

Accademia Provinciale
Open Call

Artist residency and research programme
for artists and curators under 36

August 2026 — January 2027
Mulazzo / Fivizzano (MS)

Syllabus

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1. Accademia Provinciale

Accademia Provinciale is a six-month artistic residency and pedagogical experimentation programme promoted by the multidisciplinary collective Provinciale11 (P11) in collaboration in collaboration with the lead partner, the Municipality of Mulazzo (MS), GAL, and the Union of Municipalities of Lunigiana (UCL). Conceived as a participatory learning project, Accademia Provinciale fosters encounters between artists under 36 and lecturers with expertise in scientific, artistic, and philosophical fields, with the aim of developing site-specific practices in relation to the territory of Lunigiana.

The project unfolds through two parallel residencies running simultaneously from August 2026 to January 2027 between Mulazzo and Fivizzano. Each location hosts five participants (four artists and one curator) for six months of cohabitation, research, and production, accompanied by a programme of seminars, workshops, and symposia led by theorists and lecturers. The programme is structured into three modules corresponding to the three phases of research:

Module I, *Situating the School*, dedicated to contextual study as a moment of listening, immersion, and collective construction of critical tools to engage with the territory through research, case studies, and public activations;

Module II, *The Garden*, a project-based module centred on practical experimentation and the co-design of a collective garden as a space of care, ecology, and interweaving between individual practices and the commons;

Module III, *Forms of Sharing*, devoted to the production and dissemination of outcomes through exhibition and editorial formats conceived as devices for memory and the transmission of process.

Building on programmes previously developed by P11 in Tuscany, the residency adopts the theme of soil as the conceptual foundation of its research project. Through workshops and seminars led by lecturers and theorists, soil will be explored both as shared space and as condition and potentiality. As an archive of natural landscapes and cultural stratifications, soil becomes the medium through which the traditions and memories of place are traversed.

Through a transdisciplinary approach, Accademia Provinciale offers time and space for the development of artistic and curatorial practices grounded in observation, analysis, and direct engagement with the specificities of Lunigiana: its layered history, cultural influences, craft traditions, social fabric, and the communities that inhabit it. Particular attention will be devoted to spaces considered unproductive, marginal, or abandoned – such as uncultivated land, residual plots, disused architecture, and transitional areas – understood as reservoirs of possibility, sites of latency and experimentation.

Accademia Provinciale is founded upon a non-hierarchical educational model and shared learning practices. P11 aims to provide tools for the construction of a common body of knowledge in which theoretical research and artistic practice may intersect and mutually nourish one another beyond rigid academic structures. Through meetings, seminars, and exchanges with lecturers and invited guests, participants are encouraged to situate their work within broader social, ecological, and political questions, while maintaining an attentive and grounded relationship with the local context.

The residency is structured around moments of openness and collective exchange – including open studios, public gatherings, and informal presentations – designed to actively engage the local community. These moments of sharing are integral to the educational and research process, fostering dialogue among artists, curators, and the territory.

During the residency, artists will be invited to produce works developed through sustained and direct engagement with the local context. In parallel, the curator in residence will develop a curatorial project emerging from interactions with the artistic practices underway, accompanying these processes and translating them into a shared exhibition outcome. At the conclusion of the residency, Accademia Provinciale will also produce a publication documenting the experience, reflecting on the shared research processes, the curatorial framework, and the forms of public engagement activated throughout the programme.

2. Residencies

The residency structure is grounded in cohabitation – living and learning together – as an essential condition of research. The sharing of time, working spaces, and everyday life enables participants to become part of the host environment, entering into relation with its histories, architectures, rhythms, and material conditions.

Accommodation is an integral component of the project's pedagogical framework, as it encourages prolonged cohabitation, daily exchange, and territorial immersion – key conditions for the development of the artistic practices involved.

The locations of Mulazzo and Fivizzano, immersed in Lunigiana's cultural and landscape heritage, allow for the effective organisation of educational activities (theoretical, practical, and public) and strengthen the interconnection between training, territory, and community.

The presence of two distinct yet complementary sites responds not only to operational needs but also introduces a dynamic of daily traversal: movement between the locations, shared convivial moments such as collective dinners, and the

alternating rhythm of activities foster relational and informal continuity, transforming distance into a space of exchange.

Residency in Mulazzo

In Mulazzo, participants will reside in the municipal centre, equipped with independent rooms and shared spaces supporting communal life and proximity to the project's activity sites.

Activities will take place across a network of spaces made available by the local administration, including Auditorium Malaspina, suitable for lectures, talks, screenings, and public meetings; Hub Valeri – Centro Polifunzionale, a flexible space for workshops and collective activities and Teatrino Malaspina, dedicated to public presentations and performative outcomes. These spaces offer a dynamic context embedded within the local social fabric, fostering interaction between participants and the host community while ensuring an environment conducive to interdisciplinary and cooperative learning. The proximity to Lunigiana's woodland and rural landscapes further allows for the natural extension of activities outdoors, including excursions, observation, and site-specific practices.

Residency in Fivizzano

The second residency will take place at the Convento degli Agostiniani, located at Via Umberto I, 29 in Fivizzano. The building, municipally owned, will be made available for the entire duration of the residency.

The structure extends over two floors and includes spacious indoor areas for artistic activities, workshops, seminars, and collective meetings; bedrooms for artists; and two outdoor cloisters, ideal for practical activities and informal exchanges.

The Convent's historical and symbolic context – founded in 1392, later restored, and currently housing a hostel, the Emanuele Gerini Civic Library, and the Meteo Museum dedicated to Edmondo Bernacca – further enriches the residency's setting.

3. Statement

To sustain an ecological critique means, first and foremost, to sustain a critique of ideas, beginning with an evaluation of the contradictions inherent in the economic, political, and social systems we inhabit. This entails not only the deterioration of environmental and productive conditions necessary for the renewal of capital – through extractive and destructive processes – but also the erosion of social conditions and relations between subjectivities.

If we understand this contradiction as a directional cause that opens toward an ecological theory of crisis, deeply intertwined with social transformations, Academia Provinciale positions itself

within the recognition and traversal of such transformations. It does so through artistic practices that reimagine forms of knowledge and the potentialities of nature, cultivating a critical, situated, and long-term relationship between ecological thought and the territory of Lunigiana.

The aim is to introduce the possibility of artistic practices emerging from a relationship with the rural and with cohabitation, grounded in a careful reconsideration of our role as subjects in relation to the biosphere. This unfolds through the involvement of artists, philosophers, curators, gardeners, farmers, and rural development agents within a programme of activities that investigates agricultural production, the memories of water, forest fables, sounds perceptible only through a reversal of scales of attention, decentralised archives, ritual practices, ephemeral queer performances, and sacred writings.

P11 strongly believes in constructing embodied and reflective traces of knowledge capable of emerging from direct experience and the duration of processes. Particular attention is devoted to articulating personal, countercultural, and ecological relationships with the local context. Through collaborative practices – such as the development of site-specific works, shared curatorial structures, and the organisation of informal symposia – the programme promotes a sustainable, relational, and process-oriented engagement grounded in listening and co-evolution with the territory.

4. Moduli

Duration:	6 months
Total Hours:	290

Modules:	I – Situating the School II – The Garden III – Forms of Sharing
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Each module integrates non-formal theoretical training and practical learning together with collective and individual project development.

Module I	Situating the School
Period:	August 1 – September 30
Hours:	100

How does one meet a territory that is not one's own? When does one belong to a territory, to a ground, or a soil? How can artistic practices emerge in relation to an environment without reproducing extractive or instrumental modes of engagement? Module I will prepare a soil for learning and cultivating together: A school will be built by its own students. Situated in the territory of Lunigiana,

it will reach far out to—and through grounds, times and places.

Remembering Audre Lorde inviting us to tear down the master's house with tools that are not the master's own, the school will create site-specific instruments and methodologies to approach the desire of belonging. The analysis of historical and contemporary case studies will provide critical reference points to create a steady foundation. These include Myvillages, the work of Marjetica Potrč, Black Mountain College, the Orbi Vrå School, the ecological practices of Agnes Denes, Joseph Beuys, and the writings of Gregory Bateson, Isabelle Stengers and Ariella Aïsha Azoulay.

Public space will be activated through outdoor screenings of selected films and documentaries aligned with the themes of the residency. As with the lectures, screenings will be open to the public, creating opportunities for exchange and mutual learning. Attention will be given to the involvement and invitation of the local community.

A collectively curated residency library will function as a living infrastructure of knowledge. Composed of shared and individual references, it will evolve in response to the residency's unfolding practices, remaining animated by its participants and by the artists and thinkers who pass through.

Module II

Period:

Hours:

The Garden

October 1 – November 30

100

'A territory exists only insofar as it is marked,' argues Deleuze and Guattari, reminding us that movement is inseparable from its trace. In module II we question how artistic practices can gather to take shape as a new layer of the palimpsestual tissue of the land, by making a garden in direct dialogue with the soil and its surrounding environments.

The residents will be invited to create a collective space through the planning and construction of a garden. Particular attention is given to the concept of the Cléments notion of "third landscape", referring to neglected spaces, such as abandoned lots, road edges, or wastelands, left outside human control, which become refuges for biodiversity, hosting spontaneous species.

The aim is to cultivate a shared space that merges an individual artistic practice with the vast concept and history of gardening as a means to connect with a place rather than controlling it.

Apart from the collective effort of creating a garden, engaging in what will happen to it in the aftermath of the residency, each resident will meet the soil differently, to reflect on personal, cultural, and ecological connections or contrasts to the territory.

Module II includes critical writing sessions involving the shared reading and composition of essays, poems, and selected texts. References include the practices of Lois Weinberger, Precious Okoyomon, Alexandra Daisy Ginsberg, Rebecca Schneider, Filipa Ramos, Claire Bishop, Robert MacFarlane and Chiara Bottici. We will look into case studies of projects such as Pierre Huyghe's work presented at Documenta 14, and the ecological approach to landscape design developed by gardener and architect Gilles Clément.

Module III

Period:

Hours:

Forms of Sharing

December 1 – January 31

90

The third module focuses on the possible processes of production, including the creation of artworks, curatorial development, installation, and the realisation of the final collective exhibition presenting the potential outcomes of the residencies. The process and possible exhibition will be followed and composed by the curator in residence in close dialogue with the artists and the visiting teachers

The residents are led through what it means to share and document not only a final exhibition, but also the dense and rich process behind, through the production of a printed catalogue. The residency library which has taken shape since the beginning of the residency will witness as an extensive bibliography for the catalogue, which will function as a living archive and a collective form of memory.

Residents will be invited to contemplate minimal gestures, co-existence, visibility, and invisibility within the context of rural territories as a site of political and cultural negotiation. Attention and space is given to the notion of sedimentation, leaving each resident the time to draw from the collective practices to shape their individual research outcome.