

# Art and Social Innovation

<https://asi.events.unibz.it/>

**Libera Università di Bolzano — Freie Universität Bozen**  
**Faculty of Economics and Management**

**Fondazione Pietro e Alberto Rossini** (external partner)

**20-21 June 2019**

The workshop engages the Research Clusters:

**Law, Economics, and Institutions**  
**Entrepreneurship and Innovation**

The workshop is sponsored by:

**Fondazione Pietro e Alberto Rossini** (Briosco)  
**SIS - Social Innovation South Tyrol** (Bolzano)  
**Consorzio Lavoratori Studenti** (Bolzano)

### Participants

Roberto Farneti (Libera Università di Bolzano)

Urban Nothdurfter (Libera Università di Bolzano)

Federica Viganò (Libera Università di Bolzano)

Stefano Baia Curioni (Università Bocconi, Milano — Fondazione Palazzo Te, Mantova)

Silvia Giambrone (artist, Roma)

Paolo Roberto Graziano (Università degli Studi di Padova)

Francesca Guerisoli (Fondazione Pietro e Alberto Rossini, Briosco)

Richard Martin (Tate Gallery, London)

Ciprian Muresan (artist, Cluj)

Oliver Ressler (artist, Vienna)

Pier Luigi Sacco (IULM, Milano — FBK, Trento)

### Description and objectives:

The workshop focuses primarily on contemporary art as a medium for social innovation, engaging both academics and artists on topics such as feminism, social integration, and the status of images in contemporary society. The other aim is to sketch a new paradigm for the social sciences by engaging the artists, who may help reframe the language social scientists use by providing a kind of ‘architectonics’ that may help connect different disciplines and discourses. Thus, the other aim is instrumental to the former, for social innovation is effected by a new discourse created by dialogue and cross-contamination of languages and practices with different sites of address (*conference* room and *exhibition* room). The idea (second aim) is to use contemporary art as a device to connect people

with languages and mentalities that seem distant and aloof, and that by way of metaphors and visual parables could become open and accessible. Artists will engage with academics in an effort to push boundaries and redefine the terms of specialized discourses: artworks may help structure ideas and inspire policy initiatives (first aim) across the divide between disciplines.

The workshop acknowledges the dwindling of specialist art criticism and the emergence of a contested role: the curator; it aims to connect art with specialist audiences, where social scientists, historians and anthropologists address socially sensitive issues by engaging with contemporary art. The objective is to negotiate a new intellectual dimension, a liminal space that challenges the boundary between the *conference* room and the *exhibition* room (or the museum), a visual discourse in which conventional roles (notably ‘the artist’ and ‘the scientist’) are defied. Concepts such as “visual discourse analysis” and “rethinking the social with the image” seem to define a new interdisciplinary field of enquiry, encompassed by such journals as *Visual Communication*, *Discourse and Society*, and *Qualitative Inquiry*.

One of the aims of the workshop is to show the extent to which other disciplines and discourses have dealt with applied art-based research: scholars in business and management theory have created the field of “artistic interventions in organizations” and the *Journal of Business Research* has hosted papers on “meaningful work,” “value-creation processes,” “arts for human resource”, and “arts based initiatives for creativity and innovation”. It has been argued that “the idea of artists accepting managers’ invitations to work in an organization outside the art-world for hours, days, or even months appears antithetical because they have such different values” and this new field of inquiry aims at vindicating the idea of mutual cooperation between artists and organizations. Over the past twenty years, an abundance of art interventions used aesthetics to affect social dynamics in a logic of mutual implication between art and political action: not only art was amenable to political uses, but political activism *per se* was considered as an art-form. Museums and curators had become, respectively, sites and agents of political activism, and similarly Occupy Wall Street was greeted as a major artistic achievement. Claire Bishop theorized a new form of socially engaged participatory aesthetic that places at the forefront the artist in arms, or disruptive political acts as artworks. This is beyond the concerns of this workshop, whose aim is to find new ways, and a new

paradigm, to articulate issues. It has been argued that “there is a growing interest in the use of visual thinking techniques for promoting conceptual thinking”. This workshop expands this argument by using the visual arts as a medium to access specialized discourses.

Participants will convene on Thursday, June 20 in the Faculty of Economics and Management of the Free University of Bozen-Bolzano (FUB). The autonomous province of Bozen-Bolzano was praised by the Journal *Cities* for its commitment to innovation and cultural participation. The Province has adopted *ad hoc* measures with the aim of supporting the creative economy and transforming the region in an environment suitable to innovation at all levels (social, educational, and entrepreneurial). Furthermore, the Law of the Province 9/2015 acknowledges the “right to cultural activity and participation” and supports activities aiming at establishing publishing houses, film productions, etc.

The Research Cluster on “Law, Economics, and Institutions” of the Faculty of Economics and Management wishes to expand its role in South Tyrol with initiatives that challenge the boundaries between the different missions of the FUB: we expect to contribute new research questions to debates on the role of contemporary art in society, engage students to work and study across boundaries, and collaborate with local institutions (such as the ‘Consorzio Lavoratori Studenti’, and the platform ‘Social Innovation South Tyrol’) in a spirit of mutual exploration.

We expect to publish a book (with images) of conversations among artists, academics and practitioners. This workshop will help contribute three main chapters, respectively on feminism and the uses of memory in politics.

## The Workshop

[June 20<sup>th</sup> — h. 15:00 - 19:00]

Statements (Topic: Rationale of the Workshop)

**Roberto Farneti** (LUB), *A New Paradigm of the Social Sciences*

**Pier Luigi Sacco** (IULM), *Contemporary Art and Social Innovation*

**Francesca Guerisoli** (Fondazione Rossini), *Art Sites*

### In dialogue

**Silvia Giambrone** in dialogue with **Richard Martin** and **Pier Luigi Sacco** on #MeToo

- Video projection: **Silvia Giambrone**, *Sotto tiro*

h. 17:30 coffee break

**Ciprian Muresan** in dialogue with **Francesca Guerisoli** and **Roberto Farneti** on the uses of memory in politics

h. 19:30 → AltiPiani [via Andreas Hofer 36]. **Giorgia Severi** | **Fabrizio Prevedello**

h. 20:30 dinner

[June 21<sup>st</sup> — h. 10:00 - 16:00]

### In dialogue

**Oliver Ressler** in dialogue with **Paolo Roberto Graziano** social integration and social work

- Video projection: **Oliver Ressler**, 1) *Everything's coming together while everything's falling apart: The ZAD*, 36 min., 2017; 2) *Everything's coming together while everything's falling apart: Limity jsme my*, 10 min., 2019

h. 11:30 coffee break

Statements (Topic: Museums as Venues for Social Innovation)

**Richard Martin** (Tate Gallery, Public Programs), *Museums as Talking Sites*

**Stefano Baia Curioni** (Univ. Bocconi — Fondazione Palazzo Te), *The Experience of Palazzo Te*

h. 13:00 lunch

**Federica Viganò** (LUB), *The Social Impact of Art*

### Round table discussion and final wrap-up of the workshop

h. 16:00 coffee