

Curator: Claudio Zecchi

Born: 1978

Hometown: Sabaudia (LT) Italy

Lives and works: Lecce

Education: BA Contemporary Art History, Faculty of Conservation and Cultural Heritage of Tuscia University, Viterbo (Italy) (2003); MA, Faculty of Architecture of Valle Giulia in collaboration with the Macro Museum in Rome in "Management for curators of Museums of Contemporary Art and Architecture", Università La Sapienza, Rome

Languages: Italian (mother tongue); English (fluent); Portuguese (basic); French (basic)

URL: <http://performativepractices.blogspot.it/>

Zecchi is an Italian curator currently living and working in Lecce and Lisbon.

Claudio Zecchi è curatore di Ramdom dal 2018. La sua ricerca, che indaga nuove visioni e letture della sfera pubblica, analizza il rapporto tra i processi, pratiche, il territorio e le comunità locali.

Nel 2013 ha fatto parte del team curatoriale di *Mediterranea 16_Errors Allowed* della Biennale dei Giovani Artisti dell'Europa e del Mediterraneo.

Il suo progetto di ricerca, che si concentra principalmente su formati discorsivi, ha avuto luogo presso la Fabbrica del Vapore, Milano (2014); Residency Unlimited, New York (2015); New Art Exchange, Nottingham (2016); Pivô Pesquisa, San Paolo (2017); TOKAS_Tokyo Arts and Space, Tokyo (2018).

Nel 2019 è stato uno degli advisor del Premio Bonaldi per l'arte dedicato a curatori under 30 ideato dalla GAMEC con il sostegno del Gruppo Bonaldi.

Per Ramdom ha curato, prodotto e coordinato tra gli altri: *Sino alla fine del Mare*; *Tutto ci sfugge*; *Default 19; rs548049170_1_69869_TT (The Other Shapes of Me)*; *Mnemoscopio*; *Tools for Imagination*; *Flu7Ko (Arthub)*.

Tra le pubblicazioni principali: *rs548049170_1_69869_TT (MOUSSE Publishing)*; *Sino alla fine del Mare (Viaindustriæ)*; *Errors Allowed (Quodilibet)*.

Suoi articoli e interviste sono comparsi su: *CheFare*; *ATP*; *Droste Effect*; *Arte e Critica*

Claudio Zecchi is curator at Ramdom since 2018. His research investigates new visions and readings of the public sphere analyzing the relationship between the processes, the practices, the territory, and the local communities.

In 2013 he was part of the curatorial team of *Mediterranea 16_Errors Allowed*, Young Artists Biennale from Europe and Mediterranean.

His research project, which focuses mainly on discursive formats, took place at Fabbrica del Vapore, Milan (2014); Residency Unlimited, New York (2015); New Art Exchange, Nottingham (2016); Pivô Pesquisa, São Paulo (2017); TOKAS_Tokyo Arts and Space, Tokyo (2018).

In 2019 he was one of the advisors of the Bonaldi Prize for Art dedicated to curators under 30, conceived by GAMEC with the support of the Bonaldi Group.

For Ramdom he has curated, produced and coordinated among others: *Until the end of the Sea*; *Everything escapes us*; *Default 19; rs548049170_1_69869_TT (The Other Shapes of*

Me); Mnemoscope; Tools for Imagination; Flu7ko (Arthub).

Among the main publications: rs548049170_1_69869_TT (MOUSSE Publishing); Sino alla fine del Mare (Viaindustriæ); Errors Allowed (Quodilibet).

His articles and interviews have been published on: CheFare; ATP; Droste Effect; Arte e Critica among others.

Exhibition / Research projects: **2021** Alessandro Sciarroni, *Flu7ko*, 9th Edition Italian Council Winner (Arthub_Random is among the international partners and coordinator); **2020-2021**, Céline Condorelli, *Tools for Imagination*, 8th Edition Italian Council Winner **2019-2020**, Emilio Vavarella, rs548049170_1_69869_TT (*The Other Sahpes of Me*), 6th Edition Italian Council Winner; Emilio Vavarella, *Mnemoscopio*, Gagliano del Capo (LE). SIAE Nuove Opere winner; **2018-2019**, *Default 19* Masterclass in residence, Gagliano del Capo (LE); *Tutto ci sfugge / Everything Escapes us*, Gagliano del Capo (LE); *Sino alla fine del mare*, Gagliano del Capo (LE); *Practices as an Intersection in a Fragile Environment*, Milan (IT) (**2014**), New York (**2015**) Nottingham (**2016**); São Paulo (**2017**); Tokyo (**2018**); **2016-2019**, *Futapass* (research project + movie) (forthcoming) (IT); and co-curator of: **2013-2015**, *Ogni Opera di Confessione* (research project + movie) (IT); **2013**, *Errors Allowed*, 16th Mediterranean young art Biennial Ancona (IT); **2012**, *Disorder* BJCEM project for World Event Young Artists in Nottingham, (UK); **2011-2012**, *La Ville Ouverte* (a residency program focused on different aspects of the relationship between art and public space in the Mediterranean area, questioning the nature of the urban space and the role that art can play activating different forms of participation of citizens), Casablanca, Viterbo and Genova (MA/IT); **2011** *La Forma della città*, Viterbo (IT); **2008-2009** *Visioni Urbane Contemporanee*, Viterbo (IT)

From **2006** until **2013**, Zecchi has been co-curator of Cantieri d'Arte / LaVille Ouverte.

He also curated workshops, publications, talks, seminars and lectures (selected)

(Workshop) 2018: *Dancing on the surface of the leaf torn from a selected volume*, Cornish Weekender Porthmeor Studios, St. Ives_Cornwell (UK); **2017:** *Sino alla fine del mare*, Gagliano del Capo, Lecce (Italy); **2012:** *Mapping the future*, Milan **2011 – 2012:** *La Ville Ouverte*, Viterbo/Genova; **2011:** *La Forma* editorial workshop, Thessaloniki/Rome, collateral events of BJCEM – *Symbiosis?*; *La forma della città*, Viterbo

(Publications/Interviews) 2020: *Ultimo treno per Lastation. Or the Last Dance* (CheFare); *As if That World Were the Universe*. In rs548049170_1_69869_TT a cura di P. Mele, E. Vavarella, C. Zecchi. Mousse Publishing, Milano, 2020 **2019:** *A Methodology of work in the Extreme Lands. A slow and prolonged look in time*. In *Default 19* (Online); *Sino alla fine del Mare. An Investigation on the Extreme Lands*. Viaindustriæ Publishing, Foligno, 2019; *Sino alla fine del Mare. Bulletin #18*. (Droste Effect Magazine); C. Zecchi, *Dancing on the surface of the leaf torn from a selected volume*. **2018:** *Nuove Indagini sulle Terre Estreme*. (Artribune by Lorenzo Madaro); C. Zecchi, *Quando somos 2 somos três* (Droste Effect Magazine); *Ogni Opera di Confessione. Archivio informe di luoghi, tempi ed altri piccoli indizi*. In: *La Ville Ouverte*, a cura di Marco Trulli, ed. Viaindustriæ Publishing, Foligno, 2018; *Tra gli Estremi* (Exibart, by Giulia Colletti); *Sino alla fine del Mare. Residenza artistica di Random*. (ATP Diary by Giulia Morucchio); C. Zecchi, *In conversation with Las Palmas* (Droste Effect Magazine); *Practices as an intersection in a Fragile Environment. Un'intervista a Claudio Zecchi*. (ATP by Giulia Morucchio); C. Zecchi, *Life is messy an moving all the time. A*

collective writing experiment. (Droste Effect Magazine); **2017**: C. Zecchi, *São Paulo, Out of Reach / São Paulo, Fora de Alcance. A proposal*, (Droste Effect Magazine – Bulletin 11); C. Zecchi, Fernanda Fragateiro and the problematic documentation of Contemporary Art (Droste Effect); C. Zecchi, In conversation with *Musa paradisiaca* (Droste Effect); **2016**: C. Zecchi, *In Conversazione con Arianna Carossa*, (Pensiero Meridiano); C. Zecchi, Meeting places in Public Sphere: Process and Practices; C. Zecchi, BJCEM, *Public Sphere: Process and Practices (Practices as an Intersection in a Fragile Environment #3_Nottingham)*. An interview with Claudio Zecchi; *Arte e Spazio Pubblico: un'indagine discorsiva. In conversazione con Claudio Zecchi*. (Juliet, by Giulia Colletti); **2015**: C. Zecchi, *Random: planning, sustainability and imagination* (Temporary Art Review); C. Zecchi, *When You Cut Into the Present the Future Leaks Out*, (Temporary Art Review); C. Zecchi, Responsabilità, pratiche e tensione narrativa nel lavoro di Gian Maria Tosatti, (Arte e Critica); C. Zecchi, *Una certa mancanza di Occidente* (Arte e Critica); **2014**: *Pratiche di attivismo nel panorama dell'Euro-Mediterraneo. Il ruolo del curatore, dell'artista e del pubblico*; **2013**: C. Zecchi – M. Trulli, *New strategies of activism in the public space. A hypothesis*; **2011**: C. Zecchi – M. Trulli, *BUTOBA MT5_registrare il rimosso*; **2010**: *Drawing a new memory*; **2008-2009**: *Visioni Urbane Contemporanee*, Viterbo; **2007-2008**: *La città dei biSogni*, Viterbo; **2006**: *Ridisegnare i Luoghi Comuni* Viterbo.

(Lectures, seminars, talks, panel discussions) **2018**: *All points South*, Cabaret Voltaire, (Zurich); **2017**: *Public Sphere: Process and Practices*, Studio Co.Co. (Rome), Mediterranea 18 Young Artists Biennale (Tirana), PIVÔ and Colectivo casadalapa (São Paulo); **2016**: *Nomadismo culturale*, TheOthers Art Fair (Turin/Italy); *Performative Practices in a Fragile Environment + Ogni Opera di Confessione*, École du Magasin (Grenoble/France); *month2month*, More Art (New York/USA); *Ogni Opera di Confessione* (projection + talk), École du Magasin, (Grenoble/France); **2015**: *Incontro sull'Arte Pubblica. Riflessioni su pratiche, fini e mezzi*. Università di Pisa. Dipartimento di Civiltà e Forme del Sapere (Pisa/Italy); *Il MAAM incontra i Lenape*, Museo dell'Altro e dell'Altrove della città di Metropoliz (Rome/Italy); *Progetto Città Ideale*, Sala delle colonne, Fabbrica del Vapore (Milan/Italy); *The Louisville Table, International Curators Panel*, Louisville (Kentucky/US); **2013**: *Waiting for Mediterranea 16 – Mediterranean Networking: step one Lampedusa*, Lecture about the intercultural dialogue in the Mediterranean Area (in collaboration with Anna Lindh Foundation) (Viterbo/Italy); **2011**: Presentation of the catalogue "Drawing a new memory" at the festival of architecture (FESTARCH.LAB, Terni/Italy); **2009**: "*BUTOBA MT5_registrare il rimosso*": Lecture at the conference "Arte e memoria dell'arte", at the Università degli Studi della Tuscia (Viterbo/Italy); **2008**: "Laboratorio Saccardi, Whispers": Lecture at the Università degli Studi della Tuscia (Viterbo/Italy)