



PARCO
ARCHEOLOGICO
DI POMPEI

POMPEII
COMMITMENT
Archaeological
Matters

POMPEII COMMITMENT. ARCHAEOLOGICAL MATTERS
LAUNCHES TWO BRAND NEW PROJECTS IN AUTUMN 2022:
A NEW PRINTED PUBLICATION
AND THE YEARLY *DIGITAL FELLOWSHIP* PROGRAMME
INVOLVING INTERNATIONAL PROMINENT PARTICIPANTS TO INVESTIGATE
THROUGH CONTEMPORARY METHODOLOGIES POMPEIAN HERITAGE AND
ITS MULTIPLE HISTORIES

In autumn 2022, *Pompeii Commitment. Archaeological Matters* – the first long-term, contemporary art programme, established by the Archaeological Park of Pompeii – launches its **first printed publication** as well as a new **yearly programme** of *Digital Fellowships*, whose inaugural participants are seven international artists, designers, thinkers, and researchers: **Formafantasma, Allison Katz, Miao Ying, Legacy Russell, Anri Sala, Rose Salane, and Sissel Tolaas**. *Pompeii Commitment. Archaeological Matters* was conceived in 2020 by **Massimo Osanna** (General Director of Italy's National Museums) and **Andrea Viliani** (Director of the Museum of Civilizations, Rome), and since 2021 it has been overseen by **Gabriel Zuchtriegel** (General Director of the Archaeological Park of Pompeii). **The programme is curated by Andrea Viliani and Stella Bottai with Caterina Avataneo. Project Management: Laura Mariano.**

After the first two years of activities – focused on reconfiguring the archaeological site of Pompeii as a foundation for alternative forms of knowledge, forming through a multiplicity of functions, and studying and sharing the multiple cognitive potentials of Pompeii and the episteme of its “archaeological matters” – *Pompeii Commitment.*

Archaeological Matters is now developing a new step of its research platform launching *Pompeii Commitment. Archaeological Matters – Digital Fellowships*, a new yearly programme, facilitating **artistic and curatorial research** within Pompeii's **uniquely trans-temporal, multi-species, and deeply entangled context**. The first and unique framework of this kind at the Archaeological Park of Pompeii, the *Digital Fellowships* promote and foster plural forms of **engagement, interpretation and accessibility to Pompeian heritage and its multiple histories** through the **technological episteme of our time**, as well as empower the transformability of matters, critically exploring what matters have become, or could become, within our digital epoch.

Curated by the curatorial team of *Pompeii Commitment. Archaeological Matters* and other guest curators, under the lead of **Stella Bottai**, and developed in **partnership with CURA.**, *Pompeii Commitment. Archaeological Matters – Digital Fellowships* enable international participants to carry out an expanded – both **remote** and **in situ** – **research** over a period of several months, focusing on Pompeii or aspects related to its symbology and meaning at large. The new *Digital Fellowships* acknowledge and nurture **Pompeii's global relevance as an active, contemporary research centre** whose archaeological dimension lies in the **present and future even more than the past**.

Over the course of their *Digital Fellowship* period, participants identify and receive access to **archaeological resources, newly commissioned and archival documentation, scientific literature, and other research materials**. They are offered the possibility to be in **dialogue with Pompeii's team of professionals and researchers**, such as archaeologists, anthropologists, archaeozoologists, archaeobotanists, geologists, chemists, architects, conservators. The *Digital Fellowships* endorse and encourage **open-ended and experimental methodologies**, driven by **innovative approaches**. At the end of their research period, each participant shares an outcome on the **digital portal** pompeiicommitment.org to mark the culmination of their fellowship.

The inaugural participants in 2022-2023 are **Formafantasma**, **Allison Katz**, **Miao Ying**, **Legacy Russell**, **Anri Sala**, **Rose Salane**, and **Sissel Tolaas**.

Anri Sala is the author of the first *Digital Fellowship*, to be published in two parts on pompeiicommitment.org: *Side A* on **1 September 2022**, and *Side A Too* on **6 October 2022**. Anri Sala's *Digital Fellowship* is curated by **Marcella Beccaria**, Chief Curator and Curator of Collections at Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin and Vice President of AMACI-Associazione dei Musei d'Arte Contemporanea Italiani. Its **online publication on pompeiicommitment.org will be followed by a limited-edition vinyl release.**

The works of Anri Sala are devices that instigate the "present moment", becoming co-producers of the elusive time-space fragment that separates the before from the after and the past from the memory that tries to remember it. Sala's *Digital Fellowship* research focuses on the remains of two victims of Vesuvius' eruption, found in 2020 during the excavations in Civita Giuliana, and connects them with the recovery of a double flute (known as *aulos* in Ancient Greek, *tibia* in Latin) during earlier excavations at the Archaeological Park of Pompeii. Sala engages with the possibility of working on a relation between two victims and the double musical instrument by imagining a piece of music whose length corresponds to the void left by their bodies. Played by an experimental reconstruction of the ancient tibia, the **final aural piece**, currently under production, will offer an **elegy to the ancient inhabitants of Pompeii** – a site which keeps coming back from the past into the present, transmitting toward the future, making both space and time porous entities, folded in and on themselves.

Again, in autumn 2022 will be released the first printed publication edited by *Pompeii Commitment. Archaeological Matters* and published by **Silvana Editoriale**. Conceived as both the culmination of and a further reflection upon *Pompeii Commitment's* foundational activities (December 2020–June 2022) on the digital research centre pompeiicommitment.org, this upcoming **catalogue *Pompeii Commitment. Archaeological Matters: 2020-2022*** brings together and celebrates the contributions of over **sixty international artists, curators, writers, activists, and archaeologists: Abbas Akhavan, Carlo and Flavia Alfano, Maria Thereza Alves, Negar Azimi, Anna Boghiguan, Andrea Branzi, Diana Campbell Betancourt, Canis_in_Somno, Cairo Clarke, Cooking Sections, Chiara Costa, Agnes Denes, Jimmie Durham, Emma Enderby, Haris Epaminonda, Brandon English, Eva Fabbris, Milovan Farronato, Simone Fattal, Lara Favaretto, Claire Fontaine, Simone Forti, Beatrice Gibson, Liam Gillick, Alexandra Daisy Ginsberg, Nick Gordon, Oulimata Gueye, Alexis Pauline Gumbs, Petrit Halilaj, Lionel Hubert, Invernomuto, Prem Krishnamurthy Mierle Laderman Ukeles, Luisa Lambri, Lina Lapelyte, Rebecca Lewin, Luca Lo Pinto, Matteo Lucchetti, Goshka Macuga, Elena Magini, Anna Maria Maiolino, Elena Mazzi, Marzia Migliora, Boris Mikhailov, Otobong Nkanga, Hans Ulrich Obrist, Charlemagne Palestine, Giulio Paolini, Gianni Pettena, Lucia Pietroiusti, Michael Rakowitz, Lucy Raven, Tabita Rezaire, Mathilde Rosier, Tai Shani, Amie Siegel, Paul Sietsema, Giovanna Silva, Himali Singh Soin&David Soin Tappeser, Sarah Swenson, Adrian Villar Rojas, Salvatore Settis, Marianna Vecellio, Lawrence Weiner and Kandis Williams/Cassandra Press.**

Invited to **think with and through Pompeii** as a potential site for research on contemporary subjects, these participants have created and shared reflections, proposals and responses that span different media and formats – such as poetry, interviews, film, drawing, photography, sound, collages and more. The publication also features introductory texts by **Gabriel Zuchtriegel** (Director General of the Archaeological Park of Pompeii), **Massimo Osanna** (Director General of Italy's National Museums; co-founder of *Pompeii Commitment. Archaeological Matters*) and **Andrea Viliani** (Director of the Museum of Civilizations, Rome; co-founder of *Pompeii Commitment. Archaeological Matters*) as well as closing notes by **Stella Bottai** (co-curator of the programme with Andrea Viliani, **Laura Mariano** and **Caterina Avataneo**).



Thanks to **Nicoletta Fiorucci Foundation** and **Fondazione Sandretto Re Rebaudengo**, Team Partners of the Partners Committee, an experimental model of cultural partnership conceived by the Archaeological Park of *Pompeii Commitment. Archaeological Matters*.

Sissel Tolaas' *Digital Fellowship* is part of the artist's physical research project commissioned by the Nicoletta Fiorucci Foundation, in the context of the *Pompeii Commitment. Archaeological Matters 2022-2023* exhibition and collection programme.

NICOLETTA FIORUCCI FOUNDATION



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NOTES TO THE EDITORS

Digital Fellowships – Participants Biographies and Catalogue information

Digital Fellowships – Participants Biographies:

Formafantasma is a research-based design studio investigating the ecological, historical, political, and social forces shaping the discipline of design today. The studio was founded in 2009 by Andrea Trimarchi and Simone Farresin. The aim of the studio is to facilitate a deeper understanding of both our natural and built environments and to propose transformative interventions through design and its material, technical, social, and discursive possibilities. Working from their studio in Milan (Italy) and Rotterdam (The Netherlands), the practice embraces a broad spectrum of typologies and methods, from product design through spatial design, strategic planning, and design consultancy. The studio's prescient insight into the challenges facing design, culture, the environment and society has earned them the patronage of an array of international clients, such as Lexus, Flos, Fendi, Max Mara, Hermes, Droog, Nodus Rug, J&L Lobmeyr, Cassina, Bitossi, Established and Sons, La Biennale di Venezia, Rijks Museum, Dzek, Ginori, Hem, Maison Matisse, Bulgari, Samsung, Rado, Roll and Hill, Galleria Giustini / Stagetti, La Rinascente, Gallery Libby Sellers among others. Alongside works for clients, their projects have been presented, published and acquired in the permanent collection of international museums including: MoMA and Metropolitan Museum, New York; Art Institute Chicago; Victoria and Albert Museum, London; Musée National d'Art Moderne, Musée des Arts Décoratifs, CNAP, Fondation Cartier and Centre Pompidou, Paris; Stedelijk Museum, Amsterdam; MAK Museum, Vienna; Centraal Museum, Utrecht; Mudac, Lausanne; Mint Museum of Craft + Design, Charlotte, North Carolina; MAXXI Museum, Rome; National Gallery of Victoria, Melbourne; Triennale di Milano, Milan; LACMA, Los Angeles and others.

Allison Katz (b. 1980, Montreal, Canada) engages with the complex and at times contradictory nature of contemporary artistic production, embracing the ambiguity of communication with a playful and inquiring touch that expands the conventional notion of an artist's "signature style." Katz's work operates in a poetic space between mirror and mask, between revealing and concealing what is presented, calling attention to the multiple layers of consciousness that reside in a painting's surface and subject. Allison Katz studied Fine Arts at Concordia University in Montreal and received her MFA from Columbia University in New York. Katz is included in the 59th International Art Exhibition of La Biennale di Venezia, *The Milk of Dreams*, curated by Cecilia Alemani, on view through November 2022. Recent exhibitions include *Artery*, the artist's first solo exhibition in the United Kingdom at Nottingham Contemporary, which then travelled to Camden Art Centre, London (2021-2022). Additional significant institutional solo exhibitions of her work have been organised by: MIT List Center for the Arts, Cambridge, Massachusetts; Oakville Galleries, Ontario; and Kunstverein Freiburg. Notable recent group exhibitions include *Mixing It Up*, Hayward Gallery, London; *The Imaginary Sea*, Fondation Carmignac, Porquerolles; *Maskulinitäten*, Bonner Kunstverein, Bonn; *Paint, Also Known as Blood*, Museum of Modern Art, Warsaw; and *Puddle, Pothole, Portal*, SculptureCenter, New York. A comprehensive monograph on Katz's work was published by JRP|Editions, Geneva in 2020.

Miao Ying (b. 1985, Shanghai, China) is an artist based in New York and Shanghai. She is among the first generation of Chinese contemporary artists who grew up with the internet, Chinese economic reform, and one-child policy, and were educated in both China and the West. She is known for her projects and writings addressing Chinese internet culture and coping with her Stockholm syndrome in relation to authoritarianism. Her solo exhibitions include M+ Museum, Hong Kong (2018); New Museum, New York (2016); Chinese Pavilion, Venice Biennale (2015). Her work has been featured in international groups shows at: Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin (2020); 12th Gwangju Biennale, South Korea (2018); MoMA PS1, New York (2017); UCCA, Beijing (2017), amongst others. She is the recipient of the Porsche Young Chinese Artist of the Year (2018-2019).

Legacy Russell (b. 1986, New York City, USA) is a curator and writer. Born and raised in New York City, she is the Executive Director & Chief Curator of The Kitchen. Formerly she was the Associate Curator of Exhibitions at The Studio Museum in Harlem. Russell holds an MRes with Distinction in Art History from Goldsmiths, University of London with a focus in Visual Culture. Her academic, curatorial, and creative work focuses on gender, performance, digital selfhood, internet idolatry, and new media ritual. Russell's written work, interviews, and essays have been published internationally. Recent exhibitions include: *Sadie Barnette: The New Eagle Creek Saloon*, The Kitchen (2022); *Projects: Kahlil Robert Irving* (2021), *Projects: Garrett Bradley* (2020), and *Projects: Michael Armitage* (2019), all at The Studio Museum in Harlem in partnership with The Museum of Modern Art; *(Never) As I Was, This Longing Vessel*, and *MOOD* The Studio Museum in partnership with MoMA PS1; *Thomas J Price: Witness* (2021), *Dozie Kanu: Function* (2019), *Chloë Bass: Wayfinding* (2019), and *Radical Reading Room* (2019) all at The Studio Museum in Harlem; *LEAN* with Performa's Radical Broadcast online (2020) and in physical space at Kunsthall Stavanger (2021). She is the recipient of the Thoma Foundation 2019 Arts Writing Award in Digital Art, a 2020 Rauschenberg Residency Fellow, and a recipient of the 2021 Creative Capital Award. Her first book is *Glitch Feminism: A Manifesto* (2020). Her second book, *BLACK MEME*, is forthcoming via Verso Books.

Anri Sala (b. 1974, Tirana, Albania) constructs transformative, time-based works through multiple relationships between image, architecture, and sound, employing these as elements to fold, capsize, and question experience. His works investigate ruptures in language, syntax, and music, inviting creative dislocations, which generate new interpretations of history, supplanting old fictions and narratives with less-explicit, more-nuanced dialogues. His work has been the subject of solo exhibitions at: Kunsthau Bregenz (2021); Buffalo Bayou Park Cistern, Houston (2021); Centro Botín, Santander (2019); Mudam, Luxembourg (2019); Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin (2019); Museo Tamayo, Mexico City (2017); New Museum, New York (2016); Haus der Kunst, Munich (2014); Centre Pompidou, Paris (2012); Serpentine Gallery, London (2011); Museum of Contemporary Art North Miami (2008); and ARC, Musée d'Art Moderne de la Ville de Paris (2004). He has also participated in major group exhibitions and biennials internationally, including the 57th Venice Biennale (2017), documenta (13) (2012), the 29th São Paulo Biennial (2010), the 2nd Moscow Biennale of Contemporary Art (2007), and the 4th Berlin Biennale (2006). In 2013, he represented France in the 55th Venice Biennale.

Rose Salane (b. 1992, New York, USA) is an artist using collections of everyday objects as her entry point. Salane excavates the systems of evaluation, exchange, and organisation that shape urban life. Her investigations demonstrate the ways in which larger bureaucratic forces order human activity and the perseverance of humanity in the face of those automated and alienating structures. Extensively researching, analysing, and categorising objects and information, the artist forms often poignant connections between the personal and institutional and the mundane and globally impactful. Solo presentations of Salane's work have been held at: Hessel Museum of Art, Annandale-on-Hudson, New York (2021); MIT List Visual Arts Center, Cambridge, Massachusetts (2019); and Carlos/Ishikawa, London (2018). In 2021, her work was featured in the New Museum Triennial, *Soft Water Hard Stone*, New Museum, New York, and in 2022, at the Whitney Biennial, *Quiet as It's Kept*, Whitney Museum of American Art, New York. In 2022, she was a recipient of the Pollock-Krasner Foundation Grant. Salane completed her MA in Urban Planning at Bernard & Anne Spitzer School of Architecture, CUNY, and her BFA at The Cooper Union for the Advancement of Science and Art.

Sissel Tolaas has been working, researching, and experimenting intensely on the subject of smell since 1990. Tolaas is considered an authority in the field of this scientific and artistic research, with important collaborations and exhibitions including: documenta (13), Kassel; MoMA New York; MoMA, San Francisco; Fondation Cartier, Paris; Serpentine Galleries, London; Hamburger Bahnhof, Berlin; Tate Gallery, Liverpool; Venice Biennale; Kochi Biennale; TBA21, Thyssen Bornemisza Art Contemporary; National Art Museum of China, Beijing; Cooper-Hewitt Museum, New York; Minsheng Art Museum, Shanghai; Art Institute of Chicago; Architecture Biennale 2015, Seoul, Shanghai & Venice; Time Museum, Guangzhou; Louisiana Museum, Copenhagen. Her projects and research are among others in the field of: climate; heritage; inequality; geopolitics; sensory ecology; biology; archaeology; anthropology; Anthropocene. Tolaas has also worked with leading universities and research institutions and platforms including the Massachusetts Institute of Technology; Max Planck Institute; Nanyang Technical; Harvard University and Oxford University. Among the numerous prizes awarded to Tolaas are mentioned: CEW New York 2014 Chemical Innovation Award; Rouse Foundation Award 2009, Harvard GSD; Ars Electronica Award 2010; Synthetic Biology / Synthetic Aesthetics, Stanford University, Oxford University & Harvard Medical school, 2010-2011-2012-2014. In 2004 Tolaas founded, with the support of IFF (International Flavors & Fragrances Inc.), the SMELL RE_searchLab in Berlin, a research laboratory whose goal is to record, replicate, investigate smell molecules and smell complex structure and to propose an alternative communication system: CHEMICAL COMMUNICATION. Tolaas has built multiple archives over the last 25 years, including: thousands of recordings of complex smell sources and individual molecules; language and para-phonetics sound; coding and function. Tolaas' Mission: "There is a whole World to smell & a whole World to educate how to smell."

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