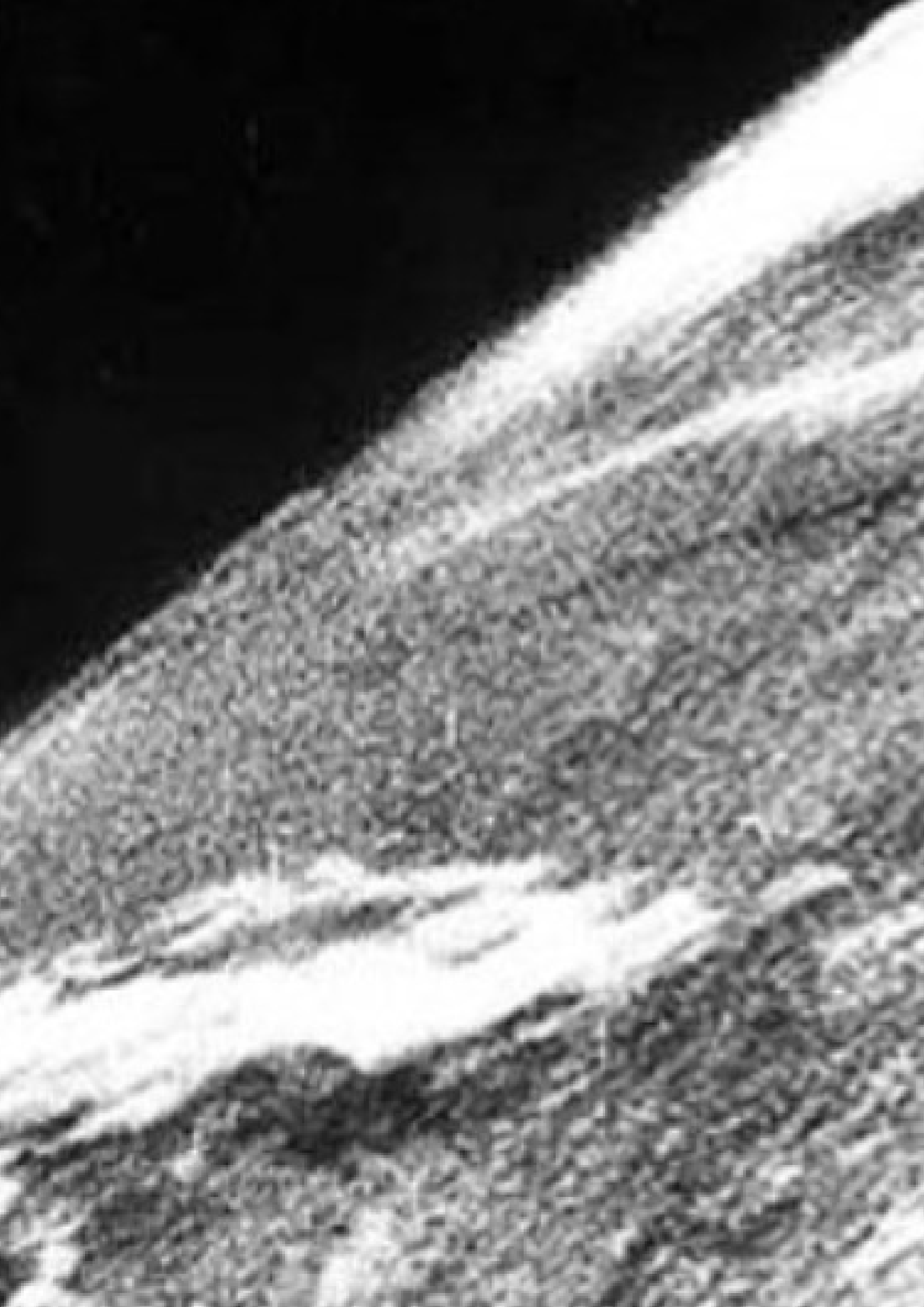




Valentina Desideri

2010 > 2020







"Poethical Reading: Open Reading Group" for *If I Can't Dance, I don't Want to be Part of Your Revolution*
Biljmer, Amsterdam, The Netherlands, 2015





"Poethical Reading / Intuiting the Political" for Arika episode 7
The Tramway, Glasgow, Scotland, 2015

STUDIO PRACTICE



Sensing Salon session at Artspeak, Vancouver, Canada, 2017

I explore art making as a form of study and study as a form of making art. I see study as something we do with others in specific arrangements: the way we seek modes of knowing that produce other possibilities of living together. I consider those forms that study takes on as an art practice.

This practice of studying that is a practice of making too, is what I call Studio Practice. Informed by my background in dance, I take the dance studio as a possible model for knowledge production and exchange. In the dance studio a multiplicity of proposals, spoken or simply enacted, follow each other and travel through different registers (physical, intellectual, emotional, social/spiritual). Thus, in the studio we learn transversally and collectively as we practice to be more than one, and less than oneself.

My Studio Practice is not specific to one medium, or mode of working, and is always collaborative. So far it has taken on several different forms. The projects below are some examples and different manifestations the Studio Practice has taken over the past years.



"Fake Therapy" session at Laboratoires d'Aubervilliers, Paris, France, XXXX

FAKE THERAPY

2010 / ongoing



"Fake Therapy" deck

Fake Therapy is a practice between two persons that stimulates and reactivates the sometimes hidden capacities of anyone to heal anyone (or anything) else. It is a practice autonomous of disciplinary origins and refuses expertise or any form of knowledge-authority. It was developed in 2010 during a residency with the collective Sweet&Tender Collaborations in K3 Hamburg. I proposed to fellow residents to engage in a daily practice in which we would heal each other without knowing how to do it. Even when knowing an existing healing technique, the practitioner's only instruction was to maintain themselves in a state of not knowing what they are doing. After every session I asked each participant what they had done. I turned all their reports into instructions and made a deck of cards that can now be used by anyone to practice. Fake Therapy has been widely circulated and has been appropriated by many. The cards have been translated in French, Spanish and Portuguese.

The deck is downloadable on line at:

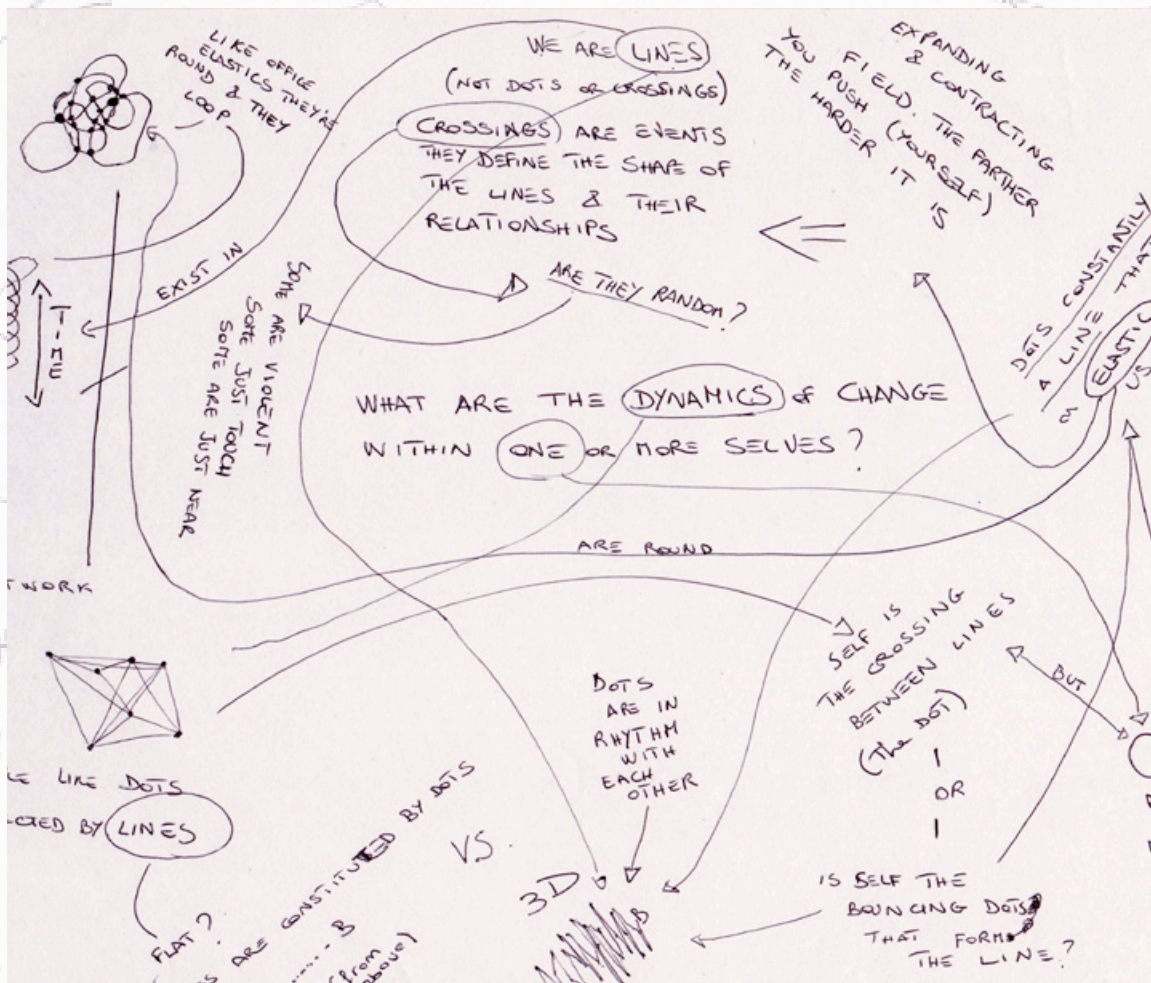
www.faketherapy.wordpress.com/cards-deck/



Public performance held at the end of a series of Political Therapy sessions
Kunstverein Amsterdam, The Netherlands, 2013

POLITICAL THERAPY

2011 / ongoing



Political Therapy is a one-to-one performative format that creates the conditions for intimate conversations and speculative thinking around political issues. It borrows from the therapeutic set-up in placing a moment of "healing" in the middle of the conversation. A person comes with a political problem to be discussed. A "political problem" is any problem, thought or question that has a political dimension and that is experienced directly by the person. It may be something that bothers or preoccupies them, regardless of whether it is primarily lived out on a practical, personal, ideological, conceptual or existential level.

At first, we briefly discuss the problem in order to find a clear and concise formulation of it as a political problem, as an open-enough question we are willing to study together. The person is then asked to embody the problem - to keep it in mind - as they lie down for the healing. The healing is what I call Fake Therapy (see above) and is silent. After that, we discuss the problem again, this time starting from the sensations, images and thoughts that emerged as the person was lying down. The discussion at this point becomes more speculative and less dialectic, more about possibilities than opinions. As we speak, we draw a map of the problem together. The map is the only trace left of the conversation as the session is not recorded in any other way. A session is individual and lasts approximately one hour.



"The Reading Room" for Double Bind
Kunsthøgskolen, the Academy of Fine Arts and Ruuert, Oslo, Norway, 2016

POETHICAL READINGS

in collaboration with Denise Ferreira da Silva - 2015 / ongoing



What if, instead of providing a resolution, a direct answer, or a definite interpretation, a reading helped us to navigate the complexity of existence – attending to both its actual and virtual moments – its different positions, relationships and layers that also constitute us? Every reading exposes possibilities, reveals blockages, and shifts perspectives. Beyond the principles of non-contradiction and identity, readings design a space where multiple articulations of situations and events coexist without the imposition of a single meaning or direction.

Drawing from each other's practices Valentina Desideri and Denise Ferreira da Silva come together for experimental readings. They experiment with 'reading tools' inspired by well-known and newly-designed practices – such as the Tarots, Political Therapy, Palmistry, Fake Therapy as well as Reiki, Astrology, and Philosophy. Belonging to the kind of knowing Walter Benjamin calls intuitive faculty and Carl G Jung names creative thinking, these reading tools assemble images. Reading as imaging, in their practice, consists in an assembling that exposes and navigates the complex context constituting the situation, event, or problem that concerns a person or collective at a given moment and place. As such, it aims at expanding the horizon of interpretation, that is, to open up possibilities and unsettle realities.



"Poethical Reading" for Cosmopolis 2.0
Centre Pompidou, Paris, France, 2019



WHAT IS THIS EXHIBITION ABOUT

The exhibit panel contains several sections with botanical illustrations and text. On the left, there is a diagram of a plant with roots and leaves, accompanied by text. In the center, there is a circular diagram with a sun-like symbol in the middle, surrounded by smaller illustrations. On the right, there are more botanical drawings, including what appears to be a cross-section of a plant or a detailed view of a flower. The text is small and difficult to read, but it seems to provide information about the plants shown.





Session at HANGAR - Centro de Investigação Artística Lisbon, Portugal, 2020

THE SENSING SALON

2015 / ongoing - in collaboration with denise Ferreira da Silva



Session at Showroom, London, United Kingdom, 2016

The Sensing Salon is a studio practice, conceived by Valentina Desideri and Denise Ferreira da Silva, that expands the image of art beyond objects, events, and discourse to include the healing arts. Through formats that facilitate collaborative studying and experimenting with different practices and tools for reading (e.g. Tarot and Astrology) and healing (e.g. Reiki and Political Therapy), it fosters a form of sociality that attends to our deeply implicated existence.

The Sensing Salon takes different shapes according to the context in which it takes place. It may include the transmission of specific tools, Study Group sessions which we call "Experiments in Entangled Existence", the production of readings, maps and objects to be exhibited, as well as the transformation of the hosting space into a studio accessible to people in specific opening hours.



Session at Artspeak, Vancouver, Canada, 2017



Session at Showroom, London, United Kingdom, 2016



Session at HANGAR - Centro de Investigação Artística Lisbon, Portugal, 2020



Installation view of "Not Fully Human, not Human at All", Valentina Desideri, Denise Ferreira da Silva and Arely Amaut, Kunstverein, Hamburg, Germany, 2020



Both pages, "La Piscine", at the municipal swimming pool of Pantin, Paris, France, 2015

LA PISCINE

in collaboration with Myriam Lefkowitz - 2015



La Piscine is a collective project that gathers different artistic practices and works addressed to a single spectator/participant. Similarly to an actual swimming pool that holds the water together that everyone plunges in, La Piscine holds the space for such practices to mix and transform each other so that each encounter is a unique experience and a work in itself.

In Pantin we gathered 7 artists (myself, Jean Philippe Derail, Ben Evans, Géraldine Longueville Geffriaud, Alkis Hadjiandreou, Julie Laporte and Myriam Lefkowitz) who learned each other's practices and experimented with mixing them in new combinations that each time produce an individual experiences for each visitor.







Session at Garage Museum of Contemporary Art, Moscow, Russia, 2018

A (MIS)READER'S GUIDE TO LISTENING

in collaboration with Myriam Lefkowitz and Lendl Barcelos - 2016 / ongoing

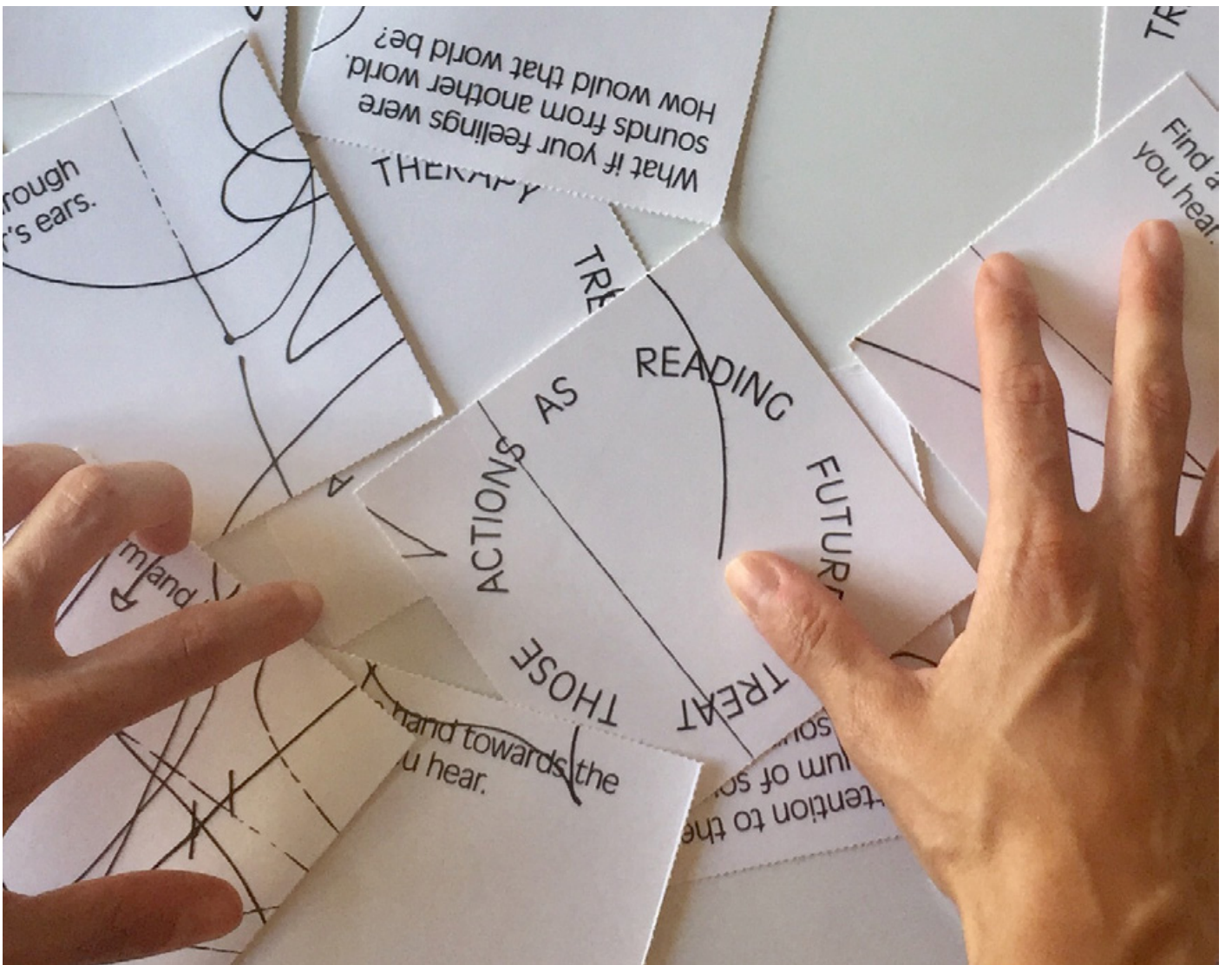


A Mis-reader's Guide To Listening is a performative mediation devised in collaboration with Myriam Lefkowitz and Lendl Barcelos which was part of the exhibition Infinite Ear which took place at the Bergen Assembly (Sept 2016), at Garage Museum of Contemporary Art, Moscow (June-September 2018) and at Centro Centro, Madrid (October 2019 - January 2020). All the works present in the exhibition (instruments, films and objects) served as a studio for a selected group of performers who, throughout the whole exhibition, could approach visitors and propose them ways of reading, listening and treating the exhibition otherwise. The performers would use the sensing practices we shared with them (Fake and Political Therapy, Myriam's walks with eyes closed, Tarot, deep listening, amongst others), mixing and composing them according to their interest and research. This work is a way to bring those more intimate, encounter-based improvisational practices within the museum space, without trying to objectify them, nor turning them into exploitative labor for the performers who has to endlessly repeat their task.

<http://www.council.art/inquiries/30/infinite-ear/1104/a-mis-reader-s-guide-to-listening>



Both pages, installation views and sessions at Garage Museum of Contemporary Art, Moscow, Russia, 2018

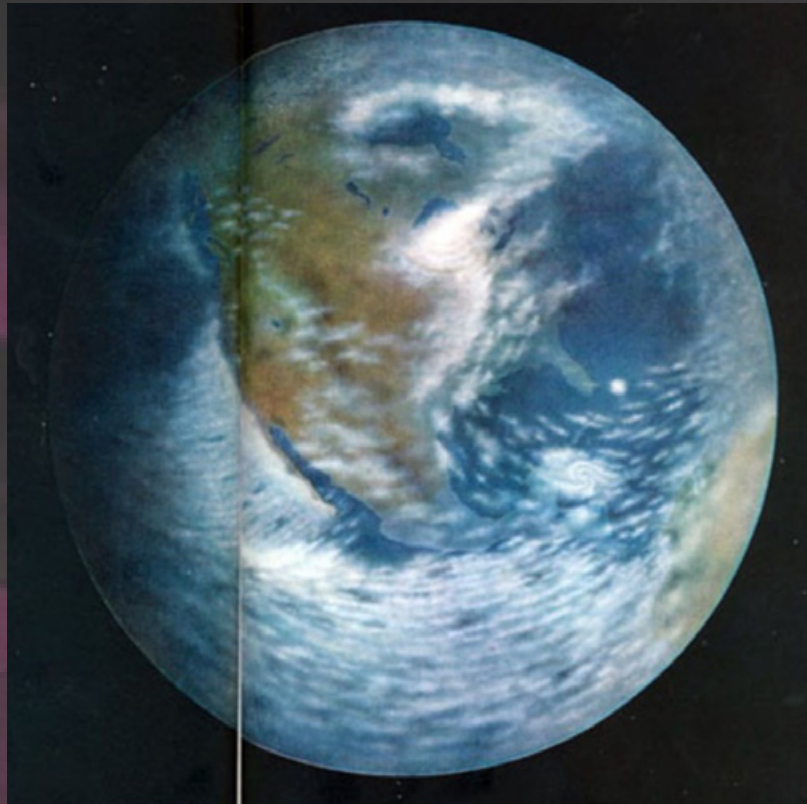




Installation composed by a video projected on ashes, rest from a previous ritual, a cape, three sound generators by Taylor Shepherd, and some objects left by the visitors that will be part of a future ritual. for "Cale, Cale. Caleeee!!!", at Tabakalera, San Sebastian, Spain, 2018.

A RITUAL TO REVERSE THE SPELL OF THE ILLUSION OF POWER AS CONTROL

in collaboration with Corazon del Sol, 2018



A Ritual to Reverse The Spell of The Illusion of Power As Control is an installation and performance created in collaboration with Corazon del Sol as part of the group exhibition "Cale, Cale. Caleeee!!!" shown at Tabakalera, San Sebastian (ES), 27 Oct 2017 - 4 Feb 2018.

The installation was composed by a video projected on ashes, which were rest from a previous ritual, a cape, three sound generators by Taylor Shepherd, and some objects left by the visitors that became part of the ritual performed during the exhibition.



Ritual, San Sebastian, Spain, 2018

Installation view at Tabakalera, San Sebastian, Spain, 2018



Session at Tabakalera, San Sebastian, Spain, 2018



Installation at Kunstverein Amsterdam, the Netherlands, 2015

A STUDIO IN HAND-READING: CHARLOTTE WOLFF



Installation view at Kunstverein Amsterdam, the Netherlands, 2015

“A Studio in Hand-Reading: Charlotte Wolff” was an exhibition, a studio, a study and a display of artworks and their author’s hands. The Studio was hosted by Kunstverein Amsterdam from 23 May up to 25 June 2015.

The Studio was dedicated to Charlotte Wolff (1897–1986). Scientist, radical sexologist, chirologist, philosopher, wearer of men’s clothes, psychologist of gesture, lesbian identified - she acted as an attractor for the topics and ways of reading we activated in the Studio. The exhibition began with one work by Jason Dodge and Raimundas Malašauskas and a reading by American poet Christian Hawkey. The show continued to accumulate artworks by Céline Condorelli, Audrey Cottin, Koenraad Dedobbeleer, Liudvikas Buklys and Jessica Warboys as well as lectures and events by Prof. Denise Ferreira da Silva, Prof. Stefano Harney, Prof. Tim Ingold, Ben Woodard, and readings by Annick Kleizen, Luisa Ungar and Milena Bonilla.



Both pages, installation view at Kunstverein Amsterdam, the Netherlands, 2015





Both pages, installation views at "Living Uncertainty", 32nd São Paulo Biennial, São Paulo, Brazil, 2016

OFICINA DE IMAGINAÇÃO POLÍTICA

in collaboration with Amilcar Packer - 2016 / ongoing



Oficina de Imaginação Política (Workshop on Political Imagination) is an initiative engaged with discursive and performative practices oriented towards collective radical imagination for social justice and organizing. OIP was initiated as a proposal of Amilcar Packer after the invitation for "Incerteza Viva (Living Uncertainty) - 32nd São Paulo Art Biennial" and was composed by Valentina Desideri, Jota Mombaça, Michelle Mattiuzzi, Rita Natálio, Tiago de Paula and Diego Ribeiro. During the 3 months of the Biennial, OIP organized public readings, presentations, workshops, interventions, production and distribution of content (printed matter and online), specially constituting an environment for public learning, debate and coexistence within its installation. Oficina continues its activities in a more permanent manner in Casa do Povo, São Paulo (BR) where it holds lectures, workshops, installations, meetings and publications.



Elsewhere & Otherwise, Performing Arts Forum, Saint-Ermes, France, 2017

ELSEWHERE & OTHERWISE

in collaboration with Daniela Bershan - 2014 / ongoing



Flyer by Daniela Bershan for E&O 2020

Together with Daniela Bershan I devised the first edition of Elsewhere & Otherwise in June 2014. This is a format for a 10-days meeting dedicated to explore different modes of collectively engineering knowledge with the participants, the invited speakers (Sadie Plant, Red Vaughn Tremmel, CA Conrad) and their various fields of expertise: sexuality, technology, history, poetry, politics and arts just to name a few. Since 2014 the meeting has happened every summer, has stopped to have invited guest and formed a ever-growing queer community that once a year lives together.



PAF PERFORMING ARTS FORUM



Since 2007 I am an organizer and since 2014 the president of PAF Performing Arts Forum, an ongoing experiment in self-organization and liquid property in the north of France.

PAF is a place for the professional and not-yet professional practitioners and activists in the field of performing arts, visual art, literature, music, new media and internet, theory and cultural production, and scientists who seek to research and determine their own conditions of work. PAF is for people who can motorize their own artistic production and knowledge production not only responding to the opportunities given by the institutional market.

Initiated and run by artists, theoreticians and practitioners themselves, PAF is a user-created, user-innovative informal institution. Neither a production-house and venue, nor a research-center, it is a platform for everyone who wants to expand possibilities and interests in his/her own working practice.

www.pa-f.net)

BEFORE THE SEPARATION OF SELF & OTHER

INDUCED TO OBJECT

"ME" IN AN EXPRESSION

IN SPACE/TIME

TO BEGIN FROM A QUESTION (AND NOT AN I SUBJECT)

HOW TO IMAGE WITHOUT THE

LOBSTER

SOMEWHERE BETWEEN

PAST



DRIVE FOR CHANGE

PRESENT




BALANCE PLAY



CHALLENGING ID

INT



WORLD

DIALECTICAL RELATIONSHIP STOPPED BY READING COMES BEFORE

HAPPY FULFI

TEACHING

I was a regular guest teacher at the Sandberg Institute Cure Master, a MFA exploring the relationship between healing and the arts in 2015/2016.

Following the sessions of A Studio in Hand Reading in Kunstverein Amsterdam, I was invited as a guest teacher at Werkplaats Typografie, Arnhem. There I ran monthly sessions of theories and practices related to reading at large (2015-2017)

I took part in Teach Back and teaching workshops at the Impulstanz Festival in Vienna in July-August 2015 and 2016. Teach Back is a collective of 10 artists and choreographers who teach and have met for a few summers to explore teaching as an art form.

I have began teaching again in 2020 in the choreography masters Exerce in Montpellier (FR) and DOCH in Stockholm (SE) as well as in the Collective Practice Research Course at the Royal Academy of Arts in Stockholm (SE). I now propose Studio Practice sessions, in which we depart from common or individual questions and we device and invent practices that can allow to study those questions together.

WRITING

In 2011 I started an ongoing conversation with Stefano Harney, Professor of Strategic Management Education at the Singapore Management University. Until now this conversation has produced two texts:

Fate Work: A Conversation published in Ephemera Journal: Theory & Politics in Organization. Free Work Vol. 13 no.1. This conversation addresses notions of work, future and the undercommons. www.ephemerajournal.org/contribution/fate-work-conversation

A conspiracy without a plot article in the book The Curatorial: A Philosophy of Curating edited by Jean-Paul Martinon and published by Bloomsbury in October 2013. This article attempts to articulate practices of complicit love in curating, study and performance.

In 2013 we interviewed the actress Edith Scob (E.S.) with Raimundus Malasauskas, Mark Geffriaud and Géraldine Longueville. The interview was published as a detaching addendum in the Issue n.3 of the Australian art magazine Discipline.

In 2015 I produced Three Readings (Deodand) - a coffee reading performed in an artwork of Celine Condorelli (a cup) titled Deodand - which was exhibited at the Bunkier Sztuki Contemporary Art Centre XII Baltic Triennial in Krakow. The work has also become a printed issue of The Baltic Notebooks of Antony Blunt, a Lithuanian-based Art Journal.

Three Readings, Deodand (2015) exhibited XII Baltic Triennial in Krakow

I also wrote for Jessica Warboys as a reading of her work, on the occasion of her exhibition at Gaudel de Stampa in Paris in September 2015. These texts as well as new writings will be collected in the upcoming publication.

Following the collaboration with artist Myriam Lefkowitz, I contributed with a text titled In Praise of Fakery to her publication Walk, Hands, Eyes (a city), published by Beaux-Arts de Paris éditions, 2015.

As part of The Reading Room, 2015, I published a conversation between me and Prof. Denise Ferreira da Silva. In 2016 we also co-wrote a text Leituras (Po)éticas for the Cadernos de Subjectividade, a review of the Nucleus for Subjectivity Studies of the Ponteficial University of São Paulo, BR.

In 2016 I wrote the text for Ready To Get Bleeding, Jason Dodge's artist book, published by the Institute d'Art Contemporaine de Lyon.

In 2017 I collected all the writings that followed the exhibition Studies in Hand Reading: Charlotte Wolff (Kunstverein Amsterdam, 2015) and published a book/folder Hand Reading Studies published by Kunstverein Amsterdam.

BIOGRAPHY

Valentina Desideri (b. Rome, Italy, 1982) is an artist whose practice consists in entering in study with others. She trained in contemporary dance at the Laban Centre in London (2003-2006), later on did her MA in Fine Arts at the Sandberg Institute in Amsterdam (2011-13) and is currently a PhD candidate at the Social Justice Institute at the University of British Columbia, Vancouver. She does Fake Therapy and Political Therapy, and is one of the co-organizes of Performing Arts Forum in France, she speculates in writing with Stefano Harney, she engages in Poethical Readings and gathers Sensing Salons with Denise Ferreira da Silva, she is part of the Oficina de Imaginação Política, she reads and writes.

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