

Portfolio

Aterraterra

Fabio Aranzulla

Luca Cinquemani

Aterraterra

Founded in Palermo in 2020 by Fabio Aranzulla and Luca Cinquemani, Aterraterra is a collective that works in a multidisciplinary way intersecting agricultural, artistic and activist practices. Aterraterra's research focuses on sustainable and marginal forms of food and interrogates itself over the possibility of an agriculture and food culture critical of forms of oppression and aware of its own anthropocentrism. Among the issues addressed in Aterraterra's art projects are the difficult heritage of food plants, multispecies alliances and post-agricultural and post-linguistic perspectives, the use of wild species as a form of uncultivated and sustainable food, the ever-fluctuating cultural boundary concerning the concept of edibility, and the creation of experimental vegetable communities. Fabio Aranzulla is an artist, activist, researcher, and farmer. He graduated in 2017 in art history and sociology in Dresden before studying photography and art at the Academy of Fine Arts in Leipzig. He has participated in various exhibitions in Germany and Italy. Luca Cinquemani is a farmer, activist and philosopher. He studied between Palermo and Düsseldorf earning a PhD in European Cultural Studies. He has published several essays and a book on the concept of life form in Giorgio Agamben's philosophy.

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Postvarietal Experimental Evolutive Communities, 2024

Following the reflections that arose within the Critical Seeds of Resistance project and the work „Someone told us a story about nature and purity“ at the Fondazione Merz-ZAC Centrale, the Aterraterra duo is carrying out experimental work on certain vegetable species through the creation of „Postvarietal Experimental Evolutive Communities.“ These are mixes of different varieties of a vegetable species that show specific resistances and that crossbreed and genetically recombine from year to year, not only expressing always different and unpredictable characters moving away from the initial varieties, but also tending to adapt to the eco-climatic conditions of the place of cultivation. „Postvarietal Experimental Evolutive Communities“ throughout the years can show a multiplication of adaptive abilities, an important element in a context subject to major climatic changes. In addition to presenting these aspects of resilience, postvarietal communities offer post-agricultural and post-linguistic perspectives. Indeed, they open up a possibility for reflection and critique of the human concept of variety and purity in agriculture and question the practices of classifying and naming the varieties of food plants we are accustomed to eat. Post-varietal communities invite us to critically rethink not only our agricultural practices and our relationship with the plants we grow, but also our food culture.

-2024 April, MUSE, Trento

-2024 October, Istituto Svizzero, Roma

-2024 May. Design Museum London in collaboration with Eliza Collin.



Tasting Sessions, 2022-ongoing

Moving on the cultural and historically ever-shifting boundary between edible and inedible, Aterraterra often offers tasting sessions with edible wild species that grow in a specific place, focusing especially on those that are obsolete or forgotten. For Aterraterra, the alimentary use of wild plants has an important meaning in terms of sustainability because their growth is not linked to cultivation, thus does not exploit the soil and does not depend on any irrigation, since their life cycle takes place solely with water from rainfall. Tasting sessions create collective occasions during which narratives and descriptions of these plants and their relationships to the ecosystems in which they grow are offered, and always include moments of tasting and discussion. The inclusion of taste becomes politically relevant as it brings into the spectrum of flavors and textures areas that have been lost or unlearned and stimulates new possible food practices, far from the choices offered by common vegetable distribution circuits that are more sustainable and sensitive to climate change.

- 2023 March. Istituto Svizzero, Roma
- 2023 April. Cantieri culturali alla Zisa, Palermo
- 2023 June. Aterraterra Lab
- 2024 May. Museum of contemporary art Termoli MACTE, Termoli



Tasting Sessions at Cantieri culturali, Palermo and Aterraterra Lab, Palermo



Tasting sessions at Istituto Svizzero, Roma and Cantieri culturali, Palermo



Tasting sessions at Istituto Svizzero, Roma and Cantieri culturali, Palermo

Critical Seeds of Resistance Critical, 2024

Critical Seeds of Resistance is a transnational project initiated by Aterraterra and was created as a catalyst for change towards a more climate-conscious agriculture that interrogates its past and is able to redefine the prevailing food culture in a more just and sustainable sense. Through artistic and seed saving practices, the project addresses the decline of plant biodiversity caused by market-driven choices by focusing on edible plant varieties that embody different types of resistance. One is environmental resistance, such as choosing arid-resistant varieties that require less water, as well as increasing sustainability and biodiversity by involving more wild and spontaneous plants that require little or no human intervention. The practical realization of the project involves the creation of a Transnational Critical Seed Library, a library of resilient seeds activated through collaboration with various international realities that safeguard and reproduce seeds. The work of the library will go hand in hand with contemporary art, which is the other focus of the project. Several international and local artists will be invited for a year-long program that includes exhibitions, food and sound performances, residencies, workshops, and lectures. Finally, various cultural institutions, restaurants and museums will be involved by welcoming Library seeds into their gardens and vegetable gardens and hosting moments of discussion and reflection.

Hypothetical Foraging, 2023

„Hypothetical foraging“ is a walk with food tastings of wild edible plants at the mouth of the Oreto River in Palermo. While suggesting the possibility of collection and consumption, the abundance at the site of potentially edible species remains only a hypothesis due to the high levels of pollution in the mouth. For instance, many wild species, due to the presence of dissolved fertilizers in the waters, show abnormal and extremely lush growth. Therefore, the walk represents a hypothetical and impossible foraging that opens a reflection on the way the city has treated and continues to treat its most important river. Sewage and industrial discharges, garbage, fertilizer residues from the cultivated areas that the river encounters along its course. A tasting of wild plants took place, with the use of specimens not collected at the river mouth but in Aterraterra's garden.



Hypothetical Foraging, Palermo

Interspecies Manifesto, 2021

A manifesto that narrates the failure of a concrete attempt to create an interspecies collective between humans and other living and nonliving forms. The predominant and anthropocentric position of the human, the impossibility of not mediating the process with verbal language, the difficulty of the humans involved in losing control of the process itself (which results in the impossibility of achieving a widespread regime of control between humans and nonhumans), show that the idea of the interspecies collective remains a theoretical chimera that exists only as a linguistic and specifically human concept.

INTERSPECIES COLLECTIVE'S MANIFESTO

From the hybrid Control Collectives to the Expanded Transpecies Common

1. Il collettivo interspecie è un'area di sperimentazione relazionale tra membri umani e non umani che ha inizio con una narrazione umana di un collettivo interspecie e avanza verso direzioni unpredictable a controllo collettivo umano-non umano.

2. Il collettivo è composto da diverse forme di vita e da elementi che tradizionalmente definiamo „esseri non viventi“. Fanno parte della rete piante, funghi, pietre, batteri, animali, virus e le relazioni tra essi: da quelle più evidenti alle forme di interazione più nascoste.

3. L'idea del collettivo interspecie è un'idea umana e ciò influenza, nella prima fase della sperimentazione, la forma e le relazioni del collettivo in senso nettamente antropocentrico.

4. Il collettivo interspecie è una un b inju forma transizionale che parte dal pieno controllo umano al di la della soglia di controllo verso il vero e proprio collettivo interspecie a controllo ibrido (umano-non umano) la cui forma non è immaginabile né descrivibile.

5. Nella fase a controllo ibrido, la componente umana, consapevole della sua posizione gerarchica e antropocentrica, abbandona il controllo della rete stessa, che sarà prerogativa di tutti i membri e non solo di quelli umani.

6. La fase a controllo ibrido potrebbe non presentare nessuna attività che in senso umano verrebbe chiamata “controllo”. Quindi anche l'idea umana di controllo ibrido potrebbe collassare in favore di stati di relazione non pensabili dall'umano.

7. La narrabilità umano/umano della fase ibrida sarà limitata e potrebbe essere affidata a report contenenti codici misti o altre componenti che l'umano potrebbe non percepire affatto o decodificare come “rumori”, “silenzi”, “disturbi”.

8. La soglia del passaggio dalla fase a controllo umano a quella a controllo ibrido sarà caratterizzata da una caduta del linguaggio verbale all'interno del collettivo e le

categorie come “specie”, forma di vita”, “umano”, ecc, non avranno alcun potere nella composizione degli stati di relazione tra i membri, la maggior parte dei quali, batteri, piante, funghi, ecc, percepiranno o non percepiranno il linguaggio verbale semplicemente per quello che è fisicamente: onde sonore.

9. L'inizio della fase ibrida segna dunque il passaggio verso stati di relazione non antropocentrici e non comunicabili nel linguaggio verbale.

10. La terza fase del collettivo interspecie - Expanded transpecies common (ETC) - sarà caratterizzata da un riassetto sempre più radicale degli stati di relazione tra le forme di vita e, soprattutto, da una convergenza reticolare di diversi collettivi interspecie esistenti in una grande rete transpecifica dove l'umano perderà gradualmente il tratto del linguaggio verbale - divenuto inutile - e diventerà qualcosa che, prima di questa fase, è impossibile immaginare.

11. Non si esclude nella fase ETC una riduzione drastica della popolazione umana che morirà nel corso della rimodulazione degli stati di relazione con batteri, funghi, piante, animali e virus.

12. Il carattere transizionale del collettivo interspecie, che prevede una fase di attivazione umana (HAP), una fase a controllo ibrido umano-non umano (HCP) e una fase espansiva che porterà all'Expanded Transpecies Common, non ha carattere lineare e progressivo se non nelle sue prime fasi necessarie alla sua attivazione. La sua direzione, una volta formato, non può essere pensata né descritta né orientata. La semplificazione schematica e lineare serve soltanto adesso nella fase preparatoria descritta in questo Manifesto e nella fase a controllo umano per stimolare e preparare altri umani all'attivazione di diversi collettivi interspecie.

13. Il collettivo interspecie, una volta formato, vedrà questo manifesto per quello che è: possibile fonte di cibo ed energia da decomporre e assorbire.

INTERSPECIES COLLECTIVE'S MANIFESTO

From the hybrid Control Collectives to the Expanded Transpecies Common

1. The interspecies collective is an area of relational experimentation between human and non-human members that begins with a human narrative of an interspecies collective and progresses in unpredictable directions to human-non-human collective control.

2. The collective is composed of different life forms and elements that we traditionally refer to as 'non-living beings'. Plants, fungi, stones, bacteria, animals, viruses and the relationships between them - from the most obvious to the most hidden forms of interaction - are part of the network.

3. The idea of the interspecies collective is a human idea and this influences, in the first phase of the experimentation, the form and relations of the collective in a distinctly anthropocentric sense.

4. The interspecies collective is a transitional form moves from full human control beyond the threshold of control towards the actual hybrid-controlled (human-non-human) interspecies collective whose

form is neither imaginable nor describable.

5. In the hybrid control phase, the human component, aware of its hierarchical and anthropocentric position, abandons control of the network itself, which will be the prerogative of all members and not just the human ones.

6. The hybrid control phase may not present any activity that in the human sense would be called 'control'. Thus even the human idea of hybrid control may collapse in favour of states of relationships not conceivable by humans.

7. The human/human narrability of the hybrid phase will be limited and may be relied upon to report mixed codes or other components that the human may not perceive at all or decode as 'noises', 'silences', 'disturbances'.

8. The threshold of the transition from the human-controlled phase to the hybrid-controlled phase will be characterised by a collapse of verbal language within the collective and categories such as

'species', 'life form'; human, etc., will have no power in the composition of the states of relationships between the members, most of whom, bacteria, plants, fungi, etc., will or will not perceive verbal language simply for what it physically is: sound waves.

9. The beginning of the hybrid phase thus marks the transition to non-anthropocentric states of relationship that cannot be communicated in verbal language.

10. The third phase of the interspecies collective - Expanded transpecies common (ETC) - will be characterised by an increasingly radical rearrangement of the states of relationships between life forms and, above all, by a reticular convergence of different existing interspecies collectives into a large transspecific network where the human will gradually lose the trait of verbal language - which has become useless - and become something that, prior to this phase, is impossible to imagine.

11. A drastic reduction of the human population that will die in the course of the reshaping of the relationship states with bacteria, fungi, plants, animals and viruses cannot be excluded in the ETC phase.

12. The transitional character of the interspecies collective, which includes a human activation phase (HAP), a human-non-human hybrid control phase (HCP) and an expansive phase that will lead to the Expanded Transpecies Common, does not have a linear and progressive character except in its first phases necessary for its activation. Its direction, once formed, cannot be thought of, described or directed. The schematic and linear simplification only serves now in the preparatory phase described in this Manifesto and in the human-controlled phase to stimulate and prepare other humans for the activation of different interspecies collectives.

13. The interspecies collective, once formed, will see this manifesto for what it is: a possible source of food and energy to decompose and absorb.

„Someone told us a story about nature and purity“, 2022, installation,
Fondazione Merz, ZACentrale

„Someone told us a story about nature and purity“ is a work that moves at the intersection of art, political thought and agricultural practices. Central to it are the narratives we humans create around (food) plants and the, anthropocentric relationship we erect with them. The work is an experiment that tries to activate a community of grains of different and famous Italian varieties, randomly mixing them and opening the process to the possibility of hybridization among them. In this way, the work breaks down the so-called „varietal purity,“ which is often narrated as natural, despite the fact that this purity and static quality is never found in what we call „nature.“ We started with so-called „ancient“ varieties, depositaries of often problematic human narratives and which, moreover, on closer inspection, are not even that „ancient.“ Some of these varieties, in fact, were developed during fascism and have long been at the center of identity and nationalist narratives. The work also focuses on the human and its romanticized and nostalgic ideas of what it perceives and defines as „nature,“ „purity,“ and „food plant.“ „Someone told us a story about nature and purity“ is an experiment, a perhaps impossible attempt at the loss of human control over food plants, an opening to the (human) failure of the very process.





Grains hit the ground falling through hands as an ancestral act of sowing of narrations

IT Il 9 ottobre del 1927 nel Palazzo delle Esposizioni a Roma viene inaugurata la 'Prima Mostra Nazionale del Grano', per la quale Emanuele de Cillis, senatore fascista e agronomo, scrisse il libro 'I Grani d'Italia', un elenco storico delle varietà antiche e nuove di grano italiano. De Cillis in quel testo propone di sostituire il termine varietà con le espressioni "carattere" e "razza". Ogni seme di frumento porta con sé una densa eredità di storia umana, è il frutto della domesticazione, della selezione, degli incroci sin qui realizzati, dei momenti di accelerazione e decelerazione della pressione selettiva umana. La maggior parte delle piante alimentari esiste perché l'uomo ha condotto un lungo processo di domesticazione e selezione. Le piante hanno poco o nulla di naturale, se non, forse, le narrazioni sulla loro naturalità, create dall'uomo che, per sua natura, senza narrazioni e senza piante non potrebbe sopravvivere. La natura, in quanto concetto umano, esiste solo dentro il linguaggio umano e allo stesso modo i concetti di pianta, genere, specie, varietà, sono concetti linguistici che rispecchiano (e creano) il tipo di relazione - antropocentrica - che l'uomo tenta costantemente di instaurare con le piante. Molti grani antichi, lungi dall'essere stati selezionati in tempi lontani, come suggerito dalla definizione, hanno origini recenti e al contempo problematiche, come ad esempio alcune varietà di grano oggi tanto apprezzate e rivalutate, come il grano Senatore Cappelli. Se guardiamo al passato di questo frumento scopriamo che è una delle "varietà elette" selezionate tramite incrocio in epoca fascista allo scopo di realizzare l'ambizione del Duce di raggiungere l'autosufficienza granicola dell'Italia. Le piante alimentari vengono selezionate di volta in volta per migliorarne la produttività, le qualità nutritive, l'adattabilità a specifiche zone e in ogni caso rappresentano per l'uomo un "alimento" e coincidono del tutto con esso. Il grano è, per noi, immediatamente "cibo". Impossibile pensare a una pianta di grano senza questa correlazione.

EN On 9 October 1927, the 'First National Wheat Exhibition' was inaugurated at the Palazzo delle Esposizioni in Rome, for which Emanuele de Cillis, a fascist senator and agronomist, wrote the book 'I Grani d'Italia' (Grains of Italy), a historical list of old and new varieties of Italian wheat. De Cillis proposed to replace the term variety with the expressions "character" and "race". Every wheat seed carries with it a dense heritage of human history; it is the fruit of domestication, selection, cross-breeding to date, and the moments of acceleration and deceleration of human selective pressure. Most edible plants exist because humans have carried out a long process of domestication and selection. Plants have little or nothing natural about them except, perhaps, the narratives surrounding them being natural, created by humans who, by their nature, without narratives and without plants could not survive. Nature, as a human concept, exists only within human language. Similarly the concepts of plant, genus, species, variety, are linguistic concepts that reflect (and create) the kind of - anthropocentric - relationship that humans constantly attempt to establish with plants. Many ancient grains, far from having been selected in ancient times, as suggested by the definition, have recent and problematic origins. Such as some wheat varieties that are now much appreciated and revalued, like Senatore Cappelli wheat. If we look at the past of this wheat we discover that it is one of the "chosen varieties" selected through cross-breeding in the fascist era. In order to realise the Duce's ambition of achieving Italy's self-sufficiency in grain. Edible plants are selected from time to time in order to improve their productivity, nutritional qualities, adaptability to specific areas and in any case they represent a "food" for humans and coincide completely with it. It is impossible to think of a wheat plant without this correlation.

Someone told us a story about nature and purity is a small community of varieties of so-called ancient grains where we will try to suspend human selective pressure. Leaving the plants to random hybridisation, not aimed at improving their production or quality characteristics and not oriented towards food.

is a group of plants that can evolve, influence each other, adapt, change or even do nothing - fail in a certain (human) sense.

is a practice of "a-functional cultivation", a collective attempt at disrupting control. Which will let the different varieties, once flowering, cross each other, year after year, in a completely random and unpredictable way. Mixed sowing is the first step towards the destruction of so-called purity, perceived as nature, but which in reality, as always, is nothing more than invention: a human narrative.

is a community of wheat plants that we will not eat, it is an attempt to de-functionalise the plant life form we call "wheat" which, throughout history, we have violently bound to our fate.

is an awareness of the difficulty of escaping language and freeing other life forms from the narratives we have created. It is an invitation to accept that nature is a complex of human fictions and to accept our animal dependence on plants.

is finally an opening towards a post-linguistic and post-agricultural future where humans will perhaps cease to speak and cultivate. The transition to an in-dictable world that cannot be told from here, from within language, where everything is always a narrative and everything has (cannot but have) a name and a function.

Someone told us a story about nature and purity is a piccola comunità di varietà di cosiddetti grani antichi dove proveremo a sospendere la pressione selettiva umana, lasciando le piante all'ibridazione casuale, non finalizzata al miglioramento delle loro caratteristiche produttive o qualitative e non orientata all'alimentazione.

è un gruppo di piante che potrà evolversi, influenzarsi a vicenda, adattarsi, cambiare o anche non far niente - fallire in un certo senso (umano).

è una pratica di "coltivazione a-funzionale", un tentativo collettivo di interruzione del controllo, che lascerà le diverse varietà, una volta fiorite, incrociarsi tra loro, anno dopo anno, in maniera del tutto casuale e imprevedibile. La semina mista è il primo passo per la distruzione della cosiddetta purezza, percepita come natura, ma che in realtà, come sempre, non è nient'altro che invenzione: una narrazione umana.

è una comunità di piante di grano che non mangeremo, è un tentativo di de-funzionalizzare la forma di vita vegetale da noi chiamata "grano" che, nel corso della storia, abbiamo violentemente legato al nostro destino.

è una presa di consapevolezza sulla difficoltà di sfuggire dal linguaggio e di liberare le altre forme di vita dalle narrazioni che abbiamo creato. È un invito ad accettare che la natura è un complesso di finzioni umane e ad accettare la nostra dipendenza animale verso le piante.

è infine un'apertura verso un futuro post-linguistico e post-agricolo dove l'uomo forse cesserà di parlare e coltivare. Il passaggio a un mondo in-dicibile che non è possibile raccontare da qui, dall'interno del linguaggio, dove tutto è sempre narrazione e tutto ha (non può non avere) un nome e una funzione.

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and we heard their flowers simultaneously

Fabio Aranzulla & Luca Cinquemani (aterrterra), 2022

Curriculum Aterraterra (Fabio Aranzulla and Luca Cinquemani)

Artistic Projects

2024

- „Tasting Session - Foodscapes 4“, Food Performance, as part of the Exhibition „Ersilia. Praticare l'altrove“ curated by Alice Labor and Ginevra Ludovici at Museum for Contemporary Art Termoli, MACTE Termoli.
- „Evolutive Brassica field“ (Working title), Installation in collaboration with Eliza Collin, Design Museum London.
- „Postvarietal Community #2“, Installation, as part of the exhibition „Postnatural Gardening“ curated by Alice Labor and Institute for Postnatural Studies at MUSE Trento.

2023

- Sound Piece as part of the Podcast „Ersilia“, produced by MACTE, Museum of Contemporary Art in Termoli, curated by Alice Labor and Ginevra Ludovici.
- Contribution to the tasting session of „WET ZONES Kitchen activation“ by Eliza Collin, part of the „Between Land and Sea Festival“ by Fondazione Studio Rizoma, Foce del fiume Oreto, Palermo.
- Food Performance within the collaborative project Tafelmusik together with Tobias Maria Koch, Swiss Institute, Rome.
- Dote Garden: creation of a collective garden of stories within the Dote Festival program, implemented between Amsterdam, Palermo, and Beirut.

2022

- „Someone told us a story about nature and purity“: Installation as part of the exhibition „Ordo naturalis, ordo artificialis,“ curated by Beatrice Merz and Agata Polizzi, ZACentrale, Fondazione Merz, Palermo.
- School of Water Scarcity: Collective project between Sicily and Tunisia, co-organized by Fondazione Studio Rizoma, Aterraterra, and Collettivo Epidemia.

2021

- Art residency at Pippi Tosini's Agricultural Company as part of the „Vanessa Cardui“ residency program, curated by Maria Rosa Sossai.

2020

- Multispecies Manifesto: Foundational manifesto of Aterraterra.

Curatorial Projects

2023

- „Between Facing the Change and Making a Change“: Round Table/discussion + tasting session organized by Aterraterra, Cooking Sections, and CLIMAVORE x Jameel at RCA, part of the Between Land and Sea Festival by Fondazione Studio Rizoma, Aterraterra Lab, Palermo.

- „Bagliore Blu“: Collective exhibition of students from Klasse Ulla von Branderburg at the Academy of Fine Arts in Karlsruhe. Curated by Aterraterra, Aterraterra Lab, Palermo.

- „Scream as if your organs were made of glass“: Short term artist residency and Performance by Diana Lola Posani curated by Aterraterra in collaboration with Fondazione Studio Rizoma, Aterraterra Lab, Palermo.

- „How like a leaf I am“: Solo exhibition by Alexandra Baumgartner, curated by Aterraterra and Laura Breitschmid, Aterraterra Lab, Palermo.
- „Atterrare nello spazio“: Round Table organized by Aterraterra with Melania Del Santo and Angelo Adamo from the National Institute of Astrophysics and the Institute of Astrophysics and Cosmic Physics, Aterraterra Lab, Palermo.

2022

- „After Licking“: Artist residency and exhibition by Clémentine Roy and Marta Orlando, curated by Aterraterra, Aterraterra Lab, Palermo.

Lectures and Workshops

2023

- „Decolonial Agriculture“: Presentation for the roundtable „Decolonial practices in Italy. Activism, education, and public space“ within the Summer School „Dissonances, re-interpreting and re-assessing difficult heritage“ at IMT School for Advanced Studies, Lucca.
- Invited artist for „Planting communities“: Lecture on artistic and cultivation practices conducted by Aterraterra, curated by Mikhail Lylov as part of the Spore Garden program, Spore Initiative, Berlin.
- Workshop about foraging for students of the Department of Architecture, ETH Zurich.
- Lecture for participants in the residency „Decolonizing Food: Water, Land, and Heritage,“ a residency program by Fondazione Studio Rizoma in collaboration with Allianz Foundation, Postane (Istanbul), and Autostrada Biennale (Prizen).
- „Hypothetical foraging“: Workshop and tasting session at Foce del fiume Oreto, Costa Sud Festival by Meeraqui, Palermo.
- „From guerrilla odonomastics to anticolonial agriculture“: Presentation for a conference as part of the institutional activities of the Master „City of gender. Methods and Techniques of Urban and Territorial Design“ at the Department of Architecture, University of Florence.
- „Borago“: Workshop on edible wild plants for Earth Day Palermo, Cantieri Culturali alla Zisa.
- Invited speaker for „Farmer rights to seeds for food and livelihood security: building more resilient agrifood systems“ at FAO Regional Office for Europe and Central Asia, online.

2022

- „Solanum aethiopicum“: Lecture for „Non è più tempo di negare – The Time for Denial is over,“ Transnational Restitution Movement, curated by Fondazione Studio Rizoma and GROUP50:50, Palermo.
- Speaker for „Sovranità dei semi: solo un sogno?“, Workshop by Agroecology Europe, in collaboration with Scuola di agroecologia di Valdibella and Schola Campesina, Camporeale.
- Lecture for „Difficult Heritage Summer School“ of Decolonizing Architecture Advanced course at Royal Institute of Art in Stockholm and MA Program in Critical Urbanism at Basel University, online.

2021 - Talk (published text in exhibition catalog) on the giant Holly trees of Piano Pomo, invited by the Civic Museum of Castelbuono, as part of the project „Il taglio, l’innesto, il castello“ by artists Domenico Mangano and Marieke van Rooy, curated by Valentina Bruschi, Castelbuono.

2021 - „Nature as narration“: Workshop for the „I team“ program of Relais Culture Europe, curated by Giulia Crisci, Sarah Clement, and Pascal Brunet, Parco della Favorita, Palermo.
- „RI-conoscere“: Workshop at Parco della Favorita for „Room to Bloom“ project curated by Marcela Caldas, Fondazione Studio Rizoma, Palermo.

Teaching

2022 - Visiting professors for the „Summer School Counter/Production,“ curated by Daria Filardo, Stefania Galegati, and Davide Ricco, Palermo.

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Education

2019-2023 Fine Arts (Photography) Studies at Fine Arts Academy Leipzig (HGB Leipzig)
2017-2019 Fine Arts Studies at Bauhaus University Weimar
2012-2017 Art history, architectural sciences and humanities at Technische Universität Dresden
2002-2011 Goethe Gymnasium Karlsruhe

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Nationality: Italian

Education

2017 Dr. Phil. in European Cultural Studies University of Palermo, Dept. of Culture and Society, Palermo.
2012 Master’s degree in Communication Theories University of Palermo.