)

## Day 7: Wednesday 8 October

### 'Aquamarine: Representation (and The Impossibility Thereof) + On Translation'

Morning & early afternoon: THE ENSEMBLE with Jesper List Thomsen (EN)

'Aquamarine' is the second in a series of three lectures by Elena Ferrante, delivered at the University of Bologna in 2021 as part of the Umberto Eco Lecture Series. The First lecture was titled 'Pain and Pen' and the third 'Histories'.

At the Archivio Gribaudo, in the area of Gran Madre Turin, this lecture will be re-staged for PRACTITIONERS, followed by a workshop on representation.

Afternoon: THE ENSEMBLE with Beatrice Bonino (EN/IT)

The topic is translation in a broad sense. The translation of a text or the translation of an artistic gesture, namely the transposition of meaning from one language to another seems to move restlessly between two unresolved anxieties; the simplest option (low-hanging fruit) and its polar (the opposite of low-hanging fruit);

between reaching something without too much effort, or losing something through too much effort, between immediate access and denial of the access of meaning. These themes will be explored through a discussion of some selected works by the artist.

Dusk: 'Grey Area' with THE MEDIUM (EN)

## Day 8: Thursday 9 October

### 'Freedom is the space between hunter and prey'

All day: THE ENSEMBLE with Guglielmo Castelli

The encounter will unfold through the sharing – within the studio – of how an image comes into being by moving through different narratives, recalculated paths, and how failure can be a decisive element in shaping one's own artistic research.

Dusk: 'Grey Area' with THE MEDIUM (EN)

Night: NOCTURN\*

INCORPORATION with Gaetano Palermo, Collettivo Occasionale Promiscuo (with Nicolò Scimeca), a lecture by FACILITATOR Cally Spooner and ENSEMBLE Zasha Colah at Casa Gramsci.

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## 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 2025 to the e-mail address [una.scuola.open.call@gmail.com](mailto: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 PARTICIPANTS is carried out by FACILITATORS Cally Spooner and Lilou Vidal and by UNA SCUOLA AL CASTELLO DI RIVOLI's ENSEMBLE. Successful applicants will be contacted by 30 August 2025 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

**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 and at NABA, Milan.

**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 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.

**Irene Benevento** is a museum educator specialized in radical pedagogy and outdoor education. For over ten years, she has worked across museums, schools, and natural environments, designing educational programs that center direct experience, critical thinking, and active participation. Her practice is rooted in inclusive, non-hierarchical methodologies that foster autonomy. She believes education is not about transferring content, but about enabling transformation. For her, the museum is not a container, but a living space that must engage with the world and respond to the urgencies of the present. Through programs that weave together art, nature, and citizenship, she promotes a vision

of culture that builds connections, grounded in the belief that every educational process is also a political act. Irene has studied and worked extensively, like many others. Her path is shaped by continuous learning and deep commitment to listening and staying present through the uncertainties of precarious work.

**Beatrice Bonino** lives and works between Paris and Turin; she holds a PhD in Sanskrit at Université Sorbonne-Nouvelle. Selected solo and group exhibitions comprise: upcoming solo show at Fondation Pernod-Ricard, co-curated with Catherine David, Paris; (2025:) solo show at Radio Athènes, Athens; solo show at Teatro Grottesco, curated by Saim Demircan, Turin; group show curated by Haris Epaminonda and Andre Zivanari at 11 Parthenon, Nicosia, CY; *Ten thousand ugly inkblots, Part 3/3* at Schiefe Zähne, Berlin; (2024:) *Kill your darlings* at ERMES ERMES, Rome; *Cosetta* at Bonner Kunstverein, Bonn, DE; *Gallerina* at Galerie Molitor, Berlin; *Post Scriptum. Un museo dimenticato a memoria* curated by Luca Lo Pinto at MACRO, Rome; (2023:) *Living Spaces* at Galerie Molitor, Berlin; *Cosetta* at MMXX, Milan; *If I did, I did, I die* at Jacqueline Sullivan gallery, New York, USA.

**Maria Luce Cacciaguerra** is a writer, poet and curator originally from Catania, currently based in Milano. She graduated from Università Statale di Milano in modern literature with a focus on concrete poetry. Originating in the context and researches of concrete poetry, her practice revolves around translating the principles of this discipline in different media, contexts, and speculative dimensions, envisioning poetry not as a medium but as a lens to interpret and understand the reality/ies. She co-founded, with Greta Sugar, Murmur, a collective in which words and sonic research of artists and thinkers are planted and cared for to later sprout in dialogues and word-based reflections. Currently, the collective is guided with Allison Grimaldi Donahue. Murmur brings together the words and sound and visual research of artists, thinkers, and anyone who cherish poetry; it is an invitation to begin again from the shared texts to achieve a dia-logue, a discussion, a work on words.

**Guglielmo Castelli** lives and works in Turin. Castelli's iconographic universe questions the relationship between inner and outer space, between inner depths and environments, in a close relationship with literature and the world of theater and scenography from which he emerges. Released from any constraint, figures slip and overlap on neutral backdrops or unfamiliar landscapes, challenging the blurred boundaries of the self and resisting a strict notion and distinction between subject and object. From fluid and wide, brushstrokes coagulate into thick knots portraying melancholy, astonishment, and wonder while characters melt into gentle chromatic accents suspended in uncertain postures that reflect an unsteady grip on reality. Recent solo shows have taken place at Fondazione Bevilacqua La Masa,



Venice, Italy (2024); Villa Medici, Rome (2024); Mendes Wood DM, New York (2023); Aspen Museum, Colorado (2023); Mendes Wood DM, Brussels (2021); The Cabin, Los Angeles (2020); Fondazione Coppola, Vicenza (2019); Künstlerhaus Bethanien, Berlin (2018). Recent institutional group shows include Triennale Milano, Milan (2023); OGR Torino, Turin (2023); Maxxi L'Aquila, L'Aquila (2023); Castello di Rivoli Museo d'Arte Contemporanea, Rivoli (2022); 17th Quadriennale di Roma, Rome (2020); GAM, Turin (2020); Biennale Internazionale d'Art Contemporain de Melle (2018); Parkview Museum, Singapore (2018); Foundation Louis Vuitton, Paris (2018).

**Zasha Colah** is co-artistic Director of Ar/Ge Kunst (Bozen-Bolzano, 2023–) and Lecturer in Curatorial Studies at Nuova Accademia di Belle Arti (Milano, 2018–). She is curator of the 13th Berlin Biennale for Contemporary Art (June–September 2025).

**Nicolò Scimeca with Collettivo Occasionale Promiscuo:** Nicolò Scimeca is a contemporary art historian whose academic background has led him to develop a deep understanding of the performativity of images. Intellectually shaped by the extraordinary context of the city of Venice, this experience has enriched his cultural and human perspective. His research focuses on the interaction of images with space, minds, and bodies – approaching them not as mere singular objects, but as complex and layered systems. This approach is also reflected in his role as a performer within the Collettivo Occasionale Promiscuo based in Turin. Within the collective, emotionally powerful performances use body and voice as tools for reflection, creating shared rituals and moments of creative impulse rooted in the symbolic languages of folk cultures. The Collettivo Occasionale Promiscuo (COP), founded in Turin in 2018, is a fluid formation of artists, performers, actors, and professionals in the performing arts – or more broadly, of bodies – that come together on each occasion under the direction of international artist Valentina Padovan.

**Sara Enrico** is an artist based in Turin. Her works have been exhibited in numerous institutional exhibitions in Italy and abroad, including: Castello di Rivoli – Museo d'Arte Contemporanea; Palazzo Collicola, Spoleto; OGR – Officine Grandi Riparazioni, Turin; 59th International Art Exhibition of La Biennale di Venezia; 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; PAV – Parco Arte Vivente, Turin; International Biennial Arte in Memoria, Parco Archeologico di Ostia Antica; Les Instants Chavirés, Montreuil; Fondazione Sandretto Re Rebaudengo, Turin. She was Italian Fellow in Visual Arts at the American Academy in Rome, and has been awarded the New York Prize and the Italian Council, among others. She is currently a professor at the Politecnico delle Arti di Bergamo.

**Vincenzo Estremo** holds a PhD in Media, Film, and Communication Studies from the University of Udine and the Kunstuniversität Linz. He is currently Course Leader of the PhD in Artistic Practice at NABA, Milan. An expert in moving image theory, he works as a curator and programmer. Estremo regularly writes for *Flash Art* and *Il Foglio*. His publications include *Extended Temporalities* (2016); *Albert Serra* (2018); *Teoria del lavoro reputazionale* (2020); *Indistinzione* (2023); *Variante digitale* (2024) and *Cronofagia e Media* (2024). He is also coordinator of the research collective on Distribution / Circulation, developed in collaboration with HDK-Valand, University of Gothenburg, focusing on the critical investigation of media dissemination practices and infrastructures.

**Marta Ferro** is an artist whose practice focuses on drawing as a choreographic and bodily process. She conceives the pictorial space as a site for improvisation, where gestures rehearse and search for a human figure in constant flux between stillness and movement. Her approach often incorporates automatic practices, allowing marks to surface through instinctive repetition and flow. Her work explores the convergence of sensuality and indexicality in the drawn mark, as part of a broader reflection on the body – not as a fixed form, but as a dynamic field of transmission and potential. Approaching the figure from multiple perspectives, she investigates how movement, repetition and the act of drawing itself can reshape our understanding of physical presence.

**Laura McLean-Ferris** is a New York born writer and curator based in Paris and Turin. Her work has appeared in *4Columns*, *Artforum*, *ArtReview*, *Bookforum*, *frieze*, *Flash Art International*, *Mousse*, and other publications. She was the recipient of a 2015 Creative Capital | Andy Warhol Foundation Arts Writers Grant, and her short-form collection *The Lacustrine* was published in 2016. Formerly she was Chief Curator at Swiss Institute, New York, where she organized numerous exhibitions and projects with artist such as Olga Balema, Aria Dean, Irena Haiduk, Nancy Lupo, Sandra Mujinga, Jill Mulleady, Shahryar Nashat, Cally Spooner, and Studio for Propositional Cinema. In 2021 she organized the first survey exhibition of Rosemary Mayer, which was accompanied by the books *Rosemary Mayer: Ways of Attaching* (2023) and *The Letters of Rosemary and Bernadette Mayer* (2022). She is currently working on a book that writes through Agnès Varda's film *Cléo from 55to 70* to explore the present tense and early motherhood.

**Emil Kerckhove** is a Belgian artist based in Turin. His practice uses architecture, art, and design to explore how we share and shape landscapes. Where are we headed? How do we imagine and build the future? His work consists of spatial interventions situated between installation and sculpture, involving photography and drawing, and evolving through material and scale as core tools. Positioned

at the intersection of art, architecture, and design, his projects frequently involve collaborations with artists and architects. These partnerships enable investigations into theories, techniques, and ways of making.

**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.

**Marianna Malocco** is a graphic designer based in Venice. She works through different forms of visual and editorial communication, her research focus on the intersection between design cultures and poetry. Aiming to approach the publishing field as a site for cultural inquiries and collective dialogue, she is now completing her Master's degree in Design for Publishing between Urbino and Leipzig.

**Gaetano Palermo** is an artist and choreographer based in Bologna. His research investigates the ontology of performance between reality and fiction through the perspective of movement and stasis. He studied philosophy in Bologna and performing arts at the Iuav University in Venice. Since 2023 he has collaborated with artist and performer Michele Petrosino. His work has been supported and displayed by institutions such as La Biennale di Venezia, Triennale Milano, MAMbo Bologna, Teatro Regio di Parma, Fondazione I Teatri di Reggio-Emilia, Santarcangelo Festival, Gender Bender Festival, Kilowatt Festival, Danza Urbana, Ammutinamenti Festival. Gaetano Palermo is associate artist of KLM – Kinkaleri, Le Supplici, mk – National Dance Production Company.

**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*.

**Iacopo Prinetti** is a curator and writer based in Turin. Currently, he works as curator for special projects at OGR Torino and as an editor for *TBD*

*Ultramagazine*. He attempts to create friction in and around institutions, generating projects and situations that test the boundaries of the institutional framework with the genuine intent of connecting with local communities. This trial to loosen the ways and norms of institutions has taken the form of essays such as 'Gardening Commons' (Vesper, 2024) or 'Convivialities' (Public Parking, 2024), as well as several projects still in development. Along any line of his practice, the intent is to produce intellectually challenging projects without losing contact with those who surround the places in which they take place. He has collaborated with numerous artists, including Sarah Sze, Arthur Jafa, Rebecca Moccia, Maria Hassabi, and Nina Canell, among others.

**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. Solo exhibitions include Graham Foundation, Chicago; Cukrarna, Ljubljana; Museum Dhondt-Dhaenens, Sint-Martens-Latem; Parrhesiades, London; the Art Institute of Chicago; the Swiss Institute, New York; Centre d'Art Contemporain Genève; the New Museum, New York; and the Stedelijk Museum, Amsterdam. Her live performances have been staged at, amongst others, at Astrup Fearnley Museet, Oslo; 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 monographs published by Lenz Press and the Swiss Institute (2023); Hatje Cantz (2020); Mousse (2018); and Slimvolume/Cornerhouse (2016). Her most recent publication, a book of five essays, *A Hypothesis of Resistance* was published by Mousse (2024). She is British Italian, and lives and works in Turin.

**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.

**Jesper List Thomsen** is an artist based in London and Turin. He works with text, painting and performance. Recent exhibitions and performances have taken place at Teatro Grottesco, Turin; MACRO, Rome; Hot Wheels, Athens/London;

Kölischer Kunstverein, Cologne; West Den Haag, Den Haag; Braunsfelder, Cologne; Fanta-MLN, Milan; Radio Athènes, Athens; Parrhesiades, London; ICA, London; 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 *FREEEee* was published by L'Esprit de l'Escalier, London/Helsinki in 2021.

**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 Boghiguian, 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 Villa Medici, Rome (2025); Museion Bolzano (2024); Grazer Kunstverein (2023); Galerías 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 recent 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 such as The International Literary Prize Bernard Heidsieck-Centre Pompidou (since 2024). She is Artistic Director and Head of Scientific Research at the Archivio Gribaudo, Turin.

**Jackie Wang** is a poet, scholar, multimedia artist, and incoming 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 Coffee House Press.

## HOSTING INSTITUTIONS

**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 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.



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## 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 2025, Archivorum's first public library opened its doors in Turin. Holding more than 5000 art books collected from independent art publishers, the space is central to Archivorum's mission of preserving artistic archives.



**The Archivio Gribaudo** is dedicated to the preservation and valorisation of the work, archive and studio of artist and editor Ezio Gribaudo (1929–2022). As a tribute to the collaborative and heterogeneous practice of Gribaudo, who worked as an artist and an editor with many artistic operators of his generation, a series of encounters and projects are frequently organised in the archivio's studio. The new program INSERTO creates a discursive and visual dialogue between the legacy of Ezio Gribaudo and contemporary artists, writers, poets, publishers and graphic designers. Exploring the overflowing history of the archive and its spaces, participants are invited to make an editorial gesture in the studio, that of the 'insert'. The studio's Brutalist architecture, imagined by Ezio Gribaudo and designed by architect Andrea Bruno in 1974, is formed from stacked and staggered volumes, with concrete and smoked glass openings. Dominated by a large sinuous wooden staircase in the entrance floor, used as a bookshelf, this unique architecture houses a kaleidoscopic creative history through works, books and archival documents.



ARCHIVIO GRIBAUDO

**Casa Gramsci** is a tribute to one of the great Italian thinkers of the twentieth century; a space to remember the figure of Antonio Gramsci (1891–1937), a man who lived his youth in these very streets of Turin, writing assiduously about them in the socialist newspapers of the time. Imagined as a place for social use, Casa Gramsci is offered to the community of Turin as an additional opportunity to relive Gramsci's thought, rediscover it, and reread it, through a calendar of events aimed at practical, combative culture. In the space, a corner room, with windows overlooking the bustling streets, is a work by Alfredo Jaar conceived for this corner, Via San Massimo and Via Maria Vittoria, as a red room: the floor, ceiling, and walls take us back to that color that was so important

to Gramsci and all anti-fascists. A large black table in the center of the room hosts a selection of books and magazines from the Antonio Gramsci Piedmont Institute Foundation. Casa Gramsci is an evocative space in which the books that were his best companions become the desired protagonists. On the back wall a neon light illuminates the name of Gramsci in a place that will become an exchange of ideas, of information, just like the man to whom it was dedicated. The Lunetta11 Art Gallery runs the temporary exhibition programme.



Founded in Turin in 1999, **Galleria Franco Noero** distinguished itself from the very start for its courageous and significant exhibition projects crossing all artistic languages, while maintaining a particular attention to conceptual practices and to the radicality of research. Over the years, its program has maintained a constant evolution and growth, accompanied by the migration to eight different spaces in the city: a response to different architectural and planning needs, which has left artists free to create new projects in different places.

**Paint It Black** is an independent bookshop and publishing house founded in 2022, moving across contemporary publishing and visual arts. By collaborating with artists, curators, and institutions, both local and international, each project becomes an opportunity to expand the imagination, experiment with formats, and foster dialogue between different practices and languages. Paint It Black unfolds in two complementary dimensions: Paint It Black Publishing, which views publishing as a space for artistic research and production, and Paint It Black Bookshop, a bookstore dedicated to the arts and a space open to encounter and exchange. Its publications range from artist's books and special editions to fanzines and vinyl records, the result of collaborations with cultural organizations and figures from the contemporary art scene. The bookshop's program hosts and curates exhibitions, screenings, book launches, lectures, readings, and listening sessions, promoting an open and dynamic vision of publishing. At the center, always, is the book: as 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 site-specific projects commissioned from Italian and international artists.

### ● Pinacoteca Agnelli