

How much space do you occupy?

Collettivo Amigdala

Federica Rocchi

Performing arts curator and dramaturg with over twenty years of experience in site-specific and participatory artistic practices. Trained with Laminarie and Societas Raffaello Sanzio. Founded Collettivo Amigdala in 2005.

Her research focuses on artistic creation in public space, gender and the right to the city, participatory dynamics in performing arts, and the political dimension of artistic practice.

Director of Periferico Festival since 2008 (nominated Premio UBU 2022). Part of the curatorial team of OvestLab since 2017. Teaches artistic curatorship in non-conventional spaces at Hangar Piemonte and other institutions.

Collettivo Amigdala

Artistic collective founded in 2005 in Modena, Italy. Working in contemporary and performing arts with a strong focus on civic innovation and the relationship with territories and communities.

Amigdala creates multidisciplinary productions with a precise vocation for site- and community-specific methodologies — performance, public art, soundwalks, participatory projects.

Promoted *Periferico International festival of site-specific artistic practices* since 2008. Part of WALC network as a Node since 2024. Selected in 2026 for the In-Situ European platform for artistic creation in public space.

who we are

We are an artistic collective based in Modena, Italy. We focus on **performing live arts, public art, civic action**. We are a **multidisciplinary group**. We work to build an **intergenerational and intersectional infrastructure** of thoughts and practices.



what we do

Artistic creation

Community-based performances, walkscapes and soundscapes, public space interventions. Works born from long residencies inside places and communities.



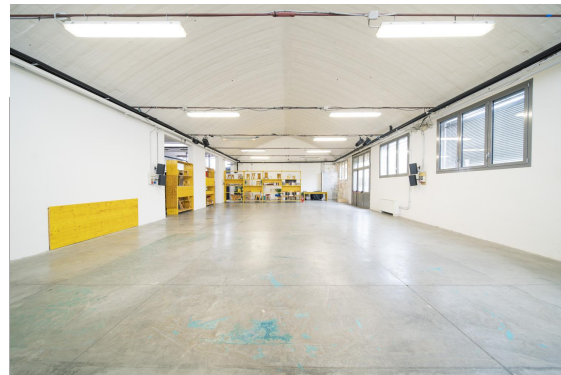
Periferico Festival

International festival of performing arts and site-specific practices in public and non-conventional spaces. Running since 2008. Supported by the Italian Ministry of Culture.



OvestLab

Civic cultural centre in a former mechanical workshop in Modena West. An open, multidisciplinary space for community, artistic research, and civic co-design. Running since 2017.



poetics

To create **temporary public spaces**.

To **walk** as an aesthetic form.

To let people **speak with their own voice**.

To **tune voices together**.

To **care** as a political method.

*Not art IN the public space,
but art AS public space.*

M. Kwon, *A place after another*

For Amigdala, walking is inseparable from listening.

It is how we enter a place — not to document it from above, but to be moved by it from within.

Francesco Careri

Walkscapes, 2002

The act of walking — though it does not constitute a physical construction of space — implies a transformation of a place and its meanings. The mere presence of humans in an unmapped space, and the variations of perception they register while crossing it, already constitute forms of transformation that culturally modify the meaning of space.

Rebecca Solnit

Wanderlust: A History of Walking, 2000

Women have routinely been punished and intimidated for attempting that most simple of freedoms, taking a walk — because their walking and indeed their very beings have been construed as inevitably sexual in societies concerned with controlling women's sexuality. Walking is an indicator species for various kinds of freedom: free time, free and alluring space, and unhindered bodies.

horizontal

"To create something of value, in good company." S. Kay



handbook.collettivoamigdala.com

A **bossless** organization: recognizing the power dynamics as a tool for equality.

We believe in **collective intelligence**.

Taking care of the **internal ecosystem as part of our socially engaged artistic practice**.

Decision making and responsibilities in a collective body.

Friendship & kinship.

projects

01

Di bocca in bocca

participative soundwalk platform

02

LOUD!

community based public space intervention

03

Transfemina / HERE

one-day-long community based soundwalk



www.youtube.com/@collettivoamigdala



Di bocca in bocca

By word of mouth

A platform for participative territorial mapping through collective soundwalks.

Developed fully in the area of Modena province hit by the 2012 earthquake, for the tenth anniversary: nine collective sound walks through the affected villages, built from extensive interviews and participative mapping with inhabitants. The project weaves oral history, urban exploration, and the performance of voices and landscapes — connecting memory, space, and collective trauma into a living archive.



LOUD!

A community-based vocal performance for public space — a site-specific choral action developed through workshops with local participants, directed toward women and gender-diverse people of all ages, origins, and abilities.

LOUD! is an act of vocal reappropriation. It investigates how cities reflect and reproduce gender inequalities, and how certain bodies are made to feel out of place in public space. Drawing on ecofeminist references and the concept of acoustic justice, it invests in chorality as a platform for making visible the bodies and voices of women and gender-diverse people.

Voice here is a right, not a talent. The choir is intended as an embodied, relational, and political practice — an invitation to forge a new alliance with public space.

TRANSFEMINA

Intersectional Landscapes



transfemina.org

Pele (Porto) - Collettivo Amigdala (Modena) - Collectiu Punt6 (Barcelona)

A biennial Creative Europe project (2024-2025) connecting three cities, three communities of women and non-binary people.

One shared research question:

*How much space - physical and symbolic — do women and queer people occupy in the city?
And how can art make that experience visible, audible, collective?*



The project:

- **Local Laboratories** in each city involving women, LGBTQ+ communities, racialised communities, people with disabilities, teenagers.
- **Research Playground** to foster research and analysis on the three cities involved through feminist lens
- Three **Transnational Encounters** for peer-learning, exchange and dissemination
- Three **original soundwalks** co-created with the Local Communities in each city
- **Artistic interventions** in the public space of the cities
- The **fanzine** “How to feminize your city” created and published by Drukker (HR) in english, italian, portuguese, spanish.

The Modena Local Laboratory

A group of women and non-binary people — of different ages, origins, and bodies — gathered over one year at OvestLab, Modena.

Working through listening techniques, mapping and walking devices, the group interrogated their shared urban experience.

From this process a choral dramaturgy emerged — weaving walking, sound, and voice as tools to build **alternative cartographies of the city**.

In addition to the stable research group, Amigdala activated throughout the city a wide net of collaborations with other organizations, institutions, schools, venues and women of different ages, involving all together almost 200 people in the process.



The theoretical framework

Feminist urbanism starts from a simple claim: public space is never neutral. Its design has historically mirrored and reinforced social inequalities — along gender, class, race, age, ability.

The most revealing of these is the **public/private binary**: cities have been built around the idea that men belong to the public sphere — production, paid work, power — and women to the private one — the domestic, the emotional, the unpaid.

This is not only a functional exclusion. It is symbolic.

Non-normative bodies — women, queer people, but also children, teenagers, elderly people, people with disabilities — are often read as *out of place* in public space, especially in certain spaces, at certain times.

Safety is one of the mechanisms through which this exclusion operates.

But it is a consequence, not the problem itself. The problem is that these are unauthorised bodies:

bodies the city was not designed for, and that the city still struggles to recognise.

Three ideas we worked with

Proximity

Reclaiming the city means being in it — with our bodies, at different hours of the day and night, collectively. Walking through a peripheral underpass and dancing. Sitting on the ground in a square and talking. Listening, touching, looking wide-eyed, staying silent and shouting.

Proximity as antidote to fear. Our embodied knowledge of the city is competent and matters. The city of the future should be built with it — starting from those who know it from the inside.

Care as method

Exploring the city through the lens of care makes visible what is usually invisible: public toilets, or their absence, as an index of a city's capacity to think about the people who move through it. Benches. Shade. Lighting that is not only about surveillance.

Care networks are one of the most powerful and transformative responses feminist urban practice offers — not as a supplement to the city, but as its architecture.

Counter-cartographies

We worked building emotional and affective maps of the city. Can we draw new ones? Can we reread the city's cultural heritage through a decolonial and feminist lens? Can we reflect on toponymy, on the symbols we celebrate in public space? Can we tell the stories that go untold? What story does the city tell if we listen to its most inaudible parts?

What can art do in this context?

Art can make audible what institutions leave unheard.

Art can build temporary communities of presence in disputed spaces.

Art can generate counter-narratives — not as opposition, but as multiplication of possible images of the city.

Walking together is already an act of reappropriation.

Care as a political tool

- *Only by multiplying our circles of care – in the first instance, by expanding our notion of kinship –*
- *will we achieve the psychic infrastructures necessary to build a caring society that has universal care as its ideal.*

The Care Manifesto / Care Collective

How can we shape care in the urban context?

Some examples:

- Care as attention
- Care as infrastructure and networks
- Care as gestures
- Care as a spatial practice

Here. I was born to walk.

A long urban musical crossing — from morning to deep into the night.

A collective ritual that makes visible what cities often keep invisible: the narratives, memories, and presences of women and queer people.

*A journey · a mapping · an expanded soundwalk
a reappropriation · a counter-narrative · a ritual.*

Here is a city that starts walking.

The soundwalk in Modena

il dado



ARCHITETTURA PER INTERNI

M...dena via Emilia Est



HERE. SONO NATA PER CAMMINARE

The soundwalk

Built as the biography of an imaginary woman — a choral biography — from birth to death, narrated in 5 chapters.

About 50 voices — from girls to elderly women — weave a collective narrative, supported by the poetic voice of Claudia Losi.

Audio available:

<https://soundcloud.com/collettivoamigdala/sets/here-sono-nata-per-camminare>









A joyful group of women of all ages and origins — moving and making themselves visible, conditioning the city's traffic according to their own routes, moving between centre and periphery as none of us alone would ever do. Listening, through headphones, to the audio biography chapter by chapter: the story of a female body through its changes across life phases. Silvia Napoli · Il Manifesto InRete

Take a walk (at night).
Walk so silently that the bottom of your feet become ears.

Pauline Oliveros, Native, 1974

Take a walk and note where in the landscape you find:

- places and situations where you can find *care*
- places and situation where a *lack of care* is visible

How could you bring *care* into the system?