

Àngels Miralda (curator)

Accademia Ligustica di Belle Arti
Venerdì 17 Gennaio succursale Palazzo Senarega
Dalle 14:00 alle 17:30

Artists as Curators: Self-organised spaces

This talk begins with explaining the differences between artist and curators while proposing that those roles sometimes overlap. Beginning as a curator-talk a few early self-organised projects will be explained as well as the resources and strategies behind them as well as how they transformed into a professional practice. Other examples will be cited such as home and studio project spaces, occupied spaces, and projects in public space.

Using these examples students will be asked to reflect on cultural structures in their own city and whether or not there is the need for self-organised spaces. Criticism towards self-organisation will be introduced as a theoretical exercise. The talk will end by asking students to formulate solutions to their own needs as well as those of their community.

Àngels Miralda (1990) grew up between Barcelona, Cambridge UK, Philadelphia, and Princeton NJ.

My curatorial research is framed by questions that merge identity with landscape, coexistence and cobecoming, geological timeframes and mineral consciousness. After specialising in Arte Povera in Rome and Critical Theory in London, crises of the contemporary can be contained within a few key elemental impasses. From impending ecological doom and post-human dystopias, to the interconnected web of contemporary humanitarian crises - there exists a firm belief that our future is deeply rooted in our past. Not only at a micro-historical level of human civilisation but within the evolutionary path of species and the geological stories scarred into planet earth.

Miralda's approach to curating is deeply saturated with attention to the personal. Each artwork is a personal microcosm, a necessary case study to help uncover an elemental truth. Oral histories and accounts reveal the subjective nature of history and the power of personal testimony against hegemonic state narratives. Simultaneously, artistic practice is a microcosm of global production on a level where individual analysis can function. Under the name "The Secret Politics of Materiality" Miralda has described a special attention to material and provenance that imbues the work of art with the cosmic reality of matter.

<http://www.angelsmiralda.com>