

paolo bosca
portfolio

paolo bosca is a philosopher living in Turin (Italy). His research interests extend to aesthetics, food studies, participatory art practices, critical geography, agriculture and nonfiction writing.

His work unites theoretical inquiry and practical fieldwork, producing written, curatorial and performative outputs that frequently use food as a medium for collective gathering and discussion.

The impact of the conceptualization of space on ecology and on the use of territories has been the starting point of his research journey and is still now his long term theoretical commitment.

A group of people are gathered in a rustic, dimly lit room with wooden walls. In the center, an older man with a balding head and a dark jacket over a red shirt is smiling and holding a large, light-brown clay jar. To his right, a younger man with a beard and sunglasses on his head is also smiling. In the foreground on the left, a woman with long dark hair, wearing a light-colored hoodie, is smiling. Behind her, another woman with dark hair and a blue scarf is looking towards the camera. The scene has a warm, intimate feel.

index

- ❖ ongoing projects
- ❖ selected articles
- ❖ projects
- ❖ talks
- ❖ essential CV
- ❖ contacts

ongoing projects
2025



- ❖ *Sapere la terra*, PhD research
- ❖ *Fare utopia*, divulgative essay on the spatialization of utopian imagery.

Sapere la terra | PhD research in University of Turin/University of Pollenzo

Sapere la terra aims to explore how deep food can influence our perception of space and the development of an applied ecological ethic.

Fieldworks: Inland, Campo Adentro (ESP), cheese production and shepharding; Casa delle Agriculture and Luigi Coppola (ITA), grain production in poor soil; Granja Farm (ITA), wine production in Susa valley.

Main theoretical tools: Michel Serres, *The five senses*; Tim Ingold, *Making*; Nicola Perullo, *Aesthetics without Objects and Subjects*; Jane Bennet, *Vibrant Matter*; Karen Barad, *Meeting Universe Halfway*; Laura Tripaldi, *Parallel Minds*

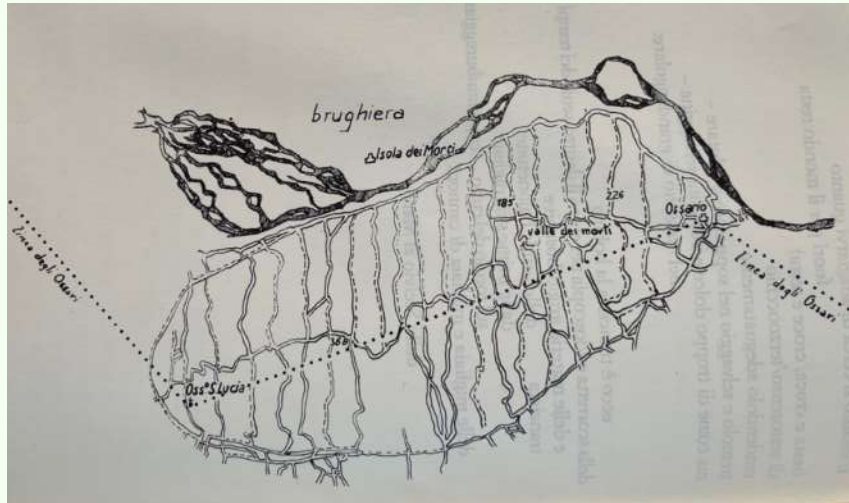
Sapere la terra | PhD research in University of Turin/University of Pollenzo



The purpose of the project is to understand how eating, broadly understood as the combination of production, interaction, transformation, and consumption of food, can represent a sensory experience capable of reinterpreting the notion of space in qualitative and territorial terms, from the perspective of an ecological ethic and a reevaluation of the foundations of gastronomic localism.

Sapere la terra holds together the theoretical framework of new materialism, performance studies and participatory art practices with specific fieldworks that explore the way in which food production engages with the perception of endangered environments.


articles



- ❖ [*Piazza Foroni*](#) | Bromio Magazine
- ❖ [*The Evergrowing Map*](#) | JoLMA
- ❖ [*Panorami Post-Agricoli*](#) | Il Tascabile
- ❖ [*Il Mondo Sgonfio*](#) | Limina
- ❖ [*Synchysis. The path of fluid knowledge*](#) | Vesper
- ❖ [*Disertori della crescita*](#) | Il Tascabile
- ❖ *Il destino delle terre abbandonate* | Il Tascabile
- ❖ *Geografie emotive* | Linkiesta ETC
- ❖ *Sensibile, o la forza della vulnerabilità* | Minima&Moralia
- ❖ *Rappresentare/produrre lo spazio. Su Luca Vitone* | Antinomie
- ❖ *L'acquetta. Un (non) concentrato di cultura contadina* | Cook_Inc Mag

To see all the articles please check the [website](#)

Post-Agricultural landscapes. On the relationship between art and agriculture | Il Tascabile 2024

A man with a beard, wearing a white cap and apron, is working on a large, multi-tiered wooden structure in a workshop. The structure has a wide, flat top and a base made of vertical wooden slats. The man is reaching up to adjust a part of the top tier. In the background, there are large windows and a wall with faint line drawings of human figures. The workshop is well-lit, and the wooden structure is the central focus of the image.

This article explores how contemporary art interacts with situated ecologies of endangered environments, to build new tools and infrastructures for human and nonhuman futures. The two main examples taken here are the practice of Luigi Coppola with Casa delle Agriculture and of Fernando Garcia-Dory with Inland Collective.

Post-Agricultural landscapes. On the relationship between art and agriculture | Tascabile, 2024



Excerpts from *Post-Agricultural Landscapes*

“An alliance between art workers and agricultural workers – between the land and the imaginary – moves in the opposite direction from the policies (and poetics) of rewilding that are very much in vogue today, which see the idea of “wildness” as the best solution to the crisis of territories. In rewilding processes the human simply shirks, defeated, its responsibility as inhabitant of the earth. Agriculture, on the contrary, is a way by which humans have been exchanging and relating to the planet for millennia in order to derive their subsistence from it. Through agricultural work, humans take responsibility for the bond that binds them to the earth, for better or worse.”

“The fact that a rigidly dual picture is offered between agricultural tout court and post-farm inselviculture is a gross oversimplification of the rural world. [...] The earth appears more and more like a virgin mantle and, to restore it, the only thing to do is not to touch it. The name that is often attached to this virginity is ‘nature’.”

Post-Agricultural landscapes. On the relationship between art and agriculture | Tascabile, 2024



Excerpts from *Post-Agricultural Landscapes*

“Art is revealed in such cases in all its usefulness as a stimulus for critical consciousness, as the production of community resources ranging from territorial narratives to the search for alternative economies, which may pay off in the future.”

“Rural contexts seem trapped in the widespread belief that their only cultural “resource” lies in tradition, a tradition that struggles to emerge from the past to look out beyond it. While the future is realized in the densely populated and productive cities, the fate of the space that remains seems to be to turn in on itself, in the eternal reproduction of old spectacles. ‘Culture is one of the main factors in the dispossession of rural areas’ Garcia Dory said at the event in Turin. Yet, in his view, art would have all the potential to “dynamize” rural areas, in the sense of stirring their fertility, imparting vigor and vitality.”

Desertors of growth | II Tascabile 2023

This article explores the role of agricultural practices and applied ecologies in imagining desertion from the perennial growth paradigm. It does so by referring to three main points: the final discourse made by the students of the AgroParisTech in 2022, Franco Bifo Berardi's book *Disertate* and the final chapter of Andrea Staid's book *Essere natura*.

Listen to Rai Radio 3, Pagina 3's episode dedicated to this article.

Desertors of growth | Il Tascabile, 2023



Excerpts from *Desertors of Growth*

“At the end of their studies at AgroParisTech, one of the most prestigious agro-technical training institutions in Europe, the 2022 graduating students gave their speech in front of the audience gathered for graduation day. It was a multi-voiced speech in which the students took a common position that took the form of a plea: biforquer, bifurcate. To bifurcate means for them to take another path than the one they were trained for, to “reject the choice offered to them,” as the undercommons put it: to deny the existence of only one model of agriculture in order to actively contribute to the construction of an agricultural model in which life goes hand in hand with work, activism, and ecology.”

The Evergrowing Map | Jolma (Ca' Foscari University of Venice)

Abstract

Geography and cartography lay in the intersection between two knowledges, namely physics and geometry.

In the last two decades, thinkers like Michel Serres, Tim Ingold, Luce Irigaray and others, have raised awareness on the possibility of conceiving reality on a fluidity based model, in order to better explain the complex, moiré, variety of our experience of the world. In front of the problems raised by the rapid changes happening in the physical and biological realm, the model of the world as a static plane on which object are situated and experienced is no longer sustainable, because it is unable to describe and orient human being between the emerging characters of life on earth.

A new sensibility to acquire orientation in the multi-faced and multi-layered world goes hand in hand with the one of a new geographical and cartographical description of physical reality. Through the concept of evergrowing map this article aims to outline a cartographical strategy of orientation through a fluid conception of the world, based on multilayered representations of the territory rooted in multiple relations weaved by human inhabiting the world.

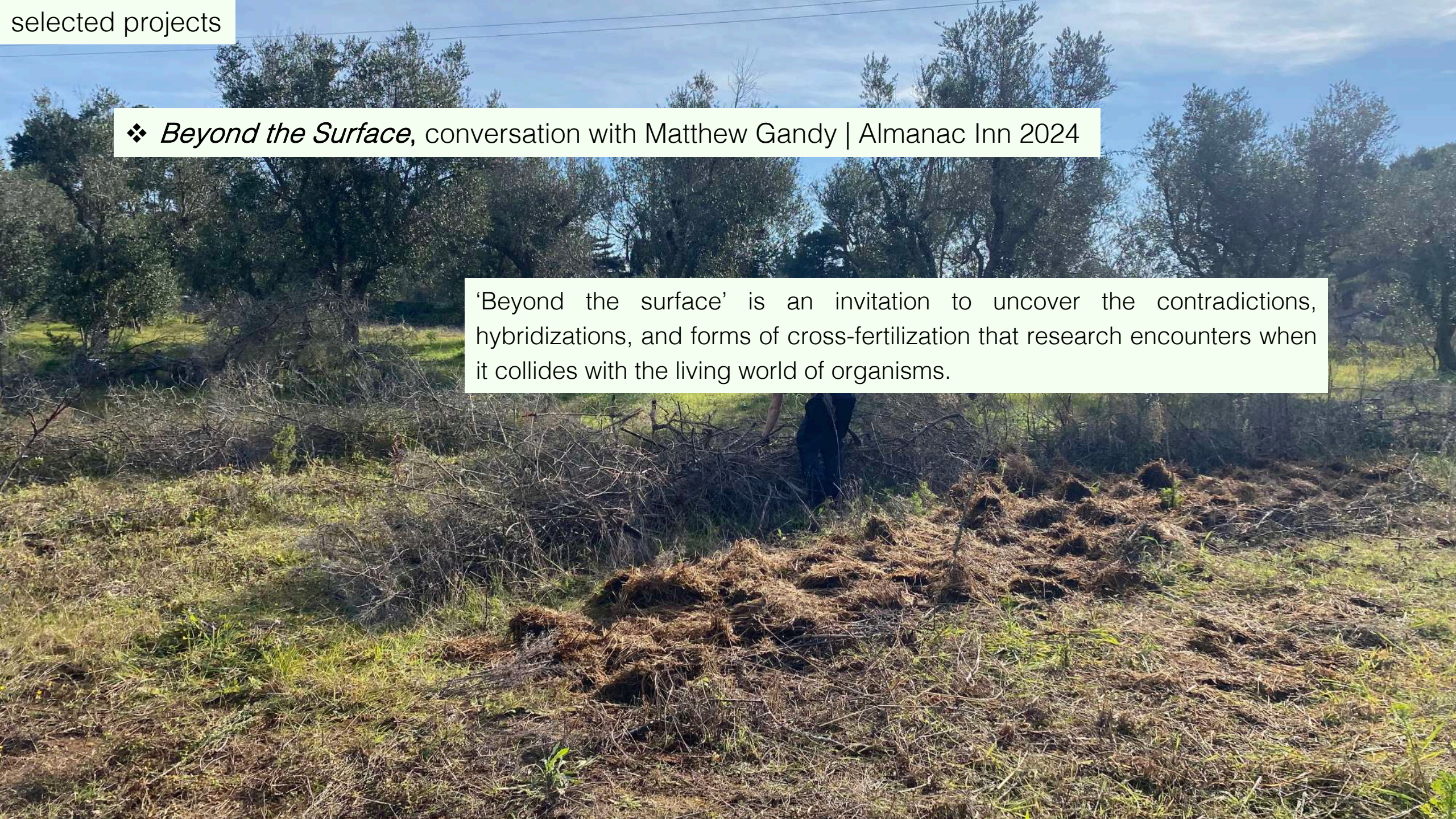
projects



- ❖ *Beyond the Surface*, conversation with Matthew Gandy | Almanac Inn
 - ❖ *Banchetto della Rinascita*, con Debora Incorvaia | Almanac Inn, Castello di Rivoli, Orti Generali
 - ❖ *Laboratorio di Immaginazione Utopica*, Lezioni di Anarchia vol.3.
 - ❖ *Spazio Vacante collective*
 - ❖ *Monday, Wine Not* (communal dinners and wine explorations)
 - ❖ *Food Utopias* | Mediamatic (NL)
 - ❖ *Making Utopia* | Can Serrat International Residency (ES)
 - ❖ *The Book Club* | Museo MACRO Roma
- Too see al the projects please check the [website](#)

❖ *Beyond the Surface*, conversation with Matthew Gandy | Almanac Inn 2024

‘Beyond the surface’ is an invitation to uncover the contradictions, hybridizations, and forms of cross-fertilization that research encounters when it collides with the living world of organisms.



❖ *Beyond the Surface*, conversation with Matthew Gandy | Almanac Inn 2024



In this conversation, Matthew Gandy dialogues with Paolo Bosca, moving from his project 'Natura Urbana' to reflect on how spontaneous vegetation in urban environments helps to reveal the presence (and power) of the invisible substrate upon which our cities are built, holding both metaphorical and material worlds together.

The project is supported by Fondazione Compagnia di San Paolo, Fondazione CRT, and Regione Piemonte.

Listen to the full podcast [HERE](#)

Banchetto della Rinascita (with Debora Incorvaia) | *Vibrant natures* program
Orti Generali, Almanac Inn, Castello di Rivoli Museo d'Arte Contemporanea 2024

Banchetto della Rinascita is a collective culinary performance that concluded *Vibrant natures* program, made by Debora Incorvaia together with Paolo Bosca and the community of Orti Generali, curated by Paolo Bosca. All cooking preparations have been produced collectively in one week of stable participation by the artist to the daily life of Orti generali.

The performance explores the material and the metaphorical potential of food: ancestral cooking techniques (beewax fermentation, claycrust steaming, embers) used by Incorvaia let the force of the traditional elements emerge, giving a gustatory and physical engagement with fire, earth, wind and water; choosing food from producers located on the outskirts of the city creates a map that helps to question the equation between city and consumption, opposed to countryside and production of food.

Banchetto della Rinascita (with Debora Incorvaia) | *Vibrant natures* program
Orti Generali, Almanac Inn, Castello di Rivoli Museo d'Arte Contemporanea 2024



Banchetto della Rinascita takes place at Orti Generali, where city and countryside meet and mingle to create a virtuous experiment, as for nonhumans as for humans.

We are used to think that the city consumes and the countryside produces. With this banquet we want to show that this is not the case, that the city, in addition to consumption, offers nooks and crannies for the production of edible biodiversity and the discovery of flavors and ingredients.

For this reason, every ingredient of the banquet has been purchased from producers who come from Turin's productive surroundings or who offer, within the city area, the opportunity for an authentic encounter with food.

Markets, grocery stores and workshops are all places to discover the food supply chain in order to take ownership of one's role (and responsibility) as an eater.

Banchetto della Rinascita (with Debora Incorvaia) | *Vibrant natures* program
Orti Generali, Almanac Inn, Castello di Rivoli Museo d'Arte Contemporanea 2024



artisans, farmers, shops and market involved in the project:

- ❖ Anna Sarti, Agliano Terme (AT)
- ❖ Pier, Agribio (Chieri, TO)
- ❖ Cerrato Piero Azienda Agricola, Settimo Torinese (TO)
- ❖ Azienda Agricola Scursatone, Castiglione Torinese (TO)
- ❖ Azienda Agricola Moggio, Chieri (TO)
- ❖ Giovanna Tiriani, Azienda Agricola, Chieri (TO)
- ❖ I sapori della Valle del Po', Caseificio in Via Onorato Vigliani 218, Torino
- ❖ Ditta Ceni, Drogheria, Piazza della Repubblica 5H, Torino
- ❖ Panacea, Panificio in Via San Massimo 5 bis, Torino
- ❖ La Bottega delle Ceramiche, Via Caduti per la Libertà, 29, 10080 Bosconero (Torino)

Spazio Vacante | nomadic curatorial collective
w. Nicholas Sabena, Beatrice Pelagatti, Rosario Sorbello, Mirko Puliatti

Spazio Vacante is a collective united by the curiosity for the apparent inertia of less-traveled places. It is a platform dedicated to the production, archiving and promotion of events and content of different kinds, from workshops to exhibitions, from walks to publishing projects.

The collective focuses on active dialogue with the communities of reference, whether human or non-human, seeking to activate processes of participation, confrontation and mutual education. *Spazio Vacante* promotes the dialogue between rural depopulated areas and the international cultural context, often reduced to its urban actors.

Its more important research tool is exploration, done with patience and care to grasp the rhythm of places and contribute to the complexity they represent.

Spazio Vacante | *La Mesticheria* (supported by ARS Sicilia and ACRA), 2024

Mesticheria is a series of events held in Sperlinga (EN) aimed at connecting community, territory and visitors.

The events are designed to allow the Sperlinga community, with the mediation of Spazio Vacante, to tell the story of the territory they live from their experiences, their affections and their memories.

For this reason, the *Mesticheria* aims to enhance the territory right from the community, through an inclusive and participatory process capable of generating value not only for visitors but also for the community itself. The *Mesticheria* promotes experiences of direct involvement with the community, a slow and attentive tourism, in which the visitor has the opportunity to encounter the entire local heritage, material, human and immaterial.



Spazio Vacante | *ECHO. Risonanze territoriali*, 2024
w. Ortigia Sound System APS, Zo Centro Culture Contemporanee
winner of FUSS-Progetti Speciali del Ministero della Cultura

Three villages of Sicily. Three artists in residency. Three site-specific performances. Three territorial explorations by Spazio Vacante.

ECHO aims at cultivating sonic interventions that deepen the connection with the cultural heritage and the local communities.

Sound, envisioned as the resonance of past and present auditory landscapes inherent to every locale, becomes the guiding thread that interweaves the distant past with the present and future of these spaces.

Spazio Vacante | *ECHO. Risonanze territoriali*, 2024



Ferla, 01/09 – *Ascoltare la pietra*

Ascoltare la pietra is an installation consisting of rudimentary listening points that create a path: stopping points along a route, created with Ferla inhabitants, that skirts a portion of ancient Ferla and Pantalica. Participants will be able to walk along this route, and stop along these points to read excerpts from Vincenzo Consolo's 'The Stones of Pantalica', put into dialogue with the impressions of some of the inhabitants of Ferla regarding the selected places. The listening guide will be inspired by some Deep Listening exercises, taken from Pauline Oliveros' texts.

Spazio Vacante | *ECHO. Risonanze territoriali*, 2024



Sperlinga, 29/09 – *Reminiscenza*

Reminiscenza is an installation in which, inside several caves in the rupestrian village of Sperlinga, the full video documentation of the harvesting, food preparation and table setting for the feast of St. Joseph in Sperlinga in 1991, is first presented in its entirety, then broken down into audio and video fragments. The material was entrusted to Spazio Vacante by Salvatore Scalisi, custodian of Sperlinga's memory. The different caves and their respective installations represent the fragmentation of memory and the desire to reactivate it

Spazio Vacante | *ECHO. Risonanze territoriali*, 2024



Sambuca di Sicilia, 03/11 – *The Great Sambuca Airport*

The Great Sambuca Airport is an imaginary infrastructure that promotes all distance travel itineraries. It will be built and inaugurated during the residency days to demonstrate that even from the smallest villages one can connect with the whole world. The exchange of letters, postcards, messages. words are the aircrafts, and memories and desires of those who live in Sambuca are the fuel of the Great Airport.

talks



❖ *Paesaggi Sensibili - Dentro L'ignoto*

Seminar at TAM Museum Matera in collaboration with
VESPER (Felice Cimatti, Annalisa Metta, Paolo Bosca)

❖ *Curare il Rurale – con Casa delle Agriculture e Agata Kowalewska*

Parte della mostra *Free Home University: pedagogie radicali, arte e comunità. 2014-2024 e oltre*

❖ *Contested Soils. The Role of Participatory Art practices in Traumatized Landscapes* (with Alessandra Faccini)

Contemporary Philosophy of Art, Brooklyn College, CUNY

❖ *Cultural Strategies on the Rural*

Conversation with Fernando Garcia-Dory, Cripta 747, APS
Miranda

❖ *Disertare la crescita*

"Andati a Croatoan", Raffaele Cirianni, Osservatorio Futura

❖ *Cascina degli ulivi a Orti generali*

Augusta Fiera Vino

Contested Soils. The Role of Participatory Art practices in Traumatized Landscapes

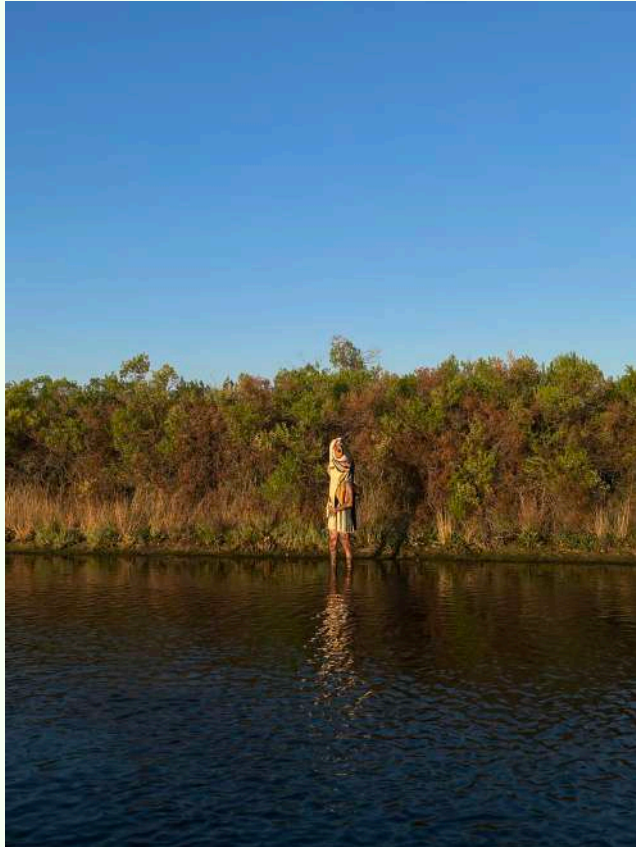
(w. Alessandra Faccini), Brooklyn College, CUNY

Abstract (continues next page)

Any time two entities interact, they create an *interface*: a “material region characterised by properties that make it radically different from the bodies whose encounter produces it” (Tripaldi, 2022). An interface is a relational space, where entities involved differentiate through a process of change and mingling. Two examples of societally engaged art (Holub & Kester, 2023) will be the core of a reflection on the potentialities of co-participated and performative art practices as interfaces-creators between humans and soils.

These are S.a.L.E. Docks (Venice) and Casa Delle Agriculture (Apulia). The former acts on one of the most contested soils of the present, water, by adopting activist practices related to the city’s most pressing problems, like cruise traffic and touristification. The latter focuses on art and agriculture as vehicles of awareness and new solutions to the poverty of the region’s soils, caused by years of intensive olive and tobacco cultivation. Both use participatory art practices, commoning and political activism to create opportunities for generative exchange between people and the contested soil in which they live.

Contested Soils. The Role of Participatory Art practices in Traumatized Landscapes | 2024



Through these examples, we aim to reflect on how art and philosophy can design material, economic, aesthetic and political interfaces. This may suggest new readings of the interaction between art, philosophy and society which becomes truly situated by addressing soil-related issues.

Finally, we would like to introduce the specific case of Borgo Mezzanone (Apulia), as we believe it generates a short circuit within the argument. This village hosts the largest informal Italian settlement where immigrant people, most of them working illegally as farm labourers. Thanks to our personal research involvement in a series of artistic activations in this place, we would like to highlight the practical difficulties and ethical dilemmas that art and thought face when confronted with such conditions.

Paesaggi Sensibili | TAM Museum Matera

In every landscape lives an inlay of stories: the traces of human events on the land and the marks of nature in the works remain. In order to perceive this mixture thoroughly, without reducing it to an image of itself, it may be useful to call in the whole sphere of the sensible, particularly the senses that are normally left at the margins of knowledge, such as taste and smell. These make it possible to interpret mixing beyond confusion. Synchysis is a word used in rhetoric and medicine for confusion and chaos but originally names the act of conveying two fluids together. It can help to think about things in their mingling, offering a view of the world and landscape that goes beyond objectification and keeps its life intact.

essential CV



s.2022 – **PhD Ecogastronomy, Sciences and Cultures of Food**

University of Turin and University of Pollenzo

s.2023 – **Spazio Vacante Collective**, member of the group and practitioner

2019.2022 – **edizioni nottetempo**, commercial director

2023/2025 – **Assistant teaching** in Aesthetic course, IUAV University of Venice

s.2023 – **Seminars, lessons and talks** for NICHE Center for Environmental Humanities (Ca' Foscari University of Venice), CUNY Brooklyn College, International Society of Gastronomic Sciences and Studies, Cripta 747, Osservatorio Futura.

s.2022 – **Collaborations with journals** as Il Tascabile, Vesper, Linkiesta ETC, Antinomie, Bromio, Cook_Inc, Mediamatic

2024.– ***Banchetto della Rinascita*** (with Debora Incorvaia) performance produced by Castello di Rivoli, Orti Generali, Almanac Inn

2022. – ***Local Culture Manifesto***, residency at Can Serrat International Residency (ESP)

2021. – **MACRO Museum Rome**, *Lab For New Imnaginations* Residency

2018.2022 – **Master Degree in Philosophy**, 110/110L Ca' Foscari University of Venice

Thank you

For every further information don't hesitate to contact me via
website: www.paolobosca.com

see you soon

