



Program Dates and Speakers

All seminars to be held at Heinrich Böll Foundation Premises in Tirana
Address: Rr. Kajo Karafili Nd-14, Hyrja 2, Kati 1 Tirana, 1418

Adela Demetja
9-10 September
11 am - 4 pm

Adela Demetja is a curator and writer born in 1984 in Tirana, Albania. She holds a master in "Curatorial and Critical Studies" of Städelschule and Goethe University, Frankfurt/Main. Demetja was firstly trained as a painter and studied from 2002 to 2006 at Academy of Art in Tirana, Albania. She is the director of Tirana Art Lab – Center for Contemporary Art, independent art institution, which she established in 2010. As an independent curator she has organized and curated numerous international exhibitions, among others in institutions like National Gallery of Arts Tirana, National Gallery of Art Kosovo, Maxim Gorki Theatre Berlin, Portland Institute for Contemporary Art, Project Biennale D-0 Ark Underground Konjic, Action Field Kodra Thessaloniki, Lothringer 13 Kunsthalle Munich, Villa Romana Florence, Haus am Lützowplatz Berlin. She was the curator of the Albanian Pavilion at the 59th Venice Biennale represented by Lumturi Blloshmi. She lives between Frankfurt am Main and Tirana.

Chiara Cartuccia
16-17 September
11 am - 4 pm

Chiara Cartuccia is an Italian-born curator, writer, and researcher based in London. She is the co-founder and director of the research-based curatorial platform EX NUNC. Previously, she held curatorial positions at SAVVY Contemporary in Berlin and the Manifesta Biennial in Palermo/Amsterdam, where she co-curated the Manifesta 12 Planetary Garden Public Programme. Chiara has curated exhibitions, discursive programs, and performances at various venues including The Showroom London, Goldsmiths College, Fabra i Coats Barcelona, Goethe-Institut Bulgaria, Loop Barcelona, MACRO, University of Paris – Diderot, Venice International Performance Art Week, Sharjah Art Foundation, ICA Sofia, TBA21, and more.

She pursued Art History at the University of Rome, La Sapienza, earned an MA in Visual Cultures/Contemporary Art Theory from Goldsmiths College, University of London, and she is a PhD candidate at the University of Amsterdam – ASCA. Her contributions appear in various art magazines, with her writing commissioned and published by ArtReview, "this is tomorrow," Contemporary &, Arte e Critica, Sharjah Art Foundation, and Afterall.

Chiara is Visiting Curator 2022/24 at UNIDEE / Fondazione-Pistoletto, where she curates the biennial program 'Neither on Land nor at Sea'.

Saverio Verini
23-24 September
11 am - 4 pm

Saverio Verini was born in Città di Castello, Italy, in 1985. Graduated in Contemporary Art History at the Sapienza University, in 2011-2012 he was in the staff of the MACRO Museum of Rome. He has recently been appointed director of Spoleto Museum System. From 2013 to 2015 he was assistant curator at the Ermanno Casoli Foundation and from 2017 he was the exhibition coordinator at the Fondazione Memmo, in Rome. He has collaborated with cultural institutions such as: Academy of France in Rome – Villa Medici, Polish Institute of Rome, Center for Contemporary Art Luigi Pecci, American Academy in Rome, FOTOGRAFIA – International Festival of Rome, Pastificio Cerere Foundation, Civitella Ranieri Foundation, Granpalazzo art fair, Kilowatt Festival. He is one of the founders of the curators' collective Sguardo Contemporaneo, with which he has organized several cultural events characterized by a strong participatory attitude. He collaborates with the magazine Artribune and regularly writes critical texts for personal and collective exhibitions in museums, private galleries and other

spaces. He is the author of the monography Roberto Fassone. *Quasi tutti I racconti* (2018), published by PostmediaBooks.

Anna Santomauro
29 September -1 October
Seminar + Public Lecture

Anna Santomauro is an independent curator based in Andria, Italy, and is the Co-Founder and Chief Curator of Vessel in Bari, Italy, a non-profit arts organization devoted to developing critical discourse around pertinent contemporary social, political, and economic issues. She has developed several projects and curated multiple exhibitions such as *The Pacifist Library – Sarajevo*, a project by Valentina Curandi and Nathaniel Katz (2013); *Giant Step*, a collaboration with the Van Abbemuseum in Eindhoven, Netherlands, Mostyn Gallery in Llandudno, Wales, and *Galeria Labirynt* in Lublin, Poland (2012); and *For an Ecology of the Museum* at the Museum of Villa Croce in Genoa, Italy (2012). In early 2013 she taught a research seminar at Newcastle University on independent curation. Santomauro received her Master's in Visual Arts at Bologna University, graduating with honors in 2012.

Angel Moya Garcia
14-15 October

Angel Moya Garcia (Cordova, Spain, 1980. Lives and works in Florence) is a contemporary art critic and curator. Graduated in History of Art at the University of Córdoba and with studies in Philosophy at the University of Salamanca, he is currently Co-Director for the Visual Arts of the Tenuta Dello Scompiglio in Lucca and a member of ICOM Italia – International Council of Museums, of the IKT – International Association of Curators of Contemporary Art and of the IAC – Institute of Contemporary Art in Spain. The fundamental dimension of his research focuses on the concept of identity, on the collectivization of the individual and on the deconstruction of the subject in contemporary philosophy. At the same time he addresses questions about transversality, through the analysis of borders and the identification and deepening of convergences and intersecting lines in the various contemporary practices, with special attention to installation and performative languages.

Alessandra Troncone
21-22 October

Alessandra Troncone (Naples, 1984) is an art historian, curator and researcher. She earned her Ph.D. in History of Art at Sapienza University in Rome in 2012. In 2015/16, she participated in the Curatorial Programme at de Appel Arts Centre in Amsterdam and in 2016, she was curator-in-residence as part of the Curatorial Program for Research – Eastern Europe. She is a member of IKT – International Association of Curators of Contemporary Art. She is currently a professor of Art History at the Academy of Fine Arts in Naples.

Marco Bassan
4-5 November

Marco Bassan is an art curator and co-founder of Spazio Taverna Rome. He was trained as a management engineer at the Polytechnic of Milan, and later entered new contrasting situations in the artistic and cultural field. He has curated projects for institutions such as the MAECI, the CDP Foundation, CONAI, the Capitoline Museums, the National Roman Museum, the Appia Archaeological Park. In 2023 he delivered his doctoral thesis at Roma Tre on the contamination between contemporary art and the industrial world with a focus on corporate sensemaking processes. He is professor and scientific coordinator at the Art Manager course of the European Institute of Innovation for Sustainability. From 2016 to 2019 he was curator of the artist run space CultRise, until 2016 he worked as a concept designer at the Holzer Kobler architecture studio in Zurich to then deal with communication strategies and cultural agenda for Webuild.

Ludovico Pratesi
11-12 November

Ludovico Pratesi Curator and art critic and actually Artistic director of Spazio Taverna Rome. From 2001 to 2017 he was Artistic Director of the Pescheria Visual Arts Center in Pesaro. Director of the Guastalla Foundation for contemporary art. Artistic director of the Young Collectors association. Professor of Art Education at the IULM University of Milan. From 2009 to 2011 he was scientific curator of Palazzo Fabroni in Pistoia. From 2006 to 2010 he was President of AICA. From 2012 to 2015 he was Vice President of AMACI (Association of Italian Contemporary Art Museums). From 1995 to 2010 he was a director of the Quadriennale d'Arte in Rome. Critic of the newspaper La Repubblica.

Elian Stefa
18-19 November

Elian Stefa (1985) is a Tirana/Lisbon based architect, researcher and independent curator. His work focuses on exploring ambiguous territories, the revitalisation of abandoned spaces, and collaborative design practices. Currently he directs Galeria e Bregdetit, an independent art space next to the sea in the Albanian Riviera. In 2019 he joined the fourth cycle of the Future Architecture Platform with ARTiLERIA Sazan, a project which aims to use narrative as a design tool in shaping the landscape of the abandoned island of Sazan. Previously he has exhibited in the Albanian Pavilion at the 13th Architecture Venice Biennale with Concrete Mushrooms, a project which transforms Albania's abandoned bunkers into a network of tourist attractions, demystifying the communist territorial legacy of Albania. Other notable projects include acting as Associate Curator and General Coordinator of 'Adhocracy', an exhibition platform questioning the impact of new technologies and network culture on the practice of design in the 21st century. Adhocracy was commissioned by the 1st Istanbul Design Biennial, and went on to have follow up editions at the New Museum in NYC, and LimeWharf London. Other exhibitions and collaborations include La Triennale di Milano, the EXD'11 Lisbon Biennale, Stazione Futuro at the Officine Grandi Riparazioni of Torino, the Helsinki Museum of Cultures, Strelka Institute, and the Harvard GSD.

Elian Stefa & Adela Demetja
Supervised sessions
20 November - 3 December

Opening of the exhibitions
8 - 17 of December

About the Program

“Curating with Care” Alternative Educational Program September - December 2023 in Tirana

"Curating with Care" is an alternative educational program initiated and developed by Tirana Art Lab - Center for Contemporary Art. The first edition of the program is promoted and supported by Istituto Italiano di Cultura in Tirana and curated in partnership with Spazio Taverna Rome. The seminars are hosted by Heinrich Böll Foundation in Tirana.

The program was created as a response to the need for additional educational opportunities for young local culture workers in the field of exhibition making from a local perspective. Exhibition making and curating have become vital parts of culture production and the curator a key position for an effective and qualitative cultural production. Since the late 1960s, curating has evolved into a practice with a considerably extended effect and influence in the art world and beyond. Today's curating is no longer solely focused on art display, but it has become an expansive category that includes exhibition making, commissioning of art works, editing, and discursive production. The figure of the independent curator has gained power and authority, especially in the last three decades, becoming an influential player in the art world. Taking into consideration that there are currently no opportunities to study curating in Albania and the surrounding region, we see this program as a necessary investment.

"Curating with Care" is a program that reflects on curating, taking into consideration the developments and conditions of art production in Albania and the Southeastern Europe region. Its primary goal is to offer knowledge and practical information to culture workers, equipping them to challenge and bring new perspectives to the local and international art scene. Additionally, the program aims to create a connection with international discourses about contemporary curatorial practices, particularly new strategies and modes of curating that aim to offer meaningful, sustainable, and relevant approaches in curatorial practices.

The program is structured into several block seminars that are distributed throughout three months. The seminars aim to provide participants with both theoretical and practical knowledge in exhibition making and curating. Additionally, one month is dedicated to the development and realization of two curatorial projects by the participants. The program mostly takes place on weekends.

The program consists of block seminars led by Albanian and Italian curators, institution runners, and art historians. The seminars focus on the following areas: History and strategies of curating; Site-specific curating; Stages of curating;

Meaning of curating; Complexity and contamination in curating; Practicing curating; The frontiers of curating.

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