

Aterraterra

Portfolio

**Fabio
Aranzulla & Luca
Cinquemani**



Photo credits Dominique Koch

Aterratterra

Aterratterra (Fabio Aranzulla and Luca Cinquemani) is a collaborative practice rooted in art, plant cultivation, and ecological and multispecies research. Our works explore how relationships between humans and more-than-human beings are shaped, while questioning dominant ideas of control, purity, and discipline. Through spatial installations, photography, soundworks, participatory food performances and experimental research projects we reflect on the past and present of relationships between different forms of life, especially to plants and speculate experimental futures.

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Fabio Aranzulla & Luca Cinquemani

Fabio Aranzulla is an artist, researcher and farmer. He graduated in 2017 in art history and sociology in Dresden before studying photography and fine art at the Bauhaus Weimar and the Academy of Fine Arts in Leipzig. He has exhibited in various shows in Germany and Italy.

Luca Cinquemani is an artist, philosopher and farmer. He studied between Palermo and Düsseldorf, obtaining a PhD in European Cultural Studies. He has published several essays and a book on the concept of life-form.



Photo credits Fausto Brigantino.

Forenza Multispecie

2026

Installation, Photo, Soundart, Food Performance

Forenza

Curated by Roberta Mansueto. Funded within the 7th edition of Una Boccata d'Arte, an initiative of the Elpis Foundation.

For Una Boccata d'Arte, we approached the village of Forenza as a living metabolic landscape. Observing its calcarenite water basins and spring-fed fountains, we focused on the micro-organisms—cyanobacteria, mosses, algae, and lichens, routinely dismissed as dirt, grime, or signs of neglect.

To spark a paradigm shift in human perception and relationship with these organisms, we created five porous clay sculptures modeled after varrili, traditional water-transporting containers. Functioning as active biological technologies, these sculptures absorb

and retain moisture to act as localized nodes of concentration of life. Beyond drawing the human eye, these nodes convert what was previously seen as unwanted residue into something desired and welcomed, effectively allowing the organisms themselves to build and complete the living sculpture over time. Placed in different places of the village, this network transforms the built environment into a shared multispecies surface. The project directly expands the concept of community to encompass the “more-than-human” world, prompting a formal statement of intent in which the Mayor of Forenza officially proclaimed the town as the first borgo to welcome non-human life into its civic definition of community.

The ongoing observations, documentation, recordings, and biological evolution of the project are documented at www.forenzamultispecie.eu.



Forenza Multispecie, 2026, Installation views.



Forenza Multispecie, 2026, Installation views, Food performance.



Forenza Multispecie, 2026, Installation views.

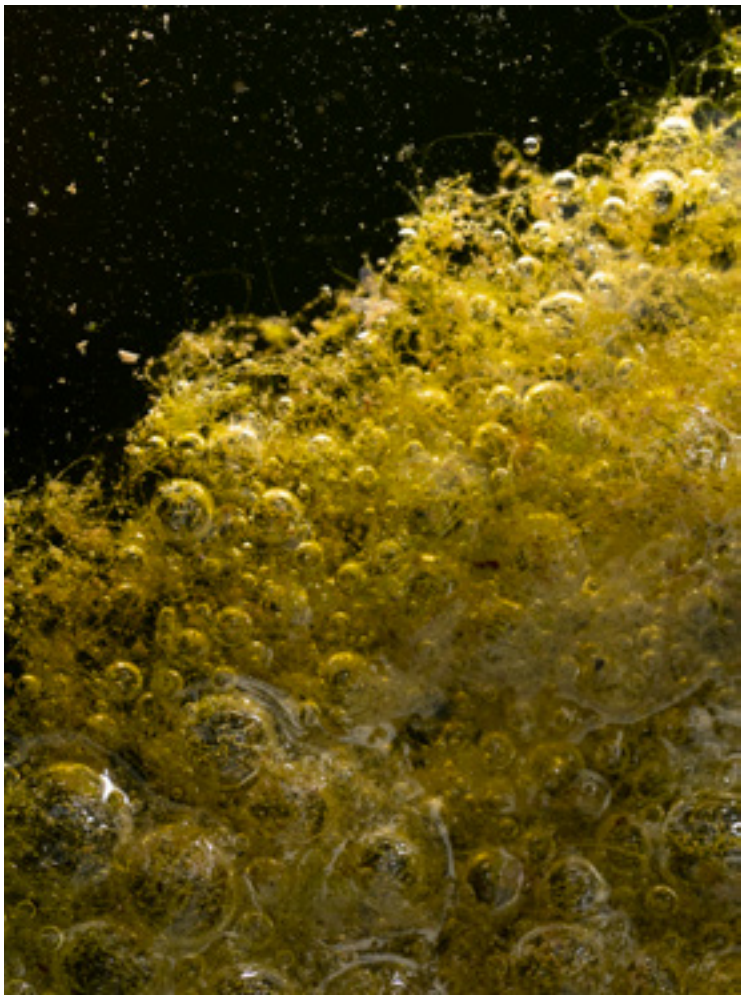
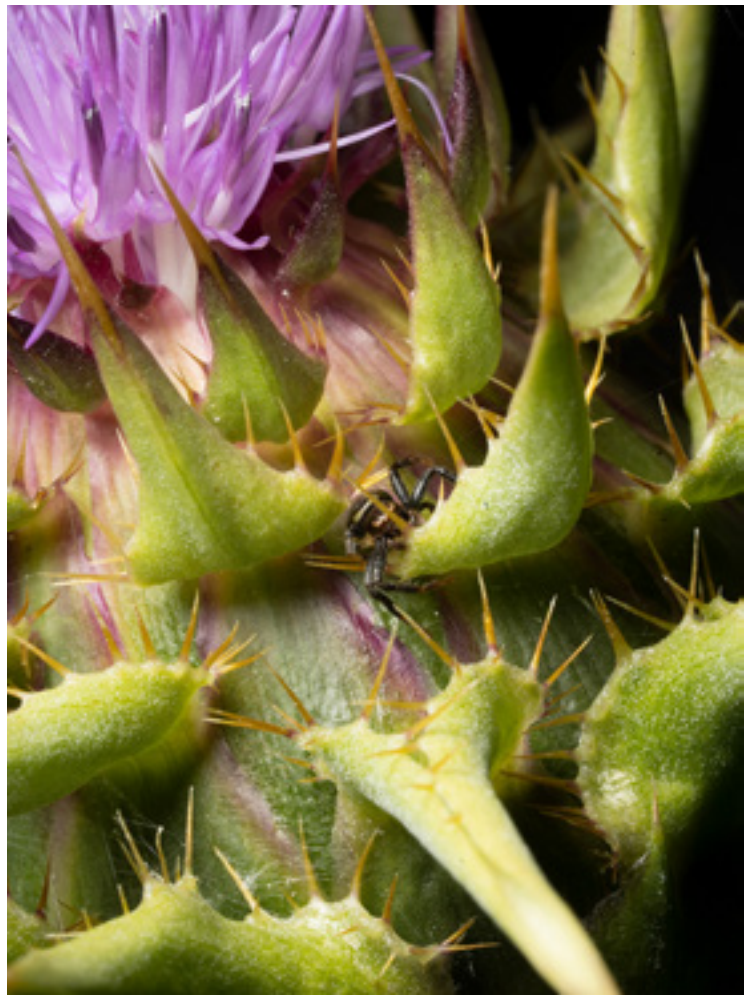
Forenza Multispecie 2026



Installation, Photo, Soundart, Food Performance



Forenza



Forenza Multispecie, 2026, Photography.

Forenza Multispecie

About Luoghi Colophon EN IT



Una Boccata d'Arte

Forenza Multispecie è un progetto di Riforma sviluppato e prodotto nell'ambito del progetto Una Boccata d'Arte, un'iniziativa della Fondazione Elpis. Tutti i diritti riservati 2026

fondazione elpis

Forenza Multispecie, 2026, Photography and website www.forenzamultispecie.eu.

Postvarietal Communities

Ecosistemi Connessi.
Museo e comunità
Post-Varietali, Museo
Civico di Castelbuono,
curated by Maria Rosa
Sossai, supported by
PAC2024 - Piano per
l'Arte Contemporanea,
promoted by Direzione
Generale Creatività
Contemporanea by the
Italian Ministry of Culture.

The exhibition Postvarietal Communities at the Museo Civico of Castelbuono, part of the project Connected Ecosystems. Museum and Post-Varietal Communities, proposes a radical rethinking of the relationship between humans and cultivated plants through experimental cultivation practices, a photographic series, and a sound installation. In the green area adjacent to the Museum, a tomato community was activated in which several cultivated and wild varieties grew together. In this “post-varietal community,” the process of random, uncontrolled hybridization gave rise to plants with ever-changing and unpredictable forms and characteristics.

2025

These hybrids, no longer bearing the traits of the original plants, reveal how such traits are in fact the outcome of human-driven practices of selection, discipline, and control. Uncontrolled hybridization and the consequent destabilization of tomato varieties not only make visible the human role in the genetic design of the tomato but also act upon a species that carries with it a complex and critical heritage as well as a present that is no less problematic. The tomato, indeed, is tied to a past of colonization, racism, and oppression, while its cultivation today is entangled with practices of ecological simplification, discipline, and forms of labor exploitation.

The exhibition narrates the stages of this hybridization process and the interspecies relations it entails through a photographic series and an audio installation created in collaboration with composer and sound artist Tobias Koch. The post-varietal tomato community itself is also part of the exhibition, together with the wooden and metal structures designed in collaboration with architect Elena Catalano to support the plants' climbing and foster processes of hybridization.

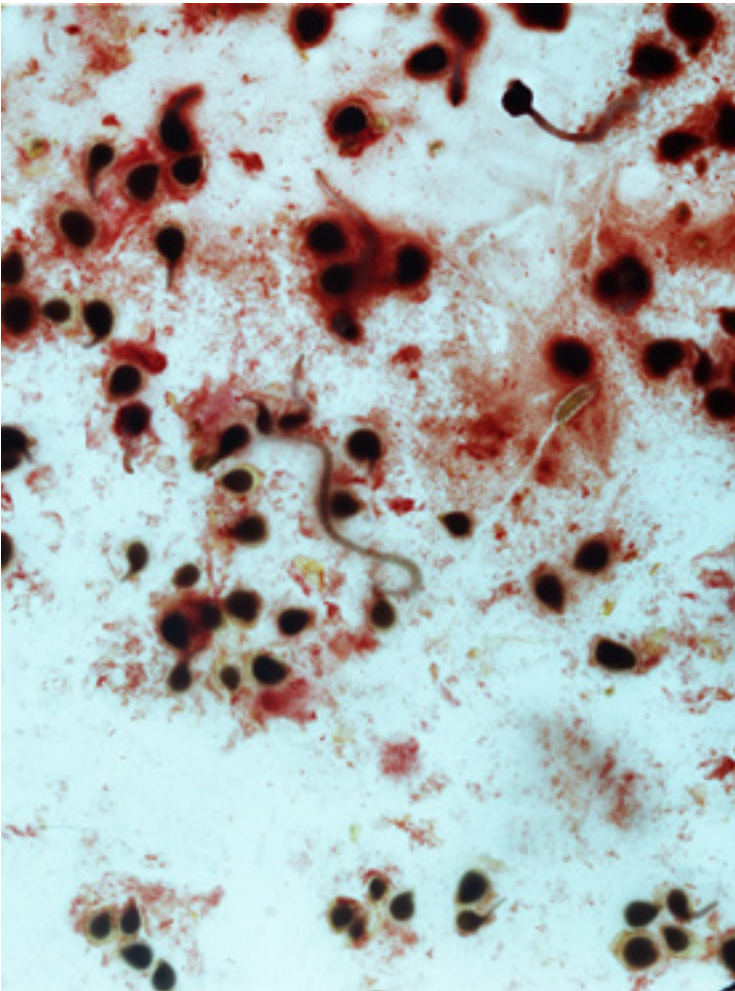
The post-varietal tomato community is grafted into and co-evolves within the ecosystem of which the Museum is a part. One of the premises of the project is precisely the understanding of the institution as a complex of interspecies relations and metabolisms involving human, non-human, and “non-living” organisms.

Installation, Photography, Soundpiece, Manifesto

Museo Civico di Castelbuono



Post-varietal community, 2025, Photography.



Postvarietal community, 2025, Photography.

Postvarietal community, 2025, Tomato Installation and Food Performance.

San Marzano 2

2025

Via Dante, Castelbuono

The enlarged image of the tomato reveals the pulp, fibres, and seeds of the fruit from a close-up perspective, highlighting the organic, chromatically iridescent, and tactile texture of a vegetable body that appears seductive and repulsive at the same time. This reversal of perspective shifts the focus away from the perfect, shiny outer skin—a key element in narratives surrounding San Marzano tomatoes and their supposed naturalness. The caption “San Marzano 2” appearing on the image invites reflections on the history of the San Marzano and the effort to preserve its “original variety,” showing that both the original and its replacements are the result of a process of domestication, selection, and human-imposed discipline on the plant. The work aims to challenge the romantic idea of varieties as fixed and original entities: there is no “origin” to recover, no purity to protect, and nothing inherently natural about cultivated plant varieties—only an ongoing series of transformations, narratives, and artificial selections.

Ecosistemi Connessi.
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On July 15, 2025, a large billboard (6m x 3m) depicting a close-up of a San Marzano tomato was displayed in a public space in Castelbuono, on Via Dante Alighieri. The work aims to subvert the hegemonic narrative model that depicts the tomato as a perfect, shiny, and smooth fruit, a symbol of “genuineness,” “naturalness,” and “Italianness.” The work’s title San Marzano 2 refers to the history of a tomato variety that was genetically reconstructed after the original San Marzano variety was wiped out by a virus in 1991, and subsequently removed from the National Register of Horticultural Varieties.



Installation View, *San Marzano 2*, 2025, Typography Carla Selva & Paul Zech, Photo credits Robert Goodman.



Installation View, *San Marzano 2*, 2025, Typography Carla Selva & Paul Zech, Photo credits Robert Goodman



San Marzano 2, 2025, Photography.



Installation View, *San Marzano 2*, 2025, Typography Carla Selva & Paul Zech, Photo credits Robert Goodman

Foodscapes 5

2024

A tasting session that, through moments of collective eating, opened a space for reflection on the narratives surrounding plant species defined as “invasive,” “alien,” and “exotic.” By revealing the fluid boundaries of what is considered edible and inedible, the tasting session proposed eating, in various forms, “invasive” plants growing in the area of Biel/Bienne, drawing attention to their gustatory complexity. The act of tasting, by reactivating areas of the spectrum of flavors and textures that are often overlooked or unlearned, becomes an opportunity to stimulate new forms of relationship with these species and to reflect on definitions and narratives that imperceptibly carry racist and discriminatory concepts.

Foodscapes 5 was part of the public programme of Alexandra Baumgartner's exhibition 'How like a leaf I am' at Photoforum Pasquart, Biel.



Photo credits Daria Samoylova

Food Performance



Photo credits Daria Samoylova

Photoforum Pasquart Biel Bienne



Photo credits Daria Samoylova



Photo credits Daria Samoylova



Photo credits Daria Samoylova



Photo credits Daria Samoylova



Photo credits Daria Samoylova



Photo credits Daria Samoylova

Someone told us a story about nature and purity

2022

Someone told us a story about nature and purity is a work that proposes to rethink human narratives around food plants and the concepts of 'nature' and 'purity' and shows the anthropocentric relationship we build around them. The work is a cultivation experiment that has created, within the exhibition space, a community of grains of different and well-known Italian varieties, randomly mixing them and thus opening the process to unpredictability through the possibility of uncontrolled hybridisation between them. By destabilising and breaking the distinctive traits of the starting varieties, the work undermines the so-called 'varietal purity', which is often narrated as 'natural' despite the fact that it, along with the concept of plant staticity, is never found in what we call 'nature'. Breaking the purity of 'ancient' varieties is also a gesture that critically touches on their history as these grains are linked to a difficult past. In fact, they are not 'ancient' at all as they were developed during Italian fascism and placed at the centre of identity and nationalist narratives for a long time. In this way, the work attempts an openness to the unpredictability of the cultivation process, questions the narratives of what we perceive and define as 'nature', 'purity', 'food plant', and also leads us to reflect on the traces of a past, the fascist and colonial one, that re-emerge in agriculture and food culture. Someone told us a story about nature and purity is an experiment, a perhaps impossible attempt to lose control over food plants, an opening to the (human) failure of the same process.

Installation for the exhibition Ordo naturalis - Ordo artificialis at Fondazione Merz, ZACentrale Palermo, curated by Beatrice Merz and Agata Polizzi, 2022.



Photo credits Aterraterra

Installation

Fondazione Merz, ZACentrale

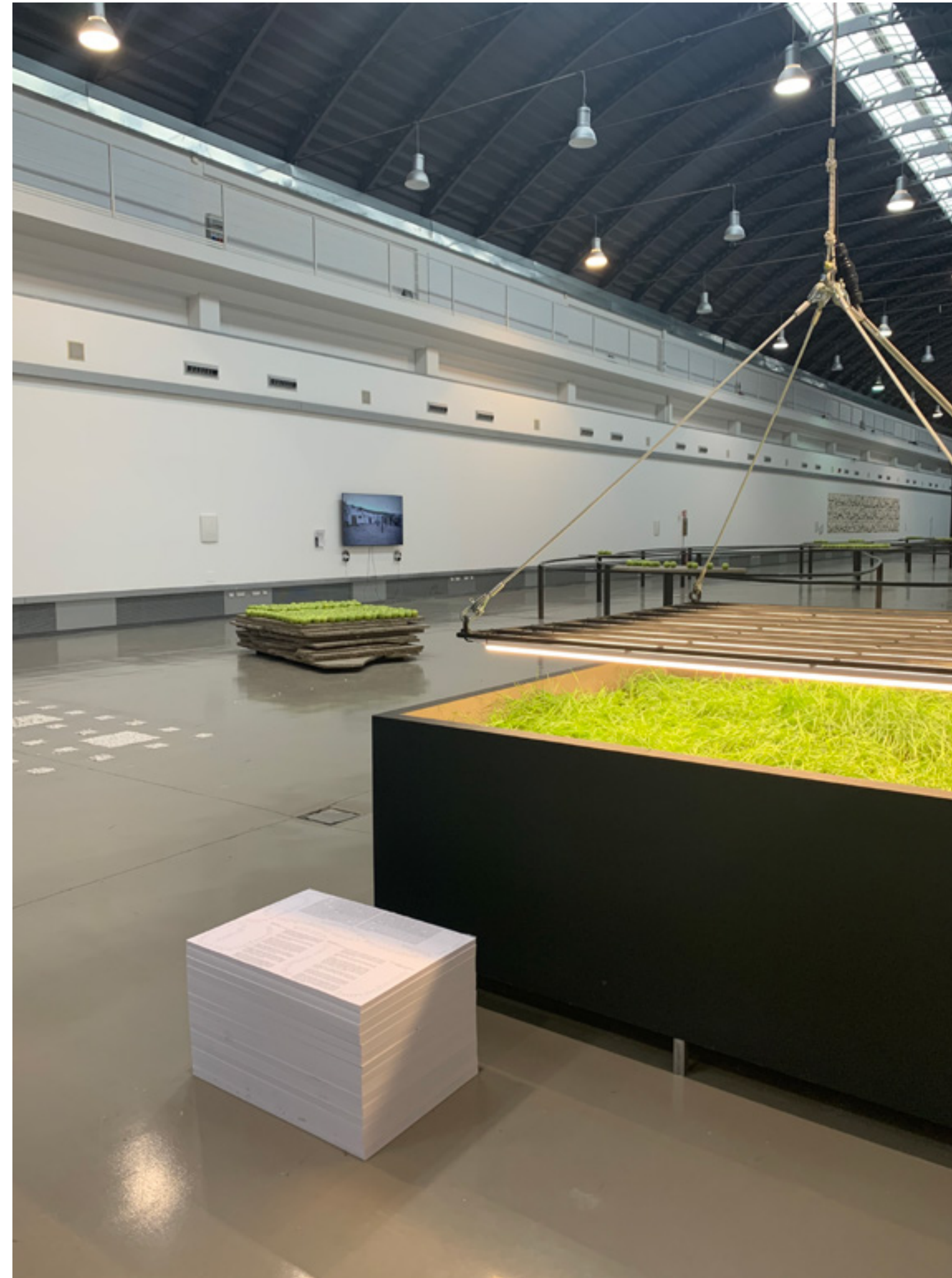


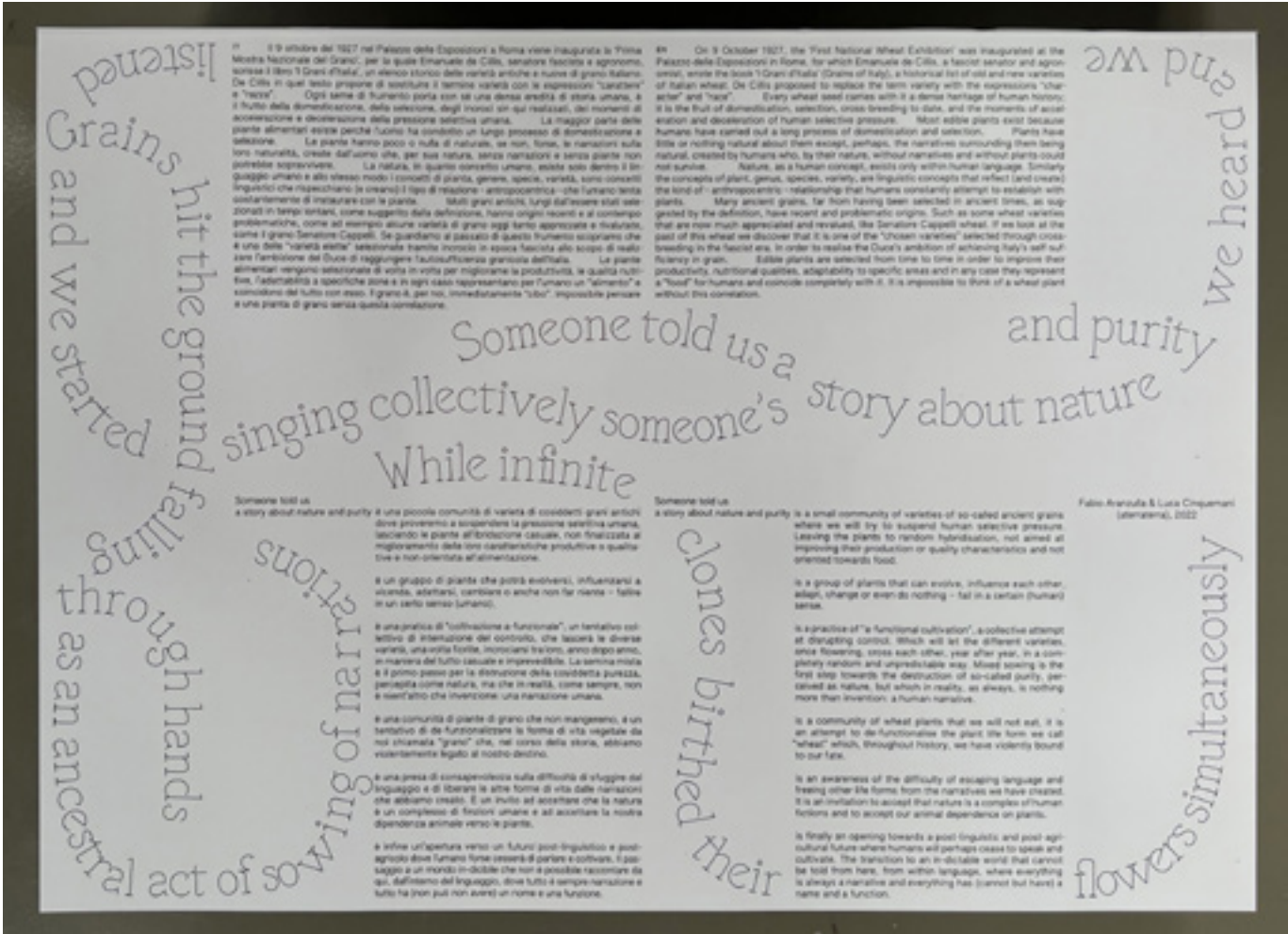
Photo credits Aterraterra



Credits Clémentine Roy



Photo credits Aterraterra



Manifesto “Someone told us a story about nature and purity”, design by Carla Selva & Paul Zech

The Edible Institute

2024

The Edible Institute was the first intervention of an artistic project that transformed the garden of the Istituto Svizzero in Rome through the introduction of cultivated areas with vegetables and edible wild species, which were used in the Institute's kitchen. These edible zones extended the edibility of the garden—already rich with fruit trees and other edible species—in continuity with its original early-20th-century design. The project considered the entire Institute as a complex ecosystem in which edibility arises from the relationships between humans, plants, and other forms of life. The Edible Institute reopened the garden to forms of cultivation and foraging in which new uses emerged alongside existing ones, and activated practices of self-consumption involving taste and cooking. For the human communities working, living, and eating within the institution, this made immediately perceptible the trophic/metabolic relationship linking humans and plants. By triggering these processes, the project rendered the Istituto Svizzero itself “edible.”

Within the project, plant communities—both wild and cultivated—were also selected for their adaptability and resilience to extreme conditions related to climate change, as well as plants connected to problematic pasts, for example tied to histories of colonialism. The project was likewise conceived as an activator and catalyst for discussions, reflections, and encounters, as in the case of its inauguration, which took the form of a talk and tasting session with the participation of designer Eliza Collin, ethnobiologist Andrea Pieroni, and the experimental platform Tucia! Cucina e Comunità.

Installation

Istituto Svizzero Roma



Photo credits Aterraterra



Photo credits Aterraterra



Photo credits Aterraterra



Photo credits Matias Biglieri

Istituto Svizzero Roma.
Curated by Gioia dal Molin
and Maria Böhmer.

The Edible Institute II

2025

Through the cultivation of ancient varieties of wheat, eggplants, tomatoes, corn, chili peppers, basil, and cabbages, the project activated a critical inquiry into the political, symbolic, and historical meanings of plants. The garden became a convivial space of listening and reflection, where the agricultural gesture and the everyday act of nourishment became instruments of awareness and memory. The new edible zones functioned as living narrative devices: interweaving land cultivation and multispecies relations, they brought to light stories linked to the selection, circulation, and naming of plants. Some seeds came from the Critical Seed Library, a transnational initiative founded by Aterraterra that involves international networks dedicated to seed preservation and sharing. The project invited reflection on how plants can become tools to explore difficult memories and to foster ecological, performative, and discursive practices of repair and resistance.

The Edible Institute II. Unearthing the Difficult Heritage of Plants was the second season of the project initiated in 2024 in the garden of the Istituto Svizzero in Rome. At the heart of the project was the creation of new cultivated areas with edible, domesticated, and wild plants connected to “complex heritage”—layered, often repressed or distorted memories.

Istituto Svizzero, curated by Lucrezia Calabrò Visconti and Ilyas Azouzi.

Installation, Workshop ,Tasting Session

Istituto Svizzero Roma



Phot credits Davide Palmieri



Photo credits Davide Palmieri



Photo credits Davide Palmieri

Hybridising Scentscapes

Long-term collaborative project with Eliza Collin initiated within the Future Observatory's 2023/2024 Design Researchers in Residence Programme of the Design Museum London.



Photo credits Eliza Collin

2024-ongoing

A long-term collaborative project by Aterraterra and Eliza Collin, developed within the Future Observatory's 2023/2024 Design Researchers in Residence Programme at the Design Museum. The project investigates the effects of climate change on the transformations of plant scents. Within the Design Museum's garden, an area was created to host a large number of species from the cabbage and mustard family (Brassicaceae). Some of these plants react to air pollution or drastic alterations of climatic parameters by modifying their olfactory profile. Changes in the odor compounds of plants can have highly negative impacts on the life of pollinating insects and may even represent a threat of extinction. Among the different types of Brassicaceae, species such as *Sinapis arvensis* (wild mustard) were included, whose flowers do not show significant odor alterations under extreme climatic conditions such as drought or in the presence of pollution. By allowing different species to grow and hybridize—arranged in a specific pattern designed to favor cross-pollination—the project activated a plant community prone to inter-pollination and hybridization. From year to year, this process brought forth new and unpredictable hybrid forms, potentially more adapted to the climatic conditions of the cultivation site. The three-year project foresees several cycles in which the new seeds, resulting from hybridization, will be resown, giving rise to new and diverse plants whose olfactory characteristics will be periodically monitored.

Installation

Design Museum London



Photo credits Eliza Collin

Photo credits Eliza Collin



Photo credits Eliza Collin

Interspecies Manifesto

2021

A manifesto about the failure of a concrete attempt to create an interspecies collective between humans and other living and non-living forms. The predominant, anthropocentric position of the human, the impossibility of not mediating the process with verbal language, the difficulty of the humans

Manifesto

involved in losing control of the process itself (which results in the impossibility of an uncontrolled process or of achieving a diffuse regime of control between humans and non-humans), show that the idea of the interspecies collective remains a theoretical chimera that exists only as a linguistic and specifically human concept.

INTERSPECIES COLLECTIVE'S MANIFESTO

From the hybrid Control Collectives to the Expanded Transpecies Common

1.

Il collettivo interspecie è un'area di sperimentazione relazionale tra membri umani e non umani che ha inizio con una narrazione umana di un collettivo interspecie e avanza verso direzioni unpredictable a controllo collettivo umano-non umano.

2.

Il collettivo è composto da diverse forme di vita e da elementi che tradizionalmente definiamo „esseri non viventi”. Fanno parte della rete piante, funghi, pietre, batteri, animali, virus e le relazioni tra essi: da quelle più evidenti alle forme di interazione più nascoste.

3.

L'idea del collettivo interspecie è un'idea umana e ciò influenza, nella prima fase della sperimentazione, la forma e le relazioni del collettivo in senso nettamente antropocentrico.

4.

Il collettivo interspecie è una un b inju forma transizionale che parte dal pieno controllo umano al di la della soglia di controllo verso il vero e proprio collettivo interspecie a controllo ibrido (umano-non umano) la cui forma non è immaginabile né descrivibile.

5.

Nella fase a controllo ibrido, la componente umana, consapevole della sua posizione gerarchica e antropocentrica, abbandona il controllo della rete stessa, che sarà prerogativa di tutti i membri e non solo di quelli umani.

6.

La fase a controllo ibrido potrebbe non presentare nessuna attività che in senso umano verrebbe chiamata "controllo". Quindi anche l'idea umana di controllo ibrido potrebbe collassare in favore di stati di relazione non pensabili dall'umano.

7.

La narrabilità umano/umano della fase ibrida sarà limitata e potrebbe essere affidata a report contenenti codici misti o altre componenti che l'umano potrebbe non percepire affatto o decodificare come "rumori", "silenzi", "disturbi".

8.

La soglia del passaggio dalla fase a controllo umano a quella a controllo ibrido sarà caratterizzata da una caduta del linguaggio verbale all'interno del collettivo e le

categorie come "specie", forma di vita", "umano", ecc, non avranno alcun potere nella composizione degli stati di relazione tra i membri, la maggior parte dei quali, batteri, piante, funghi, ecc, percepiranno o non percepiranno il linguaggio verbale semplicemente per quello che è fisicamente: onde sonore.

9.

L'inizio della fase ibrida segna dunque il passaggio verso stati di relazione non antropocentrici e non comunicabili nel linguaggio verbale.

10.

La terza fase del collettivo interspecie - Expanded transpecies common (ETC) - sarà caratterizzata da un riassetto sempre più radicale degli stati di relazione tra le forme di vita e, soprattutto, da una convergenza reticolare di diversi collettivi interspecie esistenti in una grande rete transpecifica dove l'umano perderà gradualmente il tratto del linguaggio verbale - divenuto inutile - e diventerà qualcosa che, prima di questa fase, è impossibile immaginare.

11.

Non si esclude nella fase ETC una riduzione drastica della popolazione umana che morirà nel corso della rimodulazione degli stati di relazione con batteri, funghi, piante, animali e virus.

12.

Il carattere transizionale del collettivo interspecie, che prevede una fase di attivazione umana (HAP), una fase a controllo ibrido umano-non umano (HCP) e una fase espansiva che porterà all'Expanded Transpecies Common, non ha carattere lineare e progressivo se non nelle sue prime fasi necessarie alla sua attivazione. La sua direzione, una volta formato, non può essere pensata né descritta né orientata. La semplificazione schematica e lineare serve soltanto adesso nella fase preparatoria descritta in questo Manifesto e nella fase a controllo umano per stimolare e preparare altri umani all'attivazione di diversi collettivi interspecie.

13.

Il collettivo interspecie, una volta formato, vedrà questo manifesto per quello che è: possibile fonte di cibo ed energia da decomporre e assorbire.

INTERSPECIES COLLECTIVE'S MANIFESTO

From the hybrid Control Collectives to the Expanded Transpecies Common

1.

The interspecies collective is an area of relational experimentation between human and non-human members that begins with a human narrative of an interspecies collective and progresses in unpredictable directions to human-non-human collective control.

2.

The collective is composed of different life forms and elements that we traditionally refer to as 'non-living beings'. Plants, fungi, stones, bacteria, animals, viruses and the relationships between them - from the most obvious to the most hidden forms of interaction - are part of the network.

3.

The idea of the interspecies collective is a human idea and this influences, in the first phase of the experimentation, the form and relations of the collective in a distinctly anthropocentric sense.

4.

The interspecies collective is a transitional form moves from full human control beyond the threshold of control towards the actual hybrid-controlled (human-non-human) interspecies collective whose

form is neither imaginable nor describable.

5.

In the hybrid control phase, the human component, aware of its hierarchical and anthropocentric position, abandons control of the network itself, which will be the prerogative of all members and not just the human ones.

6.

The hybrid control phase may not present any activity that in the human sense would be called 'control'. Thus even the human idea of hybrid control may collapse in favour of states of relationships not conceivable by humans.

7.

The human/human narrativity of the hybrid phase will be limited and may be relied upon to report mixed codes or other components that the human may not perceive at all or decode as 'noises', 'silences', 'disturbances'.

8.

The threshold of the transition from the human-controlled phase to the hybrid-controlled phase will be characterised by a collapse of verbal language within the collective and categories such as

'species', 'life forms', 'human', etc., will have no power in the composition of the states of relationships between the members, most of whom, bacteria, plants, fungi, etc., will or will not perceive verbal language simply for what it physically is: sound waves.

9.

The beginning of the hybrid phase thus marks the transition to non-anthropocentric states of relationship that cannot be communicated in verbal language.

10.

The third phase of the interspecies collective - Expanded transpecies common (ETC) - will be characterised by an increasingly radical rearrangement of the states of relationships between life forms and, above all, by a reticular convergence of different existing interspecies collectives into a large transspecific network where the human will gradually lose the trait of verbal language - which has become useless - and become something that, prior to this phase, is impossible to imagine.

11.

A drastic reduction of the human population that will die in the course of the reshaping of the relationship states with bacteria, fungi, plants, animals and viruses cannot be excluded in the ETC phase.

12.

The transitional character of the interspecies collective, which includes a human activation phase (HAP), a human-non-human hybrid control phase (HCP) and an expansive phase that will lead to the Expanded Transpecies Common, does not have a linear and progressive character except in its first phases necessary for its activation. Its direction, once formed, cannot be thought of, described or directed. The schematic and linear simplification only serves now in the preparatory phase described in this Manifesto and in the human-controlled phase to stimulate and prepare other humans for the activation of different interspecies collectives.

13.

The interspecies collective, once formed, will see this manifesto for what it is: a possible source of food and energy to decompose and absorb.

Not From Here: Plant Migrations and Human Narratives

2024

The workshop took place at the Museum MMK für Moderne Kunst and explored several cases of plant migrations in relation to human histories tied to issues such as racism and marginalization. During the workshop, terms such as “local,” “indigenous,” “endemic,” “non-native,” “invasive,” and “exotic” were questioned—concepts often applied to food plants that frequently reinforce racial stereotypes. The workshop also examined the ways in which plants and food can evoke personal connections to migration, and how many

Workshop

edible species, integral to diverse culinary traditions and therefore perceived and narrated as local, in fact originate from other parts of the world. One part of the workshop was dedicated to gustatory experiments and exercises aimed at analyzing the linguistic definitions we use when describing plants and flavors. One of these exercises focused on the notions of “exotic taste” and of plants as “native” or “non-native,” revealing their deeply problematic implications.

Museum MMK für Moderne Kunst, Francoforte



Photo credits Simon Gilmer

Part of the public programme of the exhibition *There is no there there*, curated by Gürsoy Doğtaş and Susanne Pfeffer at the Museum MMK für Moderne Kunst Frankfurt.



Photo credits Simon Gilmer



Photo credits Simon Gilmer

Edible histories: food plants and their complex heritage

2024

The workshop Edible histories: food plants and their complex heritage at the Spore Initiative in Berlin touched on the topics of the complex heritage of food plants, with particular reference to the colonial past. It also discussed foraging as a practice of resistance and as a source of food that does not presuppose exploitation of soil and water resources. People present at the workshop were invited to tell stories of complex heritage and foraging, and from the contributions a discussion arose on migration and food plants, foraging culture and minorities in history, coloniality and exoticism in the common and specialist/scientific language of botany. The workshop continued with an urban foraging walk in the Spore Initiative garden and neighbouring areas. The numerous edible plants collected were then sampled collectively and an initial taste exercise was conducted to show the difficulty of the language we commonly use in translating the flavours and textures of plants that are normally absent or poorly integrated into our daily eating practices.

Workshop

Spore Initiative, Berlino



Photo credits Mikhail Lylov



Photo credits Mikhail Lylov



Photo credits Mikhail Lylov

Critical Seed Library

Project launched by the association ATT Lab that was created by the duo Aterraterra. In collaboratiopn with: Eixarcolant, Barcelona; Postane, Istanbul; Spore Initiative, Berlin; Iraqi Seed Collective, USA and Iraq; Motif Art Studio, Western Sahara; Wolves Lane Centre, London; Tlayolan, Berlin. Co-funded by the Eurpean Cultural Foundation. criticalseedlibrary.org



Photo credits Randa Toko

2024-ongoing

The Critical Seed Library is a transnational project launched by Aterraterra Lab, bringing together eight different seed saving realities from around the world. Its aim is to share seeds and knowledge to address challenges related to climate crisis, social injustice and exploitation of natural resources. The Critical Seed Library offers seeds of plants with specific resistances to communities that request them, thereby supporting them in growing their own food sources and promoting fairer food and farming practices that respect ecosystems and people.

The Critical Seed Library is organised in a decentralised manner and disseminates seeds and knowledge about them via the website www.criticalseedlibrary.org.

The Library includes seeds with resistance related to three key aspects:

Resistance to climate change: the Critical Seed Library includes plant species and varieties with characteristics of resistance to drought and high temperatures, offering support in the context of climate change, extreme weather events and increasingly irregular and unpredictable weather patterns.

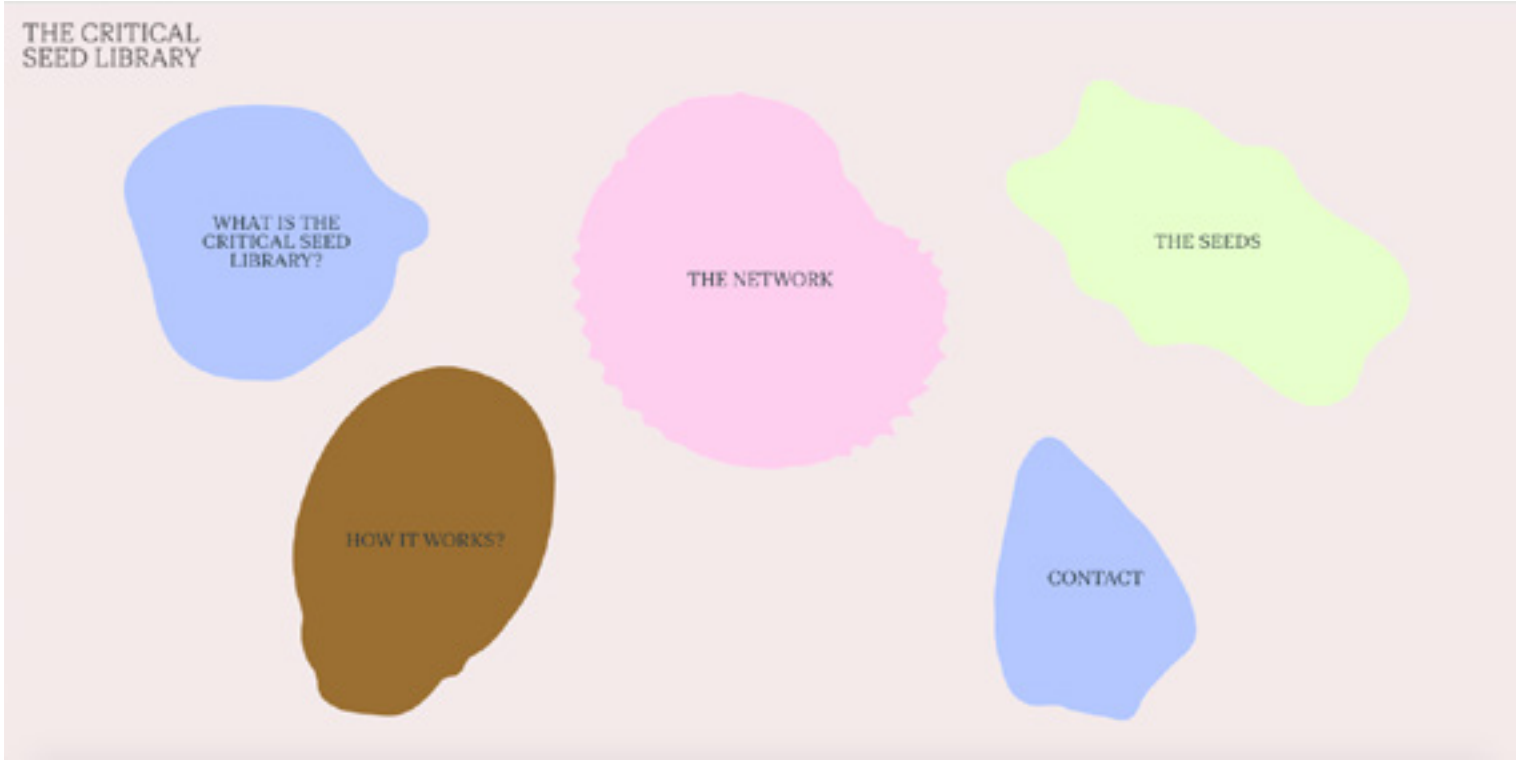
Cultural resistance: the Critical Seed Library holds seeds related to stories of resistance, connected to a complex heritage - for instance concerning colonialism - or celebrating the emancipation of marginalised and oppressed communities

Wild plants: The Library also has a section dedicated to edible wild plants, which grow without being cultivated by humans, do not involve the exploitation of water and soil, and are perfectly adapted to specific climates.

Each of the organisations in the Critical Seed Library network cultivates and reproduces seeds of some of the species included in these three groups and makes them available to local communities.

Other projects

International



Website of the Critical Seed Library, Website production: Eliza Collin, Visual Identity: Isabel Lea.

There are currently eight organisations that are part of the Critical Seed Library:

- Eixarcolant, Barcelona, Spain
- Postane, Istanbul, Turkey
- Spore Initiative, Berlin
- Iraqi Seed Collective, USA and Iraq
- ATT Lab, Palermo, Italy
- Motif Art Studio, Samara Camp, Western Sahara
- Wolves Lane Centre, London
- Tlayolan, Berlin.



Critical Seed Library founders and partners

Curriculum	
<u>Curriculum Aterriterra</u> Fabio Aranzulla and Luca Cinquemani	
www.aterterra.it Instagram @aterterra	
<u>Recent Nominations and Awards</u> Nomination MAXXI BVLGARI Prize, Italian Price for Contemporary Art 2025	
<u>Upcoming exhibitions</u>	
<u>Solo exhibitions</u> March 2027 Postagricultural Ecologies, Almanac, Torino.	
June-October 2026 Una boccata d'arte, Fondazione Elpis, Forenza.	
<u>Group exhibitions</u> September 2026 Cultivators of Life, MODEM – the Centre for Modern and Contemporary Art Debrecen, Debrecen.	
2026 Face off. Legacy in action, duo exhibition with Emilio Isgrò, Fondazione Sergio Poggianella, Palazzo Marchesi, Palermo.	
<u>Past exhibitions and artistic projects</u>	
October 2025 Breaking the Course of the European Boomerang, Pragovka, Praga.	
September 2025 Solo exhibition, Postvarietal Communities, Museo Civico di Castelbuono, curated by Maria Rosa Sossai, supported by PAC2024 - Piano per l’Arte Contemporanea, promoted by Direzione Generale Creatività Contemporanea of the Italian Ministry of Culture.	
2025 The Edible Institute II. Unearthing the difficult heritage of plants, Istituto Svizzero, Roma.	
2024-2025 The Edible Institute, Istituto Svizzero, Roma.	
2024 Foodscape 5, Photoforum Pasquart, Biel-Bienne.	

2024 Hybridising Scentscapes, permanent installation in the Design Museum garden in collaboration with Eliza Collin, Design Museum, London.	
2024 Tasting Session - Foodscapes 4, food performance, as part of the exhibition Ersilia. Praticare l’altrove curated by Alice Labor and Ginevra Ludovici, MACTE, Museo di Arte Contemporanea di Termoli.	
2024 Postvarietal Community #2, installation, as part of the exhibition Postnatural Gardening curated by Alice Labor and Institute for Postnatural Studies, MUSE, Museo delle Scienze,Trento.	
2024 Nas(coste). Esplorazioni edibili di aree costali marginali, tasting session in collaboration with Tucia! Cucina e Comunità and Convivi acquatici, Palermo.	
2023 Audio contribution to the podcast Ersilia, curated by Alice Labor and Ginevra Ludovici and produced by MACTE, Museo di Arte Contemporanea di Termoli.	
2023 Tasting session, Between Land and Sea Festival by Fondazione Studio Rizoma, Foce del fiume Oreto.	
2023 Food Performance for Tafelmusik, collaborative project with Tobias Maria Koch, Istituto Svizzero, Roma.	
2023 Dote Garden: creation of a collective garden of stories per Dote Festival, between Amsterdam, Palermo and Beirut.	
2022 Someone told us a story about nature and purity, Installation, Ordo naturalis, ordo artificialis, curated by Beatrice Merz and Agata Polizzi, ZACentrale, Fondazione Merz, Palermo.	
2022 School of Water Scarcity: collective project co-organised by Fondazione Studio Rizoma, Aterriterra and Collettivo Epidemia, Tunisia-Sicilia.	
2021 Interspecies Manifesto.	

Curriculum	
<u>Workshops and partecipatory programs (Selection)</u>	
2026 Regenerative Ecologies: Practices of Interspecies Care Within the Arts Spore Initiative, Berlin.	
2025 Exotic is a verb: The colonial grammar of plants, workshop, Orto Botanico di Torino, in collaboration with Almanac and Ginevra Ludovici, Torino.	
2024 Not From Here: Plant Migrations and Human Narratives, as part of the public program of the exhibition There is no there there, curated by Gürsoy Doğtaş and Susanne Pfeffer, MMK Museum für Moderne Kunst, Frankfurt.	
2024 Edible histories: food plants and their complex heritage, workshop and tasting session, Spore Initiative, Berlino.	
2023 Hypothetical foraging, workshop and tasting session, Foce del fiume Oreto, Ecomuseo Mare Memoria Viva, Palermo.	
2023 Foraging Monte Pellegrino, workshop for the students of the Architectural Department, ETH Zurich.	
2022 Sovranità dei semi: solo un sogno?, workshop in collaboration with Agroecology Europe, Scuola di agroecologia di Valdibella and Scuola Campesina, Camporeale.	
2022 RI-conoscere, workshop, Room to Bloom, curated by Marcela Caldas, Fondazione Studio Rizoma, Parco della Favorita Palermo.	
2022 Nature as narration, workshop for I team, Relais Culture Europe, curated by Giulia Crisci, Sarah Clement and Pascal Brunet, Parco della Favorita, Palermo.	

<u>Lectures and talks (Selection)</u> 2026 Where Art fails science, Akademie Karlsruhe.	
2026 “Arts and Science in Collaboration: Co-Creating Knowledge for Planetary Futures”, Philea Forum - Philanthropy for People and Planet, Copenhagen.	
2024 Ways of Instituting and Artistic Practices, talk with Viviana Checchia and Valerio Del Baglivo, Unidee Residency Program, Cittadellarte, Fondazione Pistoletto.	
2024 Anticolonial agriculture, lecture for the Master City of gender. Methods and Techniques of Urban and Territorial Design, Dipartimento di Architettura, Università di Firenze.	
2023 Between Facing the Change and Making a Change: Round Table/discussion + tasting session organized by Aterriterra, Cooking Sections, and CLIMAVORE x Jameel at RCA, part of the Between Land and Sea Festival by Fondazione Studio Rizoma, Aterriterra Lab, Palermo.	
2023 Decolonial Agriculture, lecture for the roundtable discussion Decolonial practices in Italy. Activism, education, and public space, as part of the Summer School Dissonances, re-interpreting and re-assessing difficult heritage, IMT School for Advanced Studies, Lucca.	
2023 Contribution for Farmer rights to seeds for food and livelihood security: building more resilient agrifood systems for FAO Regional Office for Europe and Central Asia, public online meeting.	
2022 Lecture for Planting communities, program curated by Mikhail Lylov as part of the Spore Garden Program, Spore Initiative, Berlin.	
2022 Lecture for Difficult Heritage Summer School di Decolonizing Architecture Advanced Course at Royal Institute of Art in Stockholm and MA Program in Critical Urbanism at Basel University.	

Reviews, articles and press (Selection)

Fiocco F., Uncommon Appetites. A Conversation with Aterraterra on Post-Varietal Communities as a way to destabilize notions of authenticity in the agri-food industry. “Arts of the Working Class”, 2025. <https://artsoftheworkingclass.org/text/uncommon-appetites-1>

Moramarco F., Fake Nature, Fake Food, Real Power, “Nero Magazine”, 2025. <https://www.neroeditions.com/fake-nature-fake-food-real-power/>

Albanese M., La partecipazione come campo allargato: conflitti, coesistenze e sconfinamenti nella pratica artistica di Aterraterra, “Piano B. Arti E Culture Visive”, 9(1), 200–223. <https://pianob.unibo.it/article/view/20254>

Labor A., Rituali conviviali. Di erbe, alghe e altre comunità. “Pansare come una montagna Magazine”, GAMeC - Galleria d’Arte Moderna e Contemporanea di Bergamo, 28, 2025. https://pensarecomeunamontagna.gamec.it/wp-content/uploads/2025/11/GAMeC_Pensare-come-una-montagna_Supplemento_Alice-Labor.pdf

Lobanova A., Musciotto F., Growing Resilience. Plant Diversity as a Response to Climate Shifts in Sicily. In Post Varietal Communities, Palermo Publishing, Museo Civico di Castelbuono, 2025, 75-81.

Bigi D., Coltivare l’arte, “Gattopardo Magazine”, 86, October 2025, 117- 120.

Sossai M. R., Connected Communities. In Post Varietal Communities, Palermo Publishing,Museo Civico di Castelbuono, 2025, 17-21.

Ludovici G., Rereading the Anthropocene’s ‘Difficult Heritage’ through Aterraterra’s Artistic Practice. In Post Varietal Communities, Palermo Publishing, Museo Civico di Castelbuono, 2025, 59-65.

Labor A., Making Community: The Museum as Ecosystem, In Post Varietal Communities, Museo Civico di Castelbuono, Palermo Publishing, 2025, 67-73.

Teaching

2026
Workshop Where Art fails science. Deconstructing knowledge as artist practice , Akademie Karlsruhe.
2025
Radical edibility. Food design in tempi di climate change, workshop at the Accademia di Belle Arti di Palermo in collaboration with Museo regionale d’Arte Moderna e Contemporanea Riso, Palermo.

2024
Online lesson for Organismo | Art in Applied Ecologies, a shared initiative between TBA21–Academy and Museo Nacional Thyssen-Bornemisza, case study Suq Centeno, 2024.

2022
Visiting professors for the Summer School Counter/Production, a cura di Daria Filardo, Stefania Galegati e Davide Ricco, Palermo.

Curatorial Projects within Centre for Multispecies Relations and Future Ecologies (Selection)

2026
Multidisciplinary Observatory for Applied Climate Studies. Interdisciplinary project that brings together climate research and artistic positions.

2026
Multispecies Rights and Labor
Research Fellowship of artist and researcher Chiara Tonndorf, curated by Aterraterra.

2024-ongoing
Critical Seed Library
initiated within the Critical Seeds of Resistance program, with the support of European Cultural Foundation - Culture of Solidarity Fund, Aterraterra Lab, Palermo

2024
Saplings, residency of the ethnograph Elisa T. Bertuzzo and the artist Doireann O’Malley, curated by Aterraterra and Fondazione Studio Rizoma as part of the Critical Seeds of Resistance program, with the support of European Cultural Foundation - Culture of Solidarity Fund, Aterraterra Lab, Palermo

2023
We can’t be anything but edible, exhibition by Dominique Koch, co-curated by Aterraterra and Laura Breitschmid, Aterraterra Lab, Palermo.

2023
Where is everybody?, exhibition by Stefania Galegati and Angelo Leonardo, curated by Aterraterra, Aterraterra Lab, Palermo.

2023
Bagliore Blu: group exhibition, Klasse Ulla von Brandenburg, Academy of Fine Arts in Karlsruhe. Curated by Aterraterra, Aterraterra Lab, Palermo.

2023
Scream as if your organs were made of glass: residency and performance by Diana Lola Posani curated by Aterraterra in collaboration with Fondazione Studio Rizoma, Aterraterra Lab, Palermo.

2023
How like a leaf I am: exhibition by Alexandra Baumgartner, curated by Aterraterra and Laura Breitschmid, Aterraterra Lab, Palermo.

Education

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Nationality
Italian

Education
2019–2021
Fine Arts (Photography) Studies at Fine Arts Academy Leipzig (HGB)

2017–2019
Fine Arts Studies at Bauhaus University Weimar

2012–2017 Art history, architectural sciences and humanities at Technische Universität Dresden

2002–2011
Goethe Gymnasium Karlsruhe

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Nationality
Italian

Education
2017
PhD in European Cultural Studies (University of Palermo and University of Düsseldorf)

2012
Master’s degree in Communication Theory (University of Palermo)

1999
Diploma in Agricultural Studies