

Item/	provenance	Author / title	type	Dimension/quantity	Technical requirements
1	Milano radicale archive	Fernando de filippi /senza titolo /1979	poster	200x300 cm ca	none
2	Milano radicale Archive	Fernando de filippi / senza titolo /1979	Poster	100x50 cm ca / 4	None
3	Milano radicale archive	Paolo rosa /facce di festa /1979	Video	3' ca	Monitor +dvd
4	Milano radicale archive	Paolo Rosa /Mi chiamo .D/ 1978	Video	3' ca	Monitor + dvd
5	Milano radicale Archive	Roberto Taroni / around around / 1978	Video	10' ca	Monitor + dvd
6	Milano radicale archive	Giovanni Rubino / Murales Alfa Romeo /1978	Video	3' ca	Monitor + dvd
7	Milano radicale Archive	AAVV / TRa rivista	Magazine	Two issues (maybe more)	table
8	Milano radicale archive	AAVV / Brera Magazine	Magazine	Two issues (maybe more)	table
9	Milano radicale Archive	Claudia Ventola / Radicalfan/ 2012	Audio installation	9' min. ca	Headphones + mp3 palyer
10	Milano radicale archive	Rhaze / Chi comanda ? / 2012	Video	3' min ca	projector
11	Milano radicale Archive	Angelo Castucci / la scuola è sempre meglio della merda / 2012	Video	10' ca	projector
12	Milano radicale archive	Conversations AAVV / 2014	Video	10' min ca	projector

Synopsis – Collateral Effects beyond Milano Radicale

The show will implement the curatorial residency at Homesession conducted between November 2013 and January 2014. It holds both research that has been done in Milan, through the Milano Radicale project by Radical Intention, and the video-documentation of the conversations curated by Aria Spinelli, member of radical intention, at Homesession with Nuria Guell, Rolando d'Alessandro, Francesc Abad, Domenec, Daniela Ortiz & Xose Quiroga, Leland Palmer Collective. The Milano Radicale archive has material that has been useful for research on the art scene in the 1970's, thanks to donations by the artists that have participated. Fernando De Filippi is the author of both posters, that should be put at the entrance of the space. The posters were made between 1974 and 1978. The small posters were produced in 1978 by the Venice biennale. The posters represent common slogans that were used in rallies. The artist plays with these citations and relates them to the art scene. The slogans were printed on posters and usually used as billboard in the streets. The ones that are shown for this show are prototypes. Paolo Rosa was a video artist who was part of Laboratorio di Comunicazione Militante, an artists group who squatted the Brera church, San Carpoforo in 1973. The video's were made at the end of this experience. *Mi chiamo D.* and *Facce di Festa* are docu-fiction on the loss of political engagement in the 1980's. Both videos are useful to understand the generational gap between the emerging artist and the 1970's generation from Milan. Giovanni Rubino authored the video-documentation of his project, Murales ad Alfa Romeo. The artists brought his students to the Alfa Romeo factory in 1978, where they stayed for a week. At the end of the time they spent with the workers, together they painted murals. The murals are still there, even after the factory was closed and abandoned. The documentation reflects a challenging educational project and is inspiring for many emerging artists who work with social movements today. Roberto Taroni's video is an artwork, and one of the first experimentations on video. As an artist he works directly within the language of art and was interesting in challenging space as a 'total artwork'. *Around Around* is one of his first video's, and express the diversity of artistic practice in the city of Milan at the time.

The emerging artist who participated in Milano Radicale who will be shown at Sala D'art Joven are Claudia Ventola, Rhaze and Angelo Castucci. Claudia Ventola's audio piece *RadicalFan* represents the sociological distance between generations in the use of language. She used fotostimulation as a medium to address the modification of significant in the use of words connected to social movements. The result is a story, written by students from Milanese Caravaggio art high school, in which she works as guest artists and presented a series of workshops. The story is told by an actors' recorded voice. The theatric tone of voice augments the reality of the words. Rhaze present a video produced for Milano Radicale. It is based on the study of the algorithm that is used by birds while flying in flock. It corresponds to the same algorithm that is used by online companies to check their status on the web, in other words page ranking. In "*Chi Comanda?*" They reenacted both movements and graphics through a choreographed dance that was thought to students from the Caravaggio high school. Their aim is to provoke questioning around power relations in social movements, by alluding to a free but orchestrated bodily movement that is filmed as it were a flock flying in the sky. For his artwork *La scuola è sempre meglio dell merda* Angelo Castucci researched on intellectual and teacher Don Milani. As a priest he was sent in the poorest areas of Tuscany in 1954 for his heretical way of teaching. In a brief time he became a beloved figure, followed by farmers and their families in the whole valley. He wrote a book that criticized the scholastic system in Italy at the time. "Letters to a professor" was finished and published by his own

students after his death. The book was distributed in a clandestine way and became the most important reading for social movements around education in the 1970's between the regions of Tuscany and Reggio Emilia. Castucci shows the classrooms and premises where Don Milani taught and takes shots of young children who today read and comment out loud sections of the book. All three works discuss very important issues that were at the heart of the project in Milan and give an overview on the conceptual framework of the archive. They also are in direct relation to some of the works of Giovanni Rubino and Fernando De Filippi.

The video documentation of the conversations will implement the show by offering discussions around artistic practice and politics in both Milan and Barcelona.

2. Engaging the public

There are different options for engaging the publics in the show.

Option A.

Guided tours. Aria Spinelli can give a guided tour around the show after the opening.

Option B – extra costs

Workshop with Angelo Castucci (extra costs: A/R Flight from Milan, accommodation, fee for workshop and production costs)

The workshop that Angelo Castucci held at the Art high school in Milan dealt directly with the publication "Letters to a professor" by Don Milani. The book has been published in several languages, but Angelo Castucci proposed visual annexes to the publication. By reading and discussing a few parts of the book, he asked students to draw their conclusions in sort of illustrated essay. The visual material will be added to the ongoing collection that he is still processing, by then publishing a new version of the book. The production costs for the book have already been funded to the artist.

Option C – (extra costs: A/R Flight from Florence, accommodation, fee for workshop and production costs)

Workshop with Maria Pecchioli

Artist Maria Pecchioli presented a audio installation for the show. The piece was a modified LP player which played one of the most famous songs from the Italian seventies written by song writer and singer Claudio Baglioni. The idea behind the piece questioned the political views of Baglioni, who allegedly had none, recalling a Italian saying, "if a song is played backwards, listeners can hear the voice of Satan." Pecchioli also organized a performance called "Reenactment of Spontaneous Music Concert". Artists and musicians Demetrio Sratos, Patrizio Fariselli from Area group and Eugenio Finardi, conducted a laboratory in Milan in 1975, organize a final concert in which students were asked to perform by eating an apple. The sound of their bites was recorded and became what was then called a *Spontaneous Music Concert*. For the workshop, Maria Pecchioli will create a new performance in which students are asked to participated in the creation of a spontaneous Music concert.

3. Visual Documentation



n.b. the visual documentation represents most works in their installation for exhibitions or public spaces.