

Rome

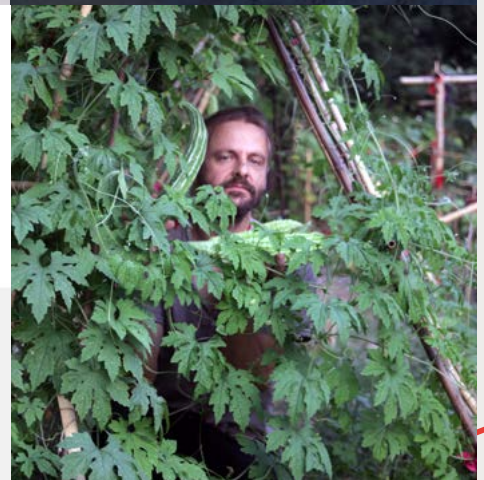
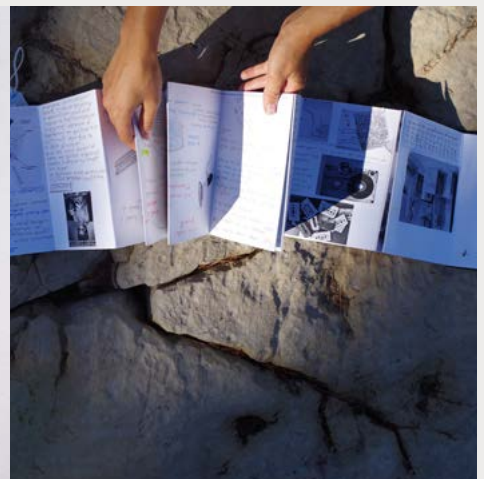
2022

THE EUROPEAN PAVILION

17-19 November



SPIEGLEIN,
SPIEGLEIN
AN DER WAND
BIN ICH
EUROPAISCH GENUG
FÜR DIESES
LAND?



The
European
Pavilion

INTRODUCTION

Initiated by the European Cultural Foundation in 2020, the European Pavilion is a programme that provides spaces for experimentation and reflection on Europe. Every two years, together with partners, it supports cultural organisations across Europe that develop new artistic programmes and commissions that offer fresh perspectives on Europe and imagine our shared future. All projects are then presented on the occasion of a major art event: this year in Rome.

The city of Rome and its many cultural institutes, initially inaugurated as national academies for artists to experience the classical past and which accompanied the construction of nations in Europe, offer a particularly relevant context for discussing and imagining transnational forms of collective belonging.

Over the course of three days, artists, thinkers and researchers from across the continent come together in a programme that offers panel discussions, talks, workshops, music performances, a virtual reality environment, as well as sculptural and multimedia installations.

We will be addressing questions such as: How, through the metaphor of the pavilion, can we rethink Europe? What does a European Pavilion look like and what can it mean?

In French, the word ‘pavilion’ also refers to the visible architecture of our ear: the part that allows listening. With this in mind, the programme will pay particular attention to the rich diversity of languages and voices that make up Europe, including in particular those that are too often silenced or marginalised.

Thinking about Europe today is not possible without also taking into account the challenges faced by our continent, not least those posed by the war in Ukraine. While in Rome, we will draw inspiration from collective and individual initiatives engaged in efforts to overcome colonialism and the struggle against any forms of exploitative and discriminatory politics, and forced displacement.

INTRODUCTION

INTRODUCTION

NOT A SHELTER

Lesia Kulchynska

co-curator of the European Pavilion in Rome

Just before writing these words, I was reading the news about the so-called “nuclear train” that is heading from Russia to the frontline of the Ukrainian-Russian border, and a ballistic missile fired by North Korea over Japan. Reading the news about nuclear threats and speculations around the probability of their use in the nearest future has become a daily routine, and not just for me.

When I fled the war in Ukraine, crossing the European Union border was a relief: I felt that, from that moment, I was safe. Although I had no idea what my life would be like as a refugee, without a home and everything that I had built for many years, I was consoled by the thought that my life was protected. At that moment of complete precariousness, I was thinking about the value of “bare life”. I was also thinking about the borders that cannot only exclude, but also protect, keeping danger away. If I was asked back then how I imagine the European Pavilion, I would answer that it was a shelter, a safe and protected space.

And yet, just half a year later, here in Rome, I am experiencing something like a déjà vu of my pre-war days in Kyiv. Those were the days

when everyone discussed the threat of invasion but no one could actually believe it might be possible. The danger of uncontrolled disaster is again coming closer. News, rumours and jokes about nuclear threat and the possible escalation of war to the global scale are all around, but no one really believes it can happen. Including me. Although I already know, from my own experience, that unimaginable things are all too possible.

I don’t think of Europe as a shelter anymore. But neither do I believe there is another safer place to escape to. In the face of global threats, borders don’t seem to offer protection. They never actually did. It’s just a matter of time for some of us to feel it.

Against this bleak background, I am thinking about the beautiful idea of the European Pavilion. What kind of space could it offer in our fragile and endangered world?

In these times of uncertainty and nuclear blackmail, may it be a space where we can still come together and dare to dream about the future, paving the way to a better future against all threats. In the times when we depend on each other more than ever, let us dream of a future shared equally across borders, a future that is welcoming to everyone who is willing to take care of it with love.

PUBLIC PROGRAMME — THURSDAY 17 NOVEMBER

What can art and culture bring forward when imagining Europe and our common future? During the first day of the programme, we will explore what new cultural models and modes of coexistence are needed when engaging with the present and future of Europe as a shared space, and what role the European Pavilion can play in the search for it?

PUBLIC PROGRAMME — THURSDAY 17 NOVEMBER

14:00-17:00 Goethe-Institut Rom

14:00 ● Exhibition opening
15:00 ● *Welcome* by André Wilkens, Director of the European Cultural Foundation and Joachim Bernauer, Director of Goethe-Institut Rom.

15:30 ● *Pavilion for the future* – Panel discussion moderated by Costanza Spocci

To kick off the panel discussion, artist and Rome Prize Fellow Villa Massimo 2022/23 Liza Dieckwisch will present *Mother of Pearl*, an artistic and social project reflecting on the structure of the pavilion as a space shared and sustained by communities.

The discussion will then unfold with Sepake Angiama (director of iniva), Julie Chénod (director of Camargo) and Marcelo Expósito (artist) who will share their thoughts and experiences on the role of art and culture in developing more democratic and inclusive models of coexistence and collaboration to address the challenges of the present and future of Europe, and how the European Pavilion initiative can contribute to this.

16:30 ● *I come from outside myself* – Artist presentation and collective walk

Starting from the observation of the mutability of European borders – porous when it comes to the circulation of goods and people within them and, on the other hand, fortified to exclude those who are outside – the artist Ludovica Carbotta has developed a project that takes the form of a series of miniature pavilions: small and fragile objects that can be passed from hand to hand, from country to country. These objects become amulets and vehicles for opening up conversations about borders, rights and space.

In Rome, the pavilions will be passed on to a group of four contributors – Nilas Heinskou, Luke de Noronha, Gracie Mae Bradley and Monica Sassatelli – who will be invited to engage in a conversation with the public during a walk from the Goethe-Institut Rom to the German Academy Rome Villa Massimo.

I come from outside myself was commissioned by OGR Torino as part of their European Pavilion programme.

17:00-21:00

German Academy Rome Villa Massimo

OPEN TO THE PUBLIC:

17:00- ● Exhibition opening and wine tasting
19:00 ● During the opening, Fabian Wagner's pavilion will host a wine tasting led by Jérôme Felici, who is one of the co-initiators of Borderless European Wine by OENOPE. Together in a single vintage, this showcases the different talents of winegrowers across Europe, and promotes their know-how, their terroirs and their cultures.

VIA RSVP ONLY:

19:00 ● *Italy and the future of Europe* – Panel discussion
What's next for Italy and how will that impact Europe? Reflecting on the recent Italian elections, as well as on the challenges facing our continent, the conversation brings together Giuseppe Laterza (publisher), Lorenzo Marsili (philosopher) and Elly Schlein (Italian MP).

20:00 ● *Politics of Frequency* – Music performance

Is it possible to perceive changes in society through changes in its music? Composer Marcus Schmickler and media theorist Julian Rohrer's *Politics of Frequency*, composed in the wake of the 2008 financial crisis that almost pushed Greece out of the European Union, deals with the acoustic rendering of numerical concepts, following the hypothesis that music and economics share a fundamental object: the number.

Politics of Frequency is performed by Marcus Schmickler with Ilenia D'Avenia, Denise Bezziccheri, Alessandro Fabiani, Lorenzo Profita.

RSVP
VIA:



18:00-24:00

Académie de France à Rome Villa Médicis

● Each year, on the occasion of the Notte Bianca, the Académie de France à Rome presents the work and research of its new residents, who this year include 16 visual artists, art historians, composers, writers, poets, choreographers, stage directors and thinkers. This evening, the residents will take over different spaces of the Villa Médicis with projects that invite a nocturnal wandering through the Villa and its gardens, including spaces that are usually not accessible to the public.



PUBLIC PROGRAMME — THURSDAY 17 NOVEMBER

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PUBLIC PROGRAMME — FRIDAY 18 NOVEMBER

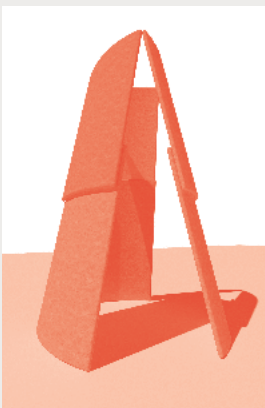
Drawing on the meaning of the French word 'pavillon', which refers to the visible part of the ear that allows us to hear, the second day of the programme is dedicated to the many voices and languages that make up Europe, emphasising the importance of stepping beyond eurocentrism and listening to the stories that are often unheard and confronting images that are overlooked.

PUBLIC PROGRAMME — FRIDAY 18 NOVEMBER

10:00-11:00
Istituto Svizzero (Swiss Institute)

Book via theeuropeanpavilion@culturalfoundation.eu

● Presentation of *The Forbidden Tempetto* by architects and designers Jesse van der Ploeg and Tymon Hogene1st (Studio Wild).



14:00-18:30 Bibliotheca Hertziana
– Max Planck Institute for Art History



RSVP VIA QR CODE

14:00 ● *Visualising Europe*

Bringing together former and current Bibliotheca Hertziana fellows Jana Graul, Matthias Weiss and Carlo Ugoletti, this session will explore how Europe has been imagined and visualised through arts and media throughout history. Looking at images of Europe produced by European artists and filmmakers since the 16th century, we will discuss their differences, interdependencies and permeabilities. We will also contrast these with images of the continent and its inhabitants created outside Europe. Visitors are encouraged to join the conversation and explore these images as a site for negotiating (non-)belonging to Europe, whether for geographical, political or religious reasons.

15:30 ● *Translating Resistance, Smuggling Utopia*

Led by historian Leyla Dakhli, philosopher Esra Dorlin, and choreographer Caroline Meyer-Picard, *Translating Resistance, Smuggling Utopia* is a research project that aims to retrace trajectories of resistance and utopian thinking in Southern Europe and the Mediterranean. At Bibliotheca Hertziana, the collective presents a sound installation and a live-performance that weaves together multilingual archives and voices of mobilisations and revolts in the Mediterranean area.

17:00 ● *Listening out Loud: StoryTelling: Europe!*

In this listening session, we will hear excerpts from a series of audio recordings produced by artist Melika Ramić together with local children at Vienna's Brunnenmarkt. These recordings, simultaneously translated into some of the most widely spoken languages in Rome, invite us to enter a polyphonic chorus that offers new forms of listening to the daily lives and views of both neighbours and children.

Co-curators Fariba Mosleh and Natalia Hecht will invite us to expand the questions and reflections about Europe both at an individual and collective level.

This session is part of Brunnenpassage's project *StoryTelling: Europe!*

19:00
Académie de France à Rome Villa Médicis

● *Unexpected Landscapes* – Talk by Leone Contini

During his talk, artist Leone Contini reflects on Europe and the European landscape and explores questions such as: To whom does the land belong? How can we broaden the notion of landscape and include the new biodiversity brought about by migration?

The talk is organised in collaboration with State of Concept Athens.

RSVP
VIA:



PUBLIC PROGRAMME — FRIDAY 18 NOVEMBER

The programme of the European Pavilion in Rome includes both exhibitions that are presented over the three days, a public programme of events as well as a series of workshops organised in seven different venues.

Please note that some events have a limited number of places available. All reservations should be made through theeuropeanpavilion@culturalfoundation.eu or via the QR codes included in the programme.

PUBLIC PROGRAMME — SATURDAY 19 NOVEMBER

The European Pavilion questions the identity and the borders of Europe, investigating the relationship between Europe, the EU and beyond. The aim of the third and final day of the programme is to draw inspiration from collective and individual initiatives engaged in efforts to overcome colonialism and the struggle against any forms of exploitative and discriminatory politics.



10:00-13:00
Museo delle Civiltà

● Colonial Monuments Initiative

"In African cities, everything reminds us of our colonial past. In European cities, the traces are no longer legible. There are still street names, buildings and monuments, but their history is often forgotten." (Hervé Youmbi, visual artist from Douala, Cameroon)

Fondazione Studio Rizoma and Centre d'Art Waza (Lumbumbashi) are jointly developing a concept for a series of permanent installations by African artists that engage in dialogue with the monuments and traces of the colonial era in European and African cities. With the presence of African art in public space, they work against denial and oblivion and create visibility for the missing perspectives on colonial history.

After a guided visit of the Museo delle Civiltà in Rome, visual artists Maria Thereza Alves and Hervé Youmbi, curators Matteo Lucchetti and Sepake Angiama, and dramaturg Eva-Maria Bertschy will discuss the potentials of a "Colonial Monuments Initiative".

15:00-20:00
Goethe-Institut Rom

● During the assembly, *Decolonial War in Europe*, we will address the ongoing war in Ukraine as a war against colonialism, a historical task and a chance to overcome the remains of colonial thinking and practices still present in Europe today. The aim of the Assembly is to support the collective and individual initiatives that developed in response to the war in Ukraine and are engaged in efforts to overcome colonialism, both in politics and in thinking. We will look into the future and pose the crucial question: *What should be reconsidered and reconfigured in European and global politics to protect our future from similar wars and their consequences?*

15:00 ● *Decolonising Russia: forgotten histories and expected futures*

The panel discussion aims to highlight the current decolonial movements of indigenous people of the Russian Federation and give voice to its leading activists: Rafis Kashapov, founder of the Free Idel-Ural movement and a deputy prime minister of the self-proclaimed Tatar government in exile; Rajana Dugar-De Ponte, one of the leaders of the Buryat national movement and co-founder of "League of Free Nations" movement; and Ruslan Gabbasov, head of the Bashkir National Political Center.

16:30 ● *Shaitans and Shakhids*

In her lecture-performance Diana Khalilova, a Ukrainian artist of Dagestan origin, will reflect on the images and concepts, historical or mythological, related to the endangered culture of Dagestan and the memory of Caucasian resistance, through the subjective lens of her own experience of the ongoing war in Ukraine.

18:00 ● *Infrastructures of care*

Conversation with Anna Khvyl and Olesia Onykiienko, curators of the *Women Sound* initiative, and Maxim Tyminko and Aleksander Komarov, curators of the *antiwarcoalition* platform on how artistic networks operate during the war, and on the political potential of solidarity.

19:00 ● Music event by Women Sound

It was silence – audiovisual performance by Anna Khvyl.
Live electronic music performance by NFNR (Olesia Onykiienko).



PUBLIC PROGRAMME — SATURDAY 19 NOVEMBER

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EXHIBITION PROGRAMME

German Academy Rome Villa Massimo

● In the gallery space, the EUPavilion collective (Anna Livia Friel and Marco Provinciali) presents *EUPavilion Eight proposals*, a new virtual reality installation that is part of a project initiated in 2020, which explores how architecture can contribute to the debate on European integration as a cultural project. The installation, designed in collaboration with Supervoid, offers the opportunity to explore the eight models commissioned from a group of artists and architects (Armature Globale, BB with Tomaso De Luca, Jasmína Cibic, Diogo Passarinho Studio, Plan Común, Something Fantastic, TEN, Evita Vasiljeva), who were invited last year to imagine a European pavilion for the Giardini Della Biennale in Venice.

● In Studio 1, the architect Fabian Wagner presents the pavilion he built in the context of his residency at Villa Massimo in 2022-2023: a flexible structure, designed to adapt to different settings and to accommodate various proposals.

OPENING HOURS: Thu 17/11: 9:30-19:00 (last entrance 18:45)
Fri: 18/11 9:30-17:00 (last entrance 16:45)

Istituto Svizzero (Swiss Institute)

● The pavilion presented in the garden of the Swiss Institute is part of *The Forbidden Garden of Europe*: a project by Studio Wild (Tymon Hogeneelst & Jesse van der Ploeg) that offers a reflection on the European Union's migration policies. The project, which initially took the form of a garden presented at the 2021 architecture biennale in Venice, is inspired by a list of plants that are considered invasive by the European Union and are therefore banned. Collected by the studio, these plants are used here as materials for the production of a series of panels that together construct the space of *The Forbidden Tempio*: a chapel or mausoleum in homage to those who cannot find common ground in Europe, even after living here for generations.

* *The Forbidden Tempio will remain on view until the end of 2022. On Friday, 18 and Saturday, 19 November, the artists are available for a meeting by appointment via theeuropeanpavilion@culturalfoundation.eu*

** *While at the Swiss Institute, you can also visit the exhibition L'arcobaleno riposa sulla strada.*

OPENING HOURS: Wed-Fri: 14:00-18:00
Thu: 14:00-20:00 | Sat/Sun: 11:00-18:00

Goethe-Institut Rom

● The exhibition at the Goethe-Institut Rom brings together four of the projects developed as part of the European Pavilion programme in 2021-2022.

● In the gallery space, Brunnenpassage presents a series of photographs, video portraits and audio recordings produced as part of 'StoryTelling Europe!': a project that collects the stories and views on a future, peaceful, diverse Europe of the communities around the Brunnenmarkt – Europe's longest street market with people from all over the world.

● The film, *Democracy Pavilion for Europe*, produced from a selection of filmed extracts from the conference organised by L'Internationale in Ljubljana in March 2022, addresses the topic of Europe and democracy.

● In the auditorium, the *antiwarcoalition.art* presents a selection of works from their open online platform, which shares and distributes statements against war created by artists from all over the world. With Francis Alÿs, Fantastic little splash, Gabrielle Goliath, Anton Karyuk, Marina Naprushkina, Mykola Ridnyi, Cia Rinne, Igor Sevcuk, eman Sevdá Darıcıoğlu, Olya Sosnokskeyaten, Maria Stoianova, Nastia Teor.

● In the pavilion space in the garden, ARNA presents a series of works produced by Ylva Gislén and Johan Widén as part of their project 'Dinner for the Future', which imagines an old woman's past, present and future environmental concerns about the conditions of food production.

● On the ground floor of the Goethe-Institut Rom, audiovisual and print documentation about the European Pavilion programme are also available.

OPENING HOURS: Thu 17/11: 14:00-19:00
Fri 18/11: 9:30-18:00 | Sat 19/11: 9:30-20:00

WORKSHOP PROGRAMME

From River to River – Reading sessions

The reading sessions organised at NERO bring together some of the research associates from iniva's Archipelagos in Reverse research network, who have been involved in their DRIFT pavilion project through their contribution to a special issue of STUART papers, thinking through fluidity of notions of nationhood. No preparation is required to participate in the session: we will read all the texts together. Working language: English

THURSDAY 17 NOVEMBER

11:00- ● Migration & Movement

13:00 During this session, curator and writer Cairo Clarke weaves together questions of migration and movement in relation to sound and water – thinking about sound as movement and how water connects to departures and arrivals.

FRIDAY 18 NOVEMBER

11:00- ● Mothers and Otherlands

13:00 Writer and artist Adjoa Armah leads readings to consider what it means to belong to a diaspora? How can you create space for yourself in spaces where you are othered? And what does it mean to have the archipelagic as a part of your practice?.

SATURDAY 19 November

14:00- ● *Imagination & Borderless*

16:00 Feminist writer Lola Olufemi proposes to address the topic of imagination and borderlessness through questions such as: How do you unbuild a nation? Who gets to imagine borderlessness and how multiple imaginaries of nations can coexist?

Each reading session is open to 15 participants

Book via theeuropeanpavilion@culturalfoundation.eu

Dinner for Future – Open Table

We invite you to join an intimate discussion that takes the form of an Open Table led by artists Ylva Gislén and Johan Widén. Through the sharing of food and stories, we will touch upon questions about the future of food. Two Open Tables are organised, each with a different focus.

FRIDAY 18 NOVEMBER

16:30- ● Académie de France à Rome Villa Médicis

18:30 At Villa Médicis, we will discuss European farming practices and seed routes.

SATURDAY 19 NOVEMBER

16:30- ● Goethe-Institut Rom

18:30 At the Goethe-Institut Rom, we propose to reflect on food sovereignty and interdependence as exacerbated by the war in Ukraine.

Each table is open to 15 participants.

Book via theeuropeanpavilion@culturalfoundation.eu

The Open Tables are proposed by ARNA, as part of their project *Dinner for Future*.



PARTICIPATING ORGANISATIONS

We would like to thank the participating organisations that have helped to make this programme possible:

Ambasada Kultury – International Coalition of Cultural Workers Against the War in Ukraine antiwarcoalition.art

Ambasada Kultury is a non-governmental organisation (NGO) co-founded by Valentina Kiselyova and Anna Chistoserdova, which carried out its activities in cooperation with the main independent contemporary art institution in Belarus, Ÿ gallery. Ambasada Kultury focuses on interdisciplinary local and international art projects, connecting Belarusian and international art scenes, as well as informal educational programmes for art and cultural professionals. In early 2022, together with a curatorial team from Belarus, Ambasada Kultury worked on the idea of establishing the Pavilion of New Belarus at the 59th Venice Art Biennale. After the Russian invasion of Ukraine, however, they decided instead to launch antiwarcoalition.art: an open online platform supported by the European Cultural Foundation through its Culture of Solidarity Fund. The platform shares and distributes statements against war created by artists from all over the world.

ARNA – Dinner for Future

Established in 2011, ARNA (Art & Nature) is a non-profit organisation in the south of Sweden. They work through the cultural dimension of sustainability in Vombsjösjön, an area on the way to becoming a UNESCO biosphere reserve. ARNA's vision is to contribute to innovation in sustainable development by building bridges between the experiences of different generations, the science of our time and people's visions for the future. From this starting point ARNA's European Pavilion 'Dinner for Future' is developed as a research-based exploration, an artistic interpretation and a performative experience of how the future tastes.

Brunnenpassage – StoryTelling: Europe!

Since 2007, Brunnenpassage is a decentralised, transcultural space for contemporary art located in a former market hall in Vienna, Austria with around 400 events per year. They work in a transdisciplinary, post-national and participatory way. They create new collective spaces for a heterogeneous audience. They work in partnerships with established cultural institutions in the centre of Vienna, such as national theatres, concert halls and museums. The Brunnenmarkt in Vienna is a European island in the middle of a metropolis, with a unique atmosphere and a very diverse population. People from diverse backgrounds live and work here; it is Europe in a nutshell. Brunnenpassage's pavilion, 'StoryTelling:

Europe!', focuses on the sharing of personal experiences that sometimes require a safe and intimate environment, especially when addressing the question of Europe.

Camargo Foundation – A Mediterranean Pavilion of Resistant Voices

Founded by American artist and philanthropist Jerome Hill (1905-1972), the Camargo Foundation fosters creativity, research and experimentation through its international residency programmes for artists, scholars and thinkers. Since 1971, Camargo has hosted nearly 1,000 individuals working in the arts and humanities from all over the world. Located in Cassis, France, on the edge of the Mediterranean, the Foundation offers time and space in a contemplative and supportive environment, giving residents the freedom to think, create and connect. Within the framework of the European Pavilion initiative, Camargo is inviting French-Tunisian historian Leyla Dakhli to lead a collective process entitled 'Translating Resistance, Smuggling Utopia'. Consisting of researchers, translators, artists and activists, the collective shares, reads, compares and discusses texts, archives and ideas to retrace some trajectories of resistance and utopian thinking in Southern Europe and the Mediterranean.

EUPavilion

EUPavilion is a laboratory of research on the relationship between architecture and the European Union. Its goal is to spark a discussion around the institution of a European Pavilion at the Venice Biennale. The laboratory works with a number of partners organising public events, educational activities and publishing essays and interviews. One of their main projects, supported by the European Cultural Foundation through its Culture of Solidarity Fund, has been the organisation of an exhibition that brings together eight emerging European architectural practices to formulate a project for the first European Pavilion in Venice.

L'Internationale – Democracy Pavilion for Europe

L'Internationale is an association that has worked for more than 10 years together with modern and contemporary art museums, academies and universities across the European continent. They have worked to serve as an apparatus for making visible the standardisation of individuals and collective beings, defending the critical imagination of art as a catalyst for the concepts of the civic institution, citizenship and democracy. Their 'Democracy Pavilion' wants to

re-energise democracy as a desire and practice, looking into art's potential as an initiator role of imaginative epistemologies and ethics of living together within the limits of the planet.

iniva – DRIFT Pavilion

Based in London, iniva (Institute of International Visual Arts) is an evolving, visual arts organisation dedicated to developing an artistic programme that reflects on the social and political impact of globalisation. It was founded in 1994 on the premise of new internationalism – a recognition of the dualities and hybridised forms of diasporic heritage and experience that shape the work of artists and their communities. For their DRIFT Pavilion, they propose a series of radical re-imaginings of European-ness that reflect on the entanglement between land and water, movement and m/otherlands, in the forging of new identities and subjectivities. DRIFT will consider Europe from three vantage points: *The River* at Stuart Hall Library in London; *The Island* in Venice; and *The Coastline* in Margate. At these sites, they will consider how water connects land, people and communities.

OGR Torino – Next in Europe

OGR Torino is a cultural and technological innovation hub stretching over 35,000 square metres in Turin, Italy. Built between 1885 and 1895, and used for a century for the maintenance of trains, the H-shaped building was left in a state of abandonment after its closure in the 1990s. In 2013, Fondazione CRT acquired it and, after 1,000 days of work, in September 2017, OGR Torino was returned to the city: from former railway workshops to new workshops of contemporary culture, innovation and acceleration of business with an international vocation. Since the opening, OGR Torino has become an experimental and ever-evolving space, close to the city yet open to the world thanks to its international programme. As part of the European Pavilion, OGR will produce a new art commission by Ludovica Carbotta, and a series of talks entitled 'Next in Europe', which look at the future of Europe from different perspectives that reflect the interdisciplinary approach and community of OGR.

State of Concept Athens – Waste/d Pavilion

State of Concept Athens is the first non-profit contemporary art institution in Greece with a permanent location and annual programme. Founded in 2013 by art critic and curator iLiana Fokianaki, it is an independent platform that fosters the appreciation for local and international contemporary art and the growth of artistic and curatorial practice. Operating as a bridge between Athens and the international contemporary art scene, it brings to the fore artistic and curatorial practices that address and

question the current social, economic and political phenomena of Europe and beyond, which are looked at from the context of Greece, existing literally and metaphorically on the borders of West and East. For the European Pavilion, State of Concept has invited the Temporary Academy of Arts (Elpida Karaba, Despina Zeffkili, Yota Ioannidou, Vangelis Vlahos) to develop the Waste/d Pavilion, which will unfold through a series of 'episodes', focusing on the relationship between waste and labour, the body, ecology and language.

Fondazione Studio Rizoma – Europe after Europe

Fondazione Studio Rizoma is an international cultural and political production hub based in Palermo and with an outreach office in Berlin. It has been established by the international NGO European Alternatives, in cooperation with Allianz Kulturstiftung, following the successful curation of the 2019 edition of the Biennale Arcipelago Mediterraneo in Palermo. Building on this success, during the 2020 pandemic year, Fondazione Studio Rizoma was set up to transform a one-off event into a stable presence guaranteeing continuity and leveraging Palermo's position at the heart of the Mediterranean. As part of the European Pavilion, Fondazione Studio Rizoma is developing a programme in three movements called 'Europe after Europe', which aims to address and build cross-border cooperation, especially across the Mediterranean basin.

Studio Wild – Forbidden Garden of Europe

Studio Wild was founded in 2018 by two young Dutch designers, Tymon Hogenelst and Jesse van der Ploeg. They develop provocative designs to exceed the current boundaries of architecture. In their work, they operate on the border, in areas of tension between politics, architecture and nature, embracing complexity by working in a variety of disciplines, with a focus on the relationship between landscape and architecture. One of their recent projects is the *Forbidden Garden of Europe*, which they developed as part of the parallel programme of the Dutch pavilion at the 17th Venice Biennale of Architecture, and which is supported by the European Cultural Foundation through its Culture of Solidarity Fund.

LOCATIONS

1 Académie de France à Rome
Villa Médicis
Viale della Trinità dei Monti, 1
00187 Rome

2 Bibliotheca Hertziana – Max
Planck Institute for Art History
Via Gregoriana, 28
00187 Rome

3 German Academy Rome
Villa Massimo
Largo di Villa Massimo 1-2
00161 Rome

4 Goethe-Institut Rom
Via Savoia, 15
00198 Rome

5 Museo delle Civiltà
Piazza Guglielmo Marconi 14,
00144 Roma

6 Istituto Svizzero
(Swiss Institute)
Via Liguria 20
00187 Rome

7 NERO
Lungotevere degli artigiani 8/b
00153 Rome

PLEASE

We kindly ask you to please do a
self-test or restrain from joining the
event if you experience
any COVID-19 symptoms.

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(artist), Cairo Clarke (curator,
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Leyla Dakhli (historian), Luke de
Noronha (writer and academic),
Liza Dieckwisch (artist, Rome Prize
Fellow Villa Massimo 2022/23),
Rajana Dugar-De Ponte (journalist,
co-founder of the human rights
movement 'Erkhe'), Marcelo
Expósito (artist), Fantastic little
splash (artists collective), Jérôme
Felici (co-funder of Oenope),
Ruslan Gabbasov (head of the
Bashkir National Political Center),
Ylva Gislén (poet), Gabrielle
Goliath (artist), Jana Graul
(art historian), Natalia Hecht
(community artist, curator),
Nilas Heinskou (journalist),
Tyron Hogenelst & Jesse van der
Ploeg (architectural and design
studio), Anton Karyuk (artist), Rafis
Kashapov (founder of the Free Idel-
Ural movement), Diana Khalilova

(artist), Aleksander Komarov (artist),
Anna Khvyl (musician, curator
of Women Sound), Giuseppe
Laterza (publisher), Anna Livia
Friel & Marco Provinciali
(EUPavilion collective), Matteo
Lucchetti (curator), Lorenzo
Marsili (philosopher), Caroline
Meyer Picard (choreographer),
Fariba Mosleh (curator), Marina
Naprushkina (artist), Lola Olufemi
(writer), Olesia Onykieenko
(musician, curator of Women
Sound), Diogo Passarinho Studo
(architectural studio), Plan Común
(architectural studio), Mykola Ridnyi
(artist), Cia Rinne (artist), Monica
Sassatelli (sociologist), Elly Schlein
(Italian MP), Marcus Schmickler
(composer, Rome Prize Fellow Villa
Massimo 2022/23), Igor Sevcuk
(artist), Leman Sevdar Darıcıoğlu
(artist), Something Fantastic
(architectural studio, Rome Prize
Fellow Villa Massimo 2021/22), Olia
Sosnokskeyaten (artist), Costanza
Spocci (journalist), Maria Stoianova
(artist), Nastia Teor (artist), TEN
(architectural studio), Maxim
Tyminko (artist), Carlo Ugolotti
(historian), Evita Vasiljeva (artist),
Fabian Wagner (architect, Rome Prize
Fellow Villa Massimo 2022/23) Johan
Widén (artist), Matthias Weiss (art
historian), Hervé Youmbi (artist).

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