



## Euro-Mediterranean co-creation residency programme ( In memory of David Sassoli)

**Anna Serlenga, Italy, 09/08/1982**

### BIO

She works both in the theatrical and performative practice that in theoretical research. She graduated at the University IUAV of Venice in Performance Studies and she had a PhD in Cultural Studies at the University of Palermo. As director, she was selected to important national awards (Kantor Award finalist, 2010, CRT, Milan; Scenario Award, semi-finalist, 2013). From 2012 to 2018 she lived and worked in Tunisia, where she founded the multidisciplinary artistic collective **Corps Citoyen** that participates in several Biennale (*Dream City Festival* in 2017; *Jaou, Manifesta 12, Valletta 2018 and Matera Capitale della Cultura* in 2018; *Kamel Laazar Grant* in 2019), and where I taught at the Faculty of Human Sciences of the University of Sfax. She has collaborated, as a theatre trainer, with the Institut Supérieur d'Art Dramatique (ISAD) and the Institute of Italian Culture in Tunis. In 2018 she came back to Italy, where she collaborated as an assistant in the workshop led by MOTUS for luav - Theatre and Performing Arts, where she was subsequently a European project manager and networker until the end of 2019. Currently living in Milan, she was a post-doctoral research fellow at the Department of Performing Arts of the luav University of Venice with the project *PTM!Decolonizing education through arts*, theatre director for CORPS CITOYEN, actually associated artist at BASE Milano for the next 3 years, and artistic co-director of the decolonial art centre Milano Mediterranea.

### PROJECT

**The Last Things** is a research project on the historical memory of the city. It is an investigation that starts from the collection of memoirs of some citizens and townsmen, protagonists of the micro stories that marked the evolution and radical changes that the city went through. *The Last Things*, however, is not intended to be just a celebration of historical memory as much as the possibility of passing it on. A necessary passing of the baton, when the generation that went through the great Wars, fascism and Nazism are coming up short, especially during and after the global pandemic that affects precisely the generation of the elderly and old, the last witnesses of the great historical passages of the 20<sup>th</sup> century. The project has as its center the transmission of testimony and its reworking: for this reason, it proposes to activate a relational exchange involving two very distant generations by proposing some pairs of people to enter into a relationship. Through the creation of a network, the project will connect an elderly person over 70 together with a young person 12-14 years old, who will exchange stories, drawings, photographs, letters, maps, creating a first collective archive that connects History with the stories and urban spaces of the city, a cartography of memories that connects to storytelling and visual work. Indeed, they are interested not only in the collection of memory but in its possible reinterpretations, which allow its actualization and pass on its agency into the present and future. Audio interviews will accompany writings, drawings, embroideries in order to build different transmission devices. Children's books, performance walks, visual platforms are some of the possible forms of this research around History and the transformations of the city.

**Marco Piscopo, Italy, 21/02/1988**

## BIO

Italian designer based in Bari. He is a graphic, product-system, and process designer. Graduated in Product Design for the Innovation at Politecnico di Milano, he worked on both product development projects and communication campaigns, with an emphasis on synaesthetic involvement of users.

In the last few years he has been involved in the design of processes and methodologies for social innovation: for instance, the development of bottom-up projects aimed at reactivating communities and redeveloping spaces - often abandoned or in deteriorated conditions - through participatory processes, integrating local inhabitants and marginal subjects. With an increasingly inclusive approach, he works on both participants' engagement development and stakeholders' connection.

At the moment he is collaborating with *Tesserae*, a Berlin-based collective that works with local communities, independent and non-profit organizations connecting critical multidisciplinary research, education, art, communication and project development in urban, territorial and social fields.

## PROJECT

### **[r]esistenza**

*resisting depopulation, decolonizing imaginaries and reclaiming a narrative*

It is a community self-narrative project, through the theme of the *existence* of certain towns and the *resistance* of those who live there. The chance to talk about oneself is seen as a real opportunity for emancipation from stereotyped narratives, together with co-designing through the active inclusion of marginalized subjects and the involvement of the community for the creation of a choral and relational work. Starting from the idea that *a community wants to know itself* - and to do so it must be able to tell about itself freely, limiting external interventions that alter its vision or show only some aspects, often the best known - we will work through workshops and group activities (territorial explorations, photographic reportage, collection of stories, creation of a community atlas) to create a photographic, textual and sound online archive in a collaborative way that returns a first story of the community and could be easily shared and developed in the future.

We'll promote a choral story, subverting the classic *topos* of a tourism sponsorship (both on-line and off-line) and social networks campaign: how? Collecting material, connecting people, places and stories, and designing together a final event, in which share and show the results. We'll work on the concept of postcards and billboards, often tools of a stereotyped story (for the point of view they express - usually the non-inhabitants' one; for the places taken up - idealized, in their perfection and beauty; for the terms used - generic and catching buzzwords).

We will therefore work on the one hand on active co-design practices (assemblies, workshops and walks) and on the other hand on material outputs (archive, atlas, story, postcards and billboards) that become enabling devices: tools capable of developing characteristics such as a critical look and narrative skills, something that won't end with the end of the design process, but that are those thousand small enhancements through which real change can take place.



## Happy Place

**Alexander Bock**, Germany, 02/07/1985

**Emanuele Benincasa**, Germany 27/03/1985

**Lucia Balestri**, Germany 03/10/1986

**Umberto Pinoni**, Germany 07/05/1983

## BIO

A group of four professionals, of which three are Italian expats and one is German. Their professional lives intersected in Berlin, and for about a year they have been developing the **“Happy Place”** project, with the goal of taking actions to improve the quality of life and in particular the quality of remote work, mitigating problems encountered first-hand. The product consists of a tourist offer for remote workers in rural areas, promoting different kinds of CONNECTION. The innovation lies in the creation of opportunities to meet with local realities, with the aim of turning guests into TEMPORARY RESIDENTS. They all come from the creative/cultural sector, being: an architect, an event/set designer, an event manager and a designer of European social and cultural projects. Their cross-disciplinary and complementary skills make us a unique team, capable of approaching projects from both creative and organizational perspectives, including project management, accountability and reporting.

## PROJECT

**“Basilicata Calling” – A personal connection to rural Italy.** The name “Basilicata Calling” carries two meanings: literally, to see an incoming call, reminiscent of how older generations were waiting for us to stay in touch after we moved away; and figuratively, to experience a strong urge to a particular way of life – like a “calling” – that reflects a desire to connect with the value of our material and immaterial cultural heritage. In November, we want to take Basilicata’s cultural heritage abroad with a series of video calls. Our project opens a digital pathway for European remote workers and Italian expats to engage with the cultural heritage of rural Italy by meeting and interacting directly with its citizens. Within the local community, it triggers a creative and participatory process of storytelling and knowledge-sharing, in which young presenters or “enablers” use technology to interact with experts and help pass on their knowledge to an international audience.

**Anne Fehres, 31/05/1988 & Luke Conroy, 03/02/1990, Netherlands**

## BIO

A multidisciplinary artist duo based in The Netherlands. Their practice engages with socio-cultural topics in meaningful yet playful ways, utilising humour and irony as essential tools for critical reflection and expression. The outcome of their work utilises our ever-evolving multimedia practice which includes photography, digital-art, video, sound, VR, textile, street-art, text and installation.

Their interest in socio-cultural topics is informed by Anne's background in documentary film and audio-visual design (Royal Academy of Fine Arts, Ghent, Belgium, 2013) and Luke's background in sociology, visual-art and education (University of Tasmania, Australia, 2013). In their work they are especially interested to engage with projects where broader socio-cultural events, processes and systems at a macro level can shape and be shaped by personal experiences at a micro level.

To access new and unique micro-level experiences, they frequently work in a variety of diverse cultural and community contexts. Working across ten countries to date, their practice draws inspiration by immersing themselves in new human and 'other-than-humans' communities. In these communities they draw inspiration from research, collaboration and observation, allowing space for mutual exchange between themselves as 'outsiders' and the 'insider' community members.

## PROJECT

During the residency they will invite the community in Basilicata to celebrate their cultural heritage through food, sharing and art. The final outcome of this celebration will be the presentation of various large-scale photomontage artworks installed in community public space. Each of these photomontage works will feature images of a particular community individual/family and a recipe they have created. Through its presentation in public space, the community and broader audience will be encouraged to reflect upon the recipes that hold significant individual/local cultural value, bringing them outside of the home and into public space to be honoured.

The specific visual outcome will consist of a series of 5 large-scale (approx. 3x3 metre) artworks. These artworks will be temporarily installed in the public space of the particular Basilicata community, on a previously empty wall(s). Each artwork will be a surreal photomontage that combines imagery of the local community and their created recipes. All of the images that go into the final artwork will be captured by the artists during the residency period.

The final composition of these various photographic layers will be completed digitally on Photoshop. The photomontage compositions will be a series of celebratory works, playing with scale and form to present the recipe and the recipe's creator alongside each other in a surreal and playful manner. The final compositions will be printed out on paper and glued to a wall in the public space, with help from the local community. Alongside each of these works will be a small text detailing the recipe and people depicted in the work.

Through this work, the local community will be invited to reflect upon their local community and cultural heritage as contained in food. It will also encourage a sharing of stories and multi-sensuous experiences, between the artists and the community. Through the public presentation of this work, the local community will be encouraged to find pride in their heritage and connect with each other in new ways. Through the presentation of the project in the handbook/dossier and the artist's online presence, this celebration of cultural heritage in rural communities will be brought to a large International outside audience.