

STUDIO ROMA
WORKSHOP

MARIA THEREZA ALVES
IAIN CHAMBERS
LIDIA CURTI
HISTORIES HIDDEN
IN PLAIN SIGHT

February 16 – March 1 2015
Istituto Svizzero di Roma

Critical thought has learnt from art, literature and cinema the importance of employing a close-up gaze as well as a look from afar. This is where the routes of History and histories intersect inexorably.

The scope of this workshop is to explore the shifting and ambiguous zones that constitute borders – both the physical and immaterial confines that signal transit between different territories of understanding and belonging. Borders, however flexible and shifting they turn out to be in the modern world, are ultimately sites of authority, whether these are between Europe and the extra-European world, or between disciplines and their claims on understanding. Borders seek to contain and separate, to define and direct, from global population flows to the micro bio-politics of racial and gender difference. At the same time, as we know so well, they are constantly being traversed and betrayed by the continual passage of bodies, histories, cultures, languages and knowledges that refuse to remain fixed and respect their rules and requirements. This refusal opens up a paradoxical tension within modernity. On one hand there is the drive and desire to render all transparent to a single will in order to better control and exploit, both in economical and epistemological terms; on the other hand, modernity, in its very formation and fashioning is mobile and migrant. Always intent on the new, modernity necessarily refuses stasis.

***Histories Hidden in Plain Sight* explores these tensions and frictions – in both ethical and aesthetic terms – seeing how they can open up unexpected spaces and possibilities, both in critical and artistic work. The understanding of such spaces, let us call them heterotopic, for they already exist even if they are not yet registered nor recognised, returns us to considering the construction of the contemporary as a unilateral representation of reality. Digging into this construction, transforming it into a building site, means to re-open the languages that have tended to obfuscate an altogether more messy and inconclusive rendering of the present.**

Over the duration of the two-week workshop, the artist Maria Thereza Alves, together with the fellows of Istituto Svizzero di Roma and participants from many European cities, will look closely at flora in Rome. Before one of its renovations, the Colosseum had been a heaven for plants that arrived via people and animals. The 19th century botanist, Elisabetta Fiorini Mazzanti has listed 272 species. How have these plants arrived in Rome? What are the non-indigenous plants? What non-indigenous plants have become so ubiquitous as to be perceived as native? Where do the ingredients of Roman dishes come from originally?

These are some of the questions that will be raised in the different formats of *Botanical Evidences of Movement, Migration and Commerce*. In an attempt to understand the way of observing and redefining the Roman landscape departing from official narrations and from other potential stories. The participants will present to public the “clues” found and made during the days of the workshop.

Gender, race, nation, citizenship, the Mediterranean, the border, the necessity for counter-archives and the means of memory will be some of the themes scholars Iain Chambers and Lidia Curti will deal with in *Borderscapes: Migration and the Hybridisation of Space and Time*. Historians, sociologists, directors, activists, musicians, and workers from museums, educational and cultural institutions have been invited to contribute.

PROGRAM

Monday 16 February

Villa Maraini
14.30
Open Studio
Maria Thereza Alves, Iain Chambers and Lidia Curti
Introduction to the workshop

Screening of *Iracema (de Questembert)* (2010) by Maria Thereza Alves and *Western Union Small Boats* (2007) by Isaac Julien

Tuesday 17 February

Villa Maraini
10.30
Open Studio
Maria Thereza Alves
on micro and mega sites with non-native plants

Sala Elvetica
17.00
Igiaba Scego
Identity In-Between

18.30
Bring a Plant, What's Your Story?
with guests from Gambia, Libya, Mali, Mexico, Nigeria, Peru, Senegal...

21.00
Dinner with Malian and Senegalese dishes

Wednesday 18 February

Sala Elvetica
10.30
Open Studio
Laura Celesti-Grapow
on non-native flora in Rome

14.30
Maria Thereza Alves
on ballast flora in Europe and its connection to the Atlantic slave trade

Thursday 19 February

Sala Elvetica
10.30
Open Studio
Emanuele Del Guacchio
on non-native flora in Naples

Screening of *What is the Color of a German Rose?* (2005) by Maria Thereza Alves

14.30
Open Studio

Friday 20 February

Sala Elvetica
10.30
Open Studio
Sandro Dernini
The Sustainability of food in Italy and the Mediterranean

14.30
Open Studio

Saturday 21 February

Nuovo Cinema Palazzo
17.00
Public presentation of the research projects by participants of the workshop

Monday 23 February

Villa Maraini
10.30
Open Studio
Iain Chambers and Lidia Curti

Borderscapes, Migration and the Hybridization of Space and Time

Screening of *Performing the Border* (1999) by Ursula Biemann (excerpt)

14.30
Open Studio
Gianluca Gatta
The Mediterranean and the Negated "South"

Tuesday 24 February

Villa Maraini
10.30
Open Studio
Miguel Mellino
Gender, Race, Nation

Screening of *In This World* (2002) by Michael Winterbottom

14.30
Open Studio
Iain Chambers and Lidia Curti
Discussion about literary and visual “interruptions”: women’s literature of migration

18.30
Conference
Maria Thereza Alves, Iain Chambers, Lidia Curti and Miguel Mellino
Other Mediterraneans, Other Histories, Their Roots, Other Routes

Wednesday 25 February

Villa Maraini
10.30
Open Studio
Giulia Grechi
Counter-Archives and the Means of Memory

Sala Elvetica
14.30
Screening of *Sans Soleil* (1983) by Chris Marker

Thursday 26 February

Villa Maraini
10.30
Open Studio
Eduardo Castaldo
Laboratories of Modernity

Sala Elvetica
14.30
Screening of *Route 181–Fragments of a Journey in Palestine-Israel. Sud* (2003) by Eyal Sivan and Michel Khleifi

18.30
Performance by Gabriella Ghermandi

Friday 27 February

Sala Elvetica
10.30
Open Studio
Maria Thereza Alves, Iain Chambers and Lidia Curti
The Museum as a Border Zone and Ruined Archive

Screening of *Playtime* (2014) by Isaac Julien

14.30
Discussion of the themes, perspectives and problematics that have emerged during the week