

**A GUIDE TO THE PERFORMANCE**

**L'INADEGUATO  
LO INADECUADO  
THE INADEQUATE**

**54th International Art Exhibition. Venice Biennale  
Spanish Pavilion**

# SUMMARY

**4-5**

Introduction

**6-33**

Tavolo del pensiero

How the performance *The Inadequate* came into being. Thoughts around a table

**34-139**

A guide to the performance

**140-174**

*The Inadequate* players

**176-191**

*The Inadequate* calendar

**192-195**

Colophon

## INTRODUCTION

*The Inadequate* is the project that occupies the Spanish Pavilion in the Giardini during the Venice Biennale 2011.

The *Inadequate* is an extended performance, made of objects, conversations, monologues, theatre, silences and debate. The protagonists of this multiple, collective performance, spanning several generations, with a strong accent on the Italian scene as an object of research, are experts in the notion of inadequacy. They represent independent, underground, dissident, unofficial, marginal, exiled positions.

What does 'inadequate' mean? In this respect, we refer to the following quote by Erving Goffman in *Encounters* (1961): 'To be awkward or unkempt, to talk or move wrongly, is to be a dangerous giant, a destroyer of worlds. As every psychotic and comic ought to know, any accurately improper move can poke through the thin sleeve of immediate reality.'

The project revolves about the notion of marginality as an artistic position, its contradictions and its beauty. For easier handling, inadequacy has been divided in concepts such as deviation, outsider, exclusion, radicalism, censorship, language, Basagliana and notes in the margin.

The performance will extend throughout the duration of the Biennale: from 1 June until the end of November.

# HOW THE PERFORMANCE *THE INADEQUATE* CAME INTO BEING. THOUGHTS AROUND A TABLE

## Tavolo del pensiero

Marco Baravalle, Barbara Casavecchia, Anna Daneri, Vincenzo de Bellis,  
Eva Fabbris, Stefano Graziani, Cesare Pietroiusti, Bruna Roccasalva

The invitation that got us involved in – and carried away by – Dora García's project arrived in October 2010. An invitation that came by e-mail and was confirmed, and explained verbally, when we all met for the first time on 9 November at the Peep-Hole space in Milan (where Dora, a few months earlier, had organised a meeting connected with her *Mad Marginal* project, and made various contacts). During this first encounter, Dora illustrated the outlines of her project for the Spanish Pavilion at the Biennale, which was starting to take shape at the time, commencing with the title she had just chosen: *The Inadequate*. She asked us to agree to take part in it as 'think-tank performers' – the title was later changed to the decidedly inadequate one of *Tavolo del pensiero* (Think Table) – with the job of 'elaborating a programme of conversations and discussions, putting together constellations of people', i. e. the guest performers, of which the list is being drawn up as we write this text. Dora's precise instruction was that they should all be Italian, given that this Biennale is Italian. When we asked her why she had picked us in

particular, she answered: 'Because I want to learn from you, because I don't feel sufficiently prepared to do it on my own and because I enjoy working with you.'

We were also reassured by reading the draft of the project, which on the very first page declared: 'An artist is inadequate to represent a country, a country is inadequate to be represented by an artist' (let alone by an extemporaneous bunch of artists, critics and curators, asked to put themselves on the line as performers). It ended a preliminary list of possible inadequacies with the statement: 'All the people who have contributed to this pavilion are inadequate, in one way or another.'

It took further meetings and exchanges of e-mails with Dora and talks in person and on Skype for us to get a better grasp of what she was asking of us, for us to realise that: '*The Inadequate* has to be understood as a formal construction, with the same qualities as a good text or a good story: the aim of the work is not good intentions, nor information delivery.'

That 'all interventions construct a single performance, complex and extended (outside

of the pavilion and outside the time frame of "open to the public"), exploring the concept of "inadequacy" in all its different forms'. And that Dora wanted 'to expose personalities who are also positions', determinedly refusing to organise a programme of lectures, or to think of the meetings as sources of entertainment for the public.

And so who were we going to suggest, to invite, and why?

We arrived at the conclusion that, in the attempt to bring into focus a process of understanding and a shared platform, we could make use of some thematic categories that had arisen from Dora's indications and been developed over the course of our meetings. They would help us, we hoped, to sort out the meaning of many of the words that we were using and would be using again, such as: deviation, radicalism, exclusion, censorship, outsider, language, Basaglia Law, notes in the margin. We decided to base the suggestions on a series of quotations, dividing up the tasks and the readings among us. Here they are.

## DEVIATION

It is precisely the earthquake of emancipation that has upset, at the collective level, the private lives of us all: democratic modernity – and this is also its greatness – has progressively turned us into rudderless men. Little by little it has put us in the condition of having to judge by ourselves and having to come up with our own points of reference. We have become pure individuals, in the sense that there is no longer any moral law or any tradition to show us from the outside who we have to be and how to conduct ourselves. From this point of view, the contrast between allowed and prohibited that governed individuality throughout the fifties and sixties has lost all effectiveness. The growing concern for a return to order and the urgent desire for new organising codes and new ‘insurmountable limits’ find their motivation here. The right to choose one’s own life and the pressing need for people to become themselves place personalities in a condition of continual movement. And this induces us to frame the question of the normative limits of inner order

in other terms: the contrast between the allowed and the prohibited has given way to an agonising conflict between the possible and the not-possible. As a result individualities have been substantially transformed.

In step with the relativisation of the notion of prohibition, the role of discipline in the forms of regulation of the relationship between individual and society has also been reduced: forms that today appeal more to personal decision and initiative than to compliance with discipline. [...] The notions of planning, motivation and interrelation have become norms today. They have become part of our customs, a habit to which, from the top to the bottom of the social hierarchy, everyone – both public and private actors – has learned to adapt more or less well. [...]

It is only by incorporating in our reflection such transformations in the rules that we can grasp the extent of the changes in our relations with inequalities, with forms of power and with politics. The measure of the ideal individual is no longer provided by their docility,

but by their initiative. And here lies one of the decisive changes in our ways of life, given that these new forms of regulation are not a private choice on the part of each of us but a common rule, valid for all, on pain of marginalisation. They pertain to the 'general spirit' of our society. They are the *institutions of the self*. [...]

In the past social rules imposed conformity and, with it, automatism of behaviour; today they call for a spirit of initiative and mental independence. The individual is confronted more by a pathology of inadequacy than by a disease of guilt [...].

Alain Ehrenberg, *La Fatigue d'être soi. Dépression et société*, Paris: Odile Jacob, 2000. The passage has been translated from the Italian edition, *La fatica di essere se stessi: Depressione e società*, Turin: Piccola Biblioteca Einaudi, 2010.

## RADICALISM

*Et habebant omnia communia.* / And [they] had all things common.

Acts of the Apostles, 2:44.

Only the authentic subject of history casts a shadow. If he projects it forward as collective invention.

Hans Magnus Enzensberger, *Der kurze Sommer der Anarchie: Buenaventura Durrutis Leben und Tod*, Frankfurt: Suhrkamp, 1972. The passage has been translated from the Italian edition, *La breve estate dell'anarchia*, Milan: Feltrinelli, 1972.

The New Year will bring us what we will be able to win for ourselves.

*Il Potere Operaio*, 29 December 1968.

And suddenly I had an idea: why not change sex?

Marcel Duchamp, in Pierre Cabanne, *Entretiens avec Marcel Duchamp*, Paris: Pierre Belfond, 1967.

Beat out in the street the footfalls of revolt.

Angelo Maria Ripellino, *Intolleranza 60*, 1961, from the libretto for Luigi Nono's opera of the same name.

One committee planned a sit-in at the offices of the management company responsible for Chelsea Marina's abysmal services, but most of the residents were now set on a far more radical response to the social evils that transcended the local problems of the estate. They had moved on to wider targets – a Pret A Manger in the King's Road, Tate Modern, a Conran restaurant scheduled for the British Museum, the Promenade Concerts, Waterstone's bookshops, all of them exploiters of middle-class credulity. Their corrupting fantasies had deluded the entire educated caste, providing a dangerous pabulum that had poisoned a spoon-fed intelligentsia.

J. G. Ballard, *Millennium People*, Flamingo, London 2003.

## EXCLUSION

The leper's exclusion was a social practice that included first of all a rigorous division, a distancing, a rule of no contact between one individual (or group of individuals) and another. Second, it involved casting these individuals out into a vague, external world beyond the town's walls, beyond the limits of the community. [...] Thirdly, and finally, the exclusion of lepers implied the disqualification – which was perhaps not exactly moral, but in any case juridical and political – of individuals thus excluded and driven out. They entered death, and you know that the exclusion of lepers was regularly accompanied by a kind of funeral ceremony during which individuals who had been declared leprous were declared dead (which meant that their possessions could be passed on) and they departed for the foreign, external world. In short, there were practices of exclusion, of casting out, of 'marginalisation' as we would say today. I think we still describe the way in which power is exercised over the mad, criminals, deviants, children, and the poor

in these terms. Generally, we describe the effects and mechanisms of the power exercised over these categories as mechanisms and effects of exclusion, disqualification, exile, rejection, deprivation, refusal, and incomprehension.

Michel Foucault, *Abnormal. Lectures at the Collège de France 1974–1975* (1999), G. Burchell (trans.), London–New York: Verso, 2003.

Italian citizens are guaranteed by a residence and thus by a passport. Owing to the fact that those citizens are in a 'community' like the European Union, it is as if they were shut up in one of the porous 'cages' that we were referring to before. The others, the 'excluded', are trying to get in to it. The world today is in continual movement. It is an immense mobile machine. We are continually seeing a considerable flow of masses from one part of the world to another, and not just for the Jubilee. The 'cages', or 'niches', will no longer be able to function nor even to have any reason for existence. I've brought with me a pair of 'binoculars'. This extraordinary optical instrument, consisting of a pair of telescopes

joined together, can be used not only to enlarge faraway objects but, if turned the other way round, to increase the focal distance of the object you are looking at and, consequently, its distance. So we 'privileged' people are the ones who use the 'binoculars' the other way round to look at the new 'excluded'. That way they seem to us distant, remote. Right now we see them far away, but soon we will have to take the 'binoculars' from our eyes in order to look them in the face.

Erri De Luca, in *Il Grillo*, Rai Educational, transmission of 23 May 2000.

I believe that the horizon of personal diversity has had a strong influence. A diversity that has encountered the hostility not so much of collective culture, as for example the 'institutional' one of the PCI (Italian Communist Party), which has harshly discriminated against it. I also think that in the PCI Pasolini saw one of the forms of institutionalised structure in which it was possible to project the image of the Italy of the future, modernised and industrialised and very distant from his

personal yearning for another world. Pasolini would never have gone to a Gay Pride parade, for instance, and would not even have called for gay marriage. Today people justly lay claim to these rights and personally I go to Gay Pride events. But all the tension linked to feeling excluded, crucified, has been lost.

Gianni Vattimo, *Il Piccolo di Trieste*, 8 May 2010.

## CENSORSHIP

It's not difficult to predict for this story of mine a criticism dictated purely by bad faith. In fact those who are offended by it will try to insinuate that I am attacking the story and the scriptures of which they hypocritically claim to be the defenders. Not in the least: to avoid misunderstandings of any kind, I want to state here and now that the story of the Passion is the greatest that I know, and the texts that recount it the most sublime ever written.

Pier Paolo Pasolini, from the opening credits of *La ricotta*, 1963.

Censorship is a way of becoming acquainted with one's own weakness and intellectual inadequacy. Censorship is always a political tool. It is certainly not an intellectual tool. The intellectual tool is criticism, which presupposes knowledge of what is being judged and fought. Criticising is not destroying, but bringing something back to its right place in the process of things.

To censor is to destroy, or at least to oppose the process of reality.

Censorship buries the subjects that it wants to bury in the archives and indefinitely prevents them from becoming reality. It doesn't matter if four or five intellectuals read about these subjects and get worked up about them; they have not become realities for the public, and have therefore failed to attain true reality.

Nor can censorship be justified as an expression of the will of an entire people that, believing itself to have critically surpassed certain positions and certain relationships, puts the writings and documents of that culture beyond the pale, as if it were throwing out of the window the books that it has already read and that it considers foolish and outdated.

It being understood that the circulation of ideas cannot be prevented, it is a question of seeing whether and to what extent it is possible to prohibit the circulation of facts and forms and stimuli and performances, visions and perversions of the erotic, the macabre and the awful [...].

Federico Fellini, 'Appunti sulla censura', in *La Tribuna del Cinema*, no. 2, August 1958.

## OUTSIDER

In Vasari's time it was still remembered that the great Masaccio (1401–28) '...was a very absent-minded and careless person; having fixed his mind and will wholly on matters of art, he cared little about himself and still less about others. And since he would never, under any circumstance, give a thought to the cares and concerns of the world, nor even to his clothes, and was not in the habit of recovering his money from his debtors, except when he was in greatest need, Tommaso was called Masaccio (Silly Tom) by everybody.' (Vasari, II, 289). The corollary to obsession with one's work is indifference to dress, cleanliness, food, family, public affairs; in short, to everything outside the object of the fixation. [...] Of Paolo Uccello (1397–1475), pupil of Ghiberti and friend of Donatello, a great experimenter, apart from being a great painter, the story went that '...because of these investigations he remained secluded in his house, almost like a hermit, for weeks and months, without knowing much of what went on in the world and without showing

himself. Spending his time on those caprices, he knew, while he was alive, more poverty than fame. He left a wife who used to relate that Paolo would spend the whole night at his drawing board trying to find the rules of perspective, and when she called him to come to bed, he would answer: "Oh, how sweet in this perspective!" (Vasari, II, 204–5)

Margot and Rudolf Wittkower, *Born Under Saturn*, New York: New York Review Books, 2007.

Those works created from solitude and from pure and authentic creative impulses – where the worries of competition, acclaim and social promotion do not interfere – are, because of these very facts, more precious than the productions of professionals. After a certain familiarity with these flourishings of an exalted feverishness, lived so fully and so intensely by their authors, we cannot avoid the feeling that in relation to these works, cultural art in its entirety appears to be the game of a futile society, a fallacious parade.

Jean Dubuffet, 'Make Way for Incivism', in *Art and Text*, no. 27, December 1987–February 1988.

Scorned and rejected half a century ago, marginal creation has gradually made its way onto the social and cultural scene through the efforts of its advocates in museums, publishing, and business. This recognition marked a debut of a double life for Art Brut. Lifted out of the obscurity and anonymity to which they had been consigned, these creations began to be considered as full-fledged works of art. At the same time, this official acknowledgement altered and misrepresented them, since it partially distorted its initially rebellious and uncultured virtues.

Lucienne Peiry, *Art Brut: The Origins of Outsider Art*, Paris: Flammarion, 2001.

## LANGUAGE

Every gesture has its own agreed and inescapable meaning, every word its own precise profile, every phrase its own premeditated cadence. And the episode itself, in narration, is presented more as a pretext for the erudite effect of style and out of a classical taste for repetitions, almost hieratic in its repetition, than for the immediacy of the first vision. So much so that the great Romantic masterpiece is valued not for the humanity that characterises it, but as an example of 'fine writing'. Solidified culture, triumph of the specialists: specialists of the head, of the eye, of the ear, critics, painters, musicians, and there is no room for that great dilettante the novelist [...] absence of that friction, of that disagreement, from which rise uncertainty and doubt, fathers of observation, of introspection, and first step towards, sole prerequisite for 'psychological' interest.

Bobi Bazlen, 'Prefazione a Svevo', in *Scritti*, Roberto Calasso (ed.), Milan: Adelphi, 1984.

## BASAGLIA

Our therapeutic community was born out of the rejection of a situation presented as a given fact rather than as a product. The inmate in a psychiatric institution, instead of being seen as a patient, is the victim of an institutional violence that acts on all levels, for every act of protest has been defined within the limits of the illness. The level of degradation, objectification and total annihilation in which we find him is not purely the expression of a pathological state. Rather it is the product of the destructive action of an institution, which was created to protect the sane from madness. The act of treatment turns out to be a political act of integration [...] in the practical sphere, a process of liberation.

Franco Basaglia, 'Le istituzioni della violenza', in *Scritti 1953-1968. Dalla psichiatria fenomenologica all'esperienza di Gorizia*, Turin: Einaudi, 1981.

In the impersonal world of the rule, of codified order, the sudden appearance of the fantastic, the unusual, the unknown, the new, the unexpected causes an abrupt interruption in the rhythm of everyday banality, making a breach for the anxiety into which humanity has cast itself.

Franco Basaglia, 'Ambiguità e oggettivazione dell'espressione figurativa psicopatologica', in *Scritti 1953-1968. Dalla psichiatria fenomenologica all'esperienza di Gorizia*, Turin: Einaudi, 1981.

It is more complicated to speak of Freud, but we can say that, frequently, the people who have significance in human history are the ones who define tensions in contradictions, openings. I think that humanity has always been divided into two parts: the inventors and the narrators. The narrators do nothing but study the techniques of those who have invented the contradictions. Probably both are necessary, but the important thing is that they should really enter into contradiction. That at least is the hope.

[...]

I am not opposed to the psychiatrist because he is a type of intellectual that I reject. I am a psychiatrist who wants to give the patient an alternative response to the one that he has been given up to now. Thankfully I think that we are moving toward a new humanism and I do not believe that humanity is condemned to progress. I think that man has always fought against nature and today finds himself in the contradictory position of struggling against nature but obtaining results that kill him. He is no longer in conflict with nature but in opposition to it. It is not conflict that kills man but opposition.

Franco Basaglia, *Conferenze brasiliane*, Milan: Raffaello Cortina Editore, 2000.

## NOTES IN THE MARGIN

But it is to these flimsy rules, and not to the unshaking character of the external world, that we owe our unshaking sense of realities. To be at ease in a situation is to be properly subject to these rules, entranced by the meanings they generate and stabilise; to be ill at ease means that one is ungrasped by immediate reality and that one loosens the grasp that others have of it.

To be awkward or unkempt, to talk or move wrongly, is to be a dangerous giant, a destroyer of worlds. As every psychotic and comic ought to know, any accurately improper move can poke through the thin sleeve of immediate reality.

Erving Goffman, *Encounters: Two Studies in the Sociology of Interaction*, New York: Doubleday Anchor, 1961.

Sraffa 'reformulated' the Marxist critique of economics in dispute with the neoclassical marginalists (Böhm-Bawerk, Wicksell, Jevons, Walras, etc.) who, in explicit opposition to Marx and to the 'labour theory of value', expounded their marginalist theory of the value of capital:

residual remuneration between the summation of the existing stock of property, less the salaries and interests on those salaries, and the value of the interest accrued between the consumer good and its transformation into merchandise. According to them, the relative values of commodities and the measurement of the remuneration of the factors of production are determined by the taste of the consumer, the technological means in which technical and scientific knowledge is embodied and the factors of production employed, measurable in their 'neutral' sense of technical units of capital and labour.

Roberto Di Fele, 'Immaterialismo storico', in *La Contraddizione*, no. 78, May–June 2000.

But what could a reading of Morelli's essays have meant to the young Freud, still far from psychoanalysis? Freud himself tells us: it was the idea of a method of interpretation based on discarded information, on marginal data, considered in some way significant. By this method, details usually considered of little importance, even trivial or 'minor', provided the

key for approaching higher aspects of the human spirit [...].

Carlo Ginzburg, 'Clues: Roots of an Evidential Paradigm', in *Clues, Myths, and the Historical Method*, J. and A. C. Tedeschi (trans.), Baltimore: Johns Hopkins University Press, 1992.

To be on the margin is to be part of the whole but outside the main body. As black Americans living in a small Kentucky town, the railroad tracks were a daily reminder of our marginality. [...] It was this marginality that I was naming as a central location for the production of a counter-hegemonic discourse that is not just found in words but in habits of being and the way one lives. As such, I was not speaking of a marginality one wishes to lose – to give up or surrender as part of moving into the centre – but rather of a site one stays in, clings to even, because it nourishes one's capacity to resist. It offers one the possibility of a radical perspective from which to see and create, to imagine alternatives, new worlds.

bell hooks, 'Choosing the Margin as a Space of Radical Openness,' in *Yearnings: Race, Gender, and Cultural Politics*, Boston: South End Press, 1990.

The programming of *The Inadequate* was made by Dora García and:

**Vincenzo de Bellis** (1977) lives and works in Milan. He is a founding director and curator at Peep-Hole Art Center, Milan, and an editor of *Peep-Hole Sheet*, a quarterly publication of writings by artists. De Bellis holds a Master of Arts in Curatorial Practice from the Center for Curatorial Studies, Bard College, NY.

**Cesare Pietroiusti** lives in Rome, where he was born in 1955. He has a degree in Medicine with an essay on Psychiatry (1979). Co-founder of the artist-run space 'Jartrakor' in Rome (1979–84), co-coordinator of the 'Oreste' projects (1997–2001) and initiator of 'Nomads & Residents', New York, 2000. Teacher at the Laboratorio Arti Visive, I.U.A.V. University, Venice. [www.nonfunctionalthoughts.net](http://www.nonfunctionalthoughts.net)

**Anna Daneri** (1966) lives and works in Genoa. Independent curator, she is one of the founders of Peep-Hole Art Center, Milan. Member of the board of ART for the World,

an ONG for which she organises exhibitions, between 1995–2010 she was coordinator and curator of the Advanced Course in Visual Arts of Fondazione Antonio Ratti.

**Marco Baravalle** (1979) lives in Venice. Curator and activist at S.a.L.E.–Docks ([www.saledocks.org](http://www.saledocks.org)). He edited the book *L'arte della sovversione* (The Art of Subversion), Rome: Manifestolibri, 2009.

**Eva Fabbris** (1979) lives and works in Milan. She is currently writing a doctorate at the University of Trento on *Artist-Curated Exhibitions: For an Alternative Genealogy of the Curatorial Practice*. She is curator at the Kaleidoscope Project Space, Milan. She was a curatorial assistant at Museion, Modern and Contemporary Art Museum, Bolzano (2007–9) and adjunct curator at Fondazione Galleria Civica – Centro di Ricerca per la Contemporaneità di Trento (2009).

**Bruna Roccasalva** (1974) lives and works in Milan. She is a founding director and curator at Peep-Hole Art Center, Milan and an editor of *Peep-Hole Sheet*, a quarterly publication of writings

by artists. Since 2011, she has been Head of Publications at Mousse Publishing. From 2004–10 she served as an associate curator at the Galleria d'Arte Moderna e Contemporanea (Bergamo).

**Barbara Casavecchia** is a freelance writer and independent curator based in Milan. Currently a contributing editor for *Frieze*, her articles have appeared in *D/La Repubblica*, *Flash Art*, *Art Review*, *Kaleidoscope* and *Mousse*. Since 2008, she curates (with Andrea Zegna) the art project 'All'Aperto' (Trivero, Italy). Recently, she edited Alberto Garutti (Silvana, 2009) and two books on Enzo Mari (Kaleidoscope Press, 2010; Mondadori, 2011).

**Stefano Graziani** (1971), artist photographer, graduated in architecture and currently teaches at Trieste University, where he lives. His work has been exhibited and published in several individual publications and anthologies. He is a cofounder of *San Rocco Magazine*.

*The Inadequate* is a multiple performance, made of many parts.

**THE INADEQUATE**  
**OGNI GIORNO UN ARTISTA DI SCENA\***  
A GUIDE TO THE PERFORMANCE  
1 JUNE - 27 NOVEMBER 2011

Please note: for a permanent update on dates and times of the performances,  
visit [theinadequate.net/calendar](http://theinadequate.net/calendar) or [theinadequate.net/performanceguide](http://theinadequate.net/performanceguide)

\*'Ogni giorno un artista di scena' (every day a scenic artist)  
was one of the sentences used to communicate the series of  
one-day presentations 'Il Teatro delle mostre' (The Theater  
of exhibitions) at the galleria La Tartaruga, Rome, in 1968.

# 1

## INSTANT NARRATIVE

By Dora García

Performed by  
Pietro Rigolo  
Yunied Puig de Dios  
Monica Soccol  
Natasa Vasijevic  
and others

1 June to 27 November

*Instant Narrative* is a performance involving an observer in an exhibition space typing on a laptop computer, writing everything she/he sees and hears, mostly the appearance and behaviour of the visitors to that exhibition. This text is projected on a screen somewhere in the exhibition room, with no obvious connection to the writer. When the public is confronted with the projected text, they realise that someone has been/is looking at them, and they see themselves through the eyes of that other person, which is sometimes comic and often unpleasant for the reader. From that moment on, the visitor knows that her/his behaviour will influence the text, and a complex feedback is generated. The duration of the exhibition (the performance takes place during the opening hours of the Spanish Pavilion in the Giardini of Venice, from 1 June to 27 November) produces a potentially infinite text.

# 2

## REAL ARTISTS DON'T HAVE TEETH

By Dora García

Performed by  
Jakob Tamm

1, 2 and 3 June

The actor addresses the audience with a text that, using the life, deeds and voices of Jack Smith (filmmaker), Antonin Artaud (theatre director, actor, writer, poet, artist) and Lenny Bruce (stand-up comedian), rambles on the complex relations, negotiations and at times insane dealings of artist and audience.

# 3

## **CENSORSHIP/JUST BECAUSE EVERYTHING IS DIFFERENT IT DOES NOT MEAN THAT ANYTHING HAS CHANGED: THE ESSENTIAL LENNY BRUCE**

Performed  
by Peter Aers

1 and 2 June

A public reading of the unexpurgated satirical routines of Lenny Bruce, as edited by John Coen.

# 4

## THE ARTIST WITHOUT WORKS: A GUIDED TOUR AROUND NOTHING

By Dora García

Performed by  
Jan Mech

2, 3, 7, 10, 11, and 14 June

*The Artist without Works: A Guided Tour Around Nothing* is exactly what the title says it is: a guided tour of the works of an artist who doesn't produce anything. It's the artist's rejection of the game's most fundamental rule, which is to show something. We could imagine an artist without works, an artist who refuses to produce anything. An artist who never gives the audience what the audience wants. The artist who refuses to produce must face the anger of the audience: nothing can offend an audience more than an indolent and unproductive artist, one who probably lives on welfare.

# 5

## BEST REGARDS FROM CHARLES FILCH

By Dora García

Performed by  
Samir Kandil  
Peter Aers

1, 2, and 7 June

31 August

6–16 September

Charles Filch, the secondary and marginal character who temporarily escaped *The Three Penny Opera* by Bertolt Brecht to spend a summer in Münster Sculpture Projects (2007) wrote about his interface with the locals and the international art scene in the book *The Beggar's Opera, Book, Diary, Evenings*.

Then he was shortly seen in the video performance *Where do characters go when the story is over? Part II* having a conversation with the writer François Piron.

He is bound to appear on stage again during *The Inadequate*. For more information on the background of this character, visit [www.thebeggarsopera.org](http://www.thebeggarsopera.org)

# 6

## REHEARSAL/RETROSPECTIVE

By Dora García

Performed by  
Geoffrey Carey

3 and 7 June

The performance *Rehearsal/retrospective* consist of the actor Geoffrey Carey instructing younger recruits about how to perform some pieces by Dora García, namely *The Sphinx* (2005), *Prayers* (2005), *The Messenger* (2002) and *The Artist Without Works* (2008). The ambiguity of stage and backstage, rehearsal and retrospective, and the unconcerned attitude towards the disorientation of the audience, which cannot make out the real from the performed, the instruction from the script, are representative of the entirety of *The Inadequate*.

# 7

## COLLECTIVE READING FROM *LETTERE A NESSUNO*

By Antonio Moresco

Hosts

Barbara Casavecchia

Vincenzo Latronico

2 June

Italian writer Antonio Moresco's *Lettere a nessuno* (Bollati Boringhieri, 1997; Einaudi, 2009) are an extraordinary account of the pain, on the one hand, but on the value and political relevance, on the other hand, of the perspective granted by social and intellectual (self) marginalisation. An informal, almost self-organised reading will invite Italian artists to connect with, and maybe interpret in their context, this unique literary witness.

# 8

## LANGUAGE

A conversation between Nanni Balestrini,  
Marco Baravalle and Dora García

3 June

Nanni Balestrini is an Italian experimental poet, author and visual artist, currently living between Paris and Rome. Among other things, he is the author of the celebrated two novels on the political struggles of '68 and the 'years of lead': *Vogliamo Tutto* (1971) and *The Unseen* (1987), as well as the ambitious collective essay *L'orda d'oro 1968–1977* (1988). Also active in the field of the visual arts, he has exhibited in numerous galleries in Italy and abroad, and at the Venice Biennale in 1993.

# 9

## A CONVERSATION BETWEEN DAVIDE SAVORANI, DORA GARCÍA AND BARBARA CASAVECCHIA

3 June

Davide Savorani is a visual artist and performer. He lives and works in Longiano (Italy). As a performer he has participated in different projects with Societàs Raffaello Sanzio, Kinkaleri, Fanny & Alexander, Zimmerfrei, Open and Invernomuto. His practice, through the use of drawing, photography, installation and performance, explores the potentiality of bodies and spaces as possible areas of invasion and mutations.

# 10

## A CONVERSATION BETWEEN LAURA PELASCHIAR AND MASSIMO TORRIGIANI ON JAMES JOYCE AND BOBI BAZLEN

Hosted by Dora García and Eva Fabbris

4 June

The authors James Joyce and Bobi Bazlen, their absolute mastery in the use of language as a form of dissidence, their paradoxical social status and their relationship with border town Trieste, sometimes called by Dora García ‘the topography of *The Inadequate*’, form the core of this conversation.

Bobi (Roberto) Bazlen was an eccentric Triestine intellectual of Jewish origins with a wide range of recondite interests. He translated Freud’s *Interpretation of Dreams* (1949), and was the first promoter of Jungian psychoanalysis in Italy. He worked as editorial adviser for various publishers, including Adelphi, which he helped to found. Convinced that everything had already been written, he refused to publish anything of his own. His writings were posthumously edited by Roberto Calasso as *Scritti* (1984), and include fragments of a Joycean novel, *Il capitano di lungo corso* (1973).

# 11

## RADICALISM

Piergiorgio Giacchè speaks about Carmelo Bene  
with Dora García

4 June

Piergiorgio Giacchè is an associate professor in the Department of Man and Territory at the University of Perugia, Italy. He was the first president of the Foundation Carmelo Bene (2002–5).

Eccentric and gifted, Bene (1937–2002) was undoubtedly the greatest *guitto* (barnstormer) of the contemporary Italian stage – a term that he relished. He succeeded in parodying the Italian histrionic acting tradition, as well as being its apotheosis. In the theatre his model was Artaud’s *Theatre of Cruelty*, while the models he respected most in literature and painting were James Joyce and Francis Bacon. In the cinema he had little sympathy for film-making after Buster Keaton and Eisenstein, though he once confessed to liking Godard’s *Pierrot Le Fou*.

# 12

## WHERE DO CHARACTERS GO WHEN THE STORY IS OVER?

By Dora García

Performed by  
William Holden  
Geoffrey Carey

4 and 5, 8 and 9 June

9–31 July

2–30 August

The performance *Where do characters go when the story is over?* presents, formatted as an unscripted conversation, the unlikely meeting between a fictional character and a real person, the conversation leading to the disintegration of such a distinction. In this case, the fictional person is none other than William Holden. Not the original Hollywood great William Holden, but the hybrid made by Martin Kippenberger in his work *The William Holden Company* (1991) and later 'spun off' by Dora García in her *William Holden in Frankfurt* (2008) – see [www.williamholdeninfrankfurt.org](http://www.williamholdeninfrankfurt.org). The real person is Geoffrey Carey, Hollywood misfit, European film avant-garde actor, and son of Western legend Phil Carey.

William Holden and Geoffrey Carey will be performing several times through the summer. For an update on their performing dates, please visit [www.theinadequate.net/calendar](http://www.theinadequate.net/calendar).

# 13

## EXCLUSION

A conversation between Walter Siti, Vincenzo Latronico, Barbara Casavecchia and Eva Fabbris, on and around Pier Paolo Pasolini

Hosted by  
Dora García

5 June

Walter Siti is the editor of *The Complete Works of Pasolini* for the series 'I Meridiani' (Mondadori). He is a literary critic, essayist and Italian writer.

# 14

## DEVIATION

**Christian Frosi and Diego Perrone (project *Eroina*)  
discuss their interest with friends from different  
European marginal regions**

5 June

The project *Eroina* (Heroin) comes from a series of traces gathered during a road trip made by artists Christian Frosi and Diego Perrone. In two months they visited thirty Italian cities to research and explore the different realities somehow connected with the contemporary: a paradoxical promenade.

# 15

## RADICALISM

Luca Lo Pinto, Dora García and other  
guests speak about Emilio Prini

7 June

In May 1968, Emilio Prini took part in the exhibition *Il Teatro delle Mostre* (Theatre of Exhibitions) at the Tartaruga Gallery in Rome. The show was organised like an ongoing laboratory, encompassing the presence of artists, critics and intellectuals alike by way of reading programmes throughout every phase of its development. The exhibition plunged visitors into the timeframe and activity of a work in progress, proposing a daily renewal of its content. (Pierre Bal-Blanc, *Kaleidoscope* magazine, issue 3, September–October 2003.)

Emilio Prini's work and the exhibition *Il Teatro delle Mostre* have been very strong and direct inspirations for *The Inadequate*. Pierre Bal-Blanc is a contributor to our publication *Mad Marginal cahier #2, The Inadequate*.

Luca Lo Pinto is a curator based in Rome and editor of *Nero* magazine.

# 16

## DEVIATION

A conversation between Matteo Guarnaccia,  
Giulia Pivetta and Dora García

8 June

Matteo Guarnaccia is a reference figure of visionary contemporary culture. He is active in the field of visual arts, having participated in many international exhibitions, and he is active as well in the field of fashion, design, writing, journalism, education and exhibition curating. Guarnaccia is considered one of the most careful observers of Italian marginal, alternative, underground culture.

# 17

## NO ORDER.

### ART IN A POST-FORDIST SOCIETY

Piattaforma di ricerca e investigazione sulle industrie creative a cura di Marco Scotini

9, 10 and 11 June. 10 am to 1pm

The experience of *Disobedience* ([www.disobediencearchive.com](http://www.disobediencearchive.com)) has developed in the platform *No Order. Art in a Post-Fordist Society* as analysis and investigation of the creative industries – a two-year art event – cognitive capitalism and production processes of work.

Participants: Loreto Garin Guzman, Christian Marazzi, Angela Melitopoulos, S.a.L.E. Docks, Florian Schneider, Marco Scotini and Federico Zuckerfeld.

# 18

## NOTES IN THE MARGIN

Christian Marazzi speaks to Federico Rahola:  
The (im)possible margins of capital

12 June

Christian Marazzi is Professor and Director of Socio-Economic Research at the Scuola Universitaria della Svizzera Italiana. His ongoing researches and studies on the main changes in the current dynamics of capital production and accumulation (from post-Fordism to the linguistic and financial turn in the economy) provide some of the most stimulating and critical views on contemporary late-capitalism logics and predicaments.

Federico Rahola is Professor of Sociology of Cultural Processes at the University of Genoa. Starting from migrations and border studies, recently his attention has converged towards current conflicts and their political and sociological impact.

# 19

## **TRIESTE, EX OSPEDALE PSICHIATRICO DI TRIESTE, BASAGLIANA**

**Conversation between Carmen Roll, Franco Rotelli,  
Pepe Dell'Acqua, Giovanna Gallio and Stefano Graziani**

**14 June**

Thirty years after the Basaglian revolution, which Basaglia started and the persons in this conversation, among others, accomplished, the issue is now if such a revolution can regress, in a time when personal freedom, right to work, emancipation and social compromise mean little.

# 20

## NOTES IN THE MARGIN

Anna Daneri and Alessandro Dal Lago on Erving Goffman: *The Presentation of Self in Everyday Life* (1959), *Asylums* (1961), *Encounters* (1961)

15 June

Erving Goffman has been a fundamental reference for the project *The Inadequate*. So much so that a quote from his book *Encounters* (1961) is used to define this project: 'To be awkward or unkempt, to talk or move wrongly, is to be a dangerous giant, a destroyer of worlds. As every psychotic and comic ought to know, any accurately improper move can poke through the thin sleeve of immediate reality.'

Alessandro Dal Lago is a professor of Sociology at the University of Genoa. His research interests include the changing nature of contemporary wars, ethnography of the societal control studies, and social science theory and methodology. Dal Lago's latest publications in English include *Conflict, Security and the Reshaping of Society: The Civilization of War* (Routledge 2010, co-published with Salvatore Palidda) and *Non-Persons. The Exclusion of Migrants in a Global Society* (IPOC, 2009).

# 21

## WURMKOS

Basagliana. A conversation between Wurmkos,  
Dora García and Jan Mech

15 June

Wurmkos, an ever-changing ensemble of individuals, was founded in 1987 by the artist Pasquale Campanella at the Cooperativa Lotta contro l'Emarginazione in Sesto San Giovanni, a halfway house for psychologically distressed people. It is an experience that puts art and psychological distress together, but without making 'treatment' the objective, as it is art therapy. The group's self-defined objective is to promote artistic experience itself as a specific choice of a direct relationship with society, for the reconquest of places where creativity and illness are the protagonists of social relations rather than of marginalisation, spreading its own artistic work in the worlds of culture and art.

Jan Mech lives and works in Berlin and he is active in the fields of theater, visual art and contemporary music. He is as well a regular collaborator in Dora García's performance work.

# 22

## OUTSIDER ART — OUTSIDE OF WHAT?

Hosted by  
Dora García

16 and 17 June

Two days with a complex and brilliant list of players: Bianca Tosatti, Daniela Rosi, Serena Giordano, Claudia de Michelis, Wurmkos and Anna Daneri. Bianca Tosatti is an art historian, a scholar and a collector of outsider art. Daniela Rosi is responsible for the Osservatorio Outsider Art at the Academy of Fine Arts in Verona. Serena Giordano is Professor of Visual Arts at Università di Genova. Claudia De Michelis is the coordinator of documentary research at the Museo Laboratorio della Mente in Rome (ex ospedale psichiatrico Santa Maria della Pietà).

# 23

## OUTSIDER

**Museo dell'arte contemporanea italiana in esilio –  
a project by Cesare Pietroiusti with Alessandra Meo,  
Mattia Pellegrini and Davide Ricco**

Workshop with the participation, among others,  
of the artists Fausto Delle Chiaie, Andrea Lanini  
and Giuliano Nannipieri

PART I

18 June

'Museo dell'arte contemporanea italiana in esilio' is a project developed by Cesare Pietroiusti with Alessandra Meo, Mattia Pellegrini and Davide Ricco, which has been a great inspiration and contribution for The Inadequate. The 'Museo dell'arte contemporanea italiana in esilio' aims to create an art collection with the work of some artists who have been neglected for different reasons in the circuit of 'professional art' – or insider art. This collection will constitute a museum that will only exist outside Italy, establishing a geographic and conceptual exile, perhaps a 'salon des refusés' of these 'artists' artists<sup>1</sup> exercising their influence from the safe distance of exile.

1. An artists' artist has the respect of peers, curators, and students, and possibly a small circle of collectors but a wider general public is less aware of the work than would be expected given the level of professional esteem in which the work is held. (Renny Pritikin, 'On Artists' Artists', 2010, [blog.sfmoma.org](http://blog.sfmoma.org))

# 24

## DEVIATION

Antonio Rezza & Flavia Mastrella –  
*Troppolitani: Speciale Psicofarmaco*

19 June

*The Inadequate* unanimously agrees: in the Italian theatre, this biting comic duo are the poets of the inadequacies!

Between 1999–2000 Flavia Mastrella and Antonio Rezza (with the collaboration of Annamaria Catricalá and Stefano Coletta) wrote and directed the TV series *Troppolitani* for the RAI 3, in which there are spontaneous interviews in the street with passers-by on the most diverse subjects. In this film *Speciale Psicofarmaco* (29'), the subject is mind-altering drugs. All the chapters of *Troppolitani* are a model of The Absurd in prime time TV: *Speciale Cimitero*, *Speciale Vaticano*, *Speciale Stazione*, *Speciale Footing*, *Speciale Collocamento*, *Speciale Capannelle*, *Speciale Natale*, *Speciale Università*, *Speciale Psicofarmaco*.

# 25

## CENSORSHIP, EXCLUSION

Nicola Valentino and Maria Rita Prette,  
'Sensibili alle foglie'

21 June

'La nostra storia nasce in carcere alla fine degli anni '80. Io, Renato (Curcio) e Stefano Petrelli – che eravamo in carcere da circa un decennio – decidiamo ad un certo punto di affrontare un lavoro sul tipo di esperienza umana che fanno le persone recluse. In modo particolare, indaghiamo su come le persone detenute riescono a tenersi in vita, come fanno a non morire, come rispondono ai meccanismi mortificanti dell'istituzionalizzazione. La motivazione principale era comprendere la nostra esperienza. Nasce una ricerca. Pensiamo così alla pubblicazione di questo lavoro, verificando però che gli editori che contattiamo hanno difficoltà a diffondere queste tematiche. Con alcuni operatori esterni al carcere, allora, avviamo la possibilità di pubblicare in forma autonoma questa analisi. Editiamo così il primo titolo di Sensibili alle foglie: *Nel bosco di Bistorco.*'

(Our story begins in prison, at the end of the '80s. Me, Renato (Curcio) and Stefano Petrelli – we had been in prison for ten years then – decided at a certain point to start a research

about the human experience of people incarcerated. We specially explored how the captive person manages to stay alive, manages not to die, responding to the coarse mechanisms of the institution. We wanted to understand our own experience. When the first results of these investigations appeared, we wanted to publish them, and not finding many editors interested, we decided to publish it autonomously; and so appeared the first title of *Sensibili alle foglie: Nel bosco di Bistorco.*)

Nicola Valentino has been an important reference for *The Inadequate*. He started, together with others, a publishing house and an art collection while still in prison. The cooperative *Sensibili alle foglie* ([www.sensibiliallefoglie.it](http://www.sensibiliallefoglie.it)) is now mainly 'a laboratory of research', including a publishing house, the organisation of seminars, *Progetto Memoria* (a documentary and historical research on the experience of armed struggle in Italy during the years 1970–80, led by Maria Rita Prette), and an archive of writings and

artworks made by artists in extreme conditions of institutionalisation (*L'Archivio di scritture, scrizioni e arte ir-ritata*).

# 26

## RADICALISM

**Beppe Caccia, Francesco Raparelli and Marco Baravalle**

Governati/Governanti, l'inadeguatezza del rapporto di sovranità: ripensare radicalmente la democrazia (Caccia) & Nuova Istituzionalità o delle Istituzioni del Comune (Raparelli)

Governed/governors, the inadequacy of the relation of sovereignty: radically rethinking democracy (Caccia) & New Institutionalality or Institutions of the Common (Raparelli)

**22 June**

Beppe Caccia is a member of the Department of Political Studies, University of Turin, he is part of the Network *Uninomade* and he is town councillor in Venice for the civil list 'In Common'. Francesco Raparelli is a philosopher and activist based in Rome. He is one of the promoters of the space ESC (Eccedi Sottrai Crea) in Rome: [www.escatelier.net](http://www.escatelier.net).

# 27

## LANGUAGE

Fabio Mauri: *Ebra* (1971), *Che cos'è il fascismo* (1971),  
*Natura e Cultura* (1973)

23 June

Fabio Mauri (Rome, 1926–2009) was a painter, writer and performer, a leading figure of the neo-avant-garde and a friend of Pasolini since schooldays, and with whom, in 1975, just days before Pasolini's death, he made a memorable artistic experiment. Mauri captured the collective imaginary by projecting Pasolini's film *The Gospel According to Matthew* on the white blouse of the director. This was Mauri's performance *Intellettuale: il Vangelo secondo Matteo di/su Pier Paolo Pasolini*.

Fabio Mauri, 'tourist of all possible arts', is an important model for *The Inadequate*. His work traverses European history defying conventions and correctness.

The Studio Fabio Mauri has generously lent to *The Inadequate* video documentation of the most compelling performances by Mauri.

# 28

## LANGUAGE, CENSORSHIP

Corrado Levi, Liliana Rampello, Margherita Morgantin,  
Vincenzo de Bellis and Bruna Roccasalva  
in conversation

24 June

Corrado Levi is a multifaceted figure: architect and teacher, theorist and critic, curator, freethinker. He was involved from the outset in the bookshop *Dogana* (the 'Library of Women' in Milan), and with Mario Mieli cofounded the movement 'Fuori!' (1973), which could be considered the foundation of the gay movement in Italy. Margherita Morgantin is an artist, and Liliana Rampello is a teacher of aesthetics at the University of Bologna and a writer.

# 29

## LANGUAGE, CENSORSHIP

Alice Guareschi, Vincenzo de Bellis and Eva Fabbris will discuss the figure of Alberto Grifi while watching some of his films

25 June

Alberto Grifi (1938–2007) is considered one of the founders of the so-called Italian experimental cinema. Painter, director, cameraman, actor, photographer for advertising campaigns on arts and fashion, he was also the inventor of the video-film device *vidigrafo*, used in the 1972 production *Anna*. He planned and built several devices for the reconditioning of deteriorated video-magnetic tape in a laboratory conceived to save 'open reel' magnetic video recordings as digital medium.

Alberto Grifi began filming the play of Carmelo Bene's *Cristo '63* but the film was censored while being recorded, seized by the police, and is now considered lost. Among his major works are *La Verifica incerta* (1964, with Gianfranco Baruchello), an exercise of dismantling the classical Hollywood film that triggered the enthusiasm of Man Ray, Max Ernst and John Cage. *No stop grammatica* (1967), is a film happening in 12 hours with a score of pieces of magnetic film distributed through the crowd and then reassembled. *Non soffiare nel narghilè*

(1970) was filmed in the hippy commune of Terrasini. *Anna* (1972–1973, co-directed by Massimo Sarcione), perhaps the most famous of Grifi's works, was made with the first open reel portable video. *Michele alla ricerca della felicità* (1978) was a film about prison life first commissioned and then censored by the RAI.

Alice Guareschi is an artist living in Milan.

# 30

## RADICALISM

Rebiennale, Stalker, Baukuh: a conversation between Francesco Careri, Maria Fiano, Edoardo Salzano, Pierpaolo Tamburelli, Marco Baravalle, Anna Daneri, and Stefano Graziani

26 June

Francesco Careri is a member of the architectural collective *Stalker*. *Stalker Lab* is a loose collective of architects and artists that emerged in the mid-nineties; they organised epic walks tracing the outer reaches of Rome's ever-expanding outskirts and documented them through writing and photography. Led by founding member Lorenzo Romito, *Stalker* has continued to pursue an overtly political agenda, squatting in disused buildings, working with the immigrant communities and encouraging outsiders to engage with the city through art and building, but eschewing offers to design buildings themselves.

Maria Fiano ([www.rebiennale.org](http://www.rebiennale.org)) is an activist from the Venetian laboratory *Morion* and the collective *Rebiennale*, a group about recycling and reusing discarded materials coming from the Biennale. *Rebiennale* operates as a device to restore to the city's closed urban areas and unoccupied housing.

Edoardo Salzano is an urbanist, a university professor and a journalist. He is also a reformist and intellectual intransigent, a mixture of civil radicalism and sentimental impulses. He is founder of [www.eddyburg.it](http://www.eddyburg.it), a platform that intends to promote a culture of living, using and governing the territory that could assure equal access to common goods, and participatory practices to govern the public sphere.

A founding member of the architectural group *Baukuh* ([www.baukuh.it](http://www.baukuh.it)), Pier Paolo Tamburelli studied architecture at the University of Genoa.

# 31

## NOTES IN THE MARGIN

Bernhard Echte, Gino Giometti, Dora García,  
Eva Fabbris, Stefano Graziani, Barbara Casavecchia

28 June

Bernhard Echte is a literature expert, a publicist and freelance curator. Until 2006 he was the director of the Robert Walser Archive and, in particular, deciphered, together with Werner Morlang, Walser's micro-scripts, a monumental task taking 18 years to complete. The micro-scripts were manuscripts written with pencil on discarded paper and thought meaningless: the product of Walser's mental condition. They turned out to be one of the most fascinating literary treasures of the twentieth century, a wonder of humanity and the mastery of language. Robert Walser is one of the central figures of *The Inadequate* and the Robert Walser Zentrum in Bern has kindly allowed us to show facsimiles of the microscripts.

Gino Giometti is a philosopher and translator, and was the editor of Robert Walser in Italian at the publishing house *Quodlibet*, whose backlist also includes Carmelo Bene, Robert Castel, Gilles Deleuze, Sigmund Freud, Felix Guattari, Franz Kafka and Georges Perec.

# 32

## NOTES IN THE MARGIN OF THE CONTEMPORARY

Bernhard Echte, Lucas Marco Gisi, Dora García

29 June

Our second Robert Walser day. Together this time with Lucas Marco Gisi, current director of the Robert Walser archive, the idea is to concentrate on the relation of Robert Walser with the contemporary, specifically contemporary audiences, contemporary literature and art. Some guests are expected.

# 33

## RADICALISM

A conversation between Gianfranco Baruchello,  
Eva Fabbris, Marco Baravalle and Dora García

30 June

Gianfranco Baruchello (Livorno, 1924) is one of our most distinguished guests and to have been able to awaken his interest is one of *The Inadequate's* achievements. Baruchello is an international artist who powerfully contributes, on this last day of the month, to the drawing *The Inadequate* has been trying to achieve, a drawing of cultural dissent and resistance contextualised in Italy. Baruchello is a many-faceted artist and pioneer. He is a radical and political artist, in his attention to the everyday and in his understanding of artistic labour as the creation of new practices of living; and yet he has always avoided the aesthetisation of politics.

# 34

## RADICALISM

A conversation between Maurizio Lazzarato,  
Marco Baravalle and Dora García

8 July

Maurizio Lazzarato is a sociologist and writer, based in Paris. He is a member of the editorial board of *Multitudes*. Among his publications are *Videofilosofia. La percezione del tempo nel postfordismo* (Manifestolibri, 1997), *Lavoro immateriale. Forme di vita e produzione di soggettività* (Ombre Corta, 1997), *La politica dell'evento* (Rubbetino, 2004), *Les révolutions du capitalisme* (Les empêcheurs de penser en rond, 2004), *Puissances de l'invention. La Psychologie économique de Gabriel Tarde contre l'économie politique* (Les empêcheurs de penser en rond, 2002), and *Le nouveau partage du sensible. L'expérimentation politique aujourd'hui* (Éditions Amsterdam, 2009).

For the last two years, Maurizio Lazzarato has been working together with Angela Melitopoulos on the audiovisual research project *Assemblages*, about Félix Guattari and his revolutionary psychiatric practice. Recently Lazzarato and Melitopoulos have started a new project about Catalan psychiatrist Francesc Tosquelles (1912–94). Tosquelles greatly contributed to changing the face of French psychiatry by developing the system of 'sector psychiatry' set up in the 1960s and 1970s.

# 35

## LANGUAGE

Fritz Senn and John McCourt discuss Joyce:  
'Always on the edge, always looked on with suspicion.'

Possibly, 31 August

Fritz Senn (founder of the Zurich James Joyce Foundation), and John McCourt (Lecturer in English literature, Università Roma Tre; Director, Trieste Joyce School Trieste; and author of *The Years of Bloom: Joyce in Trieste 1904–1920*) are two of the leading specialists in James Joyce. For example:

### FRITZ SENN AND *FINNEGANS WAKE*

Professor Tatsuo Hamada interviewed Fritz Senn by e-mail for the *Abiko Quarterly*, a Japanese journal initiated by Laurel Sicks. It always carries a generous Joyce section, mainly on *Finnegans Wake*.

Tatsuo Hamada: Would you explain more about your reading of FW at the age of about 25? And why you chose Joyce study as your lifelong object. I suppose you read *Ulysses* first and then went to FW.

Fritz Senn: I got into *Ulysses* first and very soon escalated to FW. In the early years not

understanding was no problem, just a beginner's handicap. I simply thought it would take time to get a basic grasp.

Well, a certain grasp has of course evolved, but nowhere near what it should be for comfort. (...) I never 'chose Joyce study as my lifelong object.' It just happened that I found something to distract myself, to cope somehow with everyday frustration, to keep me going. (As indicated, then the frustrations re/emerge in the failure to come to terms with most of the Wake text).

**INTERVIEW WITH JOHN MCCOURT, DORA GARCÍA,  
7 MARCH 2011**

JMC: Joyce was the archetypical marginal man, as far as I am concerned. First he comes from a country, Ireland, that is on the margins of Europe and the margins of Great Britain. A country that is forced to speak a language that is not its own. Ireland has to speak English and is deprived of its own language, Irish. So

Joyce adopted a second language, even if it is a generation or two back; Joyce writes in a language that was imposed on his country. He comes then to Trieste and remains if you like on the margins. He is a total outsider who does not even have a community group like all the other immigrants. There are about two or three Irish people in the whole city of Trieste. Socially, he is on the margins all the time. Intellectually, yes, he belongs to the upper classes; in Trieste only they had the university education he had. Financially, however, he belongs to the very lower middle classes. He is never remotely interested, ever, in being part of the middle class. The middle classes bored Joyce, and he laughed at them. He is much more at home in a pub or *osteria*, having cheap wine and talking to the workers, than he would have been in a middle class social gathering. But of course he never belonged to the working classes either, because of his education. So I think there is an element here to say that he was always living on the edge, that he did not fit in anywhere in Trieste. There were always barriers that prevented him from belonging. And

of course language was a barrier as well; he had to struggle to make himself understood here. And he was involved in an activity that in its very definition renders you a marginal. Writers have traditionally to live on the edge, looking at other people. (...) And, if you like, my favourite Joyce character is Leopold Bloom, and he too inherits all those marginal qualities, as a Hungarian Jew living in Dublin, struggling to fit in, and never belonging, never speaking the right codes to be one of the lads, to be one of the boys, always on the edge, always looked on with suspicion.

# 36

## BASAGLIANA

Franco Berardi Bifo — in conversation  
with Anna Daneri and Dora García

3 September

Franco Berardi Bifo has been a philosopher and political activist since the days of *Autonomia* and *Radio Alice*. He is a cofounder of *Rekombinant* (<http://rekombinant.org>) and author of numerous books, including *Cyberpunk* (Synergon), *Politiche della Mutazione* (Synergon), *Come si cura il nazi* (Castelvecchi), *La fabbrica dell'infelicità* (Derive Approdi). Like others involved in the political movement of *Autonomia* in Italy during the 1970s, he fled to Paris where he worked with Felix Guattari in the field of schizoanalysis. During the 1980s he contributed to the magazines *Semiotexte* (New York), *Chimerees* (Paris), *Metropoli* (Rome) and *Musica 80* (Milan).

# 37

## FRANCESCO MATARRESE REFUSAL. WHAT COMES AFTER ART

Francesco Matarrese, Cesare Pietroiusti and Dora García have started a written correspondence on 4 May 2011. This written correspondence might be or might not be published, and might or might not lead to a public conversation.

As Dora García remembers her second conversation with Matarrese on 3 May 2011: 'a refusal does not happen once. It has to happen again and again.'

'On 25 May 1978 I sent a telegram to an art gallery in Rome in which I wrote: "In reference to my exhibition at Antiquaria Romana, I confirm my refusal of abstract labour in art; unable to participate and send my artwork; I lead a secluded life in Bari to research post-art, or rather, what comes after art; regards, Francesco Matarrese."'

*Francesco Matarrese refusal.* © Francesco Matarrese, 2009

Matarrese was born in Molfetta, Italy, in 1950. In his early twenties he launched a successful career as Conceptual artist. In 1978, with his famous *Telegramma di rifiuto*, he began a long artistic silence evolving progressively into an impossible catalogue of non-works, an intense artistic research and a collaboration with Mario Tronti (Centro studi e iniziative per la Riforma dello Stato [www.centroriformastato.org](http://www.centroriformastato.org)).

# 38

## NOTES IN THE MARGIN

Uffici per la Immaginazione Preventiva

17 September

An informal presentation of *Uffici per la Immaginazione Preventiva* by Carmelo Romeo and Luciano Trina. The 'Uffici' is an artists' group founded in Rome on 18 February 1973 by Tullio Catalano, Franco Falasca, Maurizio Benveduti and Carmelo Romeo, following the *Ufficio consigli per azioni* that was created previously by Catalano and Benveduti. The 'Uffici' were subdivided in:

1. Section for the development and the future saturation of the analytical imagination (Tullio Catalano)
2. Section for the relations between the liberatory imagination and the repressive imagination with respect to emotions (Franco Falasca)
3. Section for the relations between the liberatory imagination and the repressive imagination with respect to meaning (Maurizio Benveduti)

Other artists later joined the group, among them Giancarlo Croce who was in charge of the 'Section for the new imagination'. The group has participated in several exhibitions, including the 1976 Venice Biennale.

# 39

## THE PROFESSIONAL OUTSIDER

Franco Vaccari in conversation with Barbara Casavecchia, Bruna Roccasalva and Dora García

17 September

In 1972, Franco Vaccari (Modena, 1936) set up a photo booth at the Venice Biennale as part of a work entitled *Leave on the walls a photographic trace of your fleeting visit* (1972). Over five thousand visitors complied with the work's directive; having their pictures taken in the photo booth and fixing the resulting strip of photographs to the wall. As the exhibition progressed, however, Vaccari ran into some trouble with the Venetian police, who were concerned about some of the activity going on behind the photo booth's floor-length curtain. In order to curtail what they believed to be inappropriate behaviour, the police took scissors to the curtain, shortening it to a more revealing length.

Vaccari is recognised as the inventor of the concept of the 'real time exhibition', which he has explored in both theoretical and operative ways.

In a quote from *The Author-Beholder Dichotomy: Franco Vaccari's 'Exhibitions in Real Time'* by Julia Pentz: 'As Vaccari perceived it, all

the 'Exhibitions in Real Time' are fuelled by the power of the *technological unconscious* to create truth, or even reality – a reality that neither the subject nor the photographer intended to reveal, but which the camera captured through its indiscriminate lens. The author/photographer is removed in order for the technological unconscious and the participants to simulate and thus create scenes and truth. What distinguishes real-time work from other experimental visual work is, as Vaccari says, 'a difference in structure. While happenings and performances develop in a linear way and the various phases follow precise and rigidly pre-determined programmes, the specificity of real-time exhibitions is the possibility of retroactivity (i.e., feedback).'

# 40

## A CONVERSATION ABOUT EXCLUSION WITH MARCO REVELLI

18 September

Marco Revelli (Cuneo, 1947) is a historian and sociologist, and a professor at the Faculty of Political Science at the University of Piemonte Orientale Amedeo Avogadro. He is a celebrated scholar of Fordism, post-Fordism and the general politics of the twentieth century. Revelli is author, among other works, of *Le due destre* (1996), *La sinistra sociale* (1998), *Oltre il Novecento. La politica, le ideologie e le insidie del lavoro* (2001) and *Sinistra Destra: l'identità smarrita* (2007). His book *La politica perduta* (The Lost Politics, 2003) posits a disturbing thesis: the loss of politics. This is neither the story of an existential disappointment nor the denunciation of the imperfection and corruption of the ruling class. It is, rather, a radical questioning of the possibility of a policy and exercise of power that do not degenerate.

# 41

## MARIO PERNIOLA AND SARAH MACLAREN

Title of this event to be confirmed

8 October

Mario Perniola was born in Asti, Piedmont. He studied Philosophy under Luigi Pareyson at the University of Turin where he graduated in 1965. While he was reading Philosophy in Turin, he met Gianni Vattimo and Umberto Eco, who later became prominent scholars of Pareyson's school. From 1966 to 1969 he was connected to the avant-garde Situationist International movement founded by Guy Debord with whom he kept on friendly terms for several years. He became full professor of Aesthetics at the University of Salerno in 1976 and then he moved to the University of Rome 'Tor Vergata', where he has been teaching since 1983.

Perniola, however, does not only have an academic soul but also an anti-academic one. The latter is epitomised by his attention to alternative and transgressive cultural expressions. His first major work belonging to this anti-academic side is *L'alienazione artistica* (Artistic Alienation, 1971), in which he draws on Marxist thought that inspired him at that time. His second book *I situazionisti* (The Situationists, 1972; republished with the same

title by Castelvevchi, Rome, 1998) exemplified his interest in the avant-garde and the work of Guy Debord. One of his most influential books has been translated into English as *The Sex Appeal of the Inorganic* (Athlone Contemporary European Thinkers Series, 1994).

Sarah F. Maclaren (London, 1964) is an Anglo-Italian cultural theorist, sociologist and anthropologist. She is also an expert on cultural studies, the history of ideas, aesthetics, rhetoric, and a cultural and academic organiser.

# 42

## BASAGLIANA

Ascanio Celestini

Possibly, 15 October

The work of film and theatre director, writer and dramaturge, Ascanio Celestini inscribes him in the Pasolinian tradition and vindicates the work of Franco Basaglia. He is considered one of the most outstanding members of the second generation of narrative theatre: his theatre pieces are narrated stories that are the result of long and in-depth research. He is both author and actor. In his theatre piece and film *Pecora Nera, Elogio funebre del manicomio elettrico*, he tells the story of a mental institution in the Italy of the sixties.

# 43

## OUTSIDER

**Museo dell'arte contemporanea italiana in esilio –  
a project by Cesare Pietroiusti with Alessandra Meo,  
Mattia Pellegrini and Davide Ricco**

Workshop with the participation, among others,  
of the artists Fausto Delle Chiaie, Andrea Lanini  
and Giuliano Nannipieri

PART II

29 October

This is the second part of the workshop initiated by Cesare Pietroiusti on June 18. 'Museo dell'arte contemporanea italiana in esilio' is a project developed by Cesare Pietroiusti with Alessandra Meo, Mattia Pellegrini and Davide Ricco, which has been a great inspiration for *The Inadequate*. The 'Museo dell'arte contemporanea italiana in esilio' aims to create an art collection with the work of some artists who have been neglected for different reasons in the circuit of 'professional art' – or insider art. This collection will constitute a museum that will only exist outside of Italy, establishing a geographic and conceptual exile, perhaps a 'salon des refusés' of these 'artists' artists' exercising their influence from the safe distance of exile.

# 44

## INSTANT NARRATIVE

A discussion with the performers:

*Picking Up the Pieces*

26 and 27 November

*Instant Narrative*, performance by Dora García,  
performed by Pietro Rigolo, Yunied Puig de Dios,  
Monica Soccol, Natasa Vasijevic and others.

1 June to 27 November

*Instant Narrative* is a performance involving an observer in an exhibition space typing on a laptop computer, writing everything she/he sees and hears, mostly the appearance and behaviour of the visitors to that exhibition. This text is projected on a screen somewhere in the exhibition room, with no obvious connection to the writer. When the public is confronted with the projected text, they realise that someone has been/is looking at them, and they see themselves through the eyes of that other person, which is sometimes comic and often unpleasant for the reader. From that moment on, the visitor knows that her/his behaviour will influence the text, and a complex feedback is generated. The duration of the exhibition (the performance takes place during the opening hours of the Spanish Pavilion in the Giardini of Venice, from 1 June to 27 November) produces a potentially infinite text. By the last two days of the Biennale, this 'infinite text' will have been realised. It is time therefore to consider it, together with the anecdotes and comments of the performers who wrote this real time narrative.

# 45

## ALDO PIROMALLI'S LETTERS

Timing: random

The artist Aldo Piromalli might randomly send a series of letters to the Spanish Pavilion, addressed to *The Inadequate*.

Aldo Piromalli (Rome, 1946) is a poet and an artist. He wrote his first poem at the age of nine and soon became one of the protagonists of the Roman *beat* scene of the sixties. In 1971 he was sentenced to prison for marihuana use and, once released, left Italy and established himself in Amsterdam. He is the author of the graphic novel *Psychiatry, or Death of the Soul* (1977).

# ***THE INADEQUATE PLAYERS***

*The Inadequate* is an extended performance that occupies the Spanish Pavilion in the Giardini of Venice from June 1 to November 27. The players of *The Inadequate* are:

#### Accademia della Follia

Accademia della Follia is a theatre group founded in 1992 by Claudio Misculin, artist, actor and director, Angela Pianca and Cinzia Quintiliani. L'Accademia della Follia is a theatre and cultural project about theatre and madness. It is formed by actors in a state of urgency or risk, a singular and universal experience where individual suffering finds the space of words and gestures. The research by Accademia della Follia was initiated in Trieste, in the ex ospedale psichiatrico, at the time when Franco Basaglia tore down the walls of the mental hospital and declared it open for good. Claudio Misculin was there. He was part of that great dream, and it was there and then that he founded his first theatre group in 1976, contributing in their own way to that idea that would become the famous Law 180.

#### Peter Aers

Actor, author and artist living in Ghent, Belgium.

#### Nanni Balestrini

Nanni Balestrini was born in Milan in 1935. He is an extremely respected Italian novelist, artist, and poet. He is the author of the celebrated two novels on the political struggles of '68 and the 'years of lead': *Vogliamo Tutto* and *The Unseen*, as well as the ambitious collective essay *L'orda d'oro 1968–1977*. Also active in the field of the visual arts, he has exhibited in numerous galleries in Italy and abroad, as well as at the Venice Biennale in 1993.

*Dictionary of Literary Biography* on Nanni Balestrini: 'Nanni Balestrini's poetry is invariably linked with the activities and premises of the "Gruppo '63," the neo-avant-garde circle of poets, writers, and literary critics who added an important chapter to the history of the twentieth-century Italian lyric. Acting on the conviction that language exists in an alienated and reified condition, and wishing to revive the concept of language and literariness within a social structure felt to be alienating

and oppressive, Balestrini intends to broaden the discussion on language by advancing the view that it is no longer a mere instrument of artistic expression but its own object. In his technical experimentations, from verses built up through the device of collage, to mechanical poems generated by the artificial intelligence of a computer, Balestrini pays special attention to the disengagement of normal syntactical links as well as to the effects of spoken language. Activity in this area has come to represent an important phase in the evolution of the neo-avant-garde and of the poetry produced in Italy from 1960 to the present.'

#### Marco Baravalle

Marco Baravalle (1979) lives in Venice. Curator and activist at S.a.L.E.-Docks ([www.saledocks.org](http://www.saledocks.org)). He edited the book *L'arte della sovversione* (The Art of Subversion), Rome: Manifestolibri, 2009.

#### Gianfranco Baruchello

Gianfranco Baruchello (Livorno, 1924) is a many-faceted artist and pioneer. He is a radical and

political artist, in his attention to the everyday and in his understanding of artistic labour as the creation of new practices of living; and yet he has always avoided the aesthetisation of politics.

#### Bobi Bazlen

Bobi (Roberto) Bazlen was an eccentric Triestine intellectual of Jewish origins with a wide range of recondite interests. He translated Freud's *Interpretation of Dreams* (1949), and was the first promoter of Jungian psychoanalysis in Italy. He worked as editorial adviser for various publishers, including Adelphi, which he helped to found. Convinced that everything had already been written, he refused to publish anything of his own. His writings were posthumously edited by Roberto Calasso as *Scritti* (1984), and include fragments of a Joycean novel, *Il capitano di lungo corso* (1973).

#### Carmelo Bene

Carmelo Bene (1937–2002) was an Italian actor, film director and screenwriter. In 1979 he wrote, in collaboration with French philosopher

Gilles Deleuze, the essay 'Superpositions'. He appeared as Creon in *Oedipus Rex*, directed by Pier Paolo Pasolini (1967). Little known outside Italy, he is nevertheless one of the greatest actors and the most complex artist in the history of theatre.

### Franco Berardi (aka Bifo)

Franco Berardi (aka Bifo) is an Italian philosopher, political activist, writer, and media theorist who is currently Professor of Social History of Communication at the Accademia di Belle Arti of Milan. Bifo was a member of the Italian group *Potere operaio* (Worker Power). After *Potere operaio* broke up into a number of groups between 1973 and 1974, Bifo joined Autonomia's 'cultural wing', which experimented with media and cultural production. Since the 1990's Bifo has focused on the changing nature of capitalism and its use of communication technology and culture within a new regime of production. Bifo's political practice intersects with the theoretical and conceptual terrain of Guattari's writings.

### Beppe Caccia

Beppe Caccia is a member of the Department of Political Studies, University of Turin, he is part of the Network *Uninomade* and he is town councillor in Venice for the civil list 'In Common'.

### Francesco Careri

Francesco Careri is a member of the architectural collective *Stalker*. *Stalker Lab* is a loose collective of architects and artists that emerged in the mid-nineties; they organised epic walks tracing the outer reaches of Rome's ever-expanding outskirts and documented them through writing and photography. Led by founding member Lorenzo Romito, *Stalker* has continued to pursue an overtly political agenda, squatting in disused buildings, working with the immigrant communities and encouraging outsiders to engage with the city through art and building, but eschewing offers to design buildings themselves.

### Geoffrey Carey

Geoffrey Carey is an actor born in Hollywood, USA, and based in Paris, France. He has

participated in several avant-garde films such as *Le Territoire* (Raoul Ruiz, 1981) and *Der Stand der Dinge* (Wim Wenders, 1982). Since the early eighties he has participated in many theatre and film productions in Europe.

### Barbara Casavecchia

Barbara Casavecchia is a freelance writer and independent curator based in Milan. Currently a contributing editor at *Frieze*, her articles have appeared in *D/La Repubblica*, *Flash Art*, *Art Review*, *Kaleidoscope* and *Mousse*. Since 2008, she curates (with Andrea Zegna) the art project 'All'Aperto' (Trivero, Italy). Recently, she edited Alberto Garutti (*Silvana*, 2009) and two books on Enzo Mari (*Kaleidoscope Press*, 2010; *Mondadori*, 2011).

### Ascanio Celestini

A student of literature and anthropology, Ascanio Celestini is keenly interested in the *commedia dell'arte*, and runs a number of workshops. Since his first play *Cicoria* (1998), centered on Pasolini, he has created pieces using the formats of monologue, testimony and encounter.

### Alessandro Dal Lago

Alessandro Dal Lago is a professor of Sociology at the University of Genoa. His research interests include the changing nature of contemporary wars, ethnography of the societal control studies, and social science theory and methodology. Dal Lago's latest publications in English include *Conflict, Security and the Reshaping of Society: The Civilization of War* (Routledge 2010, co-published with Salvatore Palidda) and *Non-Persons. The Exclusion of Migrants in a Global Society* (IPOC, 2009).

### Anna Daneri

Anna Daneri (1966) lives and works in Genoa. Independent curator, she is one of the founders of Peep-Hole Art Center, Milan. A member of the board of ART for the World, an ONG for which she organises exhibitions, between 1995–2010 she was coordinator and curator of the Advanced Course in Visual Arts of Fondazione Antonio Ratti.

### Vincenzo de Bellis

Vincenzo de Bellis (1977) lives and works in Milan. He is a founding director and curator at Peep-Hole Art Center, Milan, and an editor of *Peep-Hole Sheet*, a quarterly publication of writings by artists. De Bellis holds a Master of Arts in Curatorial Practice from Center for Curatorial Studies, Bard College, NY.

### Claudia De Michelis

With a doctorate in Ethnoanthropology from the university 'La Sapienza' in Rome on the cinema of David Cronenberg, Claudia De Michelis is the coordinator of documentary research at the Museo Laboratorio della Mente in Rome (ex ospedale psichiatrico Santa Maria della Pietà).

### Peppe Dell'Acqua

Peppe Dell'Acqua is the Director of the Department of Mental Health, Trieste, Italy. He is the author of several books: on families and people with schizophrenia; and on the psychiatric reforms in Italy beginning with the influence of Franco Basaglia in the 1960s to the present.

### Fausto Delle Chiaie

Fausto Delle Chiaie (Rome, 1944) is the artist behind the intriguing outdoor display in Piazza Augusto Imperatore. He considers his time at art school irrelevant (he made paintings of desperate figures in desperate times, long, gnarled, dry-boned and in startling black). In the 1980s he lived in Brussels, where he held exhibitions in his forlorn studio apartment. Never finding a gallery, nor perhaps wanting one, he eventually returned to his native city.

### Bernhard Echte

Bernhard Echte (1958) is a literature expert, a publicist and freelance curator. Until 2006 he was the director of the Robert Walser Archive, besides being member and spokesman of the Robert Walser Society, both of them in Zurich. He studied German literature, Philosophy and History. He lives in Wädenswil, near Zurich. Bernhard Echte deciphered, together with Werner Morlang, Robert Walser's micro-scripts, a monumental task taking 18 years to complete. The micro-scripts were manuscripts written with pencil on discarded paper and thought

meaningless: the product of Walser's mental condition. They turned out to be one of the most fascinating literary treasures of the twentieth century, a wonder of humanity and the mastery of language.

#### Eva Fabbris

Eva Fabbris (1979) lives and works in Milan. She is currently writing a doctorate at the University of Trento on *Artist-Curated Exhibitions: For an Alternative Genealogy of the Curatorial Practice*. She is curator at the Kaleidoscope Project Space, Milan. She was a curatorial assistant at Museion, Modern and Contemporary Art Museum, Bolzano (2007–2009) and adjunct curator at Fondazione Galleria Civica – Centro di Ricerca per la Contemporaneità di Trento (2009).

#### Maria Fiano

Maria Fiano ([www.rebiennale.org](http://www.rebiennale.org)) is an activist from the Venetian laboratory *Morion* and the collective *Rebiennale*, a group about recycling and reusing discarded materials coming from the Biennale. *Rebiennale* operates as a device to

restore to the city's closed urban areas and unoccupied housing.

#### Christian Frosi and Diego Perrone

Christian Frosi and Diego Perrone are two Italian visual artists that have come together to carry out the project *Eroina* (Heroin). This project comes from a series of traces gathered during a road trip made by these artists. In two months they visited thirty Italian cities to research and explore the different realities somehow connected with the contemporary: a paradoxical promenade. Christian Frosi was born in Milan in 1973, where he lives and works. Diego Perrone was born in 1970 in Asti, Italy.

#### Giovanna Gallio

Giovanna Gallio has a degree in philosophy from the University of Bologna, Italy, while her doctorate research focused on 'Psychothérapie Institutionnelle'. She continued studying sociology in Paris, has written numerous books and publications, and has collaborated since 1987 with the Centro

Studi e Ricerche per la Salute Mentale della Regione Friuli – Venezia Giulia. She was a close collaborator of Franco Basaglia.

#### Dora García

Dora García is a Spanish visual artist. She is the initiator of the project *The Inadequate* for the Spanish Pavilion at the Venice Biennale 2011.

#### Piergiorgio Giacchè

Piergiorgio Giacchè is an associate professor in the Department of Man and Territory at the University of Perugia, Italy. He directed research on deviation and solitude, on the condition of youth and on the political participation, before commencing his research on the connection between cultural and theatre anthropology. He was a member of the International School of Theatre Anthropology (1981–91), where he followed the phenomenon of a ‘group theatre’ and the ‘identity of the spectator’. He was the first president of the Foundation Carmelo Bene (2002–5).

#### Gino Giometti

Gino Giometti is a philosopher and translator, and was the editor of Robert Walser in Italian at the publishing house *Quodlibet*, whose backlist also includes Carmelo Bene, Robert Castel, Gilles Deleuze, Sigmund Freud, Felix Guattari, Franz Kafka and Georges Perec.

#### Lucas Marco Gisi

Lucas Gisi is a specialist in German literature and the current director of the Robert Walser Zentrum und Archiv in Bern, Switzerland.

#### Stefano Graziani

Stefano Graziani (1971), artist photographer, graduated in architecture and currently teaches at Trieste University, where he lives. His work has been exhibited and published in several individual publications and anthologies. He is a cofounder of *San Rocco Magazine*.

#### Alberto Grifi

Alberto Grifi (1938–2007) is considered one of the founders of the so-called Italian experimental cinema. Painter, director,

cameraman, actor, photographer for advertising campaigns on arts and fashion, he was also the inventor of the video-film device *vidigrafo*, used in the 1972 production *Anna*. He planned and built several devices for the reconditioning of deteriorated video-magnetic tape in a laboratory conceived to save 'open reel' magnetic video recordings as digital medium.

#### Alice Guareschi

Alice Guareschi is a visual artist living in Milan.

#### Matteo Guarnaccia

Guarnaccia (Milan, 1954) can be regarded as the most significant representative of the psychedelic culture that emerged in Italy in the sixties and sixties, and is one of the most careful observers of Italian marginal, alternative and underground culture. His work includes: *Ribelli con stile. Un secolo di mode radicali*, 2009; Shake edizioni: *Underground Italiana*, 2000; *Arte psichedelica & controcultura in Italia*, 1988.

#### Samir Kandil

Samir Kandil is a playwright, film director, actor and writer based in Düsseldorf.

#### Andrea Lanini

Andrea Lanini is a visual artist born in Rome in 1946, where he still lives and works.

#### Vincenzo Latronico

Vincenzo Latronico (Rome, 1984) lives in Milan. After majoring in Italian and Philosophy, he began an unfinished doctorate. He is the translator of authors such as Hanif Kureishi (with Ivan Cotroneo), Markus Miessen, Maxence Fermine, Seth Price, A. A. Ammons, Max Beerbohm and Rudolf Carnap (with Renato Pettoello). His first novel, *Ginnastica e rivoluzione*, was published in Italy in 2008 (Bompiani); it will be published in Greece in late 2011.

#### Maurizio Lazzarato

Maurizio Lazzarato is a sociologist and writer, based in Paris. He is a member of the editorial board of *Multitudes*. Among his publications are *Videofilosofia. La percezione del tempo nel*

*postfordismo* (Manifestolibri, 1997), *Lavoro immateriale. Forme di vita e produzione di soggettività* (Ombre Corta, 1997), *La politica dell'evento* (Rubbetino, 2004), *Les révolutions du capitalisme* (Les empêcheurs de penser en rond, 2004), *Puissances de l'invention. La Psychologie économique de Gabriel Tarde contre l'économie politique* (Les empêcheurs de penser en rond, 2002), and *Le nouveau partage du sensible. L'expérimentation politique aujourd'hui* (Éditions Amsterdam, 2009).

#### Corrado Levi

Corrado Levi is a multifaceted figure: architect and teacher, theorist and critic, curator, freethinker. He was involved from the outset in the bookshop *Dogana* (the 'Library of Women' in Milan), and with Mario Mieli cofounded the movement 'Fuori!' (1973), which could be considered the foundation of the gay movement in Italy.

#### Luca Lo Pinto

Luca Lo Pinto is a curator based in Rome and editor of *Nero* magazine.

#### Christian Marazzi

Christian Marazzi is Professor and Director of Socio-Economic Research at the Scuola Universitaria della Svizzera Italiana. His ongoing researches and studies on the main changes in the current dynamics of capital production and accumulation (from Post-Fordism to the linguistic and financial turn in the economy) provide some of the most stimulating and critical views on contemporary late-capitalism logics and predicaments.

#### Francesco Matarrese

Francesco Matarrese was born in Molfetta, Italy, in 1950. In his early twenties he launched a successful career as Conceptual artist. In 1978, with his famous *Telegramma di rifiuto*, he began a long artistic silence evolving progressively into an impossible catalogue of non-works, an intense artistic research and a collaboration with Mario Tronti (Centro studi e iniziative per la Riforma dello Stato [www.centroriformastato.org](http://www.centroriformastato.org))

### Fabio Mauri

Fabio Mauri (Rome, 1926–2009) was a painter, writer and performer, a leading figure of the neo-avant-garde and a friend of Pasolini since schooldays; a fascinating, fundamental and complex artist, with a strong influence on the work of younger colleagues.

### John McCourt

John McCourt (Dublin, 1965) was educated at Belvedere College and University College Dublin, where he gained his doctorate. Since 1991 he has taught at the University of Trieste, where with Renzo S. Crivelli he founded and directs the annual Trieste Joyce School. He is author of *The Years of Bloom: James Joyce in Trieste 1904–1920* (Dublin: Lilliput Press and Madison: University of Wisconsin Press, 2000) and *James Joyce: A Passionate Exile* (London: Orion Books and New York: St Martin's Press, 2000).

### Jan Mech

Author, actor and artist based in Berlin. Starting off as a theatre maker, Jan Mech's work gradually grew to include contemporary arts and contemporary electronic music.

### Antonio Moresco

Antonio Moresco was born in Mantua and lives in Milan. He published his first collection of short stories, *Clandestinità*, at the age of forty-six. He has gone on to publish several more books, among them the short novel *La cipolla* (The Onion), the autobiographical *Lettere a nessuno* (Letters to No One) and his 500-page novel *Gli esordi* (The Beginning). Moresco has created controversy with his critiques of experimentalism, postmodernism, and members of the canon such as Italo Calvino.

### Margherita Morgantini

Margherita Morgantini was born in Venice in 1971; graduating in Architecture at I.U.A.V., she now lives and works in Milan, Venice and Palermo. She has taken part in exhibitions (solo and collective) in Italy and abroad.

### Giuliano Nannipieri

Giuliano Nannipieri, is a poet and philosopher from Livorno, and an elementary school teacher. His work in the last few years has dealt with artistic parasitism and unauthorised

actions in institutions like the Centro Pecci and the Venice Biennale.

### Pier Paolo Pasolini

Pier Paolo Pasolini achieved fame and notoriety long before he entered the film industry. A published poet at nineteen, he had already written numerous novels and essays before his first screenplay in 1954. His first film *Accattone!* (1961) was based on his own novel and its violent depiction of the life of a pimp in the slums of Rome caused a sensation. He was arrested in 1962 when his contribution to the portmanteau film *Ro.Go.Pa.G.* (1963) was considered blasphemous and given a suspended sentence. It might have been expected that his next film, *The Gospel According to St. Matthew* (1964), which presented the Biblical story in a totally realistic, stripped-down style, would cause a similar furor but, in fact, it was rapturously acclaimed as one of the few honest portrayals of Christ on screen. Pasolini's film career would then alternate distinctly personal and often scandalously erotic adaptations of classic literary texts:

*Oedipus Rex* (1967); *The Decameron* (1971); *The Canterbury Tales* (1972); *Arabian Nights* (1974), with his own more personal projects, expressing his controversial views on Marxism, atheism, fascism and homosexuality, notably *Teorema* (1968), *Pigsty* and the notorious *Salò, or the 120 Days of Sodom* (1975). Pasolini was murdered in still mysterious circumstances shortly after completing the film.

### Laura Pelaschiar

Laura Pelaschiar is programme director of the Trieste Joyce School. She graduated in English language and literature at the University of Trieste with an MA thesis on Laurence Sterne's *Sentimental Journey*. Her research focuses mainly on the work of James Joyce and the nexus between Joycean texts, the Gothic tradition and Shakespeare. She published *Ulisse Gotico* (Pacini Editore) in 2009. She has also published widely on the Northern Irish novel. She teaches English literature and English language at the University of Trieste.

### Mario Perniola and Sarah Maclaren

Mario Perniola is full professor of Aesthetics and former director of the Department of Philosophy at the University of Rome "Tor Vergata" (Italy). He is one of the most impressive figures in contemporary Italian philosophy. He has distinguished himself by his analyses on art theory, contemporary arts and aesthetics. His work is connected to the avant-garde, Situationist International, postmodernism, posthumanism and critical theory.

Sarah F. Maclaren (London, 1964) is an Anglo-Italian cultural theorist, sociologist and anthropologist. She is also an expert on cultural studies, the history of ideas, aesthetics, rhetoric, and a cultural and academic organizer.

### Cesare Pietroiusti

Cesare Pietroiusti lives in Rome, where he was born in 1955. He has a degree in Medicine with an essay on Psychiatry (1979). Co-founder of the artist-run space 'Jartrakor' in Rome (1979-84), co-coordinator of the 'Oreste' projects (1997-2001) and initiator of 'Nomads &

Residents', New York, 2000. Teacher at the Laboratorio Arti Visive, I.U.A.V. University, Venice. [www.nonfunctionalthoughts.net](http://www.nonfunctionalthoughts.net)

### Aldo Piromalli

Aldo Piromalli (Rome, 1946) is a poet and an artist. He wrote his first poem at the age of nine and soon became one of the protagonists of the Roman *beat* scene of the sixties. In 1971 he was sentenced to prison for marijuana use and, once released, left Italy and established himself in Amsterdam. He is the author of the graphic novel *Psychiatry, or Death of the Soul* (1977).

### Maria Rita Prette

Maria Rita Prette is the president of the cooperative Sensibili alle Foglie (<http://www.sensibiliallefoglie.it>) and curator of *Progetto Memoria*.

### Emilio Prini

Emilio Prini (Stresa, 1943) was an early protagonist of the Arte Povera movement and is one of the most enigmatic artists of the

moment. Prini's ideas greatly influenced the art critics of that time, as they continue to do today. He playfully uses light, photography, sound and written texts to explore the nature of experience and perception, and the relationship between reality and reproduction.

#### **Federico Rahola**

Federico Rahola is Professor of Sociology of Cultural Processes at the University of Genoa. Starting from migrations and border studies, recently his attention has converged towards current conflicts and their political and sociological impact.

#### **Liliana Rampello**

Liliana Rampello is a teacher of aesthetics in the University of Bologna and a writer.

#### **Francesco Raparelli**

Francesco Raparelli is a philosopher and activist based in Rome. He is one of the promoters of the space *Eccedi Sottrai Crea* in Rome: [www.escatelier.net](http://www.escatelier.net).

#### **Marco Revelli**

Marco Revelli was born in Cuneo in 1947. He is a historian and sociologist, and teacher of political sciences in the university of Piemonte. He was one of the leading figures of the student movement in Turin (1967) and participated in the foundation of *Lotta Continua* (1969). *Lotta Continua* ("continuous struggle", in Italian) was a far left extra-parliamentary organization in Italy.

#### **Antonio Rezza**

Antonio Rezza (Novara, 1965) is a theatre and film author, director and writer. Since 1987 he has collaborated with artist **Flavia Mastrella**, the duo already having achieved the status of classic.

#### **Bruna Roccasalva**

Bruna Roccasalva (1974) lives and works in Milan. She is a founding director and curator at *Peep-Hole Art Center*, Milan, and an editor of *Peep-Hole Sheet*, a quarterly publication of writings by artists. Since 2011, she has been Head of Publications at Mousse Publishing. From 2004–10 she served as an associate curator at the

Galleria d'Arte Moderna e Contemporanea (Bergamo).

#### Carmen Roll

Carmen Roll was born in Germany and moved to Trieste in 1972. Since then she has been one of the leading figures of the so-called Basaglian revolution or de-institutional movement born and developed around the ex ospedale psichiatrico di San Giovanni in Trieste (see [www.deistituzionalizzazione-trieste.it](http://www.deistituzionalizzazione-trieste.it)).

#### Daniela Rosi

Daniela Rosi is responsible for the Osservatorio Outsider Art in the Academy of Fine Arts in Verona.

#### Franco Rotelli

A psychiatrist, Franco Rotelli began his career at the University Psychiatric Clinic in Parma and the forensic hospital at Castiglione delle Stiviere, before working with Franco Basaglia, first in Parma and then in Trieste. He was Director of the Trieste Mental Health Services from 1980–95. He directed various cooperation

projects in Cuba, Greece, Slovenia and Argentina. He directed the European intervention in the Leros Hospital, Greece, and was Managing Director of the Trieste Healthcare Services Agency from 1998–2001 and again from 2004–10. In 2001–3, he was Managing Director of the Caserta Healthcare Services Agency and chaired the Campania Regional Board for Mental Health. He is the author of numerous publications, a selection of which appeared in the volume *Per la normalità* (For Normality).

#### Edoardo Salzano

Edoardo Salzano is an urbanist, a university professor and a journalist. He is also a reformist and intellectual intransigent, a mixture of civil radicalism and sentimental impulses. He is founder of [www.eddyburg.it](http://www.eddyburg.it), a platform that intends to promote a culture of living, using and governing the territory that could assure equal access to common goods, and participatory practices to govern the public sphere.

### Davide Savorani

Davide Savorani (1977) is a visual artist and performer. He lives and works in Longiano (Italy). His practice, through the use of drawing, photography, installation and performance, explores the potentiality of bodies and spaces as possible areas of invasion and mutations.

### Marco Scotini

Marco Scotini is an art critic and independent curator. He is Director of the Visual Arts School and Director of M.A. in Visual Arts and Curatorial Studies at Nuova Accademia di Belle Arti in Milan. He is one of the founding members of Isola Art Center in Milan.

### Fritz Senn

Fritz Senn is founder and Director of the Zürich James Joyce Foundation. He has written widely on all aspects of Joyce's work, especially on Joyce and translation and also on Joyce's use of Classical literature. His publications include *Joyce's Dislocutions*, edited by John Paul Riquelme (1984), *Inductive Scrutinies: Focus on*

*Joyce*, edited by Christine O'Neill (1995). A volume of interviews tracing his recollections of a life in the Joyce community, *The Joycean Murmoirs*, was published in 2007, edited by Christine O'Neill. A German edition of this work, *Zerrinnerungen*, also appeared in 2007.

### Walter Siti

Walter Siti (Modena, 1947) is the editor of the *Complete Works of Pasolini* for the series 'I Meridiani' (Mondadori). He is a literary critic, essayist and writer.

### Pier Paolo Tamburelli

Pier Paolo Tamburelli studied architecture at the University of Genoa and at the Berlage Institute in Rotterdam. He collaborated with *Domus* in the period 2004–7. He was guest editor of *OASE 79 James Stirling 1964–1992. A Non-Dogmatic Accumulation of Formal Knowledge*.

### Jakob Tamm

Jakob Tamm is a Swedish theatre and film actor, based in Stockholm.

### Massimo Torrigiani

Massimo Torrigiani lives in Milano and is a freelance journalist and publisher. He has edited the magazines *Rodeo* and *Boiler*, and in 2009 he launched *Fantom*.

### Bianca Tosatti

Bianca Tosatti is an art historian, a scholar and a collector of outsider art.

### Uffici per la Immaginazione Preventiva

Uffici per la Immaginazione Preventiva was founded in 1973 by Franco Falasca, together with Carlo Maurizio Benveduti and Tullio Catalano, with the purpose of expanding and undefining the notions of art and literature. At the moment of its institution, the Offices (Uffici) were divided in the following sections:

- 1) for the development and future saturation of the analytical imagination – Tullio Catalano – based in Rome;
- 2) for the relation between liberating imagination and repressive imagination with respect to the emotions – Franco Falasca – based in Rome;

- 3) for the relation between liberating imagination and repressive imagination with regard to meanings – C. Maurizio Benveduti – based in Rome;
- 4) for the New Imagination– Giancarlo Croce – based in Rome;
- 5) for the decolonisation of imagination – Francois Lorient – based in Nantes;
- 6) a chair of preventive imagination – Mario Diacono – based in New York;
- 7) seventh section – Fabio Mauri – based in Rio de Janeiro.

### Franco Vaccari

Franco Vaccari (Modena, 1936) has shown his work at four Venice Biennales to date (1972, 1980, 1993 and 1995), the Centre Pompidou in Paris and P.S.1 in New York. He is also well known in Italy as a critic and author.

### Nicola Valentino

Nicola Valentino was born in Avellino in 1954. He was imprisoned in 1979 with a life sentence for acts related to the armed struggle of the seventies. He started, together with Renato

Curcio and Stefano Petrelli, *Nel Bosco di Bistorco* (Sensibili alle Foglie, Roma, 1990), a reflection of many voices on the forms of imprisonment and how to survive them. He attained limited release 1991 and he is one of the founding members of the cooperative of research and the publishing house Sensibili alle Foglie ([sensibiliallefoglie.it](http://sensibiliallefoglie.it)).

### Wurmkos

Wurmkos, an ever-changing ensemble of individuals, was founded in 1987 by the artist Pasquale Campanella at the Cooperativa Lotta contro l'Emarginazione in Sesto San Giovanni, a halfway house for psychologically distressed people. It is an experience that puts art and psychological distress together, but without making 'treatment' the objective, as it is art therapy. The group's self-defined objective is to promote artistic experience itself as a specific choice of a direct relationship with society, for the reconquest of places where creativity and illness are the protagonists of social relations rather than of marginalisation, spreading its own artistic work in the worlds of culture and art.

# ***THE INADEQUATE CALENDAR***

Please note: the indicated performance times are for guidance only.  
For a permanent update visit [theinadequate.net/calendar](http://theinadequate.net/calendar)

# JUNE

## Wednesday 1

### **Instant Narrative**

- 11:00 **Real Artists Don't Have Teeth**
- 15:00 **Just because everything is different it does not mean that anything has changed: the essential Lenny Bruce**
- 17:00 **Best Regards From Charles Filch**

## Thursday 2

### **Instant Narrative**

- 11:00 **Real Artists Don't Have Teeth**
- 12:00 Collective reading from **Lettere a nessuno** by Antonio Moresco. Hosts: Barbara Casavecchia with Vincenzo Latronico
- 15:00 **Just because everything is different it does not mean that anything has changed: the essential Lenny Bruce**
- 16:00 **The Artist Without Works: A Guided Tour Around Nothing**
- 17:00 **Best Regards From Charles Filch**

## Friday 3

### **Instant Narrative**

- 11:00 **Real Artists Don't Have Teeth**
- 12:00 A conversation between Nanni Balestrini, Marco Baravalle and Dora García

- 14:00 A conversation between Davide Savorani, Dora García and Barbara Casavecchia
- 16:00 **The Artist Without Works: A Guided Tour Around Nothing**
- 17:00 **Rehearsal/retrospective**

## Saturday 4

### **Instant Narrative**

- 11:00 A conversation between Laura Pelaschiar and Massimo Torrigiani on James Joyce and Bobi Bazlen. Hosted by Dora García and Eva Fabbris
- 14:00 Piergiorgio Giacchè speaks about Carmelo Bene with Dora García
- 16:00 **Where do characters go when the story is over?**  
Performed by William Holden and Geoffrey Carey

## Sunday 5

### **Instant Narrative**

- 11:00 A conversation between Walter Siti, Barbara Casavecchia, Vincenzo Latronico and Eva Fabbris, on and around Pier Paolo Pasolini
- 14:00 Christian Frosi and Diego Perrone (project Eroina) discuss their interest with friends from different European marginal regions

16:00 **Where do characters go when the story is over?**

Performed by William Holden and  
Geoffrey Carey

Tuesday 7

**Instant Narrative**

11:00 Luca Lo Pinto, Dora García and other  
guests speak about Emilio Prini

14:00 **Rehearsal/retrospective**

16:00 **The Artist Without Works: A Guided Tour Around Nothing**

17:00 **Best Regards From Charles Filch**

Wednesday 8

**Instant Narrative**

11:00 A conversation between Matteo  
Guarnaccia, Giulia Pivetta and Dora García

16:00 **Where do characters go when the story is over?**

Performed by William Holden and  
Geoffrey Carey

Thursday 9

**Instant Narrative**

10:00–13:00 **No Order. Art in a Post-Fordist Society.** Platform for  
research and investigation on creative  
industries curated by Marco Scotini

16:00 **Where do characters go when the story is over?**

Performed by William Holden and  
Geoffrey Carey

Friday 10

**Instant Narrative**

10:00–13:00 **No Order. Art in a Post-Fordist Society.** Platform for  
research and investigation on creative  
industries curated by Marco Scotini

16:00 **The Artist Without Works: A Guided Tour Around Nothing**

Saturday 11

**Instant Narrative**

10:00–13:00 **No Order. Art in a Post-Fordist Society.** Platform for  
research and investigation on creative  
industries curated by Marco Scotini

16:00 **The Artist Without Works: A Guided Tour Around Nothing**

Sunday 12

**Instant Narrative**

12:00 **The (im)possible margins of capital.** Christian Marazzi  
speaks to Federico Rahola

Tuesday 14

**Instant Narrative**

- 11:00 **Trieste, ex Ospedale psichiatrico di Trieste, Basagliana.**  
Conversation between Carmen Roll, Franco Rotelli, Peppe Dell'Acqua, Giovanna Gallio and Stefano Graziani
- 16:00 **The Artist Without Works: A Guided Tour Around Nothing**

Wednesday 15

**Instant Narrative**

- 11:00 Anna Daneri and Alessandro Dal Lago on Erving Goffman: *The Presentation of Self in Everyday Life* (1959), *Asylums* (1961), *Encounters* (1961)
- 14:00 **Wurmkos.** Basagliana. A conversation between Wurmkos, Dora García and Jan Mech

Thursday 16

**Instant Narrative**

- 11:00 **Outsider Art – Outside of what?**, with Bianca Tosatti, Daniela Rosi, Serena Giordano, Claudia de Michelis, Wurmkos and Anna Daneri

Friday 17

**Instant Narrative**

- 11:00 **Outsider Art – Outside of what?**, with Bianca Tosatti, Daniela Rosi, Serena Giordano, Claudia de Michelis, Wurmkos and Anna Daneri

Saturday 18

**Instant Narrative**

- 11:00 Cesare Pietroiusti, **Museo dell'arte contemporanea italiana in esilio** (Museum of contemporary Italian art in exile). Workshop with Fausto Delle Chiaie, Andrea Lanini, Giuliano Nannipieri and others

Sunday 19

**Instant Narrative**

- 11:00 **Troppoliani: Speciale Psicofarmaco.** Antonio Rezza and Flavia Mastrella

Tuesday 21

**Instant Narrative**

- 11:00 **Sensibili alle foglie.** Nicola Valentino and Maria Rita Prette

Wednesday 22

**Instant Narrative**

- 11:00 **Governati/ Governanti, l'inadeguatezza del rapporto di sovranità: ripensare radicalmente la democrazia (Caccia) & Nuova Istituzionalità o delle Istituzioni del Comune (Raparelli). Governed/governors, the inadequacy of the relation of sovereignty: radically rethinking democracy (Caccia) & New**

## **Institutionality or Institutions of the Common (Raparelli).**

Beppe Caccia, Francesco Raparelli and  
Marco Baravalle

Thursday 23

### **Instant Narrative**

10:00 Fabio Mauri: *Ebrea* (1971), *Che cos'è il fascismo*  
(1971), *Natura e Cultura* (1973)

Friday 24

### **Instant Narrative**

11:00 Corrado Levi, Liliana Rampello, Margherita  
Morgantin, Vincenzo de Bellis and Bruna  
Roccasalva in conversation

Saturday 25

### **Instant Narrative**

11:00 Alice Guareschi, Vincenzo de Bellis and  
Eva Fabbris will discuss the figure of  
Alberto Grifi while watching some of his films

Sunday 26

### **Instant Narrative**

11:00 **Radicalism, Rebiennale, Stalker, Baukuh.** A conversation  
between Francesco Careri, Maria Fiano,

Edoardo Salzano, Pierpaolo Tamburelli,  
Marco Baravalle, Anna Daneri and Stefano  
Graziani

Tuesday 28

### **Instant Narrative**

11:00 **Notes in the Margin.** Bernhard Echte, Gino Giometti,  
Dora García, Eva Fabbris, Stefano Graziani  
and Barbara Casavecchia

Wednesday 29

### **Instant Narrative**

11:00 **Notes in the Margin of the Contemporary.** Bernhard  
Echte, Lucas Marco Gisi and Dora García

Thursday 30

### **Instant Narrative**

11:00 A conversation between Gianfranco  
Baruchello, Eva Fabbris, Marco Baravalle  
and Dora García

## JULY

Friday 1 – Thursday 7

**Instant Narrative**

Friday 8

**Instant Narrative**

12:00 A conversation with Maurizio Lazzarato,  
Marco Baravalle and Dora García

Saturday 9 – Sunday 31

**Instant Narrative**

**Where do characters go when the story is over?** Performed  
by William Holden and Geoffrey Carey

## AUGUST

Tuesday 2 – Monday 30

**Instant Narrative**

**Where do characters go when the story is over?** Performed  
by William Holden and Geoffrey Carey

Wednesday 31

**Instant Narrative**

**Best Regards From Charles Filch**

**Always on the edge, always looked on with suspicion.** Fritz  
Senn and John McCourt discuss Joyce

# SEPTEMBER

Thursday 1 – Friday 2

**Instant Narrative**

Saturday 3

**Instant Narrative**

Franco Berardi Bifo in conversation with Anna Daneri and Dora García

Sunday 4

**Instant Narrative**

Tuesday 6 – Friday 16

**Instant Narrative**

**Best Regards From Charles Filch**

Saturday 17

**Instant Narrative**

Uffici per la Immaginazione Preventiva

**The Professional Outsider.** Franco Vaccari in conversation with Bruna Roccasalva, Barbara Casavecchia and Dora García

Sunday 18

**Instant Narrative**

A conversation about exclusion with Marco Revelli

Tuesday 20 – Friday 30

**Instant Narrative**

## OCTOBER

Saturday 1 – Friday 7

**Instant Narrative**

Saturday 8

**Instant Narrative**

Mario Perniola & Sarah Maclaren. Title of this event to be confirmed

Sunday 9 – Friday 14

**Instant Narrative**

Saturday 15

**Instant Narrative**

**Basagliana.** Ascanio Celestini

Sunday 16 – Friday 28

**Instant Narrative**

Saturday 29 – Sunday 30

**Instant Narrative**

Cesare Pietroiusti, **Museo dell'arte contemporanea italiana in esilio** (Museum of contemporary Italian art in exile). Second part of the workshop with Fausto Delle Chiaie, Andrea Lanini, Giuliano Nannipieri and others

## NOVEMBER

Tuesday 1 – Friday 25

**Instant Narrative**

Saturday 26 – Sunday 27

**Instant Narrative**

**Picking Up the Pieces.** A discussion with the performers

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## THE INADEQUATE. OGNI GIORNO UN ARTISTA DI SCENA

can be downloaded at [www.theinadequate.net/performanceguide](http://www.theinadequate.net/performanceguide)

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Curator of the Spanish Pavilion at the 54th Venice Biennale

**Katya García-Antón**



