



GAP PROJECT

Graffiti Art in Prison

Caesura, censorship, imagination: artists, historians, architects, anthropologists in dialogue

Second Intensive Study Week

Palermo, May 16th – 20th 2022

Botanical Garden, SiMuA-Sistema Museale d'Ateneo - Via Lincoln, 2

In collaborazione con

Media partner



Caesura, censorship, imagination: artists, historians, architects, anthropologists in dialogue

The second Intensive Study Week of GAP project involves artists, architects, photographers, pedagogists, anthropologists, writers, historians and art historians on different approaches including contemporary art languages, politic, participation and history. The weekly program puts PhD students, inmates and artists in dialogue, using a bottom-up-approach, which encourages everyone to being part of a community with various actors of different cultures, around the controversial and complex relationship between censorship, imagination, and free expression. Censorship will be treated from a comparative perspective, starting with the historical Inquisition and continuing until today's condition of coercion, monitoring control and lack of freedom. Today – in the contemporary social and political context – censorship is a result of an extremely intrusive surveillance system, the so-called “surveillance capitalism”. The wide use of controlling devices in public and private space reveals the ubiquity of surveillance in our daily lives through invasive structures, such as artificial intelligence (AI) software and machine learning tools that study consumers' behavior. Exploring the reciprocal nature of the subjects treated, scholars and PhD students will play a central role in a participatory process, taking part in an experimental creative activity through art practice, criticism and an interdisciplinary and anti-academic approach, which is based on a new understanding of complex situations.

Artists and projects at Pagliarelli, Ucciardone, Malaspina Prisons in Palermo

MATILDE CASSANI moves on the border between architecture, installation and event design. Her practice deals with the spatial implications of cultural pluralism in the contemporary Western city. Her works have been showcased in many cultural institutions, art galleries and were published in several magazines such as Architectural Review, Domus, Abitare, Flash art, Arkitektur, Arqa. She has been a resident fellow at “Akademie Schloss Solitude” in Stuttgart and at the “Headlands Center for the Arts” in San Francisco. Storefront for Art and Architecture in New York hosted her solo exhibition “Sacred Spaces in Profane Buildings” in September 2011. She designed the National Pavilion of The Kingdom of Bahrain at the XIII Venice Architecture Biennale in 2012 and she was part of the XIV Venice Architecture Biennale with the piece “A celebration day”, recently acquired by the Victoria and Albert Museum in London. She was recently involved in the Chicago Architecture triennale, Oslo Triennale and Manifesta12. She currently teaches at Politecnico di Milano, at Domus Academy and at the Architectural Association in London working with Unit 11.

For GAP Matilde Cassani works with a group of inmates and PhD students for the project “Operazione grigi cortili”, that will take place inside the Ucciardone Prison in Palermo.

STEFANIA GALEGATI (Bagnacavallo, Italy, 1973) studied visual arts at the Academy of Fine Arts in Bologna and Milano with Alberto Garutti. She was part of Via Fiuggi, a group of young artists who lived together in Milan in the late nineties. She works with different media; she likes to shift semantic mechanisms in things and people. She exhibited for the first time in 1994 in Viagarini. In 2003 she moved to New York with the International Studio Program at PS1 MoMA and she stayed for some years. She lived without a permanent base moving between New York, Buenos Aires, Tanzania and Europe. Since 2008 she lives in Palermo, where she nested with her family. From 2015 to 2018 she co-managed Caffè Internazionale: a local venue, multicultural and multidisciplinary center and artwork. She currently teaches Painting at the Academy of Fine Arts in Palermo. She works with Pinksummer, Genoa, since the beginning of their career and with Francesco Pantaleone, Palermo since 2007. She is a co-founder of the Isola delle Femmine Project collective, with the actual task of purchasing Isola delle Femmine (PA), a little island off the coast of Sicily. She is also co-founder of the Palermo Summer School of Contemporary Art: a yearly independent summer school of art since 2015.

For GAP Stefania Galegati conceived the “Pagliarelli University. The school of learnings” project will be realized with inmates and PhD students from Palermo in the Pagliarelli Detention Institute.

ELISA GIARDINA PAPA is an Italian artist whose work investigates gender, sexuality, care and labor in relation to neoliberal capitalism and the borders of the Global South. Her work has been exhibited and screened at MoMA (New York), Whitney Museum [Sunrise/Sunset Commission], Seoul Mediacity Biennale 2018, Unofficial Internet Pavilion of the 54th Venice Biennial, XVI Quadriennale di Roma, rhizome.org [Download Commission], The Flaherty NYC, Institute for Contemporary Art, Milano (ICA Milano), among others. Giardina Papa received an MFA from RISD, and a BA from Politecnico of Milan, and she is currently pursuing a PhD in film and media studies at the University of California Berkeley. She lives and works in New York and Sant’Ignazio (Sicily). Giardina Papa is a founding member of the artist collective Radha May.

For GAP Elisa Giardina Papa conceived the project “U Scantu. A disorderly Tales”, which is currently in show at the 59. International Biennial of Venice. The artist will realize a workshop at the Malaspina prison, scheduled in October 2022.

GIOVANNA SILVA (Milan, 1980) lives and works in Milan. Between 2005 and 2007 she was a regular contributor to the magazine Domus, and from 2007 to 2011, served as photo editor of the magazine Abitare. She has participated in exhibitions at the Venice Architectural Biennale, Macro in Rome, Fondazione Bevilacqua la Masa in Venice, and at the Triennale, Milan. She is the founder of Humboldt Books and San Rocco magazine. She teaches photography at NABA Milan, IUAV Venice, and ISIA Urbino. Her books include: Islamabad Today; Imeldific; Tehran; 17 April 1975: a Cambodian Journey; Afghanistan: 0 Rh-; Syria: A Travel Guide to Disappearance; Foxtrot Gate – Cyprus; Libya: Inch by Inch, House by House, Alley by Alley; Baghdad: Red Zone, Green Zone, Babylon, Mousse Publishing (2012–2021); Roma, Never walk on crowded streets, Nero (2021); CH; UN, bruno (2020, 2021); Desertions – with Enzo Mari in America, (2021, A+M bookstore); Mr. Bawa, I Presume, Hatje Cantz (2020); Niemeyer4ever; Palmyrah, Art Paper Editions (2019); Walk like an Egyptian; Good Boy 0372, Motto Books (2017, 2016).

For GAP she will realize a photographic work of Palermo's prison architectures that will be part of the GAP's editorial project published by Humboldt Books. Giovanna Silva during the Second ISW will bring PhD students for an architectural-photographic walking in Palermo.

CHIARA AGNELLO was born in Palermo and lives in Rome. After having attained an honors degree in a “History and criticism” in 1998 at the University of Study in Siena, she began working in the audio-visual industry covering a variety of roles in that field, always as part of the directing department. She has been working for years as a casting director for TV series and films. She has worked with directors such as Crialesse, Ando’, Soavi, Bellocchio, and has created casts for projects such as “Rocco Schiavone”, “Montalbano”, “Il Cacciatore”, “Skam” Italia and many others. He has shot several short films and commercials with social themes. He made his first documentary in 2015, “Prova Contraria”, which is based on the juvenile deviance and the difficult path of recovery of the minors of the Malaspina Institute in Palermo. “Prova Contraria” has participated in various festivals debuting at the Rome Film Festival. It has won several awards such as the “Salina Doc Festival” in 2017.

For GAP Chiara Agnello will shot a film documentary on the GAP project following the artists' works during the meetings in the penitentiary institutions. The film is promoted by SKY Arte.



PROGRAM May 16th – 20th 2022

MONDAY, 16th MAY

Sala delle Capriate, Rettorato dell'Università degli Studi di Palermo, Piazza Marina, 61

9.00 – 10.30 *Institutional Greetings*

Massimo Midiri, Rector, Università degli Studi di Palermo

Paolo Inglese, Director SiMuA - Sistema Museale di Ateneo, Università degli Studi di Palermo

Costantino Visconti, Direttore Dems - Dipartimento di Scienze Politiche e Relazioni Internazionali, Università degli Studi di Palermo

Cinzia Calandrino, Provveditore Istituti Penitenziari, Sicilia, Ministero della Giustizia

Paola Maggio, Delegata per gli Istituti Penitenziari, Università degli Studi di Palermo

Gerhard Wolf, Director, Kunsthistorisches Institut in Florenz – Max-Planck-Institut

Ascensión Hernández Martínez, GAP project leader at Universidad de Zaragoza

10.30 – 11.00 **Laura Barreca**, Artistic Coordinator GAP Project, introduction to the 2nd Intensive Study Week

11.00 – 12.00 **Giorgio Vasta**, writer, *On documents*, Carceri dell'Inquisizione, Steri

12.00 – 13.00 **Elisa Di Stefano**, Professor of Aesthetics, Università degli Studi di Palermo, *Prison graffiti. Artification strategies for transforming space and changing inmate's everyday life*

14.30 – 17.30 **Workshop with Matilde Cassani at Ucciardone Prison + Chiara Agnello**

TUESDAY, 17th MAY

Orto Botanico, SiMUA-Sistema Museale d'Ateneo - Via Lincoln, 2

9.00 – 10.30 **Michele Cerruti But**, Professor, Politecnico di Torino, Accademia Unidee-Fondazione Pistoletto, *The censored public. A pragmatist genealogy of the incarceration space*

10.30 – 11.30 **Paolo Cirio**, artist, hacktivist, *Digital surveillance, control and social justice*

12.00 – 13.00 **Alberto Castán Chocarro**, Universidad de Zaragoza, *Artistic practices in spaces of repression: the Spanish Civil War and the early years of Franco's dictatorship*

14.30 – 17.30 **Workshop with Matilde Cassani at Ucciardone Prison + Chiara Agnello**

WEDNESDAY, 18th MAY

Orto Botanico, SiMUA-Sistema Museale d'Ateneo - Via Lincoln, 2

9.00 – 10.30 **Claire Fontaine**, artists, *Invisible visible for graffiti in Prison*

11.00 – 13.00 **Maria Rosa Sossai**, *Abolition of Self-censorship - Censorship VS Selfcensorship?* workshop under the giant Ficus tree at Botanical Garden

14.00 – 16.30 **Workshop with Stefania Galegati at Pagliarelli Prison + Chiara Agnello**

THURSDAY, 19th MAY

Orto Botanico, SiMUA-Sistema Museale d'Ateneo - Via Lincoln, 2

9.00 – 10.30 **Gabriella Cianciolo Cosentino**, Scientific Coordinator GAP Project, Universität zu Köln and Kunsthistorisches Institut in Florenz - Max-Planck-Institut, **Federica Testa**, **Christine Kleiter**, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Introduction to GAP publication and GAP blog

10.30 – 11.45 **Luca Trevisani**, artist, *Addaura Graffiti*

12.00 – 13.00 **Giorgio Caravale**, Professor, Università di Roma Tre, *Censorship, now and then*

14.00 **Workshop with Stefania Galegati at Pagliarelli Prison + Chiara Agnello**



15.30 – 17.30 Vincenza Garofalo, Professor, Università degli Studi di Palermo, *Exploring Palermo's street art*, Palermo historical centre.

FRIDAY, 20th MAY

Around the city

09.00 – 12.00 Giovanna Silva, photographic-architectural walk around Palermo

14.30 – 17.30 Workshop with Matilde Cassani at Ucciardone Prison + Chiara Agnello

SYNOPSIS & BIOGRAPHIES

Giorgio Caravale

Censorship is an extraordinarily topical issue today. The forms of control of the written and oral word that we observe in countries like China and Russia, the dictatorship of political correctness and the forms of the so-called cancel culture that prevail in the United States, the capillary and daily surveillance exercised by the giants of the web are only the most evident forms of censorship that the world knows today. Starting from a reflection on the present time, this talk will move back in time to what we can define as the golden age of censorship, the historical period between the invention of printing (around 1450) and the birth of copyright (between '700 and '800) when everyone, even the most educated thinkers, considered censorship a fundamental tool of government. In particular, in this framework, we will reflect on the role played by the Church of Rome in the Italian peninsula in the early modern age.

Giorgio Caravale, Ph.D. 2000, is Professor of Early Modern History at the University of Roma Tre. He is co-editor of the *Catholic Christendom 1300-1700* series published by Brill. He has been a Member of the School of Historical Studies at the Institute for Advanced Study, Princeton (2013-2014), Lauro De Bosis Lecturer in the History of the Italian Civilization at Harvard University (2010-2011), Fellow at the Italian Academy for Advanced Study, Columbia University (2009-2010), Lila Wallace-Reader's Digest Fellow at Villa I Tatti, Harvard Center for Renaissance Studies, Florence (2006-2007). He is the author of *Forbidden Prayer. Church Censorship and Devotional Literature in Renaissance Italy* (Ashgate, 2011); *George L. Mosse's Italy. Interpretation, Reception, and Intellectual Heritage* (ed. with L. Benadusi, Palgrave 2014.); *The Italian Reformation outside Italy. Francesco Pucci's Heresy in Sixteenth-Century Europe* (Brill, 2015); *Preaching and Inquisition in Renaissance Italy. Words on Trial* (Brill, 2016); *Beyond the Inquisition. Ambrogio Catarino Politi and the Origins of the Counter-Reformation* (Notre Dame University Press, 2017); *Censorship and Heresy in Revolutionary England and Counter-Reformation Rome. Story of a Dangerous Book* (Palgrave, 2017). Most recently he has published *Libri, uomini, idee. Studi su censura e Inquisizione nel Cinquecento* (Edizioni di Storia e Letteratura, 2021) e *Libri pericolosi. Censura e cultura italiana in età moderna* (Laterza, 2022).

Michele Cerruti But

Prisons are a public space. Anyway, by moving from any of the over-debated contemporary definitions of public space, that go from a pure property-based to a more practice-based and finally to a management-based approach, prison can be described as a censored place. Firstly, such a censorship concerns the prison itself, with its internal surveillance and disciplinary architectural dispositifs. Secondly, it concerns the urban realm, since prisons are invisibly placed far away from the centers and define an un-crossable "hole" within the urban fabric. Any way incarceration has not always been the same: throughout "the Birth of the Prison", Foucault explains very well how jails embody over time principles and issues of the contemporary "disciplinary society" or "surveillance society". How have the spaces of incarceration changed over time? To what extent is it possible to



define the architecture of prisons as a “dispositif of discipline”? How have the architecture of prisons been censored from the urban fabric? The lecture explores a genealogy of the spaces of incarceration in western culture by focusing on the relation between the architectural typology and the city, but also observing how the space design intended as a “dispositif of power” represents as well the system of reality and the culture of a society, both in present and in past times. May architecture and space help in understanding better contemporaneity?

Michele Cerruti But is an architect, Ph.D., an adjunct professor in Urbanism at the Architecture for Sustainability MA at Politecnico di Torino, and an academic coordinator at Accademia Unidee-Fondazione Pistoletto, Biella. Since 2018, he has also held courses and projects on Arts and Social Engagement at the Fine Arts Department of ArtEZ (NL). His research focuses on the contemporary urban condition, specifically focusing on a collective transdisciplinary approach straddling urbanism, social sciences, and public arts and aiming at exploring the relations between society, economy, and territory. Since 2014, he works on the issue of the city making of contemporary manufacturing production, and on this topic he defended his Ph.D. research, co-authored and co-edited international peer-reviewed essays and books, and co-organized international conferences. He currently works on the issue of mediality and medial territories in Europe as the very platform of Western modernity and key space for tackling climate change. More specifically, he questions how speculative urbanism may cope with Climate change and Capitalocene, specifically focusing on Non-Extractivism by merging Urbanism and Engaged Art. In 2021, he co-coordinated the drafting of the *Carrara Charter on Art and Crafts as drivers for the Urban Sustainable Development* at the national table of the Creativity Forum of the UNESCO Creative Cities. Between his latest publications: Vassallo I., Cerruti But M., Setti G., Kercuku A. (eds. 2021), *Spatial Tensions in Urban Design. Understanding Contemporary Urban Phenomena*, Wien: Springer.

Paolo Cirio

Paolo Cirio works with legal, economic, and cultural systems of contemporary society. Cirio’s work embodies the contradictions, ethics, limits, and potentials inherent to the social complexity of information society through a provocative, critical, and proactive approach. Some of Cirio’s work includes the sabotaging the urban capture of anonymous individuals by Google Street View, unlawfully taking over Facebook profiles, making incursions into mug-shot websites to black out the faces of those exposed as criminals or, in contrast, creating online databases to enable the identification of French police officers. These are just some of the tactics implemented by Paolo Cirio, artist, hacker and activist.

Paolo Cirio is an artist and activist. He shows his research and intervention-based works through artifacts, photos, installations, videos, and public art. Cirio has exhibited in international museums and has won prestigious art awards. His artworks have been covered by hundreds of media outlets worldwide and he regularly gives public lectures and workshops at leading universities. Paolo Cirio has won a number of awards, including Golden Nica first prize at Ars Electronica in Linz, 2014; Transmediale second prize in Berlin, 2006; Eyebeam Fellowship, 2012; and NEA grant at ISCP in NYC, 2017; among others awards. Cirio has had solo shows at Fondazione Modena Arti Visive, 2021; Saint James' Charterhouse, 2021, Capri; PAN Museum, Naples, 2020; Giorgio Persano Gallery, Turin, 2019; Fondazione Sandretto Re Rebaudengo, Turin, 2019; International Kunstverein Luxembourg, 2016; NOME Gallery, Berlin, 2019, 2016, 2015; Bellegard Centre Culturel, Toulouse, France, 2015; Kasa Gallery, Istanbul, Turkey, 2013; Aksioma Institute for Contemporary Art, Ljubljana, Slovenia, 2013 and 2011.

Alberto Castán Chocarro

In 1881, the Ukrainian painter Marie Bashkirtseff noted down in her journal the experience of a trip through Spain. In the city of Granada, even before visiting the Alhambra, she went to the local prison, where, under the watchful eye of convicts and jailers, she painted the portrait of a prisoner. She made up a name for him, a crime, and a sentence, and wrote it down on a corner of the canvas. In her

opinion, the prisoner's head seemed to fit any crime, so she invented “a nice little story about him to tell in Paris”. In 2021, artist Daniel Gasol launched the project *Orden público: vagos, maleantes y peligrosidad social* (*Public order: slackers, thugs and social danger*), in which reflects on the Ley de Vagos y Maleantes (1933) —later Ley de Peligrosidad Social (1970)— and its use by Franco's regime to imprison the LGTBI collective. As a homosexual man, the artist identified himself with the victims, and decided to violate the regulations in force to get information about them out of the archive.

In a chronology situated between Bashkirtseff and Gasol, during the Spanish Civil War (1936-1939) and the first years of Franco's dictatorship, many Spanish artists were forced to work in deprivation of freedom. Our lecture will confront the experience of artists who have worked on the prison reality as external agents —like the two cited before, both remarkable experiences in their respective social and cultural realities— with those who became prisoners, having to work with very reduced expressive means and, sometimes, forced to collaborate with their captors. In particular, we will consider two contexts: on the one hand, the presence of artists opposed to the legitimate government of the Republic in a Madrid besieged by Franco's army, like Ángel Díaz Domínguez; and, on the other hand, Republican artists in Franco's concentration camps during the first years of the dictatorship, with special attention to Belchite's prison camp, where Josep Rocarol and Vicente García Martínez were interned.

PhD in Art History, Alberto Castán Chocarro is a lecturer at the University of Zaragoza. Specialized in contemporary art, he has worked on the relationship between art, nation and identity, especially in the period between the late nineteenth century and the Spanish Civil War; participated in research projects on audiovisual narratives; and has been part of various initiatives related to the management of cultural heritage. Curator of exhibitions such as *Ideal de Aragón. Regeneración e identidad en las artes plásticas, 1898-1939* (Parainfo de la Universidad de Zaragoza, 2015); *Infranqueable. Almalé y Bondía* (Museo de Huesca, 2015) or *Dionisio Lasuén. Arte e industria* (Ayuntamiento de Zaragoza, 2016), he has participated in national and international congresses and symposiums and is the author of papers published in specialized magazines (*Her&Mus*, *Artigrama*, *La Tadeo Dearte...*) and books such as *Señas de identidad. Pintura y regionalism en Aragon (1898-1939)* (IFC, 2016). He is part of the research group Vestigium (PI Concha Lomba) and R&D projects dedicated to the artistic uses of alabaster (PI Carmen Morte) and Spanish female artists between 1804 and 1939 (PI Concha Lomba). He is currently researching on the travels of foreign women artists to Spain during the 19th and 20th centuries.

Elisa Di Stefano

The lecture aims to focus on everyday life in prison following a double perspective, a historical and a contemporary one. First, the historical phenomenon of prison graffiti will be investigated in connection with one case study: the graffiti in the prisons of the Holy Office in Palermo. Subsequently, the effect of making art in today's prisons both on space and on inmate life will be taken into account. The overall aim of this twofold reading is to show to what extent making art in prison can be seen as a strategy of artification which bestow an aesthetic value on everyday life. **Keywords:** carceral aesthetics, graffiti, everyday aesthetics, artification, aesthetics of familiar, relational art, participatory art, community making, aesthetics of care

Elisabetta Di Stefano (graduate cum laude both in Classical Literature and in Philosophy; Ph.D. in Aesthetics and theory of Arts) is Associate Professor of Aesthetics at the University of Palermo. She is in the board of some international journals: “Popular Inquiry: The Journal of the Aesthetics of Kitsch, Camp and Mass Culture” and “ESPES. The Slovak Journal of Aesthetics”. Her research focuses on three fields: the theory of the arts in the Renaissance; the ornament theory; the aesthetics of everyday life. Currently, she is part of a research group that is developing everyday aesthetics in Europe (EVA Network). Main publications: *L'altro sapere. Bello, Arte, Immagine in Leon Battista Alberti*, (Palermo, 2000); *Iperestetica. Arte, natura, vita quotidiana e nuove tecnologie*, (Palermo, 2012); *Everyday Objects*, eds. Giovanni Matteucci, Elisabetta Di Stefano, Andrea Mecacci, *Aisthesis*, n. 1 (2014); *Che cos'è l'estetica quotidiana*, (Roma, 2017); *Decorum. An ancient idea of everyday*



aesthetics, in “ESPES. The Slovak Journal of Aesthetics”, Vol. 10/2, 2021 special issue *Everyday Aesthetics: European Perspectives*, Elisabetta Di Stefano & Sanna Lehtinen (eds.), pp. 25-38; *Carceral Aesthetics. Art and Everyday Life in Prison*, in “Popular Inquiry. The Journal of the Aesthetics of Kitsch, Camp and Mass Culture”, vol. 2, 2021, special issue *Forgotten Everydays. Expanding Everyday Aesthetics*, Elisabetta Di Stefano & Carsten Friberg & Max Ryyänen (Eds.), pp. 67-77

Claire Fontaine

For this intervention we would like to revisit the rare cases in which the work of Claire Fontaine endured censorship of it was stigmatized as too disruptive. Some of the works that will be discussed and the circumstances of their installation are *America burnt/unburnt* in Queens Nails in San Francisco, *Capitalism Kills Love* in Art Basel, Miami, *The Interpretor*, Brussels, *Camp*, Villa Medici, *Is Freedom Therapeutic*, Art Basel Miami, Museo Museo Madre Naples and upcoming Villa Arson, Nice. We will mainly tackle the potentiality of art for making visible and legible conflicts and hidden struggles within society. Contemporary art has the possibility of extracting a certain fact or phenomenon from its context and granting a new visibility to it. In this separate space of perception and experience that is the exhibition space, the germs of new realities are created along with the artworks. That's why freedom of expression should be treated as a sustainable energy and protected as much as the natural resources of the planet, because it encapsulates the very possibility of the future.

Claire Fontaine is a collective conceptual feminist artist founded by James Thornhill and Fulvia Carnevale in 2004 in Paris. Since 2017 she lives and works in Palermo. Her name is inspired by Duchamp's iconic ready-made, the urinal titled *Fontaine*, and a famous brand of French notebooks (Clairefontaine); it defines a space where the biographies of the artists aren't directly connected to their artworks allowing their research to become a space of freedom and desubjectivisation. The use of appropriation and hijacking in her work stems from the same intention: not highlighting the excellence of the artist's unique singularity but activating the forms and the forces within our visual culture and underlining their political content. Claire Fontaine uses video, sculpture, painting and writing. She has published a comprehensive anthology of her writings with Semiotext(e) in 2020 titled *Human Strike and the Art of Creating Freedom*, the artist's books *Some instructions for the sharing of private property* with One Star Press in 2011 and *Vivre, vaincre* with Dilecta in 2009. Two monographs on the artist have been published by Koenig's Books: *Newsfloor* in 2020, with texts by Anita Chari and Jaleh Mansoor and *Foreigners Everywhere* in 2011, with texts by Letizia Ragaglia, Bernard Blistène, Nicolas Liucci-Goutnikov, John Kelsey and Hal Foster.

Recent solo shows include: *Star Reply Forward Copy Info Delete*, Memphis, Linz, 2022; *Siamo con voi nella notte*, Museo del 900, Firenze, 2020; *I- WE-YES*, Studio Concreto, Lecce, 2020; *Your Money and Your Life*, Galerias Municipais, Lisbona, 2019; *La Borsa e la vita*, Palazzo Ducale, Genova, 2019; *Les printemps seront silencieux*, Le Confort Moderne, Poitiers, 2019; *#displaced*, Städtische Galerie Nordhorn, Nordhorn, 2019; *Fortezzuola*, Museo Pietro Canonica, Villa Medici, Roma, 2016; *Tears*, Jewish Museum, New York 2013; *1493*, Espacio 1414, San Juan, Puerto Rico 2013; *Sell Your Debt*, Queen's Nails, San Francisco 2013; *Redemptions*, CCA Wattis, San Francisco, 2013; *Carelessness causes fire*, Audian Gallery, Vancouver 2012; *Breakfast starts at midnight*, Index, The Swedish Contemporary Art Foundation Stockholm 2012; *M-A-C-C-H-I-N-A-Z-IO-N-I*, Museion, Bolzano, 2012; *P.I.G.S.*, MUSAC, Castilla y León 2011; *Economies*, Museum of Contemporary Art, North Miami 2010.

Vincenza Garofalo

For some years now, Palermo has been the object of attention by artists from all over the world who have chosen it as the place for their experiments. This artistic ferment has also produced street art interventions in the old town centre. The city's surfaces are large, constantly changing canvases depicting works that influence the perception of places, whose image becomes mutable. These artworks, which are never an end in themselves, express deep meanings, critical elaborations of mental images, representations of current themes and contingent situations. The murals are set in



urban fragments like gems that enrich the collective memory or hoisted like flags to wave over consciences in city spaces and places. Street art interventions have different purposes: they are instruments of social denunciation, expressions of urban reactivation from below, testimonies of collective memory, vehicles for promoting a sense of belonging. Art combines with architecture, arranges itself on its elements, incorporating them into the narrative. Some works of urban art also reproduce the image of popular traditions that represent the collective memory to be preserved. From being an autonomous and initially clandestine form of art, street art is now also recognised by local administrations, which promote initiatives aimed at enhancing the urban image. The walk through the alleys of the historic centre proposes an interpretation of the phenomenon of street art in Palermo, describing it through some of its significant episodes and trying to answer some questions. How does the approach change when artists participate in an institutional initiative or when they express themselves freely, independently choosing the surfaces on which they want to work? How does the perception of places change after the artistic intervention? What is the residents' response to street art interventions?

Vincenza Garofalo. Architect, PhD in Survey and Representation of Architecture and the Environment, she is an Assistant Professor of Drawing at the Department of Architecture, University of Palermo, where she teaches the disciplines of Drawing and Representation in various courses. Her research activity is mainly concerned with the documentation and graphic-critical reinterpretation of historical and modern architecture and of the city through the tools of survey and representation; the virtual reconstruction of unbuilt or demolished architecture; the use of multimedia representation as a tool for knowledge, analysis and dissemination of historical and architectural heritage. For some years now she has been focusing on the use of new languages of visual communication and street art as a form of representation and intervention in urban spaces. She participates in national and international research projects and is the author of articles, essays and books.

Maria Rosa Sossai

We usually understand censorship as a form of punishment. A powerful person has removed or hidden something that someone has done or something that they have said. They have used their power to say, 'you cannot do this'. 'You cannot say this.' In fact, the word 'censorship' is itself a pejorative: this means that the word 'censorship' itself contains our belief that censorship is wrong. Here we are talking about self-censorship. Self-censorship is different, and yet it is connected to censorship. Self-censorship is something that we do to ourselves. It is when we say to ourselves, 'I must not do this' and 'I must not say this', or feel this, and we do not allow ourselves to do certain things. Sometimes we know we are doing this, sometimes we do not. All of us will have examples of this behaviour in our own lives. *The Workshop for the Abolition of Self-censorship* then is an experiment that aims to explore how much the phenomenon of censorship, more or less explicit, more or less recognizable, ends up producing effects of self-censorship through internalization, thus narrowing our potential.

She is a researcher in the field of art and education policies and a scholar in the field of video art and art film. In 2019 she co-founded 'fuoriregistro', a journal about pedagogy and contemporary art (Boîte editions, Lissone) and in 2012 ALAgroup, an independent platform of education and contemporary art. Since 2020 she has been working as the Scientific Coordinator for the Department of Participatory Projects of the Museum of Castelbuono (Palermo), for which she curated the project 'The Auction of 1920' and the exhibition 'The Room of Wonders'. From 2013 to 2015 she was Artistic Director at AlbumArte space | projects for contemporary art in Rome. Throughout her career, she has curated workshops, seminars, exhibitions, and projects in museums, foundations, and academies in Italy and abroad, and has been a Visiting Critic for the MFA program at Parsons Fine Arts, New York. She is a writer and the author of 'Vivere insieme l'arte come azione educativa' (Torri del Vento editions, Palermo, 2017), "Film d'artista, percorsi e confronti tra arte e cinema" (Silvana Editoriale, Milano, 2009), and 'Arte video, storie e culture del video d'artista in



Italia' (Silvana Editoriale, Milano, 2002), as well as having published essays in catalogues and contemporary art magazines.

Luca Trevisani

Since 2016 I have begun to be interested in the complex of the Addaura caves, and in the engravings it houses. It is a complex of three natural caves located on the north-eastern flank of Mount Pellegrino in Palermo, Sicily. The incredible importance of the site is determined by the presence of rock carvings datable between the final Epigravettian and the Mesolithic. In hindsight, it is the only rock find we know of in which, about 14,000 years ago, man designed a rite for the first time, it represents being together, society, and conviviality. Whether it is the engraving of an apotropaic rite or erotic shamanism this is not clear to us, but certainly the Addaura cave puts us in front of something we cannot understand, of images so ancient as to be out of history, without a visual tradition to guide us to their understanding. I am bewitched by the power of this encounter, by these images so fresh that they erase any possible belief in the evolution of the models with which we look at the world, just as I am seduced by the ghost of society that these engravings show us, guardians of the most intimate secret of what it means. Human beings.

Luca Trevisani (b. 1979) is a visual artist whose multidisciplinary practice has been exhibited internationally in museums and institutions. Trevisani research ranges between sculpture and video, and crosses borderline disciplines such as performing arts, graphics, design, experimental cinema and architecture, in a perpetual magnetic and mutant condition. In his works the historical characteristics of sculpture are questioned or even subverted, in an incessant investigation of matter and its narratives. Trevisani has published several books including: *The effort took its tools* (Argobooks 2008), *Luca Trevisani* (Silvana Editoriale 2009), *The art of Folding for young and old* (Cura Books 2012), *Water Ikebana* (Humboldt Books, 2014), *Grand Hotel et des Palmes* (Nero, 2015), *Via Roma 398. Palermo*, (Humboldt Books, 2018).

Giorgio Vasta

Documents are a form—as natural as they are peculiar—of nourishment. That is to say that documents and documentality are indeed the tool we use to build cognitive maps, but they can also turn out to be small yet striking obsessions. The experience of moving or a childhood memory (when collecting trading cards meant confronting one's own urge to document) can be opportunities to reflect on the desire to attach documentary value to almost anything. And perhaps this unexpected and incongruous need to attach value contributes to defining what we are: living beings capable of giving meaning to what is insignificant, of inventing value where apparently there is none. Through a series of stories of blind and indiscriminate accumulation—vicious and virtuous hoarding—we will try to understand how the expression "documenting ourselves"—if it retains its main, conventional meaning of preparing oneself to know more about something or someone—can also reveal a second, less obvious one: *to become*—or more precisely, *to aspire to become*—*a document*. We will also seek to investigate the micro-phenomena that make us consider something a document, that is, the reasons why we give a fragment of the world the ability to relate to what is missing and to meaning.

Giorgio Vasta (Palermo 1970) is novelist and scriptwriter. He is a contributor for *La Repubblica*, *Il Sole 24 ORE*, *il manifesto*, *minima&moralia*, and is a professor at several colleges including Holden School. His first novel, *Il tempo materiale*, was published by minimum fax in 2008, and it has been distributed in France, Germany, Austria, Switzerland, Holland, Spain, Hungary, Czech Republic, Greece, United States, England and Arab countries. *Spaesamento* (Laterza 2010), his second novel was finalist at Bergamo Award and published in France. In 2012 he was editor and author for the book *Presente* (Einaudi), in collaboration with Andrea Bajani, Michela Murgia, Paolo Nori. In 2014, Vasta was Italian Affiliated Fellow in American Literature at the American Academy in Rome. He wrote, with Emma Dante, the screenplay for the film *Via Castellana Bandiera* (2013); with Emma Dante and Elena Stancanelli, the screenplay for the film *Le sorelle Macaluso* (2020) and *Misericordia* (the movie will be released in 2023). His latest books are *Absolutely Nothing. Storie e sparizioni nei deserti*



americani (HumboldtBooks / Quodlibet 2016, finalist of the Bergamo Prize and currently being published in France) and *Tre orfani* (Casagrande 2021).

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GAP - GRAFFITI ART IN PRISON

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