

Oxygen. The thousand days of art

2020/2023 Art. The health emergency has not only conditioned the flow of everyday life, but has imposed new rules, dictated by regulatory constraints, and by fears. These are however accompanied by expectations and, above all, by the desire of a rebirth. Rooms were sometimes closed cells, sometimes open spaces. Spaces in which to wander to look for oneself and for others, to imagine the future. This vocation towards the vision of the future is an inherent part of being an artist. Artists are those who believe that the impossible is something that must still be determined, those who tackle isolation and physical limitations through their visions for the design of a new reality.

RUFA - Rome University of Fine Arts intends to make its contribution to building a new way of interacting with the arts, taking into consideration their complexity and diversity. In following this path, RUFA Academy has kept faith with its educational mission: to escape what is trivial by changing the circumstances, thus generating the best possible conditions for reaching innovative outcomes. To make sure that the artist's gaze can determine worlds even further away. This mission shaped and gave substance to a working group, created to imagine the next thousand days of art: three years to adapt to the evolution, to rethink the use, to urge public and private institutions and bodies to operate synergistically. But above all to give students a voice: the future protagonists of art and of the creative and cultural industry. The group was overseen by Maestro **Alfio Mongelli**, the President of RUFA, the one who in 1998 started an educational project that in recent years has always been able to renew itself.

He was supported by The Director **Fabio Mongelli** and the lecturers **Emanuele Cappelli, Davide Dormino, Nicolas Martino, Raffaele Simongini**. And above all by the students who have won RUFA Contest over the past five years: **Francesca Salvati, Riccardo Quattrociocche, Alain Parroni, Yunfeng Liu, Francesca Cornacchini**. And it was precisely the students who were entrusted with the task of thinking and writing a Manifesto for the arts after the apocalypse. To represent the expectations and feelings of a community that goes beyond RUFA.

"O₂ - Manifesto for the arts after the apocalypse", intends to analyze the relationship between art and education, art and territory, art and the economy. It is intended to be a preparatory document to start a debate in society between artists, intellectuals, journalists, curators, critics, professionals and art experts. A document that can generate an exchange of ideas and that can be of support and help to those who believe in the universal values of beauty and wonder. "O₂ - Manifesto for the arts after the apocalypse" aims to be a document of cultural resistance "powered by RUFA", but brought to the attention of the world of culture, art and politics. A document to explore new opportunities and act together to indicate new and unexplored paths.

Attention is already being paid to a large public event, which will be held in Rome next autumn. During this event new proposals will be imagined and developed together with artists, students, creatives, critics and curators. Starting from this Manifesto.

O₂ - MANIFESTO FOR THE ARTS AFTER THE APOCALYPSE

Imagining virtual exhibitions and events. Thinking about them starting from the time and space limits of real-reality, as we often do, is suppressing infinite creative potential. Online we have the possibility of uploading a film that will last hundreds of years. Its reproduction will survive that of the same author and the audience. The virtuality in which we have been thrown into must be thought of as an aesthetic opportunity to multiply our creative possibilities.

Museums and galleries can rethink their exhibition activities starting from this new paradigm: they can and must reinvent themselves starting from and in the virtual world.

Art has always been an element of resistance and everything has always been interconnected. This means that technological knowledge is a common good that can and must be put at the service of the collective creation of a post-capitalist world. General and intellectual knowledge announce a world that is developing and that starts from here, from this common sharing. But this also means that the Anthropocene era can and must be an opportunity to artistically rethink our relationship with the surrounding environment and our place in this environment, in relation to the plant, animal and mineral world. The separation of the worlds and their hierarchical order according to Aristotelian principles no longer makes sense. Building non-hierarchical worlds is what we want to do.

In the same way, the historical distinction between center and suburbs no longer makes sense in the cities in which we work. Urban maps must be rethought starting from the creative districts, mostly located in the suburbs which continue to be such due to the lack of adequate connections and structures. In these areas that are between the urban and what is not urban, between city and countryside, one would have said, a network of artists, musicians, producers and workers of culture and art has grown more and more. A network that produces wealth and spreads innovation. This network needs public structures and investments that can further enhance its driving force: it is from here, from these networks and these areas that a new world will be born.

And again, speaking of territory: "The real unsightly land is not the one that art did not fertilize, but the one that, covered with masterpieces, can neither love nor preserve them; the dead land where art no longer lives, driven away by satiety, disgust and

incomprehension". Marcel Proust's statement anticipates what Italy's future could be. For the extraordinary capillarity and richness of its artistic and monumental assets, we propose that the Italian territory be declared, in its entirety, a UNESCO World Heritage Site.

For us education has an absolutely strategic role in this process of building a new world. An art education adapted to our sensibilities that will focus on social and political practices. In this sense, we think of a post-public art that considers creative practices as possible solutions to real and collective problems. We are not interested in art as a private expression of one's personal dramas, we are instead interested in an art that is an expression of collective intelligence and its ability to find solutions to build a sustainable world. We also believe that it is essential to rethink the whole educational process, starting from childhood, enhancing image education and that of the various artistic, musical, physical and performative expressions, now unfairly sacrificed.

Lastly the income. We do not want to undergo economic blackmail that limits individual and collective creative abilities. We want to be able to work together, at sustainable rhythms, in a spirit of real sharing and collaboration. We want to share our knowledge and not compete unnecessarily between each other. Collective wealth is increased only by sharing. But for this it is necessary that artists have an income to live independently like everyone else. It also seems essential to facilitate access to calls for cultural and artistic activities through their public dissemination which we imagine concentrated on a single portal, and through the establishment of specific courses that enable us to tackle them independently. Access to these funds is a minimal entrepreneurial condition to get out of the crisis and work together for the world to come.