

Aterraterra

Portfolio

**Fabio
Aranzulla & Luca
Cinquemani**



Photo credits Dominique Koch

Aterraterra

Founded in Palermo in 2020 by Fabio Aranzulla and Luca Cinquemani, Aterraterra is a duo that works in a multidisciplinary way intersecting artistic, agricultural and activist practices. Aterraterra's research questions the possibility of an agriculture and food culture that is critical of forms of oppression and aware of its own anthropocentrism. Aterraterra's artistic projects address issues of multi-species alliances, post-agricultural and post-linguistic perspectives, foraging and the ever-shifting cultural limit of the concept of edibility. The duo also investigates the difficult heritage of food plants, the relationship between cultural institutions and non-human life forms and the consequences of climate change.

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Fabio Aranzulla & Luca Cinquemani

Fabio Aranzulla is an artist, researcher and farmer. He graduated in 2017 in art history and sociology in Dresden before studying photography and fine art at the Bauhaus Weimar and the Academy of Fine Arts in Leipzig. He has exhibited in various shows in Germany and Italy.

Luca Cinquemani is an artist, philosopher and farmer. He studied between Palermo and Düsseldorf, obtaining a PhD in European Cultural Studies. He has published several essays and a book on the concept of life-form.



Photo credits Valeria Monti

Foodscapes 5

2024
Our tasting sessions are often an invite to question and collectively rethink linguistic definitions and plant narratives through moments of tasting that propose new understandings of a place and new ways of relating to the life forms that inhabit it. Accepting the invitation of Alexandra Baumgartner and Amelie Schüle, we immersed ourselves in the green areas growing in and around Biel/Bienne during a short residency. For this tasting session, we focused on the narratives surrounding the 'invasive' plants that grow in this area of Switzerland and the always mobile and culturally determined limits of what is considered edible and not edible. The tasting session focused on flavours that are complex but often overlooked or simply defined as 'bitter', 'astringent' or 'sour'. This focus on the gustatory complexity of a plant - until then considered an inedible 'weed' or an 'invasive species' - opens up the possibilities of activating relationships with it that are not foreseen by these expressions and makes us reflect on certain narratives and definitions that are often imperceptibly bearers of racist and discriminatory concepts. By reactivating parts of the spectrum of flavours and textures that are rarely considered or unlearned, the moment of tasting becomes a device capable of stimulating critical reflections on language. The experience and discussion that ensued during the tasting session led the participants to collectively ask themselves: what will the future taste like if we start to question our understanding of 'edible' and try to abandon the language we use to define plants?

Foodscapes 5 was part of the public programme of Alexandra Baumgartner's exhibition 'How like a leaf I am' at Photoforum Pasquart, Biel



Photo credits Daria Samoylova

Food Performance



Photo credits Daria Samoylova

Photoforum Pasquart Biel Bienne



Photo credits Daria Samoylova



Photo credits Daria Samoylova



Photo credits Daria Samoylova



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Photo credits Daria Samoylova



Photo credits Daria Samoylova

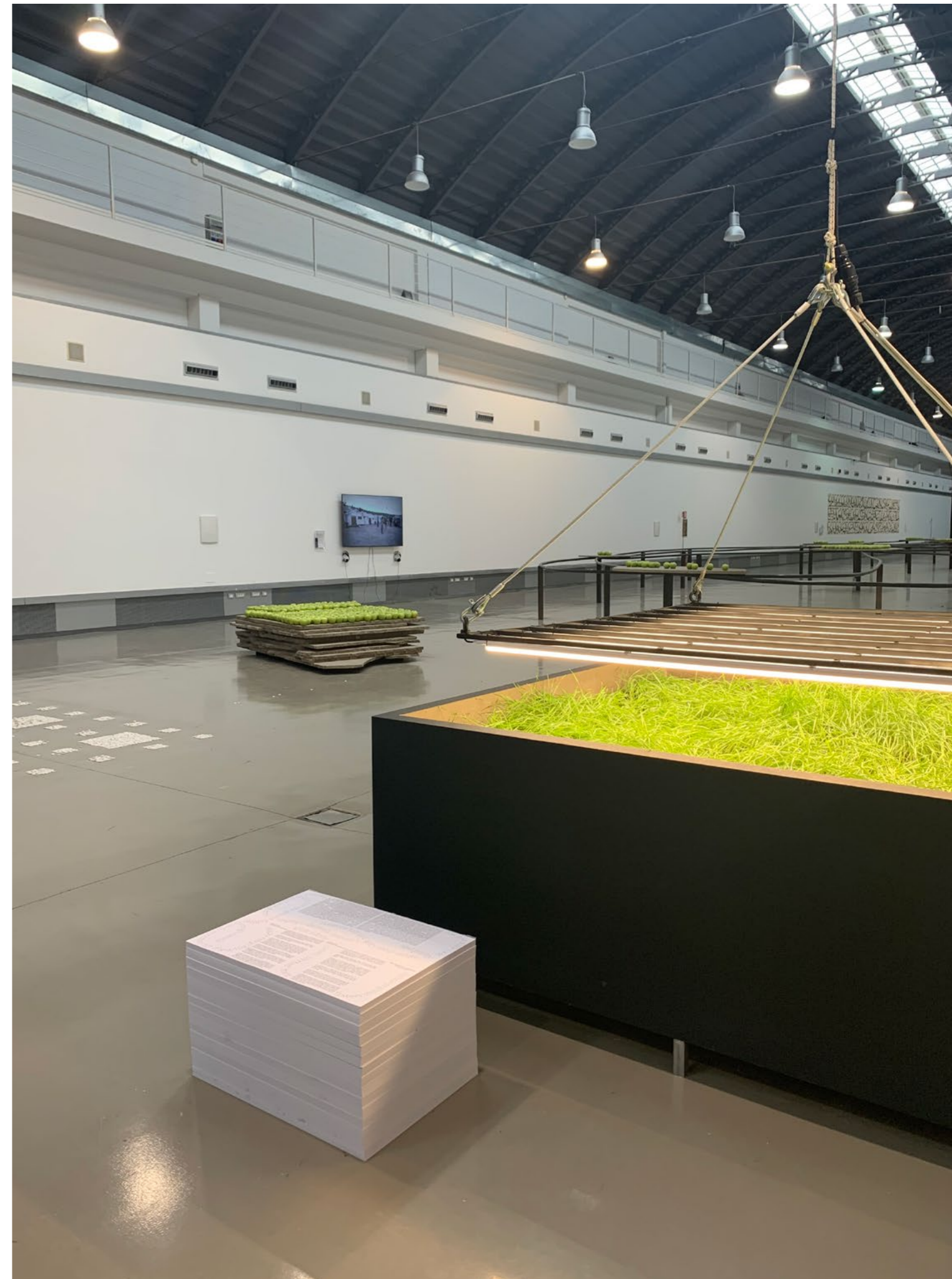
Someone told us a story about nature and purity

2022

Someone told us a story about nature and purity is a work that proposes to rethink human narratives around food plants and the concepts of 'nature' and 'purity' and shows the anthropocentric relationship we build around them. The work is a cultivation experiment that has created, within the exhibition space, a community of grains of different and well-known Italian varieties, randomly mixing them and thus opening the process to unpredictability through the possibility of uncontrolled hybridisation between them. By destabilising and breaking the distinctive traits of the starting varieties, the work undermines the so-called 'varietal purity', which is often narrated as 'natural' despite the fact that it, along with the concept of plant staticity, is never found in what we call 'nature'. Breaking the purity of 'ancient' varieties is also a gesture that critically touches on their history as these grains are linked to a difficult past. In fact, they are not 'ancient' at all as they were developed during Italian fascism and placed at the centre of identity and nationalist narratives for a long time. In this way, the work attempts an openness to the unpredictability of the cultivation process, questions the narratives of what we perceive and define as 'nature', 'purity', 'food plant', and also leads us to reflect on the traces of a past, the fascist and colonial one, that re-emerge in agriculture and food culture. Someone told us a story about nature and purity is an experiment, a perhaps impossible attempt to lose control over food plants, an opening to the (human) failure of the same process.

Installation

Fondazione Merz, ZACentrale

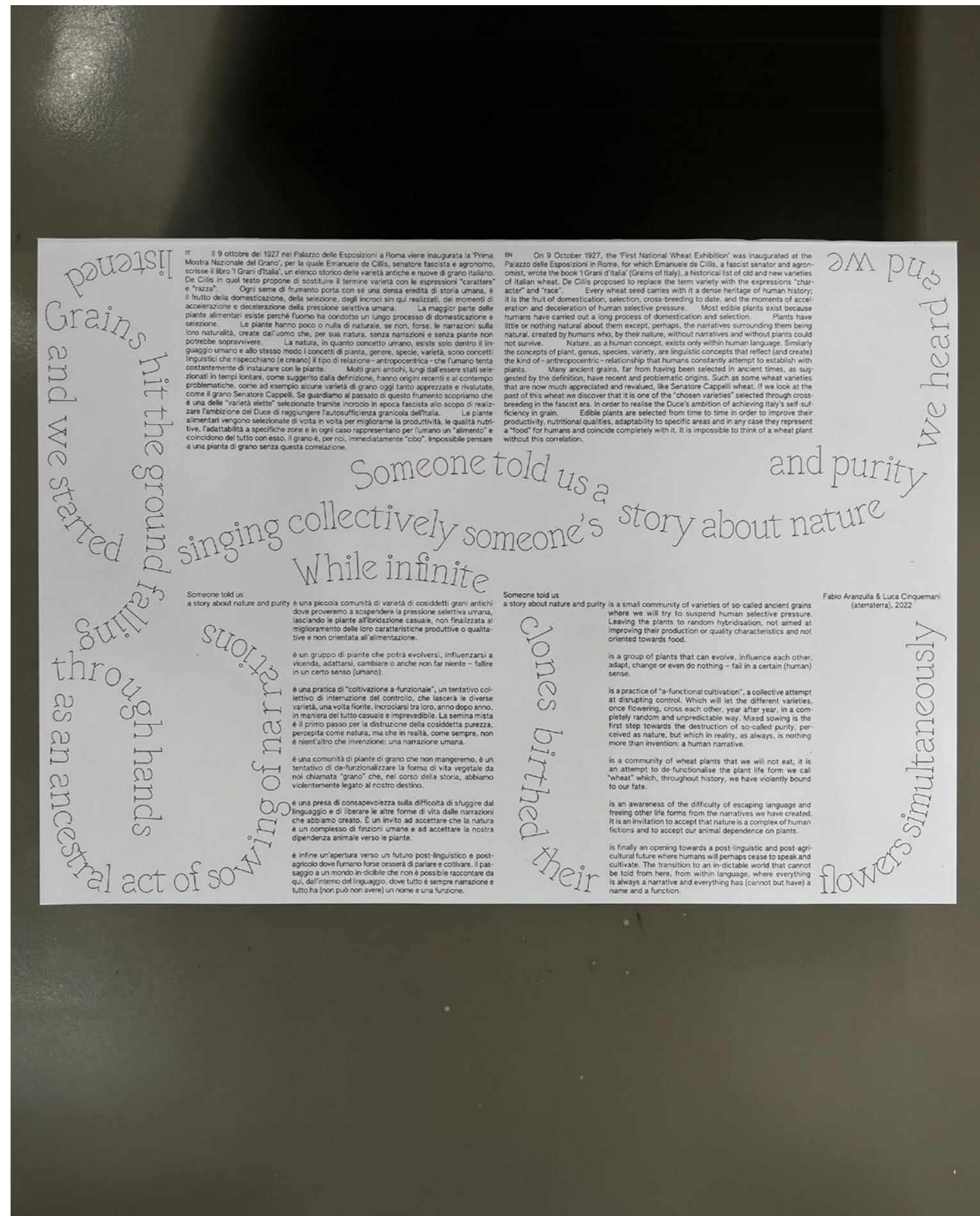


Installation for the exhibition Ordo naturalis - Ordo artificialis at Fondazione Merz, ZACentrale Palermo, curated by Beatrice Merz and Agata Polizzi, 2022.





Credits Clémentine Roy



Manifesto "Someone told us a story about nature and purity", design by Carla Selva & Paul Zech

Ecosistemi connessi. Museo e comunità postvarietale

Ecosistemi Connessi.
Museo e comunità
Post-Varietali, Museo
Civico di Castelbuono,
curated by Maria Rosa
Sossai, supported by
PAC2024 - Piano per
l'Arte Contemporanea,
promoted by the Direzione
Generale Creatività
Contemporanea of the
Italian Ministry of Culture.

Between 2024 and 2025, the project foresees the realisation of a series of interventions focusing on interspecies relations, the relationship between humans and food plants, post-agricultural and post-linguistic perspectives and the idea of the museum as part of the ecosystem. In the area of Colle di San Pietro, where the Museo Civico di Castelbuono is located, over the next few months, different tomato varieties will be cultivated together, both domesticated and wild, with traits of resistance to climate change. This post- varietal community involves a random pollination and hybridisation process not controlled by humans, which will be transformed over time and in relation to the different insect species and other life forms that populate

2025 the area. Within the 'post-varietal communities', thanks to unrestricted pollination, plants and fruits will appear from year to year with unpredictable shapes and characteristics and at the same time increasingly capable of adapting to the climatic conditions of the place of cultivation. Aterraterra's 'post-varietal community' concept challenges the purity of individual varieties selected by human/agricultural action, entrusting hybridisation with the deconstruction of their distinctive traits. This makes it possible to imagine and experiment with alternatives to their categorisation and opens up reflections on the possibilities of rethinking the future of the relationship between humans and plants in a post-agricultural direction. In this sense, the project sees agriculture, at least in its most widespread forms, as a process of simplification and reduction of natural ecosystems based on practices of control and discipline over food plants and other life forms. Over the course of 2025, a public programme of events, curated by Valentina Bruschi and Aterraterra, will involve institutions such as the Academy of Fine Arts in Palermo, the Botanical Garden of the University of Palermo and researchers from various disciplines to discuss the project's themes, multiplying opportunities for debate and dissemination. At the end of the plant growth cycle, there will be a collective harvest, a culinary performance and a post-varietal community seed sharing event. The project will conclude in 2025 with an exhibition.

Installation, Photos, Soundpiece, Manifesto

Museo Civico di Castelbuono



Wild tomatoes

The Edible Institute

2024-ongoing
The Edible Institute is a project that will transform the garden of the Swiss Institute in Rome into cultivated areas with edible vegetables and wild species, which will be used in the Institute's kitchen. The edible areas created by Aterraterra extend the edibility of the garden, which is already rich in fruit trees and other edible species, in line with the original 20th century project. The project sees the Institute as a complex ecosystem in which edibility derives from the relationships between humans, plants and other life forms. The Edible Institute reopens the garden to forms of cultivation and foraging in which new uses re-emerge alongside the current one. It activates forms of self-consumption that involve taste and cuisine, intercepting and making immediately perceptible, for the human communities that work, live and eat in the institution, the trophic/metabolic relationship that links humans and plants. By triggering these processes, the project makes the Swiss Institute 'edible' through more sustainable cultivation and food practices. The Edible Institute is also an experimental project in which plant communities - wild and cultivated - with characteristics of adaptability and resistance to extreme conditions related to climate change were chosen. It also includes plants connected to a problematic past, e.g. linked to colonial histories. Some of these species come from seeds that are part of the Critical Seed Library, a transnational project launched by Aterraterra that includes several seed saving realities operating in various parts of the world. The project is also conceived as an activator and catalyst for discussions, reflections and meetings around the issues raised by the creation of edible areas. An example of this was the project's inauguration event, which took the form of a talk and tasting session around the Institute's edible areas with several invited speakers: designer Eliza Collin, ethnobiologist Andrea Pieroni and the experimental platform Tocia! Cucina e Comunità.

Installation

Istituto Svizzero Rome



Photo credits Aterraterra



Photo credits Aterraterra

Long-term project at the Istituto Svizzero in Rome started in September 2024.



Photo credits Aterraterra



Photo credits Matias Biglieri

Hybridising Scentscapes

Progetto collaborativo di lungo termine nato dalla collaborazione tra Aterraterra ed Eliza Collin nell'ambito di Future Observatory's 2023/2024 Design Researchers in Residence Programme del Design Museum London.

2024-ongoing
Long-term collaborative project created by Aterraterra and Eliza Collin as part of the Design Museum's Future Observatory's 2023/2024 Design Researchers in Residence Programme. Within the Design Museum's garden, an area has been created that hosts a large group of species and varieties of plants from the cabbage and mustard family (Brassicaceae). Some of the species present react by changing their olfactory profile when subjected to air pollution or drastic changes in weather patterns. When a plant population shows odour-related changes, this alteration can have a very negative impact on pollinators, putting it at risk of extinction. However, some species, such as *Sinapis arvensis* (wild mustard), whose flowers do not show any particular odour changes under extreme climatic conditions such as drought and in the presence of pollution, have also been included among the different types of brassicaceae. By allowing the different species - both resistant and not - to grow and pollinate each other, which are arranged according to a specific pattern that favours hybridisation between them, the project activates a community of plants that tend to pollinate and interbreed with each other, producing new hybrids year after year that are potentially more and more adapted to the cultivation site and more resistant to climate change. The project, which will last three years, will involve several cycles in which the new seeds, the result of the hybridisation, will be reseeded, always giving rise to new and different plants whose characteristics will be periodically monitored.



Photo credits Eliza Collin

Installation

Design Museum London



Photo credits Eliza Collin

Photo credits Eliza Collin



Photo credits Eliza Collin

Multispecies Manifesto

2024

A manifesto about the failure of a concrete attempt to create an interspecies collective between humans and other living and non-living forms. The predominant, anthropocentric position of the human, the impossibility of not mediating the process with verbal language, the difficulty of the humans

Manifesto

involved in losing control of the process itself (which results in the impossibility of an uncontrolled process or of achieving a diffuse regime of control between humans and non-humans), 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 narratibility 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.

Not From Here: Plant Migrations and Human Narratives

2024
The workshop Not from Here: Plant Migrations and Human Narratives, which took place at the Museum MMK für Moderne Kunst, investigated issues related to the migration of cultivated and wild plants, together with the accompanying human narratives and practices and their relationship to issues such as racism and marginalisation. During the workshop, terms such as 'local', 'indigenous', 'endemic', 'allochthonous', 'invasive' and 'exotic' were questioned, concepts frequently referring to food plants that often reinforce racial stereotypes. It also explored how plants and food can evoke personal connections with migration and how many edible species that are part of different culinary traditions and therefore perceived and narrated as local, actually come from other parts of the world. Part of the workshop was dedicated to experiments and taste exercises aimed at problematising linguistic definitions that we use when describing plants and tastes and that are only apparently neutral.

Workshop
A taste exercise focused on the concept of 'exotic flavour', discussing its highly problematic nature. Through various examples, we finally demonstrated how the concept of 'native' and 'non-native' plants is not only highly problematic, but often not scientifically tenable.

Museum MMK für Moderne Kunst, Francoforte



Photo credits Simon Gilmer

Part of the public programme of the exhibition There is no there there, curated by Gürsoy Doğtaş and Susanne Pfeffer at the Museum MMK für Moderne Kunst Frankfurt.



Photo credits Simon Gilmer



Photo credits Simon Gilmer

Edible histories: food plants and their complex heritage

2024

The workshop Edible histories: food plants and their complex heritage at the Spore Initiative in Berlin touched on the topics of the complex heritage of food plants, with particular reference to the colonial past. It also discussed foraging as a practice of resistance and as a source of food that does not presuppose exploitation of soil and water resources. People present at the workshop were invited to tell stories of complex heritage and foraging, and from the contributions a discussion arose on migration and food plants, foraging culture and minorities in history, coloniality and exoticism in the common and specialist/scientific language of botany. The workshop continued with an urban foraging walk in the Spore Initiative garden and neighbouring areas. The numerous edible plants collected were then sampled collectively and an initial taste exercise was conducted to show the difficulty of the language we commonly use in translating the flavours and textures of plants that are normally absent or poorly integrated into our daily eating practices.

Workshop

Spore Initiative, Berlino



Photo credits Mikhail Lylov

Photo credits Mikhail Lylov

Workshop and Tasting session, Spore Initiative, Berlin, 2024.



Photo credits Mikhail Lylov



Photo credits Mikhail Lylov

Critical Seed Library

Project launched by the association ATT Lab that was created by the duo Aterraterra. In collaboration with: Eixarcolant, Barcelona; Postane, Istanbul; Spore Initiative, Berlin; Iraqi Seed Collective, USA and Iraq; Motif Art Studio, Western Sahara; Wolves Lane Centre, London; Tlayolan, Berlin. Co-funded by the European Cultural Foundation. criticalseedlibrary.org

2024-ongoing
 The Critical Seed Library is a transnational project launched by Aterraterra Lab, bringing together eight different seed saving realities from around the world. Its aim is to share seeds and knowledge to address challenges related to climate crisis, social injustice and exploitation of natural resources. The Critical Seed Library offers seeds of plants with specific resistances to communities that request them, thereby supporting them in growing their own food sources and promoting fairer food and farming practices that respect ecosystems and people.

The Critical Seed Library is organised in a decentralised manner and disseminates seeds and knowledge about them via the website www.criticalseedlibrary.org.

The Library includes seeds with resistance related to three key aspects:

Resistance to climate change: the Critical Seed Library includes plant species and varieties with characteristics of resistance to drought and high temperatures, offering support in the context of climate change, extreme weather events and increasingly irregular and unpredictable weather patterns.

Cultural resistance: the Critical Seed Library holds seeds related to stories of resistance, connected to a complex heritage - for instance concerning colonialism - or celebrating the emancipation of marginalised and oppressed communities

Wild plants: The Library also has a section dedicated to edible wild plants, which grow without being cultivated by humans, do not involve the exploitation of water and soil, and are perfectly adapted to specific climates.

Each of the organisations in the Critical Seed Library network cultivates and reproduces seeds of some of the species included in these three groups and makes them available to local communities.

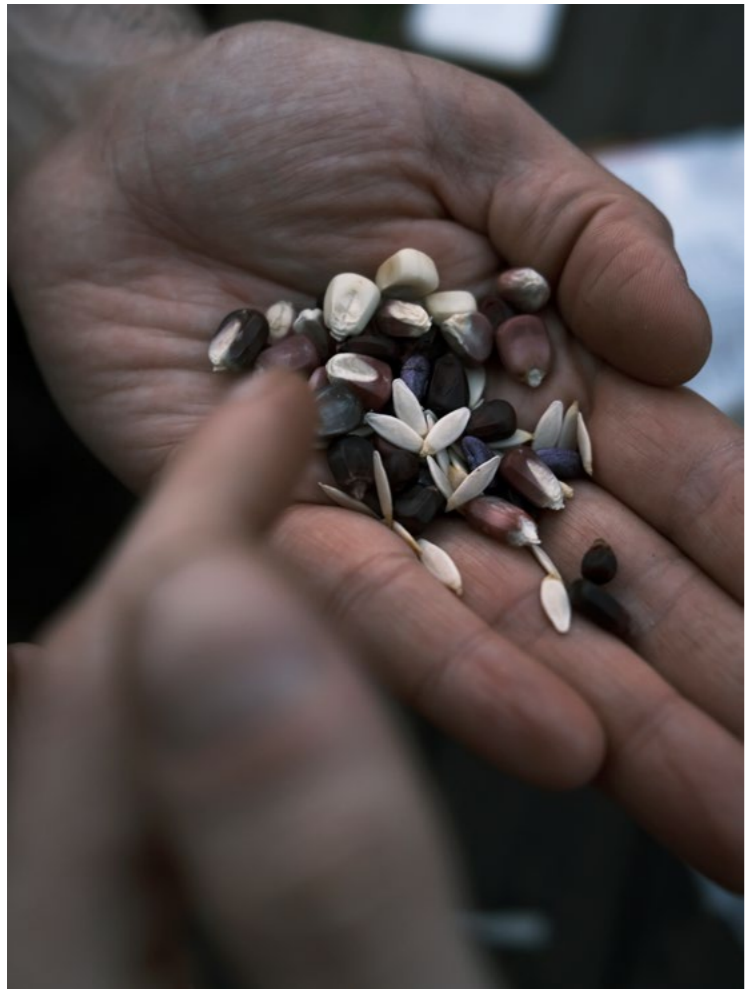
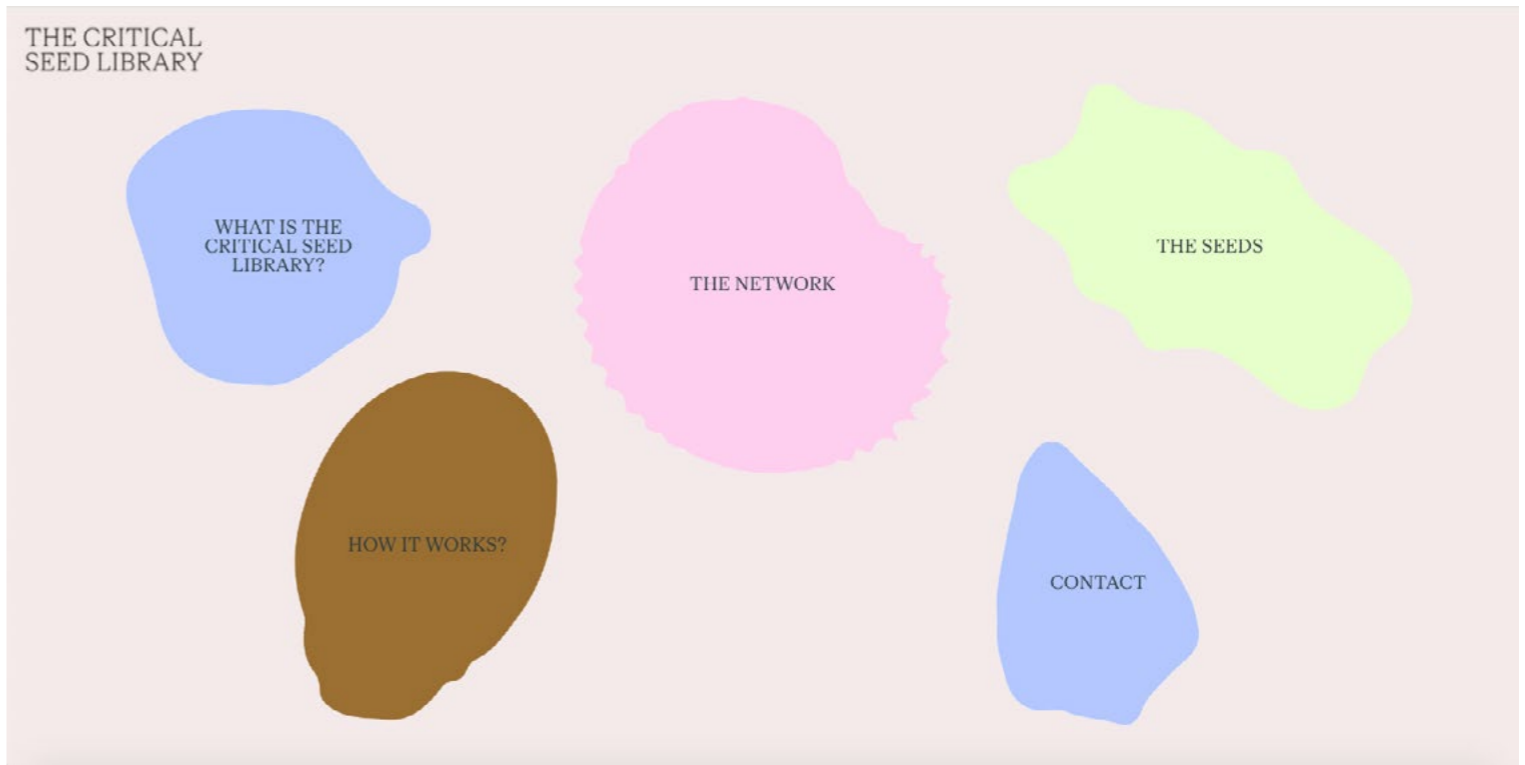


Photo credits Randa Toko

Other projects

International



Website of the Critical Seed Library, Website production: Eliza Collin, Visual Identity: Isabel Lea.

There are currently eight organisations that are part of the Critical Seed Library:

- Eixarcolant, Barcelona, Spain
- Postane, Istanbul, Turkey
- Spore Initiative, Berlin
- Iraqi Seed Collective, USA and Iraq
- ATT Lab, Palermo, Italy
- Motif Art Studio, Samara Camp, Western Sahara
- Wolves Lane Centre, London
- Tlayolan, Berlin.



Some members of involved organisations

Artistic Projects

2024/2025
Ecosistemi Connessi. Museo e comunità Post-Varietali, Museo Civico di Castelbuono, a cura di Maria Rosa Sossai, sostenuto dal PAC2024 - Piano per l'Arte Contemporanea, promosso dalla Direzione Generale Creatività Contemporanea del Ministero della Cultura.

2024
The Edible Institute, Istituto Svizzero, Roma (longterm project initiated in September 2024).

2024
Foodscape 5, Photoforum Pasquart, Biel-Bienne.

2024
Hybridising Scentscapes, permanent installation in the Design Museum garden in collaboration with Eliza Collin, Design Museum, Londra.

2024
Tasting Session - Foodscapes 4, food performance as part of the exhibition Ersilia. Praticare l'altrove curated by Alice Labor and Ginevra Ludovici, MACTE, Museo di Arte Contemporanea di Termoli.

2024
Postvarietal Community #2, Installation for the exhibition Postnatural Gardening curated by Alice Labor and Institute for Postnatural Studies, MUSE, Museo delle Scienze, Trento.

2024
Nas(coste). Esplorazioni edibili di aree costali marginali, tasting session in collaboration with Tucia! Cucina e Comunità and Convivi acquatici, Palermo.

2023
Audio contribution to the podcast Ersilia, curated by Alice Labor and Ginevra Ludovici and produced by MACTE, Museo di Arte Contemporanea di Termoli.

2023
Tasting session for WET ZONES Kitchen activation di Eliza Collin, within the Between Land and Sea Festival of Fondazione Studio Rizoma, river oreto, Palermo.

2023
Food Performance for Tafelmusik, collaborative project with Tobias Maria Koch, Istituto Svizzero, Roma.

2023
Dote Garden: creation of a collective garden of stories for Dote Festival program, Amsterdam, Palermo e Beirut.

2022
Someone told us a story about nature and purity, Installation, Ordo naturalis, ordo artificialis, curated by Beatrice Merz and Agata Polizzi, ZACentrale, Fondazione Merz, Palermo.

2022
School of Water Scarcity: collective project co-organised by Fondazione Studio Rizoma, Aterraterra and Collettivo Epidemia, Tunisia-Sicilia.

2021
Residency at Vanessa Cardui curated by Maria Rosa Sossai, Collesano.

2020
Multispecies Manifesto.

Workshops

2024
Not From Here: Plant Migrations and Human Narratives, as part of the public program of the exhibition There is no there there, curated by Gürsoy Doğtaş and Susanne Pfeffer, MMK Museum für Moderne Kunst, Frankfurt.

2024
Edible histories: food plants and their complex heritage, workshop and tasting session, Spore Initiative, Berlin.

2023
Borago, workshop about urban foraging, Earth Day Palermo, Cantieri Culturali alla Zisa, Palermo.

2023
Hypothetical foraging, workshop and tasting session at Foce del fiume Oreto, Costa Sud Festival by Meeraqui, Palermo. Foraging at Monte Pellegrino, workshop per le students del Department of Architecture, ETH Zurich.

2022
Speakers per Sovranità dei semi: solo un sogno?, workshop by Agroecology Europe, in collaboration with Scuola di agroecologia di Valdibella and Schola Campesina, Camporeale.

2022
RI-conoscere, workshop for Room to Bloom, curated by Marcela Caldas, Fondazione Studio Rizoma, Parco della Favorita Palermo.

2022
Nature as narration, workshop for the transnational education programme I team, Relais Culture Europe, curato da Giulia Crisci, Sarah Clement, and Pascal Brunet, Parco della Favorita, Palermo.

Teaching

2024
Online consultation for Organismo | Art in Applied Ecologies, a shared initiative between TBA21-Academy and Museo Nacional Thyssen-Bornemisza, case study: Suq Centeno.

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

Lectures, talks, public conversations

2024

Ways of Instituting and Artistic Practices, conversation with Viviana Checchia and Valerio Del Baglivo, Unidee Residency Program, Cittadellarte, Fondazione Pistoletto.

2024

The Edible Istitute Launch Event. Talk and tasting session curated and moderated by Aterraterra with contributions of designer Eliza Collin, ethnobotanist Andrea Pieroni and the experimental platform Tocia! Cucina e Comunità, Istituto Svizzero, Roma.

2024

Anticolonial agriculture, lecture per il Master City of gender. Methods and Techniques of Urban and Territorial Design, Dipartimento di Architettura, Università di Firenze.

2024

Ambienti incerti. Ambiente #1: Residui coloniali. Summit with Francesca Di Pasquale, Ariam Tekle, Wissal Houbabi, co-curated by Aterraterra e Fondazione Studio Rizoma, Piazza Due Palme, Palermo.

2024

Postvarietal Community #1, talk and intervention, curated by Alice Labor, MUSE Museo delle Scienze, Trento

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.

2023

Decolonial Agriculture, lecture for the roundtable discussion Decolonial practices in Italy. Activism, education, and public space, as part of the Summer School Dissonances, re-interpreting and re-assessing difficult heritage, IMT School for Advanced Studies, Lucca.

2023

Food plants and colonial heritages, lecture per Decolonizing Food: Water, Land, and Heritage, programma di residenze di Fondazione Studio Rizoma in collaboration with Allianz Foundation, Postane (Istanbul), e Autostrada Biennale (Prizen).

2023

Contribution for Farmer rights to seeds for food and livelihood security: building more resilient agrifood systems for FAO Regional Office for Europe and Central Asia, online public meeting.

2022

Lecture for Planting communities, program curated by Mikhail Lylov parte di Spore Garden Program, Spore Initiative, Berlin.

2022

Solanum aethiopicum, lecture per Non è più tempo di negare – The Time for Denial is over, Transnational Restitution Movement, curato da Fondazione Studio Rizoma and Group 50:50, Palermo.

2022

Lecture per Difficult Heritage Summer School di Decolonizing Architecture Advanced Course at Royal Institute of Art in Stockholm and MA Program in Critical Urbanism at Basel University.

2022

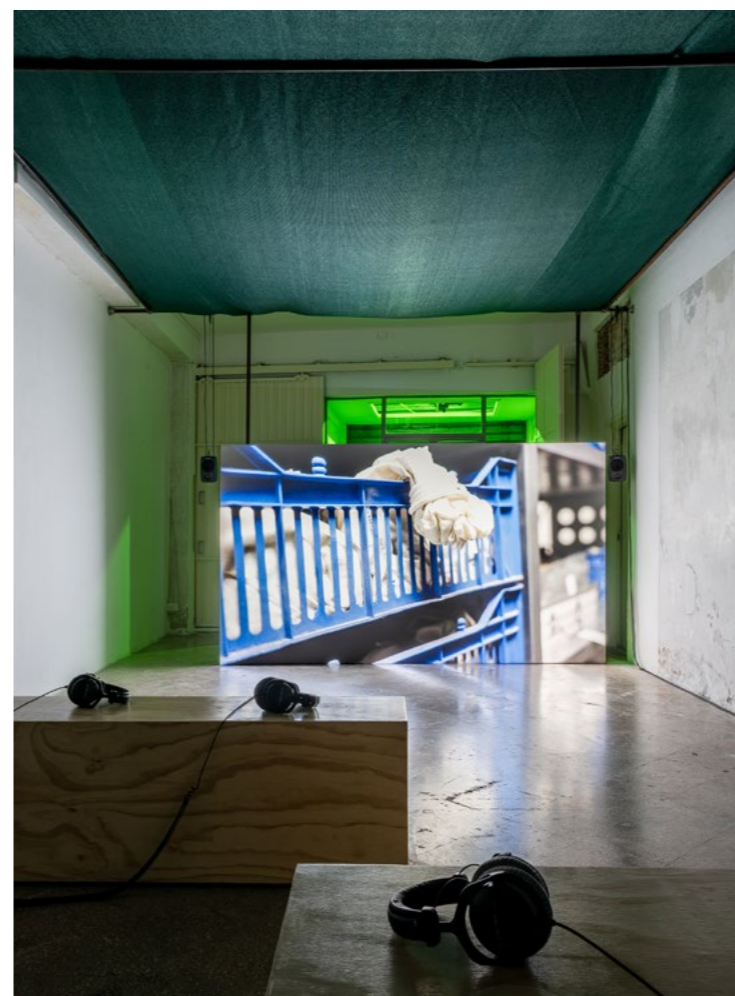
Talk as part of the project Il taglio, l'innesto, il castello by Domenico Mangano and Marieke van Rooy, curated by Valentina Bruschi, Castelbuono.



Aterraterra Lab, Photo credits Elisa Capellini



Workshop con Eliza Collin, Palermo



Exhibition Dominique Koch, Aterraterra Lab, Photo credits Roberto Boccaccino

Curatorial Projects (Selection)

2024

Saplings, residency of the ethnograph Elisa T. Bertuzzo and the artist Doireann O'Malley, curated by Aterraterra and Fondazione Studio Rizoma as part of the Critical Seeds of Resistance program, with the support of European Cultural Foundation - Culture of Solidarity Fund, Aterraterra Lab, Palermo

2023

We can't be anything but edible, exhibition by Dominique Koch, co-curated by Aterraterra and Laura Breitschmid, Aterraterra Lab, Palermo.

2023

Where is everybody?, exhibition by Stefania Galegati and Angelo Leonardo, curated by Aterraterra, Aterraterra Lab, Palermo.

2023

Bagliore Blu: group exhibition, Klasse Ulla von Branderburg, Academy of Fine Arts in Karlsruhe. Curated by Aterraterra, Aterraterra Lab, Palermo.

2023

Scream as if your organs were made of glass: residency and performance by Diana Lola Posani curated by Aterraterra in collaboration with Fondazione Studio Rizoma, Aterraterra Lab, Palermo.

2023

How like a leaf I am: exhibition by Alexandra Baumgartner, curated by Aterraterra and Laura Breitschmid, Aterraterra Lab, Palermo.

2023

Atterrare nello spazio, Roundtable discussion curated by Aterraterra with the astrophysicists Melania Del Santo and Angelo Adamo of the Istituto Nazionale di Astrofisica and l'Istituto di Astrofisica and Fisica Cosmica, Aterraterra Lab, Palermo.

2022

After Licking, residency and exhibition by Clémentine Roy and Marta Orlando, curated by Aterraterra, Aterraterra Lab, Palermo.

Curriculum

Fabio Aranzulla

**Via Bandiera 67
90133 Palermo**

Date and Place of Birth

5 July 1991

in Karlsruhe, Germany

Nationality

Italian

Education

2019–2021

**Fine Arts (Photography) Studies
at Fine Arts Academy Leipzig (HGB)**

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

Luca Cinquemani

**Via Bandiera 67
90133 Palermo**

Date and Place of Birth

20 luglio 1979

in Agrigento, Italy

Nationality

Italian

Education

2017

PhD in European Cultural Studies

University of Palermo,

Dept. of Culture and Society, Palermo

2012

Master's degree in Communication

Theories University of Palermo