



ALMA MATER STUDIORUM  
UNIVERSITÀ DI BOLOGNA  
DEPARTMENT OF THE ARTS



DOTTORATO DI RICERCA  
IN STORIA DELL'ARTE  
**SAPIENZA**  
UNIVERSITÀ DI ROMA

**Q** la  
quadriennale  
di Roma

# The End and Other Beginnings II **BEYOND THE CATASTROPHES**

curated by Daniel Borselli, Raffaella Perna,  
Roberto Pinto, Jannik Pra Levis

**14-15 September 2023**

Aula I Adolfo Venturi, Sapienza University of Rome,  
Piazzale Aldo Moro 5, Rome

# The End and Other Beginnings II

## BEYOND THE CATASTROPHE

Research workshop curated by  
**Daniel Borselli, Raffaella Perna, Roberto Pinto, Jannik Pra Levis**

Promoted by the Ph.D. Course in Visual, Performing and Media Arts  
Alma Mater Studiorum – University of Bologna and the  
Ph.D. Course in Art History, Sapienza University of Roma  
in partnership with Fondazione La Quadriennale di Roma

**14-15 September 2023 — Aula I Adolfo Venturi,  
Department of History, Anthropology, Religions, Art History, Media and Performing Arts  
Sapienza University of Rome — Piazzale Aldo Moro 5, Rome**

### CALL FOR CONTRIBUTIONS

Over the past three decades, contemporary society and culture had to confront countless **announcements of the end**, as well as the difficulties encountered by the equally numerous 'post-' scenarios emerging from such a teleological breakdown in recomposing adequate epistemological and political frameworks. Whereas Frederic Jameson (1984) and Mark Fisher (2009) agree in defining post-modernità as a "continuous present" resulting on a cultural level in an illusory nostalgic refuge, the urgent debate on the **climate crisis** suggests instead a redirection towards posterity of both the ecological transformation, its ethical demands, and the anxieties generated by the failure of their achievement. Unprecedented conditions such as 'ecological grief' (Cunsolo and Ellis, 2018), 'environmental melancholia' (Lertzman, 2015), or 'solastalgia' (Albrecht, 2003), testify to disorientation and powerlessness on the threshold of the sixth mass extinction while raising important questions about the individualisation of responsibility for the current emergency. In fact, the iniquitous distribution of responsibility for environmental devastation—produced, as aptly outlined by theorists such as Donna J. Haraway, Jason W. Moore, Salvage Collective, and Fisher, by a deliberate project of disavowal—ultimately exposes the universalising, essentialising and, therefore, essentially pacifying (Zylinska, 2018) nature of any **Apocalyptic narrative**.

Against this background, the workshop **The End and Other Beginnings II: Beyond the Catastrophe** aims at emphasising radically alternative hypotheses, between art and architecture, opposing the status quo reproduced and naturalised by 'end-of-the-world' narratives. Possible, but not exclusive, topics of discussion around the possibility of an ethic and aesthetic transformation towards an environmentalist, anti-speciesist, and compostist attitude may include **transfeminist queer situated deconstructions** of the supposedly 'universal' white, male, and Christian Anthropos of the Anthropocene; the **decolonisation** of the Western gaze on current crisis scenarios; reconsiderations of the ecological role and impact of artistic and non-artistic institutions. Beyond the sole ecological issue, the workshop is interested in addressing creative paradigms emerging "in capitalist ruins" (Tsing, 2015), such as the relations between **art and commons**, attempts at '**symptoiesis**' and '**contamination**' of the human and non-human, peri-political and aesthetic aspects of **activism** and **participatory art**, forms of **radical pedagogy**, as well as conditions for architectural and urban design **around and beyond the built environment**. In addition, the discussion may also include practices of re-mediation incorporating post-human and without-human perspectives—at the core of the recent connections between AI, critical post-humanism, and extinction—, as well as the potential and limitations of "**sustainability**," between an ecological elan and the ghosts of 'green capitalism' and 'ecofascism.'

## HOW TO PARTICIPATE

To apply, please send the following materials to [lafinealtriinizi.workshop@gmail.com](mailto:lafinealtriinizi.workshop@gmail.com) no later than **30 June 2023**, specifying "**Application [Surname]**" in the subject line:

- an **abstract** of your presentation of no more than 250 words, including a title and a maximum of 5 keywords;
- a **short biographical note** of no more than 150 words, including any academic affiliation and relevant recent publications and/or projects related to the topic of your presentation.

Participation is open to all researchers and artists engaged in these issues; special attention will be given to proposals by Ph.D. students and early-career researchers. Consistently with the Call for Contributions, alternative modes of participating in the workshop are welcome, besides the traditional oral presentation, such as video essays, performative talks, and interdisciplinary dialogues between researchers; in the latter case, please specify the methodology in the abstract. All interventions will have a maximum duration of 20 minutes and will be followed by a short discussion.

## MAIN REFERENCES

Franco "Bifo" Berardi, *Futurability: The Age of Impotence and the Horizon of Possibility*, London-New York, Verso, 2017.

Rosi Braidotti, *Posthuman Feminism*, Cambridge-London, Polity Press, 2021.

Federico Campagna, *Prophetic Culture*, London-New York, Bloomsbury, 2021.

Dipesh Chakrabarty, *The Climate of History in a Planetary Age*, Chicago, Chicago University Press, 2021.

Kim Charnley, *Sociopolitical Aesthetics: Art, Crisis and Neoliberalism*, London-New York, Bloomsbury, 2021.

Kate Crawford, *Atlas of AI. Power, Politics, and the Planetary Costs of Artificial Intelligence*, New Haven-London, Yale University Press, 2021.

Massimo De Angelis, *Omnia sunt Communia: On the Commons and the Transformation to Postcapitalism*, London-New York, Zed Books, 2017.

T.J. Demos, *Against the Anthropocene. Visual Culture and Environment Today*, Berlino, Sternberg Press, 2017.

Silvia Federici, *Re-enchanting the World: Feminism and the Politics of the Commons*, Binghamton, PM Press, 2019.

Mark Fisher, *Capitalist Realism: Is There No Alternative?*, Winchester, Zero Books, 2009.

Angelika Fitz, Elke Krasny (eds.), *Critical Care: Architecture and Urbanism for a Broken Planet*, Cambridge-London, Architekturzentrum Wien-The MIT Press, 2019.

Carlos Garrido Castellano, *Art Activism for an Anticolonial Future*, New York, State University of New York Press, 2022.

Richard Grusin (ed.), *After Extinction*, Minneapolis-London, University of Minnesota Press, 2018.

Donna J. Haraway, *Staying with the Trouble. Making Kin in the Chthulucene*, Durham-London, Duke University Press, 2016.

Geert Lovink, *Extinction Internet*, Amsterdam, Institute of Network Cultures, 2022.

Sandro Mezzadra, Brett Neilson, ***The Politics of Operations: Excavating Contemporary Capitalism***, Durham-London, Duke University Press, 2019.

Massimiliano Nicola Mollona, ***Art/Commons. Anthropology Beyond Capitalism***, London-New York, Zed Books, 2021.

Timothy Morton, ***Hyperobjects: Philosophy and Ecology after the End of the World***, Minneapolis-London, University of Minnesota Press, 2013.

Laura Raicovich, ***Culture Strike: Art and Museums in an Age of Protest***, London-New York, Verso, 2021.

Legacy Russell, ***Glitch Feminism***, London-New York, Verso, 2020.

Salvage Collective, ***The Tragedy of the Worker. Towards the Proletarocene***, London-New York, Verso, 2021.

Anna Lowenhaupt Tsing; Heather Swanson; Elaine Gan; Nils Bubandt (eds.), ***Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene***, Minneapolis, University of Minnesota Press, 2017.

Joanna Zylińska, ***The End of Man: A Feminist Counterapocalypse***, Minneapolis, University of Minnesota Press, 2018.

Cover: Agnese Spolverini, *Meet me at the end of the world*, 2021  
Courtesy the artist and Adiacenze. Ph: Flora del Debbio