

Disengaged Alternatives. *Other* Exhibition Spaces in the 1980s and 1990s in Italy

Transversal Territories

“[...] Most essential places for museology are outside the museum. Thus, I would have tried to read the city as a space with a powerful museological connotation associating galleries and supermarkets, factories and churches, streets and underpasses, walls of industrial estates and freight cars, installations of street vendors and parks with statues. I would also have tried to develop the intuition that the principal cultural places are today, as yesterday, of the order of the interstitial, the alternative, the field displacement, the semantic shift rather than that of the institutional, the regulated, the squared and the normed [...]”¹

The current European exhibiting system is today as yesterday diverted to such different spaces as boats,² parking lots,³ cars and scooters,⁴ shops and windows,⁵ books and magazines,⁶ apartments,⁷ individuals.⁸ Over the years, the proliferation of these *other* spaces - essentially understood as alternative exhibition platforms to the institutional artistic system - has been a symptom of profound and varied socio-political and cultural issues linked, in many cases, more to artistic practices and experimentations rather than to the need to implement new exhibition institutions. Today, in particular, at a time when various

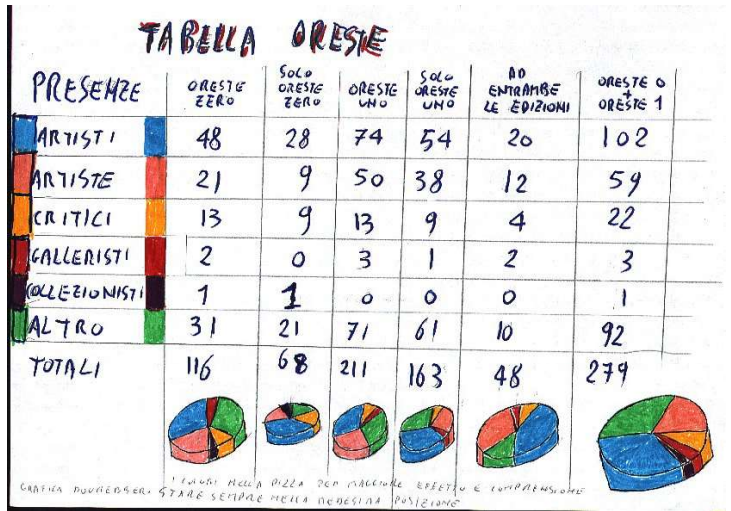
attempts to redefine⁹ art places have defined them as public places for active and shared cultural practices (where works are produced, exhibited, experienced and sold), these venues and their history act as critical vectors to offer a rereading of the history of art in the 20th and 21st centuries. Alongside the development of the “culture of space”, the media-cultural system and the experimentation of creative practices and design exhibition formats, these *other* spaces have accompanied the contextual evolutions of the artistic scene from the 1960s to today. However, their contribution is still quite unknown. The current state of research has highlighted the lack of historical and documentation studies regarding these spaces (mainly European but also American). What is still missing is a process of historicization of these same places, *another artistic geography*, capable of positioning them in the socio-political and international debate of the time, and thus revealing the way in which these places have determined a renewal of the forms of presentation, processes of creation, and contexts of diffusion.

Similarly, the terminology that accompanies these other spaces (alternative, independent, peripheral, hybrid, autonomous, anti-institutional - the list remains open to the ontology of each term), undeniably influenced by the advent of American alternative spaces, remains ambiguous and stuck within pre-established historiography. Indeed, while over time the aleatory use of these terms has often justified the hybridization of practices, spaces and projects,¹⁰ in turn, the

- 1 Marc-Olivier Gonseth, “Le dépôt, la vitrine et l’espace social”, in Pierre Alain Mariaux (ed.), *Les lieux de la muséologie* (Paris: Peter Lang, 2007), 5.
- 2 Iris Clert, *Biennale Flottante* (1964); Fabio Sargentini, *L’attico in Viaggio* (1976); Floating Pavilion of Portugal at the Venice Biennale, *Trafaria Praia* (2013) by the artist Joana Vasconcelos.
- 3 See: the exhibition *Contemporanea* (held in the parking lot of Villa Borghese, Rome 1973); *The Open Box*, a gallery opened in 2015 in a garage in Milan; *Deposito d’Arte Presente* (DDP, 1967-69), independent exhibition space in Turin “exhibited” in 2017 during the Turin contemporary art fair, *Artissima*, as part of the “In Mostra”, a project dedicated to the reenactment of historical exhibition venues.
- 4 Tiravanija et Rawanchaikul, *Thailand Motorized Three-Wheeler* (1997); Luca Resta, *Hit Parade* (Paris, 2019).
- 5 Ben’s record store (1958-1972); *Wrong Gallery* by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnik (New York, 2001).
- 6 See the *Portable Exhibition in a Book*, curated by Gilda William, in 1998 and the *Luxflux Prototype Arte Contemporanea* magazine (since 2003).
- 7 See the project started in 2010 which aimed to identify and trace the history of exhibitions in apartments: *Interno domestico. Mostre in appartamento 1972-2013* (Giulia Brivio, 2013).
- 8 The Iraqi pavilion at the Venice Biennale in 2003 was actually the artist Al Fahlil, see on this subject: Video documentation, MLAC / Luxflux 2003.
- 9 See the attempt at a census by Francesco Manacorda (ed.), *Artissima Lido. An almost complete directory of independent artist-run spaces and collectives in Italy* (Milan: A & Mbookstore Edizioni, 2012), or the conference “Ces lieux où lon pense: Mmusées, Bibliothèques, théâtres” organized by François Mairesse, Aurélie Rezzouk and Flore Marcin-Marou at Paris 3 Sorbonne Nouvelle University, June 20-22, 2018.
- 10 See the exhibition *How are you today?* by the artist couple Elmgreen and Dragset, at the Galleria Massimo in Carlo, in 2002; and the Contemporary Art Laboratory Museum (MLAC) born in 1985 in Rome, in a space in the heart of the Sapienza university campus, <http://www.museolaboratorioartecontemporanea.it>.



1997, prima del link. Preparatory meeting for the conference "Come spiegare a mia madre che ciò che faccio serve a qualcosa?" at Anteo Radovan's home, Bologna 1997. From left to right: Cesare Viel, Giancarlo Norese, Eva Marisaldi, Cesare Pietroiusti. Photo by Silvia Alfei



1998, Pino Boresta's drawing with statistics on attendance at Oreste projects, 1998



"COME SPIEGARE A MIA MADRE CHE CIO' CHE FACCIO SERVE A QUALCOSA?"



1998, Pino Boresta OresteUno. Group photo by Pino Boresta, from his sticker album, 1998



1998, come spiegare cover. Cover of the publication Come spiegare a mia madre che ciò che faccio serve a qualcosa? Progetto Oreste 0 Zero (Charta, 1998)



1998, oreste uno3. Lorenzo Benedetti, Francesca Comisso and Luisa Perlo at Oreste Uno, Paliano 1998

rapprochement between the idea of decentralization of the art system and that of gentrification have encouraged the epistemological reversal between the notions of alternative and ordinary. In this regard, the question of terminology, of its definition and contextualization, appears to be an indispensable parameter, not only to reconstitute the specific historiography of these places, but also to situate them in the historical flow and therefore understand their scope and role with respect to the evolution of artistic practices. In this sense, by conceiving history both as an “event” and a “narration”, it is a question of requalifying the notion of *other space* by working on the epistemic categorization of “interstitial”¹¹ forms conveyed by exhibition venues and institutions.

The Italian context of the second half of the 20th century offers an interesting case study in this sense, especially in relation to the disproportion at the time between the few influential artistic institutions, the growing crystallization of *other* places and their significant role in the international art scene. Eventually, wanting to contribute to the contemporary debate linked to historical reinterpretation practices for which the history of art seeks to be a set of interdisciplinary histories, the following study questions the role of *other* Italian spaces in the aesthetic, social and political development of artistic practices of the time.

Interrupted Research Lines

“[...] ‘alternative structure’: one that considers the roots and missions of organizations claiming to fill a particular kind of void; to counter the status quo of mercantile circuits; to address needs of artists and audiences not addressed elsewhere; or to define themselves as anti-establishment, anti-institutional, experimental, artist-initiated, artist-run, artist-centered, or any combination of the above.”¹²

Ephemeral, independent, alternative, self-managed, non-institutional, domestic, public: the *other* spaces in which artistic practices took

place in Italy were above all places of transitory sociability. Already surfaced with the first historical avant-garde (with futurism in the first place, which often used spaces not intended to host an exhibition to unhinge processes and languages), the idea of space as a critical vector of creation and communication is strengthened above all in the 1960s. However, in this period, in which the conceptual ontological turn of the Italian art scene had rapidly shifted interest from the object to the process, the use of other spaces remained more an experimental need than an ideological will.¹³

Neither terminological claims nor attempts at definition, the use of non-exhibition spaces often responded to the lack of institutional places and the desire for visual and spatial experimentation. Clearly, the political and social climate of the time made it possible to implicitly and quickly associate the image of independent space with the concept of institution dissidence. The 1980s and 1990s, in turn, led to experiencing a new awareness as regards the idea of other spaces. For this period and the related actions, one could even speak of a disengaged alternative, “precisely because of its character of resistance rather than of attack”.¹⁴ Indeed, while responding to the lack of institutional exhibition spaces, at that time, the choice of other spaces for exhibiting was perceived as a possibility of heuristic experimentation. It was, therefore, no longer a matter of political commitment of the artistic process. It was a question of humanistic and intellectual autonomy, and of social orientation, whereby the individual related to the collective dimension as well as the “non-mediated expression” (i.e. self-managed exhibition in other spaces) met the logic of the market and the institutional system of the time. In other words, if the space was non-conventional, the exhibition and the exhibition were too. Within this transient situation, Milan quickly became the epicentre¹⁵ of the creative independence of the artists of the 1980s and 1990s and a symbol of spontaneous, nomadic, reversible, sometimes procedural and relational art. To mention a few striking examples, in 1984, a group of students of Corrado Levi of the Politecnico in Milan occupied the Brown Boveri factory not to pursue intentions of political protest or institutional criticism but rather to “operate with alternative means to the system, but

11 Michel Maffesoli, «Utopie ou utopies interstitielles. Du politique au domestique», *Diogenes*, vol. 206, n.2 (2004), 32-36.

12 J. Ault, *Alternative Art, New York, 1965-1985: A Cultural Politics Book for the Social Text Collective* (Minneapolis, London: University of Minnesota Press, 2002), 14.

13 See the studies by Pioselli (2007, 2011) and Acocella (2018) on the relationship between art and public space, which have highlighted in particular the aporias of public institutions in opposition to the social role claimed by the artists of the time. Alessandra Acocella, *Avanguardia diffusa. Luoghi della sperimentazione artistica in Italia 1967-1970* (Milan: Quodlibet, 2016); Alessandra Pioselli, «Arte e scena urbana. Modelli di intervento e politiche culturali pubbliche in Italia tra il 1968 e il 1981», in Carlo Birrozzi, Marina Pugliese (dir.), *L'arte pubblica nello spazio urbano. Commitenti, artisti, fruitori* (Milan: Mondadori, 2007).

14 A. Viliani «Per un archivio corale dell'arte italiana dell'Autonomia», in Vincenzo de Bellis (dir.), *L'archivio corale: lo Spazio di Via Lazzaro Palazzi, l'esperienza dell'autogestione e AVANBLOB* (Milan: Mousse, 2015), 109.

15 Between 1985 and 1991, various exhibition spaces opened in Milan, which would later contribute to the diffusion and promotion of the Italian and international art scene. From the arrival from Rome of the headquarters of the art magazine *Flash Art* in 1986 to the opening of the non-profit association *Careof* and the artist-run space *Viafarini* in 1987 and 1991, up to the opening of several galleries between 1984 and 1985: Facsimile; Decalage, Marconi 17, Studio Guenzani, Studio Casoli, Art House (by Pasquale Leccese), Andrea Murnik, Massimo De Carlo.

outside the traditionally dedicated places".¹⁶ A few years later, in 1987, a group of students of Luciano Fabro of the Brera Academy of Fine Arts, began organizing exhibitions in *other* spaces: apartments¹⁷ (*Ex posita*, Viale Monza 1988), the antique shop "Bottega del Gombito" in Bergamo (*O Santa Lucia*, 1988), ruins of Santa Maria Almannà, Capo Peloro beach and the Messina gardens (*Ozî*, 1987), Volpava castle in Chianti (*Da zero all'in-finito*, 1988), Novi Ligure (*Politica del, per o riguardante il cittadino*, 1988). Then, in 1989, this same group rented two rooms in Lazzaro Palazzi Street in Milan, creating a self-managed space¹⁸ (which took the name of the homonymous street and lasted until 1992) and a quarterly magazine *tiracorrendo* (distributed by post).

Wanting to offer themselves as an alternative to the uncritical tendency of Brown Boveri's actions, the artists of Via Lazzaro Palazzi proposed a thought: "more founded on perceptual experience and the culture of meaning".¹⁹ Two historical exhibitions of the group members then followed: *Comodosa*, *Scattosa*, *Risparmiosa* that Angela Vettese organized in 1989, in the interior and exterior spaces of a nightclub,²⁰ and *AVANBLOB* held in 1990, at the Massimo de Carlo gallery.²¹ These examples, among others, are to be seen as the beginning of a renewal of the artistic and exhibiting approach of the rising Italian art processes of the 1980s and 1990s, aimed at questioning the previous dominant narratives.²²

Especially in the late 1990s, the idea of *collectivity*²³ arose as a creative and ideological necessity. There, the aesthetic potential of the "get together" no longer appeared as a means to create, but as a result to be pursued. Intended as a revolutionary period for the act of exhibiting, this period led both the event to become a pure experience, and the network of relationships, exchanges and spaces to depict new ways of thinking art.

Progetto Oreste translates these fundamental and revolutionary characteristics.

"Oreste is nobody, yet they are many. Oreste is so called by its friends, for all the others it is Progetto Oreste, born in 1997 and died in 2001".²⁴ Although structured on a random and undefined logic, the principal artists involved in the project were Cesare Pietroiusti, Giancarlo Norese, Emilio Fantin, Eva Marisaldi and Salvatore Falci. Born during the first of a series of meetings organized in the municipal guesthouse of the village of "Palianello", near Frosinone, and aimed at creating "a community experience of exchange and work",²⁵ Oreste proposed an intellectual and critical reflection on the art system. It offered new formulations which, at the time, were able to consolidate the idea of an "Italian relational art".

By pursuing the desire to experience in a different way both the acts of exhibition and creation and the status of the author, the artist and the spectator, the artists involved have challenged these same concepts and transformed them into a single ongoing process to be experienced in motion: a relational process based on intellectual exchange.²⁶ Critical in this sense are the conference they organized in Bologna in 1997 (*How to explain to my mother that what I do is good for something*),²⁷ the dedicated space opened in 1999 on the undo.net website and the uninterrupted and independent activity of publications.

Oreste used the idea of (other) space not to pursue political or uncritical intentions but to exploit the aleatory and ephemeral dimension that some specific spaces were able to offer. Cases in point are the various meetings of Oreste (the first two in Paliano and then in Matera), the other interventions organized in Naples and Rome, and above all the fifteen days of travel aboard the tugboat "Pietro Micca" and the residency and exhibition programs held in the former

- 16 M. Garcia, «Au coeur des années 1980», in *Espèces d'espaces. Les années 1980. Première Partie*, exh. cat. MAGASIN - centre National d'art contemporain de Grenoble, 12 oct. 2008 - 04 Jan. 2009 (Dijon: Les presses du réel, 2008), 223.
- 17 See F. Boràgina, G. Brivio, *Interno domestico. Mostre in appartamento 1972-2013*, Milan, Fortino Ed., 2013.
- 18 See B. Rüdiger in S. Dugnani, L. Moro, B. Rüdiger, A. Trovato, M. Uberti, *Lo Spazio di Via Lazzaro Palazzi, ovvero: tirar correndo* (Milan: Milano Poesia, 1992).
- 19 B. Rüdiger, in M. Meneguzzo (dir.), *Due o tre cose che so di loro..Dall'euforia alla crisi: giovani artisti a Milano negli anni Ottanta*, cat. Della mostra, PAC - Padiglione d'Art Contemporanea, Milan, 1998 (Milan: Electa, 1998), 188.
- 20 The cars in the outdoor parking area acted as pedestals for the works on display and only Polaroids taken during the event were hung inside the room, to emphasize the ephemeral nature of the visual expression.
- 21 See A. Viliani "Per un archivio corale dell'arte italiana dell'Autonomia", op.cit., 110. The publication follows the exhibition *Ennesima. An exhibition of seven exhibitions on Italian art*, at the Triennale di Milano, 26 Nov. 2015 - March 6, 2016, that presented the reenactment of seven exhibitions, among them *AVANBLOB*. See also Maria Garcia, «Au coeur des années 1980», op.cit., 223-229; Giulio Ciavoliello, *Dagli anni '80 in poi, il mondo dell'arte contemporanea in Italia* (Milan, Trieste: Artshow edizioni/Juliet editrice, 2005), 15.
- 22 Andrea Viliani, «Per un archivio corale dell'arte italiana dell'Autonomia», op.cit., 103.
- 23 See Lucilla Meloni, *Le ragioni del gruppo. Un percorso tra gruppi, collettivi, sigle, comunità nell'arte italiana dal 1945 al 2000* (Milan, Postmedia books, 2020).
- 24 See the exhibition *No, Oreste, No!* curated by Serena Carbone at the Mambo in Bologna (8 March - 5 May, 2019).
- 25 *Progetto Oreste 0 (zero), Paliano 1997* (Rome, 1998).
- 26 In the wake of Oreste's actions, see also: the ongoing *Polar Circuit residencies* in Tornio; the *Next 5 Minutes* (four international festival and conference for tactical media organised between 1993 and 2003 in Amsterdam and Rotterdam by a diverse groups of media institutions and practitioners); the *Hybrid WorkSpace* (temporary media lab which operated during the 100 days of the Documenta X in Kassel in 1997 and where groups of artists and critics presented their work and produced new concepts); the *Revolting Media Lab* (a temporary media lab organized by Micz Flor during ISEA '98 in Manchester).
- 27 Giancarlo Norese (des), *Come spiegare a mia madre che ciò che faccio serve a qualcosa / Progetto Oreste 0 (zero)*, Edizioni Charta, Milano 1998. Si veda la nuova edizione: *Una copia quasi perfetta del noto libro "Come spiegare a mia madre che ciò che faccio serve a qualcosa?"*, La centrale edizioni, 2021

psychiatric hospital of Perugia and on the Cosenza-Camigliatello Silano railway line.

Almost understood as a work in progress, Oreste was the dynamic result of a network of relationships put in place, rather than a simple device. This idea became evident when Oreste was invited, in 1999, to the 48th Venice Biennale curated by Harald Szeemann. "The group developed its activities for more than five months with a rich program of events and did not participate as an additional exhibition of single artists. There was a very dense collective energy, which left behind older models of friendship and individual styles."²⁸ From the denial of creative authorship to the questioning of the act of showing and seeing, Oreste has pursued the desire to go beyond the ideas of "finished product" and "single author" and has created an enormous and ephemeral network of encounters, exchanges and thoughts. Its visual representation (in the form of a performative archive set up in a dedicated space at the Italian Pavilion) changed day by day according to the evolution of events. Taking advantage of the extended temporality and spatiality of the Biennale, Oreste thus created a network of events inside and outside Venice, bringing art to an intellectual and hybrid dimension. In the wake of this relational process that has exploited spaces with a high mnemonic, dynamic, domestic, isolated and unpredictable content, Oreste seems in this sense to concretize the words of Gilles Deleuze when the French philosopher wrote that: "the great debates are less important than the spaces of knowledge which make them possible".²⁹ Oreste has indeed proposed spaces where thought could take shape and not where it had to be exhibited. Oreste's spaces were places for residences, meetings and debates, which made the same idea of space a critical vector of communication and the leitmotif of an alternative practice, "which works to create spaces of freedom and operation for ideas, inventions and projects".³⁰ Eventually, knowledge spaces.

The current interest in this four-year project is not just about the innovation that Oreste proposed in the theoretical use of these places but above all in the paradoxical nature of the project. Not a device, nor an instrument, not even a simple artistic proposal: Oreste was another space, with multiple immanence. The complex nature of Oreste and the importance that the project had on subsequent artistic evolution, national and international, is also testified by the desire to historicize the project itself, so much so that in 2019 it was exhibited at the Mambo, the museum of modern and contemporary art in Bologna, as part of a project room. The exhibition in question, in addition to presenting the heterogeneity of the events organized by Oreste, has above all express a current need regarding the ephemeral nature of intangible heritage. In its transient character of programmed events, exchanges, discussions, collective experiences of fleeting temporality, Orestes is in fact a construct without a simulacrum, which thrives on

sensorial, mnemonic, paper, video or photographic archives. But then, how to make explicit, representable, today a project (a work) that has partially disappeared, because it is destined a priori to dissolve in the temporality of the ephemeral events that compose it?

* *The following part is an interview with Cesare Pietroiusti, a contemporary Italian artist who animated and fostered the project in the four years of Oreste's life.*

1 I would like to start from the conclusion of my reflections. What role does the archive play, and did it have for Oreste? Can Oreste become something else today?

The "Oreste Projects" represented a desire of many artists and also some curators, especially Italians, to create spaces and times of mutual knowledge, collaboration, experimentation as open as possible and not conditioned by commercial or spectacular logic. The people involved, the activities, the places crossed and the experiences made were so many that obviously a large number of documents, projects, photographs, videos, works, games, memories immediately accumulated. The whole history of Oreste, from the first residency in Paliano (July 1997) to the conference at the Link in Bologna (November 1997), to the participation in the Venice Biennale (June-November 1999) up to the residences in Montescaglioso and Matera (from 1999 to 2001 and beyond) was characterized both by an anarchic and uncontrolled production, by a repeated attempt to collect what was produced, and by a frustrating observation of impossibility. Indeed, Oreste's archive is a kind of paradox since no one could call him/herself a "representative" or "responsible for documents", or "archivist"; even more, since the membership of Oreste was never certified, but anyone could be part of it even for a single day, there are certainly dozens of small archives of Oreste, mostly between the hands (or hard drives) of many people. Certainly, some attempts to collect materials have been made; perhaps the most serious and successful is that of Serena Corbone, which led to the exhibition at the Mambo in 2019. But it is clear that someone could still come out, who has not been consulted and who maybe could declare-in principle rightly-the arbitrariness of that or any other attempt. Oreste has already become something else. Many, perhaps all, who participated in the life of Orestes took away something from that experience, helping to create, I believe, a sort of underground collective consciousness (indeed, it is perhaps by now a collective unconscious) on what, since then, everyone has called "relationality".

28 Harald Szeemann, in Giancarlo Norese (eds), *Oreste alla Biennale* (Milan, Edizioni Charta, 2000), 28.

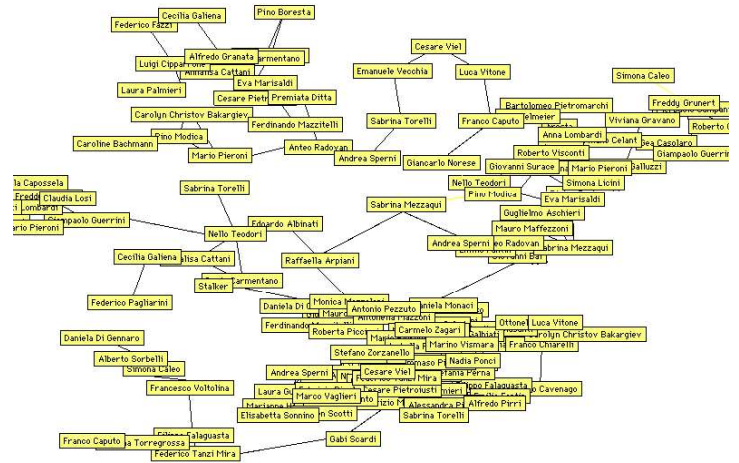
29 Gilles Deleuze, "L'Homme, une existence douteuse", in *Les Mots et les choses* by Foucault, in *Le nouvel Observateur*, June 1966, 32-34.

30 *Progetto Oreste 0 (zero), Paliano 1997* (Rome, 1998).



1999, oreste uno cover. Cover of the publication: Giancarlo Norese, Progetto Oreste 1 (Charta, 1999)

Oreste alla Biennale

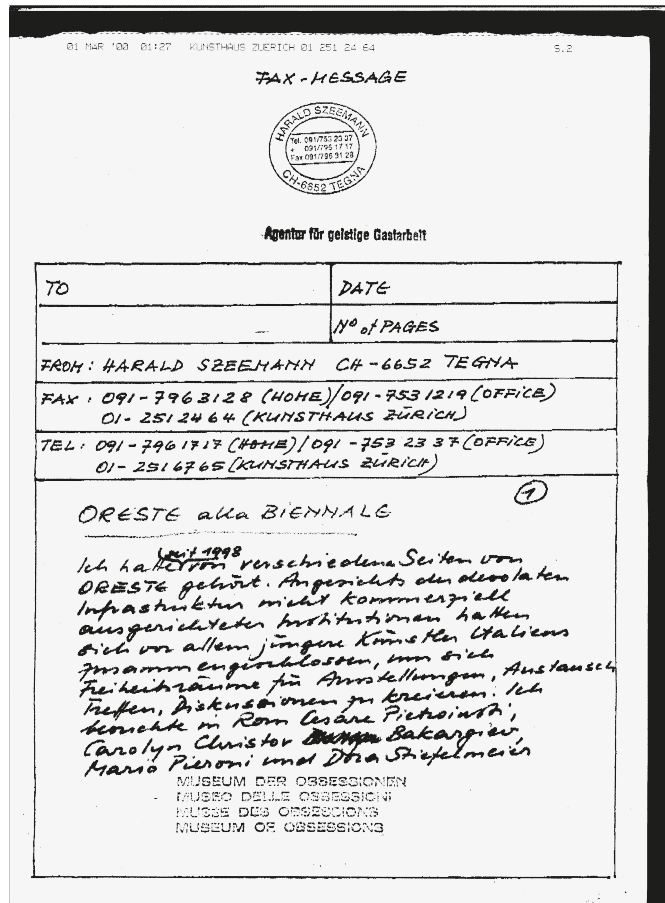


Oreste at the Venice Biennale

1999, venice palinsesto. Cover of the schedule of the meetings during 'Oreste alla Biennale', 48th Venice Biennale, 1999



1999, oreste ab. A day in Oreste at the Biennale, 1999. See Maurizio Nannucci, Hans Ulrich Obrist and others Photo Giancarlo Norese



2000, fax szeemann. Fax by Harald Szeemann with autographed text for the book 'Oreste alla Biennale', ed. Charta, 2000



2000, oab cover. Oreste alla Biennale. Oreste at the Venice Biennale (edizioni Charta, Milan, 2000). Edited by Giancarlo Norese with the assistance of Emilio Fantin and Cesare Pietroiusti

2 Disengaged alternative and autonomy. At the time, I think it was about becoming autonomous from dogmatic forms of communication and making room for disengaged options capable of offering an inverted perspective on the various cognitive and representative systems. At the time, however, was there a specific terminological awareness (or need)?

In addition to the will I was talking about at the beginning, one has to consider that 1997, Oreste start date, is the year that everyone (really everyone) started using e-mail. I believe that this fact has led to the awareness of the potential of the telematic network that had existed for a few years, but that it was still something esoteric, mysterious, misunderstood by most. Overcoming authorship, importance of collaboration, insistence on the idea of relationship: these themes already existed as avant-garde issues of the 20th century, but with the Internet, they were touched by a tension, perhaps euphoria, which almost brought on a feeling of omnipotence. It seemed that it was possible to communicate with everyone without spending anything, to exchange information at a previously unthinkable speed, to have access to the most interesting research at an international level, and above all get to know hundreds, thousands of people, while our diaries until then contained few dozens of names. The keyword was 'network', and the triumphant model was that of the brain as a neuronal network, which obviously served to make people understand what the Internet was and how it worked. I repeat: many, from Simmel to Bateson, from Hannah Arendt to Watzlawick, from von Bertalanffy to Varela, had already said it in many ways, but in the second half of the 1990s, the idea of a "collective intelligence" (as he called it, among others, Pierre Levy) began to become a real working method for millions of individuals.

3 What role did the places chosen by Oreste play within this thinking approach? Can you give me some specific examples?

Places were important not only in themselves, for their geographical features, or for the communities that inhabited them, or for other reasons. They were important because they were "non-appointed" places—that is, neither museums nor galleries (which in the previous decade were the only ones entitled to exhibit contemporary art)—that is just any place. One characteristic that Oreste manifested almost immediately was the interest in the southern Italy (Montescaglioso, Matera, Lecce, Cosenza, the Sila etc.), perhaps precisely because the south seemed more isolated and less conditioned by the rules of the market, the entertainment, and the self-promotion typical of the museum institution.

4 The idea of other space developed in the text, which is not simply alternative, independent or self-managed, wants to take up in a certain sense Foucault's idea of espace autre, above all in its being: "[...] an ensemble de relations

qui définissent des emplacements irréductibles les uns aux autres et absolument non superposables". This last reflection seems to me to match Oreste's approach. What do you think? Can we speak of knowledge spaces capable of determining ways of exercising critical thinking?

Yes, I would say that it is. The designated place, as a point of reference (as I said, the gallery, the museum, or the academy), with Oreste was substantially replaced by a system of relationships between people. Perhaps one could say that this "other" place, for better or for worse (the "worse" is that of oceanic dissociation, of dispersion and the distressing impossibility of seeing the limits), was precisely the network.

5 "Interrupted lines of research", unpredictability, networks, experience, transversal territories. I think these concepts distinguish Oreste, in its ability to exploit the unpredictable to change the direction of thought. But in part, they also describe your personal research. How to break free from a collective project to become single again?

Let's put it this way: life is a struggle against the irreversibility of decadence, of chronology, of the inevitability of the end. My personal struggle has landmarks, keywords. One of these words is "reversibility".

There can only be reversibility between individuality and collectivity, isolation and collaboration, self and other, solitary intuition and the joyful melting of one's thoughts in a group mind. The ability and the possibility (i.e. the freedom) to go back and forth.

6 Why is Oreste "dead"?
For fun, as it was born after all.