



GAP PROJECT

Graffiti Art in Prison

***From Sign to Symbol:
New Educational Approaches for Inmates***

Fourth Intensive Study Week

Palermo, October 24th – 29th 2022

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

In collaboration with

abapa

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CULTURE



aCrobazie



GLI AMICI
DI MAMMA
AGNETTA



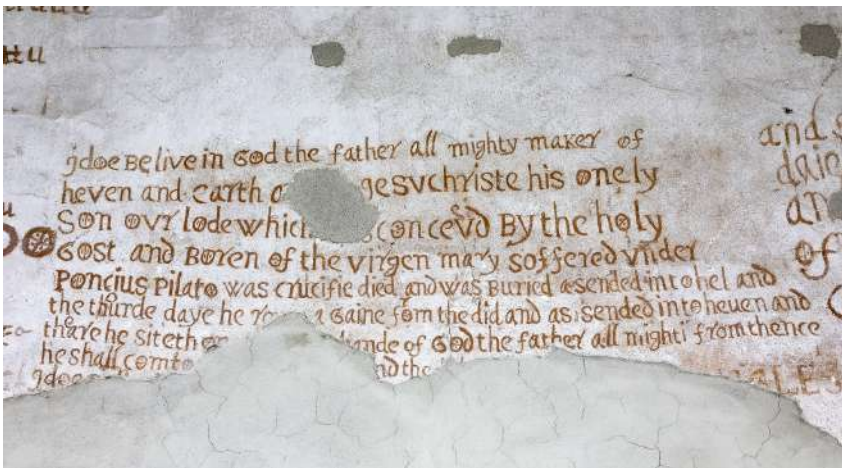
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From Sign to Symbol: New Educational Approaches for Inmates

The fourth ISW of the GAP Project will focus on the artistic phenomenon of prison graffiti in a diachronic perspective, from the past to the present, bringing into reformatories artistic programs for inmates. The challenge will be to combine ancient evidence and current needs of prisoners, through practical art sessions creating a story about spaces of detention, both from a realistic and utopian perspective. The invited artists will offer workshops where the prisoners themselves closely interact and influence the results. This will change the environment in which they live and introduce them to new communication channels through art. Participants will be invited to look at this contentious topic in a new critical light and will actively participate in a series of conversations, seminars, workshops, round-tables, meetings, video projections that will be realized in collaboration with the prisoners involved in the project.



PROGRAM

MONDAY, OCTOBER 24th – Sala Lanza, Botanical Garden

9.00 – 10.00 *Institutional greetings*

Massimo Midiri, Rector, Università degli Studi di Palermo

Paolo Inglese, Director, SiMUA-Sistema Museale d'Ateneo, Università degli Studi di Palermo

Fabio De Chirico, Director, Arte contemporanea, Direzione Generale Creatività Contemporanea, Ministero della Cultura

Clara Pangaro, Director, Istituto Minorile Malaspina, Palermo

Umberto De Paola, Director, Accademia di Belle Arti Palermo

10.00 – 11.00 Introduction of the 4° Intensive Study Week of GAP Project

Laura Barreca, Artistic Coordinator GAP Project

Lucia Giuliano, Director ABADIR-Accademia di Arte e Design, Catania

15.00 – 16.30 Elisa Fulco, Head of Associazione Acrobazie, Palermo, *Acrobatics: an Art Care Model for Prisons and Places of Care*

16.30 Ronald Jenkins, Fellow at the Yale Institute of Sacred Music, US, *Dante Behind Bars: Finding Hope at the Gates of Hell*, introduced by **Elisa Di Stefano**, Università degli Studi di Palermo

TUESDAY, OCTOBER 25th – Sala Lanza, Botanical Garden and Sala delle Capriate, Steri

10.00 – 11.30 Federica Testa, Kunsthistorisches Institut in Florenz, **Jorge Jiménez López**, Universidad de Zaragoza, presentation “Open Source GAP Library” and PhD Round Table

11.30 – 13.00 Paola Caridi, journalist, historian, *Writing Inside a Cell. Pen, Paper, and Freedom*, presentation on line, introduced by **Anna Clara Basilicò**, Università di Padova e Università Ca' Foscari, Venezia

18.00 Giovanna Fiume, historian, **Marcello Faletra**, philosopher, *Graffiti Past & Present*, public conversation, moderated by **Laura Barreca**, Artistic Coordinator GAP, translated by **Flora Pitrolo**, Sala delle Capriate, Palazzo Chiaromonte, Piazza Marina, 61

WEDNESDAY, OCTOBER 26th – Sala Lanza, Botanical Garden

10.30 – 11.00 Pilar Biel Ibáñez, **Jorge Jiménez López**, Universidad de Zaragoza, *Social Responsibility for Humanistic Training. An Experience of Learning and Service in Art History Studies at the University of Zaragoza*, introduced by **Inés Colás**, Universidad de Zaragoza

11.00 – 11.30 Juan Carlos Lozano, **Ascensión Hernandez**, Universidad de Zaragoza *The Reformatory "El buen pastor" in Zaragoza. A Preview of an Audiovisual Project*, introduced by **Mirco Vannoni**, Università degli Studi di Palermo

11.30 – 12.30 Pier Luigi José Mannella, Università degli Studi di Palermo, *Donni di Fora between Expulsion and Imprisonment*, introduced by **Gabriella Palermo**, Università degli Studi di Palermo

12.30 – 13.00 Screening, *San Vittore*, a film by **Yuri Ancarani**, 2018

14.30 – 17.30 - **Elisa Giardina Papa**, artist, and **Giovanna Fiume**, historian, workshop at Malaspina Institute, with inmates and PhD students

15.30 Visit at Carceri dell'Inquisizione, with **Julia Born**, graphic designer, and **Valeria La Motta**, Università degli Studi di Palermo

THURSDAY, OCTOBER 27th – Sala Di Martino, Botanical Garden

9.30 Federica Testa, Kunsthistorisches Institut in Florenz, **Jorge Jiménez López**, Universidad de Zaragoza, Phd Round Table, Discussion Club, workshop with PhD students
11.00 – 13.00 Julia Born, graphic designer, *ALL CAPITALS*, workshop, on line introduced by **Luca Lo Pinto**, Director of MACRO, Rome
14.30 – 17.30 Elisa Giardina Papa, artist, and **Giovanna Fiume**, historian, workshop at Malaspina, with inmates and PhD students
14.30 – 17.30 Julia Born, *ALL CAPITALS*, workshop, PhD Students and Abadir students

FRIDAY, OCTOBER 28th – Sala Di Martino, Botanical Garden

9.30 – 11:00 Giovanna Brambilla, CCW-Cultural Center Welfare, Torino, *Open Gate: Inmates, Schoolmates and Artmates Called to Action*, expert in Cultural Heritage Education, introduced by **Virginia Di Bari**, Università degli Studi di Palermo
11.00 – 13.00 Julia Born, *ALL CAPITALS*, workshop, PhD Students and Abadir students
14.30 – 17.30 Elisa Giardina Papa, artist, and **Giovanna Fiume**, historian, workshop at Malaspina, with inmates and PhD students
14.30 – 17.30 Julia Born, *ALL CAPITALS*, workshop, PhD Students and Abadir students

SATURDAY, OCTOBER 29th – Sala Di Martino, Botanical Garden

9.30 – 11.30 Julia Born, *ALL CAPITALS*, workshop, PhD Students and Abadir students
12.00 – 13.00 Giulia de Spuches, Università degli Studi di Palermo, *A Walk-Narrative among Places of Madness. Spaces of Care, Spaces of Confinement*

SUNDAY, OCTOBER 30th – Via Garibaldi, 41 (next door Anice Tutone)

12.00-13.00 Brunch and final greetings at **Studio Claire Fontaine**

*During the 4th Intensive Study Week **Chiara Agnello**, director of the documentary on the GAP Project, will be present filming the workshops with inmates and PhD Students, in Malaspina Institute.*

SYNOPSIS & BIO



Julia Born

ALL CAPITALS

In our cities, texts, words, and names, from antiquity through to the present day, constitute a multifaceted web of language disseminated across the urban landscape. Monumental words set in stone coexist with ephemeral messages (written on walls and other surfaces), generating a graphic panorama which can be understood as a place of sedimentation, an itinerary where complex histories and the present intertwine and can be observed from different angles. The spectres of these polyphonic voices, irreverent gestures, words in which to believe (or not), declarations of love, and ideologies, never cease to haunt us. Starting with the research carried out for the MACRO Museum in Rome and the *ALL CAPITALS* exhibition, Julia Born will guide students in the exploration of the topic of writing as a means of expression, of the close relationship between it and the instrument with which one writes and how this relationship change the type of message, the meaning, the duration, the physical impact in the context, etc. Students will be invited to observe the space of the city of Palermo as a multifaceted graphic and visual landscape composed of texts, words, drawings and other types of messages that stratify and overlap, creating a very dense communicative palimpsest.

BIO

Julia Born lives and works in Zurich. After completing her studies at Amsterdam's Gerrit Rietveld Academie in 2000, she worked on various projects between Switzerland, Amsterdam and Berlin. Her work focuses on editorial design for a variety of cultural clients such as the Stedelijk Museum and the Rijksakademie in Amsterdam, Kunsthalle Basel, ICA Miami, Guggenheim Museum New York, Hamburger Bahnhof, HKW and Brücke-Museum in Berlin, and documenta 14 in Kassel and Athens. The work, developed in close dialogue with institutions, curators and artists, includes publications, identities, exhibition design and more. Apart from commissioned work she has continually collaborated with other designers and artists on investigative projects which revolve around the subject of language and representation. Born regularly teaches graphic design at the Gerrit Rietveld Academie in Amsterdam and ECAL, École cantonale d'art de Lausanne, and is a visiting lecturer at international art and design institutes, among others the Yale School of Arts, RISD Rhode Island School of Design, the University of Seoul, CCA San Francisco and Werkplaats Typografie in Arnhem. On the occasion of the Inform Award for Conceptual Design, she produced her first solo show and the catalogue *Title of the Show*, at the Galerie für Zeitgenössische Kunst Leipzig, Germany. In 2022 she realized the exhibition *All Capitals* at MACRO Roma, departing from the Roman Square Capital. Exploring the relationship between language, capital and power – investigating through eras, styles, techniques and ideologies. Among other prizes she received the Swiss Grand Award for Design in 2021, presented by

the Swiss Federal Office of Culture; a prize for designers who contribute to the renown of Swiss design nationally and internationally.



Giovanna Brambilla

Open Gate: Inmates, Schoolmates and Artmates Called to Action

How can a contemporary art museum become a terrain for exchanges, relationships and heritage education for prisoners, students and citizens? Is it fair to think that art can be an important element in the process of reworking a prisoner when everyone says that art does not give bread?

A 16-year course held by GAMEC in the Bergamo prison can be a ground for reflection, useful for understanding how a working method evolves and changes. Starting with the involvement of the inmates, the direct vision of the works, the building of relationships with the school world, and involving the museum and the city, this project helps to understand what cultural citizenship means. The founding intentions, already aligned, in 2006, with the recent definition that ICOM has given of "museum", are based on the right, for each person, to access cultural heritage and consequently underline the commitment of every museum to make this right truly accessible.

Over the years, the project for the prison has created a stable bond, of expectation and esteem, between prison, museum, school and territory, constituting a paradigm that i would be nice to be replicated, as a bearer of innovative methods, of ability transformative and real accessibility to cultural heritage.

BIO

Giovanna Brambilla, art historian, expert in education and mediation of cultural heritage, works with particular care on the issues of access and inclusion in museums and on the relationship with visitors and the non-public. Member of ICOM, within her research interests she dedicates herself to the interpretation and reading of images as a structural and revealing synthesis of the complex interweaving between art and society. Responsible, from 1996 to 2022, for the Educational Services of the GAMEC of Bergamo, she collaborates on a regular basis with the Lombardy Regional Museums Direction and with the Cultural Welfare Center of Turin. She teaches the Master "Economics and Management of Cultural Heritage", the Business School of Il Sole24Ore and the Master "Educational Services for the artistic heritage, historical museums and visual arts", of the Catholic University of the Sacred Heart of Milan. She is the author of numerous publications, including the volume *Soggetti smarriti. Il museo alla prova del visitatore* (Lost Subjects. The museum to the test of the visitor), Editrice Bibliografica, Milan, 2021, focused on the analysis of the relationship between museums and the public.



Pilar Biel Ibáñez, Jorge Jiménez López
Social Responsibility for Humanistic Training. An Experience of Learning and Service in Art History Studies at the University of Zaragoza

In recent years, European universities have emphasized the need to commit themselves to social responsibility, and plans and projects of various kinds have been promoted with this aim in mind. Private institutions and economics and business studies have been the ones to take the initiative and continue to lead many of the actions; moreover, they are the ones that enjoy a dominant position in official discourses. There is no doubt, therefore, that the orientation of the campaigns assumes a mercantilist vision of education, since attention to the "third function of the university" seeks to increase the reputational index of the institution from a business vision.



The University of Zaragoza has been one of the Spanish institutions most actively involved in the social and cultural actions of the region since the first decades of the 20th century, with pioneering initiatives such as the Summer Courses (1927). In recent years, the Master's Degree in Cultural Heritage Management has also developed various projects in collaboration with the local entities of the territory. Therefore, the latest activities developed in the teaching innovation project (PISOC 336/2021) in the History of Art are part of a broad trajectory of commitment to the territory. The novelty of the project lies in implementing the methodology of Learning and Service in teaching, which has a long history at lower educational levels, and which seeks to detect a training competence in the syllabus and relate it to a social need in the immediate environment of the educational center. In this way, human and community needs are included in the learning process, through experiential education and awareness of individual rights, promoting training in civic and human values.

BIO

Pilar Biel holds a PhD in History of Art and is Professor of Art History and Coordinator of the Master's Degree in Cultural Heritage Management at the University of Zaragoza (Spain). She researches the history of industrial architecture and public works, as well as the history of industrial design in Spain. She also deals with the use of heritage as an instrument for the economic development of rural areas. This theme is addressed through the meetings and the work carried out within the aforementioned master's degree. It encourages the concurrence between the heritage reality of the towns of Aragon and the possibilities of action that can be developed by the new cultural heritage managers. It also promotes training in new technologies applied to heritage and cultural mediation through the development of learning and service projects. Currently, it is part of the teaching innovation project "Learning and service for training in cultural mediation (Degree in Art History and Master's Degree in Cultural Heritage Management)" at the University of Zaragoza.

She is a member of Instituto Universitario de Investigación en Patrimonio y Humanidades (IPH) of the University of Zaragoza, and of

VESTIGIUM, a reference research group (H19_17R) recognized by the Government of Aragon. She currently works as researcher in the project La imagen del Instituto Nacional de Industria en el Territorio: Cartografía y Paisaje de la Industria (Proyectos I+D 2018, national plan of investigation).

Jorge Jiménez holds a PhD in History of Art (2019) from the University of Salamanca. He is Lecturer in Art History at the University of Zaragoza. His main line of research focuses on the history of illuminated manuscripts and medieval libraries. In the context of GAP-Project he will focus on historical graffiti in the prison spaces, understood as marginal images that allow us to explore the relationship, from a theoretical point of view, with the drawings that record "the flight of the mind" in other marginal spaces of the manuscript codices. He has also developed projects aimed at favouring access to cultural heritage for groups at risk of exclusion, mainly migrants (refugees), people with intellectual disabilities and people with mental health problems. He has directed two projects: "AcercArte", which was included in the inventory of good practices of the Spanish Network of Learning and Service (2019) and the "CulturaAbierta" project was recognised as "Good teaching practice" in the modality of Social Responsibility by the University of Salamanca (2018-2019). Currently, it is part of the teaching innovation project "Learning and service for training in cultural mediation (Degree in Art History and Master's Degree in Cultural Heritage Management)" at the University of Zaragoza.



Paola Caridi

Writing Inside a Cell. Pen, Paper, and Freedom

Silence from prisons. In dictatorial systems, still alas prevalent throughout the world, no words are allowed to rise and cross the high walls of prisons. Even if inside the cells, in the interrogation and torture rooms, or in the limited outdoor hours, voices are raised high. Often, they are screams or haunting thoughts that linger in the heads of prisoners locked in isolation cells. Like the bodies of the prisoners, the ideas must be hidden, invisible behind the walls. No words on paper are allowed. Yet, in the fleeting digital age of compulsive data consumption, it is still paper that scares dictatorships, autocracies, and illiberal regimes. Pen and paper are forbidden or subject to exhausting negotiations. Nevertheless, pen and paper are necessary for writing letters to families or their loved ones. Because visits to the parlor are sparing, if at all. They are prohibited in most cases. Pen and paper are often the tools needed to put down the thoughts that crowd the mind and recapture the time that passes. Even the simple act of reading and flipping through pages is considered dangerous. Antonio Gramsci represents a very high example of "writing in prison in its global dimension." An authentic philosophical, and literary model. As soon as one leaves Italy's borders, Gramsci is not only a name cited many times, but above all, a body of texts that are known, investigated, and quoted with good reason. However, writing in prison has not died out with the letters and notebooks from Gramsci's prison. Far from it. Words still try to get out of the cells, even though the prison systems of dictatorships and autocracies try to stifle even the slightest idea of composing thought on a piece of paper. A striking case is Alaa Abd-el

Fattah, one of the protagonists of the Egyptian revolution of 2011, the so-called Tahrir revolution. Alaa Abd-el Fattah has been imprisoned in Cairo for eight years. His political texts, some of which came out clandestinely from prison, are now collected in a book, published in English and Italian. His is not the only case: it is part of a global story of writing in prison that puts him together with Gramsci, Mandela, Soyinka, Ananta-Toer, and together with Iranian and Kurdish women prisoners, Turkish and Syrian prisoners.

BIO

She focused her reporting and research on contemporary Palestinian and Egyptian political history. She lived and worked for ten years in Jerusalem as a reporter and as a political analyst. Lecturer at the University of Palermo (History of International Relations). Since 2008 she has run a blog on Arab politics and pop culture: invisiblearabs.com. Since 2012, she has lived in Sicily. Born in Rome in 1961, Paola Caridi is a founding member and president of the News Agency "Lettera22" (1993-ongoing) and an Italian leading analyst on Middle East and North Africa. BA in History of Political Parties at the University of Roma "La Sapienza". PhD in History of International Relations at the University of Firenze, she specialized on the Middle East and Northern Africa. She is a member of Istituto Affari Internazionali (IAI), one of the main Italian think tanks on international relations (<https://www.iai.it/en/iai/about-us>) and a member of the artistic committee of the *Turin International Bookfair*. Consultant of the Center of Contemporary Arts *Fondazione Mario Merz*, she heads "La Stanza del Mondo", a publishing series of Hopefulmonster Publishing House. (<https://www.fondazionemerz.org/en/foundation/>). As a journalist, she has been the Lettera22 correspondent in Cairo (2001-2003). From 2003 to 2012, she lived in Jerusalem reporting on Middle East politics and culture for leading Italian dailies and reviews. She continues reporting on the area as an independent journalist, traveling around MENA region. She published *Arabi Invisibili* (Feltrinelli publishing house 2007) and *Hamas* (Feltrinelli 2009). In March 2012 Seven Stories Press (New York) published the American updated version of the book. *Gerusalemme senza Dio. Ritratto di una Città Crudele* (Feltrinelli 2013 and 2022). In 2017 the American University in Cairo Press published *Jerusalem Without God. Portrait of a Cruel City*, the English (updated) version of the book. Lecturer at the University of Palermo (History of International Relations). Civitella Ranieri Fellow.



Giulia de Spuches

A Walk-Narrative among Places of Madness. Spaces of Care, Spaces of Confinement

The walk twists and turns among the places of the institutions of the “cure” of madness in Palermo: from the Hospitalia granda to the ex-Ospedale Psichiatrico Pietro Pisani. The focus of the walk is to reflect on the functionalisation and refunctionalisation of the place for mental health in Palermo: the ex Ospedale Psichiatrico “Pietro Pisani”; in so doing, we can outline the different legislative phases that occurred in Italy. The Basaglia law sanctioned the shutdown of the Psychiatric Hospital; we will examine the consequences of this act by looking inside the space of the ex-hospital of Palermo. Part of this reflection will focus on an action-research conducted over three years; a “sort of diary” that retraces the linked strands and tries to separate them. At the same time, we should explore questions asking how the researcher is positioned in the fieldwork and what the results of the investigation are. How can we measure a good result? Are we speaking about the degree of inclusion of actors or about the process of territorial activations? In the experience of this fieldwork this kind of considerations leads to a discussion on the defeats of the research. I argue the importance of telling how a defeat can show a different level of power. Also, I suggest that a micro space, such as the ex-hospital of Palermo, involves thinking the power dynamics at different levels and at different geographical scales.

BIO

Giulia de Spuches is a Full Professor of Geography (ssd MGGR / 01) at the Cultura e Società Department of the University of Palermo where she teaches Geography, Cultural Geography and Geopolitics of Migration. She is the Coordinator of the PhD Scienze della Cultura of the University of Palermo. She coordinates the Group of the Association of Italian Geographers (A.Ge.I.): Gender and Geography. She is a member of the Geo-Cartographic Center for Studies and Documentation (University of Trento, Municipality of Rovereto and Autonomous Province of Trento). She is a member of the Scientific Committee of the Fondazione Merz a Palermo. She is a member of the Scientific Committee of the Festival delle Letterature Migranti. She is on the Scientific Committee of the Quaderni del Laboratorio Interdisciplinare di ricerca su Corpi, Diritti, Conflitti / Laboratorio Rappresentazioni sociali della violenza sulle donne. She is a member of the Scientific Committee of the Orestidi Foundation. She has conducted substantial studies and field research in Sicily and Tunisia, producing extensive documentation. Her research focuses on Cultural and Urban Geography, in particular she works on the following lines of research: the study of the urban phenomenon with particular reference to the theme of suburbs, the concepts of neighbourhood and participation; the concept of gender as an investigation tool to analyse the differences within the public space; the theme of the frontier in the relationship between representation, geographical thought and reality; the theme of the diaspora with particular attention to the Mediterranean area; finally, the effects of the phenomena of representation policies in the urban area, in particular Palermo.



Giovanna Fiume, Marcello Faletra
Graffiti Past & Present

The meeting between a historian of the modern age and a scholar of contemporary art allows for the crossing of different viewpoints, feelings and disciplines about graffiti, those dating back to the 17th century on the walls of the Sant'Uffizio prison inside the Steri monumental complex in Palermo, and those illustrating the buildings of cities and metropolises, trains and buses, as a palimpsest of the city: both of them will be analyzed from a comparative perspective from the speaker, in order to identify the possible authors, motivations and iconographic models of their inspiration, highlighting how the different historical context sometimes produces similarities, more often differences between the two phenomena.



BIO

Marcello Faletra is an essayist, modern and contemporary art scholar and art critic. His Essays and articles have appeared in collected publications, exhibition catalogues and specialized magazines. His most recent texts include: *Hyperpolis. Architecture and Capital* (with Serge Latouche), Meltemi 2019; *Rebel Memory*, Navarra 2017; *Graffiti. Poetics of Revolt*, Postmedia, 2015. He teaches Phenomenology of the Image and Aesthetics of New Media at the Academy of Fine Arts in Palermo. He is a columnist for *Artribune*.

Giovanna Fiume taught Modern History at the University of Palermo. She studied the different aspects of Mediterranean slavery (with particular attention to the use of canonisation processes for the history of slavery), the construction of the model of black holiness, the redemption of captives, the diasporas and exchanges between different religious cultures and conversions. On these topics she organised international conferences and published numerous essays for Italian and foreign journals. She also wrote the following books: *Il Santo Moro. I processi di canonizzazione di Benedetto da Palermo (1594-1807)*, Milano 2008; *Schiavitù mediterranee. Corsari, rinnegati e santi di età moderna*, Milano 2009; *La cacciata dei moriscos e la beatificazione di Juan de Ribera*, Brescia 2014. On the graffiti, drawings and writings in the Palermo prisons of the Holy Office she edited: *The Graffiti of the Inquisitorial Prison in Palermo. New Perspectives*, "Quaderni storici", n. 157 (2018) and *Parole prigioniere. I graffiti delle carceri del Santo Uffizio di Palermo*, Palermo 2018, both with Mercedes García-Arenal and she wrote the book *Del Santo Uffizio in Sicilia e delle sue carceri*, Roma, 2021.



Elisa Giardina Papa

"U Scantu: A Disorderly Tale", Workshop with Ph.D. students from the GAP-Graffiti Art in Prison Project, IPM Malaspina residents

The workshop of the artist Elisa Giardina Papa continues the archive research carried out during the realization of the video work "U Scantu": "U Scantu: A Disorderly Tale", created by the artist Elisa Giardina Papa and currently shown in the exhibition at the 59. Venice Biennale, 'The Milk of Dreams', 2022. The workshop designed to be realized with the Ph.D. students of the GAP-Graffiti Art in Prison Project and the young residents of the IPM 'Malaspina' will focus on the drawings and inscriptions on the walls of the secret prisons of the Spanish Holy Office in Sicily, located within the monumental complex of the Steri. The heritage of graffiti, created between the 17th and 18th centuries by those who were judged heretics, will be used as an archive from which to develop a series of 'streetwear' clothing elements through the heat transfer printing technique. A selection of writings and drawings from the historical archive will be made available to the participants as "transfers" ready to be hot-printed on 'streetwear' garments (sweatshirts, hats, and T-shirts). These graphic elements will be accompanied by texts, drawings, and visual elements created by the workshop participants and digitally processed with the artist.

BIO

Elisa Giardina Papa is an Italian artist whose work investigates gender, sexuality, and labor in relation to neoliberal capitalism and the borders of the Global South. Her most recent body of work documents how past and present forms of capitalism have progressively extracted all capacities for labor and living—including sleep, affect, and emotions—and instead draws attention to everything in our lives, embodiments, and desires that remains radically unruly, untranslatable, and uncomputable. Her work has been exhibited and screened at the 59th International Art Exhibition of La Biennale di Venezia (The Milk of Dreams), the Museum of Modern Art (MoMA's Modern Mondays), the Whitney Museum (Sunrise/Sunset Commission), Seoul Mediacity Biennale 2018, XVI Quadriennale di Roma, Rhizome (Download Commission), Flaherty NYC, UnionDocs, and ICA Milano, among others. She has given lectures at the Pembroke Center for Teaching and Research on Women (Brown University), the Institute for Gender, Sexuality and Feminist Studies (McGill University), the Global Emergent Media Lab (Concordia University), and the Center for Digital Cultures (Leuphana University of Lüneburg), among others. Giardina Papa received an MFA from RISD, and she is currently pursuing a PhD in film, media, and gender studies at the University of California Berkeley. She lives and works in New York.



Juan Carlos Lozano, Ascensión Hernández
The Reformatory "El Buen Pastor" In Zaragoza. A Preview of an Audiovisual Project

In the mid-20th century, a large structure was built in a neighbourhood on the outskirts of the city of Zaragoza to serve as a reformatory (juvenile home), which was given the name *El Buen Pastor (The Good Shepherd)*. It was designed by the brothers Regino and José Borobio, architects who played a leading role in the architectural history of the city at that time. The building retained this function until the beginning of the 21st century, when it was abandoned, resulting in its occupation and progressive vandalization. This situation mobilized the residents of the neighborhood, whose opinions were divided between those in favor of adapting the building and its natural surroundings to other public uses, and those who thought it would be better to demolish it and give the site another use. There were also several petitions promoted by associations such as Acción Pública para la Defensa del Patrimonio Aragonés (Apudepa) with the purpose of initiating a file for the cataloguing of this building, which were not admitted. Finally, the city council granted the demolition license for the complex, as it lacked heritage protection and it seemed the only viable solution because the adaptation of the existing building to the new function planned by the regional government (a geriatric residence, two day centres and several supervised flats, as well as green areas) was impossible because it did not comply with the technical regulations and given that "the architectural distribution is incompatible with the regulations in force for buildings for residential use". The demolition works started last July, and a few days before, several members of the GAP-Zaragoza Project were able to access it with special permission to collect graphic testimonies of what this building was, with the purpose of making a documentary video that allows the preservation of its memory and that of the people linked to it.

BIO

Ascensión Hernández Martínez

PhD in History of Art (1995). Professor in Conservation and Restoration of Artistic Heritage, in History of Art, as well as in Cultural Heritage Management at the University of Zaragoza (Spain). Visiting professor in numerous national and foreign universities (La Sapienza-Roma, Ferrara, Catania, Chieti-Pescara, Pontificia Bolivariana-Colombia, among others). Visiting professor in the doctoral program of various universities, including Politecnico di Torino and School of Architecture at UNAM-México. Specialist in contemporary architecture and conservation and restoration of cultural heritage, her main areas of research at present are the history of monumental restoration in Spain in the 20th and 21st centuries, with special attention to the interventions carried out in Aragon under Franco's dictatorship, the reuse of industrial spaces for artistic and cultural uses, the relationship between artistic creation and restoration, and the problems involved in the conservation and management of 'dissonant heritage'. Her doctoral thesis (University of Zaragoza, 1995) is dedicated to the architect Ricardo Magdalena Tabuenca, on whom she has written numerous works. She is member of VESTIGIUM, a reference research group (H19_17R) recognized by the Government of Aragon. She is currently

the Director of the Arts Area of the University of Zaragoza Institute for Research in Heritage and Humanities (IPH), and she is the head of the group of researchers and students at the University of Zaragoza in the GAP Project. Member of the Spanish Association of Art Critics (AECA), she has published numerous books, articles and essays on contemporary art and critical architecture.

Juan Carlos Lozano López

PhD in Art History from the University of Zaragoza (2004), and full professor in its Department of Art History. Previously, I provided specialised technical assistance to the management and operation of the Museo Aragonés de Arte Contemporáneo (MAAC) (1992-1993) and I was technical assistant to the director of the Museo Pablo Serrano of Zaragoza (1994-1995). Director of the Secretariat of Culture of the University of Zaragoza (2008-2016). Since 2005 member of the reference research group Vestigium, of the Government of Aragon. Full member of the Real Academia de Nobles y Bellas Artes de San Luis de Zaragoza, where I am curator of its art collections. Member of the advisory team of the Centre d'Art d'Època Moderna (CAEM) of the Universitat de Lleida and member of the scientific committee of the Fundación Goya en Aragón. My main area of research is seventeenth and eighteenth-century painting, the subject of of my numerous published works, and I also research Goya, graphic art and the history of photography. I have curated and/or coordinated more than fifty temporary exhibitions on art-historical themes. I have participated in several funded research projects, including the master plans for Jaca Cathedral (1997-1998) and the church of San Pedro el Viejo in Huesca (1998-1999). I have been involved in various museum projects, such as the Espacio Goya (2005), the Museo Diocesano de Jaca (2010) and the Museo de Ciencias Naturales de la Universidad de Zaragoza (2015).

Elisa Fulco

Acrobatics: an Art Care Model for Prisons and Places of Care

On the occasion of the talk "Acrobatics: an Art Care model for prisons and places of care" I will present the projects curated within hospitals and prisons, starting with the similarities between the two contexts that, being outside cultural sector, suffer forms of social invisibility. Specifically, I will recount the Art Care model adopted starting with the Acrobatics project, which was held inside a psychiatric hospital (Fatebenefratelli di San Colombano al Lambro, MI, 2004 -2011) involving contemporary artists with the workshop formula, which was replicated and adapted for other interventions: the European project Art & Social Change (2016 -2019), intended for socio-health workers, and caregivers; L'Arte della Libertà (2019-2020) , which took place inside the Ucciardone prison in Palermo with a mixed group (inmates, artists, socio-health workers, prison workers and cultural operators ant the current "Spazio Acrobazie. Productive and redevelopment workshop through artistic mediation" that involve three prisons and penitentiary institutions in Palermo. Beauty, meaning, narration and participation are the basis of an artistic practice that I devised to introduce contemporary art as a training model, and the workshop with the artist as an equal relational 'device' for all those contexts that require mediation between



people (doctor/patient, entrepreneur/employee, prison operator/prisoner), and the search for dialogue between institutions from different backgrounds. A mediation exercise in which the curatorial figure remains central in facilitating dialogue between the parties. Contrary to the widespread idea of creativity as spontaneity, the implementation of the Art Care model requires a punctual analysis of the context, a curatorial direction that facilitates dialogue between the parties, marking time, full and empty spaces, and the always dialogical relationship with the artist, whose selection is functional to the objectives to be achieved.

BIO

A contemporary art historian, Elisa Fulco works as curator of exhibitions and communication and training projects for companies and corporate foundations, dealing with corporate social responsibility and social inclusion through culture. From 2004 to 2001, she conceived and curated the Acrobazie project, promoted by UniCredit Group, focusing on the relationship between contemporary art, welfare and corporate culture, hosted at the Atelier di Pittura Adriano e Michele, inside the Fatebenefratelli hospital in San Colombano al Lambro (MI). From 2016 to 2019 she was the artistic curator of the European project "Art & Social Change", creating an innovative training model through contemporary art for social and health workers, which in 2021 was adopted by the Azienda Sanitaria of Palermo. In 2019, she launched the project "The Art of Freedom", aimed at the inmates of the Calogero di Bona - Ucciardone Prison House - Palermo and the mixed group of operators (prison, social-health, cultural). She currently curates together with Antonio Leone the project Spazio Acrobazie. A productive and redevelopment workshop through artistic mediation (2022-2024), which involves three prisons in Palermo. From 2020 she has been part of the promoting group of the CCW- Cultural Welfare Center.



Ronald Jenkins

Dante Behind Bars: Finding Hope at the Gates of Hell

The references to "Inferno" in the graffiti found on the walls of Palazzo Chiaromonte are part of a long tradition in which incarcerated individuals have seen themselves reflected in Dante's poem. Men and women behind bars offer insights into Dante's "Divine Comedy" that might not occur to readers who haven't experienced the extreme deprivations and longings described so vividly in "Inferno," "Purgatory," and "Paradise." This presentation explores the continued relevance of Dante's epic by looking at it through the eyes of men and women who read the poem in prison and respond by writing and performing theatrical monologues that reveal compelling parallels between Dante's journey and their own life stories. These incarcerated readers identify with the medieval poet as someone who, like them, was convicted of crimes and sent into exile, but still found a way to imagine a path out of hell.

BIO

Ron Jenkins, a recipient of Guggenheim, Watson, and Fulbright Fellowships, is currently a Fellow at the Yale Institute of Sacred Music working on issues related to mass incarceration, social justice, and the

arts. He has facilitated theater workshops in prisons in Italy, Indonesia, and the U.S. and published articles on the responses of incarcerated readers to Dante's "Divine Comedy" in *Performance Research*, *Forum Italicum*, *Teatri Della Diversità* *Quaderni di Teatro Carcere*, and the *Yale ISM Review*. His articles on theater have appeared in *Harvard Magazine*, *The Drama Review*, *The Jakarta Post*, *The Kyoto Review*, *American Theater*, *Playbill*, *The Village Voice*, and *The New York Times*. Jenkins' translations of the plays of the late Italian Nobel laureate Dario Fo have been published by Grove Press and produced at the Yale Repertory Theater, the American Repertory Theater at Harvard, the Long Wharf Theater, the Dallas Theater Center, the New York Theater Workshop, and other venues. During the Obie-award winning tour of "Mistero Buffo" Jenkins served as the onstage simultaneous translator for Fo at the Joyce Theater in New York, the American Repertory Theater at Harvard, and the Kennedy Center in Washington, D.C. He directed the American premiere of Fo's "Johan Padan and the Discovery of the Americas" at the American Repertory Theater and subsequently at the Provincetown Playhouse in New York. Other venues where he has directed include Here and La Mama in New York, 7 Stages in Atlanta, the Gardner Museum in Boston, Zafra in TelAviv, the Sing Sing Correctional Facility in Ossining, Sollicciano Prison in Florence, Kerobokan Prison in Denpasar, and the Lithuanian National Theater in Vilnius. Support for Jenkins' work as a translator and playwright has been provided by the National Endowment for the Arts, the Mellon Foundation, the New York State Foundation for the Arts, the Japan Foundation, the Massachusetts Foundation for the Humanities, the Royal Shakespeare Company, and a writer's residency at the Rockefeller Foundation's Bellagio Center in Italy. His books include *Acrobats of the Soul*, *Subversive Laughter*, *Artful Laughter*, *Saraswati in Bali*, *Buried in Oblivion: The Lost History of Indonesia's Spice Islands*, and most recently *Resurrezione dei Santi: Tragicommedia Sacra a Venafro*. Jenkins holds an interdisciplinary Doctoral degree from Harvard University and a Master's degree in buffoonery from the Ringling Brothers Clown College. He is a Professor of Theater at Wesleyan University and teaches regularly as a Visiting Professor at the Yale Divinity School.



Luca Lo Pinto

He is the artistic director of MACRO - Museum of Contemporary Art of Rome. From 2014 till 2019 he worked as curator of Kunsthalle Wien. He is co-founder of the magazine and publishing house NERO. He produced a range of solo exhibitions with artists including Simone Forti, Nathalie du Pasquier, Jason Dodge, Tony Cokes, Cinzia Ruggeri, Camille Henrot, Olaf Nicolai, Pierre Bismuth, Babette Mangolte, Lawrence Weiner, Gelatin&Liam Gillick, Charlemagne Palestine as well as publications with Emilio Prini, Mario Garcia Torres and Mario Diacono. Other curatorial projects include *Io, Luca Vitone* (PAC, Milan), *16th Art Quadriennale* (Palazzo delle Esposizioni, Rome), *Le Regole del Gioco* (Achille Castiglioni Studio-Museum, Milan); *Trapped in the closet* (Carnegie Library/FRAC Champagne Ardenne, Reims), *Antigrazioso* (Palais de Toyko, Paris); *AnderSennoSogno* (H.C. Andersen Museum, Rome); *D'après Giorgio* (Giorgio de Chirico Foundation, Rome); *Conversation Pieces* (Mario Praz Museum, Rome).

His essays have been published in many catalogues and international magazines. In 2012 he edited the book *Documenta 1955-2012. The endless story of two lovers*.

Pier Luigi José Mannella

“Donni di fora” between Expulsion and Imprisonment

The contribution investigates the sentences imposed on women accused of performing esoteric rituals and flying at night with demons and their behavior during periods of imprisonment or exile. Through the reconstruction of some of the stages in the lives of these mystical women, dissident, apolitical and anti-institutional attitudes are revealed that place these figures on the margins of the society of the times and at the same time integrate them within more or less extensive communities where they play a specific and fundamental role and express their dissent by performing heterodox practices condemned by the official Church. By following in particular the vicissitudes of two of these figures, Marta Frazzetta and Filippa Torturici, between forced detention and expatriation, the paper aims to put light on the institutional interventions against the 'donni di fora' and their reactions to the measures and limitations inflicted on them.

BIO

Pier Luigi José Mannella is currently engaged, as a doctoral student in Humanities, University of Palermo, XXXVI cycle, in the realization of a *Lexicon of magic-ritual practices in Sicily*. A lecturer in Literature, tenured in the public school, and a member of the Centre for Sicilian Philological and Linguistic Studies (University of Palermo) and of the Italian Society of Medical Anthropology (University of Perugia), for years he has been involved in research in the anthropological and dialectological fields, devoting himself to the study of proverbial and incantatory formulas (*Le figure popolari siciliane nei proverbi di Mazzarino*, Caltanissetta 2005, Messina 2014; *Il sussurro magico. Scongiuri, malesseri e orizzonti cerimoniali in Sicilia*, Palermo 2015; *Teonimi e agionimi mutanti nelle orazioni rituali siciliane*, RION XXVII, 2021; *Epifanie teriomorfe negli incantimi siciliani*. Some typologies, *Ethnographies of the Contemporary*, I, 2019) and of mystical personalities of Sicilian folklore involved in the definition of ethnopathies (*“Donni di fora”. Divinità metroache, entità spirituali e operatrici di fatture*, Istituto Poligrafico Europeo, Palermo 2021; *Eziopatologie socio-simboliche in Sicilia. Una ricognizione*, Lares LXXXV, 2019; *Toccati dalle donni. Preternatural pathogenesis and therapeutic mediators in Sicily*, Errefe, La Ricerca Folklorica, LXXV, 2020; *Trizzi di donna tra etnopathia e virtù*, *Etnografie del contemporaneo*, 2, 2019).



Flora Pitrolo

She is a scholar, curator and translator active between London and Palermo. Her writing, both as an author and translator, has been published in the fields of theatre and performance studies, contemporary art, and popular music.



***San Vittore*, 2018, a film by Yuri Ancarani**

The work *San Vittore* was the winner of the 2nd edition of the Italian Council (2017), created by the Directorate General for Contemporary Art and Architecture and Urban Peripheries (DGAAP) of the Ministry of Cultural Heritage and Activities, to promote Italian contemporary art in the world. *San Vittore* stems from the artist's many reflections on the condition of children whose parents are imprisoned. Ancarani entered into dialogue with "Bambinisenzasbarre", a non-profit association that has been working for years in Milan's San Vittore prison with the aim of protecting the relationships between imprisoned parents and their children and safeguarding their rights. Ancarani's film dwells on some of the details of the articulated child universe that enters and leaves the prison every day, including scenes depicting the strict security controls to which minors are subjected when they cross the threshold of San Vittore to visit their parents. The ways in which children's imaginations process the prison world are told by the artist, through the drawings made by the children. In some of them, as if by an obscure magic, the prison is transformed into a castle, inhabited by kings and queens.

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GAP | GRAFFITI ART IN PRISON

Project Number:	2020-1-IT02-KA203-080009
Project Leader:	Paolo Inglese, Università degli Studi di Palermo, SiMuA – Sistema Museale di Ateneo
Partner Institutions:	Abadir – Accademia di Design e Comunicazione Visiva; Kunsthistorisches Institut in Florenz – Max-Planck-Institut; Università degli Studi di Palermo – Dipartimento di Scienze Politiche e delle Relazioni Internazionali; Universidad de Zaragoza, Departamento de Historia del Arte
Patronages:	Ministero della Giustizia, Ministero della Cultura
Scientific Coordination:	Gabriella Cianciolo Cosentino
Artistic Coordination:	Laura Barreca
Project Management:	Gemma La Sita
Scientific Committee:	Laura Barreca; María Pilar Biel Ibáñez; Giovanna Fiume; Rita Foti; Ascensión Hernández Martínez; Jorge Jiménez López; Juan Carlos Lozano López; Gerhard Wolf
Associated Partners:	CoopCulture; Associazione Acrobazie Palermo; Gli Amici di Ambra Agnello Onlus Palermo; Associazione Un Giorno Nuovo; Accademia di Belle Arti di Palermo
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