

NATION25

In 2015, 51.5 million people were displaced all over the world. If considered as a state, together they would have represented the 25th most populated nation on Earth. The same year, inspired by this imaginary 25th nation, Elena Abbiatici, Sara Alberani and Caterina Pecchioli founded Nation25 – an artistic-curatorial collective and participative platform that deals with contemporary socio-political and environmental topics with a special focus on migrant issues. Today, migrant people, including refugees, asylum seekers, evacuees and the stateless, have risen to 79.5 million, representing the 1 percent of world population. Together they belong to the imaginary 20th most populated country, to be placed between Germany (83.12 million) and France (67.15 million).

Nation25 is a dynamic art platform for an ongoing dialogue between artists, curators, humanitarians, scientists, activists, both refugees and not, which aims at creating an opportunity for collaborations, meetings and exchanges in order to stimulate a rethinking of the current and future society. The platform develops workshops, participatory laboratories, exhibitions, actions and works of art. The working process and the exchange it activates are often prioritised over the final form or product. Nation25 is the idea of a “nation” whose existence is based on common needs and experiences and opposed to territorial integrity, it is the conviction that a community displaced in space and time means opportunity.

Nation25 is currently activated by Elena Abbiatici, Valeria D’Ambrosio and Caterina Pecchioli.

B&W-BLACK&WHITE: THE MIGRANT TREND

Macro Asilo, Museo di Arte Contemporanea, Roma.

25.06 - 7.07. 2019 and 1.10 - 13.10.2019

Initiated by **Nation25** with the artistic direction of **Caterina Pecchioli**, in collaboration with **A.I Artisanal Intelligence** and **FUM STUDIO**.

The Black&White project was developed during the B&W lab.at MACRO asilo, Museum of Contemporary Art of Rome between two stages: the 25th June - 7 July 2019 and from the 1st to the 18th October 2019

in Collaborazione with **Accademia Costume & Moda, Atelier Trame Libere, Moleskine Foundation, Nosa Collezione, Moustapha Sylla, Talking Hands - con le mani mi racconto.**

And the participation by **Accademia di Alta Moda Koefia, Afrosartorialism, Agenzia Olivia Mariotti & Co, Cartiera, Fashion Revolution Italia, IED Roma e Milano, Iuav Venezia, Lai-momo, Progetto LaMin, Salal Roma, The Sewing Cooperative, Vogue Italia.**

Technical sponsor: **Puntoseta**

Supported by **Progetto Agata Smeralda Onlus.**

"B&W - Black&White, The Migrant Trend" is a collaborative project that promotes a "migrant trend" couture through research activities, exhibitions, counseling, best practices, and training, connecting fashion professionals, institutions, and scholars with migrant tailors and designers.

It started as **four-week intercultural laboratory at Macro Museum of Contemporary Art in Rome (sponsored by Progetto Agata Smeralda Onlus, technical sponsor Puntoseta)** to examine the daily dress practices of migrants in Italy, a heterogeneous population that includes legal and illegal immigrants, asylum seekers, and refugees hailing principally from West Africa, Southern Asia, and the Middle East. These people dress in a distinctive and original style that mixes multiple influences, cultural traditions, and trends.

During the **kick-off phase** of the project (**running from 25 June through 7 July**), the participants created "Facebook mood boards" to document the evolution of the migrant style and started an exchange on their way of dressing and the garments that they make.

A.I. Artisanal Intelligence then invited the project to take part in "The Shape of Water", an event hosted at AltaRoma Summer 2019, the 4th and 5th of July. There, **Moustapha Sylla (Sylla Sarto)** and **Nosakhara Ekhatör (Nosa Collezione)** showed the collections they realized with **Atelier Trame Libere** and **Talking Hands**, two ethical design labs that employ and train asylum seekers living in detention centers and temporary facilities in Central and Northern Italy, respectively.

The October activities (running Oct 1-13) followed up on the preliminary work of the summer, bringing together fashion experts and professionals to pool ideas and resources **toward the launch of a platform that will support the access of emerging migrant designers and brands to the Italian fashion system through ethical training opportunities, internship, mentoring, production, communication, and consulting.** The two-week program included **roundtables on sustainable fashion, brand identity, retail and distribution platforms, and ethical fashion, and masterclasses in tailoring and fashion design.** The figures involved included **Moleskine Foundation, Fashion Revolution Italy, and Vogue Italia.**

Then the workshop **"B&W Factory"** (Officina B&W) with Ilaria Bigelli and Paolo Rinaldi **of Accademia Costume&Moda** followed the roundtables, involving the participants in the creation of a luxury bum bag inspired by the migrant trend.

The migrant style manifests cultural syncretism, highlighting, in an immediately visual and material way, innovation and positive change. **B&W offsets the dominant narrative, working from within the exclusive world of haute couture to highlight and encourage the migrants' positive contribution to innovation, at the same time promoting ethical practices, sustainability, and inclusion.**

In 2019 B&W has created a solid network of fashion professionals, scholars, social workers both Italians and migrants, refugees and asylum seekers, working to promote inclusion, sustainability, research and innovation through fashion.

One of the main results obtained by the project, thanks to the collaboration between **Progetto Agata Smeralda Onlus** with **Lupo Lanzara, deputy chairman of Accademia Costume & Moda of Rome**, was to sponsor a grant to enroll Nosakhara Ekhatör of Nosa Collection in the foundation course of Accademia Costume & Moda, Nosa is the first asylum seeker to be enrolled in this renowned professional institute.

At present, the B&W team is overseeing the launch of B&W's online platform and on devising further strategies to help the professionals and professionals-to-be to receive visibility and recognition in Italy.



"B&W- Black&White, The Migrant Trend, lab" research wall on the migrant style by Nation25 with photo series made for the occasion by Talking Hands in collaboration with Commesso Fotografo.



"B&W- Black&White, The Migrant Trend" lab. working on moodboard. Photo Nation25



"B&W-Black&White, The Migrant Trend" lab, Masterclass by Anthony Knight Macro Asilo, Rome, photo Marco Bellucci



"B&W Factory" held by Ilaria Bigelli e Paolo Rinaldi, Accademia Costume&Moda, Roma. Photo: Marco Bellucci.



"B&W- Black&White, The Migrant Trend" Round Table, with Sara Maino (Vogue), front dress by Atelier Trame Libere, photo Marco Bellucci.



Atelier Trame Libere collection on the left and Nosa Collection on the right. Photo shot during "B&W-Black&White, The Migrant Trend" lab by CommessoFotografo. Macro Asilo, Museo di Arte Contemporanea, Rome.



"B&W" at "The Shape of Water", curated by A.I Artisanal Intelligence for AltaRoma 2019. Collezione Mixité di Talking Hands. Photo Nation25

In June 2019 **B&W-Black&White** was **cultural partner of "Where is South?" by Moleskine Foudnation in partnership with UNHCR**, because they share the goal of questioning the ideologies and stereotypes linked to the South of the world. Migrant fashion shows a simultaneity of different influences and traditions that liberates and confuses a pre-established image by clearing a precise ideological position of the cardinal points.

The participants of B&W: John Hina from Atelier Trame Libere, Nosakhare Ekhator from Nosa Collection, Lamin Saidy from Talking Hands, Victor Abbey-Hart from Gavachy, and Wendorlink Zerpa, were selected and gain a scholarship for taking part in the workshop "Where is South?" to deepen during AtWork, in a collective and intimate way, new aspects linked to this rethinking of the perspective with respect to oneself and to the position in the world.

This collaboration has also led B&W together with Puntoseta to design a silk foulard "My South is" to spread the message of the various definitions of South that emerged during the workshop "Where is South?".

The foulard were worn by the crew of the boat to join the message released by Kleronia, "tha human boat", in collaboration with UNHCR, the UN Refugee Agency and Moleskine Foundation during **Barcolana 2019 in Trieste**.





ATLAS PROXIMA at WHALE HUB UNDERSEA

Audience Development, Sustainability & Contemporary Art

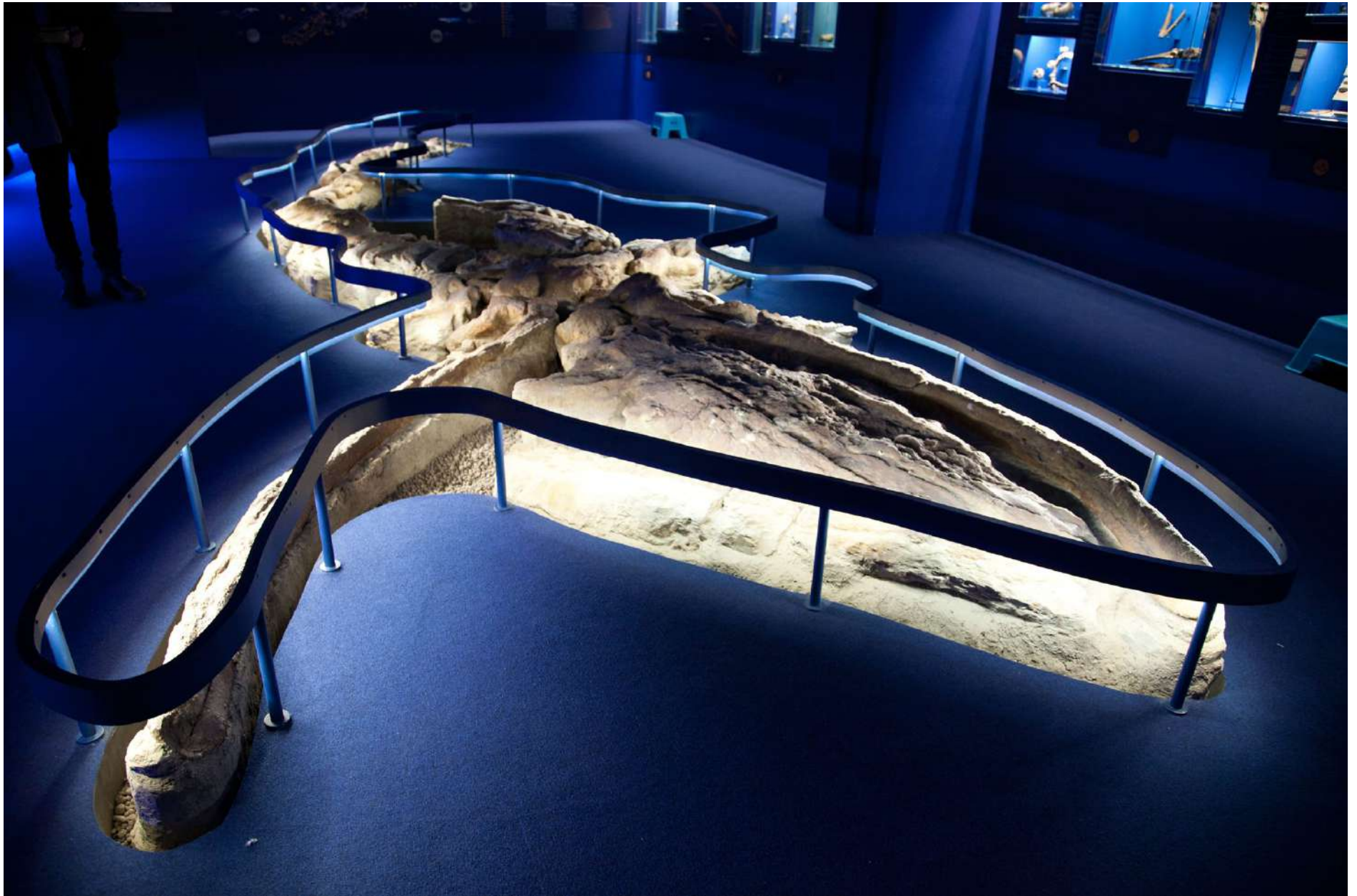
The Museum of Geology and Paleontology of Florence. Curated by Valeria D'Ambrosio. Promoted by Fondazione Cassa di Risparmio of Florence. Partner: Tethys Institute.

24.09 - 30.09.2018 2018: Nation25 was Artist-in-Residence at Santuario Pelagos in the Mediterranean Sea.

13.12.2018 - 9.01.2019 Exhibition, The Museum of Geology and Paleontology, Florence.

The Museum of Geology and Paleontology has developed the project **Whale HUB**, as part of the public competition **ValoreMuseo**, promoted by the Fondazione Cassa di Risparmio di Firenze. It was a project focused on audience development and new media strategies curated by **Valeria D'Ambrosio**. Whale HUB intended to increase the visibility and attendance of the [Sala della Balena](#), (the Whale Room), a recent expansion of the permanent collection, based on the Tuscan marine ecosystem and on environmental sustainability.

The Museum from an exhibition space has become a collective and educational space, a meeting point between science, history and creativity, **a cultural hub where creatives and artists were welcomed in order to get face to face with prestigious scientific collections**, discussing issues related to the relationship between **Man and Nature**, **stimulate new approaches and create food for thought**. In this way, **Art becomes a means of conveying scientific knowledge, an instrument to make contemporary the whale fossil and to raise awareness of the environmental crisis that is becoming increasingly urgent on a global level.**



The Whale Room, The Museum of Geology and Paleontology, Florence.

The Residency:

24.09 - 30.09.2018 2018 Sanctuary Pelagos, Mediterranean Sea.

Drawing inspiration from the words of Rachel Carson (1907-64), an American scientist and writer of some of the most imaginative texts on the marvelous mysteries of marine ecosystems, **this phase saw the collaboration of the Tethys Institute which has been researching for thirty years, safeguarding and raising awareness on the issue of ecosustainability of the seas with research expeditions in the Pelagos Sanctuary, the reserve of large cetaceans in the northern Mediterranean Sea.**

Thanks to the collaboration with the Tethys Institute, **three expeditions** were welcome **three artists: Nation25, Emiliano Zelada and Roberto Fassone** for a **residency experience in dialogue with marine biologists** during which they produced artistic research projects in the fields of **Visual Art, Sound Art, Performance Art.**

The research projects developed by the artists, also thanks to the archival materials of the Tethys Institute, were presented at the museum on **13 December 2018.**



Residency at the Santuario Pelagos, photo: Nation25.

Performance: ATLAS PROXIMA - Fanta-Scientific Lecture by Dr. Sarah C.Colner, 13.12.2018, Natural History Museum of Florence.

Exhibition: ATLAS PROXIMA - Fanta-Scientific Drawings, 12.12.2018 - 9.1.2019, Natural History Museum of Florence.

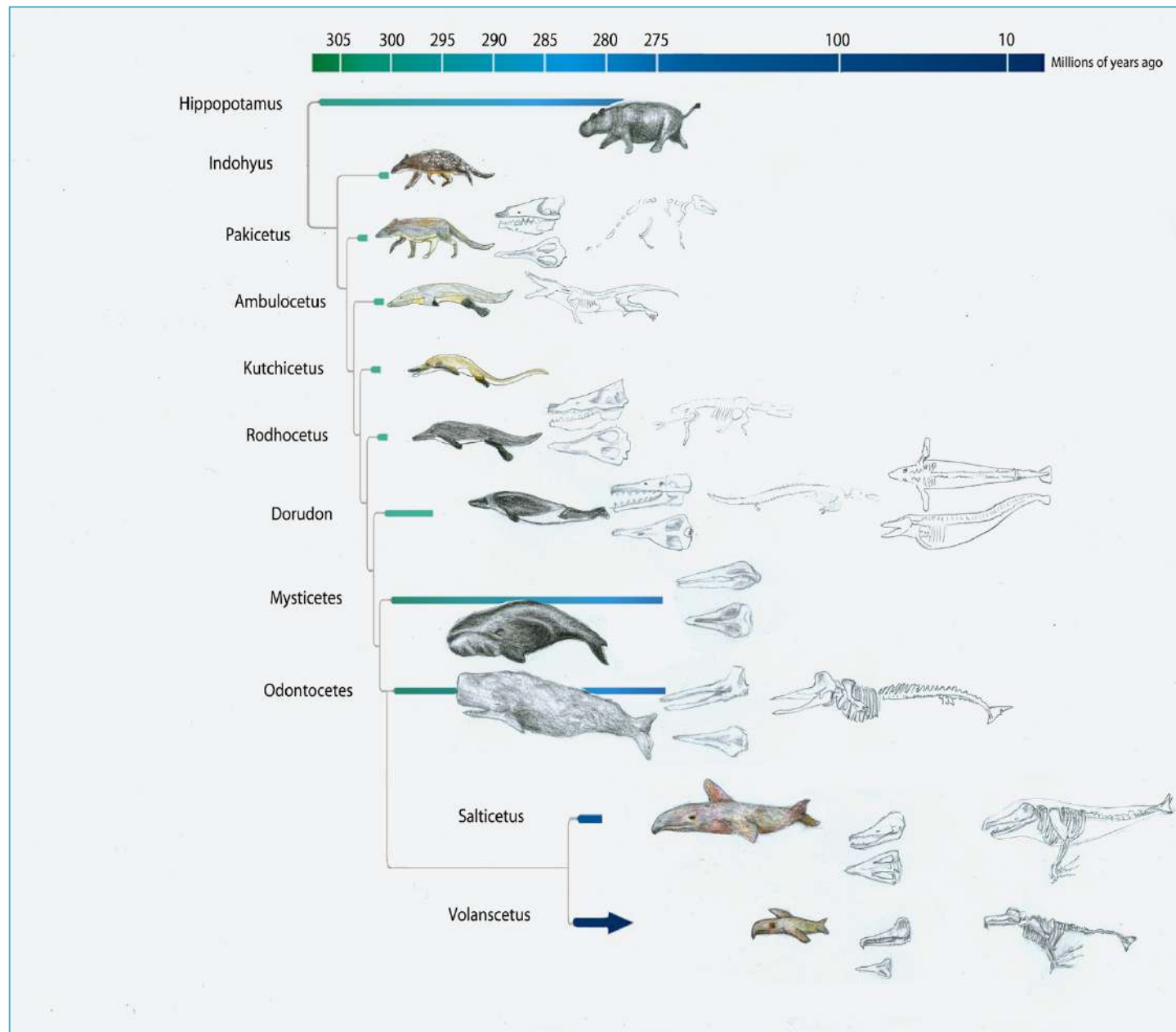
Nation25 presented for the occasion **ATLAS PROXIMA** a futuristic project setting the sea in 2935 (one thousand years after the publication of Rachel Carson's *Undersea*) in a hypothetical upcoming Pangea and featuring a series of **artistic-(fanta)scientific tables depicting:**

- The historical **evolution of terrestrial geology** in relation to the marine ecosystem: **the Pangea Proxima.**
- The historical **evolution of cetaceans** - specifically the Sperm Whale, the most complex cetacean - from marine animals to flying mammals.
- The **new anatomy of the Sperm Whale** with a focus on the organs that have undergone the most transformations to adapt to ship traffic, noise pollution, water acidification and new anatomical conformations: skin, eyes, stomach, fins, lungs.
- Tables with **new devices** for studying sperm whales.

These evolution stages were presented with a science-fiction lesson by the android marine biologist **Dr. Sarah C. Colner.**



Fanta-Scientifical Lecture by Dr. Sarah C. Colner, Nation25, Aula Magna, University of Florence. Photo: Stefania Mattioli



Evolution table.

From *Hippopotamus* to *Volanscetis*.

Pencil drawing

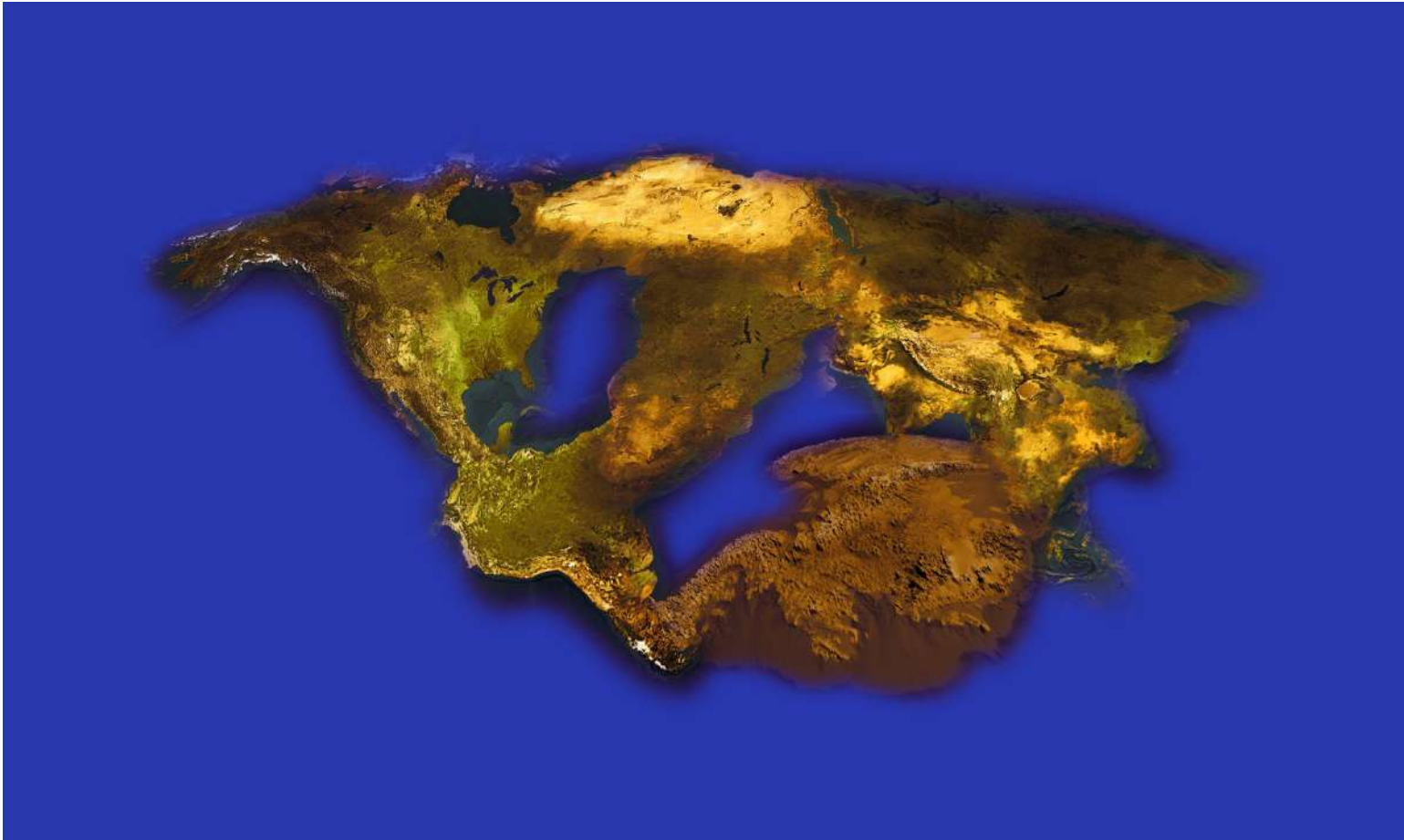
This phylogenetic tree shows the characters lost and acquired by cetaceans along their evolution. The most ancient relative of the *Volanscetis* is the *Hippopotamus*. For survival reasons, this species has seen, starting from 300 million years ago, an adaptation from terrestrial to aquatic and finally to aerial life.



Sighting of a *Salticetus* (Hopping Whale).

Photographic print.

The *Salticetus*, commonly known as *Hopping Whale*, is the first evolutionary stage of the Sperm Whale, which occurred 100 million years ago due to the scarcity of food and the quality of water, poor in minerals due to various forms of pollution. The *Salticetus* lost more than 50% of the total weight of the Sperm Whale and reached an average weight of 10 tons. He became able to make very long jumps that he perfected in flight in the next evolutionary phase: the *Volanscetis* acquired the ability to travel many kilometers by flying. Athletics allowed it to reach a marine ecosystem as quickly as possible and bypass dangerous marine areas, often made of plastic, which by then constituted real underwater continents, often trapping animals.



Geological Table of the Earth.
Photographic print.

The current conformation of the continents defined, *Pangea Proxima*, recalls the original *Pangea*, the supercontinent that is believed to include all the lands emerged during the Paleozoic era. About 160 million years ago Europe, North Africa and Arabia collided, closing the Mediterranean Sea, so important for the consolidation of the Roman Empire and for the trade and migratory routes of the 21st century AD. The Atlantic Ocean, which divided the Eastern part of the World from the West, has closed. North America has joined Africa; South America wrapped itself at the southern end of Africa, enclosing what was left of the Indian and Atlantic Oceans; while the Pacific Ocean has expanded all around.



Atlas Proxima, Drawings and Photos, The Museum of Geology and Paleontology, Florence. Photo: Nation25.



Atlas Proxima, Drawings and Photos, The Museum of Geology and Paleontology, Florence. Photo: Nation25.

THE NATIONLESS PAVILION (3rd Edition)
FONDACO FUTURO.
12.05 - 26.11. 2017, Venice

Itinerant project. Departure at the former Fondaco dei Tedeschi, it developed in Teheran and Instabul.

The third edition of the Nationless Pavilion, curated by Nation25 with the collaboration of Chloé Bonnie More, in the context of the **57th International Art Exhibition**, examines the **model of Fondaco**, born in the X century, in **its historical sense of a place of accommodation and exchange of goods for the different cultures bordering on the Mediterranean.**

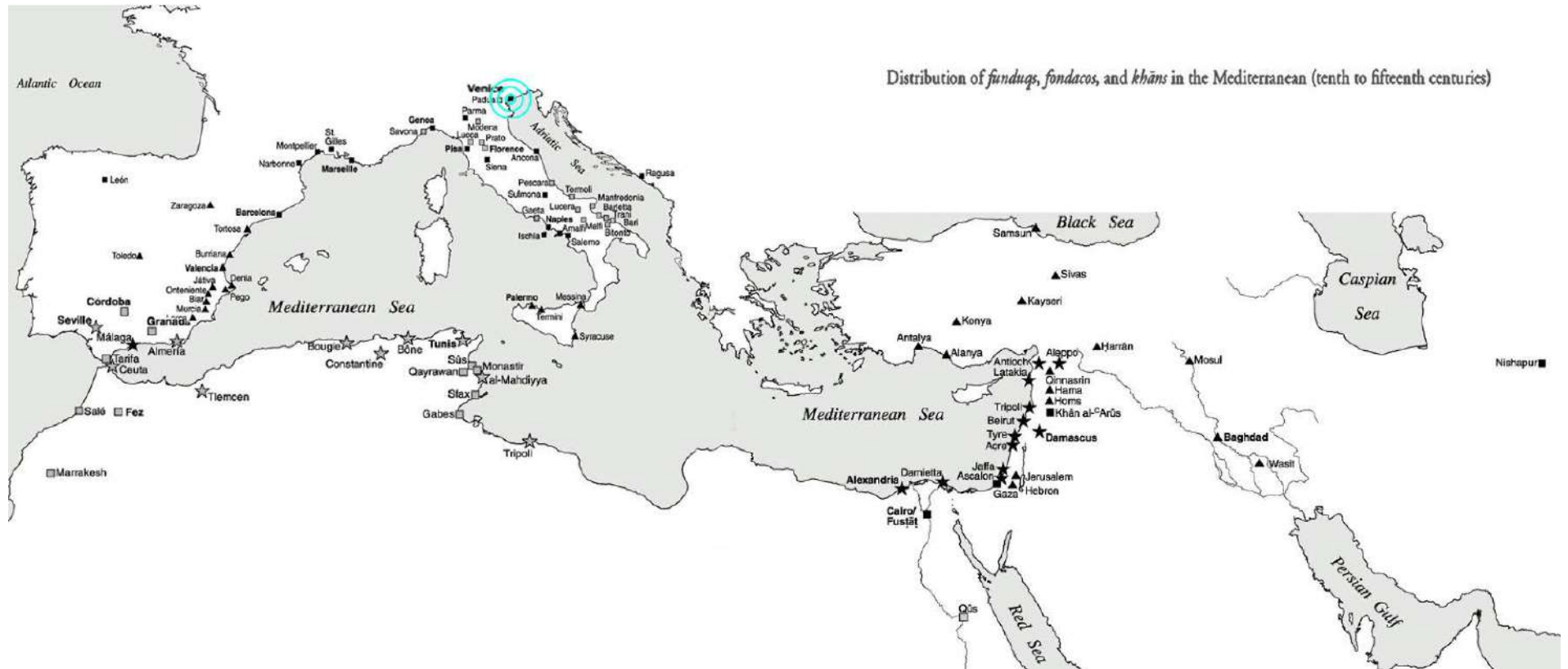
Fondaco is a **tool for reflecting on the first relationships between foreign communities, and their cultural and economic dynamics, in the Mediterranean area.**

In Venice there were the national fondaci, and the public ones used for food and goods for the population. The **three national fondaci - German, Turkish and Persian** - that are today used for different purposes - lead us to territories still heavily affected by the phenomenon of migration. Their relationship is extended by the Nationless Pavilion to the three related Official Pavilions in the Biennale.

What relations was the network of national and public fondaci able to foster in Venice? **What kind of exchange was established between foreigners and locals in the lagoon area? What kinds of regulations were the foreign communities subjected to?**

The Nationless Pavilion becomes a "fondaco" with an open walk through the Venetian fondaci. The collective exploration, not defined beforehand, triggers **reflections and ideas collected on a handbook available to participants, both refugees and not.** From here, the **notebook, as a "moving fondaco"**, began a journey from one side to another of the Mediterranean, with interventions by artists, art historians, scholars and activists; it arrives in Tehran and then in Istanbul.

The exploration has resulted in a long audio track that can evoke the sound and noise of these places, echoes of a past and a window on the present.





In the late fifteenth century, a German lost pilgrim visiting Alexandria became lost in the city's unfamiliar twisting streets. After wandering for a period, he appealed to a local Muslim for guidance, using Latin because he knew no Arabic. "Fontico Catholico" he said, probably speaking loudly and clearly as travelers often do in a foreign land, asking to be taken to the Catalan "fontico" hotel in which he was lodging with other European pilgrims. To his great relief, he was immediately conducted to the denized location since the word he used - fontico - was very similar to the Arabic term, "fontug", designating the same place. In fact, the two were cognates, and shared a long heritage going back to the classical Greek word "pandocheion" an inn or hostelry.



THE NATIONLESS PAVILION (2nd Edition)

EMBODYING BIORDERS

In the context of the 15th International Architecture Exhibition of Venice.

Various locations. 2016.

During the 15th International Architecture Exhibition of Venice "Reporting From The Front", The Nationless Pavilion has decided to develop a studio on "Embodying Borders" questioning the dynamics of individual and collective bodies in relation to the architecture of barriers, spurring a reflection on what it means to inhabit the border, appropriate it, measure it, crossing it, going beyond it.

The studio developed in collaboration with the Italian collective Kinkaleri and the palestinian choreographer and dancer Nadia Arouri, during a residency at SpazioK, brought to a performance, an action, a series of exercises and a drawing series.

EMBODYING BORDERS was developed as:

- **EMBODYING BORDERS #1 Performance with Marco Mazzoni (choreography Kinkaleri, Nation25, Nadia Arouri)**
- **EMBODYING BORDERS #2 Action with Marco Mazzoni (Kinkaleri and Nation25)**
- **EMBODYING BORDERS Poster (Kinakelri and Nation25)**
- **EMBODYING BORDERS Drawings (Caterina Pecchioli)**
- **EMBODYING BORDERS Exercises (Kinakelri, Nation25 and Nadia Arouri)**
- **EMBODYING BORDERS Exercise V (Kinkaleri and Nation25)**

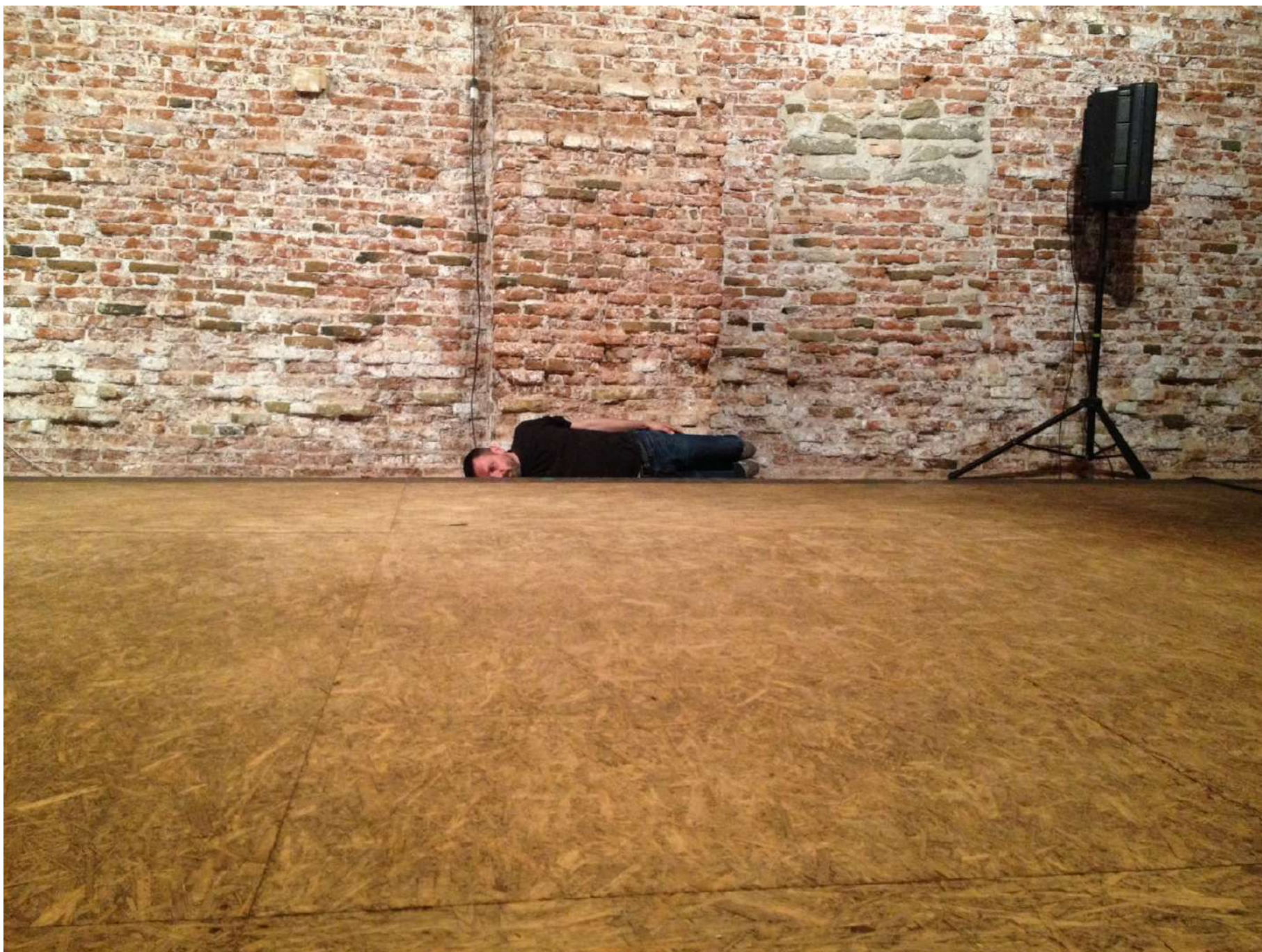


EMBODYING BORDERS #1

studio by Kinkaleri, Nation25 and Nadia Arouri
with Marco Mazzoni

This "First Study" is the result of a period of artistic residency in SpazioK in Prato. The performance was part of the program "Spaces of Exception", Sale Docks, Dorsoduro 265, Venice.

Embodying Borders rehearsals at SpazioK, Prato





"Embodying Borders" at "Spaces of Exception" Sale Docks, Venice, photo: Rahel Slaemani

Embodying Borders #2,

with Marco Mazzoni, Kinkaleri, Nation25

in coll. with Biennale Urbana and Uruguay Pavilion Reboot Project at Uruguay Pavilion, Giardini, Venice



Uruguay Pavilion, Architecture Venice Biennale, photo: Fabio Tibollo



"Embodying Borders" action at Uruguay Pavilion, Architecture Venice Biennale, photo: Fabio Tibollo

Embodying Borders, the Poster

by Kinkaleri and Nation25

Poster 30x40 cm

The poster "Embodying Borders" that shows the action by Marco Mazzoni at the Uruguay Pavilion, was presented at Palazzo Savona during **Manifesta 12** in Palermo, then at the Fabbrica del Vapore (Milan) on the occasion of the SPAZI Project, at **MAXXI in Rome for The Independent** (NESXT) and finally in the city of Turin in May 2019, part of the larger **MANIFESTO project | Independence iconographies**, a large exhibition in the form of a public billboard, born from the collaboration between NESXT and Mercato Centrale Torino, respectively the creators and producers of the project.

MANIFESTO constitutes the second phase of **M / AAVV - Posters / Notes for an autonomy of vision**, a project born from SPAZIOY (Rome), for which NESXT invited the companies belonging to the network to express their specific cultural, ideological idea, economic and operational concept of "independence", through the creation of posters developed with graphic and / or verbal content.



Manifesto Project / Independence iconographies, Torino.



© Embodying Borders #2, Action by Kinsaleri & Naticchi, Umetar Pavilion, 10th Venice Architecture Biennale. Photo Fabio Valerio Dinello.
Action part of The Nomadless Pavilion 2010 program, in collaboration with Biennale Urbana (BU21), Remont Project, A71 uffici.

NON C'È ALCUNA FORMA DI POTERE PIÙ ELEMENTARE DI QUELLA CHE IL CORPO ESERCITA

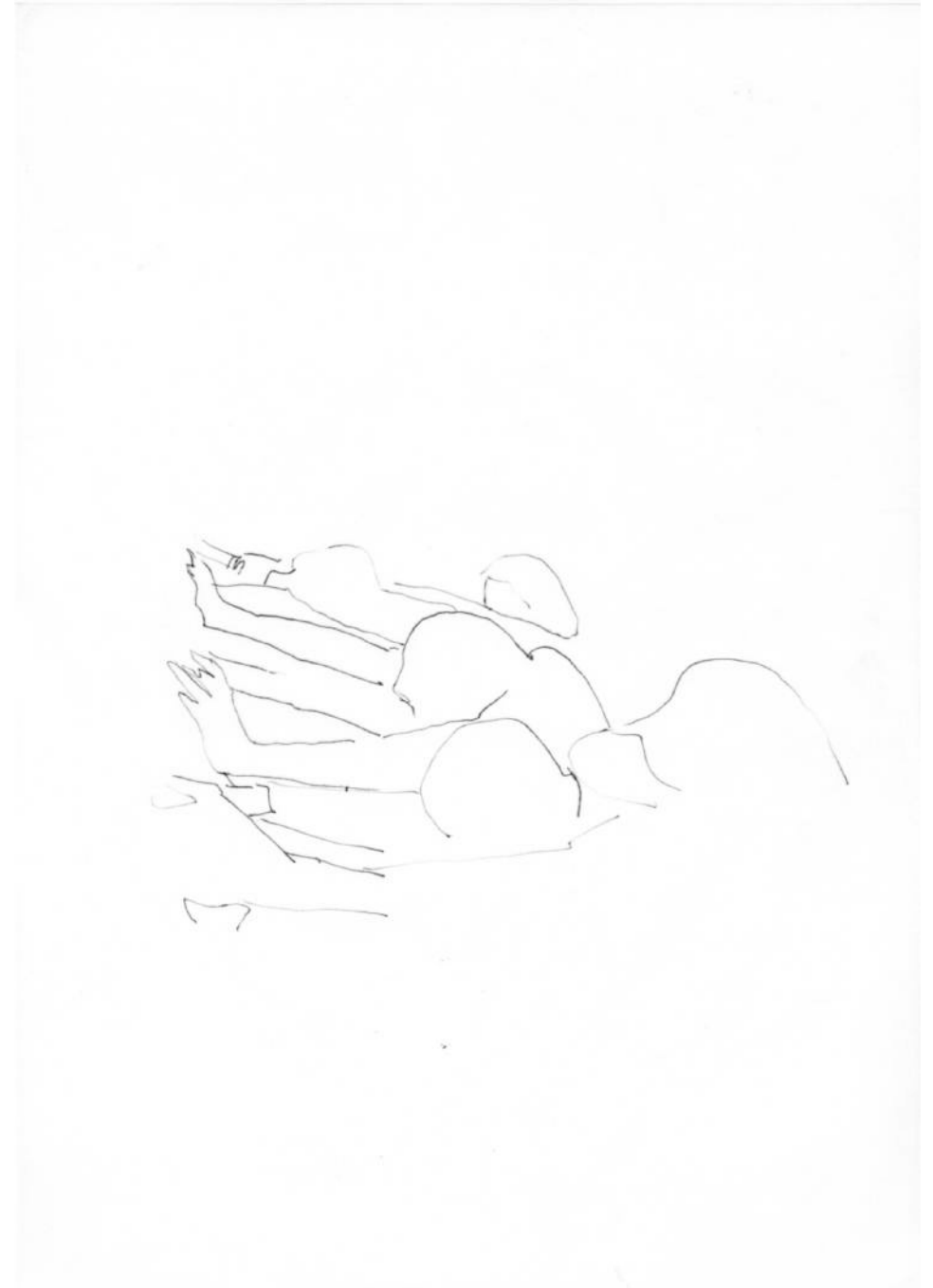
ELIAS CANETTO

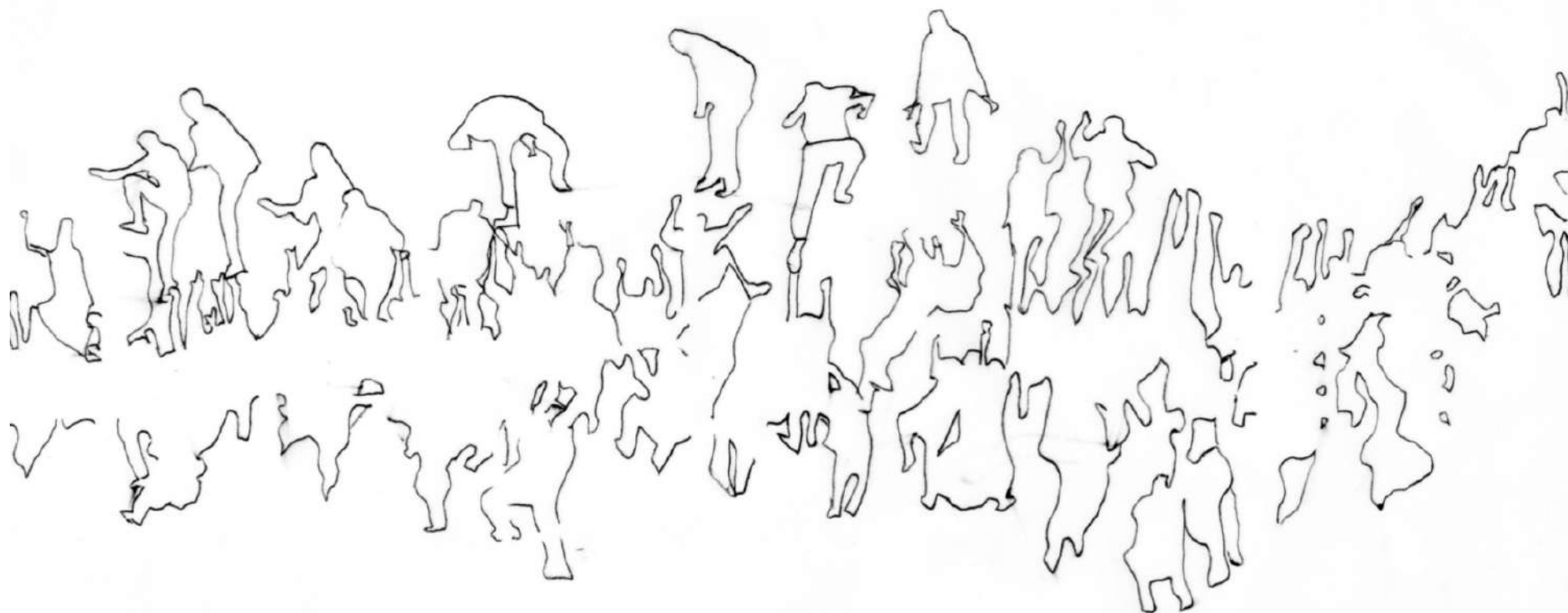
Embodying Borders drawing series

by Caterina Pecchioli (Nation25)

series of 15 drawings Pen on A4 tracing paper.

In the drawings Caterina Pecchioli took out from the newspaper pictures the barrier to strenph the physical effort and the ability to react of the individual and collective body.







Embodying Borders Exercises

drawing by Marco Mazzoni (Kinkaleri)

Concept: Kinkaleri, Nation25 and Nadia Arouri

EMBODYING BORDERS EXERCISES



RAISE ONE LEG AND STAY IN BALANCE



BRING THE HANDS TO THE GROUND TRYING TO BRING AS MUCH AS POSSIBLE THE TORSO TOWARD THE LEGS



LIE DOWN STRETCHING THE LIMBS



POSITIONED NEXT TO A WALL TO ABOUT 60CM
REST THE SHOULDER TO THE WALL WITHOUT MOVING YOUR FEET



A SUPPORTS B LEG
B LEANS FORWARD GIVING WEIGHT TO A



POSITION THE BODY FACING EACH OTHER AT ABOUT 60CM
BEND YOUR KNEES AND SUPPORTS EACH OTHER ARTERNATELY

ALL EXERCISES SHOULD BE PERFORMED AT LEAST 180 SECONDS

NATION25, KINKALERI, NADIA AROURI - VENICE 2016



Embodying Borders. Exercise V

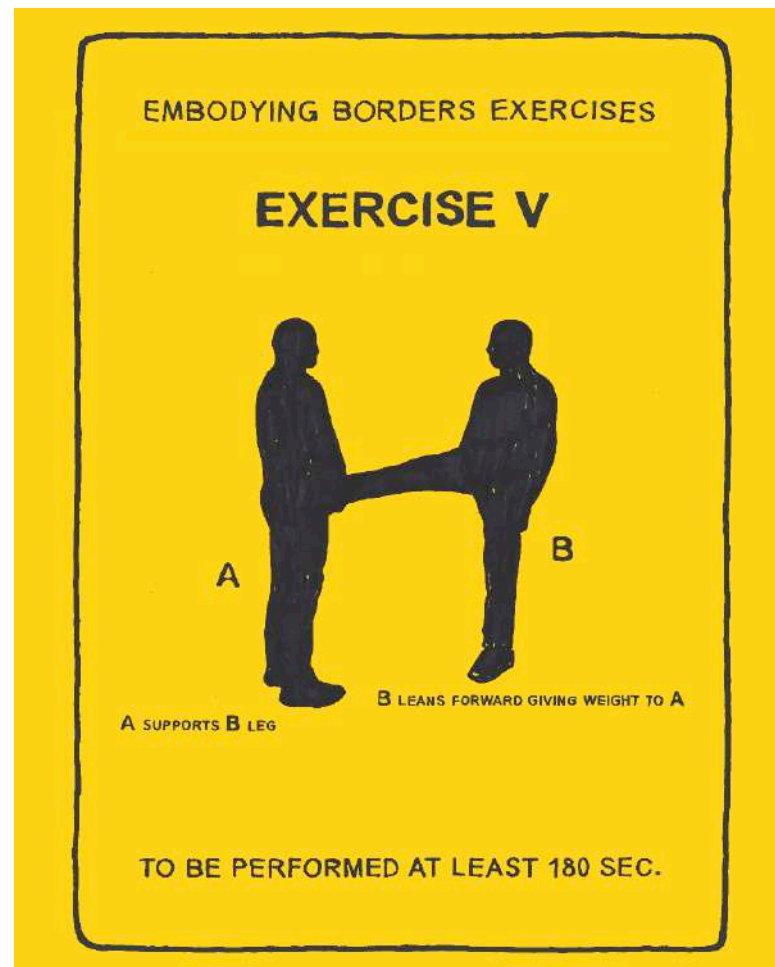
Nation25 and Kinkaleri

Penta Space, Florence.

"Exercise V" is the latest evolution of Embodying Borders project.

"Exercise V" transforms the performance experience into an emergency signal and invites the viewer to form a physical exercise of trust and solidarity in a society where these are "at risk".

Presented at Penta Space, Florence, project by Valeria D'Ambrosio and Federico Niccolai, April 5 - May 5, 2019.





EXILE EUROPA

15th International Architecture Exhibition, La Biennale di Venezia

Greek Pavilion, Gardens

17th September 2016

Nation25 was invited to co-organize the "**Exile Europa**" event in coll. with **ThisIsACo-op.**
at the Greek Pavilion, for the 15th International Architecture Biennale of Venice.

Nation25 chooses to create a collective moment of reflection about the idea of Europe as a self-exiled and closed community within itself.

With the collaboration of asylum seekers and refugees from the Cas and Sprar network in Venice, we transcriber in different languages on the walls of the pavilion the **questions about the life and needs of each human being, taking inspiration from those ones asked by a Kurdish refugee** that took part in the Nationless Pavilion the previous year.

Exile today is created inside and outside Europe's borders.

After the controversial putsch in Turkey and the Brexit of the United Kingdom, terrorist attacks and geopolitical instability have increased and it complicates movements at the borders.

In this context, which places are considered "safe land", by whom and for whom? What does "destination city" mean in this context? Where are the deportations taking place today? How do we react to the imprisonment and refusal of refugees? How do we react to the violation of the Geneva Convention? Where's the kindergarten today?

Nothing is stable. Information and context are constantly changing. The traces of refugees seem disappear quickly in their passage. The vulnerable bodies are somewhere and, at the same time, nowhere.

The body itself becomes the border.

ThisIsACo-op hosted inside the Greek Pavilion discussions, meetings and events in an amphitheater structure that acts as a receptacle for dialogue and a symbol of participation and community. The Greek pavilion is a meeting place for architects, associations, Greek social movements and the international community in search of solutions to face common problems generated.



"Exile Europa" 15th International Architecture Exhibition, La Biennale di Venezia Greek Pavilion.

or blessed?

Me falta la comida,
¡Quiero bandeja paisa!

ONE DAY I WILL?

EMIGR

Αγαπώ την Αθήνα

THE
STATE
AND

ЕСТЬ ЛИ БЕРД
ДЛЯ

MYTHOLOGY

ΤΟ ΕΠΙΤΙ
ΑΛΛΑ Κ

THE PEOPLE αthenoi?
(SOCIETY)

AMORE
♡

RELIGI

ARE 2 DIFFERENT
THINGS

L'ARTE DI RIFUGIARSI
IL LAVORO DI VIVERE

EUROPE IS IN

SHOW T





THE NATIONLESS PAVILION (1st edition)
A process to visualize the 25th Nation
6.05 - 22.11 2015 - Venice



The first project of Nation25 was **The Nationless Pavilion**, the Pavilion of those dispossessed of a nation in comparison with the system of National Pavilions in Biennale: a foundational and critical gesture at the same time.

The project opened in Venice in the context of the 56th Art Biennale with a series of collective moments from May to November:

- **ACTION "SQUARE TAPE"** 6.05 - 22.11 2015 (Arsenale, Giardini, Venice)
- **LABORATORY + INSTALLATION "Nation 25 Under Construction"** 20.10 - 20.11 2015
(Free Home University, Lecce and SaLE Docks Venice)
- **ROUND TABLE "RENDERING A NATION"** May 8, 2015 (SaLE Docks, Venice)

"Square Tape"

Action

6.05 - 22.11 2015 - Venice (Arsenale, Giardini)

On the 8th on May 2015 The Nationless Pavilion sent an asylum request to the 65 Nations present at the Biennale.

The Nationless Pavilion was asking the permission to the curators of each National Pavilion to include in their space a square made of tape, as a symbolic presence of the 25th Nation.

This presence inside each National Pavilion brings the attention to this invisible state that lives within the different nations.

The Asylum Request continued till the 22nd of November when the Biennale 56th closed.

Conversations regarding permissions for square tape were visible as history/documentation inside Sale Docks.

We have obtained the asylum in **Hungary, Armenia, South Africa, Romania, Brazil, Seychelles, Macedonia, Turkey, Germany, Grenada, Israel, Lithuania, Estonia and Thailand.**

The action:



"Square Tape" The Nationless Pavilion at Macedonian Pavilion, Arsenale, Venice

13/7/2015 BRAZIL ASYLUM OBTAINED!



15/7/2015 SEYCHELLES ASYLUM OBTAINED!



Email sample:



Nation 25 <nazione25@gmail.com>

The Nationless Pavilion: asylum request

1 messaggio

Nation 25 <nazione25@gmail.com>

8 maggio 2015 02:42

A: simon@depurydepury.com, michaela@depurydepury.com

Ccn: caterina pecchioli <catepec@gmail.com>, Sara Alberani <alberanisara@gmail.com>, Elena Abbiatici <elena.abbiatici@gmail.com>

8 May 2015, Venice

Dear Mr Simon de Pury and Dr. Michaela de Pury,

We are the representatives of Nation25.

We would like to ask you the permission to introduce a little square of tape inside the Pavilion of Azerbaijan as a symbolic presence of our invisible nation.

We are asking this presence inside each National Pavilion to bring the attention to an invisible state that lives within the different nations. We are referring to the 51.5 million people that are recognised as political refugees. If you considered them as a state, they would represent the 25th nation on Earth.

This asylum request comes from the Nationless Pavilion, with the hope that the artistic context is the right place to re-think what it is often ignored.

Please find the details of the project attached and do not hesitate to contact us for further information.

Best wishes,

Sara Alberani, Elena Abbiatici, Caterina Pecchioli
Curatorial Team Nation25/The Nationless Pavilion

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Nation25 | The Nationless Pavilion

T: +39.3394701233

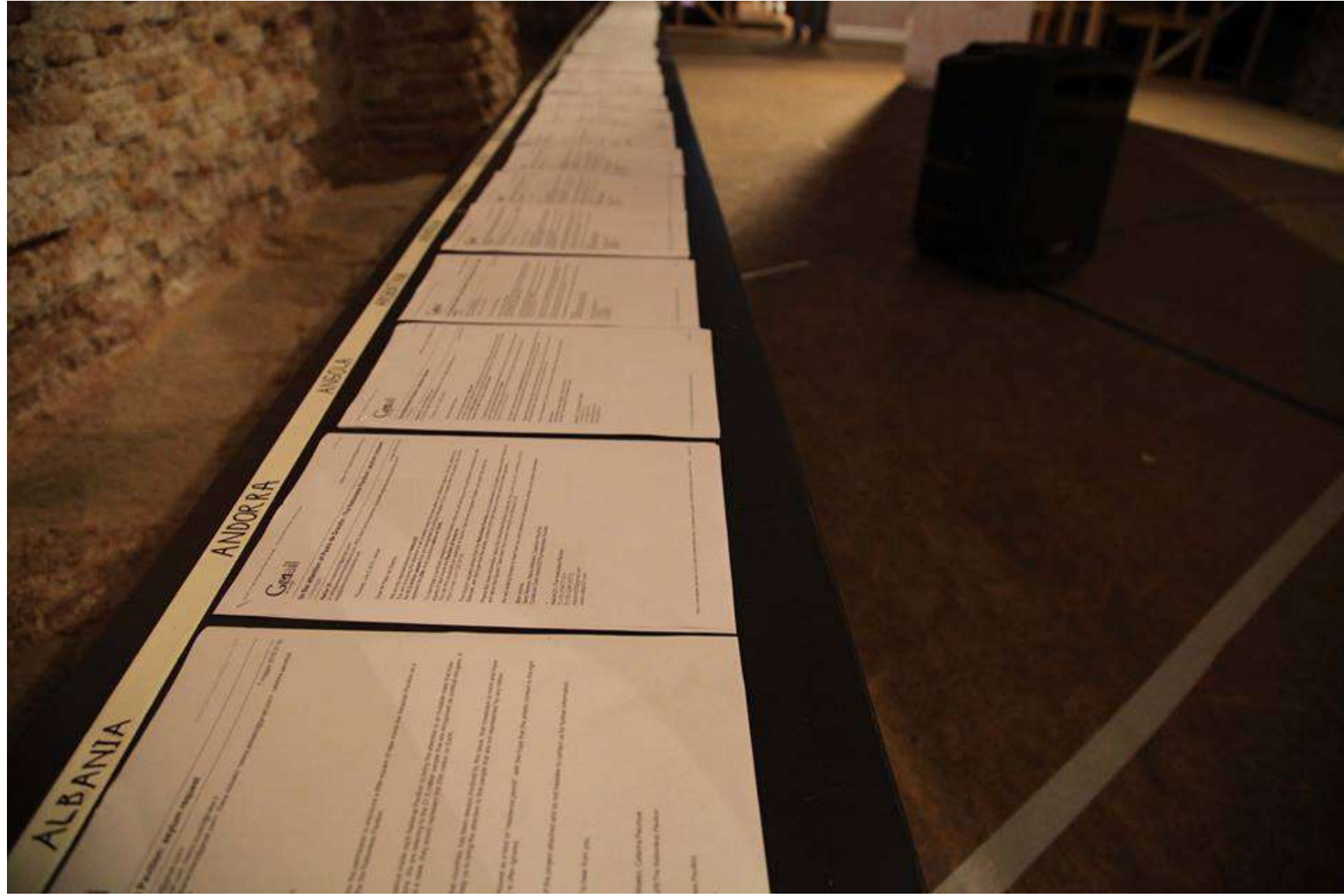
nazione25@gmail.com

www.nation25.org



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Presentation of the conversations regarding permissions for square tape at Sale Docks.



"Rendering a Nation"

Round Table

May 8, 2015 (SaLE Docks, Venice)

Refugees, migrants, artists and humanitarians discussed the notion of a Nationless Pavilion from their own expertise and experience.

The meeting took place around a table prepared with texts, objects, photos, documents and sources linked to the interventions.

The talk was seeking to better define the idea of a "nation" whose existence is based on common needs and experiences and opposed to territorial integrity.

Further the talk discussed how the notion of a pavilion and the artistic practice it includes can address the challenges of dispossession. The idea of a Nationless pavilion requires that we rethink notions of borders, identity, belonging and exclusion. The challenge is to find an element that embodies a place of belonging - one with an artistic practice relates both to social facts and imaginative possibilities.

The focus went to "the Nationless": the 51.5 million people registered as political refugees, to move from the abstraction of a number to the human beings with their physiognomies, visions and narratives.

Guests: Jowan Akkash (journalist, Syrian refugee) - Mohammad Al Husain (doctor, refugee) - Federica Araco (journalist, Babelmed) - Anna Irma Battino (Melting Pot Europa) - Gregory Beals (photographer, journalist) - Elena Bellantoni (artist) - Giorgio de Finis (MAAM, Museo dell'altro e dell'altrove) - Nathalie Galesne (journalist, Chief editor Babelmed) - Rosa Jijon (artist) - Francesco Martone (activist, Committee for Justice for new Desaparecidos) - Anya Medvedeva (Communications Director, IZOLYATSIA) - Costanza Meli (Associazione Isole) - Cesare Pietroiusti (artist) - Alessandra Pomarico (curator, Free Home University) - Lorenzo Romito (Stalker / Osservatorio Nomade) - Federico Simonti (writer) - Don Mussie Zerai (President Habeshia Agency).

Visual contributions: Gregory Beals, Elena Bellantoni, Shady El Noshokaty, IZOLYATSIA, Rosa Jijon, MAAM (Museo dell'Altro e dell'Altrove), Stalker/Osservatorio Nomade, Calixto Ramirez Correa, Emanuele Satolli.

Text contributions:

Cesare Pietroiusti "La Trappola"

Federico Simonti "How to represent Nation 25 at the Venice Biennale / The constitutive processand"



'Nation 25 Under Construction'

20/10/2015 - 31/10/2015 Laboratory in Lecce and Venice

Installation on view till 20th November at S.a.L.e. Docks (VE)



"The Nationless Pavilion" Laboratory, Sale Docks, Photo Mohamed Keita.

From October 20th to October 31st, The Nationless Pavilion held 3 workshops one in Lecce and two in Venice. The goal was a collective installation to be held in October 31st at S.a.L.E Docks (VE) for a visualization of Nation 25's problems and possibilities.

The three workshops, held by **Ultra Red** (Chris Jones and Elliot Perkins in collaboration with Free Home University and Ammirato Culture House in Lecce), **Emilio Fantin** (in collaboration with At Work, Lettera27) and **Denis Maksimov** for *Avenir Institute* were participated by students as well as different professional figures such as artists, writers and sociologists of different nationalities, including political refugees and asylum seekers.

Memory, sound, dreams, inner images, social politics, and anthropology were the elements taken into account for researching this new "social apparatus": the imaginary Nation 25, a "Nationless" State after the Nation-State.

The final form was a molecular system where the border lines become sharing lines. This social model was realized as installation that was spread across multiple areas, inviting visitors to actively experiment with the methods of functioning of this new system.

The laboratory involved the cooperation of the public, starting from the materials brought to the participants and sent online via an Open Call to S.a.L.E. Docks during the summer months.



"Nation 25 Under Construction" Installation view, Sale Docks, Photo Mohamed Keita.



"Nation 25 Under Construction" Laboratory, Sale Docks, Photo Nation25



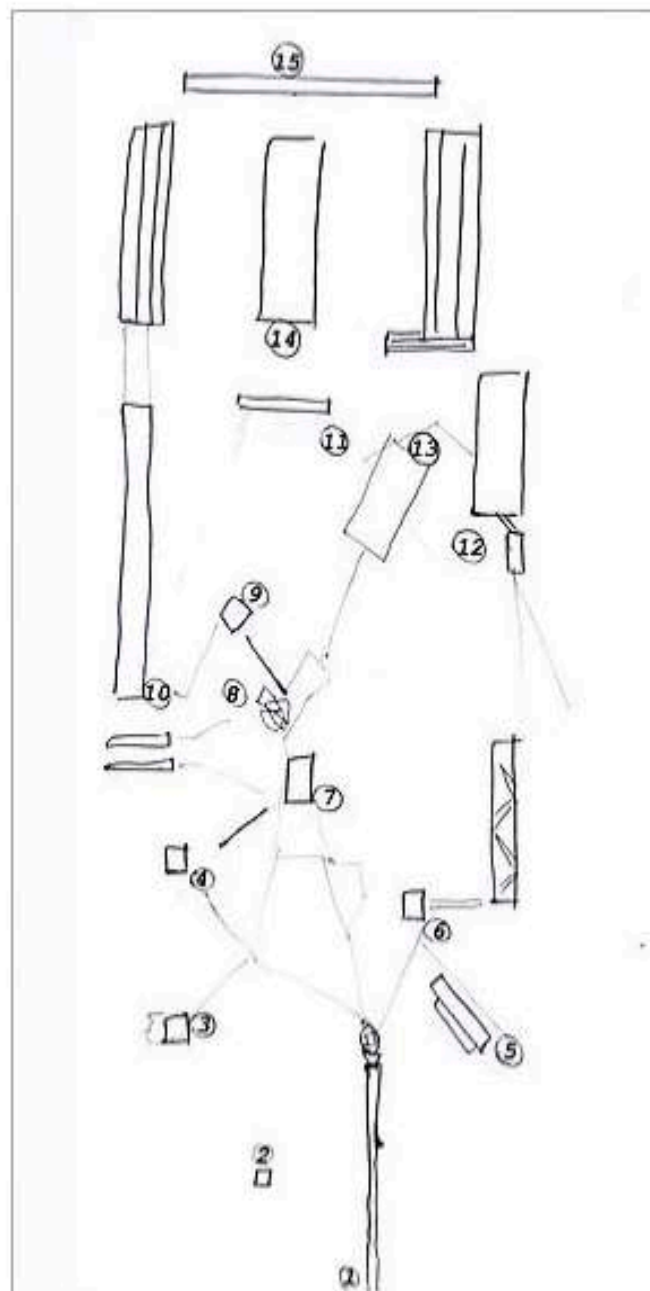
"Nation 25 Under Construction" Laboratory Emilio Fantin, Sale Docks, Photo Mohamed Keita.



"Nation 25 Under Construction" Installation view, Sale Docks, Photo Mohamed Keita.



"Nation 25 Under Construction" Installation view, Sale Docks, Venice. Photo Nation25.



INSTALLATION MAP

1 Line as Sharing
inside - outside connection
water - land.
materials: pipe-stick-megaphone + video screen

2 Voglio andare alla Biennale Sound Installation

3 Totem
materials: thermal blanket -
a donation by Syrian migrants, Pozzallo, August,
2014

4 Bubble Experiment
collaborative system

5 Pulpitum

6 From Signature to Space
Installation 2D and 3D
Materials: paper, rope, tape.

7 Fluchtwege/Escapes Routes
Film

8 Rope Game
to experiment the new social system's function
and operation (see 11)
Material: Instructions, Rope

9 Mute Speaker

10 Square Tape
Asylum Request to the National Pavilions
Action by The Nationless Pavilion

11 Nation 25's Social System scheme with main
function and operation made, to be improved by
viewers

12 Contributions, traces, notes

13 From Cartesian to a New System of Coexistence
between reality/dream/inner image.

14 Anatomical Theater,
surgical study of the Leviathan

15 Video

THE NATIONLESS PAVILION credits:

Nationless Pavilion is a project initiated by Sara Alberani and developed with Elena Abbiatici and Caterina Pecchioli.

Curatorial Team Nationless Pavilion 2015 Sara Alberani, Elena Abbiatici, Caterina Pecchioli

with the participation and contribution by:

Monir Ahmed, Alterazioni Video, Alaa Al Kasem, Marina Andreose, Enrico Antonello, Luca Babini, Marco Baravalle, Beky, Coop Camelot (Yvette Miafo Teguela, Ziai Hamidullah, Guendalina Mantovani), Massimo Cappello, Myriam Carlino, Claudia D'Alonzo, Andrea d'Amore, Roberta Da Soller, Silvia Danetti, Emanuele De Donno, Olivier Dipama, Claudia Domenici, Emilio Fantin, Alessandra Ferlito, Daniela Ferrigni, Sander Fuchs, Paris Helene Furst, Melania Fusco, John Gian, Federica Glauso, Giacomo Gerboni, Sharafat Hamkar Sayed, Morteza Khaleghi, Mohamed Keita, Love, Andrea Lulli, Denis Maksimov, Marianna Mendoza, Naeem Mohaiemen, Maria Montesi, Andrea Moreno, Bjorn Nussbaecher, Emerson Penaherrera, Arabella Pio, Irene Pozzi, Andrea Righetto, Ben Russel, Rzgar, Federica Salvegò, Assaf Shoshan, Federico Simonti, Rahel Slaemani, Ultra Red, Carolina Valencia, Victor, Andrea Villa, Ione Wang.

Partners: Open Society Foundations, Lettera27, Archivio Memorie Migranti, Free Home University, At Work/lettera27, Musagetes Foundation.

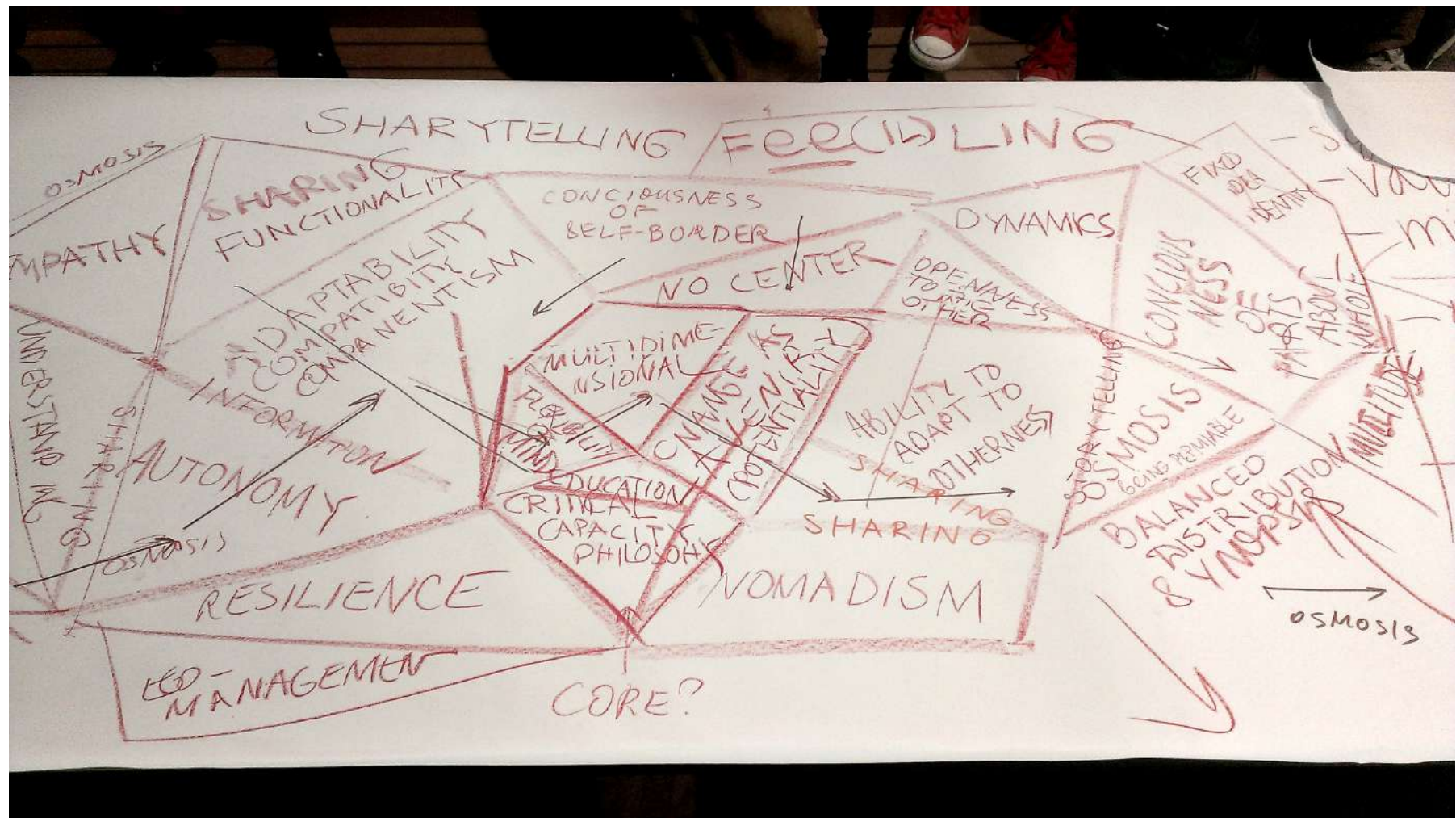
In collaboration with: Civico Zero, Sale Docks, SPRAR-GUS, Castri (LE) and progetto Fontego - Sprar di Venezia.

Special Thanks to: Ammirato Culture House, BabelMed, Comitato giustizia per i nuovi Desaparacidos nel Mediterraneo, Habeshia Agency per la cooperazione allo sviluppo (A.H.C.S), MAAM Museo dell'altro e dell'altrove.

NEW SOCIAL SYSTEM

Develop with Denis Maksimov (Avenir Institute) together with the participants of The Nationless Pavilion.

"Nation 25's Social System" is the map of thought related to a new social body, the State after the State, that come out during the laboratories of the Nationless Pavilion, held at Sale Docks, Venice. It was presented at the Cairo Off Biennale, inviting the viewer to add new parts of this new nationless system. In Cairo it related to others works on show and to the context of the Off Biennale, whose titled Something Else, yet hold the will to create a new zone to live and recognize yourself.





"New Social System", A New Social Contract, at Cairo OFF Biennale.

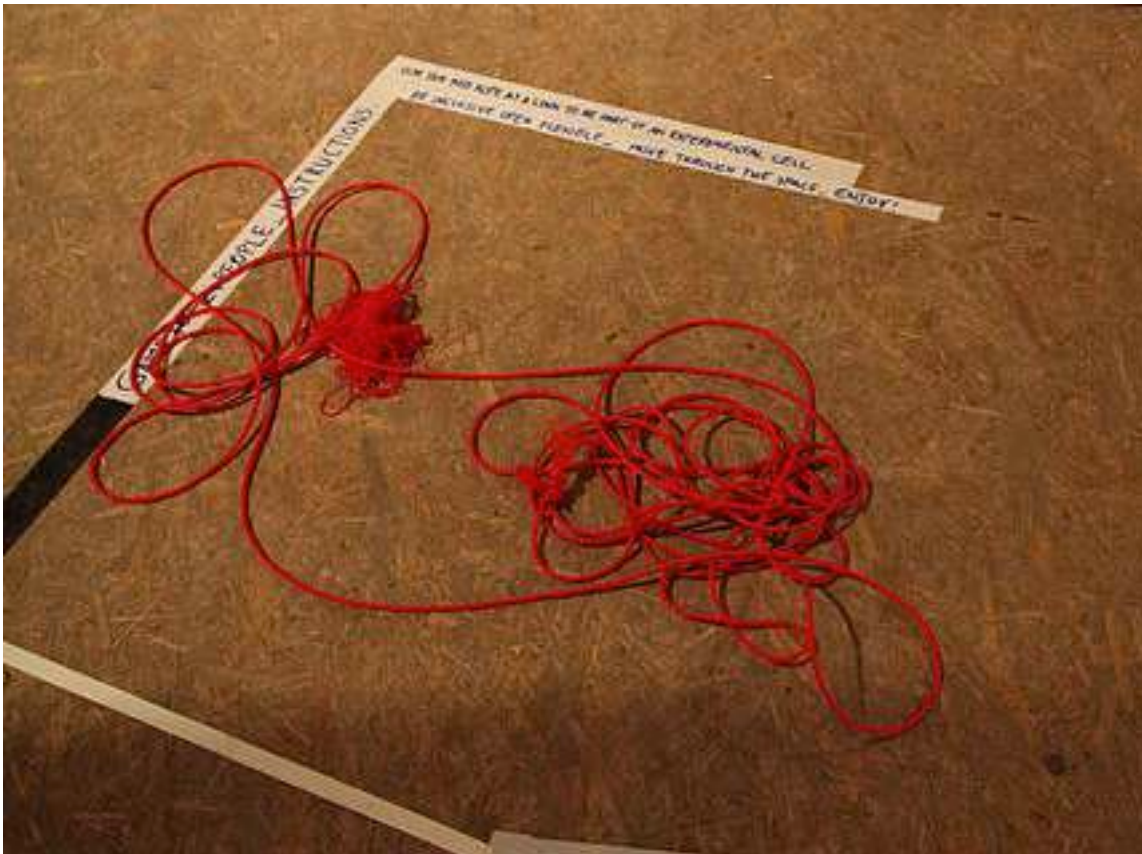
ROPE GAME

By Nation25 in coll. with the participants of the Nationless Pavilion 2015.

Red Rope, 5 meters long
+ Instructions

The viewers form a group and each person is placing the rope around his waist connecting with the others.

The group must move in space following the different functional qualities of the **"New Social System"** such as: flexibility, nomadism, ability to include others, ability to let someone leave without losing balance of the whole body, adaptability, consciousness of parts, no center, multidimensional, eco-management etc.





The Nationless Pavilion, Sale Docks, Venice 2015, photo Mohamed Keita.

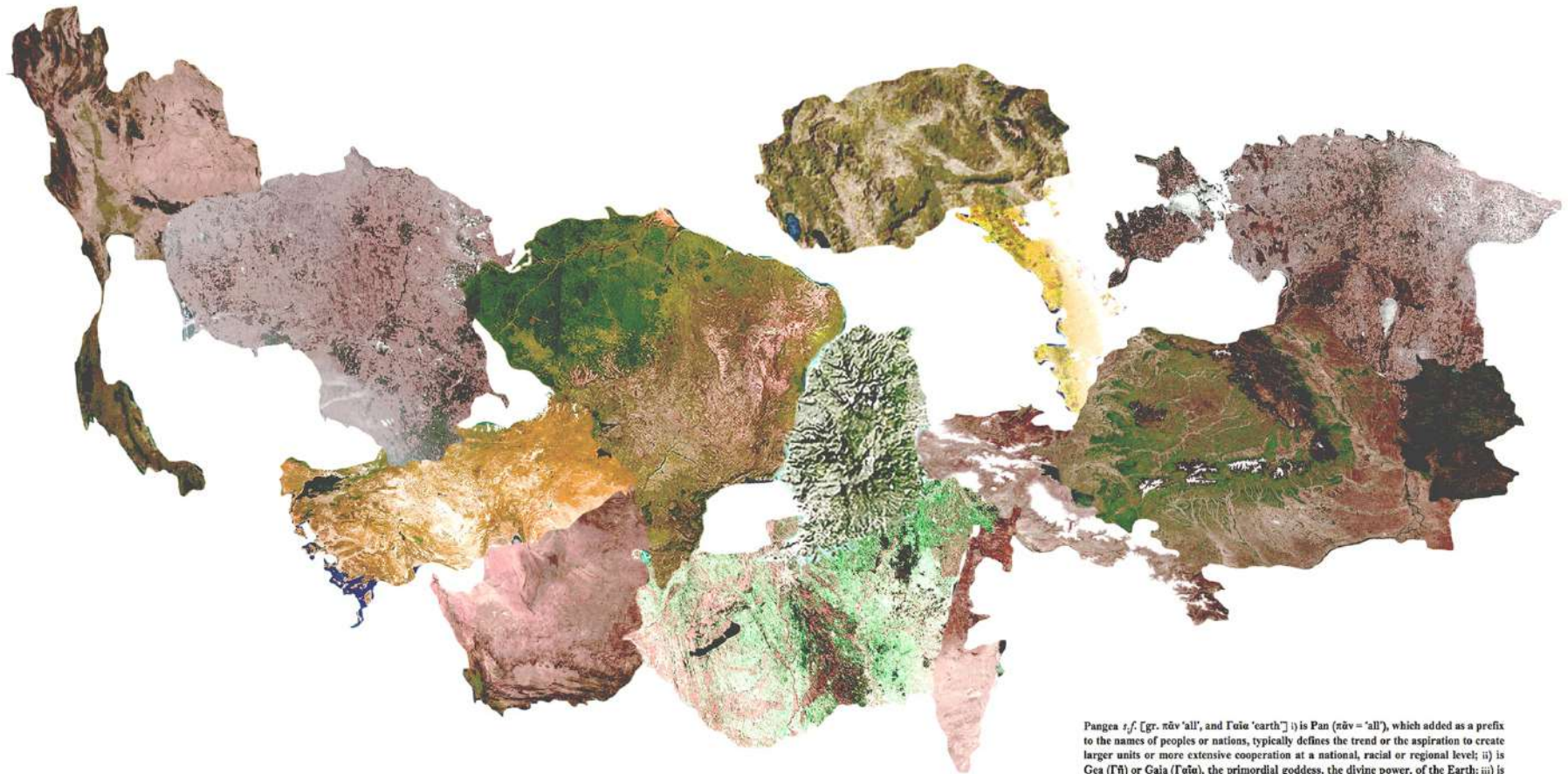
PANGEA

Poster 180 x 70 cm

Pangea is an emerged land, created summing and reconfiguring the respective countries and Pavilions that granted the asylum to the 25th Nation with the Action "Square Tape".

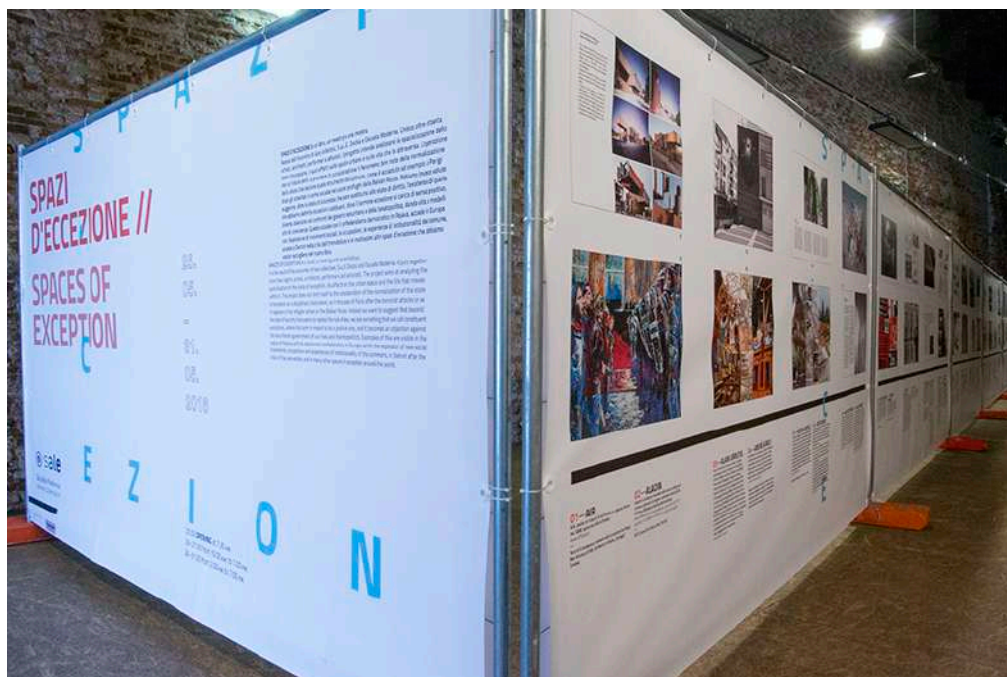
***Pangea** is an imaginative map born from the reconfiguration of different states, that, as emerged continents, are returning on their primary and unitary form. This image of reunited continents rises up many questions "and answers" on the way we are actually dealing with migrations and human rights.*

Pangea was shown at *Spazi d'eccezione*, in occasion of the Architecture Biennale 2016, Sale Docks (VE), at Kunsthalle, gran fiera d'ammennicoli pseudo-crisoelefantini" at Caffé Internazionale, Palermo in 2016, ad Art Africa Fair 2017, Cape Town. Published in the volume: *Spazi d'eccezione - Spaces of Exception*, Ed. Milieu curated by SaLE Docks and Escuela Moderna.



Pangea :f. [gr. *πᾶν* 'all', and *Γαῖα* 'earth'] i) is Pan (*πᾶν* = 'all'), which added as a prefix to the names of peoples or nations, typically defines the trend or the aspiration to create larger units or more extensive cooperation at a national, racial or regional level; ii) is Gea (*Γῆ*) or Gaia (*Γαῖα*), the primordial goddess, the divine power, of the Earth; iii) is the supercontinent that included all the dry lands on the Earth; iv) is the right of mobility that it is for all men: who are, in fact, grouped in the society by the right of common possession of the earth's surface; v) is the roundness of the Earth, where the limits of this shape imply that all individuals should be asked to meet, and, therefore, to establish relationships of mutual influence; vi) is the social contract; vii) is the fact that communities are divided by sea and sandy deserts; ships and camels (the ships of the desert) can approach countries by crossing such expanses of the Earth and because of the right to share the common surface that belongs to mankind; viii) is allowed asylum in a poetic earth; ix) is cosmopolitan law; x) is the fact that men must always, in the end, tolerate each other, because no individual has originally more rights than another over a portion of the earth, being this spherical; xi) it is the alliance of peoples; xii) is the fact that the makers of the dispersion of people on the earth's surface are wars, but this dispersion is necessarily limited, because the Earth is round and leads to encounter; xiii) is world citizenship; xiv) is the fact that before Gea there was only Chaos, a void symbolizing the shadowy and dark confusion of the whole; xv) is transcendence, a collection of conditions that do not directly relate to Pangea, but that allow us to think of her; xvi) is towards perpetual peace; xvii) is the fact that political rights and international law inevitably lead to cosmopolitan rights; xviii) is universal hospitality; xiv) is I are, they is, he are, we am.

Pangea *s.f.* [gr. $\pi\alpha\nu$ 'all', and $\Gamma\alpha\iota\alpha$ 'earth'] i) is Pan ($\pi\alpha\nu$ = 'all'), which added as a prefix to the names of peoples or nations, typically defines the trend or the aspiration to create larger units or more extensive cooperation at a national, racial or regional level; ii) is Gea ($\Gamma\eta$) or Gaia ($\Gamma\alpha\iota\alpha$), the primordial goddess, the divine power, of the Earth; iii) is the supercontinent that included all the dry lands on the Earth; iv) is the right of mobility that it is for all men: who are, in fact, grouped in the society by the right of common possession of the earth's surface; v) is the roundness of the Earth, where the limits of this shape imply that all individuals should be asked to meet, and, therefore, to establish relationships of mutual influence; vi) is the social contract; vii) is the fact that communities are divided by sea and sandy deserts; ships and camels (the ships of the desert) can approach countries by crossing such expanses of the Earth and because of the right to share the common surface that belongs to mankind; viii) is allowed asylum in a poetic earth; ix) is cosmopolitan law; x) is the fact that men must always, in the end, tolerate each other, because no individual has originally more rights than another over a portion of the earth, being this spherical; xi) it is the alliance of peoples; xii) is the fact that the makers of the dispersion of people on the earth's surface are wars, but this dispersion is necessarily limited, because the Earth is round and leads to encounter; xiii) is world citizenship; xiv) is the fact that before Gea there was only Chaos, a void symbolizing the shadowy and dark confusion of the whole; xv) is transcendence, a collection of conditions that do not directly relate to Pangea, but that allow us to think of her; xvi) is towards perpetual peace; xvii) is the fact that political rights and international law inevitably lead to cosmopolitan rights; xviii) is universal hospitality; xiv) is I are, they is, he are, we am.



"Pangea" in Spaces of Exception, exhibition and publication, in the context of Architecture Biennale 2016, Sale Docks, Venice. Ed. Milieu curated by SaLE Docks and Escuela Moderna.

Recent Publications:

- "Black and White, the Migrant Trend" by Caterina Pecchioli on Folios n°3 "Golden Sea"

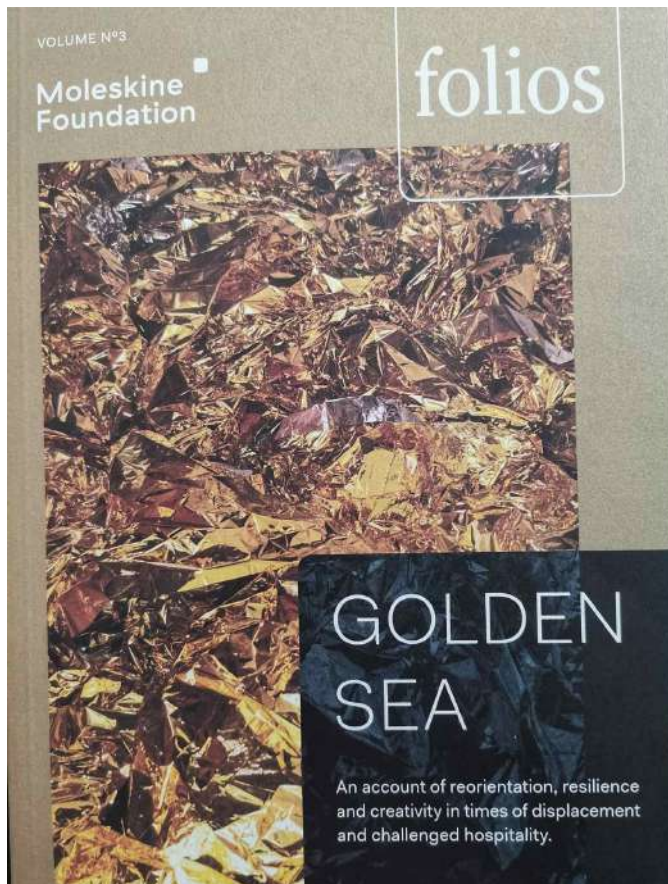
The third issue of Folios "Golden Sea" is an account of contemporary reorientation, resilience and creativity lived by artists, cultural workers and civil society in times of displacement and challenged hospitality. The publication presents creative and cultural positions, philosophical reflections and simple truths that remind us of our shared humanity and commitment to moral decency.

Editor: Anna Jäger

Art Direction & Design: Luca Bogoni

Printed on Favini Shiro Echo

Ed. Moleskine Foundation

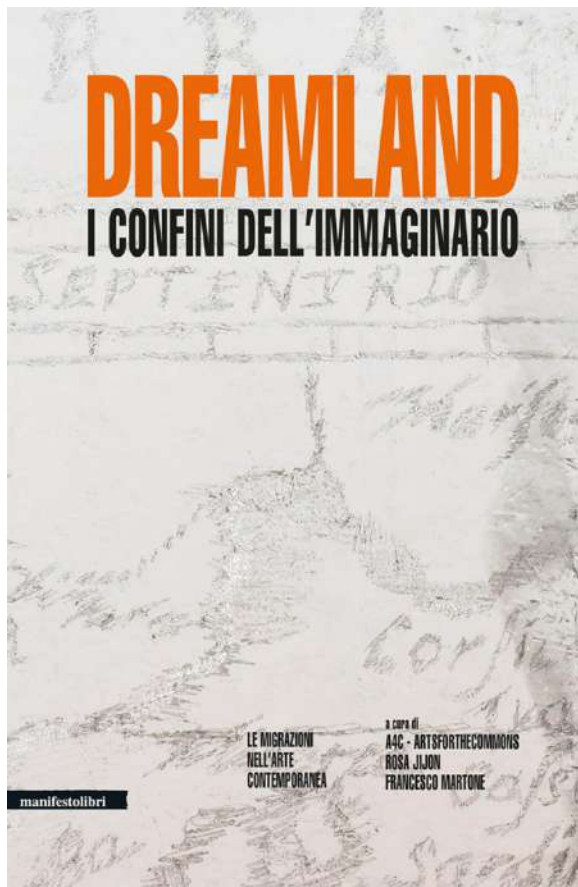


- "Embodying Borders" by Nation25 on "Dreamland, I confini dell'Immaginario"

The volume reflects on the relationship between art and activism with a selection of works by contemporary artists who have grappled with the theme of migration, the frontier, citizenship, to offer conceptual and visual tools with which to read the frontier as a place for the production of meaning , creation of "commons", claiming self-determination and rights.

Curated by A4C-Arts For The Commons (Rosa Jijón e Francesco Martone)

Ed. Manifestolibri



PRESS (selection):

B&W-Black&White:

- **Folios n°3 "Golden Sea" di Moleskine Foundation** (Edited by Moleskine Foundation, Editor Anna Jäger)
B&W-Black&White, The Migrant Trend by Caterina Pecchioli.
- **DUST Magazine**, *The Migrant Trend* by Alessio De Navasques. ISSUE 16 WINTER / SPRING 20.
- 16/11/2019 **Radio Rai - Inviato Speciale**, *Tessuti Misti* di Paola Cortese (min. 12).
<https://www.raiplayradio.it/audio/2019/11/INVIATO-SPECIALE-43aefa17-ee57-47b8-8696-e132a3e6a34a.html>
- **Afrosartorialism**, *Migration and innovation at Rome fashion lab: "B&W - The migrant trend* by Enrica Picarelli.
<https://www.afrosartorialism.net/2019/10/31/migration-and-innovation-at-fashion-lab-in-rome-bw-the-migrant-trend/>
- 26 luglio 2019 **Vogue Italia** - *The Shape of Water: il nuovo progetto di Artisanal Intelligence*
<https://www.vogue.it/vogue-talents/article/the-shape-of-water-progetto-artisanal-intelligence?fbclid=IwAR0r-aIi6QpVw1FCrAEEkF8lc-ocaZCD438lqSfnKOq993o9ESAyWuFNUXE>
- 14 luglio 2019: **A Shaded View on Fashion** *Immigrants Bring Beauty to AltaRoma July 2019: A.I. Artisanal Intelligence "The Shape of the Water."* **By Glenn Belverio**
(<https://ashadedviewonfashion.com/2019/07/14/immigrants-bring-beauty-to-altaroma-july-2019-a-i-artisanal-intelligence-the-shape-of-the-water-by-glenn-belverio/>)
- 7 luglio 2019: **Artribune** *A.I. The Shape of Water. Ad Altaroma la "Sea Watch" della moda*
<https://www.artribune.com/progettazione/moda/2019/07/a-i-the-shape-of-water-altaroma-sea-watch-moda/>
- 4 luglio **fashionnetwork** *Ad Altaroma torna A.I. fra reinvenzione e sostenibilità*
<https://it.fashionnetwork.com/news/Ad-Altaroma-torna-A-I-fra-reinvenzione-e-sostenibilita,1116816.html>
- 5 luglio 2019 **Lifestyle** *Tendenza migrante ad Altaroma*
http://www.ansa.it/canale_lifestyle/notizie/moda/2019/07/04/altaroma-a.i.-tendenza-migrante-in-scena_7a0c8db5-0640-4a02-bb46-09b49ebf4842.html
- 5 luglio 2019 **radiocolonna** *Altaroma, A.I. in scena la tendenza migrante*
<https://www.radiocolonna.it/arte-e-cultura/2019/07/05/altaroma-a-i-in-scena-la-tendenza-migrante/>
- 5 Luglio 2019 **Vogue Brasil**: *"Altaroma abre espaço para estilistas migrantes"* di Pulo Mariotti.
<http://revista.vogue.globo.com/paristododia/2019/07/altaroma-abre-espaco-para-estilistas-migrantes/>

Nation25/Nationless Pavilion:

- **Doppio Zero International**
Denis Maksimov, *The Nationless Pavilion as the laboratory of possibles: for the future of community after nation state.*
<http://en.doppiozero.com/materiali/exhibitions/nationless-pavilion>
- **Roots&Routes,**
Nation25, *The Body as Method,*
<http://www.roots-routes.org/?p=18772>
- **Roots&Routes**
Nation25, *The Nationless Pavilion: Un processo per la rappresentazione della 25° Nazione*
<http://www.roots-routes.org/?p=5900>
- **The Brussels Time Magazine**
Nationless: Negate the negation and think beyond nation
A conversation between Sara Alberani, Elena Giulia Abbiatici, Caterina Pecchioli and Denis Maksimov
Link: https://issuu.com/brusselstimes/docs/issue_19
- **Radio Borgia,**
Utopia <http://radioborgia.tumblr.com/page/2>
- **Corriere della Sera**
http://living.corriere.it/lifestyle/arte/2015/nation-less-pavilion-50640737927.shtml?refresh_ce-cp
- **Radio 3 Europa**
<http://www.radio3.rai.it/dl/portaleRadio/media/ContentItem-a2e7540d-995e-4ae8-974b-f9f37abf5d42.html>
- **Babelmed**
<http://ita.babelmed.net/agenda/52-italia/13854-i-laboratori-del-nationless-pavilion.html>
- **Global project**
<http://www.globalproject.info/it/produzioni/the-nationless-pavilion-per-una-rappresentazione-della-25-nazione/19464>
- **Global Project** - Marco Baravalle
<http://www.globalproject.info/it/produzioni/riflessioni-preliminari-e-parziali-sul-nationless-pavilion-da-rivedere-tra-sette-giorni/19531>
- **Frontiere News**
<http://frontierenews.it/2015/10/venezia-la-contro-biennale-dei-senza-nazione/>
- **Exibart**
<http://www.exibart.com/notizia.asp?IDNotizia=47348&IDCategoria=204>
- **La Repubblica**
http://www.repubblica.it/solidarieta/profughi/2015/11/06/news/nation25_il_padiglione_dei_rifugiati_sb_arca_alla_biennale_di_venezia-126792672/?ref=search

- **Doppio Zero**
<http://www.doppiozero.com/materiali/why-africa/venice-atwork-lab-ricordo-come-archivio-nomade#.VlL2xIsbxW4.facebook>
- **Artribune**
<http://www.artribune.com/2015/05/a-venezia-il-progetto-nation-25-la-25-nazione-piu-popolata-al-mondo-e-quella-dei-migranti-comunita-senza-terra-territorio-ne-diritti/>
- **Creativo Shoy**
<http://www.creativoshooy.com/nation-25-the-nationless-pavilion-%-marina-caruzzo/>
- **A-n**
<https://www.a-n.co.uk/news/venice-2015-preview-ten-alternative-projects-at-the-biennale>
- **Undo.net**
<http://www.undo.net/it/mostra/194924>
- **Arshake**
<http://www.arshake.com/intervista-elena-giulia-abbiatici/>
- **Panorama**
<http://www.panorama.it/cultura/arte-idee/cinque-cose-da-non-perdere-alla-biennale-di-veneziah/>
- **Gus - Italia**
<http://gusitalia.it/i-beneficiari-dello-sprar-salento-partecipano-alla-nation25-alla-biennale-di-veneziah/>

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