

ORIGINAL

100 Artists Who Made BJCEM Original

ORIGINAL

100 Artists Who Made BJCEM Original

Editorial Coordination
Virginia Ponciroli

Graphic Design Coordination
Anna Piccarreta

Graphic Design
Francesca Botta

Cover Design
Eva Volpato

Page Layout
Francesca Botta
Francesca Rossi

Editing
Gail Swerling

Technical Coordination
Andrea Panozzo

Quality Control
Giancarlo Berti

We wish to thank Jurij Krpan, curator, and the BJCEM Association for having kindly provided the texts, translations and photographic material for this volume and for having authorized their publication.

www.electaweb.com

© 2007 by Mondadori Electa S.p.A., Milan
All rights reserved

Original

Conceived by Jurij Krpan with Marta Anjos, Nataša Ivancevic, Alenka Gregorić, France Irrmann, Krista Mikkola, Emil Mitevski

Curator

Jurij Krpan

Coordination

Alessandro Stillo, Marta Balestrieri

Material Research

Marta Balestrieri, Lucia Carrer, Stefania Inverso

Translations

Ivana Cavallotti, Jon Roger Firman, Giancarlo Grossetti, Alice Pierobon, Giulia Rognoni

BJCEM Operative Office

Federica Candelaresi, Lucia Elefante, Elena Morra, Rossella Nadalin

Original has been produced due to the collaboration by all BJCEM members who nominated the artists, and by the artists, who made available their documentary material. Our thanks go to all of them: without them, *Original* would not have been possible.

The geographical origins given for the artists are those furnished by the artists themselves.

Original can also be found online at:
www.bjcem.org/original

The data contained in this volume is derived from public sources or was supplied by the persons cited, who have given their approval for its publication, under Legislative Decree 196/03. The publisher, the curator and BJCEM take no responsibility for the statements supplied by the persons cited or for any inaccuracies deriving from sources in the public domain.



Biennale des Jeunes Créateurs de l'Europe et de la Méditerranée

President

Luigi Ratliff

General Secretary

Alessandro Stillo

Treasurer

Emiliano Paoletti

Board Members

Erdag Aksel
Marta Anjos
Lina Attel
Mohamed Awad
Ahmed Bedjaoui
Selim Birsal
Isabelle Bourgeois
Gemma Cavalleri
Elena Christodoulidou
Maria Fuster Cavestany
France Irrmann
Nataša Ivancevic
Marianna Kaiantje
Valbona Kaso
Jurij Krpan
Emil Mitevski
Flavio Mongelli
Ioannis Moshoulas
Emiliano Paoletti
Mohamed Rafik Khalil
Luigi Ratliff
Kushtrim Sheremeti
Francisco Manuel Silva Ardanuy
Beatriz Simón Castelllets
Ibrahim Spahić
Henri Talvat
Marcelle Teuma
Eleni Vergini

BJCEM Members

Albania
Independent Forum for the Albanian Women, Tirana

Algeria
Association Amis de la Biennale de Tipasa (ABIT), Algeria

Bosnia and Herzegovina
International Peace Center (IPC), Sarajevo
J.U. National Theatre Tuzla, Tuzla
U.G. Alternativni Institut

Croatia
Museum of Modern and Contemporary Art, Rijeka
Miroslav Kraljević Gallery

Cyprus
Ministry of Education and Culture
Cultural Service, Nicosia

Egypt
Alexandria and Mediterranean Research Center (Alex Med), Alexandria
Atelier d'Alexandrie, Alexandria

Finland
City of Helsinki, Cultural Office

France
Communauté d'Agglomération Toulon Provence Méditerranée – Department for Services to the Citizen, Toulon Cedex
Espace Culture, Marseille
Municipality of Montpellier
Région PACA (Provence-Alpes-Côte d'Azur), Marseille
Seconde Nature, Aix-en-Provence

Former Yugoslav Republic of Macedonia
Association for International Youth Cooperation, Skopje
City of Skopje
Pogon Youth Centre, Skopje

Greece
Ministry of National Education, General Secretariat of Youth, Cultural Department, Athens
Municipality of Thessaloniki
Social and Cultural Organization of Stavroupolis (IRIS), Stavroupolis, Thessaloniki

Jordan
Performing Arts Center (PAC), Amman

Kosovo
Kosovar Youth Council (KYC), Prishtina

Italy
ARCI Nazionale
ARCI Arezzo
ARCI Bari
ARCI Lazio
ARCI Lecce
ARCI Livorno
ARCI Milan
ARCI Naples
ARCI Pescara
ARCI Salerno
ARCI Sicily
ARCI Turin

Fondazione Mediterraneo, Naples
Municipality of Ancona
Municipality of Arezzo
Municipality of Bologna
Municipality of Campobasso
Municipality of Catania
Municipality of Ferrara
Municipality of Florence
Municipality of Forlì
Municipality of Genoa
Municipality of Giugliano in Campania
Municipality of Messina
Municipality of Milan
Municipality of Modena
Municipality of Padua
Municipality of Palermo
Municipality of Parma
Municipality of Pisa
Municipality of Prato
Municipality of Roma/Zone Attive
Municipality of Turin

Municipality of Venice
Provincial Administration of Arezzo
Provincial Administration of Naples

Malta
Inizjamed, Malta

Palestine
Sabreen Association for Artistic Development, Jerusalem

Portugal
Clube Portugues de Artes e Ideias, Lisbon

Republic of San Marino
Ministry of Cultural Institutes
Social and Cultural Activities Office

Serbia
Center for Youth Creativity, Belgrade

Slovenia
SKUC Association, Ljubljana

Spain
Municipality of Alicante
Municipality of Barcelona
Municipality of Jerez
Municipality of Madrid
Municipality of Malaga
Municipality of Murcia
Municipality of Palma de Mallorca
Municipality of Salamanca
Municipality of Seville
Municipality of Valencia
Recursos Animació Intercultural (RAI), Barcelona
Fundación VEO, Valencia

Turkey
Sabanci University, Faculty of Arts and Social Sciences,
Communication Center, Karakoy
Istanbul

It is a great pleasure for me to present *Original*, the book of the twenty-second anniversary of BJCEM, the Biennial of Young Artists from Europe and the Mediterranean.

I am happy because this edition represents a very important moment for all those who have participated with their work and with their ideas to the implementation of one of the most original projects in the recent history of the cultural policies in this area of the world. The BJCEM is now going through a very decisive and at the same time very delicate phase of its twenty-year old history. A crucial and strategic moment for its future.

This book can definitely help us to review our actions, to reflect on the potential of the new artistic creativity in these last two decades and on the evolution of the public policies on behalf of the young people and the culture in our cities and in our countries. But most of all this book can help us understand what can be the role of the artists, the critics, the intellectuals, the role of the culture in general to the research of a dialogue and to the establishment of concrete relationships in order to create a peaceful Mediterranean.

We all know that in the last twenty years the Biennial of Young Artists from Europe and the Mediterranean has gone through the cultural and social policies of our cities and our countries, interacting with that spirit of innovation and change that has characterized the new generation's way of producing culture.

Along its lifetime, our network has managed to involve all different levels of political and cultural organizations: from associations to city administrations, from national governments to cultural institutions, from young artists to the world of art critics, from the media to juvenile movements. In these years BJCEM has highlighted the new creativity, has developed a widespread network of public and private bodies on international level, has carried out—thanks to the collaboration of all the members and the extensive involvement of eleven big cities—a program of biennial events and artistic exchanges of great dimensions.

The Biennial has succeeded in joining together contemporary artistic research with social engagement, integrating its events with moments of political and cultural reflection throughout the Mediterranean countries. In times of complicated international situations, it has managed to keep alive a constant dialogue of peace and collaboration in one of the most intricate areas of the world which is incessantly traversed by violent conflicts.

Personally, I know the Biennial very well; I was the director of the 1997 edition in Turin and I have participated, with many other cultural operators, in the creation of this project since 1984. Therefore I have had the occasion to live intensely and follow the evolution of the project in all its different aspects and its complex phases. At the beginning we were just few partners joining this adventure, but already in the original design the strength, the innovation and the energy of the Biennial were evident. These were the characteristics that

allowed the BJCEM to grow up and develop across Europe's young creativity and the multicultural dialogue.

This book reveals the wide range of organizations and persons that make part of the BJCEM association and of young artists that, starting from this event, have created with their own professional carriers the new international artistic scene.

I am really proud of the long and extraordinary story of the Biennial, a story which is thoroughly recorded in *Original* and I am convinced that other important pages will be written in the future on the activities of the BJCEM.

I would like to thank all those who in these years have contributed to the growth and the success of this event: above all the young artists and those who have brought to our project not only their work and their bright ideas but their passion and enthusiasm as well.

Luigi Ratclif

President of the Association of the Biennial of Young Artists
from Europe and the Mediterranean

Original is a document about the history of the last twenty years of the Biennial of Young Artists from Europe and the Mediterranean, in the period between the last decades of the twentieth and the first decade of the twenty-first century, which testifies to the excellent artistic works of the generations which have been creating on the very spring of ancient and modern cultures and civilizations. The Biennials that took place in Barcelona in 1985 and 1987, in Thessaloniki 1986, in Bologna 1988, in Marseilles 1990, in Valencia 1992, in Lisbon 1994, in Turin 1997, in Rome 1999, in Sarajevo 2001, in Athens 2003, and the Biennial in Naples 2005 have promoted young artists whose works are today appreciated in modern art. Establishing, over two decades, diverse contacts among each other and a cultural network through which, disregarding political, geographical, and other differences and boundaries, the best ways of cooperation can be found. In July 2001, the artists created the International Association for the Biennial of Young Artists from Europe and the Mediterranean together with towns, art associations, local, national and international institutions and associations, ministries of culture and youth, regions and provinces. Currently, the association counts seventy-five key participants from all over Africa, Asia and Europe participating in the promotion of art dedicated to the affirmation of young artists and the dialogue of cultures and world civilizations. The way of selecting the participants for the Biennial of Young Artists from Europe and the Mediterranean, through calls for the participants organized by the members of the association and also the theme selected together with the host of each Biennial, guarantee the supreme quality of the artwork of the artists selected to which testifies the choice of the artists in *Original* as well as their own affirmation in the art world. The selection of the works presented in *Original*, in seven areas of art (Visual Arts, Applied Arts, Theater, Moving Images, Music, Literature and Gastronomy) based on highly professional criteria, presents the authentic image of value of this unique project realized by the association.

Original is not a traditional catalogue but instead it is the history of the Biennial told through the creativity of the artists, which provides insight into the fundamental potentials of the meeting of young artists from Europe and the Mediterranean, for their own future as well as the future of the Modern.

In the year which marks the fiftieth anniversary of European Cultural Convention, the Biennial is one of the accomplished predictions of the artists about their mission in the great adventure steered by the Mediterranean.

Ibrahim Spahić

President of the Association of the Biennial of Young Artists
from Europe and the Mediterranean (2001–2007)

A Successful Idea

The Biennial is an event that has a place of honor in mind and in heart of ARCI, after so many years and so many people who invented and developed it, facing first of all some doubts, especially in Italy, and then with its impetuous success, till the foundation of the BJCEM Association.

The promotion of young artists is a constant engagement in the activity of ARCI, of its spaces and its associative tissue, as well as its "use" as media, actors and leaders of the Euro–Mediterranean dialogue and exchange.

For this reason in these years the ARCI has continued to invest economic and human resources in the Biennial, thoughts and actions, increasing the network through its local and international relations, promoting from within the dialogue and the collaboration between associations, local bodies, governments and national institutions which represent the motivation and most precious thing for social transformation.

Many years have gone by since the beginning of the eighties when a group of young managers of the association, coming from many parts of Italy, believed in the idea that youth creativity can be a resource, not an entertainment waiting for adulthood, but on the contrary a way of expressing themselves and their visions, and finding professional alternatives for a generation who didn't find in conventional jobs and political engagement ways to realize themselves.

Since the end of 1984 when "Tendencias," prologue of the Biennial opened the season of young artists, ARCI has always endeavored to improve the opportunities for Mediterranean young people: among the many initiatives, one thinks of the "Rotte Mediterranee" (1990), an event parallel to the Biennial in Marseilles which brought young people from the whole Mediterranean to Tipasa, Algeria, a city eager for dialogue and cooperation, and to the "Sei Workshop a Sarajevo" (1998) when they were called upon to organize a great cultural event, for the first time, three years after the end of the war in Bosnia and the siege of the city. There have been many changes in this part of the world and the Biennial has always succeeded in crossing them without being overwhelmed, to become today an autonomous structure, an international network where organizations can meet and people can perceive the Mediterranean as peaceful place, working continuously to create a dialogue among populations who live around this sea.

A successful idea which, with all who are involved, will continue to be successful.

Paolo Beni President ARCI

Flavio Mongelli Culture Responsible ARCI

CONTENTS

12	About the Book Itself <i>Jurij Krpan</i>				
16	Twenty Years of History of the Biennial <i>Alessandro Stillo</i>				
20	Phenomenology of the Young Artists <i>Stefano Cristante</i>				
	Biennials				
30	Barcelona 1985 <i>Enric Truñó</i>				
34	Thessaloniki 1986 <i>Demetrius Salpistis</i>				
38	Barcelona 1987 <i>Núria Fradera</i> <i>Andreu Solsona</i>				
42	Bologna 1988 <i>Mauro Felicori</i>				
48	Marseilles 1990 <i>Patrick Ciercoles</i>				
52	Valencia 1992 <i>José Garnería</i>				
54	Lisbon 1994 <i>Jorge Barreto Xavier</i>				
58	Turin 1997 <i>Luigi Ratclif</i>				
64	Rome 1999 <i>Luca Bergamo</i>				
70	Sarajevo 2001 <i>Ibrahim Spahić</i>				
74	Athens 2003 <i>Vasso Kollia</i>				
78	Naples 2005 <i>Achille Bonito Oliva</i>				
		Artists			
		84	A12 Group	166	Anur Hadžlomerspahić
		86	Accademia degli Artefatti	168	Leonor Hipólito
		88	Ugo Alciati	170	Dimitris Indares
		90	Alfons Alt	172	Irwin
		92	Anonymous Art Studio	174	Kal
		94	Klitsa Antoniou	176	Žiga Kariž
		96	Vasco Araújo	178	Keep on the Asphalt
		98	Alessandro Aronadio	180	Michel Kelemenis
		100	Artists Without Walls	182	Dimitris Kozaris
		102	Lina Attel	184	Ema Kugler
		104	Clare Azzopardi	186	Andreja Kulunčić
		106	Bauhaos	188	Les gens du quai compagnie
		108	Vanessa Beecroft	190	Let 3
		110	Abdelkader Benchamma	192	Litfiba
		112	Davide Bertocchi	194	Maria Loizidou
		114	Elisa Biagini	196	João Louro
		116	Bisca	198	Giovanni Davide Maderna
		118	Lara Bohinc	200	Madredeus
		120	Silvio Cadelo	202	Mao e la Rivoluzione
		122	Carpe Diem	204	Marcel-Li Antúnez Roca
		124	Cartoun Sardines	206	Eva Marisaldi
		126	Enna Chaton	208	Mau Mau
		128	Andrea Chiesi	210	Arnaud Mercier
		130	Elli Chrysidou	212	Goran Micevski
		132	Pier Paolo Coro	214	Fabrizio Monteverde
		134	Jorge Cosmen	216	Dejan Mrdja
		136	Andrea Del Sere	218	Roberto Ottaviano
		138	Baris Dogrusoz	220	Sosta Palmizi Group
		140	Erikm	222	Slavica Panić
		142	Augustí Fernández	224	Marko Peljhan
		144	Davide Ferrari	226	Heldi Pema
		146	Folkabbestia	228	Vinko Penezić and Krešimir Rogina
		148	Monica Francia	230	Polys Pselikas
		150	Fratelli di Soledad	232	Monica Petracci
		152	Tomo Savić Gecan	234	Eliza Ulises Pistolo
		154	Leyla Gediz	236	Marjetica Potrč
		156	Moreno Gentili	238	Alexandros Psychoulis
		158	Ghazel	240	Tobias Putrih
		160	Stefano Giovannoni	242	Radiodervish
		162	Paul Granjon	244	Nordine Sajot
		164	Theodoulos Gregoriou	246	Second
				248	Karim Sergoua
				250	Stripburger Magazine
				252	Studio Imitacija Života
				254	Teatro di Piazza e d'Occasione
				256	Alessandra Tesi
				258	Slaven Tolj
				260	Trio Design Sarajevo
				262	Fabrizio Turetta
				264	Mürüvvet Türkyilmaz
				266	Panos Vardopoulos
				268	Costas Varotsos
				270	Alexandra Waierstall & Co / Noema Dance Works
				272	Stavros Zafiriou
				274	Roberto Zappalà
				276	Danijel Žeželj
				278	Zimmerfrei
				280	Dragan Živadinov and Dunja Zupančič
				282	Zu
					Appendices

ABOUT THE BOOK ITSELF

Jurij Krpan

It was November 2004 in Helsinki, where we'd just finished the general assembly of the association. We were sitting in a nice bar and it was snowing outside. Some of our colleagues from the Mediterranean saw snow fall for the first time in their lives.

As always, after arduous all-day sessions, we were spontaneously commenting on events at the assembly and the association in general, and once again the issue of the identity of the project BJCEM was broached. Again there were calls for a clearer artistic profile and a more determined conduct on the art scene. We recalled artists who had taken part in Biennials and went on to become major players in the art world. They typically had their first international appearance at the Biennial and everyone sitting at the table that night agreed that our project should actually be the coming-out event for emerging artists.

The horizontal network of the members of the association is undoubtedly an excellent sieve for the enlisting of up-and-coming artists. Even though the lot of artists not being clearly defined was identified as the main problem from the vantage points of curatorial consistency, this dispersion can also be acknowledged as an advantage. The horizontality and dispersion of the lot of young artists provides an insight into artistic endeavor that bypasses the artistic centers of power—circumventing strong galleries and curators who push their choice of artists. As always, we tried again to mull the Biennial in comparison with other major and smaller international festivals to determine its strategic advantages—advantages over artistically high-profile events aside from the indisputable fact that it is a key social mission where young artists get together for days at a giant international platform. Our extensive curatorial experiences and examples of best practice commit us to strive to position the Biennial as the most important artistic event for emerging artists from Europe and the Mediterranean.

An extension of these deliberations, the idea for a book appeared that very night—an anthology of successful selections that in the twenty years since the inception of the Biennial proved to be good curatorial decisions. The book would present artistic careers that go beyond the mere quantifying of success, as the measures of success are incredibly diverse and the book would quickly get bogged down in the quantifying that is so characteristic of the art market. We would outline a few dozen art stories that managed to break through either in the global art system and market or through landmark academic projects, and stories which in another way present an extraordinary contribution to the local environment. This would be an anthology equipped with texts that contextualize the phenomenology of the Biennial in time and, together with successful artistic stories, present it as a “must be” for everyone interested in emerging art.

The idea was floated at the meeting of the Board of Directors of the association in Naples. It was met with a very cautious response, but the project was approved at the next General Assembly in Marseilles and I was entrusted with the editing and making the necessary systematic preparations. I prepared forms with precise instructions to be filled out by the members of our association when they apply artists who they deem have made a significant showing with their artistic endeavor.

Yet as it turned out, acquiring data for ten or more years back was a veritable archaeological adventure that became harder still the more attractive an artist's name was. Deadlines were missed one after the other and the scope of the materials I got was far from what I expected. Despite the precise instructions on the length of written texts and the resolution of photographs, my mailbox was filling up with virtually useless materials. The texts were too long or non-existent, the CVs were ten pages or longer (the absolute record is forty-seven pages) or they did not come at all, there were one or two photos in screenshot resolution or megatons of ephemeral photo materials. The role of the Turin office, where all applications were centrally collected, was essential, as the anthology would never have seen the light of day otherwise.

Normal editorial work typically starts when the materials are collected and it is possible to set the criteria and standards with respect to the desired scope of the anthology and the quality of the works. In this case, however, editing was everything but that. The materials were late, trickling into our inboxes much too slowly if the selection was to be balanced. This forced me to adjust the criteria many times and reevaluate certain questionable proposals.

Standards and Criteria

It was our wish to include about 400 artists in the anthology; we easily remembered over eighty potential entries, which gave us a rough outline of the scope of the book. We wanted an attractive table-top book that people would reach for repeatedly, and which would at the same time affirm and position the BJCEM project. The texts and photo materials were thus meant to be attractive and affirmative.

Applications from the field of visual practices were the easiest part of the job (although they were the most numerous). The basic criterion was the CV and participation in internationally recognized exhibitions, festivals and galleries. I was interested in bibliography, awards and international profile. I appraised the quality of the works of art and acquired additional information by scouring the internet. Finally, I assessed whether the quality of the texts and photo materials received was good enough.

Architecture and design posed no major problems in this respect either, as I have a degree in architecture and knowing the architecture and design scene is a part of my professional interest. A sense of history and contribution to the profession, and the cultural impact the works have on their environment, were the basic selection criteria. Unfortunately, there were very few applications from this field, just as there were scarcely any presentations of other creative uses such as fashion, jewelry or gastronomy.

There were more problems with performing arts and musicians, who typically appear in collectives. They are well-known perishables and none of the collectives that appeared at the Biennial exists in the same composition five years on. In addition to the procedures I used for visual artists, it was necessary to follow extraordinary individuals through multiple groups or individual projects and make the decision based on the consistency of their track record over several years. This was difficult for older artists, but even more so for the younger ones, where I had to rely to a greater extent on my knowledge of the music scene and performing poetics.

Film and video were placed in the category "Moving Images," just like they are at the Biennials. This is theoretically controversial, as criteria for live action and arts films are not the same. It is also necessary to bear in mind the telling difference in video works, which span from live action to interactive video images. Representing a bridge between moving pictures and more basic visual works, multimedia works occupied a special position so they received particular attention. In addition to the mandatory relevant CV, I was interested in the consistencies of artistic poetics, the scope of the subject and the technical sophistication in the production and presentation of the works.

I have to admit that literature is where I had the most problems, despite the relatively small number of applications. Most of the works are untranslated so I largely relied on the recommendations of regional selectors as well as the quality of the available materials.

It is logical that I attuned the standards and criteria to the materials that I got on the table, adjusting them to the scope of the book. These standards and criteria have a tolerance inherent to the plan to highlight 100 artists, which means that differences in quality between the artists are meant to be taken together with the determination of the standards and criteria. It was also necessary to deliberately speculate with the purpose to present our Biennial as a festival of a variety of creative expressions, so the selection needed to include at least one representative of a particular artistic expression. The consolidation of artistic relevance, which is what the anthology is striving for, and the artistic and cultural imperative of the entire festival, may relativize our purpose, yet design solutions in the anthology make sure that the criteria do not overlap.

The critical attitude to different socio-cultural environments which converge in the Mediterranean was however a much more critical parameter in the selection of artists for the anthology. Just like myself, the base standards and criteria are grounded in Western civilization, so in making the selection I had to think of the standards and criteria with which I approached the evaluation of artistic oeuvres from the Middle East and North Africa.

To avoid multicultural relativization and covert patronizing of Western value mechanisms, I selected the proposals of our members on the basis of consistency of oeuvre (purity of style), frequency of appearance and international comparison (CV). An explicit recommendation by the member who prepared the artist's candidacy, and the quality of the material sent played a particularly important part in these cases.

Finally, in the end, I scrutinized all the proposals one last time and finally came to terms with the lack of artists who would be more than desired in our anthology considering their importance for the art world, but whose materials were not accessible for us due

to various reasons. The final 100 artists were determined in the last days, when a large part of the materials had already been sent to the publisher.

I am confident that this selection can show, and prove, how important the Biennial of Young Artists from Europe and Mediterranean really is, and how big our ambitions are. The name of the anthology, *Original*, symbolically underlines the place that this institution occupies, and hints at the selectors' sense of originality of emerging artists and artistic poetics. This festival is and wants to be a horizontal sieve as well as an accelerator where the artistic potential of the future can be anticipated. It is the place for everyone interested in the art of tomorrow.

TWENTY YEARS OF HISTORY OF THE BIENNIAL

Alessandro Stillo

The 12th Biennial of Young Artists from Europe and the Mediterranean celebrated its twentieth anniversary in Naples. The first edition was in 1985, with its debut in Barcelona, following "Tendencias - Prologue to the Biennial" in 1984. Barcelona would also host the third edition in 1987.

Despite the title "Biennial," the first four editions of this joint event were annual and moved from Barcelona to Thessaloniki in 1986, returned to Barcelona in 1987 then back to Bologna in 1988. Finally, it began to conform to its name with Marseilles in 1990, Valencia 1992, and Lisbon 1994.

Another move to Turin in 1997 was followed by Rome in 1999, Sarajevo in 2001, Athens in 2003 and Naples in 2005.

Since 1985, the world has undergone profound change and the Biennial has absorbed these transformations with difficulty, but also with dexterity while maneuvering between conflict and multiplying tensions. Embracing new frontiers, countries, visas, technical and technological needs while trying to flow with the times, adapting to change without losing its peculiar and essential characteristics.

Today, the Biennial of Young Artists is much better known than it was twenty years ago, because now, every city, region, country has its own Biennial.

But what exactly is the Biennial of Young Artists?

It is an event which, every two years, gathers the best works of young artists under thirty produced around the "Mare Nostrum." At the same time, it is a great happening, a grand meeting of young men and women. The young participants are all housed together in the host city and this creates a connection between them and the city, a tide which can't be held back, a sea of interweaving contacts, situations, artistic and personal histories that the participants carry with them for years and which is acknowledged as the characteristic value of the Biennial event.

So far so clear, though heavy going, especially the organization. A traveling youth art happening that has been evolving for twenty years which is complex just to imagine but inviting young artists from Serbia, Croatia, and Bosnia, and putting them together with artists from Kosovo and Albania, Greece and Macedonia, Palestine, Israel and Lebanon, Italy, France, Spain and Portugal, just to name a few of the twenty-eight countries taking part in the Biennial, then providing them with the opportunity to meet, discuss, play music, exhibit, perform their own works in the same venues is a fundamental experience which we can recommend to everyone.

This is the key reason for the success of the event, but its longevity still remains unexplained. One gets the impression of being confronted with a living thing, a collective organism "with a life of its own."

The permanence of the Biennial is the product of a collective effort made by dozens of cultural operators, both from public and private non-profit organizations, who promote, stimulate, and select creative youth from all around the Mediterranean and punctually present it to the public during every edition of the event.

Over the years, we have worked on linking cultural operators with artists, enthusiasts and anyone interested in art and culture. This network of local bodies, ministries, associations and cultural institutions from the Mediterranean, created as organizational support for the event, has become, over the years, a permanent instrument and a "meeting place" for different realities. Realities united by the mission of creating new opportunities for young artists, and becoming an international association that today, six years after its foundation, has more than seventy members in twenty Mediterranean countries.

To this we must add all of the various partners and contacts around the Mediterranean coast, which have gradually built to more than 700 artists in each event and around 10,000 participants in the Biennial over the last twenty years.

The working relationship between members and partners of the association begins at home, with each one networking in their local area, and presenting the results to the public every two years. This event is both a showcase and an excellent opportunity. At the same time, it is a combination of the sounds, gestures, languages and aspirations created by the young artists and the people working for and with them.

Since 1985, the Biennial has changed very little in terms of organization. It's a classic that always displays new elements in its artistic content, while following and often surpassing the technological, political, and cultural developments of the last twenty years.

What remains untouched is the energy, the positive tension produced by the thousands of events that are held during the Biennial. Every participant takes home a light but meaningful addition to their baggage, an indelible memory.

Dozens, perhaps hundreds of participants in the twelve editions of the Biennial are now famous in their own countries. Some of them are internationally renowned, and many more carry on their own creative activity, while developing their work to professional status. An even greater number are probably doing totally different things but, for everyone involved, the Biennial represents an important, unforgettable experience.

How did all this happen in an artistic event which started out simply to present the creativity of young people around the world?

I believe that the many answers lie in its very name. The *topos* or sense of place of the event and our work. The Biennial began as an opportunity for Southern Europe, which then expanded into the whole "Mare Nostrum" basin. The aim was to compare and exhibit the

product of a generation that, in the eighties, had no voice in the institutions, museums, galleries, and markets, but had a strong desire to use the languages of art as a means of expression and at the same time, as a professional goal.

The term "young artist" which is much abused, and a subject of speculation and controversy today, did not exist then or it was used to describe forty-year-old artists waiting for museum consecration. For the first time on our continent, dreams, ideas, desires, and the creations of younger generations were given real value and not seen as a problem. We began to sense the potential of a whole generation to add value to those means of expression and non-traditional professional ambitions which are not part of the conventional work environment.

A different way of looking at young people allowed us to discover their energy and their potential, and to begin to invest in the development of these possibilities. Beginning with their aspirations rather than their problems.

The interface that fed these ideas and turned them into good practice was the one between the Mediterranean cultural associations and local governments (municipal, regional and provincial). These were soon joined by institutions and governments at a national level.

I believe it was not by chance that the first and strongest boost of energy which helped to get us here today came from these local communities.

In this sense, the Biennial represented a synthesis, which gave an international perspective, breathing life into this *movida*, into the artistic ferment and commitment that were spreading among the younger generations.

And here we come to the hidden heart of the Biennial and our work with young artists—the Mediterranean. Timidly at first, then in an increasingly determined, almost overwhelming way, loads of energy came into the Biennial from lesser known corners of this sea. From territories where conflicts had torn souls and bodies apart, like the Balkans for example. From areas where tensions are still unsolved, or rather, where they are one of the causes of instability in the contemporary world like the Middle East and the Maghreb.

The Mediterranean, cradle of the old world, has become what its name actually means. It serves as mediator, communicator and a trade route between the lands it bathes and between the people it nourishes.

These aspects have filled the Biennial with things that go beyond art.

Here are just a few memories which blossom again among the unforgettable thousands in twenty years of collective history, during which many of our lives were involved with the Biennial:

- "Tendencias," in Barcelona 1984, a youth center, the Casal del Transformador, Paziienza's shapes, the Italian boys and their fake Modiglianis carved with power tools;
- the first Biennial, 1985, in Barcelona, Litfiba on the Ramblas, the Casa de Caridad, a building, vacant for many years, that became an exhibition venue (today, it is the CCCB, Contemporary Culture Center of Barcelona), the historical premises of the city for the first time represented the core of a great public event (Zelesté, KGB, Bikini, the mythical Oto Zutz, the legendary fashion show in Plaza de Cataluña);
- Thessaloniki, a year later, the droves of university students from all over Greece, the Sarcen Tower with the photography installations, the beautiful Royal Theater, used after years of neglect, the Greek Minister of Culture, Melina Mercouri, at the opening ceremony;
- back to Barcelona again in 1987. In those years the city suddenly became the juvenile center of the international *movida*, an unimaginable theme at that time: Creativity and the Market;
- Bologna, 1988, the first Biennial held in Italy, the Sala della Borsa overcrowded with young people, a wave of cold and a flu epidemic, the arguments and tensions within the punk community;

- Marseilles, 1990, the solar city, the central square, the Canebiere, with colorful crowds of artists;

- the *movida* of Valencia, two years later, in 1992, a changing city, where the works were distributed throughout the city and the organizers did not expect such agitation and ferment. The moving performance of the Algerian artists who denounced an already serious situation in their country, and which worsened in the following years;

- a Lusitanian premiere, Lisbon, 1994, vast and beautiful spaces, Las Cordoerias, a factory of sheets and tow-ropes for the Portuguese navy that became the main exhibition center, the tram to Belem, the cherry liquor in the center of Lisbon, the first contact with Sarajevo, which was already proposing a Biennial in Bosnia-Herzegovina;

- Turin, 1997, apparently the least Mediterranean city of all, but striving successfully to prove the contrary: the Murazzi and the huge fry up of anchovies, the Biennial "Off" and "On," intermingled daily, the Cavallerizza (the old royal stables) used as an exhibition venue for the first time, and a permanent culture space today;

- once again a location fallen into disuse and reopened by the Biennial, the Slaughterhouse in Rome, in 1999, an enormous space abandoned for decades, then brought to life through artworks and young people, Maestro Antonioni and Harald Szeeman's long beard at the inauguration, the Sarajevo pavilion, more post-war than the Bosnian city itself, which was already waiting to host the following edition;

- Sarajevo 2001, the Biennial distributed throughout the entire city, crowds in Barsasha, barracks used for art and fashion, parties every night in the House of Students where the artists lived;

- and then Athens 2003, with Tritzis Park, distant from the city center but well known by the huge crowds that poured out there every night to see performances and exhibitions: for the first time people had to queue for the visual arts productions;

- finally, the fourth Italian edition, Naples 2005, with Sant'Elmo Castle dominating the city and the gulf, the daily climb together with thousands of young people and then once inside the Castle being surrounded by artworks and people, every floor from the palisades to the moat, brimming with incredible creativity.

You've just read through some fragments of Biennial memories, to which we should add "Routes Méditerranéennes," the first small Biennial in Tipasa (Algeria) in 1990, "Anteprima Rock" and "Anteprima Teatro" (Turin, 1990 and 1992) and the "Sarajevo Workshops" in 1998. This can only be the subjective and limited partial view, of someone who has not yet missed a single Biennial, and has tried to summarize them all here and now. There are numerous other points of view, inasmuch as hundreds of thousands young people are estimated to have animated the Biennials attending performances and exhibitions. But this is the beauty of the project, being able to give everyone an idea, a stimulus, sometimes disturbing but always capable of arousing something in the people and the cities where it is held.

Over the years the Biennial has become a community of people as well: in many places around the Mediterranean many people have believed in it, never abandoning that crazy idea, and have committed their energy to overcoming hard times.

The enthusiasm of the young artists helped us all, thanking us at the end of the Biennial and remembering their own Biennial as one of the most beautiful things in their lives. This inspired us to continue the search for fresh solutions and new opportunities. To search for new locations to host and bring life to future Biennials.

PHENOMENOLOGY OF THE YOUNG ARTISTS

Stefano Cristante

In a hypothetical history of human inventions, the creation of cultural events has its own little—but less and less ephemeral—position. Human knowledge has had to face up to the challenges of techniques and machines, but also devoted growing parts of its own work to the so-called immaterial sphere. Beginning from periods previous to the Christian dating of the history of the world, the various civilizations always used symbolic-artistic collective representations in order to express feelings and words, emotions and reasons. That is, to give a complex meaning to existence.

Even though lacking in all material and tangible aspects, all this expresses an extraordinary bond, able to gather and keep entire societies together.

Moreover, since we called ourselves “modern,” the need to represent ourselves through the aesthetics of the immaterial and the technique of organization has greatly increased: since the Great Universal Exhibition in London in 1851, when a phantasmagoria of goods and products, inventions and innovations found space in the amazing Crystal Palace, specially built with the glass and iron of industrial capitalism, modern men have been trying to confirm the presence of art and wits in the societies in which they live.

Artists, said the great media expert Marshall McLuhan, are real social antennas: they pick up the transformations in progress, and interpret them as moments of a field of tensions that gives birth to the narration of society. Nevertheless, society itself feels the narration, and therefore transforms and modifies itself. The creation of cultural events is the specific field where the time dating occurs in function of artistic emergencies.

We could say that, from the beginning of the eighties of the twentieth century, an entire artistic scene was preparing to prick up its antennas. Western cultural industry had already interjected and digested the libertarian pulsations of the previous decades, reshaping lifestyles suitable for heterogeneous palates, though belonging to the same universe, the one of youth. The film industry had trouble in facing up to the offensive of an increasingly global and spectacular television, comics were spreading through science-fiction and mutation aesthetics, design and fashion and custom were proposing the revival of the new Anglo-Saxon bands (although from a post-punk point of view), literature was becoming more and more intimist and personal, as well as visual arts, even if more and more clearly marked by the advent of new technologies.

Under this general surface, halfway between a strong need for modernization and a return to the forms of participation of the sixties and seventies, various underground worlds were becoming restless. Among them the world of those, thirty years old at most, who devoted a considerable part of their time to artistic expression.

Young artists have always existed, and the historical avant-garde of the early twentieth

century and their maudit inspirers (impossible to forget that Rimbaud completely discarded poetic writing when he was not yet even twenty years old) already evoked the connection between youth and artistic innovation. Nevertheless, the phenomenon I am dealing with is different: highlighting the conditions for an only relatively elite background, which, on the contrary, is actually quite common in all the main Western countries, and particularly in Europe.

To simplify I wish to suggest the following hypothesis: while the previous generation saw in politics and in the movement its own entryway into the world, the generation I am writing about was shifting toward the galaxy of art. While between the late sixties and late seventies (following different courses according to the specific history of each country), thousands of young men and women gave life to collectives, magazines, sit-ins, and demonstrations, as well as organized film-club debates, shows and exhibitions of alternative information, in the early eighties many of the young seemed to be interested in cultural production, not as a means to widen the protest, but as an end in itself.

This was an important and significant change: it could be considered as a return—therefore as a withdrawal, above all, from the common field of politics towards the individualizing achievements of art—or as the symptom of an insufficiency of politics as an all-absorbing activity, able to monopolize the dynamism of the youngest generations.

After the countless revolutionary promises thickened into a collective (and sometimes mass) dimension, the individual drift could even represent a sensible result, counting on logics of reaction and juxtaposition to a “participatory excess.”

But if we look deeper into events, episodes, and youth biographies, that is not exactly the way it was: to put it metaphorically, we were not confronted with a generation of orphans of the revolution, who were throwing themselves into the alleviation of art, and retiring at home. Rather there was a deeper energy creeping into the life of young people. Although they existentially met politics, young people were choosing a more research-oriented direction. In this sense, the fields of art and cultural production represented an enchanted garden to be explored, ready to be observed in its deepest botanical mutations.

If in the socio-economic field the transition from one epoch to another is between industrial method and post-industrial method, in the artistic-aesthetic field the passage is between the modern condition and the post-modern condition.

In this sense, cultural production serves a post-modern transition that was already offered on a silver platter: once all avant-gardes, all provocations, all conceptualities, all puns have been mastered, the multiplicity of expressive forms finds in the artist its own clay to model. Useable registers are wide, technological forms expand and proliferate entering the artistic

action, mental elaboration deals with the body, and returns it to an altered scene, where its collocation is evident, and it is no longer a marginal collocation.

Music becomes a complete environment, a frame of everyday life. Punk-inspired naturalness still persists, leading to the creation of thousands of bands in a jumble of musical ambitions, passions and confusions, but sensitivity towards the complexities of listening: little experiments follow one another; music creeps into the artistic fields and names them again (what would video art be without music?).

But it is also the design boom, the attempt to include art in habitation, with no fear of facing the chill of living the future in an ergonomic way. And with no fear of renovating gifts and fancy goods from the past, nostalgic sign of the post-modern.

Each specific field (photography and comics, cinema and dance, sculpture and ethnic music) has its own small deflagration, under the young artists' creative boost: and yet all arts, as a whole, compose a dynamic picture. A network of transformations impressing the observer.

Obviously, there is a sociological aspect as well. The question can be approached under many different points of view: the proliferation of art and theater schools throughout European countries starting in the seventies, mass university replacing elite education, which passed through a crisis because of student protests but in particular of the basic change of Western societies from Fordist to Post-Fordist, the latter needing a widely skilled staff with specific technical backgrounds.

To be underlined as well is the overlap between media and everyday life, where media narration circulates extensively among the audiences—youth included—and, in an extreme need of increasingly up-to-date myths, addresses music and art in general (and to sport) in order to draw out provocative personalities, possible references for young minds able to take from cultural industry what they need in terms of opportunities and visions.

More artists than before, more experienced than before, more immersed than ever in the media stream: this is the elementary portrait describing some plausible causes of the "young artists" phenomenon of the eighties.

We can add some black and white to this picture: those are also the years of a substantial internal restoration of the management of world capitalism; through the liberalist policies of Thatcherism and Reaganism the Right defeats the Left, that is the social relationships between capital and labor reverse after thirty years of the tendential advance of welfare policies. The labor and social democratic defeat gains substance while a whole geopolitical system, real socialism, is falling apart and prepares to gravitate around the West. This difficult phase shift marked a certain creative seesaw ranging from the reassembling of optimism to the love for the dark side, for the dark atmosphere surrounding the victories of a West that seems to win without restraint, without worrying about the consequences of its victories. Turning into disenchanted visions (some even said cynicism) the ambitions of a post-political generation.

I now ask the reader a slight shift of attention. It is difficult for me to write about the Biennial of Young Artists using only the register of historical and sociological reconstruction. There are many autobiographical facts hidden in this event, so I may as well present a few. Generally speaking, I do not believe that cultural creation could have such powerfully objective motivations to present itself on the scene as the result of simple summations of historical processes. So much so that in some important realities, USA included, the youth movements, even if similar in their occurrence to the European ones, never gave birth to such events as the Biennial. It was the market to move in these countries, following typical styles and modalities of a market-oriented economy (and sociology as well): advertising, events, and cool hunting.

Things also heavily depend on operative peculiarities, and on their contacts. In fact, I should add to the chessboard I outlined the single pieces: cultural associations above all. I have

no intention of tackling their analysis and collocation, yet, to those developing an interest in this subject—youth cultural phenomena—or in ecology, sports, and civil rights, it is obvious that the role played by cultural associations has been fundamental, in particular in the early phases of their organization.

At that time, a group of young Italians, all about twenty years old and with "political backgrounds," found in ARCI (Associazione Ricreativa e Culturale Italiana), an association able to meet their theoretical reflections and to create a working sector based on the multiplication of young creativity (ARCI Kids). Through this small structure (however recognized by the mother association providing salaries and service supplies, also including a reasonable budget for travel and creation of cultural relationships, in particular abroad), we succeeded in interlacing profitable relationships for quite a long period. First of all, at the beginning of the eighties, with the local authorities interested in setting up initiatives aimed at opening contacts with young people and areas that had been avoiding institutions for more than twenty years. And this was definitely not only an Italian phenomenon. So much so that the first ally in the Biennial initiative was the "Ayuntamiento" of Barcelona, with its own "area de joventud," able to finance most of a meeting held in 1984 as a prologue to the Biennial itself (it was called "Tendencias") and to host, the following year, hundreds of artists in the new spaces of the Casa de la Caritat with the first official edition of the Biennial.

The network of alliances under construction was made up of a small group of permanent members (including the Municipality of Turin, the Municipality of Bologna, the French association *Peuple et Culture*, the Municipality of Montpellier, the Municipality of Thessaloniki, the Algerian association *Amis de la Biennale de Tipasa*, and the *Clube Portugues des artes e ideias*), and a growing number of local bodies from throughout Mediterranean Europe.

The relations between associations and institutions within the network were not always easy. On the contrary, behind the Biennial it was possible to perceive, in its inception, a theoretical conflict between civil society (and movements) exponents and administrators. Agreed that the framework of action was common and that we considered of equal importance the creation of an event devoted to the exploration of young contemporary art in a precise geopolitical frame—the Mediterranean one—the conflict was taking place on contractual basis: some people—for example, we "associative agents"—asked for more space and resources to make the Biennial a symbolic event of cultural innovation, and others wished to improve the impact of the event on the institutional policies. After all, the divergence was tactical, and not strategical: that is the reason why the organization of the Biennial survived for twenty years on a concentration of heavily financed cultural events.

The "Mediterranean" vocation of the Biennial is a result of the subjectivities of its organization as well. There were no objective processes to drive us towards such recognition; on the contrary, the process of European unification seemed to be at the core of the political and cultural debate.

But the Biennial proposed a deviation, looking toward the South and East. Why? Maybe because of apparently fortuitous facts, such as the relations with Algerian and Turkish institutions met in the maze of EU Directorate-Generals, or the bilateral inter-associative visits, or even the meetings financed with the budgets of the Youth for Europe program.

Also for the vision of cultural streams gradually penetrating the Maghreb and Balkan countries, and that united the youth imagery with no more respect for national boundaries and their own cultural industries. Streams that obviously were not alien from the contact with overseas and Anglo-Saxon productions, however prone to a reinterpretation of styles and contents, extremely attentive to an international creative vocabulary that made it possible to know (even without the Internet) the world of small labels, theatrical experimentation, video art, new art galleries, and new fashion stylists.

Without the Mediterranean, we thought, we will lose the urgency of interaction between artistic scenes, as well as between already strongly interdependent societies. Without working on creative confrontation (and on the recognition of different traditions) the social and economical divide could widen. Without a not only European but also Mediterranean "creative class" a territory always drawn into conflicts and contrasts could have fallen again into its own contradictions. There was the need to demonstrate, through the most complex and active sectors of citizenship (youth and artists), that dialogue was multiplying the chances of cultural emancipation.

During these twenty years of the Biennial, this strategic intuition underwent hard trials: the Balkan war, the explosion of Algerian fundamentalism, the Kosovo war, the Gulf war, and the worsening of the Israeli-Palestinian war. Still, during its various editions, the Biennial has always been a small common territory, open to every presence, including the most embarrassing ones. Even better, *chez nous*, the Algerian kids played together with the Israeli ones, and Sarajevo became the very symbol of the event.

Our capital cities, the hosting cities of the Biennials as well, were inclined to run a slight risk: not only were they exposing themselves to the observation of the national and international press, but in particular to the criticism of the opinion leaders of the cultural and artistic world, that could be involved only to a minimum extent in the local organizational process. In addition, due to the complexity of the event and the difficulty in coordinating so many partners and hundreds of artists, we always had plenty of criticism.

However, the cities of the Biennial, from Barcelona to Athens, Thessaloniki, Bologna, Marseilles, Valencia, Lisbon, Turin, Rome, and Sarajevo, have always profited from the Biennial to launch new exhibition and show venues, to hold a dialogue with the local art scenes, as well as with the young audience, or at least with its most advanced sectors.

Evidently, one regret remains: the Biennial has never yet been able to dock in African harbors. In 1990, Tipasa, Algeria, hosted a twin event of the Biennial: "Rotte Méditerranée." A few months later extremist fundamentalism began to martyr a country already worn out by a corrupted and inconstant ruling class. For Algerian artists to even travel to the city hosting the Biennial became a hazardous adventure.

But let us return to the phenomenology of the young artists.

I have described above how a consistent part of them came from an environment that was aware of the de-ideologizing role of art and culture. However, this told at most that the environment where the young artists of the eighties took their first steps was the youth movement, both student and university movements.

However, the Biennial was gaining strength and the editions followed one another: how were young artists changing? What were they looking for, what did they want, what proved intolerable or vice-versa fundamental and impossible to renounce for them?

In the first—and unfortunately not yet repeated—sociological research carried out on the artists of the Biennial (on the occasion of the 1988 Bologna edition), the young artists showed extremely different characteristics from those of most of the young people. Through comparison of the data obtained by distributing 382 questionnaires with the data processed during the same period by the IARD institute concerning the Italian youth, it was possible to outline a certain number of trends.¹ In addition to predictable results (for example, the higher presence of artist parents in the sample of the Biennial, or the higher percentage of art school education), some of the data that emerged merited further reflection. Young artists showed a greater awareness of environmental issues, a greater associative bent, and a greater nonconformism in the organization of everyday life, a greater attention to vegetarian alimentation, greater traveling experience, and greater cosmopolitanism, made substantial by a greater knowledge of foreign languages and countries.

In brief, it was possible to sense the emerging of a new—and considerable—youth elite. An inwardly differentiated elite (with very different attitudes, for example, between young architects and poets, or between designers and comic-strip artists), able to endow themselves with a series of instruments for being visible and, though far from political and even artistic avant-gardes of the early twentieth century, deep-rooted in a "libertarian" attitude we might say.

Upon superficial examination of some of the above-mentioned data, we could surmise a different version of the traditional bohemian attitude attributed to the artists, in particular young artists, by a large part of last century's public opinion. On the contrary, further investigation through a considerable number of interviews (see note 1), revealed that, for the greater majority of the young artists at the end of the eighties, artistic identity represented the perspective through which to look at the world, identifying its problems and priorities, and—above all—choosing not to turn their own art into a sudden and improvised experience, but the source of creative tension that could have led to the adult condition.

This represented a great change, in comparison to a few years before as well, when the perception of young creativity seemed still to take place within the perimeter of merely experiential chances: trying to be artists was a little commandment of the most shrewd young world, hypnotized by the corrosive simplicity of punk and the ease with which four or five boys or girls could start a rock or punk band and perform on stage shortly thereafter. Not to earn a living with their music, of course, but to prove to themselves that it was possible to make art, and to grow with such art on the fringe of adult society.

The young artists of the Biennial said something else and posed other problems: they were extremely serious in stating the importance of their own work, and from that work, they intended to gain their means of subsistence. Of course, an evident fluctuation persisted between market-oriented choices (as it was for young architects and designers) or more underground and alternative oriented choices (poets and comic-strip artists), with important fields where the position of the artists was on the edge of the need for a comparison with the market and the wish to continue frequenting the alternative zones (musicians are an impressive example in this sense). In other cases, such tension was between an underground attraction and a need for institutional relations, as was the case of young theater actors and dancers.

The situation of the visual artists was also very complex since they were already interested in the opportunities offered by private art galleries (who aimed to individualize the artist) but inclined to experiment with forms fatally crossing the collective dimension and the multimedia places of creation.

Dilettantism, even ingenious and provocative—as it was in some previous generations—left room for an extreme attention to professional issues: such a cure meant long-lasting investments not only in the marketing potentialities of their works and creations (and therefore in the whole circuit needed to achieve this goal), but also in the instruments for their own artistic growth, in the chances offered by the exchanges with other artists, in the discoveries of new contents.

The question now becomes more delicate, because the overall numbers of the Biennial show that from 1985 until the present thousands of young people passed through the different editions. Since it is a matter of a lot of artists and from very different fields, the question concerning "content" and "quality" of the works of art becomes really arduous.

Some of these artists became international celebrities, as for example Madredeus, from Portugal, or the Italian Maurizio Cattelan, and Vanessa Beecroft. Others are famous and appreciated in their native countries. Others in more specific, very niche circuits.

Some others—I don't know how many—stopped their own artistic production (but who knows how many of them maybe remained in the art system as critics, teachers, or producers).

Certainly much has changed from the first editions of the Biennial up to now. At the beginning of the eighties, both unknown young men and women and locally well-known artists participated in selections (managed by commissions made up of experts and convened ad hoc by the institutions involved), competing because of the international opportunity offered by the event. Therefore, the quality fluctuated greatly: as well as excellent works or productions, there were mediocre and *déjà vu* products, and for every music group developing its own original research there was a multitude of groups aping the most mannered Anglo-Saxon pop-rock.

When I visited the 2003 edition of the Biennial in Athens, I had the opportunity to interview numerous artists for an Italian audio-visual production. To be honest the average quality of the works of art and productions impressed me. Many of those creations, even in the awkward field of the visual arts, always under the severe scrutiny of critics and experts, would have made an impression in totally adult and hallowed art events. I visited the 2005 Venice Biennial and noticed a great many points of contact with what I had seen in Athens. Perhaps it was not sheer coincidence that one of the curators of that edition of the Venice event, Rosa Martínez, was a specialist from Cataloña whose wide curriculum vitae includes the direction of the Barcelona selections of the Biennial of Young Artists in the nineties.

There is no need to dwell upon this aspect: it stands to reason that the link between the small Mediterranean exhibition of the eighties and the main international art events of the new millennium is well established and natural by now.

Young artists have their own phenomenology: they appear as a specific group in comparison to the wider youth world, but also with the strong sectional feature of adult artists. Two lines of reasoning have to be followed: as to youth in general, the young artists distinguish themselves by cosmopolitanism and their love for research and experimentation, and for a certain nonconformity. Moreover, and this is the dimension yet to be investigated by sociologists and anthropologists, art increasingly assumes the connotation of "a value in itself," able to contain, as in a Chinese puzzle, all the values of each singular artist, even though pursuing a creative autonomy addressed toward the others. As if art, for these young people, is more and more communication than provocation.

In comparison with adult artists, differences are more enigmatic: it is useless to deny that many young people look for success and consecration, even more shamelessly than before, but their adult points of reference do not seem to be inferior to them. On the other hand, the rise from the ranks is often very hard, and for each one of them that becomes an appetising and decisive ingredient for exhibitions or festivals, a great many others toil after an honest artistic handicraft. The myth of the wasting (and wasted) youth misfires, and with this also the esteem of youth as a value and a difference. Yet, a bonding agent for young artists could be found, I think, in the community spirit, which makes them, at least on the occasion of the Biennial, reciprocally curious, no matter how far away their forms of expression and cities of origin are. There is no organization that helps them in this sense (I repeat that setting up and succeeding in inaugurating the Biennial is already in itself a strenuous and extremely complicated operation): they look for the space by themselves, and thus they manage to find it.

Friendships, loves, sympathies: during those ten days of meeting, if not an ethic, at least an aesthetic community is recreated. Not a negligible phenomenon indeed these days.

Finally, a few lines on the pragmatics of the Biennial. International events usually have one (or more) curator, who takes upon himself honors and burdens of the selections. This is not true of the Biennial of Young Artists.

Selections are carried out locally, on the basis of a series of necessities negotiated during the assembly meetings (the representative of Bologna asks for a presence in graphics, following upon a specific work made by that municipality on graphics itself; the representative

of Thessaloniki asks for a musical presence for the same reason, and so on). Exhausting, but unique. In this way, artists (except for a few individual invitations from the host city) are selected according to a horizontal, network practice, attached to local competitions.

This is why the BJCEM continues to be a formidable container of both individual and collective stories and adventures. Art is concerned, but custom and sociology as well. This inner hybridization probably prevents the Biennial from standing out among the critics' most cuddled international art events, but makes it an invaluable place where the youngest artists are—actually—not only signifiers of artistic tendencies, but also social and cultural events.

In existence for twenty years without losing its peculiar identity: this is the excellent contribution the Biennial gave to the history—less and less ephemeral, as I wrote at the beginning of this essay—of cultural events. The Biennial of Young Artists is not for everyone: it is for the observers who have the will to take a deeper look under the surface of things. And what lies beneath is not a layer made up of little provocations and youthful haughtiness that could be soon reabsorbed by the market, but a stream of thoughts, ideas, and projects flowing into the sea. An ancient and astonishing sea. Always the same one.

¹ *Giovani artisti d'Europa* is the title of the final research report on the young participants in the 1988 Biennial, edited by Pier Paolo Giglioli and Pina Lalli. The Research Committee also involved Furio Radin, Livio Sansone and the undersigned. 382 questionnaires were distributed and twenty-one extensive interviews were conducted. Young artists from France, Spain, Portugal, Yugoslavia, Greece, Cyprus, and Italy took part in the Biennial of Young Artists of that time (December 12–21, 1988).

Organizing Committee

Municipality of Barcelona

Pascual Maragall, Mayor of the City
Enric Truñó, City Councillor for Youth and Sports

Spanish Ministry of Culture

Barcelona Provincial Country

La Vanguardia

Francesc Noy

Director Caixa d'Estalvis De Catalunya

ARCI Italy

1985. The First Experience

The Biennial of the Young Artists from Europe and the Mediterranean was born from a double initiative: one of the Municipality of Barcelona through its Àrea de Juventud and one of the Italian Association ARCI Kids. Following the experience of the First Meeting of the Bands of the World, held in Rome, ARCI Kids organized an informal artistic comparison between Spain and Italy, plus some French and Yugoslavian guests, named "Tendencias," which was held in Barcelona at the end of 1984. ARCI Kids, starting from the success of "Tendencias" and knowing the dynamics of the Àrea de Juventud of the Municipality of Barcelona in the various areas of youth culture, launched the idea of a multidisciplinary meeting, open to all the Euro-Mediterranean countries. This was the birth of the 1st Biennial of Young Artists from Europe and the Mediterranean, held in Barcelona from November 15–24, 1985. 860 young artists participated in the event, and experienced the presence of 68,000 visitors and spectators.

1985 was a very special year for the youth policies of the Municipality of Barcelona. The United Nations General Assembly had proclaimed, a few years earlier, 1985 as International Youth Year, inviting the audience and institutions to approve it so as to focus their attention on the youth reality and to promote particular activities to improve it. The Municipality created and carried out during the two previous years the realization of the "Proyecto Joven" through the idea of developing a new youth policy, oriented towards the social and professional insertion of young people. Its main interlocutor was the Youth Council of Barcelona, an institution consisting of about sixty youth organizations of all types, not forgetting that about 116,000 young people participated in the activities and debates which took place within the framework of the project. In July, the city hosted the World Youth Congress organized by UNESCO.

In this context, the Biennial put into practice a series of criteria and goals of a city that in those days was immersed in the final phase of its candidature for the

1992 Olympic Games. Its opening to the outside, the confronting of ideas and projects with other realities, the promotion of an adequate atmosphere for cultural and artistic creation were the key elements of the life of a city on a hopeful move to design and the fulfilling of its own future.

According to its promoters, "the Biennial is an attempt to compare and contrast, in the sense of meeting and exchange, the cultural production of the youth of Barcelona with other young Mediterranean artists, faced with the huge cultural weight of Anglo-Saxon culture." For this reason, through the Youth Institute of the Ministry of Culture and the Youth Council of the Municipality of Madrid, young artists were invited from all over Spain, as well as Italy, France, Portugal, Greece and Yugoslavia. In the case of Barcelona, young artists were selected through an open exhibition where they presented works, selected by an advisory committee and for each category that would be part of the event, thus ensuring the presence of the most important artists of the city.

The different sections of the event were: Performance, Architecture, Visual Arts, Cinema and Video, Photography, Design and Graphic Arts, Fashion and Style, Music, Comics, Poetry and Creative Prose. The permanent exhibitions were mainly installed in the Casa de la Caritat, an ancient city orphanage, recovered especially for this event before the completion of its definitive restoration when it would become the Centro de Cultura Contemporànea of Barcelona. The Biennial was useful in proving the excellent capacities of the city to host exhibitions and cultural activities.

The Casal dels Transformadors, the Casa Elizalde Civic Center, the Les Cotxeres de Sants Civic Center, the Cinemathèque and a carpet installed in the emblematic Plaza de Catalunya plus a group of some twenty-five bars and venues hosted the more than hundred planned shows.

At the moment of realization, it was commented that: "The Biennial of Barcelona shifted towards the institution of a permanent network of communication

and contacts among the young artists of the main cities of Mediterranean Europe, a network that will become reality through bilateral interchanges established from city to city." "Moreover, the Biennial ensured its own reproduction. Every two years it will be held in Barcelona and in the in-between years various Mediterranean cities will host in turn this art meeting. Thessaloniki, Greece, will be the host in 1986. The following year the Biennial will take place in Barcelona." In conclusion, mention of the pioneers who realized this innovative event: Miquel Lumbierres, Manuel Vila, Andreu Solsona, etc...

1987. Creation and Market

In 1986, Thessaloniki took the baton from Barcelona, brilliantly organizing its own contest and consolidating the project as the most important youth oriented and multidisciplinary exhibition of Europe. Beginning from the experiences of the first two editions, the 3rd Biennial of Young Artists from Europe and the Mediterranean, held in Barcelona from October 9–18, 1987, intended to "go deeper into the first goal we set: fostering the entrance of young artists into commercial circuits. The times when the artist spoke only to his own shadow have passed. Today, young cultural producers hope to earn a living exclusively from their art and, therefore, need to be exposed to the public in general, and more in particular to industrialists, managers, planners, dealers, etc. In short, they need to introduce their own creations into the cultural market." Because of this approach, the Biennial was accompanied by the slogan "Creation and Market."

The Biennial, in its third edition, was called by the Intercity Committee of Southern Europe consisting of the following cities and bodies: the Municipalities of Barcelona, Madrid, Seville, and Valencia, with the collaboration of the Youth Institute of the Ministry of Culture, from Spain; the Municipalities of Lyons, Marseilles, and Montpellier, and the Eurocréation Association from France; the Municipalities of Athens and Thessaloniki, and the Youth General Secretariat

of the Ministry of Culture, from Greece; the Municipalities of Bologna, Florence, Modena, Turin, and Venice, and ARCI Kids, from Italy; the Municipality of Ljubljana and the Confederation of Young Socialists from Yugoslavia, the Municipalities of Lisbon and Porto, and the Youth State Secretariat, from Portugal; and with the incorporation of Cyprus, through the Municipality of Nicosia and the Cultural Service of the Ministry of Education.

271 productions were presented, in the same sectors as the first edition of the Biennial, corresponding to about 600 participants. The Casa de la Caritat once again hosted the permanent exhibitions of Architecture, Visual Arts, Design, Photography, Moving Images, and Intermedia, which remained open to the public until October 31, to facilitate high attendance. According to Andreu Solsona, director of the Biennial, "This year we have a much higher level than in 1985, when the first edition was celebrated. We raised the standards for the selection of works, and this is reflected in the event itself." Rosa Queralt, commissioner for Painting and Sculpture, received 370 proposals from Catalan artists: about thirty of them were chosen in the first selection. Then she visited the studios of these artists, choosing the finalists.

Four informal debates with experts were promoted to reflect and discuss the themes of the Biennial: a roundtable on Creation and Market, Cinema and Market with the contribution of the film director Bigas Luna, Fashion and Market with the contribution of Toni Miró, and Dance and Market with the contribution of Cesc Gelabert.

Parallel to the Biennial, the "Off" Biennial was created, with almost forty venues and premises in Barcelona, to exhibit the best works among the non-selected artists, according to the various commissioners.

At the end of the Biennial, the feeling was that the project had made another step forward towards its consolidation, that the dynamics of interchange and comparison generated were the right ones, and that the system of selection had proven excellent



in each city and country, thanks to the collaboration of the municipalities and associations and the support of state authorities. Within the context of the Biennial, the city chosen to host the next event was Bologna. Mention should be made as well of the team who made it possible to organize the third edition, among them: Miquel Lumbierres, Manuel Blasco, Núria Fradera, Andreu Solsona, Joaquim Bellmunt, Pepa Argenter, Anna Esteban.

1989. Young Artists from Europe

Once the path of the Mediterranean Biennials was consolidated, Barcelona focused its attention on convening a meeting of young artists every two years, necessary to the start of the permanent work of promotion and support of the production of its youth. It was unfeasible and irrational to consider the presence of the Mediterranean Biennial every two years. Therefore, further to enlarge its own field of action came the proposal to organize the Barcelona Biennial of Young European Artists, celebrated from October 5–30, 1989.

Barcelona, while continuing to be involved in the Biennial of Young Artists from the Mediterranean, opened a new area of relations with the countries of the European Community with the intention of strengthening the young artists of the city, offering them a new opportunity to exhibit and with the desire to stimulate communication among the young people of Europe.

While the young artists from Barcelona participated in the 1989 Biennial through the selection carried out in the "Muestra Abierta," a public announcement of a competition which saw the participation of more than 900 artists under-thirty, the artists of the Guest Section came from the suggestions of the various European experts, who had been invited to recommend some artists under thirty-five with established reputations. The final selection was made in Barcelona by prestigious and renowned professionals.

According to Rosa Martínez, director of this Biennial,

"the outlook of these professionals on what is valuable in each sector claims to invite dialogue and to create a debate that will contribute towards arousing and developing the new tendencies of European creation."

Organizing a competition such as the 1989 Biennial in Barcelona endeavored to give the city a specific weight in the European cultural scene and to turn it into an essential center of attraction for contemporary culture. The various sectors and the spaces hosting exhibitions and presentations were primarily the same ones as the previous editions, pointing out as well that the central venue of the Biennial events themselves was the Casa de la Caritat, which was now the Centro de Cultura Contemporànea of Barcelona, following restoration.

The team who made it possible to organize the 1989 Biennial was made up of, among the others: Miquel Lumbierres, Montserrat Flaquer, Xavier Suñol, Rosa Martínez, Pepa Armenté, Esperanza Ferrer, Gemma Freixas, and Nuria Gómez.

A new edition of the Biennial was again celebrated in November 1991, but its analysis is not the subject of this text.

2006. A Few Considerations in Retrospect

The prolific work carried out during the reviewed years, from 1983 to 1991, can be outlined as follows: Throughout these years there was the same staff working in the youth department of the Municipality, affording clear and stable continuity to an established line of implementation, support, and impulse for the young artists.

Such implementation is not an isolated action, since it falls within the context of the "Proyecto Joven" of the city, approved in 1985, revised, and updated in 1991, as the framework of a complete youth policy.

In 1986, Spain enters the European Community, creating the proper climate for mutual relations and dialogue with other cities and countries within this context. Also in 1986, on October 17, Barcelona is

designated as the host city of the 1992 Olympic Games. This event involves a strong impulse to the international projection of the city and an extremely open attitude of the Municipality towards its own international promotion.

During these years the climate of cooperation between the public and private sector deepens, and generates a complicit environment surrounding the Municipality and various areas of the city bringing in their best competences for the fulfillment of all types of common projects.

Since 1993, for various reasons, the realization of the Biennials has been suspended and the presence of Barcelona in the competitions held in other cities has decreased. Luckily, this collaboration was started back in the last years and the young artists from Barcelona can take part once again in these annual appointments.

Thanks to the Instituto de Cultura of Barcelona, several competitions for each sector have been developed, with new formats (BAM, Sonar, etc.) and with sectional goals coinciding with those of the Biennials.

Enric Truñó

City Councillor for Youth and Sports (1979–91)
Municipality of Barcelona





Director

Demetrius Salpistis

Organizing Committee

Ministry of Culture

Melina Mercouri

Minister of Culture

General Secretariat of Youth

Municipality of Thessaloniki,

Theocaris Manavis,

Mayor of The City

Co-Organizers

ARCI

Eurocreation-Agence Française des

Initiatives de la Jeunesse en Europe,

Fundo De Apoio Aos Organismos

Juvenis

Municipality of Turin

Municipality of Barcelona

Municipality of Bologna

On November 26, 1986, a few days after the end of the events of the 2nd Biennial of Young Artists from Europe and the Mediterranean, Alexis Dermetzoglou, renowned film critic and sensitive observer of the city's cultural life, wrote the following in our city's daily newspaper:

"Our opinion, as well as the opinion of many people working at the Biennial, of many young people and artists that we interviewed, and especially of many children from Thessaloniki is that, thankfully, from now on, things will never be the same. This kind of popular cultural event taking place non-stop at all levels, in all venues and places, shattered the model of an antiquated dogmatic ethics, an old perception of culture. So, things in the future will never be what they were in the past. Something new has occurred and we must now wonder what the new, permanent cultural agencies that will follow the Biennial cultural events will be." In this way, he recorded a generally accepted conclusion. Hosting the 2nd Biennial of Thessaloniki comprised a revelation and a landmark in the city's cultural life.

It revealed a cultural dynamism "in stasis," an underground explosive process seeking an escape route to expression.

It shaped a landscape, because Thessaloniki was flooded with the light, sound, colors of modern art, new quests and trends that broke through the window opened by the Young Artists' Biennial on the world.

The eighties in Thessaloniki were marked by significant cultural developments. A new Authority had been established at the Municipality surrounded by rejuvenating forces from major political and social trends of "change," which brought, for the first time, a socialist government into the country.

This Municipal Authority managed to motivate the cultural forces of the city, shaping, for the first time in its history, new institutions of cultural and artistic creation, new cultural structures at the Municipality, institutions, organization of artistic events, etc. The climate of the Young Artists' Biennial, which swept the city and especially its youth, left behind

exhilaration, enthusiasm and an inquisitive spirit, carved into the consciousness of the city.

In fact, the next few years were nothing like Thessaloniki during the mid-eighties.

The invitation extended to the Municipality of Thessaloniki to organize the 2nd Biennial of Young Artists from Europe and the Mediterranean arrived in October 1985, almost simultaneously with the resurgence of the climate of protest against Athens which had organized, that year, the events of the Cultural Capital, the institution proposed to the EU by Melina Mercouri.

Was this a "gift" to the second largest city in the country or was it the result of the recognition of the work accomplished by the Municipal Authority in the sector of Culture and Youth?

Both arguments were employed, depending on the circumstances at the time. Nevertheless, Thessaloniki felt a vital need to open up to the world. Young people were suffocating within the limits of a city where many aspects of life maintain a rural introversion.

The city's creative forces were looking outwards, but all roads seemed closed or impenetrable.

Despite all municipal activities, the city's cultural infrastructure and institutions, of the kind that only state intervention could bring about, remained limited. The last cultural building established was the Society for Macedonian Studies, in 1961, which remained the only venue for hosting drama, music, dance, opera and cinema events. Thus, the proposal for an international event, with the participation of foreign artists in all fields of creativity, arrived at an appropriate historic moment for Thessaloniki.

At its initial organizational phase, the event mobilized all the artists in the city, who participated in the various juries, as well as the members of the technical community, who undertook the preparation of the city for November 1986.

The situation of things at that moment foretold what was to happen, but, within the climate of suspense and preparation, nobody had time to ascertain it. The responsibility was great and time was of the

essence, since municipal elections were to be held in October 1986; the Municipal Authority lost the elections, but did have the satisfaction of tasting that huge success the following month, since they had to hand over to the new leaders in January 1987. At the end of the Biennial, in late November, many claimed that if the event had taken place before the elections, the outcome would have been different. However strong impressions might have been, the country's main conquering policy indicated that the result could not have been any different; what mattered was not local election criteria, but the central general policy.

Thessaloniki had to set the priorities for organizing the event without deviating from the goals set by the organizers in Barcelona; the same was true for all those who participated in the events that gradually shaped the features and goals of the Biennial of Young Artists from Europe and the Mediterranean. The success of Barcelona and, mainly, the international mobilization proved that the institution had strong support, that it responded to crucial demands and problems expressed by a new generation of artists and that it had prospects and a future.

The enhancement of creative initiatives undertaken by young artists, the creation of a network for informing young people and disseminating their cultural works, the fulfillment of preconditions for keeping up with new trends, the forces and quests of creative production were also the indisputable priorities of Thessaloniki. In fact, these priorities were vital, bordering on the vitally existential.

At the same time, the city had to see to its own particular problems, both those related to the world of the city's and country's young artists and those related to the city's capacity to carry out an unprecedented project on the scale of a Biennial. There was plenty of enthusiasm, but not much knowledge and experience. The organizers had to wade through the deep waters of planning a huge artistic event starring and addressing young people. This was a wager difficult to conceive

and even more difficult to realize.

The largest problem—which was to become the event's largest success—was trying to find the best locations for the activities.

650 young artists representing nearly all forms of art, 370 coming from other European countries, meant resolving issues of accommodation, hospitality, transportation and, mainly, locations where dozens of works in the fields of Photography, Video, Dance, Classical Arts, Architecture, Industrial Design, Comics, Jewelry-making, Music, Cinema and Literature could be held.

The competent architectural committee that chose and shaped the locations was faced with the total lack of infrastructures, even for smaller projects. Therefore, it chose the "rebirth" and "discovery" of new venues: forgotten and abandoned buildings, unknown monuments, inaccessible warehouses. Thus, events were distributed throughout the city: at the Port, which hosted artistic events for the first time; at the Royal Theater, which was reopened after twenty years of dereliction and dilapidation; the premises of the Thessaloniki International Fair; museums; the giant Roman Rotunda, where forty photographers exhibited approximately four hundred works in interior elevated perimeter constructions, so that visitors could also see the monument's unique mosaics; Ottoman monuments, such as Yeni Çami and Alaça İmaret.

The enthusiastic audience, consisting mainly of young people, traversed distances of a few kilometers every day, from the Port to the Royal Theater to the Rotunda, thus maintaining a living, human current of traffic until late at night.

This much is obvious from an excerpt of a newspaper article of the time:

"Perhaps never in the past have cultural products been so indissolubly interlinked with the venue in which they are created, exhibited and shaped. The phenomenon of the Royal Theater and the unprecedented vivification of the port proves the success of choosing to utilize these venues for cultural purposes."

Meanwhile, the city had been mobilized, its awareness having been raised by a communication campaign adapted to the boldness of youthful creation.

City constructions, floating architectural interventions on the sea, "invitations-challenges" on building façades in squares and streets predisposed the city and its visitors for an unprecedented event.

At the same time, the juries, comprised of renowned artists and creators, and all the dialogues, arguments, protests, minor or major problems between the executives of the General Secretariat for Youth from Athens and the local municipal organizing committee gave plenty of work to newspaper columnists. There was suspense, one might say unrest, over what would happen, concerning an event the features of which were enough to provoke curiosity.

Then came the unexpected wave of participation by thousands of people—something never repeated, even during the largest and most impressive events of the 1997 Cultural Capital.

The only exceptions, which were reasonable and predictable, were the night party for the inauguration of Thessaloniki's seafront, the concert by U2 and the exhibition of the "Treasures of Mount Athos." The Biennial brought about Thessaloniki's first acquaintance with large crowds and organized visits. Twenty thousand students from the broader region and 170,000 tickets are two numbers indicative of audience attendance, without taking into account participation in free outdoor events. This kind of attendance and creative participation held promises for the future.

Countless pages have been written on the phenomenon of audience attendance at Biennial events. To glean a few:

"A new, unsmiling generation, deprived of culture, with unfulfilled needs and lost visions. Yes—this is the 'other' face of the 2nd Biennial of Young Artists from the Mediterranean, which became a major cultural event for the city and its youth. All of a sudden many things we were not aware



of, or whose existence we had forgotten, appeared in inaccessible and abandoned locations before conservative art lovers. Our customs were greatly 'challenged' and the inertia forced on us was subversive. In a country where everyone was speaking about the 'swamping' caused by the political, social and economic crisis, finally, something changed. Who can deny the importance of an event which brought thousands of young people to all Biennial venues, desperately seeking a creative outlet within a regime of inactivity?"

"The young people themselves took the matter into their own hands—a fact that honors those among the organizers who were in favor or happily welcomed this orientation. The city still operates as a city, as a uniform organization."

"The 2nd Biennial has left us a little wiser, because we now know that there are venues, old buildings and monuments that the youth can not only utilize, but also resurrect. The Royal Theater, haunted up until two months ago, has already become more than a cultural venue—it is a lively youth 'joint.' For those who know Thessaloniki, the extension of the 'vital area' comprising Doré-Navarinou Square-Koromila Street with the addition of the Theater in the nightlife 'geometry' is a major event—the triangle became a square. Now beware: the walk from the Royal Theater to the White Tower and from there to the Port, along the seafront is lovely. People didn't just visit one event; they flowed from venue to venue."

"Then came a feast that lasted for many days, a spirit of collectivity, of participation—nothing was given, nothing could have been offered without this effort. Young people were surprised to see in such a compact manner that, besides misery and underdevelopment, there was also creativity and art and communication and meaning—and the fruit of this effort will be borne in the future."

Thessaloniki was mobilized and its awareness was raised; the public communicated with art, as it was presented by young artists: inventive, daring, challenging. There was quality, originality, a composition of modern trends and, appearing quite

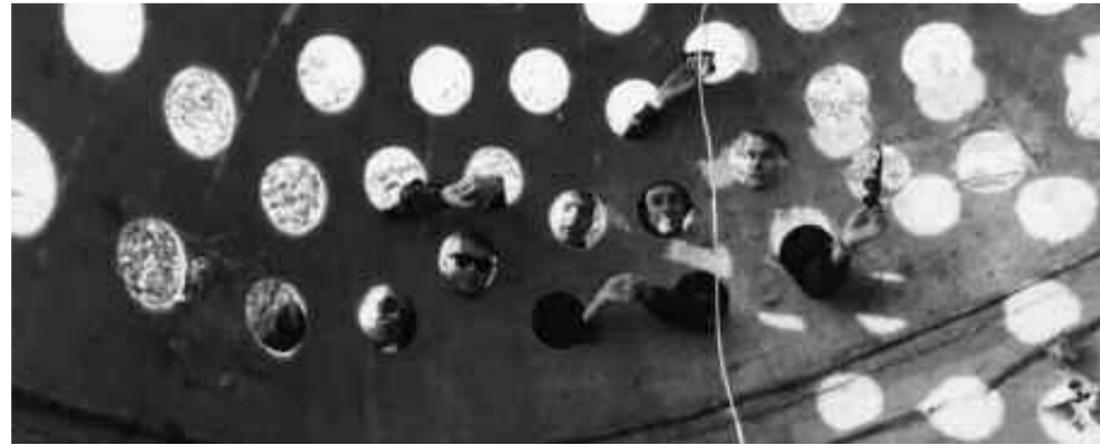
often, the particular cultural tradition of the country from which artists originated. It was obvious, at least then, that there was no prevalent leveling unification of aesthetic trends or production techniques. Personal identity and particularity were often perceived as "legible" by sensitive observers. In fact, it was no coincidence that the interesting Forum organized with the contributions of twenty-five renowned intellectuals from the participating European countries focused on "cultural prospects and artistic trends among young artists from Mediterranean Europe."

Of course, the question remains: Are the goals established for the first two Biennial events being promoted and, if so, to what extent? Developments in ensuing years demonstrated that, as in all Biennial events and international forums concerning art, what operated at the Biennial of Young Artists from Europe and the Mediterranean was the art market.

What is important is to ensure the possibility for young artists to exhibit their works before as many specialists as possible, who will judge, evaluate, select and internationally promote the artists' works. I refer here to art critics and historians, collectors, curators, gallery owners, various producers and managers, festival directors and art journalists. Naturally, the goals of a Biennial such as this definitely shift, gradually, either to respond to major changes in the art market environment or because state and international cooperation schemes and policies establish new conditions. Thessaloniki was lucky to have been a participant in the Biennial of Young Artists from Europe and the Mediterranean from its inception and it immediately agreed with the statement made by Michel Renard at the 1986 Forum.

"I hope that, one way or another, the event will be held at least every one or two years; otherwise, what happens when two people no longer meet will follow: a flame that ignites and is then extinguished."

Thankfully, nothing like that happened. The Biennial



continued to exist and Thessaloniki made a bid for the intermediate institution named "Crossroads of the Mediterranean," but, unfortunately, the city's interest then slackened. However, the city will never forget the climate, the events and the surprise of November 1986. A youthful, enthusiastic audience invaded the cultural life of Thessaloniki with its demanding presence. Dozens of young artists that participated in the Biennial are now established artists acclaimed in Greece and abroad, in the fields of Cinema, Music, Literature, Painting and Architecture. In the years following the Biennial, the city managed to keep all the venues that hosted cultural activities for the first time in 1986 open, renewed and modern. There are certain such examples. The Royal Theater, originally constructed as an open theater in 1939, hosted the most resplendent drama, dance, opera and musical events for decades, until, over time, it was fully neglected and abandoned for over twenty years. The Biennial resurrected the Royal Theater, brought it into the limelight, and it was used by the State Theater of Northern Greece for a whole decade, up until 1997, when Thessaloniki was the Cultural Capital of Europe. Then, within the framework of a wide range of cultural infrastructure projects, it became the new Royal Theater, a glorious, modern theater house that adorns Thessaloniki. The first pier of the Port, which had been abandoned by Port activities, had been a closed fortress for the citizens of Thessaloniki. The Biennial managed to pry it open and, a few years later, its cultural character was safeguarded by law; it now hosts the State Museum of Modern Art, the Photography and Film Museum, a large multiple-use hall and four modern cinema halls. The White Tower, the city symbol, which had remained closed to the public since the liberation of Thessaloniki, hosted Biennial events and, after that, major exhibitions of Byzantine Art; it is now being prepared to become the City Museum. Alaça İmaret and Yeni Çami, the Ottoman monuments,

were first opened during the Biennial and then handed over to the Municipality of Thessaloniki to host musical and artistic events. All venues used by the Biennial, thanks to the brilliant and ingenious idea of the members of the Venues' Committee, now comprise vital hubs for the support of the city's artistic and cultural life. Thanks to that mobility, things changed dramatically over the following decades, with the establishment of major cultural agencies that now adorn the city and promote it as one of the best equipped cities in regards to infrastructure and cultural creation institutions in the broader region of Southeastern Europe.

Demetrius Salpistis
 Deputy Mayor for Culture, Youth and Sports
 Head of the Organizing Committee of the Municipality of Thessaloniki for the Biennial

BARCELONA 1987

Organizing Committee

Director

Andreu Solsona

Head of Youth Activities Service

Manel Blasco

Responsible Youth Area

Núria Fradera

Realization

Joaquim Bellmunt

Exhibitions

Pepa Armenter, Rafael Torrella,

Angel Alonso

Coordination

Teresa Tarragó,

Susana Jové, Music

Anna Esteban, Theater

Augustí Gràcia, Fashion

Press Office

Beatriu Daniel, Paca Tomàs,

Anna Esteve

Communication

Pep Carreras

Catalogue

Enric Fossas

Complementary Activities

Emília Giró

Logistics and Transport

Frederic Ferrer, Albert Codinas

Hospitality

Sele Rojas, Pere Viñeta

Information

Elvira López

Secretariat

Lluïsa Beard, Maribel Martín

Financial Consultant

Jordi Torruella

Collaborators

Tony Ayaza, Ton Gerona, Lola Padrós,

Alonso Barranco

Looking back, everything was “young” in the eighties: Spanish democracy and the youth policy of the Barcelona City Council even more so. In 1985, the year of the first Biennial, Barcelona was the host city of International Youth Year, and that was also the year the city approved the Youth Project. A few months later, the “Transformers, a Shop Window of Youth Culture” facility was officially opened as a venue for exhibiting the work of young artists. Everything was new. Even we were young. And because we were young, we were optimistic and we wanted it all. We wanted to be and we were “Barcelona, more than ever.” We wanted to be the Olympic host city, the Mediterranean capital, the south of the north and the north of the south. The seed that the Italians of ARCI Kids sowed with the “Tendencias” exhibition in 1984 found enough fertile ground in Barcelona to develop and become the start of the Biennial adventure. At first, it seemed like a Tower of Babel, a mere folly, yet we later discovered, to our delight, that it really was. As soon as the first Barcelona Biennial was over, an official commitment was made to host one every two years, thus the 1987 one was confirmed. This gave us two years to fine tune its character, counting on the experience of the first edition. The team from the Youth and Sports Area, led by councillor Enric Truñó, took on the challenge of improving the new event with great responsibility and enthusiasm. And it has to be said that, given the youthful age of the team members, the Biennial was for most of them a wonderful school of management and international relations. We learned to turn visions into real projects, to experience them with intensity and to share them with participants and citizens. More and more of us became involved in the conception and shared responsibility for the project. The relationships between the various members of the recently formed International Committee helped us considerably to improve the profile of what needed to be reworked in this major event. Hence, it is worth recalling the invaluable opportunity

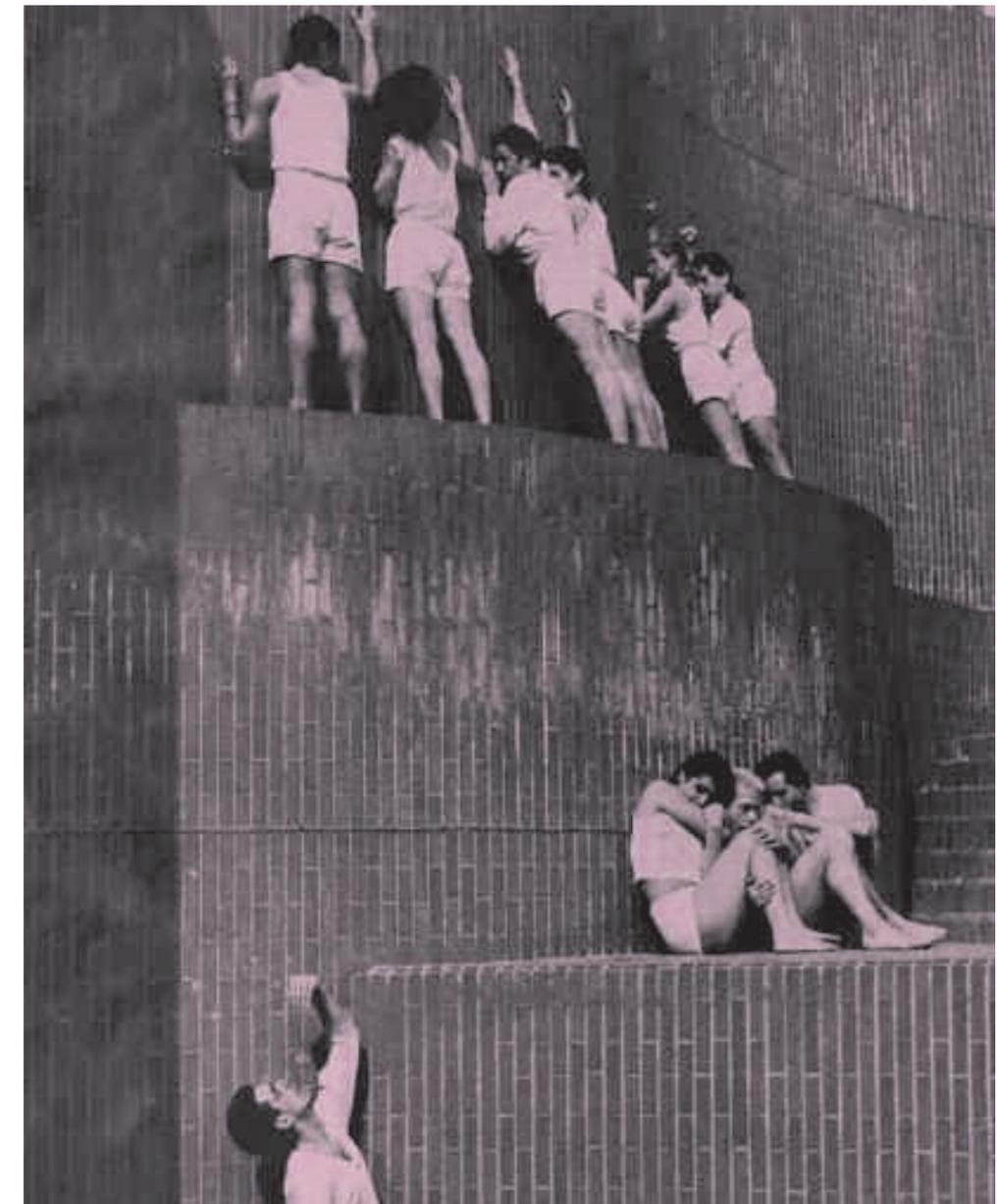
to accompany the Barcelona delegation to Thessaloniki, which offered us a new perspective and allowed us to spy on a Biennial in rival territory, even though with the full agreement of the organization. When we remember that city, the evocation of Aphrodite will always come to mind. That adventure really represented a process of opening up towards the Mediterranean. In addition to the Biennials, with the participants of the fashion section we were able to see the “vetrina” of the city of Prato in July 1987. This started a series of small sector-based exhibitions, which complemented the Biennial event in terms of time and themes. The joint organizers of the Biennial 1987, along with the Barcelona City Council, were the city councils of Madrid, Seville and Valencia for Spain, Eurocréation for France, the General Secretariat of Youth of the Ministry of Culture for Greece, ARCI Kids Nazionale of Milan, Naples, Turin, Tuscany and Triveneto and the city councils of Bologna, Florence, Modena, Turin and Venice for Italy, the Secretaria d’Estado da Juventude – FAOJ for Portugal and the Cultural Service of the Ministry of Education for Cyprus. Various city councils and local, regional, and national organizations of France, Greece, Italy, Yugoslavia, and Portugal also collaborated. The first measures taken as a result of the experience of the 1985 edition were the reduction of the number of participants and the redefinition of the areas. Luckily for us, we were able to count on many of the consultants who repeated the experience. The team of consultants was made up of: Pedro Azara (Architecture), Rosa Queralt (Visual Arts), Norberto Chaves (Design), Anna Maleras and Arnau Vilardebó (Performance), Manuel Esclusa (Photography), Joan Navarro (Comics), Joaquim Dols (Moving Images), Ignasi Riera (Literature), Victoria Romano (Fashion), Gloria Picazo (Intermedia) and Luis Hidalgo (Music). It would be unfair to overlook the professionals who passionately and unselfishly helped us improve our work: Víctor Jou in the area of Music, Francina Díaz in Fashion, Manuel Vázquez Montalbán in Literature,

Front cover of the Barcelona 1987 catalogue

Dance performance



Cesc Gelabert in Dance, Josep Chías in Art Marketing. Together, we all achieved a rigor and professionalism that gave the 1987 edition a seal of quality right from the outset. While we asked a renowned graphic artist to produce an image of the *Rape of Europa* to represent the first Biennial, for the third one we organized a competition for young artists in which over five hundred proposals were presented, and the winner was the twenty-six-year-old Enric Jardí. From this came the huge letter B for Barcelona and for the Biennial. Even today, many references and fixed expressions about the city are based on the letter B. The selection was therefore not in any way a misguided one. The current Barcelona Center of Contemporary Culture, in those days simply the former Casa de la Caritat and the setting for the first Biennial, was located in the center and offered us a good venue for the different exhibitions and a nerve meeting and debate center: it was our *agora*. From this base, it was easy to get to the other venues, such as the performance venues of the Institut del Teatre and the Aliança del Poblenou, the concert venues of Zeleste, Verdi, Cibeles, KGB, the much-missed Bikini and Studio 54, or the Palau d’Esports venue for fashion shows. However, the outline on the city map was becoming larger than expected. A large series of bars, art galleries, bookshops and nightclubs were in fact opening up, creating an “Off” Biennial and demonstrating throughout the entire process the extent to which harmony was established between the public and private sector. Much of the city had valued the experience of 1985 positively and had joined the movement of young creators. Barcelona was bubbling with youthful effervescence and public activity. In addition to the mobilization of the entire Barcelona City Council, we were able to count on invaluable contributions from the Youth Institute of the Ministry of Culture, the Caixa d’Estalvis de Catalunya, the ONCE (Spanish National





Organization for the Blind) and La Vanguardia. The 1987 edition had a slogan: "Creation and Market." We wanted an exhibition that took into account and appealed to dealers, managers, and producers, while aiming to offer creators' tips on how to access the culture's commercial circuits. With this in mind, a guide entitled the *ABC of Cultural Creation* was published, containing the tools for the first steps to become professional in each field. A workshop entitled "The Market and Marketing Creation" was programmed. The "Have a Coffee with the Biennial" meetings were also organized as roundtables with acknowledged creators and promoters in order to exchange knowledge and experiences of accessing commercialization. Not in vain was it said that the 3rd Biennial was more Phoenician than Apollonian. The degree of cooperation among the organization, the participants, and the city was substantial. The media helped, to a major extent, to publicize the productions, the producers, the events, the opinions of experts, and we succeeded in opening up a debate that went beyond the Biennial itself. Barcelona then started to become fashionable, first among young people and then in other social sectors. Events like the Biennial gave rise to the presence of young foreigners, outside the holiday season, in the city's streets and squares. A sight which, over time, has become commonplace. Looking through the press dossier and all that has been written by experts, specialists and the participants, we can see that the evaluations varied enormously, although most of them were positive: however, beyond the opinions that anyone may have, what is clear is the high level of excitement that all of us together were able to generate. Barely a year after the Biennial '87, on the occasion of some exhibitions based on a selection of the participants, and held in order to consolidate their professional careers, we can read the following opinions in newspaper articles: "Some of the young artists at the Biennial '87 managed, through the event, to become famous and to access the circuits and help what would have

been denied to them without the existence of an artistic event like the one organized by the Barcelona City Council." (Mariàngel Alcázar, *El Periódico*) "The initial fruits of what the slogan of the Biennial '87 intended are now beginning to be harvested. We can therefore see that major grants have been awarded, both on the part of public institutions and the private sector, in order to support the work of some of the creators who participated in the exhibition." (Miguel Àngel Gea, *El País*) At that time, we benefited from a widespread degree of curiosity, which considerably helped the public response and general interest. Barcelona yearned for dynamism and action. It had a porosity that nowadays we only find in certain Latin American cities. In other words, harmony was easier than in times to come and this factor acted as a catalyst for any new initiative like the Biennial. Beyond all the efforts of a totally dedicated team, beyond the relationships brought about by the work itself, the Biennial of '87 generated new friendships that still exist today. We hope and wish that something similar is true for the many people involved in that Biennial, and that as they look back on it, they find themselves with lasting relationships and friendships. The fact that the Biennials still exist demonstrates that ours was no small feat; the fact that friendships from the first Biennials endure speaks of a wealth of relationships that would justify the Biennials alone. Everyone who participated in the Biennial has been left with a supply of anecdotes and experiences. Surely, none of the organizers will forget that fifteen-meter wall, for supporting the photography exhibition, which fell over the night before the opening, yet which was once again upright the following day. Or the power failure in the city one night, leaving everything, absolutely everything, in darkness. Or the cold and rain on opening day... Thousands of anecdotes of all types that form part of the memory and which in fact, over time,

distinguish certain Biennials from the others. Time, with all its constraints, has marked the successes and failures of the participants. We believe that many would have triumphed or stagnated anyway with or without the Biennials. But it is pleasing to come across those young artists, now transformed into mature creators, that remember the experience as positive. And even though it does not concern us here, we would like to mention the Barcelona Biennial of 1989. At a certain moment in time, our city decided to hold an exhibition every two years, linked to the Biennials of Europe and the Mediterranean, but with a Barcelona identity. Only in this way is it possible to understand the frequency of 1985, 1987, 1989, and the "liquidation" of 1991. The commissioner of the last two, Rosa Martínez, could explain at length and with passion how the project came to an end at the most noble hall of the City Council with the laying of a wreath by young creators. However, although this is linked to the history of the Biennials, in time and in memory it is a long way from a project that began in 1985 and was fully consolidated in 1987, placing itself into an international structure, a project that has actually made it possible even today, and with totally different parameters, for us to continue to speak of the "Biennial of the Young Artists from Europe and the Mediterranean." Long live the Biennials while they are still young!

Núria Fradera
Responsible Youth Area, Barcelona Biennial
Andreu Solsona
Director, Barcelona Biennial

Consorzio Università - Municipality of Bologna

Board of Directors

Fabio Roversi Monaco, President,
Giovanni Azzaroni, Francesca Bruni,
Pier Ugo Calzolari, Mauro Felicori,
Baldassarre Pugliese

Organizing Committee

Director

Mauro Felicori

Biennial Office

Marco Barani, Fabio Bonifacci,
Raffaella Bruni, Paola Di Fronzo,
Afrodite Economidou, Franca Ferri,
Gino Gianuzzi, Chiara Grande,
Walter Guadagnini, Renato Iacchelli,
Annapina Laraia, Donatella Leonardi,
Marco Magnani, Rosaria Mariani,
Alberto Masala, Mirella Mita,
Pier Francesco Pacoda,
Vladimiro Pellicciardi,
Antonio Princigalli, Sergio Rotino,
Maria Cristina Ruggeri,
Alessandro Sirna, Maurizio Stanzani,
Flavio Strada, Raffaele Tomba,
Adelaide Vignola, Giancarlo Vitali

Fashion Show

Angela Vancini, Director
Alpha Project, Set Design
2 di Coppe, Lighting

Insurance

Unipol, Assicoop

With the collaboration of

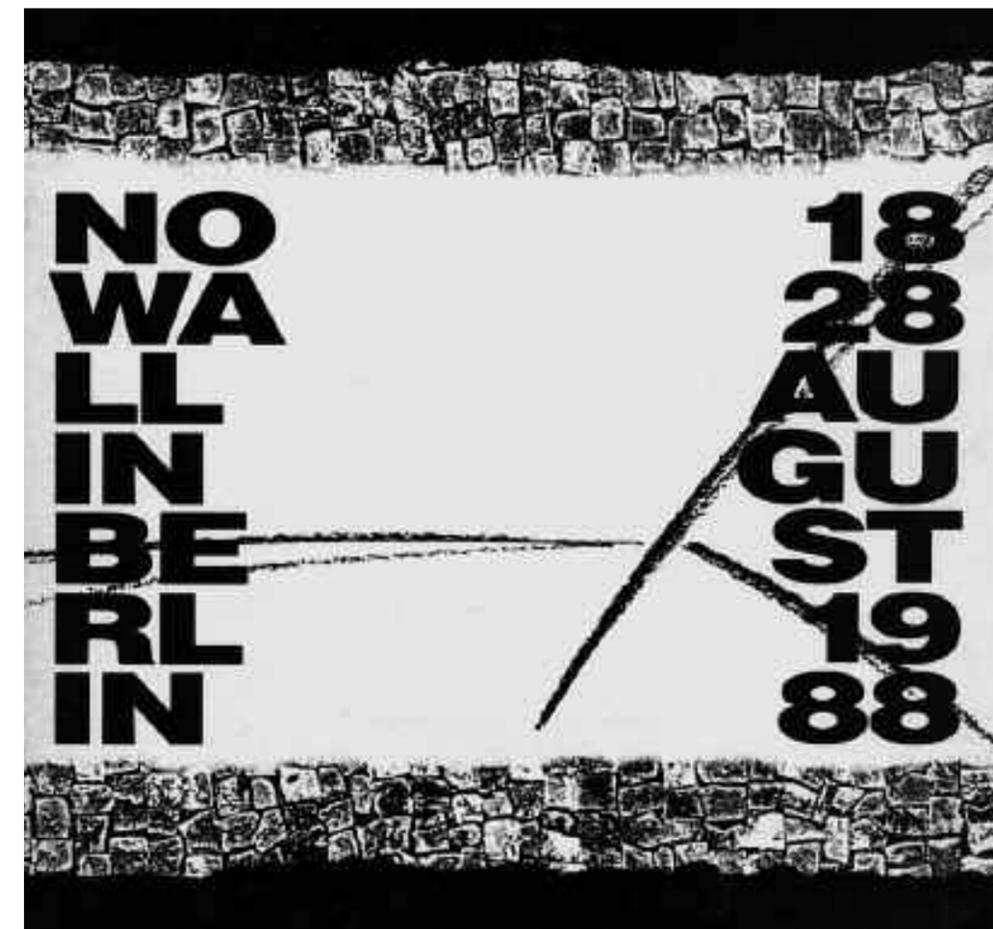
Gallery of Modern Art Bologna,
Film Library of Bologna,
Mostra del Cinema Libero di Porretta,
Triennale di Milano, Municipal Theater
of Bologna, Cooperativa Nuova Scena,
ASCOM Bologna, International Museum
of Ceramics of Faenza, Saffi Social
Cultural Center, ATC Bologna,
SIAT Bologna, Cassa di Risparmio of
Bologna, Conservatoire "G.B. MARTINI,"
Bologna, I.N.A., Roberto Grandi.

Tourist Services

Cosepuri, Bologna

The creation of the Biennial of Young Artists from Europe and the Mediterranean grew from a good deal of successful intuition and the credit for this should go to Stefano Cristante, Alessandro Stillo and to Vincenzo Striano's ARCI Kids. Credit should also go to all those councillors, managers and officials starting with our friends Miquel Lumbierrez, Eric Truñó, Núria Fradera in Barcelona, and continuing with Luigi Ratclif and Afrodite Oikonomidou who were able to understand the strength of an idea and to turn it into cultural action. The first intuition involves the expression "young artists" and the opportune and precocious discovery that youth art production could be the new growth area for the art economy. Perhaps even something more, given that art is much more than simple economy. Today, those who observe the emphasis that artistic communication places on young artists, the politics of institutional support for young artists and increasing market investment in the late and latest generations, cannot even imagine the hard work carried out in the mid-eighties. Twenty years ago we struggled to assert the need to pay attention to the production of art by young people. It was considered to be a sociological approach and as such different, if not opposed to, artistic endeavor. It was considered to be welfare in a society where all cultural activity enjoys public support and the establishment is absolutely liberal. In the end, it was secretly considered politically unsound as it only offered results in the mid to long term in a period when, thanks to the "Roman Summers" of the late seventies, public institutions had just discovered the extraordinary short-term productivity of funding cultural consumption. Despite difficulties, the brilliant Nicolini project became mainstream immediately and soon found imitators in many Italian cities. This project was the most successful throughout the eighties as institutions tried to fund the youth movements of the late seventies that were most prominent in Rome and Bologna. The answer in Rome was to increase the cultural consumption of the newly educated product of mass

education.¹ In Bologna and Turin, among the most active cities in terms of youth politics, the opportunity of encouraging youth art production was also emphasized. Furthermore, the decision of the Municipality of Bologna and of Alma Mater Studiorum to host the 1988 edition of the Biennial of Young Artists came at the end of a decade of commitment from the city towards innovative youth politics. It tended to give a response to the interesting suggestions which emerged from the dramatic experiences of 1977. These included orientation towards artistic creation and jobs in cultural economy and communication, the option of self-managed entrepreneurial forms and interest in free and flexible ways of working, including social centers where community life and artistic production were combined. The Biennial of Young Artists, with programs designed to involve students in the celebration of the 9th Centenary of the oldest European university, certainly represented the height of all of this experimentation. This enterprise was consistently opposed both outside and sometimes inside the left-wing majority. This phenomena was highlighted by the connection between the exhibition and the "Nuova Officina Bolognese" music festival held at the Gallery of Modern Art between 1991 and 1992. This initiative sprang from the work of Mauro Felicori and Pier Giovanni Castagnoli with artistic input from Adriano Baccilieri, Roberto Daolio, Walter Guadagnini, Dario Trento, Alberto Caprioli and Lucio Dalla.² The second lesson I learned from the experience of the Biennial of Young Artists was the importance of networking as a *modus operandi*. Having previously worked in youth politics, I had already understood the importance for a public official, of establishing relationships and applying experience gained in creating information and education circuits. I had, however, never tried networking itself as a function of institutional action. Once I had, I treasured it. Networks, of course, are hard to manage because they lack hierarchy and nobody actually commands them. This mixture of ministries, municipalities and associations requires a good deal of patience



Concert of the Popoli Dalpane Ensemble

Night party

Performance of the Cavalla Cavalla

Fashion show



on all sides to reach understanding and agreement. Despite this, I do not think that traditional organizations could manage the same projects with equal efficiency. I have been pleased to note, that during my ten-year absence, the Biennial of Young Artists has gone on living and growing. Every two years it finds a new city willing to embark on this exciting, expensive and risky adventure and it has consolidated its own structure with the creation of BJCEM, the "Association Internationale pour la Biennale des Jeunes Créateurs de l'Europe et de la Méditerranée." This experience has led me to continue with this way of working, with the choice of networking in Europe at first, comprising the inclusion of the City of Bologna in Eurocities. Perhaps today, the EC commission of culture should pay more attention to the BJCEM. A few years ago, I even created one myself, being involved in a project concerning cemeteries and the absence of a European association to enhance their cultural importance. The outcomes of the *Mediterranean suggestion* were much more contradictory and controversial. Cristante had no difficulty in underlining the value of the adjective "Mediterranean" in describing Europe. The Spaniards, Italians, Greeks and Portuguese all welcomed the idea of a network aiming at filling the traditional and current gap between Southern artists and the mighty North European cultural structures with a Southern network oriented towards the North. Nevertheless, Cristante had a broader project in mind which was less "economical" and more "cultural" and functioning as a bridge to Mediterranean Africa. The network of the Biennial of Young Artists listened to him, but did not agree on supporting his project. Of course, during the Bologna Biennial an Arab film festival was financed. This was a really new event for Italy which had some short term following. Of course, during the Biennial of Marseilles 1990, dear Patrick Circolez enhanced the bright vocation of the French port by inviting many Maghrebi artists, but we never intended to go any further. In fact, the solution to the ambiguity of Mediterranean Europe, opening either to the whole continent or to the whole Mediterranean

Sea, would have resulted in the event losing its charm, which is based on its amphibious and ambiguous message. When, however, soon after the mission in Tipasa (Rotte Mediterranée, 1990), which Cristante wanted to avoid surrendering to the "normality" of the Biennial, we got news of rising Islamic terrorism and of the authoritarian degeneration of the Algerian government, I must admit that I felt unfulfilled. I, that is we, never intended the Biennial of Young Artists to be an end to itself, a glittering showcase and nothing more. We wanted a starting point to be developed in several directions, following the entire procedure from creation to market. Above all as a part of an ensemble of promotional politics for young artists. After the 1988 Biennial, but unfortunately only sporadically and on a small scale, we created several exemplary experiences in this direction, which could have been summed up by the expression "no man is a prophet in his own land." Particularly because, in Bologna, we wanted to invent the most favorable environment for the development of artistic creativity. We set up a framework made up of many initiatives, including the concession of spaces for new cultural organizations and studios for artists, leading to the later abandoned project for a district of multimedia enterprises and the interconnection between art and new technologies. These initiatives also included participation in further young artist networks, the repayment of travel expenses to the city's artists when engaged abroad, designed to remove the main obstacle to the circulation of artists in Europe, contributions to the publication of debut work, support for Films produced in Bologna and support for export. Among the missed opportunities, were the participation in TransEurope Halles, a network of important European self-managed cultural centers including UFA Fabrik in Berlin, Melkweg in Amsterdam, Les Halles de Skaerbeck in Brussels in which Bologna took part thanks to the small but extraordinary reality of "Nowall" by Alberto Masala. The promotion of the arts in a city should, therefore, be a system. In the meantime, the Association



for the Biennial went on developing relationships and connections, veritable bridges between the most authoritative international artistic institutions, thus offering artists not the generic visibility of an ordinary audience, but the competent eye of those who can offer further and more elevated opportunities. The idea of the system in which the institutions, as well as encouraging artistic production, should work on the instruments of marketing. I believe that one of the most pressing needs in the Italian cultural system is the creation of regional agencies to distribute their local artistic production. Production capacity is widespread in many regions of Italy, despite, perhaps, the cultural politics oriented more towards consumption than production. This is thanks to the talent of artists and designers working in music, theater, literature, visual arts, and in the organization of exhibitions and events. This is where the problem arises. The Italian cultural system, in fact, has poor marketing capacity with high-quality events that have no circulation, music groups and theater companies that do not have agents although they are world-famous and art galleries that fail to expand their markets. The difficulty of breaking into European and International art markets is evident. Therefore, one feels a sense of waste. Artists and producers who should reach much wider markets cannot because of the lack of the final and most important link in the economic chain. The reason for this is that public commitment is relevant for both the phases of cultural consumption and production, but is extremely poor in the commercial phase. So, I want to propose, once again, what I consider to be a logical consequence of the common work done on the Biennial of Young Artists. I propose agencies working as subsidiaries to the regional art systems, boosting their selling capacities at a national and international level. Agencies that will work with a planned annual deficit, but which are judged on the basis of the results obtained according to economic parameters. It is high time that the institutions definitively appreciated that the promotion of arts and culture is one of the strategic axes of urban development

and not just because of the natural tourist implications of artistically attractive cities.³ After the '88 Biennial, I had the honor of leading the project presenting Bologna as a candidate for the European City of Culture. This competition began in 1992 and ended in December 1995 with the nomination for 2000. Therefore, in one sense, the steps that the development of a modern urban cultural policy should follow are the same steps I have followed in my own professional development. What good luck? So what's the point? The point is that *the cities themselves must decide if the production of art is part of the identity they aspire to*. A natural condition for the "global management cities," such as Paris and London or Rome and Milan. Mid-size cities on the other hand can settle for good cultural consumption, leaving the role of production centers to the capital cities. This means promoting the development of industry and cultural services while optimizing their own global vocation. This is the choice made by many almost-capital cities. It is not a question of aspiring to a general and unjustified expansion of cultural activities but the inclusion of culture in the "strategic plans" of cities (here comes Barcelona again, the mother city of the Biennial of Young Artists and inventor of the "strategic plan" with many followers around the world). Right at the beginning of the nineties, the idea that cities could be thought of as single systems spread rapidly among the European urban management class. This means that, just like business operations, cooperation and competition should be encouraged and that these initiatives should be at least continental in scope. Hence, several cities, with Barcelona in first place, drew their conclusions. They needed a plan that shared its medium-term goals with the main players in finance, commerce and the trade unions. Bologna 2000 was created from that context. For the first time culture had the chance to assume a central position in the choices concerning urban development. The promise of politics and the promises the cultural system makes to politics and all citizens, is that culture will definitely have a greater distribution of resources, but will also succeed in

demonstrating the generation of wealth and competitive opportunities for the city as a whole. Bologna never had a manifesto, with such explicit guidelines for its cultural program. Unfortunately, that period was not adequately followed up by the Guazzaloca-Deserti administration between 1999 and 2004. Another step forward would be the creation of a *European system for the arts*, able to communicate with similar systems. As we have seen, the first organizational phase would consist in creating regional agencies for the national and international promotion of local work. These agencies would interface and share with similar agencies from the various continents. A second working strategy would relate to the consolidation of national systems for the promotion of European cultures and languages. In Italy, this would lead to linking up the network of Italian Ministry of Foreign Affairs cultural institutes spread throughout the world thanks to the work of the Ministry of National Heritage and Culture, the Ministry of Foreign Trade and the National Institute of Foreign Trade. This would operate at a central and peripheral level and would lead to the consideration of culture as an area of great economic importance both in Italy and in the central and satellite (Enit) organizations promoting tourism. The same holds true for the European Union.⁴ It is impossible to avoid the feeling that something absolutely incoherent stands between the role of culture in the image of Europe itself, its economy and its secondary role in the policies of the institutions representing Europe. Surely the words "culture" and "art" are the words most frequently associated with the "Old Continent." Culture is the Cinderella of European policies though. This is because the European Union considers cultural policies to be the responsibility of the nation states and therefore subsidiary. The European Union, without contravening this principle, could achieve its priority goal in the field of culture as well. It could be an instrument of *competition and cooperation between continental systems*. This would generate a new

selective criterion for financing projects. If, up to now, the main goal was to foster collaboration among entities in several member states, in the future it would be necessary to provide financial support for planning skills in Europe aimed at exchanging culture with other continents. In particular, the idea of organizing competition and cooperation among the continents should inspire structural initiatives. Here is my proposal. If in some great capital cities of the world it is understandable and reasonable that every European country stands alone, with its own cultural institute, it would be much more efficient for most of the cities in the world to *create European culture institutes*, real cultural embassies, large enough to generate strong gravitational attraction, where each culture and language could enjoy stronger bases for its own diffusion.

Mauro Felicori
Director, Bologna Biennial

¹ For an analysis of Italian cultural policies in the eighties, see: M. Felicori, "Feste d'estate," in *Luoghi e misure della politica*, edited by A. Parisi, Il Mulino, Bologna, 1984.
² Comune di Bologna, Assessorato alla Cultura, Galleria d'Arte moderna, Nuova Officina Bolognese, *Arte visiva e sonora, 25 artisti*, Galleria d'Arte moderna, Bologna, December 14, 1991-January 19, 1992, Edizioni d'Arte Renografica, 1992. Texts in the catalogue by Pier Giovanni Castagnoli, Mauro Felicori, Brunella Torresin, Adriano Baccilieri, Roberto Daolio, Walter Guadagnini, Dario Trento, Lucio Dalla. Photographs by Daniela Facchinato, Marco Lambertini, Gianni Gosdan, Francesco Guidoboni. Musicians' files by Alberto Caprioli, Artists' files by Ambra Stazzone. Graphics by Massimo Osti studio.
³ M. Felicori, *Le politiche culturali: il caso di Bologna*, Il Mulino, Year L, no. 396, 4/2001; M. Felicori, *Bologna, un esempio di politiche culturali urbane*, Proceedings from the international seminary "Le politiche culturali delle città: esperienze europee ed americane," Bogotá, Colombia, May 5-9, 2003 (acts edited by the Municipality of Bogotá).
⁴ Mauro Felicori, *La politica culturale europea*, Governareper, March 30, 2005.



Organizing Committee

Office de la Culture de Marseille

President

Robert P. Vigouroux, Mayor of
Marseilles / Francis Allouch, Deputy
Mayor

Management of the Biennial

Director

Patrick Ciercoles

Secretary General

Gérard Gamet

Executive Manager

Olivier Fontaine

Communication

Liliane Schaus

Hospitality

Monique Dupré-Allal

Financial Consultant

Daniel Audry

Executive Assistant

Jeannine Bailet

Secretary

Catherine Stein

Assistants

Reception: Alexandre Aguilard,
Odile Bottini, Xavier Cluzeau,
Marianne Conchy, Gérard Coulet,
Olivier Fournel, Melle Gambetta,
Frédérique Garcia, Maria Gastaud,
Georges Gregori, Catherine Grisoli,
Pedro Lino, Patrick Massoue,
Myriam Wassler, Yazid Oulab

Press Office

Heike Brail, France

Irrmann, Fabrice Lextrait

Technical assistants: Valérie Bournet,

Marie Coelho, Jean-Claude Grauer,

Gilles Monge

External Advisors

Nelly Anglard, Charly Bové,
Catherine Cherubini, Pierre Ciccotto,
Joëlle Giordanno, Françoise Guichon,
Isabelle Lesieur, Joëlle Metzger,
Bernard Millet, Dominique Olmetta,
Catherine Ormen, Emmanuel Ponsard,
Nancy Racine, Florence Ricard

Public Partners

City of Marseilles

Ministry of Culture,

Communication and "Major Works"

AFAA (Association Française d'Actions

Artistiques)

European Communities

Commission

Regional Council

for the Bouches du Rhône

Regional Office for Youth

and Sport

Fonds d'Action Sociale

Private Partners

Caisse d'Epargne Bank

Crédit Municipal Bank

Caisse des Dépôts

et Consignations

Régie des Transports

Marseillais

Pellegrin

Groupe Prado

Sacem and Scotto Musique

The Biennial was organized

under the patronage of

François Mitterrand, President

of the French Republic

It was in Bologna in December 1988 that it first became apparent that Marseilles might host the 5th Biennial. The political situation in the town had been changing since the death of Gaston Defferre who had led the City Council for the past thirty years. A new dynamic organization of the cultural and artistic life of the city was coming into being. After thoroughly analyzing weaknesses, needs and driving forces, listening to the artists and everyone concerned, the City Council established new conditions for the development of cultural activities. The impact of these initiatives is still being felt today and the Biennial project had become an integral part of this process.

It was possible to form an association of the different leaders in the area of "culture" in order to establish the need to support emerging artists, to open up the Mediterranean area, to reveal the new resources of the town and finally to show how well we could organize and host international events. Several French towns were candidates and even though the "Phocean" region's proposal held many advantages, the general opinion was not optimistic: the National Front victory was anticipated at the local elections in March 1989.

Discussion was difficult and it was not easy to maintain the debate purely on the technical aspect of our application as our competitors continually and justifiably brought up the political situation. Eventually Marseilles won, but we were all aware that the final decision would be made at the ballot box a few months later.

The strength of our candidature lay in the incredible mobilization of all the cultural and artistic structures and organizations in Marseilles into this project. All of the participants presented for the Biennial were fully involved in this sphere. The exhibitions readily found space in the museums of the town and the shows were welcomed by existing structures and theaters.

The challenge was considerable: the technical equipment and the notoriety of the host organizations demanded of the young prize-winners a great artistic



rigor that had not previously been seen as fundamentally important. The Vieille Charité hosted the bulk of the exhibitions. The Centre International de Recherche sur le Verre honored the occasion by opening to the public for the Design exhibition. The major theaters (Théâtre National de la Criée, Théâtre du Gymnase) for their part, hosted performances of contemporary music, dance and theater. Those places devoted more to research like the "Bernardines" or the "Minoterie," to quote just a few of the fifteen sites in the center of the city, also presented artists' work. The initial impact was that for the first time in the history of the Biennial professional curators took over the management of the shows and exhibitions. This desire for a certain professionalism was not the only aspect that Marseilles brought to the event, which until then had only concerned Southern Europe. For the first time the Biennial opened its doors to the towns of Northern Africa, as it also opened up to a new discipline: the culinary arts. To facilitate contacts between the local population and the artists we drew up agreements with fifteen restaurants that accepted a meal voucher system to welcome them. For ten days the city lived to the rhythm of the Biennial. Its impact in economic terms changed the people of Marseilles' perception of a cultural event and particularly that of the local councillors; the media followed the event closely and thus also contributed considerably. At the same time, the excitement of the "official" program was enhanced by a host of other events

in the "Biennale d'À côté," the fringe activities set up by regional artists not satisfied with being simple spectators. Other aspects of the Marseilles event should also be mentioned, including the press communication for the event. This was based upon a new logo produced by Llorens Sonssoles from Barcelona and selected by the International Committee following a competition. The visual symbol of this fifth event would accompany it until the establishment of the international association for the BJCEM in 2001. Wide distribution of Biennial "lapel badges" enabled all the participants and spectators to wear the emblem. Finally, the publication of a daily paper based on the Biennial, *Ephémère ou FMR* kept us all up to date with reviews, interviews and programs. But the impact was most felt by the artists. Several of those selected for Marseilles were later invited by foreign art event organizers to show their work abroad. This phenomenon was not new, the city of Marseilles had already set up residencies for artists noticed at the previous events in Bologna and Barcelona. This publication will bring a new light to the development and communication of the event which should raise the Biennial to the level of the major European art events capable of mobilizing an even greater number of organizers; and may those who have taken up this initiative be thanked.

Patrick Ciercoles
Director, Marseilles Biennial



Honorary President

S.A.R. Don Felipe De Borbón
Y Grecia Prince of Asturias

President

Rita Barbera Nolla,
Mayor of the Municipality of Valencia

Vice President

José Rafael García-Fuster
y González-Alegre,
Deputy Mayor for Sport And Youth

Advisor

José Miguel Rosillo

Organizing Committee

Director

José Garnería

Coordinator

Julia Ángeles Tornal

Secretariat

Raquel García Del Campo

Financial Consultant

Teresa Fluviá

Head of Youth and Sport Department

Hospitality Carmen Porta

Graphic Designer

Toni Paricio

Human Resources Responsible

Rafael Blanquer Alcantud

Press Office

Ignacio Giner Quilis

Photographer

Rocío Casanova

Exhibitions and Installations

Luís Viquer

Logistic

T.T.I. S.A.

Assurance

Actuaciones

Music and Show Coordinators

Salvador Benavent,

Juan Carlos Dauder

Conferences

María García-Lliverós

Opening Ceremony

Jorge Culla

Exhibition and Show Coordinator

Josevi Plaza, Jorge Culla,

Pepa Ortiz

Remembering the Biennial of Valencia is impossible without looking back in time and remembering a few things. The event was organized by the City Council for Youth and with two different municipal legislatures, begun with the Councillor Manuel Mata and celebrated with the Councillor José Rafael García-Fuster y González-Alegre. It achieved having His Royal Highness the Prince Don Felipe de Borbón, heir to the Spanish throne, as Honorary President of the Organizing Committee of the Biennial, as proven by the photo in the catalogue he himself dedicated to all the young artists.

Those were politically fervent times as well for Europe, that gave birth to new countries. During this edition, in spite of the fact that Lisbon would have been Capital of Culture, the assignation of the 1994 edition remained in limbo, since the Association Arts and Ideas, representative of Portugal, could not guarantee its accomplishment before a possible political shift, postponing the problem until the beginning of 1993.

The participants were about seven hundred, distributed in various hotels throughout the city and using many spaces for the exhibitions, such as the Palau de la Música, where the opening ceremony took place, the seat of the meeting, and the Ateneo Mercantil, press center in front of the City Hall. The edition of 1992 counted on the presence of the cities of Croatia, Republic of Cyprus, Spain, France, Greece, Italy, Portugal, Republic of San Marino, Algeria, Morocco and Tunisia, who distributed their activities (exhibitions, performances, roundtables, cinema, music, etc.) in various venues:

Palau de la Música, Museo de la Ciudad, Casa-Museo Benlliure, Centro de Artesanía, Tinglado del Puerto, Sala Escalante, Filmoteca Valenciana, Centro Cultural Bancaja, Universidad de Valencia, Instituto Francés, Teatro Olimpia, the Woody disco and the Teatro performance theater.

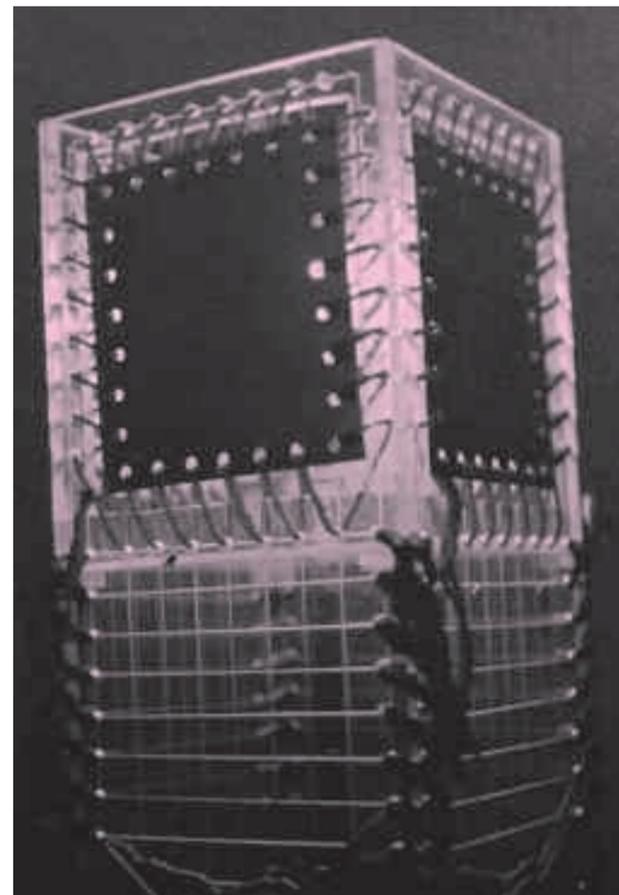
The Biennial was structured in the following disciplines: Performance, Architecture, Scenic Arts, Visual Arts, Graphic Design, Industrial and Jewelry Design, Photography, Gastronomy, Comics, Moving Images:: Cinema and Video, Inventions, Literature, Fashion, Music and Cultural Projects.

We also have to emphasize the fact that, years later, many of the Valencian participants achieved recognition and fame they had initiated back then. This is the case of the group El Desván, for Scenic Arts; Victor Blasco and the Equipo Límite for Visual Arts; Diego Ruiz de la Torre, best known as MacDiego, for Graphic Design; Alberto Carrere, for Photography; Pablo Llorens, who became internationally famous, for Animation images; Carles Recio and Esther Quirós, for Literature, as well as Ximo Tebar with his Jazz Group, for Music. To us the correct and insightful judgment of our juries meant an endorsement to the success of the event of 1992. Nevertheless not only these artists, but all the participants in that edition evolved over the years.

As in every Biennial, we also had our failures and we tried to resolve them during the participants' stay, since we were involved in these problems as much as the organizers and the participating cities. In any case, I think that once everything was over and time passed what has to be emphasized once again are the results we achieved and that the young public enjoyed Valencia, its atmosphere and hospitality. That was the objective, and it was fulfilled. Years have gone by and we all have changed, but... the Biennial still continues, and that is the important thing.

José Garnería

Director, Valencia Biennial



Organizing Committee

General Director

Jorge Barreto Xavier

Assistants

Isabel Favila, Ricardo Carisio

Secretariat

Marta Reis

Financial Consultant

Inês Dias Costa

Shila Fernandes, Assistant

Production and Hospitality

Management

José Mota Leal

Idalia Veloso, Rui Mourato Lopes,

Inês Moura Pinto, João Afonso,

Assistants

Responsible for the Shows

Paulo Gouveia

Sergio Matos, Patricia Barbosa,

Assistants

Production Assistants

Fátima Fraga, Artur Crácio

Alexandre Batalha, Pedro Machado

Support

Domingos Mira, Daniela Monteiro

Technical Production, Lighting

Pedro Leston, Pedro Rua,

Alexandre Coelho,

Nuno Varzea, Cristovao Verissimo,

Diamantino Marques, Adriano Joao

Technical Production, Sound

Jorge Concalves, Jorge Jorge,

Leandro Mauricio, Luis Martins,

Jorge Martins

Coordination

Artur Gracio, Rui Mourato

Production and Technical Direction

Centro De Espectaculos Do Centro

Cultural

De Bélem – Miguel Leal Coelho

Technical Direction of "Philippe Friedman"

Dominique Le Gue

Studio Costa Do Castelo / Café Lisboa

Fernando Pera

Architects Central Tejo

Joao Santa Rita, Claudia Pinheiro,

Filipa Mourao

Information

Patricia Barbosa, Fatima Fraga

Edition Cd: Paulo Gouveia,

Artur Gracio, Assistant

Exhibitions

Sergio Tréfaut, Director

Joana Vilaverde Cabral,

Manuel Bernardino, Assistants

Architects

Miguel Figueira, Miguel Dias

Construction

Miguel Mendes, Manuel Lobao

Installation

Joana Vilaverde Cabral,

Manuel Bernardino, Noel Sendas,

Carlos Cruz

Construction Equipe

Vitor Mendes, Berlino Correia,

Silvia Correia, Luis Do Carno,

Jose Casaca, Carlos Cruz,

Pedro Miranda, Pedro Paulista

Lagarto, Miguel Figueiredo,

Albano Jorgee Rosado, Nuno Leonal,

Vasile Malo

Lighting

Direccao De Servicio Electricos

e Mecanicos – Cml – David Silva

Cleaning Service

Cml

Legends

Graficos A Lapa

Lettering

Logotexto

Cinema and Video Coordination

Helena Tavares Da Silva,

Cristina Pimenta, Assistant

Fashion Coordination

Pedro Marques Mendes

Promotion and Other Activities

Jorge Barreto Xavier, Director,

Riccardo Carisio, Isabel Favila

Literature Coordination

José Vieira Mendes, Director,

Nuno Duarte Silva, Rui Pedro

Tendinha, Assistants

Biennial "Off"

Marta Anjos

Informatics: Carlos Miguel Neves

General Secretariat

Ana Lucia Peres, Ana Maria Rosa,

Sandra Efigenio, Tiago Garnel,

Filomena Carvalho,

David Matias

Photographic Documentation

Olh'ó' Passarinho – Susana Paiva,

Luis Rocha, Paulo Moura,

Paulo Moreira, Pedro Marote

Video Documentation

João Manuel Dias Pinto,

Miguel Sargento, João Serralva

Biennial Bulletin – "As Entranhas

Do Camarao"

Adriana Prista, Ana Rita Ramos,

Josè Antonio Pinto, Herminia Saraiva,

Ines Relva, Paula Matos,

Sara Raquel

Consultants

Antonio Cerveia Pinto, Biennial Off

Carla Almeida E Sousa, Juridical

Cabinet, Luis Urbano, Cinema/Video

Graphic Direction

Clap – Luis Alvoeiro, Carlos Guerreiro,

Maria Joao Lima

Advisors of the Biennial

Filipe Nunes Beirao, Carmen Castanheir

Temporary Press

Carlos Jesus Dos Santos,

Rafael Matos, Alberto Alfonso

Martines, Ana Severo Dos Santos,

Ema Favila Vieira, Bruno Martins

Soares, Bruno Magalhaes Vidal,

Teresa Joel, Angelina Mota Leal,

Ana Moura Pinto, Maria Catravina,

Filipa Pererira, Rita Caceiro, Pedro

Moreira, Ana Sousa, Teresa Silva

Graphic Direction

Luis Alvoeiro, Carlos Guerreiro,

Maria João Lima

Publications

Jose Vieira Mendes, Nuno Duarte

Silva, Jorge Barreto Xavier

Revision

Monica Blum

General Revision

Marie-Agnes Then

Edition of Cores

Carlos Pieres

Printing

Multicomp, Artes Graficas, Lda

The Lisbon Biennial, in 1994, corresponded to a critical moment of an innovative project.

In 1985, year of the first Biennial, there was no such thing as an initiative that dared to put together at the same time, in the same city, the artistic expressions which, since its inception, had marked the event—Visual Arts, Performing Arts, Image and New Media Arts, Applied Arts, Literature, Architecture. Through this multidisciplinary approach, the Biennial motivated interdisciplinarity and became a pioneer of transdisciplinarity. It was at the vanguard of artistic projects that have marked the times in which we are living.

Beyond this model, the purpose of promoting a space of wide exposure for young artists revived the intentions of the no longer extant Paris Biennial, giving decisive strength to the creation and sedimentation of local, national, and European policies destined to support the beginning of careers. Sometimes these incentives were corrupted with the creation of a category that seems to me to be artificial—the young artists, the young creators. In fact, "young art" does not exist as a category for evaluation but as a dynamic of processes in the artistic system, where the incentive for the beginning of a career has an important role, which in this kind of event reveals a high point but cannot reside, exclusively, in this way of acting.

The Biennial originated as an annual project: two in two years in Barcelona and two in two years in another Mediterranean city.

The initial concept of the Italian ARCI Kids, in collaboration with the Barcelona Municipality, soon revealed itself impractical. Since the Bologna Biennial, in 1988, the Biennial has become a regular event—two every two years—and ever since has never returned to the city of its foundation. As an innovative program in design activities, the Biennial was and continues to be a revolutionary accomplishment at the organizational level. Right from its inception, the Biennial assembled national governments, municipalities, and non-profit associations with the common aim of organizing

a cultural project with an international dimension for the promotion of young artists and through that dynamic, to approach people and cultures that share the Mediterranean space or are associated with it. Initially an informal network, since 2001 the Biennial is the center of an institutionalized network through an international association. This is one of the few cultural networks formed in the eighties and nineties that, beyond the theoretical debate and circulation of politicians or technicians, realizes an important project held at regular intervals.

The Biennial project in 1992–93 had lost strength after Marseilles and, above all, after Valencia. Lisbon accepted the challenge of undertaking this initiative at a moment when no other member of the International Organizational Committee wished to host it in its own geographical area. The International Committee accepted that the Biennial would be developed by an association: the Portuguese Club of Arts and Ideas, which I founded in 1986, inspired by the Biennial project. And it was in this way that, for the first time, a responsible indicated by a cultural association was in charge of the direction of the Biennial of Young Artists from Mediterranean Europe.

It was not easy to raise the funds needed for the realization of the Lisbon Biennial. We had some problems in 1992 and 1993 in obtaining—together with the Portuguese Government's support—the support of the "Lisbon-94 European Capital of Culture." But, in mid-1993, the Commissioner of Culture accepted the challenge, providing the funds for the fulfillment of the Biennial's seventh edition.

We decided to locate all of the Biennial expositions, the activities of the literature area and the Biennial "Off" in the same location: the ancient "Fabrica da Cordoaria Nacional." This facilitated visitors' arrivals and created a meeting space for the artists. Theatrical events, the fashion show, and the gastronomy meeting were distributed in the noble spaces of the city, not far from the exposition space. The artists were all lodged in the same hotel (600 artists and 150 organizers). This was



intentionally done to encourage encounters between the artists, journalists, organizers, and cultural professionals. On the other hand, we demanded efficiency and quality in the installation of the exhibition, as well as the elements of communication, assuring young participants a safe presentation of their work. Finally, we insisted on having a team constantly available for the artists, never forgetting that they are the main reason for the event. In addition to the Biennial and through the organization's invitation, there were a series of collateral activities in Lisbon, in order to promote national and international publicity for the "Lisbon-94 – European Capital of Culture" event. For the continuity of the project, it was decisive that the Youth Councilman of Turin visit Lisbon, and he was enthusiastic about the experience. Also, the people responsible for "Copenhagen '96 – European Capital of Culture" visited the Lisbon Biennial, which served as a model for the first edition of "ArtGenda," the Baltic Biennial. In Lisbon an interesting "nuance" took place: through my suggestion, the International Committee approved changing the initial denomination "Biennial of Young Artists from Mediterranean Europe" to "Biennial

of Young Artists from Europe and the Mediterranean." This small change, with the inclusion of the word "and," was significant: it meant that all countries of the Mediterranean could be present and that the countries of Southern Europe with distant geographical locations—such as Portugal or Slovenia—could participate within their own right, by opening a safe door to the enlargement of the members of the International Committee. Therefore, Lisbon, the first capital to hold this event, also contributed to the construction of a project which, beyond its cultural dimension, has a political importance that cannot be denied—the Biennial is the sign of a link among peoples and delivers a message: the Other is my neighbor, my neighbor can be my companion, my companion can become a friend. We are pursuing this difficult task in international politics with success, and that is why it is very important that this positive action in a world of crisis continues shining, if possible with more strength, for the relations in Europe and in the Mediterranean.

Jorge Barreto Xavier
Director, Lisbon Biennial





Organizing Committee

President

Valentino Castellani, Mayor of Turin

Vice-Presidents

Valter Giuliano, Turin Province

Councillor of Natural

and Cultural Resources

Giampiero Leo, Councillor

for Culture of the Piedmont Region

General Director

Luigi Ratclif

Assembly Members

Fiorenzo Alfieri, Town Councillor

of Education

Ugo Perone, Town Councillor

of Cultural Resources

and Communication

Roberto Melli, Head of Social

and Educational Division

of the Municipality of Turin

Patrizia Picchi, Cultural Activities

Executive of the Provincia of Turin

Rita Marchiori, Director of Cultural

Activities Promotion, Piedmont Region

Luigi Ratclif, Organizing Director

of Biennial Turin 1997

Scientific Committee

Ugo Perone, President

Brahim Alaoui, Alessandro Baricco,

Franco Battiato, Tahar Ben Jelloun,

Michele Capasso, Pier Giovanni

Castagnoli, Furio Colombo,

Jean Digne, Piero Gilardi, Pier Paolo

Giglioli, Giorgetto Giugiaro, Philippe

Grombeer, Kyriacos Koutsomallis,

Jack Lang, Predrag Matvejević,

Christian Poitevin, Giuliano Soria,

Ibrahim Spahić, Giovanna Tanzarella,

Gabriele Vacis, Gianni Vattimo,

Claude Veron, Guillermo Perez

Villalta, Daniele Lupo Jallà,

Secretary

Project Group

Fiorenzo Alfieri, President,

Luigi Ratclif, Coordinator,

Erik Balzaretto, Alberto Barbera,

Mauro Battaglia, Gianni Bottaro,

Cristiano Buffa, Stefano Cristante,

Luisella D'Alessandro, Giorgio De

Ferrari, Carlo De Giacomi,

Dario De Iaco, Mario Della Casa,

Giuseppe De Maria, Franco Lucà,

Roberto Melli, Roberto Morano,

Camillo Paglia, Riccardo Passoni,

Patrizia Picchi, Giorgio Pugliaro,

Marilù Re Fiorentin, Fausto Sorba,

Alessandro Stillo, Gigi Venegoni,

Paolo Verri, Carlo Viano,

Mauro Marras, Secretary

Biennial Turin 1997

Organization

Financial Consultant

Fulvio Spada

External Relations and Sponsorship

Patrizia Rossello

International Relations, Hospitality,

Publications

Afrodite Oikonomidou

Institutional Communication

Mauro Marras

Executive Assistant

Marina Gualtieri

General Secretariat

Santina Schimmenti

Exhibition Planning

and Logistics

Paolo Vinci

Data Bank and Translations

Marie-France Cirella, Laura Totti

Marketing and Promotion

Nello Rasso

Press Office

Opera, Turin

Communication and Image

Zelig, Turin

Expositions at Cavallerizza Direction

Carlo Viano, Cultural Services

Division of the Municipality of Turin

Project

Studio Dedalo Architettura

e Immagine, Turin

Logistics

Davide Battiston, Cultural Services

Division of Municipality of Turin

Organizing Staff

Patrizia Agosto, Manuela Canovese,

Consuelo Daneo, Lidia Foglino,

Katia Gabutti, Mercedes Galan,

Francesca Papaspirou, Elisabetta

Rapetti, Silvia Revello

The Days of the Anchovy

Everyone remembers it as the Biennial of the Anchovy.

In the spring of 1997 Turin, a city with no sea, chose the fish as a symbol for the eighth edition of the Biennial of Young Artists from Europe and the Mediterranean.

Why an anchovy? To explain its relationship with the Mediterranean Sea through the most ancient traditions: the typical dish of Piedmont is actually the "bagna cauda," a warm sauce of salted anchovies, eaten in winter with raw vegetables. Turin, which is known the world over as the automobile city, had somehow always been affected by that image of a grey, tedious town. It was the stereotype of an unattractive European Detroit, definitely not worth visiting.

That image was in conflict with another Turin, the one of the great inventions, science, political and social movements, famous architecture, museums, great orchestras, editorial groups, contemporary art, and innovation.

In those years, faced with the difficulties of the Turin automotive industry, the town seemed to be doomed to a slow, inexorable decline: a negative economic trend was obliging the industry to restructure its own productive and economic system, and to redesign its future.

Since the elections in 1993, Turin had been run by a center-left government led by Mayor Valentino Castellani, who had started a great work of transformation and re-launching of the town in that direction. The City Council had intervened with determination on some priority and strategic lines of development: urban resettling, great works, infrastructures and transport, the economy and new productive systems, the social policies, employment, tourism, international promotion, cultural resources, intercultural approach and youth.

On these last themes we focused our activities with Councillors Fiorenzo Alfieri (International Promotion of the City), Carlo Baffert (Youth Policies), and Ugo Perone (Culture) in the second half of the nineties.

We carried out a broad, extraordinary program of interventions and activities, which was the basis of a process of a cultural re-launching of the town that would contribute—in the following years—to making Turin an important European center for the research and promotion of contemporary art. Regarding policies in favor of the youth, on the other hand, Turin had a solid background. The first "Youth Project" was actually born in Turin in 1977. For the first time in Italy, a public institution had established a charter of intents and coined the phrase "youth policies." Fiorenzo Alfieri, who was then Councillor for Youth, was in charge of the project. Some years later, in 1981, the first Italian program dedicated to young artists was started in Turin, with the aim of supporting and promoting the creativity of young people, facilitating access of the artists into the art market circuits, fostering international exchange and mobility. This new formula quickly spread throughout other Italian municipalities, who started to cooperate and, in 1989, assigned Turin the leadership of the Circuit of the Young Italian Artists, an association of public institutions already operating in a network of thirty towns.

Furthermore, within the specific framework of the Biennial of Young Artists from Europe and the Mediterranean, Turin could rely upon a very close connection with that event. Our city had followed this event from its birth—in Barcelona in the autumn of 1984—cooperating with the Spanish colleagues and with ARCI Kids to the organization of "Tendencias," a prologue and "general rehearsal" of the first Biennial of 1985. Furthermore, Turin had started to draft the statute of the new International Association of the Biennial and held the responsibility for the management of the relationships with the new countries. In 1990 and 1992, it also organized two "previews" of the Biennials of Marseilles and Valencia, which were dedicated respectively to Rock Music and Theater.

Undoubtedly, this work of international relations in a cultural environment, together with an intensive

activity deployed by the numerous institutions and associations of Turin, had contributed—in the late eighties—to conferring the town an important role in the European programs for the promotion of young artists.

At that time I was in charge, on behalf of the City of Turin, of the promotion of the program of young creativity, started in 1981, and I was the national secretary of the Circuit of Young Italian Artists. I participated firsthand in this activity of re-launching the cultural system dealing with programs connected to artistic innovation and to upcoming artists.

On the grounds of this complex and articulated activity, the idea of hosting the Biennial of Young Artists from Europe and the Mediterranean in Turin thus seemed to be a natural step. The event would certainly contribute to reinforce and underline the plan for re-launching and internationalizing Turin. It was an important strategic move in an important, strategic moment.

In the spring of 1995 Mayor Castellani, together with City Councillors Baffert and Perone, decided to submit to the International Biennial Committee the nomination of Turin as the seat of the 8th Biennial of Young Artists of Europe and the Mediterranean and it was accepted. The proposal was that the Biennial was to be held in the spring of 1997. I was, therefore, committed to its planning and the task of ascertaining the feasibility of the event within the framework of a series of guidelines we drew up.

In fact, the Biennial was meant to communicate the vocations of the town, optimize the internal resources and its assets in terms of international relationships, involve the citizenship, open new spaces for cultural fruition and production, strike up alliances with the institutions, start a profitable system of relationships within the territory of the region, involve the associations and cultural institutions as a whole, solicit the interest of the components of the productive sector and convey economic resources, focus the floodlights



on the local artistic scene in a European context. In drafting the project, we also highlighted the need for a reformulation of the general setup of the Biennial as it had been developed up to that moment. We believed we needed to activate connections with other European networks and new countries on the other shore of the Mediterranean, but also in other European areas, promoting new forms of political and cultural dialogue. It was indispensable that the Biennial become a privileged space of training and production, developing links with the art market, show business, cultural entrepreneurship, and the media. An important contribution to the formulation of the project and to part of its realization was given by the national ARCI Association and its Turin section that had actively participated in the processes of birth and development of the Biennial of Young Artists from Europe and the Mediterranean since the very beginning. In the following two years, with the establishment of the Organizing Committee for the Biennial of Turin '97, which involved the City of Turin, the Province of Turin, and the Piedmont Region, we started to draw up the program with the gradual involvement of the entire cultural system of Turin. Chaired by Mayor Castellani and by the two Deputy Chairmen Giampiero Leo, Councillor of Culture in the Piedmont Region, and Walter Giuliano, Councillor to the Natural and Cultural Resources of the Province of Turin, the committee promoted the search for sponsors, managed the economic resources and the contributions which were donated in favor of the event, found the experts of the different sectors and started all the activities in the promotional, planning, organizational, economic, and financial fields. Furthermore, the project could rely on the full support of both the Province and the Region through the direct involvement of the two respective presidents of the time, namely Mercedes Bresso and Enzo Ghigo. Also the Italian Government, through a large part of its Ministries, as well as the European Union

and UNESCO, supported and gave full trust to the Turin event which was being organized. These were very intensive, exciting months. The major cultural institutions, the artistic communities, the associations, the economic realities, the intellectuals, the entrepreneurs, responded unanimously and readily accepted the invitation of cooperating in the 1997 Biennial project. An Organizational Office was established within the committee and entrusted the overall management of the "Biennial machine." I led that office together with the best professionals of the sector and with young collaborators who have now gone a long way, also thanks to that experience. A Scientific Committee was appointed with the task of assuring the quality of the different activities included in the program, determining the cultural lines of the Biennial, and establishing connections with Italian and European institutions. This committee was comprised of Italian and foreign personalities, artists and writers, among whom Franco Battiato, Alessandro Baricco, Tahar Ben Jallun, Giorgetto Giugiaro, Jack Lang, Predrag Matvejević, Gianni Vattimo, and was chaired by Ugo Perone, City Councillor for Cultural Resources and Communication. Another committee, the Planning Group, involving the most significant cultural operators of Turin, was appointed to set up a general project within the framework of the program lines. Its task ended by the overall definition of the program. A great job was accomplished regarding the spaces that housed the event. In particular, the Biennial is remembered for having returned one of its most charming and prestigious historical areas to the town: the Cavallerizza Reale (Royal Riding School), a group of eighteenth-century buildings located in the command area of the Savoy capital, which housed in its 4,500 square meters the exhibition section, designed by architect Carlo Viano. This was a momentous undertaking, which Councillor Perone was determined to bring to fruition; a strenuous challenge, won through hard work. Furthermore, another sixty spaces were reserved in town and



throughout Piedmont for the different exhibitions of the program: "Biennale Off," "Sull'onda della Biennale" ("On the Wave of the Biennial"), and "Alta Marea" ("High Tide"). The "Murazzi del Po," the Lingotto factory, Via Garibaldi, and the Docks Dora became a brand new itinerary of the young Turin. Another extraordinary fact for BJCEM and for the history of the cultural events organized in Turin was the wide, unexpected response of the economic and financial world, which contributed more than 30% to the budget of the event; an innovative fact which involved twenty-five big enterprises, not only from Turin. Furthermore, more than thirty-five important cultural institutions and associations participated in the program, thus giving life to approximately three hundred appointments on the regional territory. The project of the Turin Biennial also obtained generous financing from the 10th General Direction of the European Commission within the framework of the "Kaleidoscope" program. The Turin Biennial constituted a unique occasion and an opening to the most varied and remote cultural realities, thus acting as a stimulus and efficient catalyzer. In fact, the Biennial stretched over the entire territory of the Piedmont region: initiatives, shows, and events in the different provinces put the young artists of Piedmont together with those coming from the most diversified cultural and geographic realities. Artists arriving from all over the world were called on to operate side by side with the local ones, thus activating an actual involvement of the existing cultural tissue and priming a thick web of relationships, connections, and common interests and creating a lively communication between the different expressions of young creativity. The "Biennale Off," organized in cooperation with ARCI Nuova Associazione, proposed some hundred productions: exhibitions as well as musical, theater and dance performances, by more than 250 artists from Piedmont and 50 from Italy and abroad. Thanks to the cooperation of the then called Provveditorato agli Studi di Torino (Turin Education Office), an important pedagogic project, open to all

the schools, was implemented. The schools and the workshops of the educational departments of the various Museums in Turin—Progetto Cultura, Modern and Contemporary Art Gallery, Egyptian Museum and Castello di Rivoli—all worked together for the first time. The world of education was considered as one of the most important interlocutors of the Biennial. A great activity of promotion and information was therefore carried out with the high schools. The purpose was to give the students an opportunity to learn by visiting the art places, thus familiarizing them with contemporary art. The eighth edition of the Biennial was officially opened at the Cavallerizza Reale on the afternoon of 17 April 1997, in the presence of more than 5,000 people. Some 600 artists participated from Algeria, Cyprus, Croatia, France, Greece, Italy, Portugal, Republic of San Marino, Slovenia, Spain and also Morocco, Tunisia, Libya, Egypt, Syria, Jordan, Palestine, Lebanon, Israel, Malta, Turkey, Bosnia and Albania. Holland, Finland, Argentina, and Germany were the non-Mediterranean guest countries. Fifty-nine towns participated in the event. The following days were very lively and dynamic for the whole town. An impressive collective party filled the streets and the numberless spaces of the urban centers and outskirts with shows, concerts, performances, exhibitions, debates, seminars, and conferences. Turin had turned into a large aquarium with fish everywhere: in the streets, on the streetcars, in the houses, even on the Mole Antonelliana. A joyful, spontaneous spirit contaminated the people and invaded every location. On the banks of River Po, 6,000 people rushed, accompanied by a military fanfare, to the "great fish fry," prepared in a gigantic pan by thirty-five Ligurian cooks with two tons of anchovies and 1,000 liters of olive oil. And also, at the "Ferrante Aporti" juvenile detention center, artists and young convicts carried out a collective work of art—along the entire length of the prison—titled "The Way Out." In the first two days, more than 5,000 people had

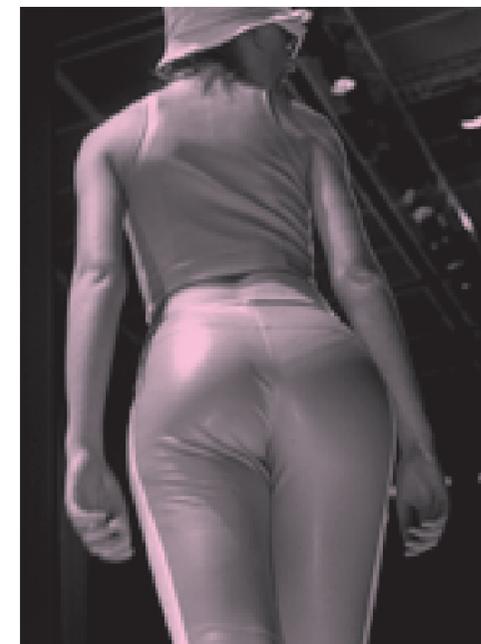
visited the exhibitions at the Cavallerizza, and by the closing of the exhibitions on May 18 the spectators and visitors of the Biennial totalled 138,000. A success that conquered the public and the national and international critics, setting the happening among the greatest European events of the year. On April 21, 1997 art critic Olga Gambari wrote in the daily newspaper *La Repubblica*: "It actually seems that Turin—thanks to the Biennial—has definitely left behind its image of a dull, rigid town. These first days have received a unanimous, enthusiastic welcome, which has contributed to creating a lively international atmosphere. Strolling around the town during the weekend, you might have felt as if one great party had invaded the streets, with theater performances and musicians at every corner. And then a lot of people—tourists, natives and artists—wandering around, clapping and participating in this Mediterranean happening of the anchovy." Moreover, the current director of our Modern Art Gallery, Pier Giovanni Castagnoli, wrote in the same paper a few days later, on April 27: "The fact is that you can see as many people swarming along the halls and courts of the Cavallerizza—where the heart of the event is located—and in the many other areas which house the Biennial as you can perhaps only see in Venice, in the pavilion where the other—far more famous—Biennial exhibition is held." Operators and managers of cultural networks from all over Europe and the Mediterranean countries were invited to the event. Within the framework of the relationships our city was developing with the different countries of Northern Europe, the idea matured of organizing a twinning between the Biennial of Young Artists from Europe and the Mediterranean and the one of the Baltic Sea ("ArtGenda"), thus moving—the following month of June—the whole exhibition of the Cavallerizza to Helsinki. The exhibition was opened on June 5 at the Cable Factory, an important cultural center in the former electric cable factory in the harbor area, and marked the beginning of a fruitful collaboration between Finland and the network of the Biennial

of Young Artists, which is still in force. Turin's Biennial was certainly an unprecedented feast of culture, but also a precious opportunity for deep reflection and open confrontation. On April 17, the day of the inauguration of Turin's Biennial, the newspaper *La Stampa* published an article by Nico Orengo entitled "The Challenge of Coexistence," which stated: "Rewriting the town. Or finding the invisible town, one of infinite possibilities, behind the town we usually traverse. This is the challenge of the 1997 Biennial of Young Artists from Europe and the Mediterranean. From Algeria, Greece, Slovenia, Bosnia, France, Spain: from the borders to the inside of this great sea of common and different civilizations, young artists will try to intertwine the knots of fantasy and pacific coexistence. If it is a restless, internally torn Mediterranean we see today, the utopia of the artist is—besides criticizing the fractures—looking for a unity, finding that extended deep soul Braudel was speaking about. And in an increasingly multiethnic town such as Turin, we wish to capture from the young artists—through their works—the memory, the emotions, the look which enables us to grasp the essence of this 'other' and of this 'elsewhere' we contact every day and in relationships which are not always easy." In fact, the image the Mediterranean Sea was offering in the spring of 1997 was not reassuring, as—unfortunately—it is not even today. It was difficult to look at the Mediterranean as a coherent unit without taking into account the fractures and deep conflicts that were tearing the whole area apart. It had to be considered as a crossing point of civilizations, peoples, religions and cultures, and its unity and difference had to be seized as an expression of modernity, in its different forms, with its issues and richness. In spite of these difficulties, in Turin we deemed we had first of all to trust the youth, believe in their ability to look for new ways of meeting which did not mean moving backwards, but rather looking forward, at difference and complexity. The invitation to meet, confront, participate was therefore one of the elements of strength of the Turin

edition of the Biennial. An edition that did not leave the town without traces; on the contrary, it contributed to a significant action of re-launching the activities connected to contemporary artistic research. The Biennial strengthened and underlined Turin's vocation as a town of experiments. It highlighted the activity of the artistic communities, the young ones in particular, at an international level. It demonstrated that the different cultural components of the territory could be joined into a system, at regional level as well. It revived interest and attention to the world of the Turin economy, and started an important dialogue between culture and enterprise, which is still fertile in our town. It experimented an original organizational formula, capable of optimizing the resources, accelerating the implementation processes, building up a new way of cultural expansion, so that—in the following years—it was adopted as a model by many operators in the cultural world. Furthermore, the Biennial managed to bring the public at large closer to contemporary art and its messages, which are often difficult to decode, through new instruments, spaces, and modalities of dialogue and approach with the people. Above all, the Biennial contributed to recovering and reusing some forgotten spaces of the town for cultural purposes such as the Cavallerizza Reale, a symbolic place of this new season of rebirth which started in that spring of 1997: the spring of the anchovy. In an article published in *La Stampa* on April 23, Gabriele Ferraris described the climate, the enthusiasm of those days and the mark Turin's Biennial was leaving: "It is time for balances. The ones of the Biennial are positive. Thirteen thousand spectators at the Cavallerizza, this is yesterday's datum. Thirteen thousand people who have discovered the "forbidden town," the architecture of the royal stables, the stuccos saved from ruin, a recovered asset. Recovered forever, unless tomorrow's carelessness makes today's enthusiasm useless. And these thirteen thousand have seen

drawings and installations, clothes and projects, photographs and sculptures. The dreams of a whole generation, the young people who are building their future, who will form the tastes, the ideas, the aesthetic values which one day will belong to us. How can you tell how many people were at the Basse di Stura, singing and playing with Luca Morino of the Mau Maus, drinking the wine and tea offered by the gypsies at the Cliosstraat happening? How many have been contaminated by the "urban epidemic" of the A12 Group from Genoa, unleashed through the streets to distribute mysterious boxes, as mysterious as the "prophylaxis instructions"? Then, there is the balance of the spirit, which cannot be pigeonholed into a ledger, into a table, but which counts as much as the balances consisting of figures. Because it is important that this town has lived the days of the Biennial. They have been days of cheer. And they have indicated a possible way for Turin's future. Capital of culture. Today more than ever." This—as much as it can be summarized in few pages—is the Biennial we have loved, dreamed about, and carried out with the help of an entire city. So that it could appear in all its beauty and potential. So that this city could smile and become irresistible, as Turin sometimes manages to be.

Luigi Ratclif
General Director, Turin Biennial





Municipality of Rome

Francesco Rutelli, Mayor of the City
 Fiorella Farinelli, President of the International Biennial Committee and Town Councillor for Youth
 Gianni Borgna, Town Councillor For Cultural Politics
 Domenico Cecchini, Town Councillor for Territorial Politics
 Paolo Gentiloni, Town Councillor for Tourism and International Relations
 Amedeo Piva, Town Councillor for Social Politics
 Stefano Tozzi, Town Councillor for Public Property
 Roberto Giachetti, Head of the Mayor's Cabinet
 Pietro Barrera, General Director
 Maurizio Venafro, Head of the Mayor's Office
 Marcello Fiori, Vice Head of the Mayor's Cabinet
 Antonio Calicchia, Director of Cultural Politics Department
 Sylvana Sari, Director of Educational and Youth Politics Department
 Luisa Zambrini, Director of Public Property Department
 Claudio Saccotelli, Director, Youth Office
International Cooperation
 Raffaella Chiodo
 Co-ordination: Paolo Cesari,
 Mario Donati, Franco Michetti,
 Giuseppina Nurra, Gabriele Scabardi
 Show: Raffaele De Lio,
 Roberta Sorace, Massimo Tiberi
Superintendency
 Roberto Del Signore

Organizing Committee

Director of Biennial of Rome 1999
 Luca Bergamo
Palazzo delle Esposizioni
 Renato Nicolini, President
 Edoardo Maggini, Administration
Zone Attive
 Emanuele Bevilacqua, President,
 Gabriella Carosio, Flaminia Nardone,
 Board of Directors
General Coordination
 Alessandro Volterra
Music Coordination
 Emiliano Paoletti
Production
 Giancarlo Campora, Marcello Bellini,
 Fabio Rampelli, Maurizio Gigante,
 Antonio Paone
Cast Coordination
 Simona Capecchi
Administration
 Massimo Feliziani
Financial Consultant
 Sabrina Amicone, Angela Perrone
Hospitality
 Serena Ferrari
Organization
 Luca Fornari, Davide Capizzi,
 Francesca Covelli, Silvia De Vite,
 Fabiana D'Urso, Cristina Loriga,
 Filomena Pucci
Planning Organization
 Giordana Lapon
Set Up Planning
 Roberto Malfatto, Roberto Candelori,
 Luca De Vecchis, Giacomina Di Salvo,
 Luca Pizzo
Young Artists Research
 Davide Bennato, Sara Belleni,
 Andrea Miconi, Maria Teresa Torti
Television Production
 Nicole Leghissa

Secretariat

Sabina Mastrangelo,
 Lucia Serpieri
Communication
 Loredana Di Guida, Celeste Bertolini,
 Gioacchino De Chirico, Mara Mariotti,
 Giorgio Bonifazi Razzanti,
 Stefania Vallati, Anna Borioni,
 Anna Attisano, Piergiorgio Paris,
 Marco Santarelli

Curators

Javier Mariscal, Applied Arts,
 Jannis Kounellis, Visual Arts,
 Ferzan Ozpetec, Cinema And Video,
 Agrigantus, Music,
 Manuel Vazquez Montalban, Literature,
 Jean Claude Gallotta, Shows,
 Veniero Rizzardi, Contemporary Music,
 Gianfranco Vissani, Gastronomy,
 Ennio Capasa, Fashion
Supervisor of Architecture Contest
 Zaha Hadid
Gastronomy Coordination
 Giuseppina Bonerba
Educational Activities
 Stefano Cristante, Marilia Cioni,
 Emi Cipriano
Administration
 Edoardo Maggini
International Cooperation
 Flavio Mongelli
International Relations Coordinator
 Gianna Nicoletti
Visual Arts Coordination
 Flaminia Nardone
Literature Coordination
 Carina Pons
Architecture Coordination
 Gabriella Raggi
Video and Cinema Coordination
 Vincenzo Rinaldi

Contemporary Music Coordination

Caterina Santi
Workshop of Sarajevo Coordination
 Alessandro Stillo
Fashion Coordination
 Paola Tassinari
Applied Art Coordination
 Paola Vassalli
Show Coordination
 Monique Veaute

Chronicle of a Long-Lasting Attempt

On May 29, 1999, the Biennial of Young Artists from Europe and the Mediterranean opens in Rome. More than 50,000 square meters of the ex-Mattatoio of Testaccio, designed by Herzog at the beginning of the century to "industrialize" the slaughter of livestock, came back to life after almost twenty years of neglect. Only by the middle of April 1999, did we receive the formal authorization to use the complex: just one month to transform the venue and make it suitable to host the shows, the works, the conferences of the Biennial and, most of all, the thousands of people that, we hope, are coming to visit it. So, 7,000 cubic meters of waste cluttering up the "pelanda dei suini" disappear; this space, cleaned out and arranged, will host the urban performances and the workshops of Sarajevo. After an intense confrontation, an entire nomad camp agrees to move temporarily into a campsite just outside the city, thus making available the 20,000 square meters of the "campo boario," that will host the big concerts of the famous stars invited and the smaller ones of the selected artists. We manage to relocate functions occupying more than 10,000 square meters of indoor space, including: a depository of abandoned electric equipment, a depository of scenery from the Teatro dell'Opera, a depository of impounded motorcycles, several depositories of very old paper voting ballots, temporary offices of the city police which had become permanent by that time, and so on. Each transfer requires long and laborious discussions in order to find satisfactory solutions and not to cause conflicts that would make it impossible to vacate the complex. A huge effort, but for what? We "Romans" joined the circuit of the Biennial (at that time it was not an association but an informal network) only in 1997, just before the Turin edition. An entrance which took place in the context of a transformation of the policy of the Municipality of Rome that for the first time in the city, at the end

of 1995, institutes a Youth Policies Office.

The councillor is Fiorella Farinelli, one of the most dynamic and farsighted administrators that the city ever had.

The new councillorship immediately gave life to a series of interventions to support the development of autonomous decision capacities for the youth, to invest in new creative and entrepreneurial talents (Enzimi and the Prestito d'Onore for example), to give visibility to the huge creative potential of a generation often described as aboulic, weak—the X generation, the central theme of discussion only when some of its minorities are protagonists of socially deviant behavior. A new approach, that addresses the youth as a social group and not in connection with eventual particular conditions of hardships and marginalization where minorities, even important ones, are protagonists.

Hosting the Biennial seems then to be coherent with the guidelines the city has outlined with regard to the field of youth policies.

Therefore, we present the candidature of Rome to host the 1999 edition to the International Committee (deliberative body of the network at that time) gathered during the Biennial of Turin. Simultaneously, and unexpectedly, another candidature, although quite vague, is presented by the city of Sarajevo. Fiorenzo Alfieri, at that time Councillor for the Youth Policies of the Municipality of Turin, proposes to integrate the two candidatures. Even if caught a bit unaware—we knew nothing of another possible candidature—we immediately accept this proposal. Thus, in the winter of 1997–98, the International Committee of the network approves the project of a Biennial to be held in two connected phases: 1999 in Rome and 2001 in Sarajevo. Less than a year and a half left before May 1999, the date we committed to open "our" edition. Sarajevo has just come out of a terrible war that had decimated its population and had torn its social, cultural, and political fabric apart. Therefore, we decide to plan the edition of Rome in view

of a privileged relationship with the history of Sarajevo and with all that she represented for Europe and the entire world. We choose the Other (the relation with diversities) as theme of the event, and sign an agreement between the two municipalities to promote an international Architecture competition for young artists, for the design of the new Sarajevo Concert Hall.

The Municipality of Sarajevo itself chooses the Concert Hall as the object of the competition. The Municipality of Rome will promote and carry out the competition in two phases, assigning the direction of the jury to Zaha Hadid.

The edition of Turin 1997 is a success. Yet, the potential of the Biennial seems to be still greatly unexpressed to us.

In our opinion (and eight years later I can still confirm it) the representatives of the "members" of the network tend to perceive and appreciate almost exclusively the "artistic" dimension of the event, underestimating its potential and sensational political and cultural value. Twenty years later, the intuition of the founders still amazes me: to bet on youth and on local governments as the main characters of a citizens' diplomacy to build peace, better than what has been demonstrated by the countries' diplomacy. This is the most innovative idea in this globalizing and urbanizing world. The only real counterweight to the global dimension of financial interests rises from the cooperation among local communities, in particular the urban and metropolitan ones. And the youth absolutely plays the leading role in cultural production, in the voluntary services, in the thousands of forms of social and civil participation that can be undertaken. The proposal put forward by Alfieri arises from a clear account of the political and cultural situation. This is the reason why the Municipality of Rome immediately agrees to it. In spite of that, the discussions that at that time and still today often characterize the social life of

the network, do not focus on the sense of its own being and on the policies that should follow but sometimes turn into harsh confrontations, on the technical and organizational issues of the activities. In any case, in our attempt to face the challenge of integrating two following editions, we present our proposals at the meeting of the International Committee held in Rome in the spring of 1998. This proposal is for an event containing a lot of new ideas (some breaking with the traditions of the Biennial) but also, in return, a considerable financial commitment that allows us to nearly double the number of artists invited and to enlarge the network towards the south of the Mediterranean, thus reaching dozens of new members in one go, from eleven areas not permanently present in the network.

At that time (and unfortunately to date), each edition of the Biennial hosts a complex of art projects that represents the "algebraical" sum of the selections made by each member (city, ministry or non-governmental organization) within its own territorial competence. The selection is carried out through the application of common goals and rules, but it is as much evident that the locally instituted juries interpret these criteria in their own way and express sensitivities much different from one another. This process is extremely respectful of local diversities, but makes it difficult to find an underlying theme and to give to the program of the event that degree of "coherence" that would allow the visitor to interpret the phenomena characterizing the art world and show business and that the event aspires to represent.

The Rome edition therefore proposes a new disciplinary articulation that groups together the traditional disciplines in which the event is subdivided, trying to represent the growing integration between forms of expression and the role played by new technologies in accelerating this phenomenon. Internationally renowned artists agree to curate exhibitions of the various sections of the Biennial, with the objective of offering an

interpretation of the phenomena represented and of the trends of the art world. Therefore, personalities such as Jannis Kounellis, Manuel Vazquez Montalban, Zaha Hadid, Javier Mariscal, Jean Claude Gallotta, Agrigantus, Ferzan Ozpetek, Veniero Rizzardi, and Gianfranco Vissani carry out their task with commitment and conscientiousness, contributing to greatly increasing the artistic and cultural value of the event.

For the categories where in the previous editions we encountered most difficulties during the selections, the Biennial 1999 presents sections by invitation only, leaving complete freedom of choice to the curators, within general fixed parameters. This originates three exhibitions of great interest and quality, proposing excellent ideas in their respective areas: Contemporary Music, Cuisine, and Architecture. The latter category presents the projects received for the international announced competition to design the new Sarajevo Concert Hall and hosts the jury who will select five finalists.

In order to give strength and visibility to the most generally cultural dimension, Rome 1999 also hosts a series of conferences, organized in collaboration with the University of Rome and thanks to the work of Stefano Cristante, entitled "Discorsi sui Metodi" ("Discourses on Methods"). The title is an homage to the complexity of thought, to its epistemological and political implications, and to its standard-bearer Edgar Morin, who accepts our invitation to chair the opening session. An extremely rich meeting calendar, unique in the history of Biennials, that, thanks to the Biennial itself, brings to Rome some of the most stimulating intellectuals of the world. But it is also a profound discussion on the relation with the Other and it builds a bridge between the expressive dimension of the works exhibited in the Mattatoio and the cultural and political debate, at that time deeply influenced by the Balkan war.

We want the Biennial to be an occasion of dialogue and confrontation with the local community and those attending it. But we also intend to communicate the city's commitment to promote



Gastronomy area

Visual Arts exhibition

Fashion pavilion (bottom right)





Entrance to the Mattatoio

Sarajevo Pavilion

the emergence of cultural innovation and the self-promotion of a generation that is the driving force behind this innovation.

Hence, we combined with the "official" event a fringe section whose program, in the end, will be as rich and dense as the official one.

Finally, with an eye toward the network internal organization, the International Committee held in Rome during the Biennial at last approves the transformation of the informal network into an Association under European law. A change that we considered necessary in order to ensure the capitalization of the considerable investments made by the host cities in a trademark of common property, so as to ensure continuity among the various editions, the transmission of the history and the knowledge acquired, so as to become more programmatic and effective also in fund-raising and communication.

In the space of three weeks (that was the duration of the event), the Biennial of Rome presents to the visitors more than 100 shows, nearly 800 works of visual arts and installations, about a hundred design projects, more than 400 preliminary projects for the Sarajevo Concert Hall designed by architects under-thirty from more than twenty-two countries, and so on.

Naturally, the level of quality is heterogeneous but, undoubtedly, each field presented several outstanding contributions, well acknowledged by the critics and the audience.

The original work of the mind and the labors of more than 3,000 artists (architects included) becomes part of the heritage and of the direct experience of a wide general public. Nearly 90,000 people visited the complex, despite the fact that it was necessary to charge an entrance fee to the Mattatoio meet the budget.

Yet, something went wrong. Maybe the organizational dimensions of the event were excessive. Neither the network nor we ourselves are fully conscious of all the management implications. Several organizational problems arise, affecting the internal harmony, due

to the dissatisfaction (sometimes well grounded, sometimes not) of some delegations.

Furthermore, many works and artists arrive at the eleventh hour, after immense difficulties and infinite pressure on the Italian diplomatic representatives: the war in Kosovo slows up the stream of shipments coming from non-EU countries (and France temporarily suspends the Schengen Agreement); many of the works and artists coming from the Southern Mediterranean shore cannot leave in time and arrive in Rome just a few days before the opening, or in some cases even later.

Therefore, not everything goes on as planned. Nevertheless, in the eyes of the audience and the independent journalists (not following any delegation) the event is a success and has been widely discussed in extremely positive tones: a few months after the Biennial, we can still find traces of gratifying reports in art magazines of Hong Kong. Six years later, I still have a vivid memory of the ups and the downs. In the end, a positive catalogue. The event itself was beautiful, but exhausting beyond all reasonable limits. An eventful period, rich in emotions and discoveries, in problems and solutions, in intellectual and human enrichment for me and for all those who, like myself, conceived and carried out that edition of the Biennial.

The Biennial in Rome gave concrete form to the real vocation of the almost 100,000 square meters of the Mattatoio, that, at that time, were destined for commercial and sales use. At present, an important renewal project is about to start on the Herzog complex. This area will soon become a Cultural Production Center devoted to innovation and to the presence of the Faculty of Architecture and the Department of Arts, Music and Performance of the Terza Università di Roma.

The Biennial changed the urban destiny of one of the fundamental quadrants in the development of the city.

Several artists who participated in the Biennial have obtained important recognition, many increased their own credibility and prestige, and all had the rare

chance to live a unique experience of meeting, exchange and learning.

Even though with an often exhausting slowness, the Biennial began its life as an Association and independent organization from the host city of Rome. Not so bad after all.

I only have one real regret. Together we decided to devote the 1999 edition to Sarajevo. The war in Kosovo made it difficult to communicate our message, nevertheless the competition for the design of the Concert Hall ended up with the selection of the winning project.

The winner was UFO (Urban Future Organization), an architectural office led by Dennis Balent—the Slovak team leader—and comprised of two Swedes, an Italian, a Chinese, and an Indian. They won the competition thanks to a project considered by the jury as "superior to average winning projects in international competitions." It is a hypogeal project, beautiful and very technically advanced, that combines the modern idea of function and an original interpretation of the territory. The realization of an underground concert hall, providing a brilliant solution to acoustical problems, transformed into the opportunity to create a public park, embellished by the light coming from the underground spaces of the structure. Since the area chosen by the Sarajevo City Council stands at the geometrical center of the valley hosting the city, on the border between the Hapsburg and the Yugoslav part of the city, the design solution optimizes the qualities of the space, turning it into a place of real connection between the different souls of Sarajevo, a park of hope that conceals and unveils the temple of music, language par excellence of the intercultural dialogue. Nevertheless, the Biennial network and its members never really committed themselves to exert the required political pressure towards the EU institutions in order to raise the funds for its realization.

However, the geopolitical composition of the network, the undeniable symbolic value of the project, and its high aesthetic and technical quality, could have

motivated the strong commitment of the European Union to support an initiative that would have represented a symbol of the inspiring values of the Union.

On our part, we involved the President of the Commission and the Stability Pact for the Balkans, yet unable to follow our initiative with the fervent commitment of the representatives of the institutions of the Association member cities.

Thus far, the project has not been financed, although it is formally integrated into the urban planning of the Municipality of Sarajevo.

I am convinced that this is the most evident sign of the reductive interpretation often prevailing among the members of the Biennial, and that to me represents the greatest limit to the definitive success of a brilliant idea. It is as if everyone feared the greatness, the importance, the influence capacity that the Association could express.

Sooner or later, this fear will be overcome. It would be a pity if this does not happen. I believe that once this psychological barrier is overcome, the Biennial will establish itself by far as the world's most important event in the field.

It has already been so in some circumstances, it can be and it will be even more.

Luca Bergamo

Director, Rome Biennial



Organizing Committee

General Director

Ibrahim Spahić

Program Coordinator

Danka Ilić, Edin Alić, Maja Budimir,
Larisa Hasanbegović, Adla Isanović

Catalogue

Oonagh Tyrrell

Media

Ivica Pjanić

Financial Consultant

Nermina Kulenović

Technical Office

Marijela Margeta, Mihret Alibašić,
Muret Begović

Advisors

Nihad Čengić,
Lamila Simšić

Protocol

Aida Bahtanović

Secretariat

Vesna Feleć,
Alma Gojak, Alma Pintol

Organizers

Muhidin Hamamdžić,
Mayor of Sarajevo
Ibrahim Spahić
President of the International
Committee and Director
of the Biennial of Sarajevo
Mustafa Pamuk, President,
Canton of Sarajevo
Gradimir Gojer, Minister of Culture,
Canton of Sarajevo

Partners

International Peace Center "Sarajevo
Winter": Ibrahim Spahić, President
Danka Ilić, Program Coordinator
Tvrčko Kulenović, Director of the
Board
ARCI Nuova Associazione: Antonio
Benetollo, National President

Flavio Mongelli, National Head
of International Relations
Francesco Scalco, National Office
for Culture

Alessandro Stillo, Responsible
for Sarajevo Biennial
La Sapienza University, Rome, and
University of Lecce: Stefano Cristante,
Founder of the Biennial

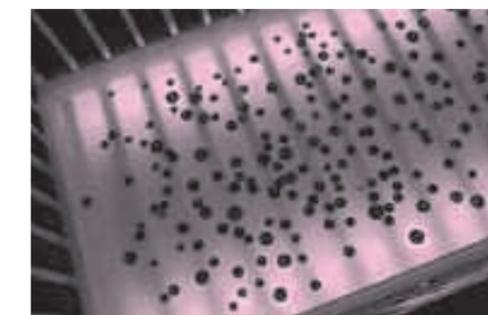
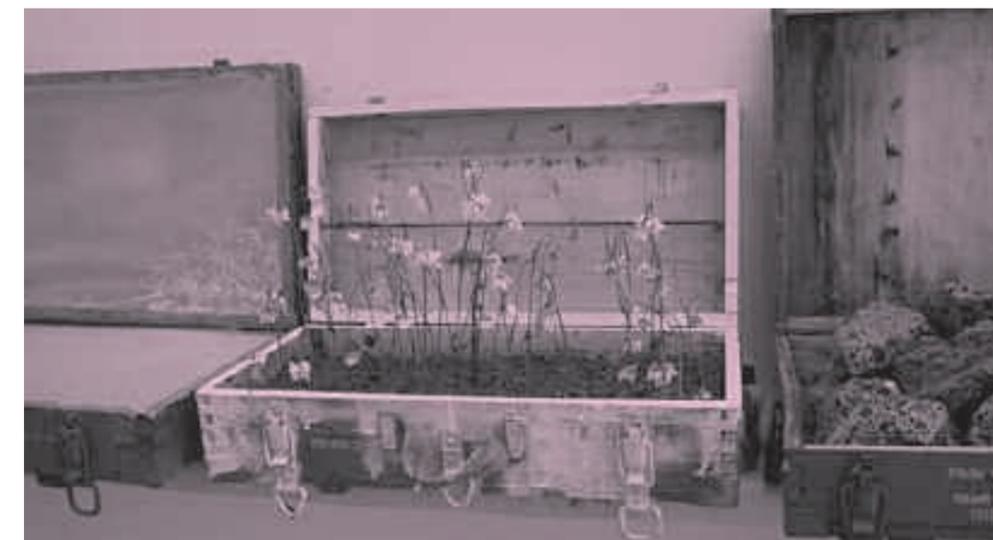
Members

Beriz Belkhić, Member of the B-H
Presidency, Former Prime Minister
of the Canton of Sarajevo;
Zlatko Lagumdžija, Minister of Foreign
Affairs; Alija Behmen, Prime Minister
of the Federation of Bosnia and
Herzegovina; Mustafa Pamuk, Governor
of the Canton of Sarajevo;
Huso Hadžidedić, Prime Minister,
Canton of Sarajevo; Gradimir Gojer,
Minister for Culture and Sport, Canton
of Sarajevo; Muhidin Hamamdžić,
Mayor of Sarajevo; Mira Jadrić
Vinterhalter, Chair of the City Council;
Fehim Škaljić, Mayor of Stari Grad
Municipality; Ljubiša Marković,
Mayor of Centar Municipality;
Damir Hadžić, Mayor of Novi Grad
Municipality; Željko Komšić, Mayor
of Novo Sarajevo Municipality;
Husein Mahmutović, Mayor of Ilidža
Municipality; Halid Bajrić, Municipality
of Hadžići; Nusret Mašić, Municipality
of Ilijaš; Abdulah Ovčina, Municipality
of Vogošća; Dervo Aljević, Municipality
of Trnovo; Mujo Demirović, Minister
of Education, Science Culture and
Sport of the Federation of Bosnia and
Herzegovina; Mitar Novaković, Minister
of Science And Culture; Neven Tomić,
Mayor of Mostar; Midhat Haračić,
Former Governor of the Canton

of Sarajevo; Rasim Gračanović,
Former Mayor of Sarajevo; Ante Zelić,
Former Deputy Mayor of Sarajevo;
Amira Kapetanović, Former Minister
of Culture of the Canton of Sarajevo;
Mustafa Mujezinović, Former Prime
Minister of the Canton of Sarajevo;
Esmā Hadžagić, Former Minister
for Culture of the Canton of Sarajevo;
Sadik Hasanbegović, Manager of
Skenderija Culture and Sports Center;
Muhamed Bešić, Ministry of Internal
Affairs of Bosnia and Herzegovina;
Ludomilla Braco Alikaljić, Association
of Architects, Canton of Sarajevo;
Boris Tih, Rector of Sarajevo
University; Amela Sarić, Manager
of the Pavarotti Center, Mostar;
Omer Kulić, Director Air Bosnia;
Ibrahim Jusufrić, Director
JP Gras Sarajevo; Muhamed Šaćiragić,
Director of Centrotrans; Sahid
Jamaković, Director of the Institute
for Cantonal Urban Planning;
Bakir Izetbegović, Director of the
Institute for Construction of Canton
of Sarajevo; Velida Čelić Čemerlić,
Director of the Institute for Monument
Protection of Canton Sarajevo;
Muhamed Hamidović, Director of
the Institute for Monument Protection
of Bosnia and Herzegovina Federation;
Džeko Šemsudin, Tourist Association
of Canton of Sarajevo; Meliha
Husedžinović, Art Gallery of Bosnia
and Herzegovina; Babić Selim,
Acting Director of "Rad" Company);
Fuad Strik Coca-Cola Co.; Fadil
Njemčević, Sarajevo Insurance Co.;
Fejsal Hrustanović, Bosnia
and Herzegovina Insurance;
Amir Spahić (PTT)

Chaos and Communication

The tenth jubilee Biennial of Young Artists from Europe and the Mediterranean was held in Sarajevo, in the summer of 2001. The project was presented for the first time in 1994 during the seventh edition of the Biennial in Lisbon, at the meeting of the International Committee of the Biennial. On behalf of the International Peace Center, Festival Sarajevo "Sarajevo Winter," and the mayor of the city of Sarajevo, I invited artists and cities of Europe and the Mediterranean to hold, after its liberation, the Biennial in Sarajevo—the city which had always been nucleus and crossroad of cultures and civilizations, as well as an excellent nursery and host to artists from all over the world. All of this happened at the time when under the shield of the Festival Sarajevo "Sarajevo Winter," inspired by the "Sarajevo, Cultural Center of Europe," artists from 150 European cities and cities from all over the world organized literary evenings, staged performances in theaters, on platforms and streets, supporting Sarajevo, its citizens and artists who were present in the besieged city and despite everything organized the Festival. For them this meant not just a confirmation that they were still alive, but also the need to express, in an authentic way, their relationship to the contemporary world which was witnessing, through the eyes of cameras, the murdering of the city and its citizens every day. The mayors of Lisbon and Antwerp decided—together with ministers of culture of the European Union, European Parliament, European Council and UNESCO, and signatures from 11,000 artists and intellectuals from all over the world—to support Festival Sarajevo "Sarajevo Winter," through the project "Sarajevo, Cultural Center of Europe" to be held from December 21, 1993 until March 21, 1994. Participants and organizers of Avignon's Festival and the Festival of Europe and the World, confirmed through words and actions supporting Sarajevo, that they belonged to a family of people who have a strong will for justice and freedom. "Do something together with us and not for us,"





I stated in my proposal for Sarajevo to be one of the future organizers of Biennial. I presented a detailed map of young artists from Bosnia Herzegovina, with an invitation to the artists and organizers of the Biennial and their guests to become actively involved in the shaping of the space for the new generations who would be building the bridges between the Mediterranean and Europe in the most creative, artistic way.

In 1997, during the eighth edition of the Biennial in Turin, the candidates for the ninth edition were, among other cities, Sarajevo and Rome. I made an arrangement with Luca Bergamo, representative of the City of Rome, to have Sarajevo and Rome presented as the hosts for the ninth and the tenth editions of Biennial and organizers of six workshops for 100 artists from the countries members of the Biennial Committee.

The Assembly of BJCEM in Turin approved this proposal. In 1998 we organized the six workshops in Sarajevo, in cooperation with Alessandro Stillo. The 9th edition of the Biennial was held in Rome in 1999, and the tenth jubilee edition was held in Sarajevo in 2001.

The City of Rome and all of the participants of the Biennial accepted—through the protocol with Sarajevo—a project called “Concert Hall Sarajevo.” This project was also the first Bosnia-Herzegovinian international competition for the design of the Concert Hall, in which over forty countries took part. The pre-selection committee reviewed 400 projects. The B-FLAT Group was selected: Denis Balent, Andrew Wai-Tat Yau, Katarina Larsdotter, Jonas Lundberg, Steve Hardy and Claudio Lucchesi. The Center of the City of Sarajevo (Marijin Dvor) would form the new urban look of Sarajevo with the Concert Hall. This would also be helped by the building of Ars Aevi Contemporary Art Museum, in the immediate vicinity of the National Museum and the campus of the University Center of Sarajevo. This extraordinary project entered the regulation plan of development for Sarajevo and the site planned for the building of the Concert Hall was purchased.

It was expected that after construction, with the help of European and other international countries and foundations, this would become one of the most important musical centers of Europe and the Mediterranean.

Sarajevo needed the Biennial to be held immediately after the war and after the besiegement of the city so that the entire community of the city—from the Kozja Cuprija bridge to the Roman bridge, on the left and the right side of the Miljacka River—would move into the twenty-first century with a new attitude towards the world of art, as well as a new attitude about the experience that Sarajevo was going through. Therefore, it was logical that the 10th Biennial of Young Artists from Europe and the Mediterranean should be organized under the title “Chaos and Communication.”

Some of the most interesting aspects of the 10th Biennial are the stories from the squares and streets, and a completely new cultural and socio-political climate during the Biennial, as well as after it. Sarajevo has, thanks to the reaction of the new generation of creators, become a stage for the best and most creative projects in the areas of Theater, Design, Fashion, Film, Video, Publishing and Music. It is quite interesting that for the first time in the history of the Biennial a book was published, under the title *Chaos and Communication*, in which all of the texts were in the authors' mother tongues. This solicited special attention and interest of the readers and the Sarajevo audience during the literary nights in Svrzo house. In all that chaos they understood one other perfectly, and the spirit of Mediterranean was omnipresent. At the same time, awakening, ancient image and innovations were taking place through gastronomy performances of Italian cuisine in the ruin of the Youth Hall in Skenderija Center. From the magnificent view of the city, from the Jajce barracks, a magical fashion show was organized, with models coming out of exhibition spaces—soldiers' dormitories of the almost totally abandoned military barracks which had been transformed into a center of modern art for the

event. At the same time, the universities in Milan and Sarajevo connected two far points of the city with the Trans Saraj cycling project and left an indelible trace testifying how it is possible to change the drowsy left side of Miljacka—where in the years to come it would be open for the At Mejdan Festival Sarajevo “Sarajevo Winter 2005”—into the magic of twenty-one gardens of art.

In a city in which different sieges and delusions kept interchanging during the centuries, everything was untranslatable and, at the same time, understandable among the artists, guests and citizens of Sarajevo in the year 2001. Everyone knew what the CDA space was used for and why the galleries, theaters and cinemas were all full. The 10th Biennial of Young Artists from Europe and the Mediterranean will also be remembered for having a Mediterranean orchestra gathered in Turin presenting the cultural and musical traditions of the Mediterranean marking the future encounter of the Biennial in Sarajevo. This was an almost surreal ethno-musical meeting held in the National Theater of Sarajevo, attended by musicians from all over the Mediterranean and Southeast Europe and during which they demonstrated the importance of culture and art for the better understanding among different nations and life worthy of man. Lord Russell Johnson, President of the Parliament of the Council of Europe, participated in this project as one of the leaders of the modern world who accepted the challenge of new generations of artists and their miraculous creative energy which is vital for the necessary changes of the relationships towards the Mediterranean, our cradle.

Thanks precisely to that creative energy and complete mutual respect for the cities and countries of Europe and the Mediterranean, in Sarajevo, after many years of working together as independent partners, an international association of Young Artists from Europe and the Mediterranean, with a registered office in Brussels and operative office in Turin, was formed.

The Biennial of Sarajevo has promoted the meeting

in Athens and confirmed the importance of the existence of the Association, which after Sarajevo has won over new members thanks to its unique cultural policy for the youth that it has been conducting in the area of Europe and the Mediterranean.

Today in Bosnia Herzegovina interest is being shown for the Biennial by young people from Sarajevo, Banja Luka, Mostar, Tuzla, Sanski Most, Bihac. The 10th Biennial of Young Artists has given a chance to young people to find their way out of chaos and restore normal communication.

Ibrahim Spahić

General Director, Sarajevo Biennial

President

Diagoras Chronopoulos
President and Managing Director
of the Greek Film Center,
Theater Director

Members

Magdalini Kalopana, Musicologist
Antonis Kioukas, Deputy Director of
the Thessaloniki International Festival,
Film Director,
Kostantinos Ikonomoy, Barrister
Dimitris Papadimitriou, Composer
Sofia Spiratou, Choreographer
Georgos Tzirtzilakis, Architect

Organizing Committee

General Director

Vivi Andreou
Deputy Minister of Education and
Religious Affairs Office

General Coordination

Olga Vatsaki

Communication Advisor

Victoria Zugourou-Kartali

Financial Consultant

Alexis Fragiadis

Art Advisor

Stamatis Samakouris,

Special Collaborators

Katerina Zafranidou,

Tzenia Kondaratou,

Konstantinos Prepis

Coordinator of Workshop, Meetings and Symposiums

Eleni Mathiopolou

Literature Coordinator

Efrosini Grillia

Fashion Coordinator

Varvara Fatsikosta

Volunteer Programs Coordinator

Zacharias Anepoliotakis

Iris De Ath, Voluntary Work

Executive Manager

Manolis Sardis

Assistants

Katerina Kostarakou, Marianna Pana,
Evi Stoidou, Katerina Farmaki, Adi Fluture,
Afroditi Christodoulidou

Responsible for Hospitality

Rena Giouvanakoglou

Technical Manager

Andreas Trifonas, Giorgos Roupakas

Curator and Designer of Exhibition

Spyros Papadopoulos

Collaborators

K. Belonis, A. Goussiaki, E. Mantzari

M. Nikolakopoulou, CH. Hari

Technical Advisors

A. Efthimiadis, T. Katsibiris

Light designer

A. Tsagarasoulis

Special Assistants

N. Koukoumis, I. Bourazanas, S. Papadatos,

I. Papadopoulos, E. Papadopoulou,

D. Platanakis, K. Skalkou, M. Stavrakakis,

S. Chryssanthopoulos.

Promoters

General Secretariat for the Olympic Games,

Hellenic Ministry of Culture

Association for the Development of West Athens

National Youth Foundation

Organization for Planning and Environmental

Projection of Athens

Conservation Volunteers, Greece

Soma Hellinon Proposkopon, Scouts of Greece

Athens: A city where history meets innovation; where classical perfection has successfully managed to retain its position amidst modern and new forms of cultural and artistic expression; where the spirit of our world-renowned classical architects, sculptors, writers, philosophers and politicians is still very much alive, having successfully been blended with contemporary life and progress.

It is the city where, a year ago, the world community came together to revive the ideal of the Olympic Truce and to celebrate the return of the Olympic Games to their motherland.

This was the city that the members of the BJCEM Association had chosen to be the host of the 11th Biennial of Young Artists from Europe and the Mediterranean.

Twenty years after the birth of the Biennial institution in Barcelona, the Ministry of National Education of Hellenic Republic "sent out" seven hundred invitations to young creative people from Mediterranean Africa, Middle East and Europe to come to Athens in June 2003 and to bring with them their own "Cosmos."

On the occasion of the event, Ibrahim Spahić, president of the Association of the BJCEM wrote:

"For ten days, participants of the 11th Biennial, coming from fifty-two warm landscapes of the Mediterranean and the cold embrace of the Baltic, will have the Cosmos right in their hands.

In the cradle of European and world civilization, during the time of the first contemporary Olympics of Culture and the rhythm of Marathon, on the eve of the Summer Olympic Games, the 11th Biennial will link creative ideas of young artists from Africa, Asia and Europe.

Performances, Visual and Applied Arts, Music, Literature and Gastronomy, are the forms of expression of welcoming the artists (via which we are invited) to join them on the trip through their Cosmos.

Once we stop on our trip at this Symposium, we will let the Muses of Art induce us like the Mermaids of Odysseus' travelers."

So, for ten days, back in June 2003, 700 young artists gathered in Athens, each one to present his own perception of "Cosmos." Through the language of artistic expression as it is translated by contemporary youth, the artists presented to the public the Cosmos they live in, their socio-cultural and historic influences, their fears of tomorrow, along with their hopes and aspirations not only for their own future, but for the world community per se.

It was indeed a very interesting cosmos, extending to the four corners of Europe and the Euro-Mediterranean horizon, from the north shores of Africa and the Middle East, from Albania to the rest of Southeastern Europe, from the Mediterranean shores of European countries up to the lakes of Finland: areas with different national traditions and beliefs, different religious convictions, different socio-cultural roots. But, despite the differences, this Cosmos of young artists of the 11th Biennial converged in a common vision for peaceful co-existence, friendship and inter-cultural dialogue, while giving young people the opportunity to construct a new approach and interpretation of the world through their art, their talent, their imagination and their creativity and innovation.

Moreover, the eleventh edition of the Biennial had an additional distinction owed to the timing of the event. It was organized in a period when Greece held the Presidency of the European Union, amidst the Cultural Olympiad 2001-04, in honor of the incoming Athens Olympic Games of 2004.

Therefore, the 11th Biennial, one of the largest in reference to the number of participating young artists, constituted an exceptional forum for cultural exchange, in parallel to the Olympic Ideal promoted by the hosting city of Athens around the world. "Cosmos: A Sea of Art" was the theme chosen by the organizers of the event.

Film and theater director Diagoras Chronopoulos, president of the 11th Biennial Organizing Committee wrote on the occasion: "We also believe that the role of such an event should not be confined to merely giving the opportunity to the young artists

participating in it to present their works for critical evaluation by experts and the public, but that it should at the same time permit them to come into contact with one another, to get to know each other's work and to exchange views and experiences. That is why we, the organizers of the 2003 Biennial, have decided to hold all the events in a single space. The choice behind the Antonis Tritsis Environmental Development Park serves this goal, while at the same time it favors the cultural upgrading of a district in the broader Athens area which was up to now excluded from events of such magnitude.

The infrastructure we have created, the program of events we have scheduled and the conditions of operation of the facilities we have secured are, we believe, a guarantee that the event will live up to the aspirations of the artists participating in it, as well as to the aspirations and the expectations of the public. An event that will be a first-time experience for all."

The artworks presented in the 11th Biennial recorded the ways in which young artists of today depict, invoke, draw or imagine space and time, the natural and artificial landscape, the feasible and the unfeasible, the new aspects behind traveling, the environment and human relationships per se; in other words, how artistic innovation perceives "COSMOS," in all its complexity and simplicity at the same time. The Athenian people had the opportunity to dialectically explore the new aspects of world expansion and the ways in which we visualize the transcendence of limits of the horizon in our times. We believe that Athens as the place for this thematic Biennial was a successful choice by the BJCEM General Assembly, because it gave young Euro-Mediterranean artists the opportunity to present their work in a city that first comes to the minds of all people as representative of the broader geographical and cultural area through the ages. It is the place where four civilizations come and meet with one another to produce a harmonic, integral and peaceful European environment.





Details of the Visual Arts exhibition and Biennial poster (left)



Our country is still considered as an area open for fruitful inter-cultural dialogue, for the development of relationships, but also for confrontation and cultural debate.

The explanation is simple: nothing here is hierarchically organized around a fixed axis; the center is everywhere.

In this sense, the 11th Biennial dealt with some of the most interesting subjects that influence our era and concern young artists: the Cosmos is in reality the way we perceive it. And this is not merely the result of a natural, socio-cultural or mental process, but it also includes in itself all institutional constructions and discursive practices.

A fundamental question that was of concern by young participating artists in the Athens Biennial was if it is feasible to depict and represent the complexity of the contemporary world or if we can only "speak" for ourselves, for our own subjective microcosm, or to just draw from it.

And this dilemma made room for modern youth creativity, having produced innovative artworks and interpretations where cosmographies and the digi-cosmos harmonically met with cosmopolitanism and globalization through the imaginary world of young creators.

The 11th Biennial activities took place in the Antonis Tritsis Park of Environmental Awareness, at Ilion, a diverse area and a miniature of the Attica Mediterranean landscape of the western part of Athens. The aim of the organizers behind the choice of the venue was the upgrading of a neglected area, which, as expected, was cut off from cultural activities, especially at an international level, which are mostly organized in the city center or close to the renowned archaeological sites of Attica. For years, such a preference gave rise to bias and a general neglect and the undermining of the western suburbs functioning and unitary character. Yet, the aspect of the broader Attica area had started to accelerate in change, mainly due to the incoming Olympic Games of 2004, through a series of long-term interventions within the urban and

suburban environment: construction of new public areas and facilities, reform and renovation of formerly neglected and poor areas, extension of the underground "Attico Metro," improvement of the national road and rail network, construction of high-speed motorways and flyovers. This process enabled a re-arrangement of balances and relations between the city center and the periphery. Thus, the organizers of the 11th Biennial chose an open area in a western suburb as the venue of the event, aiming to profit from this wide renovation process and to overthrow the single-center convictions of the past, by re-locating the "center." They organized a central cultural and artistic event in the periphery of Athens, a meeting point for the Euro-Mediterranean young artists, an event that could serve to pave the way for the forthcoming changes.

For ten days, from morning to late night summer hours, the suburb of Ilion was full of people who visited the park coming from all directions. They were people of all ages, of all socio-cultural backgrounds, with one thing in common: their high interest and sensitivity towards youth artistic expression and innovation, as well as curiosity to explore young people's interpretations of our world. They were ten days of high-quality exhibitions, theater and dance performances, music from different countries and of different sounds, film night projections in open space, cyber art, installations and literature evenings full of art. They were also ten days of inter-cultural artistic dialogue among seven hundred young people of many Euro-Mediterranean, Balkan, Middle Eastern and Baltic cities, who presented their interpretations and discovered similarities and differences in the world of other youth.

As for the one hundred young Greek artists who were chosen to represent our country in the 11th Biennial, just a short time after the event, we had the opportunity to attend the opening on the National Theater stage of a play written by one of the Greek 11th Biennial participants. We were also glad

to congratulate another Biennial film artist who won the first prize for a documentary film in the Thessaloniki International Film Festival, in September 2004.

It is also a pleasure to see solo or group Fine Arts exhibitions in galleries around the country, or to hear of Greek 11th Biennial artists who are developing important careers around Europe. We believe that it was an important Biennial and we also believe that it would be very interesting if the Hellenic General Secretariat for Youth Affairs, as one of the founding BJCEM Association members, would consider the possibility of organizing a future Biennial that may mark out the cultural and the socio-political impact of the past. The experience of the 11th Biennial and the pros and cons before and during the event can be of great assistance for a more successful edition. And this is one of our political priority endeavors for the near future.

Vasso Kollia
Secretary General of Youth

Organizing Committee

Presidents

Antonio Bassolino, President of Regione Campania
Dino Di Palma, President of Provincia of Naples
Rosa Russo Iervolino, Mayor of the City of Naples
Nicola Spinosa, Superintendent for the Polo Museale Napoletano

Vice Presidents

Antonella Basilico, Provincial Councillor for Cultural and Landscapes Goods
Angela Cortese, Provincial Councillor for Educational Politics
Marco Di Lello, Regional Councillor for Tourism and Cultural Goods
Rachele Furfaro, Town Councillor for Culture

Members

Isadora D'Aimmo, Provincial Councillor for Peace
Maria Falbo, Provincial Councillor for Youth
Felice Iossa, President of the Mediterranean Commission of Regione Campania
Giovanna Martano, Provincial Councillor for Tourism

Scientific Committee

Achille Bonito Oliva, President,
Eduardo Cicelyn, Scientific Director,
Rossella Guarracino, Executive Manager, Angela Tecce, Stefano De Caro, Enrico Guglielmo, Pietro Guzzo, Gioacchino Lanza Tomasi, Maria Rosaria De Divitiis, Guido Trombetti, Pasquale Ciriello, Gennaro Ferrara, Francesco De Sanctis, Enrico Auricchio, Alfredo Scotti, Aurora Spinosa

Organizing Committee Castel Sant'Elmo

Fernanda Capobianco, Angela Tecce, Katia Fiorentino, Maria Teresa Giannotti, Elda Oreto, Stefania Palumbo, Giovanna Serra
Regione Campania
Ilva Pizzorno
Director of Cultural Goods Department

Organization and Production

Scabec
Alessandro Porzio and Francesca Maciocia;
Organizing Staff Maurizio D'amico, Noemi Abrescia, Diana Claudia Apicella, Lucia Ferraro, Alessandra Liguori, Carmen Loiola

External Relations

Sigfrido Caccese, Susanna Savastano, Marco Tagliatela
Civita: Albino Ruberti, Lucia Bianco, Lucia Anna Iovieno, Luigi Mammoccio, Allegra Paziienti, Gaetana Rogato, Tatiana Travaglini

Communication and Promotion

Candida Vivalda, Francesca R. Dal Savio, Lucio Barbazza, Laura Testa
Technological Apparatus
Luca Pavone, Giovanni Volpicelli

Set Up Project

Daniela Antonini, Fabio Dumontet, Lucio Turchetta, Alex Zaske

Transport

Arteria

Insurance

Axa Art D'Ippolito, Lorenzano

Zone Attive

Emiliano Paoletti, Barbara Aubry, Marco Berti, Claudia Brizzi, Chiara Capodici, Rosangela Caputo, Domenico Petrolo, Floriana Pischredda, Marina Uttaro

Press Office

Civita: Costanza Pellerini

Zone Attive

Cristiana Pepe, Serena Cinquegrana, Paolo Le Grazie
BJCEM: Cocchi Ballairia, Adfarm and Chicas

The Coexistence of Differences

The 12th Biennial of Young Artists from Europe and the Mediterranean finds its expositive theater in the city of Naples, and in particular in Castel Sant'Elmo, that becomes then the transnational, multimedia and multicultural Citadel of Creativity. Seven hundred artists, belonging to different disciplines ranging from Visual Arts to Photography, Video, Architecture, Literature, Poetry, Gastronomy: from art to material culture.

The theme chosen for this edition is "Passion," understood as a complex background of feelings and behaviors.

This subject seems to entirely seize the heterogeneous identity of the Mediterranean and Europe, which tries to widen its boundaries towards the right direction of a coexistence of differences. Such value seems to govern the dynamics of passion, understood as sentimental and planning background of creative and social attitudes, naturally characterized by some constants that allow considering the exhibition as the assertion of a cultural and anthropological identity.

In such a moment, when the emotional side of every passion seems to prevail up to nihilism, this Biennial gives a constructive response, providing a constructive and creative meaning to the word "passion."

As for the Mediterranean, it is interesting to notice that the cultural identity is not connotable in territorial terms and that the main characteristic lies in the interweaving, in the dialogue, in the exchange. In my opinion, nomadism seems to be the element that connotes every passion, as a geographical, psychological, physical and mental displacement of the individual. Positive or negative passion, anyway displacement that takes the subject out of him and relates it to the external reality and to the social body. In this sense the central theme of the Biennial seems to direct on the crossing of frontiers and on the idea of travel, always tending to a creative and vital landing. The event moves in this direction, tending to

interdisciplinary multimedia approaches: a linguistic crossbreeding where all languages concur in the delineation of forms of expression connected with the present times.

It really seems that the city of Naples represents the natural theater of such an event, but not because it exalts the passion as a mood, as pure emotional mood and color that animates the streets. Today the Parthenopean city seems rather to suggest a way to canalize passion in terms of cultural project open towards the social activity. Nomadism again becomes then the central part of the theme, since it means opening, dynamism, movement, able to suggest an anti-tribal and merely locally oriented direction.

It looks as if the city of Naples wants to adopt Goethe's definition of irony as "passion that frees itself in detachment."

Here is the passion in its joyful or desperate nuances that finds in the different forms of art the necessary detachment to be able to communicate its own intensity.

After all, the Biennial of the Mediterranean necessarily opens itself to the whole Europe, from Finland to Turkey, because it is connected to the fluidity of a sea that has transported not only goods, but also cultural properties. Undoubtedly the main heritage seems to be the coexistence of differences, the respect for the other that passionately heads for diversity, not in order to meet the enemy, but to enrich his own and the others' lives.

Achille Bonito Oliva

President, Scientific Committee
Naples Biennial



Views of the Visual Arts installation, a concert in Castel Sant'Elmo and a theater show



ARTISTS

In the beginning, there was a vague heritage from the university protest movements which had finished with the Panthers a few years before. The thing that we searched for, above all, was a sort of horizontal dialogue and collaboration that could abolish the notion of the "Author" and which might serve as an instrument for articulating a heterogeneous and eclectic attitude to the city.

Until then our university education seemed to be an accumulation of contrasting and incompatible dogmas. We decided it would be useful to refer to the intellectuals and aesthetic practice of architecture as a box of instruments. In that period we often referred to Claude Levi-Strauss's theory of "bricoleur." Working together seemed to be a natural consequence and fortunately this formula seems to have worked. We have won some architecture competitions and this has given us the enthusiasm necessary to continue working together.

The work of the A12 Group deals with space and its transformation. A12 designs, operates in the field of artistic endeavor and promotes different kinds of cultural activities while trying to cross different understandings and attitudes.

Our main interest is especially connected with research related to the transformation of the contemporary city and to the critical role of architecture in relation to the social-cultural context where this takes place.

A12 GROUP TURIN 1997

The specificity of our approach in relation to each project is to start from architecture and consider the people who will inhabit and utilize the space as the starting point, soul and main motivation for any transformation. Every action taken which is from outside the traditional boundaries of the discipline has to be read as an instrument which allows us to reshuffle the cards, thus permitting an approach to certain themes with completely different instruments, avoiding the obstacles that the disciplinary certainties sometimes create.

Various projects have been important for the A12 Group, for different reasons.

The metropolitan intervention "Epidemie Urbane" at the Biennial of Young Artists in Turin was our first incursion into the world of contemporary art. In 1998, winning the International European competition was an important acknowledgment for us as architects. In 2003, the "La Zona" Pavilion at the Venice Biennale was a kind of synthesis of our house style, lying somewhere between art and architecture. Just like the LAB pavilion created in 2004 for the Kröller-Müller Museum of Otterlo. Recently, the group has been working on the general installation of the first Biennial in Athens, on planning a labyrinth dedicated to children in the historical center of Trento, on the renewing of an industrial area in Zermeghedo (Vicenza), on the second step of the contest for the renovation of Buondelmonti Square in Impruneta (Florence). We are also involved in creating concept-stores for some well-known Italian brands, teaching Installation Design at NABA in Milan and overseeing the graphic design for *Domus* magazine. Since 2004, the present members of the A12 Group have been working as an associated office. A12 Associated is made up of Nicoletta Artuso, Andrea Balestrero, Gianandrea Barreca, Antonella Bruzzese, Maddalena De Ferrari and Massimiliano Marchica.



Catapulp-Catapuppet, "Luna Park, Arte Fantastica sculture nel parco" Installation, Villa Manin Centro d'Arte Contemporanea, Codroipo (Italy) 2005

Pavilion realized in the park of the Kröller-Müller Museum, Otterlo, for the exhibition "LAB," curated by Nathalie Zonnenberg

9th International Istanbul Biennial Installation, Istanbul, 2005

Pavilion realized in the park of the Kröller-Müller Museum, Otterlo, for the exhibition "LAB," curated by Nathalie Zonnenberg





ACCADEMIA DEGLI ARTEFATTI ROME 1999

“Sono stato” [I’ve been], is a phrase from the project “Dark Age,” dedicated to the myth of the labyrinth and to Theseus, Ariadne and the saga of the Minotaur. It begins with a livid reflection on power and on the image of the hero in the contemporary world. Theseus is the anti-hero who provokes his father and his mistress’s death.

“Sono stato” [I’ve been], is a phrase from the project “Dark Age,” dedicated to the myth of the labyrinth and to Theseus, Ariadne and the saga of the Minotaur.

It begins with a livid reflection on power and on the image of the hero in the contemporary world. Theseus is the anti-hero who provokes his father and his mistress’s death. He makes the mistake of surviving his actions and his own being. In this theater of explosion and disruption, he is represented as a toddler, bustling obsessively along a progressive path backwards in time from his death to his birth. His journey is interrupted only by the interference of memories that give order to his descent. In the background, an enormous shrine contains the bones and symbolic objects of the Athenian hero. In “Sono stato,” the show’s form is imposed by its content which is the character’s body. A collapsing body, that cannot contain anything anymore, losing bones, liquids, organs, words until in the end only an infant remains. His words will be carefully translated by an interpreter while a house-slave/ferryman transforms the child into a cabaret puppet. The show’s title, “Sono stato,” refers to the “State” as a form of government (Theseus introduces democracy to Athens), to the “state,” as a phase in the transformation of matter (from solid to gas), and to “having been,” as an existential phase of passing away and dying. These three meanings are the chronological and sense vectors that form the show. Thus, “Sono stato” is a play on the disappearance of text, of character, of actor and of time, the key-elements of theater, destined, in this monologue *sui generis*, to progressively deconstruct themselves in the search for a new vanishing point...

Accademia degli Artefatti was founded in the early nineties. It stands out for its indiscriminate approach to work, continually contaminating visual arts, performance and installations, while developing in parallel a purely theatrical modality of its own. Since 1998 it has received financial support from the Ministry of Cultural Heritage. The latest project which the company is working on is a set of texts by contemporary authors that interprets reality in an original and provocative way.

Thirteen years ago, when I was still a young chef, I got a call to represent Italy in the Lisbon Biennial. Along with great satisfaction, I felt the weight of the commitment I was about to make. I realized the strong media impact this event would bring and I felt the eyes of the world would be focused on me. It was not that I feared being judged, since the purpose of the Biennial was not the attainment of positive judgment. With this in mind, in spite of being so young, I felt sufficiently secure and knew that I had been given the opportunity to lavish all the commitment and passion I had. I must admit though that being included among young European artists was awe-inspiring. This presupposed that my cuisine and my work as a chef were to be raised to the sphere of the art. After lengthy discussions with my friends, I began to understand that if art is the ability to translate an idea into an aesthetic, through the application of adequate technique, cuisine production could become something of special importance. My father used to say that revolutions of taste are born from the ability to work with existing elements,

UGO ALCIATI LISBON 1994

adapting history and tradition to contemporary styles and models of consumption. In effect, history and tradition do not represent a limit in the quest for innovation and creativity in a chef. On the contrary, I think it is possible to create exquisite cuisine, based on the local gastronomic culture. Anyone who takes my courses is made aware of how varied and authentic regional recipes are and the knowledge that goes into them.

A great chef is a mixture of inherited wisdom and professional experience. Then there are other fundamental characteristics: individual ability and a desire to communicate, transforming a dish into the expression of one's own personal language and style. If the synthesis of all these elements leads to the sharing and agreement of the people who appreciate my cuisine, it is because the technique supported my creative gesture which is based, however, on the need to communicate the extraordinary identity of the region where I work.

GASTRONOMY

TURIN / CUNEO / ITALY

www.bjcem.org/original

[biography page 286]



Photos from the book *Guido & Guido. I sapori delle Langhe* by Debora Bionda and Carlo Vischi, Edizioni Gribaudo, S.r.l., Turin 2007

Before shots there is a whole preliminary research work on the representation of each animal and the culture which accompanies it.

My work aims at operating with an addition to this imaging. I also look for the symbolic functions of certain animals. This is a confrontation with something that we are losing.

The technique of "résino pigmentype" is an ideal process. It captures memory in its process, collected during the realization of every "picture."

It allows the "archaisation" of these photographic symbols and it provides the possibility of using the rhetoric of engraving or painting thus giving access to the possibility of wider invention. The picture takes the thickness of time and fills it out with history and stories.

In 2000, the editor Images en Manœuvre published *5, ou le taureau et les cardinaux*. In the same year, Alt received the European Publisher's Award for Photography. In 2001, he began a partnership with Leica.

His work is in the permanent collections of the museum of Aurillac, the Ecole Nationale Vétérinaire in Maisons-Alfort and the museum of Ulm.

He is also present in private collections in Germany, Austria, Belgium, Cuba, Spain, Egypt, France, Italy, Japan, the Netherlands, Portugal, Switzerland, the US and Mexico.

Since 1999, he's been an active member of the Paleo Pshyco Pop (European net of visual arts) and he is a founder member of the FIUWAC Collection (Free International University World Art Collection). The FIUWAC is supported by the TRIODOS Bank (Anthroposophique Bank).

VISUAL ARTS

MARSEILLES / FRANCE

www.alfons-alt.com

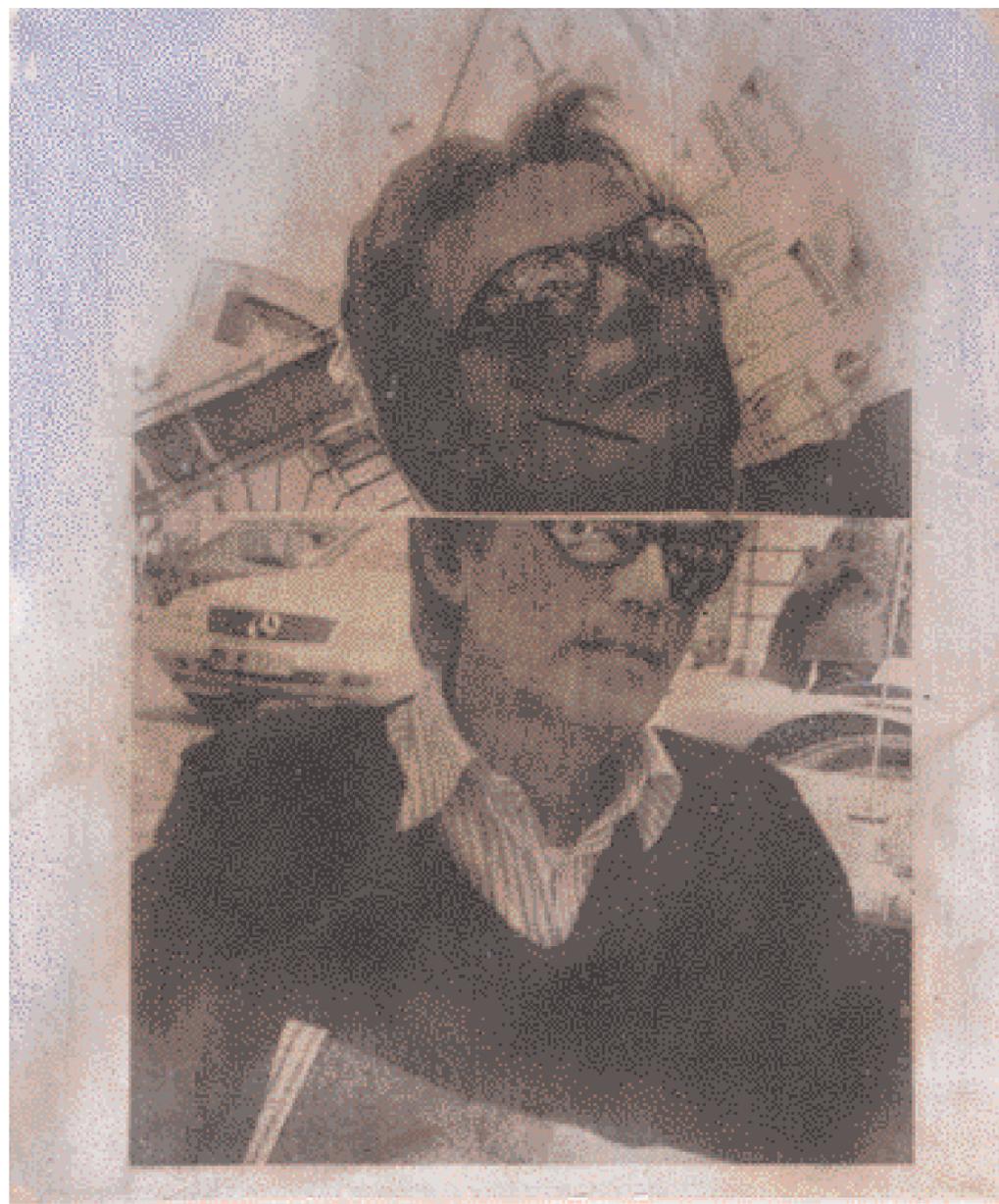
[biography page 286]

Humana, Penitentiare

Humana, Individua

Itinera, Speedy Park, Nova York, 1997

ALFONS ALT LISBON 1994



The five faces of the pentagon have various symbols. Each one of these represents, in its turn, a feminine part, an androgynous part, a masculine part, a Christian *ex-voto* part and the revisiting of an advertisement for a famous beauty house, also reinterpreted to provide the title of the work, *Catholique No. 5*. The work wants to emphasize the anti-static nature of the odd shape which in Christian terms can be found in the "One and Trinity of Father, Son and Holy Ghost." It is re-proposed here with the polymorphous Five, where the feminine figure also becomes an independent planet. One moment a Saint, then a fundamental part of the Androgynous only to be ridiculed and openly offended, with the distortion of the pig's snout in the fake advertisement for the beauty house. The choice of the lighting system and the materials is another factor of primary importance. The glass and the wood are recycled materials, personally chosen from waste that we selected and assembled. Both light and dark are necessary so that the equilibrium is not interrupted. If one of these two should lack this sort of eclipsed sun and new moon effect they would not "be" and the work would become invisible. The cosmos is nothing but the demonstration of the theory explaining how positive and negative can coexist and of all the contradictions deriving from this.

Sugar Free, 2003. Performance, installation and video. Sugar as a *social drug* destined to redeem a place where the debtors were humiliated in public.

PGR5MMX, 2003, oil on board, 50 × 55 cm. The topic of *ex-voto* brought back to the contemporary. The Sacred body meets the virtual body with the insertion of the Pentium 5 microprocessor inside the icon for Favors Received.

Anonymous Portrait, 2004. With the performance and photographic series we have tried to create a continuous tie between us and the town of Crespina and between the town and its inhabitants.

ANONYMOUS ART STUDIO ELENA BERTONI AND SIMONE ROMANO ATHENS 2003

Performance in Differita, 2004. We made the video "where a man and a woman watch and explore one another." Both a visual and tactile acquaintanceship that begins with simple watching, then touching, and reaches "tasting." I think of the words of Bréton: "I make an effort, in front of other men, to understand what my difference consists in, or even depends on."

Piggy ognimaialeèdiverso, 2004, is a Plotter print on forex in a series of five panels. Portrait of subjectivity and of society seen as an ordered pigsty in pastel colors.

§, 2005, is a photographic print. Linear structure chosen in order to attract greater attention not to the subjects of the image but the gestures they perform. The rhetorical representation of a real bath in money brings out the purely material aspects in which the action becomes concrete and wants to transmit a fraction of real life, not just a symbol.

Richicken, 2005, installation. In the work, we dialogue through the popular symbolism of the Goose that lays the Golden Egg. Aesop's fable teaches us that "they who want too much get nothing."

Richicken does not mean to be a warning, but a simple portrait of what happens around us.



Richicken, 2005
Installation, ca. 300 × 400 cm

§, 2005
Color print, 200 × 300 cm



VISUAL ARTS

PISA / ITALY

www.anonymousart.it

[biography page 286]

KLITSA ANTONIOU TURIN 1997

VISUAL ARTS
NICOSIA / CYPRUS
www.bjcem.org/original

[biography page 286]

Tracing Homeness, 2002
Variable dimensions

Since You Left My Wet Embrace, detail

Stories of Distopia, 2003
Mixed media

Klitsa Antoniou's installation *Discourse with the Self* at the Turin Biennial 1997, resembled a domestic space. It was filled with furniture-like objects, with all the walls covered with scissor-pattern wallpaper. She combined individual works to make up a "scenery" which nevertheless resisted an unambiguous reading. Instead, it was juxtaposing functionality and dysfunction, and the familiar with the strange charging the room, which seemed homely at first, with hostility and subjugation, self-deception and obsession. The fragments of selfhood found as reference to the objects suggested the de-centering of the self, the loss of wholeness and the impossibility of representing a thing in its fullness. Her focus at the time was on the self-choosing to stress the image of the body either as a presence or as an absence, or as a reference to the objects, attempting to express themes of alienation, lack of communication, fragmentation, exile discontinuation, dismemberment, nostalgia, loss, and despair, hope and anticipation. Klitsa's following work was characterized by the further development of the concepts and concerns, which were perceptible in her work since the Biennial. Though one may interpret her work as a personal elegy, she was engaged on a more philosophical level in subverting rationalist distinctions between the self and the other, attempting to explore the dynamics involved in the process of one's moving from one place to another, and investing the issue of memory in the construction of one's identity. Her most recent work, however, deals with issues of displacement, hybridism, transience

and mutation, utopia and "dystopia," memory and identity. It has currently become a chronicle of a transitory, often-mutated, "life form" on a floating land. Her work leads on through a world that looms, at once utopian—an ideal place—object of our desire and dystopian, a nightmarish space, in which we may enter only as "transmuted" beings. A diorama depicting a utopia inextricably wedded to its inverse-dystopia, her work provides the setting in which the principal elements are offering a narrative with many missing links, aiming for the elements that comprise the dialectic to resonate in the mind, only to reconnect in newly suggestive ways in one's memory. Being located within the Mediterranean, she is defined not by cultural entities with apparent, easily separable and dominant particularities, but is influenced by both the East and the West. As such her last two bodies of work *Episodes of Domestic Nature* and *Mare Nostrum: Vision of a Mermaid* are the consequence of the Mediterranean facto-graphic material, of *Mare Nostrum*, a chronotopos, whose epicenter lies in the nostalgia for a "Sea exit." The solace, liberation, even regeneration, normally promised by the water element, as it has been transmuted into a cultural idiom in her work, is revealed as not only a cultural construct, a fabrication, but a site of misplaced romanticism and false sentiment.



VISUAL ARTS

LISBON / PORTUGAL

www.vascoaraujo.org

[biography page 287]

The presence of elements such as gender, or cross-gender, and opera as the maximum exponent of theatrics and fiction, is by no means central to, or characteristic of, my work. In both cases, they were mere tools or "materials" with which I initiated my approach to other distinct topics, these being the true central and characteristic proponents of both my work and the investigative processes from which it originated. The use I made of these exponents was in some ways superficial, not meaning by this that I approached them lightheartedly. Instead I preferred to view them from the perspective of the spectator, i.e. with the importance which they attributed to the deciphering of the pieces. On the other hand in the case of Opera I recognize not only its characteristic as the "maximum exponent of theatrics and fiction," but also, and perhaps more appropriately, its characteristic as the maximum exponent of performing arts as a union of all fine arts. Opera is the most complete and consequently most complex of all theatrical productions. Furthermore opera is the exponentialization of reality and of its great and small spontaneous fictions; sentiments, pain, emotions and extreme affections of the human being giving form to the narrative of their lives giving rise to successive passages between reality and fiction. It is within this context that opera emerges as a subject or tool in my work, as a form of generating narrative hybrids. In relation to the question of gender

and "cross-gendering," I refer to the fact that I portray both the character of a woman (*La Stupenda, Diva, a Portrait*) and that of a man (*Duettino*).

Furthermore the work done on genders was the starting point that allowed me to move on to the question that I was truly interested in approaching. That question being the narrative as a form of constructing characters or identities, and as the materialization of the "rite of passage" between reality and fiction. These passages take place in theater and in reality not only in terms of genders, in other words from man to woman and vice-versa, but also from young to old and from human to animal. What interests me about this is the relationship that develops between the spectator and the "character," the piece, for it is to him that falls the final distinction between fiction and reality, truth and lies which do not correspond to each other necessarily in these orders. Working these distinctions is to adjudicate over, identity traits, representational processes, and the construction and alternation of being and of appearing. In art, fiction does not attempt to oppose or break from reality, instead it chases it, for reality is fantastic in its diversity. Similar to the stories that we were once told and somewhere towards half way began to suspect that they weren't true. Instead however, we chose to believe in them in order to extract the best from them, with the constant belief that there is no better.

VASCO ARAÚJO ROME 1999



The Girl of the Golden West, 2004
Continuous loop video, 18'28"
Actress: Esther Kyle
Variable dimensions

Le Ballet de la Nuit, 2001 (detail)
Wood and glass cabinet, plasticine figures
105 × 105 × 140 cm

Background photo:
Recital, 2001-02
20 theater chairs with painted texts
of the arias in Italian
Video installation, continuous loop, 20'06"

ALESSANDRO ARONADIO ATHENS 2003

At the Biennial Aronadio presented a short movie, *Glorybox*. It tells the story of a woman. Only one character in one location. Her name is Alcestis, a tiny girl who has to play the story of the stories.

And here come into play Destiny, Sacrifice, that Love which leads to Death. The place is a beach. The sea, ancestral space which gives life, takes it away, and wraps everything in oblivion and silence.

The short film is freely inspired by the Greek tragedy *Alcestis* by Euripides and its archetypal and universal themes. The choice of a Korean actress is motivated by the grace and elegance with which Asian women can sum up the sense of the tragic with simple gestures. And just the simplicity, the few words, the desert background, are to emphasize the solitude of the protagonist, who has decided to make the extreme choice not with submission but with absolute awareness. Each of her acts become in this way a preliminary ceremony for the sacrifice. This sacrifice, so sweet and horrible, subdued to an obscure law: that sacred which "can be so obscene, sometimes."

Glorybox was definitely my most successful short movie, screened after the 2003 Biennial in more than twenty international film festivals, and winning several awards. Among the festivals were the Los Angeles Italian Film Awards, and others held in Toronto, Taormina, Venice, Thessaloniki, Taipei, Milan. Among the awards, *Glorybox* was nominated the second best film student short at the International Student Award 2004.

The Biennial, as much as other festivals, allowed me to create the basis for my future projects. Some collaborations were formed with artists I met in Athens and who I've seen on other occasions.

For example I saw Federico Zanatta and Valerio Cruciani (also writers) at the International Festival of Literature "Klandestini" (Malta, November 2004), where we were selected by the British Council to represent Italy. At that time I was chosen for *Where Are You*, a short story inspired by a script I had written several months before.

After having spent most of 2003 accompanying *Glorybox* to film festivals, I was the first assistant director to Rie Rasmussen, Danish actress and director, for the filming of her short movie, *Il Vestito* (her last one was selected in the 2004 Cannes contest), produced by the famous French director Luc Besson. *Il Vestito* was later screened as a special event at the Taormina Film Festival 2004. In the meantime, my short *Lost D.* won the Wind award at the Ultracorti Film Festival in 2004.

Then I concentrated on my next project, the goal for every filmmaker: my first feature film for theatrical release. Written in collaboration with the writer Marco Bosonetto, inspired by one of his short stories (published by Baldini e Castoldi), it will mark my debut on the big screen as screenwriter and director. The draft of the script took a few months, as often happens in cinema. The movie is under preparation now.



Above and background:
Scenes from *Glorybox*, 2003

Below:
The set of *Glorybox*

Israeli and Palestinian artists have come together to create "Artists Without Walls," a permanent forum for dialogue between individuals engaged in all fields of art and culture. Bound by our mutual respect for human rights, our opposition to the occupation and to terror of any kind, "Artists Without Walls" strives to develop models of cooperation, putting humanity back at the heart of our agenda.

We firmly believe that no side of the conflict can have peace as long as the other side lives in fear and distress. We further believe that the true values of equality lie in the meeting of one side with the other, that the normalization of "daily living" can dissipate the hatred and aid in forging a road to peace. Concrete, steel and barbed wire cannot contain the spirit of hope, faith and the belief that we are all human beings. The Separation Wall now being constructed in the West Bank is a monument to failure and a testament to pessimism. The Wall aspires to bring security to Israelis by separating Palestinians and Israelis. In practice, however, the real separation that the Wall creates is that between Palestinians and their families, jobs, hospitals and schools. Furthermore, the construction of the wall is expropriating land and houses owned by Palestinian people. In effect, this is a wall of occupation.

Freedom of movement, freedom to reach work places and educational institutions, freedom to access medical and health services are basic needs tantamount to giving citizens a sense of security, a sense of peace. The segregation and confinement of people is only another step towards alienating Palestinians and Israelis from one another and dehumanizing the conflict. When one ceases to view the other side as made out of individuals with hopes and dreams, violence becomes much easier and the results are tragic for both sides. Through non-violent and creative actions, "Artists Without Walls" seeks to eradicate the lines of separation and the rhetoric of alienation and racism.

ARTISTS WITHOUT WALLS NAPLES 2005

VISUAL ARTS
ISRAEL / PALESTINE
www.artistswithoutwalls.com

[biography page 287]



April 1st, documents of an action that took place in April 2004 at the Separation Wall in Abu Dis, a Palestinian village in East Jerusalem.

A closed circuit of two video cameras was positioned at the same spot on either side of the Wall. Each camera recorded the view facing away from the Wall. The cameras were connected to two video projectors, each one projecting in real time the image on the opposite side. This created a virtual window in that spot of the Wall, allowing people on both sides to see each other.



Theater Director Lina Attel has been the founder and Director General of the Performing Arts Center of the King Hussein Foundation in Jordan since 1987. She is recognized for her pioneering role in introducing drama into mainstream education and the enhancement of the theater movement. She established the Theater Arts School in 1998 and the first National Interactive Theater Troupe in 1989 which produces issue-based theater and tours both nationally and internationally. She has published articles and research papers on Theater in Education, Methodology and Practice, for local,

LINA ATTEL ATHENS 2003

regional and international organizations and is deeply involved in promoting issues related to democracy and human rights for young people and women through multimedia programs. She has also produced and directed several programs (theater, television and radio) related to promoting democracy, human rights and the culture of peace targeting children, young people and adults.

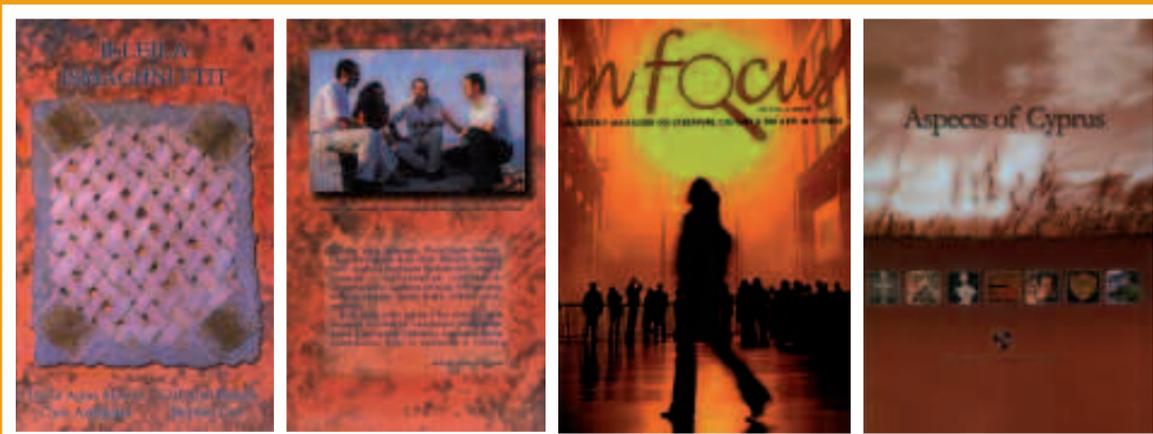


For the Athens Biennial Clare Azzopardi presented a brilliant piece of fiction called *The Waterbed*. In this short story, twenty-five year old Laura wakes up one day and to her amazement finds out that there is no gravitational force pulling her to the earth's surface. She is floating slightly above ground. She is weightless and she feels tremendously good about it. So good that she doesn't even bother to try to understand why and how such a phenomenon has occurred. This feeling of weightlessness changes her completely. She feels light-hearted without a care in the world. But earth soon recovers its gravitational force and Laura becomes the old Laura again—the Laura who has suffered from bulimia for over ten years, hiding her disgust and shame for her body even from her best friend, Martina. At the end of the narrative, Laura waits impatiently for her new bed to arrive. She has longed for a waterbed since

CLARE AZZOPARDI ATHENS 2003

the day she felt weightless in a sensation of floating... Clare Azzopardi manages to well describe her characters in the story, to give them a distinctive voice, reveals their thoughts and actions which then fit perfectly to the plot and setting.

Aspects of Cyprus



Cover of *Illejla Ismaghni Ftit*, a selection of poetry in Maltese by David Aguis Muscat, Clare Azzopardi, Karl Alan Fenech and Stephen Gatt

Covers of *In Focus*, *Aspects of Cyprus* and *Others, Across*

LITERATURE
SAN GWAN / MALTA
www.laurahird.com/showcase/clareazzopardi.html

[biography page 287]



Bauhaos Architects was established in 1983 and closed in 1993.

They were systematically involved with the innovative design of public spaces, residences, interior and outdoor spaces, the redesign of urban areas and the restoration of historic buildings. They were presented with three projects at the Thessaloniki Biennial: a new three story and basement-level building, to be the Firestone building headquarters, Athens, on the main national road leading from Athens to Thessaloniki. (architects: A. Damala, N. Georgiadis); innovative design for a bar in central Athens with emphasis on lighting, color and form; and a proposal for "Paysslipo" Park in Karditsa which had already won the First Prize in a Panhellenic competition.

After the Bauhaos office closed in 1993, their members continued to work in other institutions or as freelance architects.

Members:

Orestis Vingopoulos, Nikos Georgiadis, Andromachi Damala, Panagiota Mamelaki

Nikos Georgiadis formed the Anamorphosis studio where the architectural approach is influenced by an elaboration of Lacanian psychoanalysis applied

BAUHAOS

THESSALONIKI 1986

Andromachi Damala, Family House
in Voula, Athens, 1994-99
Southeast façade

Built on the slope of a hill, the house
has street access at its highest point
The space unfolds on four levels

Holiday Home in Patras, 1994-95
Northwest façade

The house is built very close to the sea

ARCHITECTURE

ATHENS / GREECE

www.damala-architects.gr/

www.anamorphosis-architects.com

[biography page 287]

to urban design, buildings, interior space, graphic design, the moving image and advertising. He is involved in independent research and experimental works.

Andromachi Damala has been working as a freelance architect with associates. Her projects include public spaces (town halls, offices, banks), many private spaces (houses and apartments), interior design (shops), landscape design, and restorations of historic buildings and monuments.

Orestis Vingopoulos worked as a permanent collaborator with Pleiad Ltd architectural office as a Project Manager. After 1999 he became an Associate of Pleiad Ltd, having acquired wide experience in architectural design and planning for practically every type of institutional, industrial and commercial building and for a wide range of projects involving town planning urban design, landscape design, restoration of buildings of outstanding architectural interest and interior design.



Anamorphosis Architects / Eva Rothschild,
"Snowshow" installation, February 2004,
Kemi, Finland

Orestis Vingopoulos, Pedestrian path
network and open public spaces for the
region around the Acropolis of Athens
First Prize in the competition of the
Ministry of Environment and Housing 1997
Constructed: 1998-2002.
Award 2005 of the Association
of Greek Architects

Orestis Vingopoulos, The Olive Museum
in Sparti
Constructed: 1998-2001. First Prize 2004
from the "Greek Institute of Architecture"

VANESSA BEECROFT LISBON 1994

Vanessa Beecroft was born in Italy in 1969 and resides in New York. She has earned an international reputation as one of contemporary art's most innovative artists. Her most recent performance, *VB54*, took place at TWA Terminal Five of JFK airport in New York. In October 2003, *VB52* opened a retrospective show at the Castello di Rivoli Museum of Contemporary Art (Turin). The retrospective was accompanied by a book, *Vanessa Beecroft. Performances 1993-2003*, published by Skira. Her performances have also taken place at international venues including the São Paulo Bienal (2002), the Peggy Guggenheim Collection, Venice (2001), the Kunsthalle, Vienna (2001), Guggenheim Museum, New York (1998) and the Venice Biennale (1997).

VB16.004, 1996
Deitch Projects, New York

VB54.09, 2004
JFK, New York

VB45.005, 2001
Kunsthalle, Vienna

VB43.008, 2000
Gagosian Gallery, London



Two series of drawings were presented at my first exhibition in Montpellier. The first series was comprised of nine drawings of square format (around 45 cm), which addressed the problems of painting (color, covering, matter) and dealt with the idea of useless costumes surrounding bodies, absurd clothes and accessories to underline the failure of relationships with one another.

The second series was a work mixing writing, drawing, and graphics.

The idea of invisible costumes is still present, but words appear as well: typewritten, mixed with drawing, with inks, with the idea of revealing the imperceptible movements of thought.

After the Biennial, I developed the idea of drawing directly on walls, in particular in Montpellier for the "Dessin?" exhibition

ABDELKADER BENCHAMMA

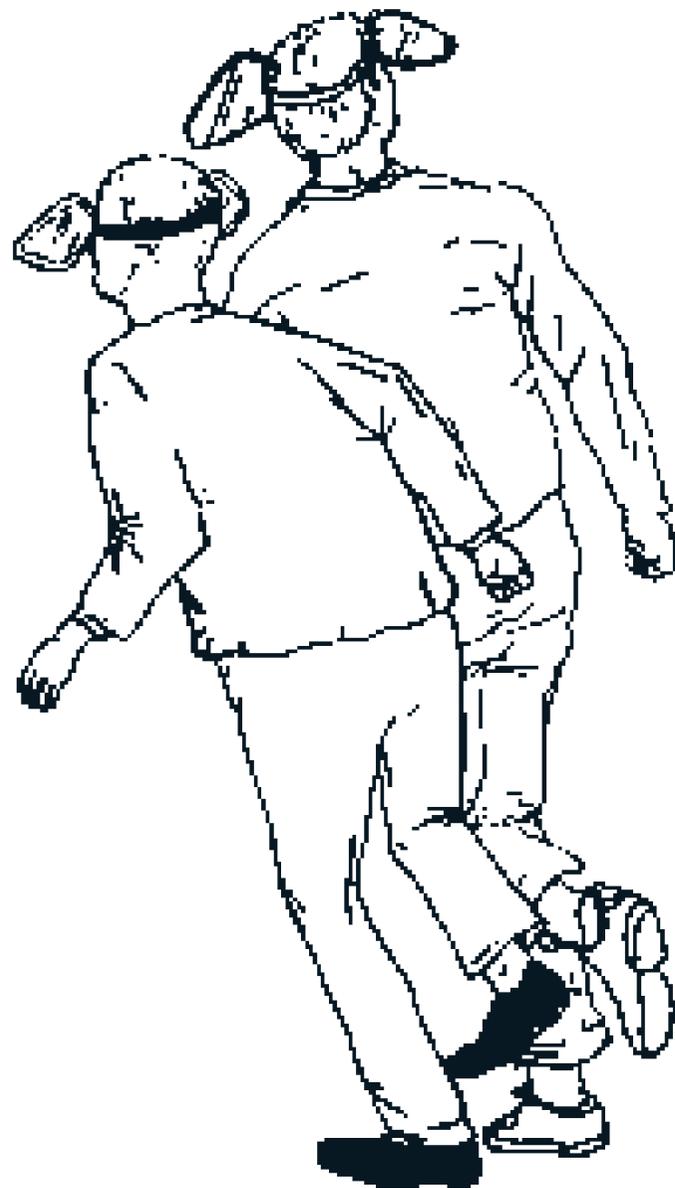
ATHENS 2003

in Carré Sainte-Anne. From there, I left the paper support to make mural drawings mixed with collage or drawings printed on stickers. Suddenly, there was the problem of space and installation in a human-size place, always a question of drawing, but of an out-of-frame drawing.

In my work, I set up a universe of voluntarily simplified bare forms. The will to put something on the line is a fundamental idea in my work, no matter what the initial functions of the objects and of the properties of places and spaces are.

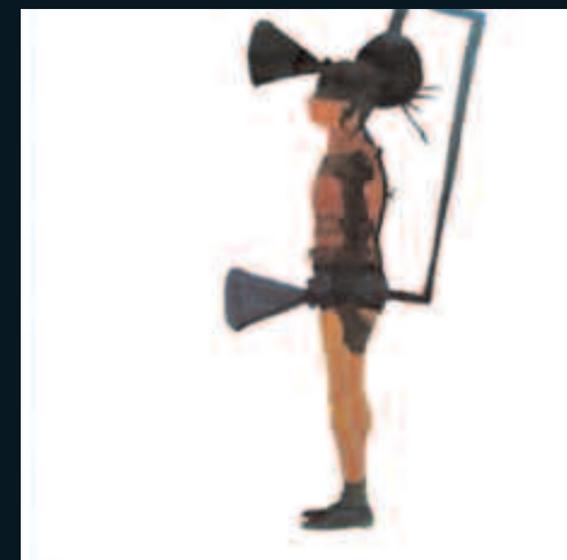
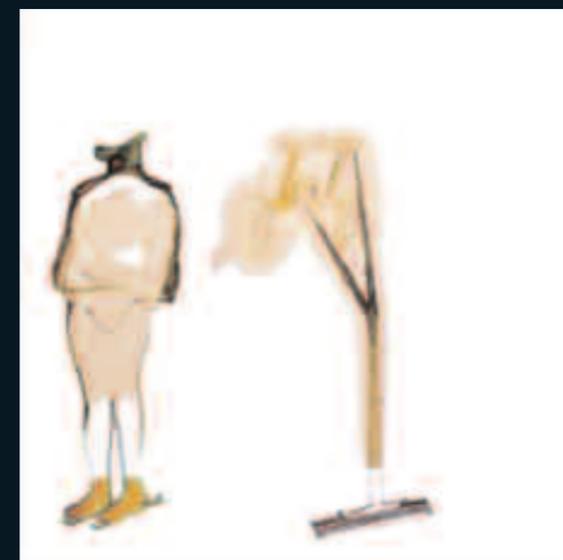
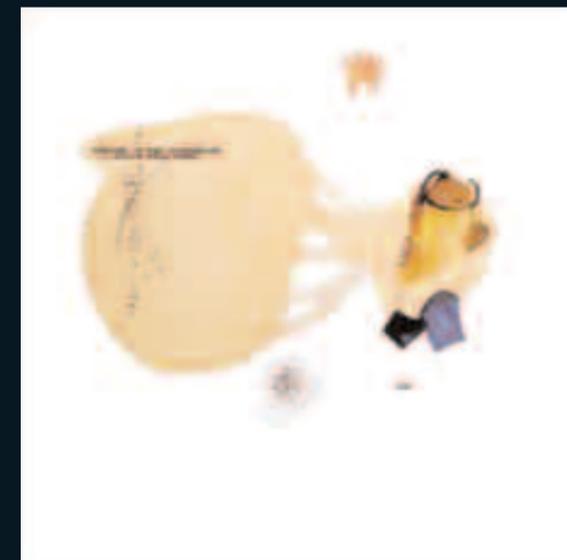
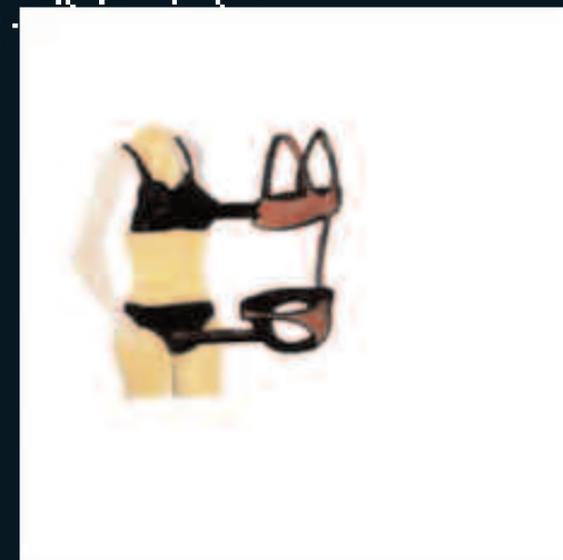
The participation in the Biennial represented an important experience for the development of my production.

Immediately after receiving my diploma, I had offers for exhibitions and to meet professional artists.



Opposite:
Athens Biennial, 2003

Background photo:
Le Havre 2, 2004





Nucleo, 2000
Fiberglass, felt insulation, sound system
diam. 250 cm

Evil Molecula, 2003
Death Metal and Satanic music vinyl records, aluminum tubes, black silicone
Variable dimensions

Galaxy, 2004
39 skateboards, metal structure, plastic helmets, black T-shirts, 389 × 248 × 20 cm

Background photo:
Limo, 2001-02
3D animation on DVD, loop, 30'

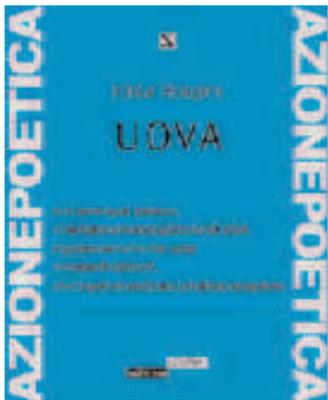
DAVIDE BERTOCCHI **TURIN 1997**

Quadrophenia is a kind of personal time machine. The wheels are made of all my favorite records from when I was a teenager, and the structure that they support is like a customized Zimmer frame, a Mod version of a walker for old people. My past and maybe my future are all there in that sculpture. My obsession with circular movement started originally with a project I began in 1999 called "Spazio." It was an unlimited series of very realistic small images of new planets, stars and other celestial bodies that I had created with my computer. Basically it was a personal fantasy theory about Space, a midpoint between what I imagined it to be, thanks to sci-fi films, and what I knew of it from human exploration. Today, I'm still making these imaginary planets; they could even exist as, in fact, we don't know much about the Universe. Anyway, this repetitive work also made me conceive of a different, more appropriate set of physical laws. The movement of planets and galaxies is circular, for example, but so is the movement of information on their support mechanisms, like CDs, DVDs, records or magnetic tapes. There is also an existential dimension related to this movement connected with what we do every day with useless waste of energy. Following this logic I started by creating curved skateboards for *Galaxy*, or *Limo* ... a curved Limousine for the circular, spiral space of the Guggenheim Museum in New York.

VISUAL ARTS

BOLOGNA / ITALY
(PARIS / FRANCE)
www.bjcem.org/original

[biography page 288]



Front cover of the book *Uova*, 1999

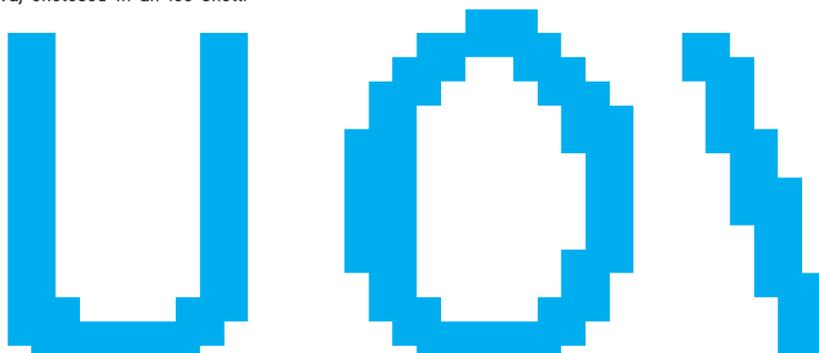
l'acqua,
Tra noi la voce non
conduce e arriva, come

ELISA BIAGINI LISBON 1994

When I participated in the Lisbon Biennial in 1994 my poetic language was still being formed. Sure, I had already published a small collection entitled *Questi nodi* (1993) and various texts in magazines, and, at that time, I had been writing for at least ten years. But still my texts were "occasional," not connected by a thread, although the themes I loved were already present *in nuce*: the body and its parts/fragments, the difficult communication with the others, food, and the reflection on the writing process, as in this poem:

Nero di storie (Black of Stories)
ants devouring the white:
there should be less, more space;
less ants
walking calm
the antennas in crown on the sheet,
tips of lapis in motion
they come down of resin on the trunks
(from *Questi nodi*, Gazebo Fi, 1993)

Obviously, many things have happened in my poetic universe since 1994. Earning my Bachelor and the Doctorate degrees in the United States made me realize poetical truths I did not know, then introduced me to poem translation and a new dimension in my writing: writing poetry in English. New books were published, often bilingual ones, like *Uova* (1999) and others, until the recent *L'ospite* (Einaudi, 2004), a sort of novel in verse that questions itself about an attempt at communication that often proves unsuccessful, but impossible to resist. My voice strengthened and thickened, the language became sharper and more essential, stories as hot as lava, enclosed in an ice shell.



The eighties were euphoric by definition, years in which one spoke of "post modern" but which I see today as the years of late or final modernism. A sort of sixties revisited without the revolution. You only need to look at the photos from the time with the improbable hair styles and the deliberately "alien" clothes. Years which were stimulating and confusing at the same time, in which surface played out one of its last struggles for identity. The years of the extraterrestrials living with the humans just like the flying saucer phenomenon of the sixties. They were amphetamine years and the epileptic contortions of many rock stars of the time were mute evidence. Strangely, however, at least for Italy, the most common drug was that opium derivate known as Heroin.

They were the "post" years.

In Italy it was certainly "post '77," in the UK it was "post punk" and in Spain, "post Franco."

At that time Barcelona seemed, from my "anti-rock star" point of view, to be a city that was alive and pulsating—the Latin counterpart to Berlin with both sharing the season as capital of youth culture. I clearly remember the smell of its lanes which so resembled those of my loved and hated Naples. I remember the coffee, different from ours but just as worthy of respect. I remember the nightlife on the streets and in the clubs which were splendid and "well designed." I remember the architecture, "Onirica."

BISCA BARCELONA 1985

I remember a pusher from Naples, well established on the local scene, and I remember my sense of confusion when I realized that for Spain this city is in the north and how its similarity to my Naples of the Deep South was almost arbitrary.

We, as a music group, were a complete anomaly according to the standards of the "New" whatever. Bisca had seized the opportunity offered at that moment to try to make Italian music less provincial by using the usual tools of the trade—irony, desecration, iconoclastic violence, physical presence—as needed. We played bastard music. It was too punk for the new wavers; too funk for the punks; too speedy for the reggae guys and too disrespectful of the Neapolitan tradition for all the musos who had come out of Naples in the preceding years.

This group was a sure-fire success!

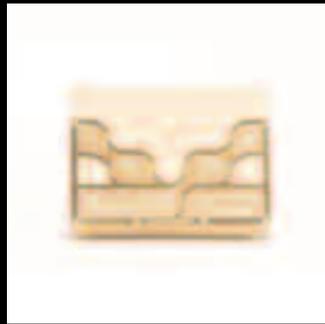
MUSIC

SERGIO MAGLIETTA, ELIO MANZO,
VINCI ACUNTO, FULVIO DI NOCERA,
GABRIELE FIORENTINO
NAPLES / ITALY
www.bisca.it

[biography page 288]



Bisca in 1981, 2006
and 1988 (background photo)

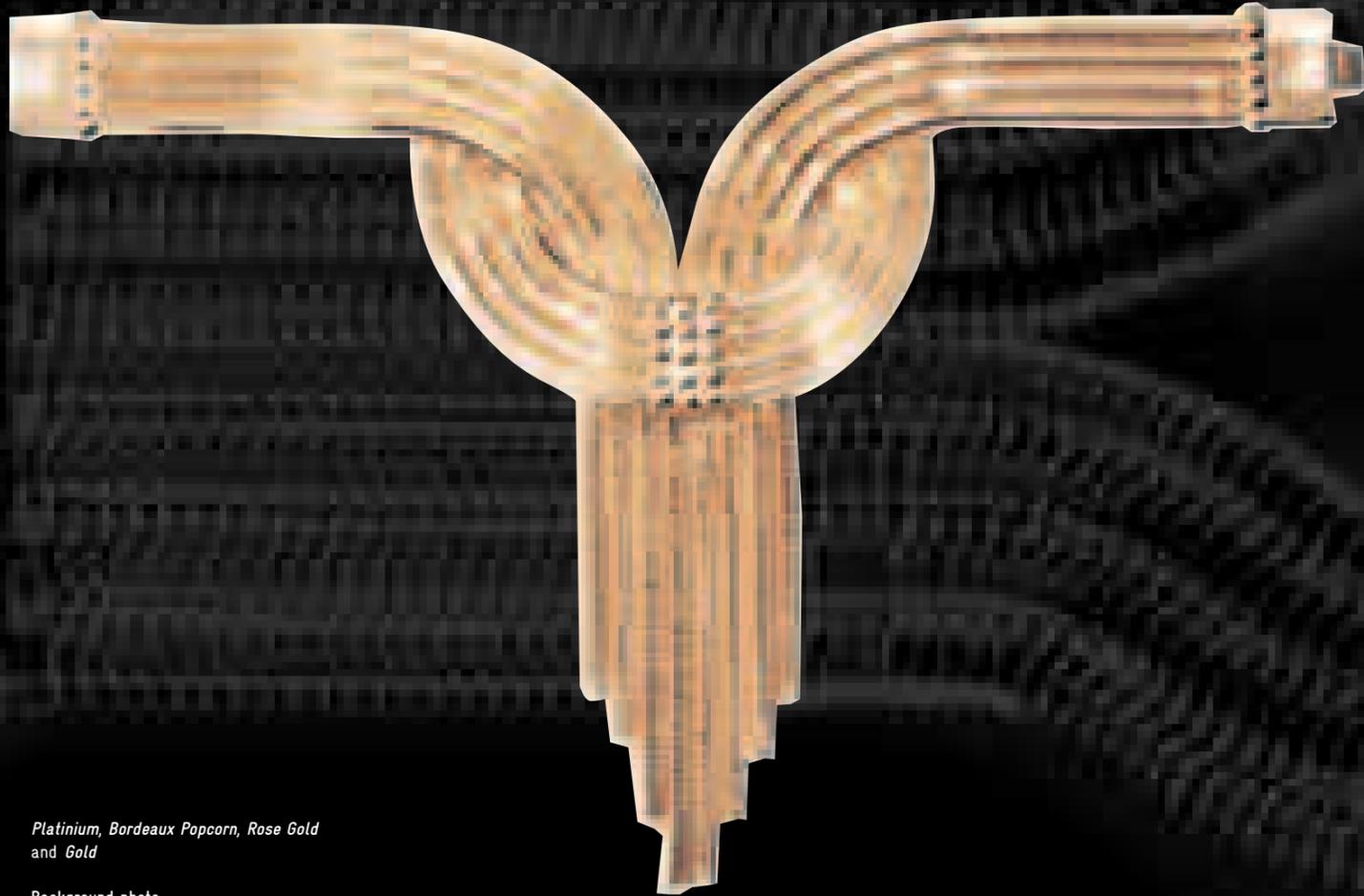


Based in London, Lara Bohinc is one of the most innovative and exciting jewelers working in fashion today. She has recently renewed a long-term contract to design fine jewelry for Cartier in Paris and has worked with many of the top names in the fashion world, including Gucci, Lanvin, Exte, Guy Laroche, Julien McDonald and Costume National.

LARA BOHINC LISBON 1994

She is also the creative director of her own fast-growing company. A mark of her work is versatility. A passionate believer in the universality of good design, she has made the most of opportunities to bridge the divide between jewelry and other fashion items. Her ultimate aim is to extend the output of her studio through the whole

range of accessories—from handbags and purses to belts, sunglasses and even shoes. Her previous training, at the Ljubljana Academy of Fine Arts, in both industrial and graphic design brings an important extra dimension to her approach. Her intimate knowledge of production processes and materials allows her to achieve swift, but always highly personal, work that has redefined the boundaries of traditional jewelry design. Unrepentantly modern, Lara makes use of the latest technical processes, including computer design, laser-cutting and photo-etching. Yet where the style calls for it she will also make hand-worked pieces in the craft tradition of her trade. Rather than use prefabricated components, she prefers that every element should be custom-made to her original design. Her precision approach lends itself to efficient, cost-effective production, but also enables her clients to achieve from an early stage an exact visualization of the finished product. She enjoys the challenge and diversity of working across a broad spectrum of different brands. Sensitive to corporate needs, she brings to her consultancy work a flexibility that respects the heritage and identity of her clients, yet builds on them in an imaginative, original way.



Platinum, Bordeaux Popcorn, Rose Gold
and Gold

Background photo:
Gold

"I work in the field of the images, and especially in the large generating machinery of images: the drawing. I am completely under the influence of its seduction and discipline. The drawing transformed/restructured my life like a mystical initiation: obscure nights and fulgurating illuminations. I assure you: it, the drawing, has an independent logic, and once it captivates you, it is impossible to withdraw from it. That is what drawings in all their harmony revealed to me—mysterious unknown universes. And it is during my voyages in these other worlds that they appeared to me—confusedly at first, then increasingly clear, but always in limited areas—the traces of an immense and sublime painting. Thus, a fever seized me and it now devours me. I want to express myself but do not know how; that I only see this painting by details, by elements, and that through them I perceive its totality, at least it seems to me. It is immense, but I can only imagine its vastness. In this fever I perceive its forms and its incomparable form! The sensuality of its forms, the energy of its colors, the dash towards the imaginary and erotic intensity that it creates remains incomparable. Everything is there, everything is already accomplished. There is nothing more to do. Do you understand? Nothing! Impossible to complete; impossible to 'do.'

SILVIO CADELO BARCELONA 1985

Then I took a resolution: to copy. To make copies, to represent in images this painting (since copies are nothing more than original images), this is what remains possible for me. It goes without saying, as I told you, that I am not the author. But I am the author of copies and I acted under the impulse of the desire, the need rather, to fix in memory these fragments of painting. To nourish its totality, which is lost in darkness and is guessed, vibrating with forms and lights, beyond the enlightened

narrow zone. Therefore, it is not a question of matters, concepts, justifications. I do not make the painting, since it has been already made, I copy it. As for my technique, it does not matter: inks, acrylic resins, fluorescent bombs, anything that can be used to make images. I aspire to only one thing: that my copies shall have the right to witness, to evoke, even slightly, the memory of the original that we can only see in the imagination." (From a letter to Silvia of the Avida Dollars Gallery of Milan)

VISUAL ARTS
MODENA / ITALY
PARIS / FRANCE
www.cadelo.com

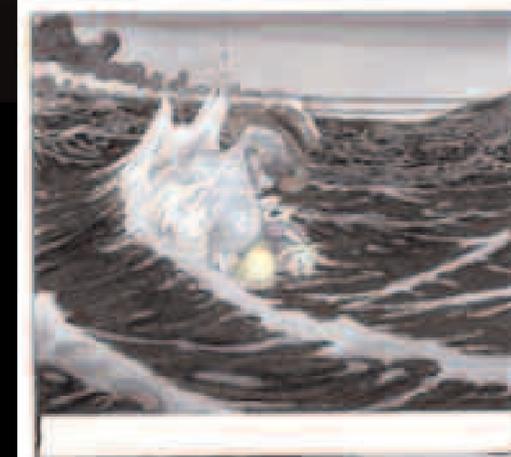
[biography page 288]

Envie de Chien, les enfants de Lutece 1

Paternité

Envie de Chien, deux mouches blanches

Background photo:
Nativité



Chacun
est
créé
par
dieu
et il
fertilisation
est
réciproque.



Imp, Live (Bust 9), Jason, Woozy, Bizar, Reb,
Athens Biennial, 2003

Bus painting during the "Car-Free Day"
Zapion, Athens, 2004

Carpe Diem logo



CARPE DIEM ATHENS 2003

The Carpe Diem was established by a group of people who keep on trying to push art and techniques of alternative form of culture. Since 1998 this group has been active in Greece in different areas—from the Art of Graffiti to skateboarding, bmx, music and dance.

Carpe Diem will always be available for any kind of idea and action you would like to fulfill. We are always in the mood to discuss any kind of suggestions or options you put to us while always aiming at a nicer city and therefore more beautiful people.

The fine art interventions that Carpe Diem organizes very often have a feeling of celebration or festival. Here, the main aim other than the creation of the paintings, is the participation of the public which gets into the techniques of graffiti and interferes effectively by changing the environment they live in.

Carpe Diem has organized graffiti festivals all over Greece with the support of local municipalities. These include the River Party Ardas '99 in Orestiada, the "Book" exhibition in May and September of 2000 in Athens, October of 2000 in Tripoli and December of 2001 in the town of New Ionia in Magnesia.

The festivals that Carpe Diem organizes are complemented with displays and completions of skateboard and bmx with music by djs and break dancing.

This success is due to the close cooperation the group has developed with people right across the ex-treme games spectrum.

Exhibitions with graffiti works took place at the Goethe Institute of Athens, at the Art House Gallery in Thessaloniki and the Vavel International Comics Festival each year.

Carpe Diem publishes the graffiti magazine quarterly *Carpe Diem*. With the support of its members, other publications are being planned, as well as calendars and albums concerning art matters.

One mural painting in canvas on wood, with sprays and plastic colors by six artists from the Carpe Diem team. Painting about the missing land of our identity as humans and the journey from gray cities to colorful places. In this journey we carry on all the memories, searching for a new reason to live and breathe.

After the Biennial, Carpe Diem organized two of the biggest mural graffiti festivals in Greece, exhibitions in the Vavel International Comics Festival in Athens, a graffiti exhibition with the "Maclaim Crew" in the Goethe institute, bus painting during the "Car-Free Day" in cooperation with the Ministry of Transport and Communication, a mural production on Pieos Street concerning the history of olives etc.



VISUAL ARTS

ATHENS / GREECE

www.bjcem.org/original

[biography page 289]

CαRPE DIEM

PERFORMING ARTS

MARSEILLES / FRANCE

FOUNDER MEMBERS:

PHILIPPE CAR

(WRITING, STAGING)

PATRICK PONCE

(ADAPTATION, WRITING, ACTOR)

www.cartounsardines theatre.com

[biography page 289]

The Ponce & Car Company has existed for seven years and produced six original creations. With the arrival of new actors in 1985, forming the current collective of creation, the company took the name of Cartoun Sardines Théâtre. A constant characterizes the group: all the spectacles are created starting from improvisations by the actors on a selected topic. With the part *Mohican Danse où le téléphone sonnera trois fois*, the two actors Patrick Ponce and Philippe Car charm the public. The press unanimously greeted this parody of American film noir in which laughter is on stage for one hour and twenty minutes. In the Barcelona '87 catalogue: "The show lives as composed art, where it is natural to draw from all the fundamentals including puppets, mime, shadow theater, cinema, magic, music, red nose, fake nose, masks... The principle of the number is like the circus, the fairground. Representation is the heart of our theater. Some of our shows are like magnifying mirrors, others are calmer, mixing calm and tension. It is enough to be open. To let yourself go. At the bottom, and that is what we like in this theater, is the public. To be able to seize in a glance that luminous, radiant flutter which is translated at the end of the show into a moment of happiness and pride."

CARTOUN SARDINES BARCELONA 1987

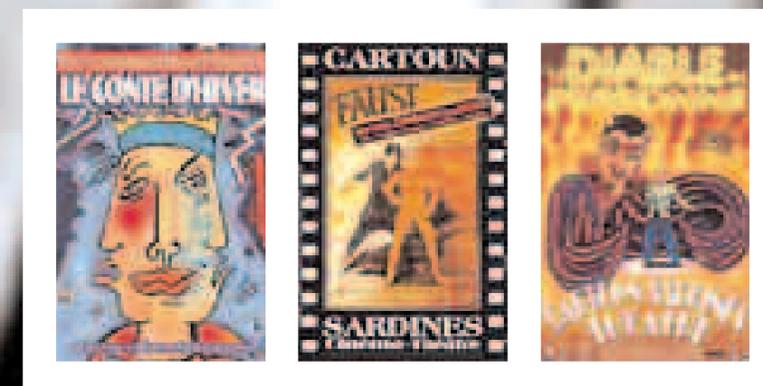
Cartoun Sardines is an incongruous name. So was the meeting, at the beginning of the eighties, of two Marseillaise, Philippe Car and Patrick Ponce, then twenty-seven years old, during the Pinok et Matho mimes ... in Paris! Back home, they defined their work, gradually giving up mime for a manufactured theater with bouts of improvisation and burlesque spice. Their first success, *Mohican Dance* (1982), has been performed more than 550 times and is still running today. The Sardine expanded until there were fourteen people for the creation of the *Mysteries de Marseille* in 1988. It then went bankrupt and found itself once again with a small core of three actors. Constraint gave birth to the moment of genius when *The Hypochondriac* was put together in 1992, giving all the roles to three speaking actors and a mute man. This imaginary patient gives an international dimension to Cartoun, with a round of the Ministry for Foreign Affairs by replacing French comedy! This illustrates a universe. A theater of images and the imaginary, clownesque and generous, which owes as much to the machinery of the theater as to the do-it-yourself of circus.

A happy-ending tragedy (or a bad-starting comedy) ... the first part is frightening. We're in Bohemia ... a mad king, a dishonored queen, an abandoned child. Then the clowns show up on stage. From now on we're in Sicily, with an Italian pastoral atmosphere, a "marchands des cacahouètes" ... masterpiece of the German Expressionist cinema in between two wars (1926), with a dramaturgy foreshadowing impending chaos:

A large wicker basket for a fecund performance and confrontation between cinema, music and live show. The musicians "accompany" the movie during its public projection while the actor lends his voice to wordless comedians ... Myrna's imaginary voice, the director, lights up some scenes... The play develops ... on stage. A cabaret? The heroes of this musical comedy are Faust and Mephisto.

The first is a singer deceived by his own existence. The second is always looking for a desperate soul.

Patrick Ponce puts all that together with the actor's conflict with himself ... the one he leads against his characters, against his conscience, his fight against reality or the fiction of his own reality ... without forgetting the audience, secret mirror of the seduction.



"Enna Chaton is not satisfied to work with a close entourage and she also counts on other people she invites to pose or who 'invite' themselves. In this case, the concept of 'meeting' with the models intervenes and is very important for the artist. She stays in residence, for example, favor these meetings with future models. She also selects according to 'human' and chance meeting criteria. The artist leaves a place randomly. For example, within the framework of the conference 'L'intime sous tension,' held in Nîmes in June 2004, to which the artist was invited, she proposed doing a performance which she entitled *On se connaît pas*



ENNA CHATON ROME 1999

[We Do Not Know Ourselves]. For this performance she made an appointment to pose naked in an apartment. Four people came, and we then find them in *Passages*. The relation between the artist and the model is particular.

Enna Chaton speaks about her work and explains to the models what she expects from them. For *Passages* for example, it is a question of remaining upright, being motionless, facing the lens and fixing it. With a precise, slow gesture, the artist pans the camera through 180°. The panoramic lens sweeps and embraces the room. The shots are taken in different places. The models enter the field in its entirety. The procedure is always the same. It is a moment in a meeting where intimacy and decency are exposed. Space and time are stretched. As Chantal Vey writes in *Papiers Libres*, 'this collectively shared time is decorous and it is not a question of simple laying bare or of only revealing, but of a caress in a given moment where the eyes of the artist skim over her actors with a long pan, the moment of a breath where the videographic eye extends, and physically extends this almost inexpressible moment... It is not a matter of nude poses arranged in the classical way, but of a communion of a place, of a space, of individualities, precisely those who are naked here and now. This experience of intimacy appears to proceed in a suspended state where feeling, emotion and concentration agree with delicacy and intensity of presence. The duration of the shot revealing the panoramic feeling that Enna Chaton offers us, allows seeing that face-to-face moment which summarizes the passage from what we are, to what we discover. This is that first embarrassment we feel on suddenly coming out with and sharing an essential simplicity.'

(Extract from a conference with Isabelle Durand, "Enna Situation L, Enna Chaton, Laurent Moriceau" exhibition, October 29–November 20, 2004, image/imatge, l'imprimerie, Orthez)

Opposite:
Video still from *Le Médj*, 2004
DVD color, sound, 6'32"
(installation, video projection)
Three sequential closeups in a room
of the bar "Le Médj."
Naked people appear in different poses, first three, then five, standing or sitting in front of the camera, holding still.
The panoramic rhythm is slow, as it is in the *Paysages 1* [Landscapes 1] and *Passages* videos. We only hear the bar noises in the background.

Center and background photo:
Video stills from *Paysages 1*, 2004
DVD color, sound, 19'
(installation, video projection)
The camera slowly pans from a section

of a landscape to a naked woman then to another section of the landscape, making a 180° rotation.
A woman is standing, naked, and motionless. She is seen in various settings: snow-covered landscapes, the countryside, roadsides, shopping-center parking lots ... she suffers the wind and the cold, an unexpected and uncomfortable situation. She's alone, although some closeups return her with violence to the reality of the continuous passing of cars.

Top and bottom right:
Video stills from *Passages*, 2005
DVD, color, sound, 17'21"
(installation, video projection)
Closeups of uneven duration follow one another. The camera pans slowly across

the space to several bodies, motionless, standing or sitting up. They're naked, alone, or at a house party. Some monochromes punctuate the closeups.
Some of those people are at home, or not; some are friends, relatives, others are not. The soundtrack was recorded at midday, at a major city traffic circle, unmodified during editing. The noise of cars, trucks and motorcycles can be heard in the background.



ANDREA CHIESI

MARSEILLES 1990

In 1991, when I participated in the Biennial of Young Artists from Europe and the Mediterranean in Marseilles with *Ritorno a Lwodec*, my work was going through a transitional phase between comics and painting. That year I published my last plates in magazines and fanzines and, at the same time, I began participating in the first exhibitions. Drawing, direct and immediate, was my first form of expression, and then the research slowly extended, reflection developed in an increasingly conceptual and mental sense. The work of Marseilles, still a comic strip, contains the germs of the work that would soon be developed. The sign dilated into a pictorial dimension, drawing became painting.

There are two spaces in my current pictorial research.

The first space is the real one, documented with photography during my more or less illicit incursions into the suburbs, into abandoned factories, harbors, railway stations, car parks. They witness the transformation of contemporary landscape; they are a historical memory, with several social implications: work, workers' struggles, strikes, heavy industry (its presence and its following disappearance), metropolitan marginal pockets, occupations, degradation, unauthorized building. They describe abandoned, transformed, reconverted places; assaulted, demolished, cancelled structures.

Then, there is the second space, in which architectures revive through painting. I paint a completely new space in oils on linen, I wipe out the real spaces, I modify the structures, a work of essentialization, or I exasperate the tangles of structures, I strip the off flesh, I cut, lengthen, alter, manipulate, curve, multiply, with an insistence halfway between Zen practice and manic obsession. It is another world, a virtual elsewhere, a parallel space keeping just a shadow of the original one, an evanescent trace of what it was. Everything has slowed down; time itself is next to crystallization.

T.D. 30, T.D. 25, T.D. 03

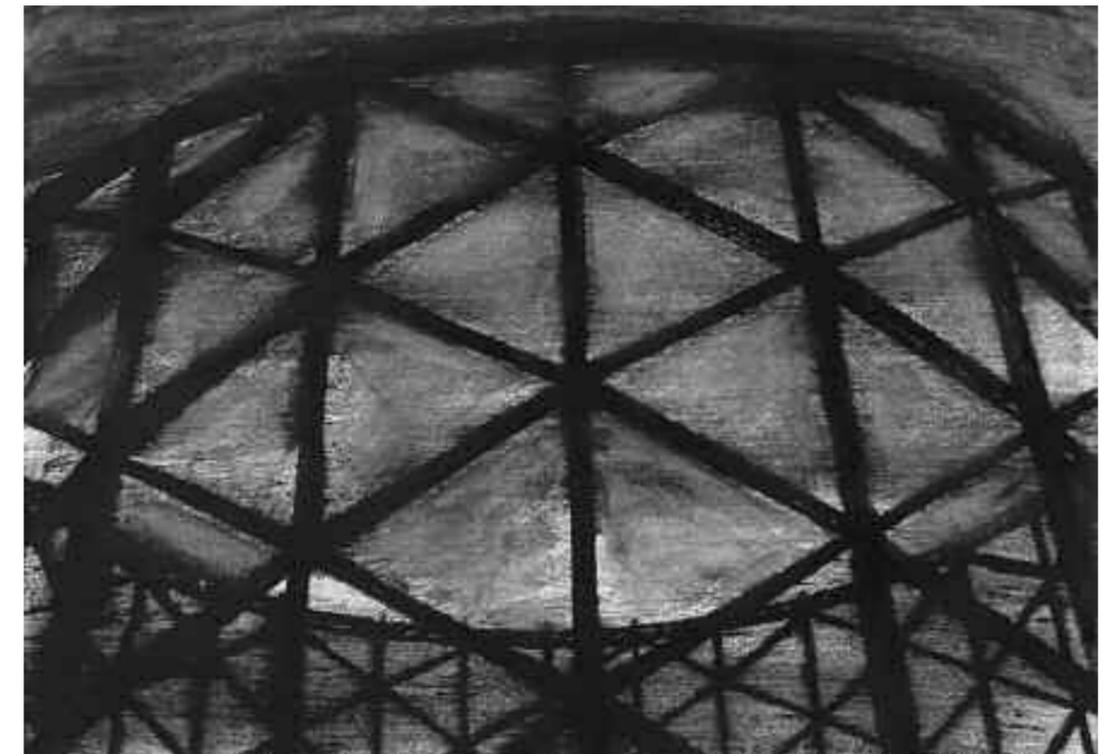
Background photo:
La casa 36

VISUAL ARTS

MODENA / ITALY

www.andreachiesi.com

[biography page 289]





Virtue: Superiority, Perfection, Ability of Any Kind, 2005
Installation, Cosmopolis State Museum of Contemporary Art and Museum of Contemporary Art, Thessaloniki

Visions: Hotel Imperial-chambre 304, 2005
Kappatos Gallery, Athens

Background photo:
Chambre rouge, 2003
Installation, Gallery Zeuxis, Thessaloniki

INSTALLATION

THESSALONIKI / GREECE
www.bjcem.org/original

[biography page 289]



Visions 2005 Kappatos Gallery
"hotel Imperial-chambre 304"



ELLI CHRYSIDOU THESSALONIKI 1986

"Parallel Moments" Pain – Conflict between Moment and Infinite

The starting point of the installation is the complex, contradictory and fragile condition of the soul, the inner experience of understanding opposites, the competitive relationship between good and evil, the decay of ideas, attitudes and principles of life, the illusion of gaining and losing, the desperate pursuit of identity. The installation spreads over a dark room and is organized in seven adjacent painted surfaces bringing forth the human sense through conflicts and contrasts and surrounding a far-fetched 3-D construction-installation (butcher's counter)—material use denoting flesh creation—referring back to an ancient process of exorcising nightmares (deriving not from dream but from the reality) through their representation.

The Passage (for Sophie Calle)

The need to seek and understand the essence of the human soul, the thoughts, the feelings, the sexuality, the fantasy. The indifferent hotel room is transformed through the red floor and the basic element, the bed, covered in white sheets, white clothes and underwear on which are printed texts in red by Greek and foreign authors referring to hotel rooms, veiled with a white mosquito net full of past guests left-behind like talismans of memory, with the intervention of the running water (bather male/female) in the bathroom and a video, the only element to challenge the silent space, the dream steps aside to reality. "...These defining elements of the installation, transferred to a private time and space—the white of innocence, the red of passion and sexual vitality, the bed as main axis—extension of the body, symbol of life, death or love, the double meaning of the senses contradicting the image (video), bring up connotations, unify the senses and fix the ceremonial body movements, that is the very symbols, the mediators/passages from the unfamiliar to the familiar, from blasphemy to holiness, from the hidden to the obvious..." (Sania Papa, *Visions 2005*, Hotel Imperial, Athens, exhibition catalogue)

PIER PAOLO CORO LISBON 1994

Anima/Respiro, 1996
Cibachrome on canvas,
Variable dimensions

L'attoscuro - autunno, 2005
with the L'attoscuro Theater Company
Video still

*The Dream of the First Two Women
Appointed Captains Regent*, 2005
with Rita Canarezza
Video still

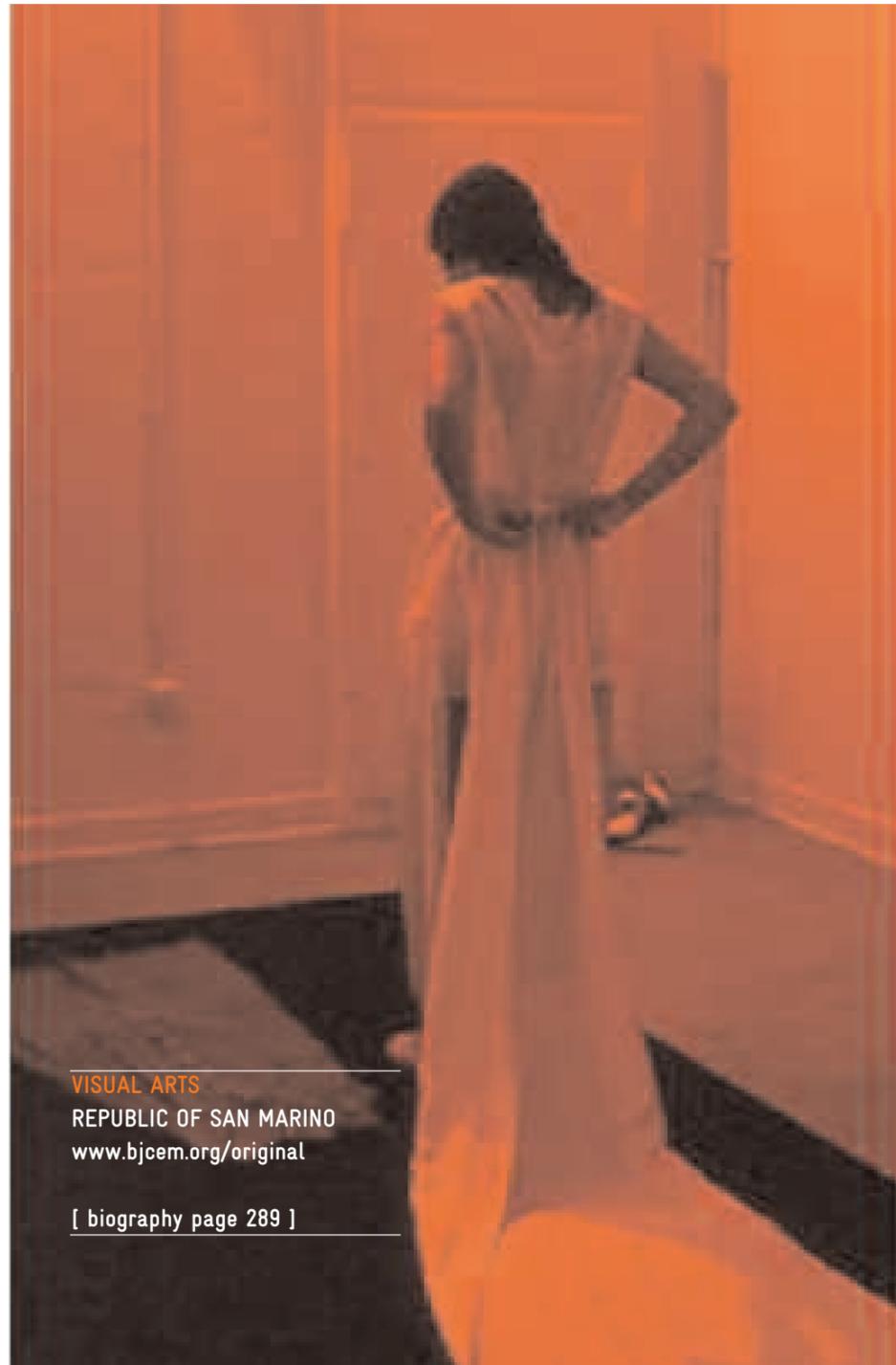
After the Biennial, several performance projects, installations, videos and transectorial projects, some done in collaboration with other artists, have characterized part of my work, together with an interest in the connection between images and social relationships.

Teenagers Soul Planet Don't Sell Your Dreams, 1997, video for raising awareness on youth drug addiction, shown in the Galleria d'Arte Moderna e Contemporanea di San Marino in 2000.

Point Out, Experiences of Young Foreign Students in Italy, 1999, video realized in collaboration with the University of Ferrara, and shown in the same University. The video denounces the complex relationships experienced today by many foreign students in Italy, against whom there are persistent attitudes of suspicion and exclusion. *The Word*, published in the catalogue of Manifesta 3 in Ljubljana, was shown in the Swiss Institute of New York in 2002 and in *Care Of* in Milan.

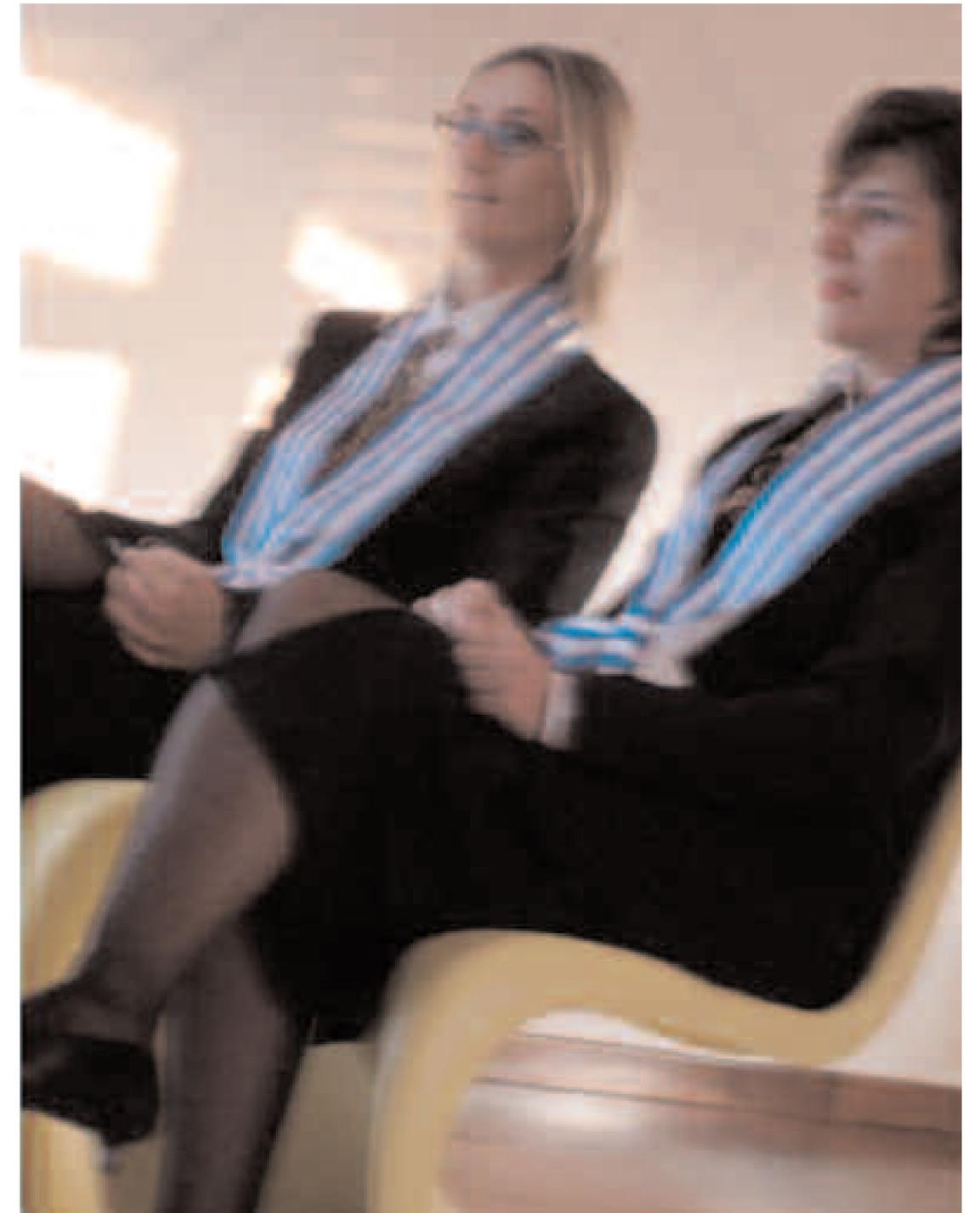
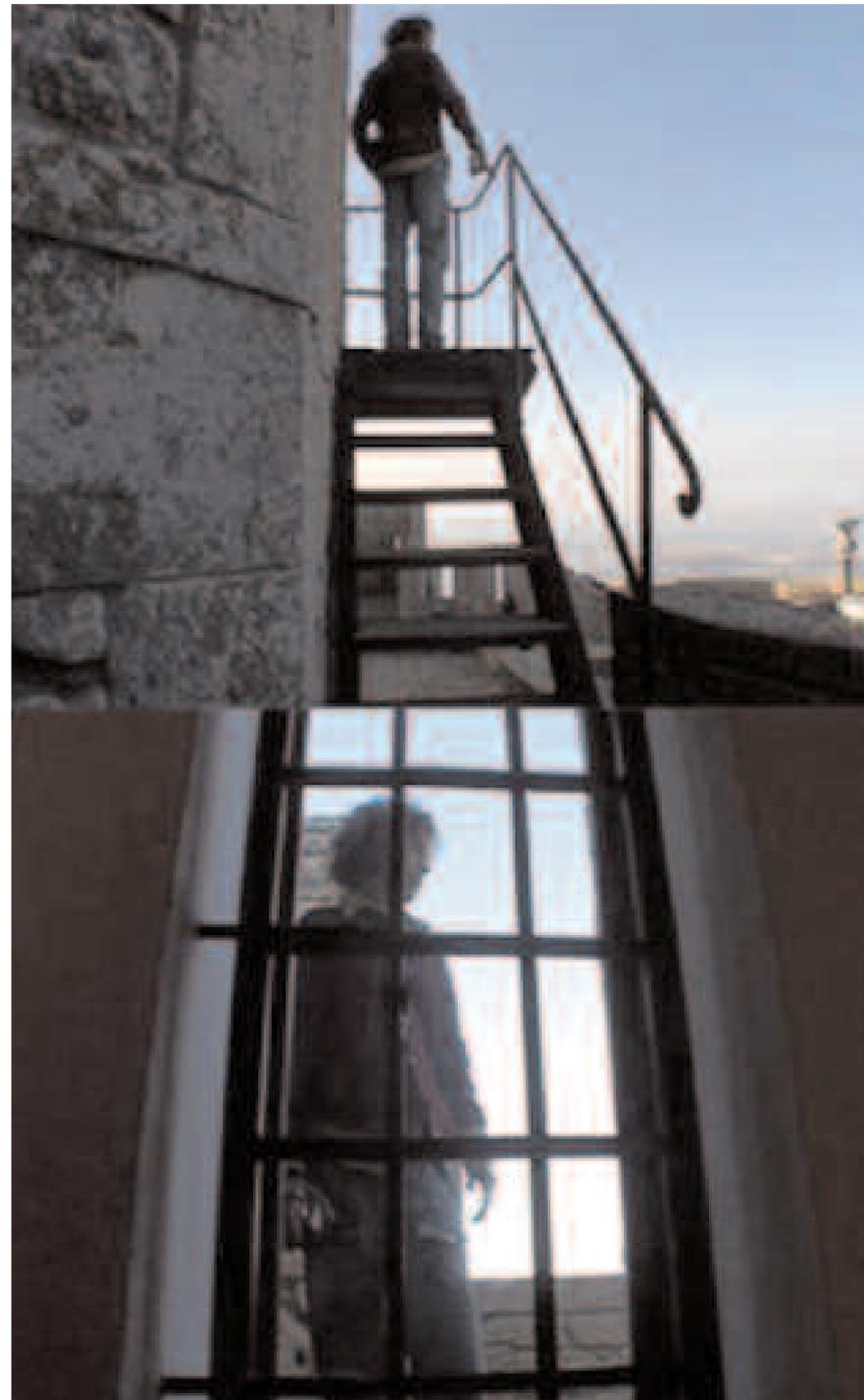
Bulgarian Portrait, 1999, video realized with some young people from Turkey who live in Bulgaria, remarks on many aspects of a not so easy social cohabitation. The project has been published in the catalogue *sanmarinosarajevo*, a special project in the Sarajevo Biennial.

Welcome in the Ancient Liberty Land, artistic collaboration with the Bosnian artist Sejela Kameric, realizing a site specific intervention, which for the first time has shown the border between San Marino and Italy, officially closed as artistic intervention. Actually the artistic research is focused on the project "Small States on Un-certain Stereotypes," conceived together with the artist Rita Canarezza. The project deals with the geo-cultural and geo-political special relations of Small States, in the outline of the integration and development politics of the present process of enlargement of the European Union. The issues are how do artists and cultural institutions coming from these micro-realities perceive new Europe? How, from these specifics is it possible to develop new strategies for a common cultural project, open to the involvement of other micro-realities even extra European?



VISUAL ARTS
REPUBLIC OF SAN MARINO
www.bjcem.org/original

[biography page 289]



Lucía III

In girum imus nocte et consumimur igni II

In girum imus nocte et consumimur igni I

Background photo:

Lucía II

MOVING IMAGES

MALAGA / SPAIN

www.bjcem.org/original

[biography page 289]



Jorge Cosmen is an artist and director interested in audiovisuals with no limits of gender or format. He realized several independent productions, in connection with what has been defined by Noguez as "le cinéma même, what is lively and essential in the art of animated and sound images" referring to experimental cinema. Alternative, with clear precedents in avant-garde and in underground, he simply works in the field of a possible, other, different cinema. In last five years, his work has been shown in more than fifty international festivals, receiving many recognitions. Among the most important are his participation in the traveling MACRO festival "ResFest," the actual Bible of the new cinema, together with names such as Chris Cunningham, Doug Aitken, Won Kar Wai o Shynola, Transmediale Berlin, International Film Festival, Rotterdam, Festival des Cinémas Différents, Paris, his selection as co-author in the section "Zabaltegi" of the 47th Festival de Cine de San Sebastián with an animated short film. More recently he has participated in events such as the Biennial of Moscow and ARCO.

Basically he works with video, photography and installation, mixing different media. His proposals are addressed to unify the "ancient"

languages such as photography, cinema, animation, music and graphic design with the new ways opened by the digital technologies in order to establish a combined view of the audiovisual medium. This view avoids genders and disciplines and is inspired by the out-of-the-ordinary reality described by Stan Brakhage, one of the doyens of the American avant-garde, more than forty years ago.

In his first works he started from the plasticity of the medium moving on to the expression of awareness conditions and processes of the reality perception, as well as the mechanisms of auto-representation of thought.

His most recent work follows this line and explores comparisons and links between photography and cinema, more concretely the renewal of the old assumption of Marey-Lumière and its implications in the genesis of the image-time and the creation of passages between both ways.

Certain of his works are the videos in the series "Lucía" (2005), the installation-films *In girum imus nocte et consumimur igni* (2003-04), *Spot* (2002), *Naturaleza muerta* (2001), *In memoriam* (2000) and *Ascendente* (1999, co-author).

JORGE COSMEN ATHENS 2003



The works presented at the Biennial of 1988 were produced during the "C.F.P." course of professional graphics held by the art director Paolo Bardi, between 1985 and 1987. These works were selected from among those deposited in the archives of the young artists of the Municipality of Florence: composition of the works for a hypothetical advertising campaign of an "Africa" watch for a cultural-social campaign. Writing about the artistic path after the Biennial now seems testamentary, but as long as I am going to do it I will try to unveil the relationship that connects me to this graphical expression, succinctly in the form of questions and answers.

1. *Initial influences:*

The artistic movements, originated by the spiritual aspirations of the early twentieth century: Constructivism, Bauhaus, DeStijl.

With them the birth of contemporary graphics, the will to move visual perception ahead, the word to be seen by graphic designers and printers.

2. *Project paths:*

The aspiration of an expression that is the overcoming of merely individual aspects, and the conquest of an expressive dimension, of super-personal character. The construction of an image that demands the spectator to participate with his intelligence and sensibility.

3. *Attraction fields:*

The spaces, the relation between empty and full where the equilibriums and the attractions seduce me.

Involving the senses in the discovery of the object, provoking reactions.

The publishing project is the architectonic space, to which give a shape and with which create relationships.

On the contrary, the co-ordinate images: the sense of unity and its fragmentation, to build on various and distant supports.

ANDREA DEL SERE BOLOGNA 1988

4. *Study:*

Work as free-lancers, forming teams with professional friends when necessary. The structure must be agile, I do not think of an all-consuming machine to be nourished.

5. *Graphics or Advertisement:*

I think of graphics as a form of art in order to speak about something else: philosophy, social science, spirituality, quality of life, moving constituted visual clichés ahead and this path is difficult to share with marketing men.

6. *Purchasers:*

The debut was commissioned by the Municipality of Florence, as a graphic designer enrolled in the archives of the young artists of Florence: selected by the art director Fabio Chiantini to work side by side with him in developing the project.

The social and cultural public work has gone ahead since then, allowing me to develop messages as both projects and services that can be addressed to the social body.

Private orders developed on the various plans of the artistic experiences, and on products concerning the quality of life. The freedom of proposal for my projects comes true through a small publisher, "Festina Lente" founded in 1989.

GRAPHIC DESIGN

FLORENCE / ITALY

www.bjcem.org/original

[biography page 290]



War Square, 2002
Flyer for cultural events in the squares of Florence
Festina Lente Editions, Florence

Affidamento Familiare, 2000
Flyer, Comune di Firenze

Background photo:
Babele, 2003
Sketchbook, cover in PVC
Festina Lente Editions, Florence

Cover of *Progetti in movimento. Philippe Starck* by Patrizia Mello
Festina Lente Editions, Florence, 1998



Listing of modern markers, confrontation of representations, paradigms and languages.

Mode of the sign sending to sign. The screen does not promise anything, safeguard perhaps, and finds its margin of freedom through which the spectator invests and contemplates, sometimes enriched sometimes disturbed by sound and musical interventions either as ornaments or as the basis of an exaggerated work, lacking meaning.

In my plastic research, I demolish the narrations, which never have been or never will be. Fragmentation is the origin of a process based on the non-obviousness of the rules of the game and the perception requires incubation. The elements and figures I use are artifacts related to known references, generators of perception.

"Expression, Sunset, Heavens above, this video is so calm. And industrial. And full of concealed anger. There is no ground space for these adolescents, as I said the first time I assisted in the projection of this UFO. But the rooftops are theirs. The open-air ventilation is theirs. The Dhikr's chant is the soul's road drill. At last a film you can see with your ears. What a sound! Lâ Ilâha Ilâ Llâh...The repetition of the divine name leads little by little to a loss of consciousness. Exil takes many forms. Trance also: Annihilation, Stupor, Ecstasy! We just pass through this world. Rejoice! There is nothing better than to escape from the self-nothing. These young people are not saints; they are not dancing in front of tombstones. The truth is, I'll tell you: it's their bodies and minds alone that belong to them..."

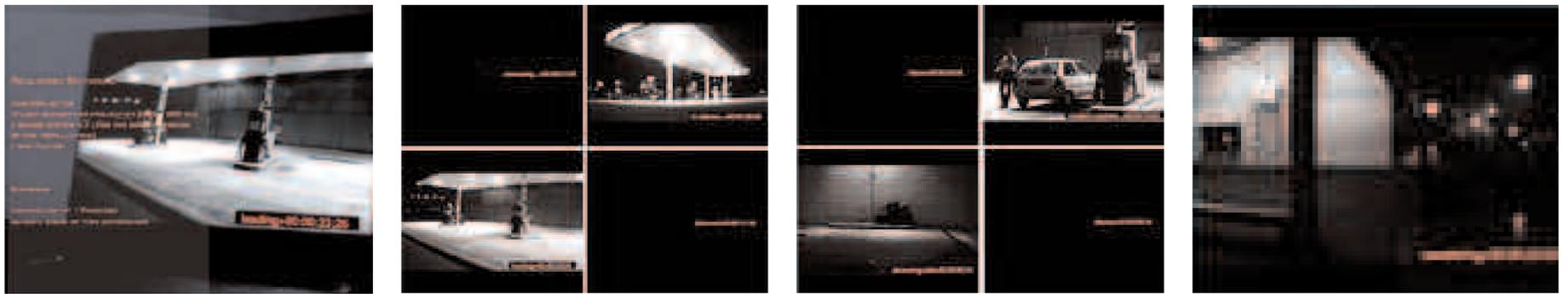
(Yves Tenret, Critic and Writer)

Video installation on 2 screens.

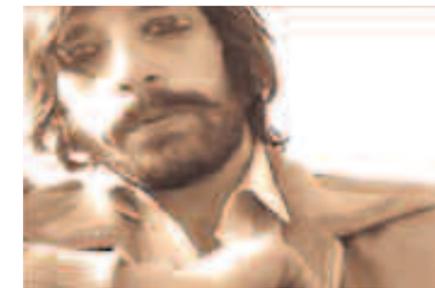
Adrift axiomatic ... preloader ... inflation ... loading, language, representations, paradigms ... intervals in the narration.

A panoramic construction determining the structure in which one will be able to insert scene accounts, re-tractations, as well as narcissistic dreams. The human being wedged in its own desires and phantasms, it is perhaps alone within the group more socialized despite everything its surface beauty. The attitudes return to possible stories, ready to be the film object ... pre-cinema ... artistic premeditation and plastic accident ... inflation of the representations, writing, language with its immediacy, brought here by the simultaneous displacement of the narrative principle has the time in the sound and the image, and their combination which makes possible their formal (shape) interaction by asynchronism, one anticipating the other or reiterating it.

(École Supérieure des Beaux-Arts "Le Quai" de Mulhouse)



BARIS DOGRUSOZ ATHENS 2003



VISUAL ARTS

ISTANBUL / TURKEY

www.bjcem.org/original

[biography page 290]

Preloader, 2004

Video / sound installation [5,1 sound] 31'

Untitled [or, There's Always Free Cheddar in a Mousetrap], 2003

Video / sound installation [5,1 sound], 13'11"

Background photo:

Untitled [or, There's Always Some Hungry Men Waiting for Pommes Frites]



Ever since he started his career as a solo artist back in 1992, eRikm has instinctively followed a relatively unusual, even risky, career path. Taking off from his interest in visual arts and his first musical experience as a rock guitarist, he first appeared on the scene with his virtuoso turntabling, then as a composer of electro-acoustic music, exploring the technological media that

ERIKM TURIN 1997

becomes a musical instrument in its own right, and, juggling with the subtle abstraction of modern technologies, escaping from the electronic scene.

This is experimental music: not in the usual sense of abstract avant-garde research, but as a sensitive practice always taking its lead from the musical—the instrumental—act, and open to all surprises along the way.

The originality of his style stems from the duality between his

experimentations with the material of sound, its envelope and its texture, and his work and taste for the anecdote, the reference, the richness of the sonic materials generated during live performances (from references to noise), and the capacity to deploy these materials in vast and elaborate processes. The energy developed is not a simple "effect," but is integrated in a musical logic, an inclination towards the "catastrophe."

eRikm is now definitely a member of the family of musicians/composers most able to define the relationship between popular music and academia, hiding behind none of the masks of demagoguery or cultural camouflage.

From the application of his experiences in the arts of sound, eRikm has brought to the fore a singular material that resonates throughout his other work in video and the visual arts. eRikm is now approaching a subtle abstraction, a new electronic position: like a pause amongst modern sonic agitation, in opposition to it, with a desire to weave a musical oeuvre whose intricacies can be followed with ease, leading the listener into the vistas of his composition, without exaggerated technical or intellectual posturings.



Defiant and Convulsive

Agustí Fernández always has a new project—or two, or three—going. This indefatigable pianist seems to know no limits: one day he is playing with the Evan Parker Electro-Acoustic Ensemble, when the day before he had performed with the improviser Barry Guy's New Orchestra and the next he is scheduled to accompany the extraordinary Flamenco singer Miguel Poveda, with whom he finds surprising aesthetic affinities. Some months ago, Fernández offered a truly unusual performance: twelve hours seated at the piano, from dawn until dusk, tirelessly inventing spontaneously generated music. No doubt about it, Fernández is not interested in easy enterprises: with the Agustí Fernández Quartet he has successfully showcased his interpretations from the Ornette Coleman songbook, pieces strongly resistant to the piano due to the free form and fascinating, inharmonious nature of such naked compositions as *Lonely Woman*, *Virgin Beauty* and *Latin Genetics*. Fernández plays at contemporary music festivals, records with elite improvisers from New York and Berlin, is prolific in producing and releasing his own work, and improvises at the piano with the dancers Angels Margarit and Andrés Corchero. At the 2000 Grec Festival, he gave new sounds to the silences left in the air by José Angel Valente's poetry in a joint performance to which the poet, then seriously ill, was to have contributed the speaking voice. (Manuel I. Ferrand, *ABC*, June 26, 2004)

AUGUSTÍ FERNÁNDEZ THESSALONIKI 1986

MUSIC

BARCELONA / SPAIN

www.augustifernandez.com

[biography page 290]





Davide Ferrari with Echo Art

Davide Ferrari was the musician, composer and art director for the "Echo Art Ensemble" who made its first appearance at the Turin Biennial in 1997. The band played Mediterranean-inspired music, with a contemporary arrangement, dialectal and experimental voices, piano, violoncello, and electronics. The track *Sole d'Argento* is included in the double CD of the Biennial.

In the organization of the Rome Biennial in 1999 he was artistic co-curator and musical manager (with FabioBarovero, group Mau Mau) of the musical project started in Turin and continued in Sarajevo and Mostar with the meeting between artists from Bosnia and of the Mediterranean area. The CD *Sarajevo Europe* was recorded and published from the work done at the Pavarotti Music Center of Mostar and presented live in concerts in Sarajevo and several Italian cities.

DAVIDE FERRARI TURIN 1997

For the Biennial in Sarajevo 2001 he was curator and manager of the workshop "Voci e tamburi del mondo." The voice workshop was held in Genoa and gave birth to a concert presented in Sarajevo, focused on vocal techniques of different traditions, with the participation of musicians from the Balkans, France, Italy, and Maghreb. From the laboratory realized in Genoa, a concert presented in Sarajevo was realized. Held by Elena Ledda and Friedrich Glorian.



Left to right:
Checo, Negus and Gighi, Negus,
Summer 2003

Background photo:
Folkabbestia on stage

Folkabbestia is comprised of Nicola "Negus" de Liso, drums; Francesco Checco Fiore, bass guitar; Fabio "Lavalas/Arrepetiscion" Losito, violin; Lorenzo Lollomanna Mannarini, guitar and vocals. They play with: Pietro Santoro, accordion and Simone Martorana, Guitar.

Originally a sestetto, the Folkabbestia in ten years of activity have had various changes of formation and very important experiences ranging from the Interceltic Festival of Lorient, in France, to the mention in the Guinness Book of Records for the longest musical execution of the same song (30 uninterrupted hours of *Stayla Lollomanna*) passing to the choice made by the BBC selecting them as the representatives for Italian music and the participation in the first music festival of Mantua. But it does not end here! They have participated in "Arezzo Wave," the Biennial of Young Artists from Europe and the Mediterranean of Turin 1997, Santarcangelo dei Teatri, Raduno di Caterpillar, the concerts and passages of the RAI (Italian television), tours in Germany,



FOLKABBESTIA TURIN 1997

only a few examples of the admirable achievements of the band. The roots of Folkabbestia date back to 1994, the year when six hippies—natives of Bari—artistically merged, dangerously intending to play and sweat to the rhythm of Italian pop music and Irish folk, to the rhythm of punk, ska and Balkan music.

The Folkabbestia are a real traveling party! Every concert is an immersion in the Italian tradition: heavy irony, smiles and stylistic mutations that range from punk to folk, from rock to ska. Sprays of instrumental color in daring melodic intensity, in order to jolt with happiness unbridled dances and noisy fun of public squares, toasting to whatever comes into their heads. A journey on a swivel-chair, in Balkan territories, Irish landscapes and Apulian heat. They have been playing for audiences for more than ten years now, giving moments of joy with their noisy expressive performances. The group, in ten years of activity, has had hundreds of concerts in Italy and in many European countries.

MUSIC

BARI / ITALY

www.folkabbestia.com

[biography page 290]

"The *Dance of love and death ... in Fragole e Sangue*, which opened on January 29, 1994, at the Rasi, unfolds 'by exclusion.' The scene is empty of graphic designs and plunged into darkness. The four dancers are actors to all effects: they speak mutely, move motionlessly, they are there when invisible. At times we see only a silhouette, an outline of light, a halo, in a continuous succession and eclipsing of their bodies. The same operation is present

MONICA FRANCIA LISBON 1994

in the films: bits of cinema launched on the scene like a counterpoint of movement. The films chosen by Monica to convey passion, the need for love, pain, poetry, blood, are mutilated, deprived of images: they only have dialogues, fragments of words and music, echoes that blend with the four black bodies of the two males and two females. But they all have something masculine or feminine. Monica's head is on fire; Francesca is a rebellious child; Gerardo is a long shadow that seems a knife; Danilo is fierce and poetically grotesque. At the beginning a hand takes the temperature of a body on a sacrificial table. Descending from the sky, like angels, the four gradually take form, through lights and shadows, times and rhythms (similar to cinematographic assembly) until becoming exhausted by life, finally clashing with the industrial music of the eighties by the *Einstürzende Neubauten*, becoming its gears, instruments thrown one on top of another as in a dance of love and death. A *trapéziste* of the sentiments, Monica Francia leaves us breathless: eyes, ears, skin, heart and brain are enchanted in unison. If we were not naked before, we are now, if we were not rational, we now have food for thought."

(Cristina Ventrucci, *Il Resto del Carlino*)

Monica Francia, perhaps like very few other people in Italy, has a wide competence on many levels regarding contemporary dance at present in our country. In fact, besides being an important and original Italian choreographer of her generation, she had a very active role in the battles of category against the reluctant support of the Italian system. She has been director of various up and coming festivals that offer an important occasion of verification of the new tendencies of the young Italian dance every year.

(Malve Gradinger, *Ballet International/Tanz Aktuell*)

PERFORMING ARTS

BOLOGNA / RAVENNA / ITALY

www.bjcem.org/original

[biography page 291]



The band Fratelli di Soledad (the name borrowed from the title of a book by George Jackson, the Black Panther activist killed in 1971) was formed in 1989. Since the first songs the Fratelli were clear about their intentions: ska and reggae contaminated by combat rock and pop music and with lyrics (nearly all written by Giorgio "Zorro" Silvestri) often dealing with social issues, but seen through a filter of irony. The fervent live activity of the band soon led to the increase in the number of admirers and 1992 saw their debut in a recording studio, with *Barzellette e massacri*. *Gridalo Forte* followed the debut album in 1994. At this point the Fratelli launched themselves in a difficult but profitable enterprise, recording *Salviamo il Salvabile*, a collection of more or less famous cover songs taken mostly from the repertoire of Italian songwriters. In 1996 they published for Virgin their fourth and last album

FRATELLI DI SOLEDAD VALENCIA 1992

Balli e Pistole, produced by Max Casacci. After more than five hundred concerts all over the Italian peninsula, they participated in the most important rock festivals in Italy (from Arezzo Wave, to Sonoria, to Pellerossa). In 1998 the band split. After four years of silence, they got back together, and, in June 2003, the live album *Sulla strada 2002* was released for the Mescal label.

Nine years after *Balli e Pistole*, the Fratelli di Soledad were back with *Mai dire Mai*, produced by Manifesto CD.

An important press review exists about the Fratelli di Soledad, taken from all the major Italian music magazines, from 1991 to the present. They also appear in general magazines including *Specchio*, the insert of *La Stampa*, and in *Tuttolibri*, a literary periodical also published by *La Stampa*, in May 2005.



MUSIC

TURIN / ITALY

www.fratellidisoledad.it

[biography page 291]



Gallery Gradska, 1998, Zagreb, Croatia

Island, 1996, Dubrovnik, Otok

Background photo:
SC Gallery, 1994, Zagreb, Croatia



"There was a phone in the empty gallery space. The phone number appeared in the local paper prior to the opening of the exhibition without any further information. The communication channel involved private conversations, anonymous calls from outside and exhibition visitors. Tomo Savić Gecan is an artist who almost as a rule exhibits 'nothing.' Conceived in the manner of *tabula rasa*, the author's projects function as empty sites filled with various charges, concealed tensions, references and interlinkings. By intervening in space, the basic 'material' of his work, the artist initiates marginal, uncommon interactions between the space, viewer and the non-existent object of exhibition. Dematerialization, absence and emptiness

TOMO SAVIĆ GECAN TURIN 1997

are the consequences of the specific treatment of gallery space. Overall, the artist's works can be seen as an ongoing tactical positioning vis-à-vis and within the space of the gallery's white cube—the 'archetypal space of modern art.' It seems that his interest in the perception of architecture and the process of movement derives precisely from his persistent opposition to the museum's white cube seen as a timeless and neutral framework meant for the production of 'autonomous art objects.' By abolishing the object of exhibition and impinging on the physical and symbolic dimension of space of art, he indirectly interrogates the ways artistic institutions function.

The conventions of the museum-gallery system are the precondition and the fundamental territory of realization of projects that at first sight often do not offer an unambiguous interpretation. The gaze and its range, physical or virtual presence, space-time distance, experiences of fluctuation, movement and occupancy in space, familiarity with context—all are important points of reference that define the perception of the work. Tomo's projects are experiments in a sense, ones that become fully realized only in interaction with an audience. The works sometimes confuse the viewer; they can very often be 'misread' or in the event of a 'learned perception' gradually incorporated into a broader semantic structure. Irrespective of whether this 'interference' stems from information surplus or deficit—surrounding noise and constraints are integral components of Tomo's works. The process of perception of a given work will evoke those created earlier; distinct projects complement and are a continuation of each other, they organically emerge from each other. Examples of various spatial dislocations and relocations will take on forms of (physical and symbolic) actions of closing, opening, interpretation, reconstruction, exchange, shifting, imagining, devising, adding, renaming within the specific gallery 'space-time.'"

(From the text "Tomo Savić Gecan" by Ana Devic)

VISUAL ARTS

ZAGREB / CROATIA
AMSTERDAM / HOLLAND
www.bjcem.org/original

[biography page 291]

LEYLA GEDIZ

SARAJEVO 2001

VISUAL ARTS
ISTANBUL / TURKEY
www.bjcem.org/original

[biography page 291]

Leyla Gediz's contribution to the Sarajevo Biennial consisted of five oil paintings on canvas. Two of these—*Untitled* and both measuring 120 × 120 cm—were based on a commercial logo found on a Band-Aid box. A freckled boy with ginger hair is smiling because the two wounds on his face have been treated and protected by these plasters. Gediz gave the boy dark hair, big abstract eyes and a frown. She uses the image forty-eight times across the frame, so they all fit in without overlapping, each one rolling in another direction like footballs or biscuits in a jar. The hair bits start to look like birds in motion. The Band-Aids gain a dramatic effect. There's both a strong sense of entrapment and an equal struggle to break free in these paintings. The other three works are from a series Gediz entitled "Kendi li Kale," which is a made-up word in children's gibberish, its meaning closest to "The Castle of Self." In this series, the artist made effective use of her own childhood drawings in order to portray more adult conflicts. The largest canvas from the series (182 × 116 cm) depicts a ghostly girl/woman standing amongst a group of trees, waiting. Her passivity is prolonged by the image's repetition twenty times, at regular intervals, across the canvas. The painting thus succeeds in mimicking any girl/woman stuck in the void of waiting.

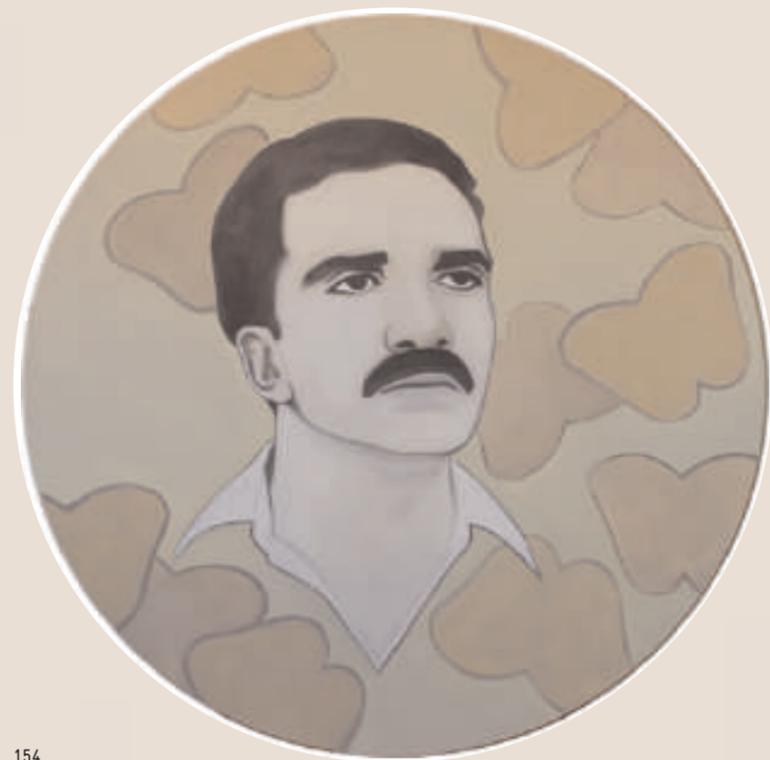
"Something significant is happening in the paintings of Leyla Gediz.

Something clearly familiar yet not fully graspable. These paintings hint, and they take you for a spin. There is tour and an immediate detour. You make a contact, a connection but you cannot be exactly sure what, how, who and where.

Translated into the endless processes of the production of meanings within contemporary art and visual culture, Gediz is becoming a true master of these small but utterly important gestures. ... The paintings and their stories are simultaneously very credible and misleading. And obviously herein lies their fascination. ... It is the inter-locked connection between private and public, between particular and general—and between secrets told and secrets on hold...

The ties that bind. Something special that holds so very well together the components of visual candy and invitation for playing mind-games with the paintings. In case of Gediz, the glue that keeps them together—together in order to be pulled apart again—are the precious hints that she leaves behind. Tiny little anecdotes as precision bombs that might go unnoticed for awhile but sometime, anytime soon they will explode and spin that wheel again and again. What you see is not what you get. What you get is a temptation to look behind the scenes, to go with the offered flow of connotations..."

(From Mika Hannula, "The Ties That Bind," catalogue essay for the Leyla Gediz exhibition "Keep It a Secret," October 15–November 2003, held at Galerist, Istanbul)



Butterfly, 2004
Oil on canvas, diam. 130 cm

Turn, 2004
Oil on canvas, 70 × 50 cm



Alberi

Rotaie, from the book *In Linea d'aria*,
Feltrinelli, 1999

Ginnasti
Installation, 120 × 80 cm

Background photo:
Bocca

The work presented in Bologna was an expressionist project where the metropolis has been photographed to give back novelistic suggestions, empty, nearly uninhabited, in internationally known squares and places, and easily referable to the historical iconography of the city. The images introduce a title that defines a new practicability of the place with new roads presenting a toponymy of novelistic type; "roads for a precise time," "game road," "memory road" and so on, these are just a few roads introduced in the book published by *L'illustrazione italiana* with texts by Roberta Valtorta.

A multimedia artist, Moreno Gentili realized video-installations for museums, directions for Tele+, exhibited images and made performances in several art events, public foundations, international museums and galleries. Among these are: the project "Beni Architettonici e Ambientali of the Provincia di Milano" (1990), "Rencontres Internationales de la photographie of Arles" (1998), PAC, Milan (1999), the Architecture Course of the University of Turin (1992), "Mois de la Photo," Paris (1992), Museum of Contemporary Photography, Helsinki (1994), Centre Interculturel Strathearn, Montreal (1995), Artissima, Turin (1995), Museo degli Alinari, Florence (1998), Triennale di Milano (1999), Fondazione Ado Furlan, Spilimbergo/Udine (2000), the project "Linea di Confine for Contemporary Photography," Rubiera/Reggio Emilia (2000), the exhibition "Focus on Italy," New York (2001), Galleria degli Uffizi, Florence (2002), Villa Manin, Passariano/Udine (2002), the Imperial Riding School of St.

MORENO GENTILI BOLOGNA 1988

Petersburg (2003), Museum of Castelvecchio/Verona (2003), Museo Civico of Riva del Garda (2003), Biennial of Skopelos/Greece (2003), Museum of Contemporary Photography of Villa Ghirlanda, Cinisello Balsamo/Milan (2004), Fondazione Bevilacqua La Masa, Venice (2004). He has also exhibited in the following art galleries: Robin Rice, New York, Giò Marconi, Milan, Imago Photokunst, Berlin, Gottardo, Lugano, Estro, Padua, and others. He was awarded several international prizes: the "Vincenzo Carrese" prize for photography in 1987, the "Franco Pinna" prize for photography in 1992, the "Monumedia" prize for digital art in Europe in 1999, the "Mosaique" international prize in 2002.



PHOTOGRAPHY
MILAN / ITALY
www.morenogentili.com

[biography page 291]



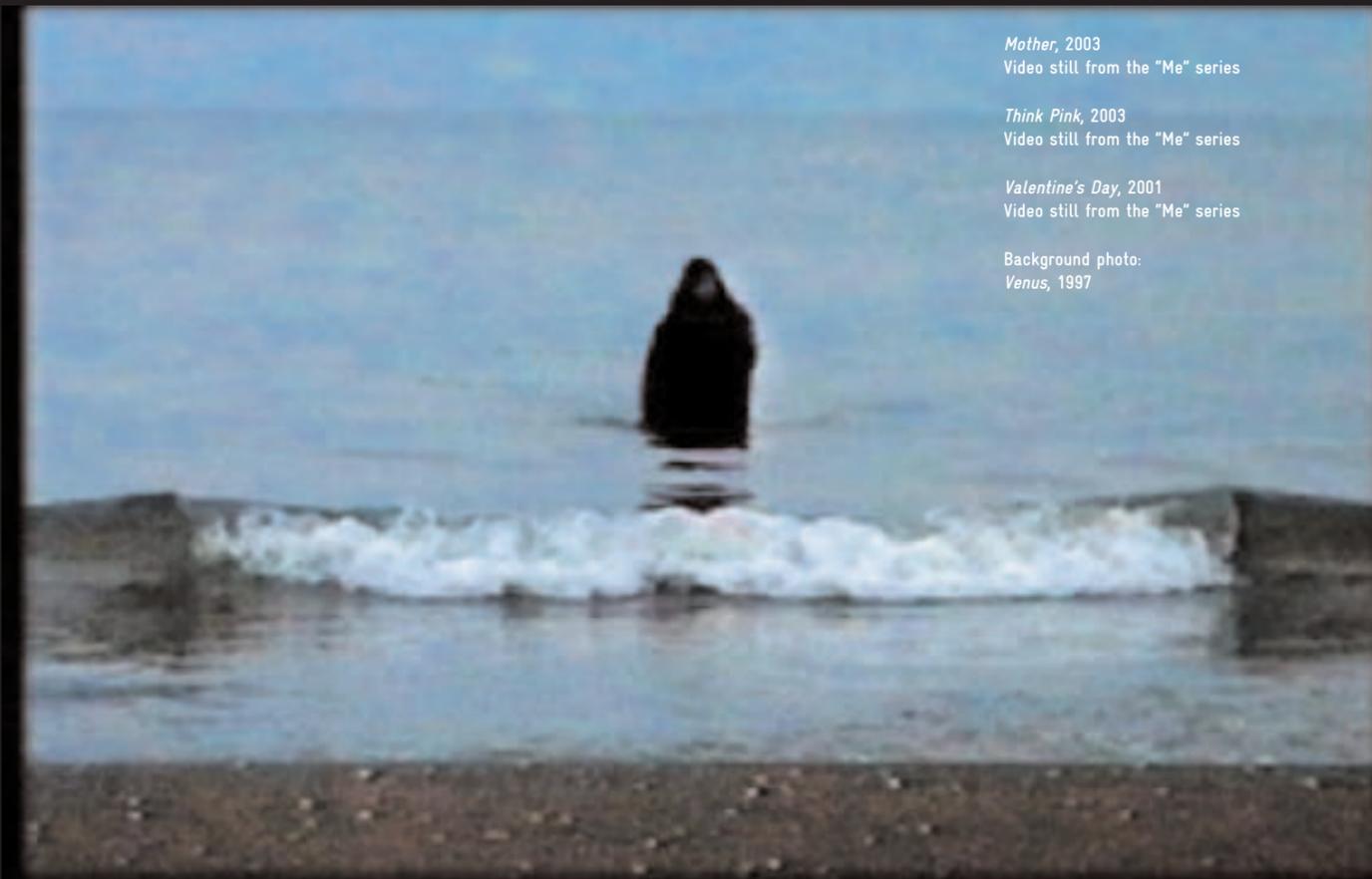
sweet dreams



last friend



*Everyday
is
Valentine's Day*



Mother, 2003
Video still from the "Me" series

Think Pink, 2003
Video still from the "Me" series

Valentine's Day, 2001
Video still from the "Me" series

Background photo:
Venus, 1997

"Ulysses, on the island of Calypso, cried for his lost Ithaca. He thought of his house, his herds, his lands, and the roots of the olive-trees. Perhaps, on sand, he drew, schematically, the symbols of his nostalgia, quickly erased by the waves. Exiled from his island, he dreamed to flee the island where he was

GHAZEL VALENCIA 1992

exiled; and endlessly, on sand, his finger traced the same signs." (Rene Pons 1992)

For the Biennial 1992, I presented four fabric-frames. These frames were printed on photographic fabrics specially treated to become as flexible as "sails."

"Haiku? On the films of the 'Me' series

Signs. Minimal references to the concepts. Photographs. Scene/scene setting. The nonsense of a banal existence.

The forced humor that, in the final analysis, leaves an unpleasant bitter taste: the taste of hard reality. The most perverse form of haiku. A snap-on the figure, a thorn in the sides, a joke to be looked at, a puzzle for the spirit. Each segment is a bubble of a chewing gum. Each segment, a mental labyrinth. Are we having fun or is someone making fun of us? Is this important?" (Kaveh Golestan 2000)

On the "Me" series

The starting point of this work is identity—my multiple and imperfect identities, even if the films evolved and became more and more universal: the woman (Me) is now just a human being. In this work, my intention is not to speak only about me, i.e. an Iranian woman, Middle-Eastern, a woman. And if I use a woman (myself), it is simply because I am a woman.

Through the excuse of autobiography, I try to make the portrait of a human being (independently from kind and ethnic or racial membership) in our world today. The chador, which became in particular a graphic element and a bond between the scenes, is just a local color—as much as the black humor which I use in my films.

The "Me" series has been in progress since 1997, 640 scenes (18 hours) have already been made.

VISUAL ARTS

PARIS / FRANCE

www.bjcem.org/original

[biography page 291]

*Every woman
dreams
of being a
'Botticelli Venus'*

At the end of the eighties we were interested in developing a research project into the language linking design and architecture.

Each of us tried to develop their own expressive language with a strong identity that would be immediately recognizable.

During those years, we were far from considering design in its relationship with the industry. We created objects with improbable materials, impossible to produce industrially, like polyurethane foam or silicon rubber.

The situation changed radically at the beginning of the nineties when, after the first experimental phase linked to the radical design experience, the attention of designers was addressed in a more pragmatic way to the industry and production.

In this period, perhaps as a reaction to the previous phase, I set out from the assumption that the quality of a product was directly proportional to its attractiveness on the market.

So I have tried to understand as best I could all those mechanisms that transform an object into a bestseller.

STEFANO GIOVANNONI BARCELONA 1985

In order to estimate the appeal that a product can have on the market, it is decisive that it strongly communicates its own identity and that this is reflected in our memory and in our imagination, assuming some meanings that could become common to determining groups of users. (March 15, 2006) Stefano Giovannoni, born in La Spezia in 1954, graduated from the Faculty of Architecture in Florence in 1978. He lives and works in Milan. From 1979 to 1991 he carried out didactic and research activity at the Faculty of Architecture of Florence. He has been a university professor at the Domus Academy, at the University "del Progetto" of Reggio Emilia and university professor in Industrial Design at the University of Architecture in Genoa.

He works as an industrial and interior designer and architect and he is specialized in plastic products. He collaborates with companies such as Alessi, Cedderoth, Deborah, Flos, Hannstar, Helit, Inda, Kankio, Laufen, Lavazza, Magis, Nissan, Oras, Oregon Scientific, Seiko, Siemens, 3M, etc.

He has designed products which have been major commercial successes. Some of these for Alessi, the series "Girotondo" and "Mami," the products in plastic, the Alessi Bath and the series "Bombo" for Magis.



DESIGN

MILAN / ITALY

www.stefanogiovannoni.it

[biography page 291]



Lilliput, Alessi, 1993

Fruit mama, Alessi, 1993

Background image:
KK 25 - Girotondo, Alessi, 1989

Sexed Robots, 2005

Aluminum, plastics, electronics
Variable dimensions

Furman, 2003

Steel, pneumatics, electronics,
fake fur, resin, 180 × 50 × 70 cm

Cybernetic Parrot Sausage, 1997

Video, 3', Betacam Sp

Mini Robotic Birds, 2003

Motors, artificial tree, computer,
electronics, 120 × 100 × 100 cm



Three short videos were presented at the Lisbon Biennial. The general subject of the movies was food. *Harissa* (1990) is a video featuring the artist singing a song about the hot North-African sauce, in French with English subtitles. *Brioche* (1992) combines a filmed recipe for making a perfect item of pastry, ending with its destruction by a cartoon rat wielding a gun. The remains are consumed by authentic Mediterranean pigeons. *Euronutrifood* (1994) is the pilot episode for a science-fiction series. It shows the hero Jean Beurgaire, the minced meat man, CEO of an artificial meat company, promoting his business before meeting a call girl. His ex-wife shoots a TV showing the ad while robotic workers pack Euronutrifood products, and a UFO visits the countryside.

PAUL GRANJON LISBON 1994

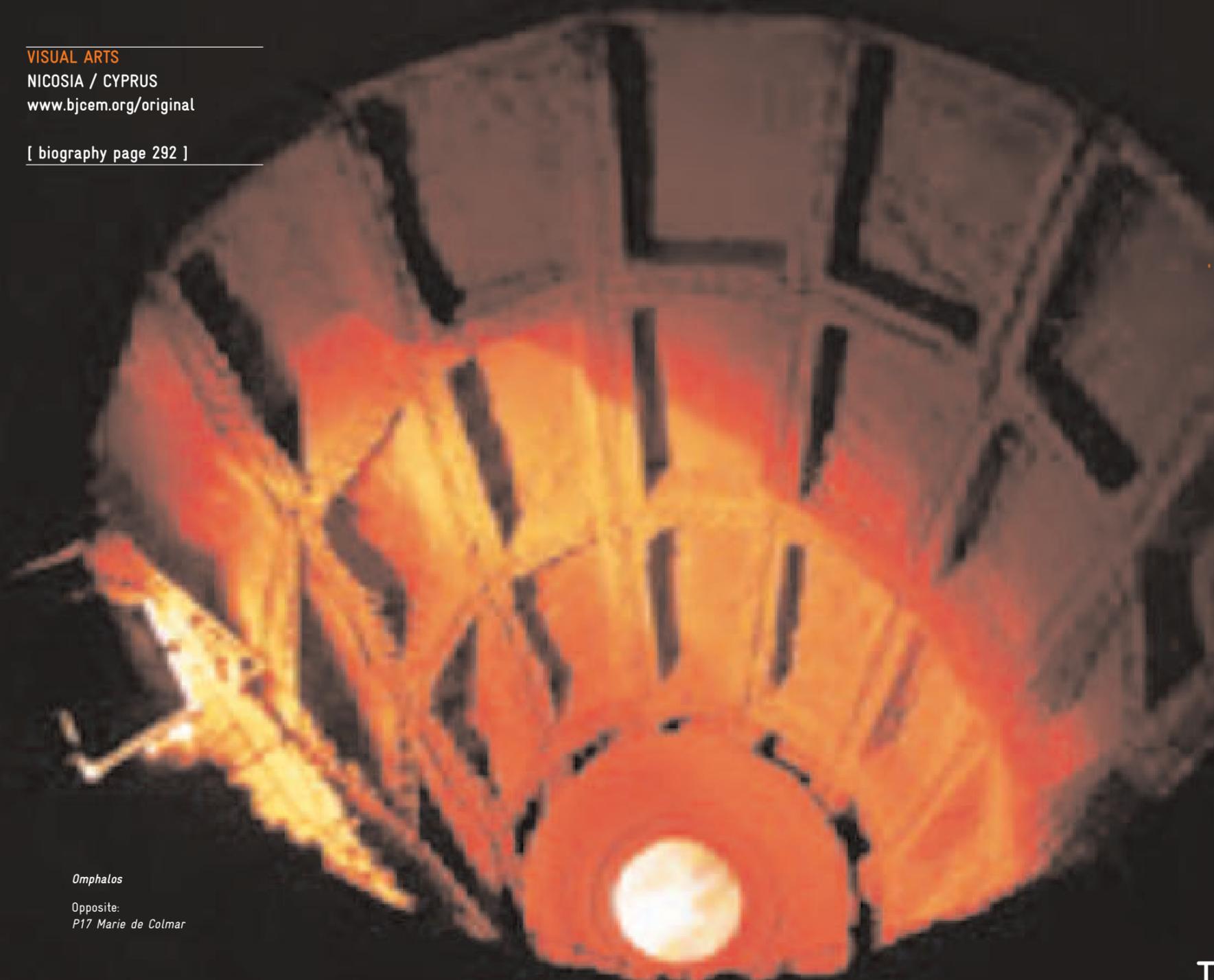
The films feature characteristics of Paul Granjon's more recent production: a humorous tone with a touch of cynicism, a low-tech approach and an interest in machines.

The artist moved from Marseilles to Cardiff (UK) in 1995, where he transported his Company Z Productions and the attached research center, the Z Lab. Between 1996 and 1998 he produced a series of short films titled *2 Minutes of Experimentation and Entertainment*. The seven episodes are all based on a similar structure where the artist presents and demonstrates an invention. The most popular episodes are the *Flying Synthetic Doughnut* (1996), the *Cybernetic Parrot Sausage* (1997) and the *Fluffy Tamagotchi* (1998). Some of the footage for the series was gathered during the performances *Z Food Across the World* (1995-99). The inventions featured in the videos became increasingly complex and operational, leading towards a new performance involving robots, *Z Lab Presents*. An antique British computer controlled a performing system complete with audio, visual and robotic components. The artist in turn operated and was operated by the technology, demonstrating the system and performing songs with his cybernetic sidekicks Toutou, the singing dog and RobotHead, the wearable radio-controlled robot.

In the performance *Z Lab Transported*, developed between 2002 and 2004, the artist refined the subject matter of his work: the co-evolution of humans and machines. The show featured several new performing robots presented and demonstrated by the artist after a short lecture about hair: He was karate-kicked by Furman, a large semi-humanoid hairy robot, sang a song called *Animal* with a set of wearable robotic ears and tail, demonstrated an electro-mechanical drum machine and a large robotic bird.

In 2005 Paul Granjon was selected to represent Wales in the Venice Biennale, together with three other artists.

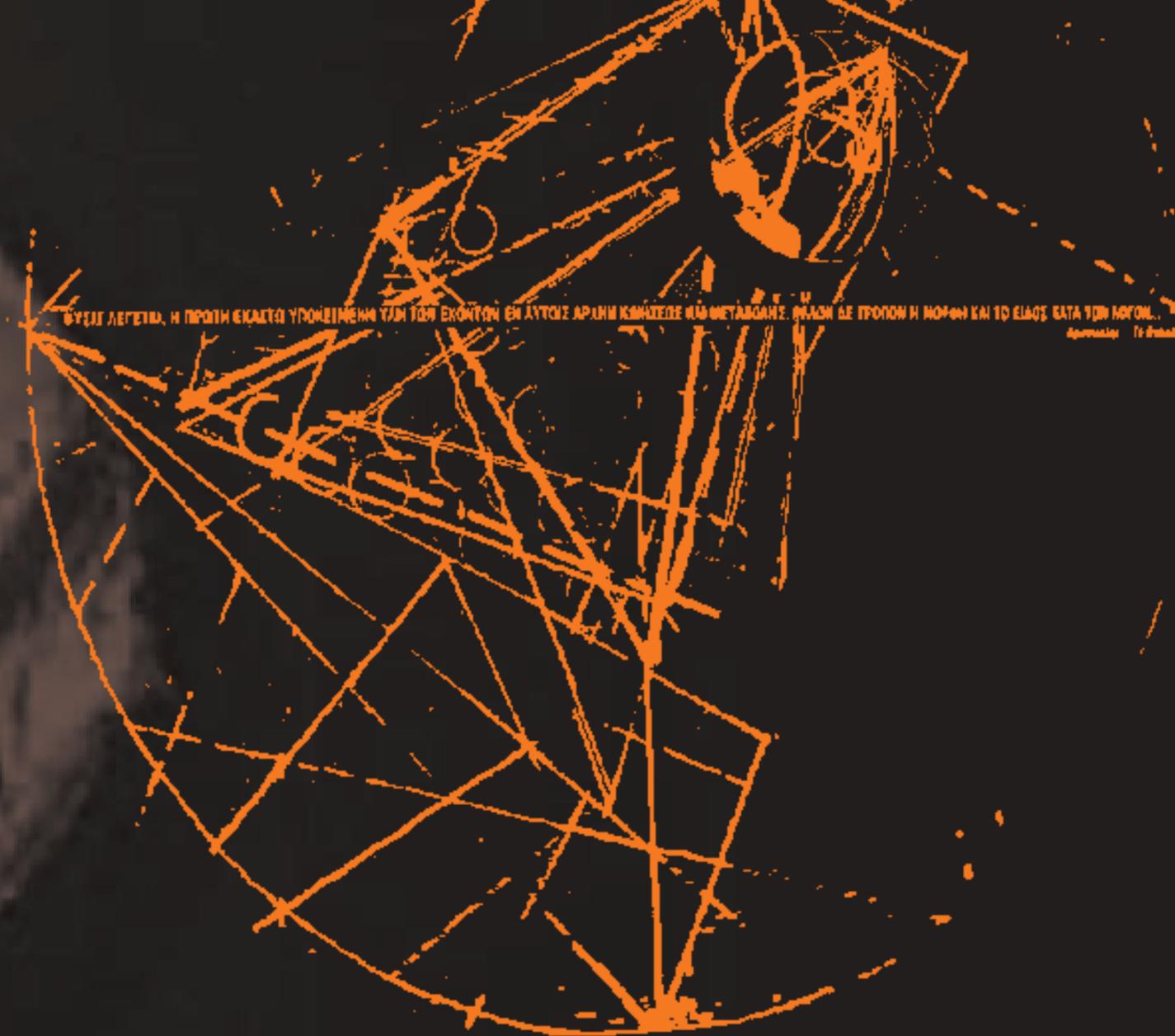




Omphalos

Opposite:

P17 Marie de Colmar



THEODOULOS GREGORIOU THESSALONIKI 1986

"I've found the power of the minimal elements on which the fantastic world of electronic metamorphoses is based both magical and colossal. The code 01 is minimal, yet its infinite combinations can produce constant metamorphoses and lead to a complicated synthetic and changing world. A magical richness in the world of logic at first, but, after the first generation of experiences, it gradually implicates itself in the process of our emotions, our mental and existential world; or in the, now permissible, experience of Universal Space.

In the sphere of visual shapes the square and the circle may be regarded as minimal units; the volume, the sphere and the cube, which, when integrated into a construction system, can offer infinite possibilities of metamorphosis of a constantly changing world. And this is apart from the familiar notion of cellularity, because our age has already gone dynamically beyond the world of horizontal and vertical applications towards a spherical, rapidly changing world. The age has gone dynamically beyond fragmentary, repeated space towards a dynamically changing and metamorphosing world, towards a spherical perception. The fluidity of the way the world changes isn't simply perceptible but thrillingly delightful to tragically inconceivable...' Efi Strousa and Demosthenes Davvetas, first biographers of the artist, have judiciously noted that contrary to the practices of art which try to separate

shape from matter, the work of Theodoulos shows that action and form, idea and material are inseparable. The material brings in itself, with it, the spiritual elements revealed or revived by the artist. Thus, a pure and complex game is played between materials and techniques which finally speak the language of the immaterial aspect of the world: light.

All the plastic and poetic proposals of Theodoulos bear witness to the fact that creation is in the nature of a continuous interaction between spirit and matter, between the sky and the earth. In that respect he is a son of his Culture and his Earth. Messenger of a History founded on knowledge but lived according to an experience which is physical as well as intellectual..."

(From the text by Alain Mousseigne, Director of the Museum of Modern and Contemporary Art, Toulouse)

Human Condition: Alienation, 2000

Human Condition: Competition, 2001

Human Condition: Appearance, 1995

Human Condition: Business, 2001

VISUAL ARTS

SARAJEVO / BOSNIA
HERZEGOVINA

www.bjcem.org/original

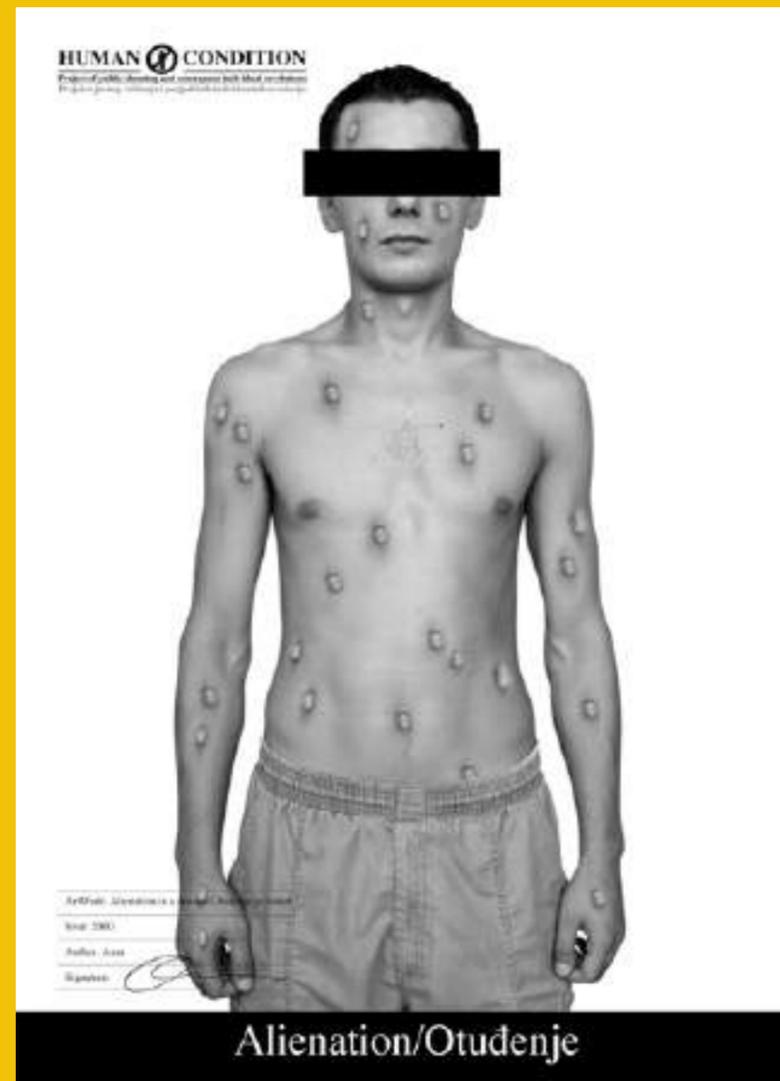
[biography page 292]

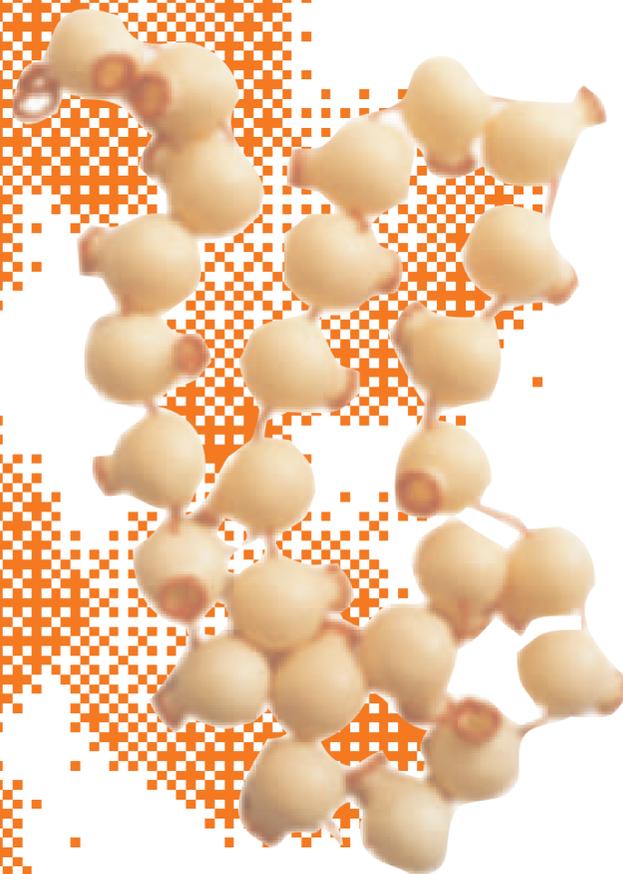
"Human Condition is an art project that makes use of advertising to convey its messages. This authentic expression has been termed 'Artvertising' by its author. Human Condition addresses everyone and not just art clientele. That is the main reason why the exhibition was set up in three shopping centers of the MIMS Conglomerate, in Sarajevo, Mostar and Konjic, and why it can be seen on advertising billboards, promotional fliers and G-cards."
(From the text by Anur Hadžiomerspahić)

"Anur Hadžiomerspahić stems from the milieu of graphic design. His activities are focused on two seemingly completely contradictory directions—art and advertising. His authorial expression, which he himself has termed 'artvertising,' resulted from an internal conflict—art or ad? In 'artvertising,' he uses the language of advertising as a means to achieve artistic goals.

In 2001, Human Condition was included in the international Central Exhibition of the 49th Venice Biennale entitled 'The Platform of Humankind' selected by Harald Szeemann, Biennale Director at the time. Since then, the project has been developing continuously, and the artist has been introducing ever more radical means of propaganda-advertising into it. At the opening of the exhibition 'In Search of Identity 1992-2002' in Sarajevo in 2002, a 'ticket' was distributed at the entrance to the gallery in the form of a one dollar bill—a work entitled 'One Way Ticket.' The curator Asja Mandić invited Anur to participate in the 'Between/Između...' exhibition in Sarajevo in 2003, where he exhibited a print featuring a killed mosquito entitled *Long Live People*, while 'hostesses' distributed propaganda materials—fliers bearing the same image—to visitors and passers by and attached them to car windshields in the parking lot."
(From the article by Amila Ramović, *Oslobodjenje* newspaper)

ANUR HADŽIOMERSPAHIĆ SARAJEVO 2001





14 ID (exchange), 2000
Pin: silver, plastic, polyester, epoxy
210 × 35 × 20 mm

OGM, 2001
Necklace: latex, cotton thread
diam. ca. 265 × 23 mm

G Reverse, 2004
Pin: silver
34 × 34 × 16 mm

LEONOR HIPÓLITO SARAJEVO 2001

The series I presented at the Biennial was entitled *14 ID* and it represented different identities. Besides the general title of the series I also gave a title to each piece to clearly define them and emphasize the relation with its potential wearer. After the Biennial many other projects were developed. Just to name some important ones:
Focused on the latest scientific experiences and discoveries particularly in molecular biology and genetic engineering, *OGM* deals with the power of manipulation.
Strongly influencing our general natural laws and social values

science and medicine progress fast and strong.
Life is a quest and its relativity raises moral issues.
Identity, uniqueness, genre are some of the aspects that I've approached in this series because they are related to cellular processes which have become increasingly ambiguous since cloning, plastic surgery, transplants and modified organisms became current practice.
Reverse is a group of brooches made using existing models that seem to be turned around. The shapes usually recognized in jewelry as purely functional are used to form the motif.



DIMITRIS INDARES

VALENCIA 1992

MOVING IMAGES
ATHENS / GREECE
www.bjcem.org/original

[biography page 292]



The movie presented at the Valencia Biennial was *Duck Hunting*. Two close friends, Michalis and Pericles, have been shooting ducks for a few days near a lake. The rough living conditions have aroused unsuspected instincts in them. Their personalities clash and they begin quarreling constantly. Their friendship is put to the test when Mania arrives, and their differences are turned into rivalry for her affections. There are two other movies that are important in Indares' work: *Lovestruck* and *Totally Married*. *Lovestruck - Like a Prairie Cock in Wyoming* is a charming romantic youth comedy that follows twenty-year-old Michalis on the road from adolescence and into manhood. With a mother, pregnant at forty-two, who insists bringing alone into the world one more child whose father is unknown... With a boss who is both his friend and father, and who has been hard hit by love at fifty-five...

For Michalis, the world is still full of contradictions to be investigated. Above all, the world is full of women. *Totally Married* is a feature about Thomas and Lily, a couple in their mid-thirties with a child, in their seventh "difficult" year of marriage. The sudden departure of their household help sets off a chain of explosive situations. Lily refuses to take care of their child and their home. Thomas hires Irina, a twenty-three-year-old foreign hooker, to help out.

Credits for *Duck Hunting*

Screenplay/Director: Dimitris Indares; Production Director: Argyris Theos; Art Director Maya Remoundi; Sound: Nikos Barouxis; Editing: Fani Ziozia; Cast: Vangelis Rokkos, Elektra Gennata, Akindinos Gikas; Producer: Indifilm/Dimitris Indares

Festivals: Thessaloniki, Greece (Best Short Film award, 1991), Brest, Montpellier, Angers, Clermont Ferrance, Karlsruhe

Credits for *Lovestruck - Like a Prairie Cock in Wyoming*

Screenplay/Director: D. Indares; Production Director: A. Theos; Art Director: M. Pandelidakis; Music: D. Papadimitriou; Sound: M. Athanasopoulos; Editing: F. Ziozia; Cast: Al. Logothetis, V. Volioti, B. Livanou, Chr. Kalavrouzos, El. Logothetis; Producers: Indifilm/D. Indares - Greek Film Center - Anosi - Prooptiki - Cinerama Ltd

Awards: Thessaloniki International Film Festival 1995: Best Greek Film, Best Sound, Best New Greek Director, *Cinema Magazine* Award

Credits for *Totally Married*

Screenplay/Director: D. Indares; Production Director: D. Katsaitis; Music: D. Papadimitriou; Editing: G. Helidonidis; Sound: P. Papadimitriou; Cast: F. Mouratidis, N. Stylianos, A. Logothetis, A. Dimitrijevic; Producers: CL Productions - Greek Film Center - MAX - Cinerama Ltd - Indifilm/D. Indares

Video still from *Lovestruck - Like a Prairie Cock in Wyoming*, Alexandros Logothetis and Christos Kalavrouzos as "Michalis and his boss"

Video still from *Lovestruck - Like a Prairie Cock in Wyoming*

Video still from *Lovestruck - Like a Prairie Cock in Wyoming*, Viki Volioti, as "Lea"

Background photo: Video still from *Duck Hunting*, 1991

The Program of the Irwin Group

The fundamental goal of Irwin is to assert Slovene arts by way of representation based on the spectacular.

Governing Principles:

- *Retro principle* as a regulative blueprint, as a framework of the working procedure (but not as a style) necessary to analyze the historical experience of Slovene fine arts. Hence also the "dictation of the motif," varying from one project to another, depending on the purpose of the individual project. Briefly, it is no longer a question of control over a formal procedure encompassing a single idea, but that of perpetual permutation and modification, requiring a new conceptual apparatus to formulate and decode the meaning of individual actions.

- *Emphatic Eclecticism* draws on the historical experience, in particular the Slovene fine arts, insisting on permanent permutation of the methods of viewing, reinterpreting and re-creating the past and the contemporary pictorial models.

- *Assertion of nationality and national culture* the dialects of the general and the particular;

IRWIN BARCELONA 1985

if modernism and a part of post-modernism stand for the "mainstream," i.e., for the universal in contemporary art (the image of an artist), then Irwin is distinguished by a disappearance of the individual artist and by the emergence of a group, and assertion of those elements of the national fine arts that merged into modernism in a specifically Slovene way and served as a basis on which the nation's culture and class affiliation were built. Western modernism rests on the code of permanent revolution, utilizing the principles of negation, irony and implicit tragedy, whereas Irwin goes beyond the historical experience of modernism and dialectically provides it with a superstructure by asserting the national culture, the triumph of collective spirit and by glorifying those properties of fine arts which distinguish it from Western modernism. Irwin affirms the continuity of the Slovene past as the only future horizon. Consequently, art represents a ritual of the past in the assertion of death as a dynamic element within life. The ultimate purpose of Irwin's activities is to reassert Slovene culture in a monumental and spectacular way.



VISUAL ARTS

LJUBLJANA / SLOVENIA

www.bjcem.org/original

[biography page 292]

Transcentrala, 1993
Mixed media
Kunsthalle Kiel

Irwin Live, 1996
Conversations at the Castle, Atlanta

Dragan Ristić, guitar, voice; Dusan Ristić, violin, voice; Davor Vasić, accordion, voice; Dragoljub Vasić, double bass; Dragos Vasić, double bass; Duško Belić, piano, accordion; Dejan "Elvis" Ristić, violin; Dušan Jovanović, percussion

This is the Sound of the Suburbs. The Belgrade suburbs, to be precise, and the international debut of Serbian gypsy seven-piece Kal. It's big Balkan rock'n'roma, but listen hard and you'll see there's relatively little trickery going here, just gypsy instruments playing traditional melodies with a heavy dose of bouncing bass and manic energy. Despite the powerpunch production of Jamiroquai's chart-savvy mixer Mike Nielsen, the recording still has plenty of rough edged life: Rambo Amadeus guests as a wry Roma rapper on Komediija while the epic Boro Boro sees the band pull out an almost orchestral backing to a fabulous female vocal that spars with Shaban Shabani's hypnotic clarinet. Back home this sound is unfashionably rootsy but for the world music market it hits the spot, a modern gypsy sound put together by the new generation of Roma, perfect for a post-rave, post-Manu Chao, post-flipping-modern, post-pub shindig.

Kal ("black" in Romany) plays contemporary Romany music based on traditional melodies. Two-quarter beat is typical of this band, while violins and accordions are the dominant instruments. In the seventies, Romany music was very popular in the area surrounding the town of Valjevo and the most prominent musician coming

KAL ATHENS 2003

from this region is certainly Duško Petrović. Based in Valjevo, Kal was established in 1996 by the Ristić brothers, Dragan and Dušan. Dragan Ristić graduated from the Faculty of Dramatic Arts in Belgrade, while Dušan graduated from the Faculty of Applied Arts.



After the release of their album *Balkan Ambience*, on the Komuna label, German record label United One included one of their songs on its 1998 compilation, which featured two other bands: Louise Attaque from France and Muszikas from Hungary. Kal performed several times in Hungary with famous Hungarian Romany bands Kali Yag, Ando Drom and Ternipe, as well as at the Pepsi Sziget Festival. In October 1999, together with two other bands, they toured Germany, Hungary and the Czech Republic. In the summer of 2002, they took part in the festival "La notte di San Lorenzo" in Milan.

The latest CD by Kal features traditional Romany folk music played on acoustic instruments only. They revive an earlier style of Romany music, which existed before the era of electric instruments, at the time when acoustic style was the only way of playing music. Their performance combines diverse influences: Serbian, Walachian, and Macedonian.

MUSIC

ARCI / LAZIO /
ARCI / MILAN / ITALY
VALJEVO / SERBIA
www.bjcem.org/original

[biography page 292]

The Bomb in the Painting

Žiga Kariž has often been described as a painter and his work as part of that revival of painting that we have been observing in recent years. Yet, he has himself been reluctant in designating his own work as 'painting,' in spite of the fact that paintings play an essential role in his art. For example, speaking about his exhibition from 1998, 'The Grey City,' he claimed: 'This is definitely not a painter's exhibition.' It is true that the central part of the exhibition consisted of paintings that were, moreover, done in the traditional technique of oil on canvas. These paintings, however, were not self-sufficient. They were part of a larger context, and it was this context that determined both the role of the paintings and their relation to other elements.

In the second part of this project, entitled *Terror = Décor*, Kariž has developed his ideas further. Paintings have now been transformed into perfectly finished objects that, nevertheless, still keep some of the paintings' characteristics. Picture has been now transformed into a purely decorative surface (based on the image of an explosion). These objects are now designed for the high-tech utopian spaces of today rather than for the fantasmal interiors of the seventies. What he does in this series is to aestheticize violence and turn terrorism into decoration in a two-way process. Through an in-built camera, the observer in his home can

ŽIGA KARIŽ ROME 1999

himself be observed, and the reality of the terror is present as the explosive bodies in the object, which can be activated from the distance. In the first *Terror = Décor* series, the reality of terrorism, of violence, destruction and death was lost in the decorative effect of the works or merely indicated. Kariž's works seem to pose the question as to whether art can be anything but decoration in the world of terror(ism). It seems that it can only transcend its limitations by making its own condition obvious. Kariž's paintings will, most probably, not explode, but they remind us that we are living in the same room with a ticking bomb. When it explodes, the world of spectacular images will not be able to protect us from it."

(From a text by Igor Zabel)

VISUAL ARTS

LJUBLJANA / SLOVENIA

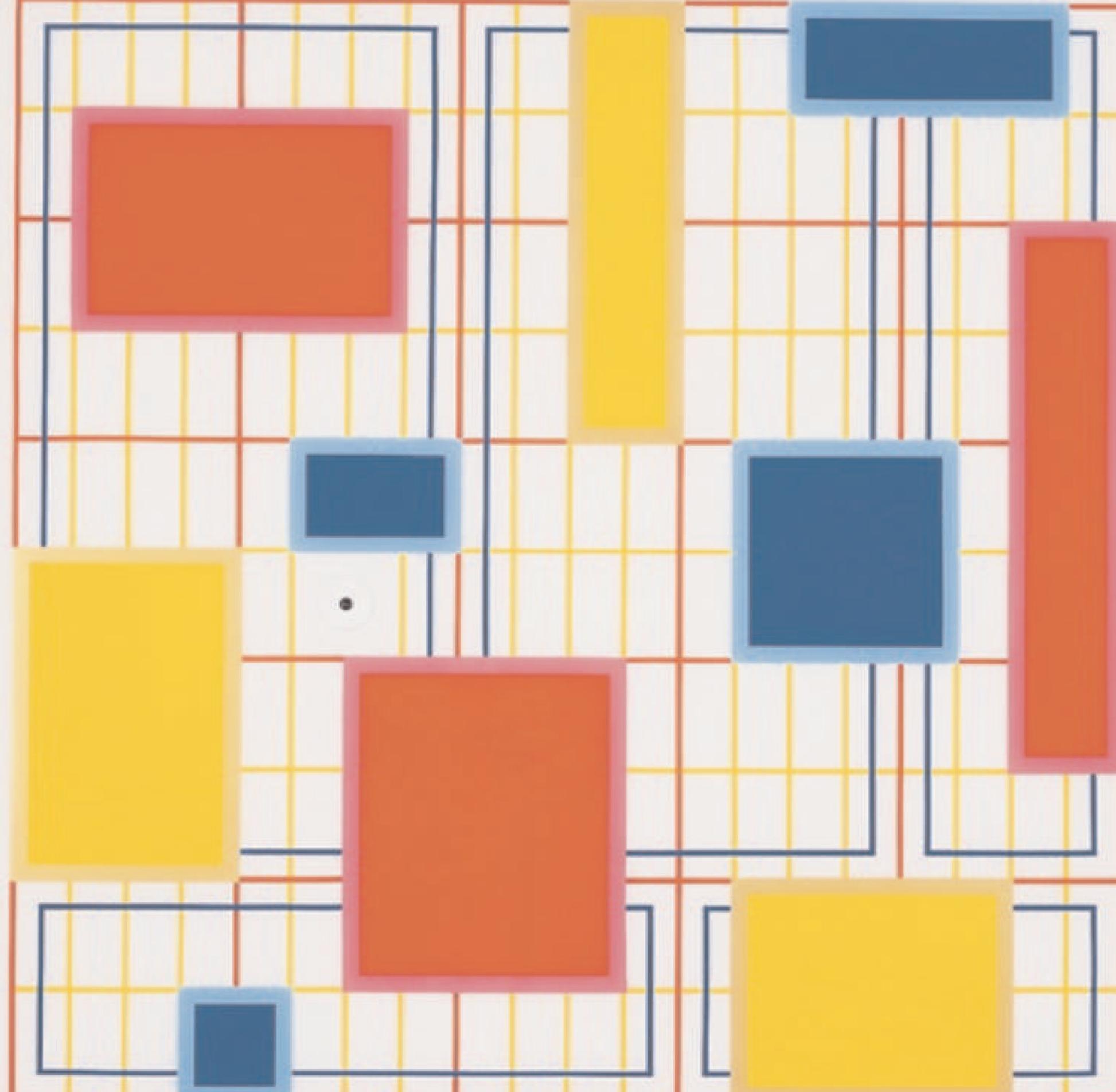
www.bjcem.org/original

[biography page 293]



Terror=Décor: Art Now, 2003,
Street performance,
50th Venice Biennale

Terror=Décor: Art Now 1, 2003,
Mixed media object, 139 × 158 × 12.5 cm



KEEP ON THE ASPHALT ATHENS 2003

"We should embody the spirit of an explorer, uncovering and questioning the hidden meanings behind the fractures and tensions which enrich the depths of our reality. Our tool and chosen instrument is cultural dialogue. Through interaction, exchange, solidarity, and questioning of our own values while recognizing our own ways of living and our symbolic representations of the other, we deepen our understanding and increase our tolerance.

The project 'Keep on the Asphalt,' created by three talented and open-minded young Finnish artists, beautifully reflects this attitude and ideology. By traveling to foreign cities with a suitcase full of opinions of the people living there from the turn of the century, displaying them in the wide open, and collecting reactions, Keep on the Asphalt has tested boundaries, and searched for new forms of artistic expression with the message of tolerance in mind. As source material for their posters, the artists used encyclopedias from different countries dating from the beginning of the twentieth century.

We all have studied the characteristics of different nationalities. In 1929 Finnish schoolchildren learned that Russians love to sing but lack willpower, the French are hardworking but irresponsible, that the Swedes are polite but have difficulties in adopting anything new, etc. Is this kind of categorizing and classifying finally behind us? Hopefully. Katja Riiko and Niko can tell us more about this.

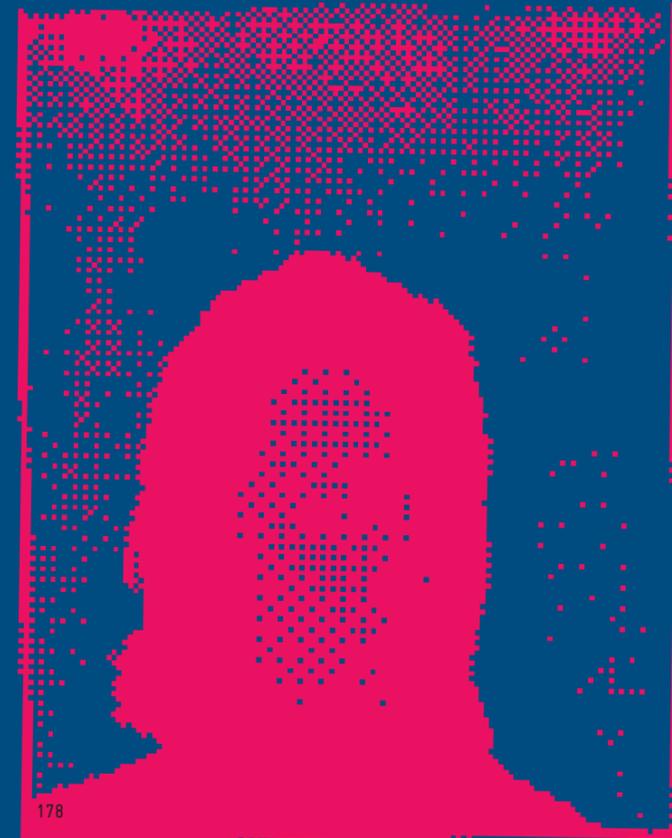
Trans-border and trans-national cultural projects are not simple undertakings. The Mediterranean Biennial for Young Artists is an exemplary framework of exchange including all the elements mentioned above. The Baltic region created a similar biennial called "ArtGenda" for the first time when Copenhagen was the capital of culture in 1996. The structures for a continuing collaboration between the seas in the North and South exists; we should cherish them and continue to provide a nourishing environment for them to grow."

(From the catalogue text by Marianna Kajantie)

VISUAL ARTS
HELSINKI / FINLAND
www.keepontheasphalt.com

[biography page 293]

Gli Italiani sono di corporatura media, ben modellati, magri e agili. Hanno la pelle scura, gli occhi scuri radiosi e i capelli scuri. La fronte e il naso sono sottili e la bocca è piccola. Di natura gli italiani sono vanitosi, appassionati. Mancano loro la costanza.



grise, un visage aux expressions

la bocca è piccola.

visage aplati et la bouche large. I

The Turks are short, sturdy, brownish, the hair and

Gli Italiani sono di corporatura

disciplina e pelle scura, il principio, ma courteous,

rown. The nose

Apprezzano la scienza e l'arte.

www.keepontheasphalt.com

Les Finlandais sont de taille moyenne, robustes, raides et solidement bâtis. Ils ont le visage aplati et la bouche large. Ils ont les pommettes saillantes, de petits yeux gris et la peau grise, un visage aux expressions renfrognées. Les Finlandais sont droits, sincères, courageux et renfermés. Ils sont patriotes, guerriers et rancuniers. Ils vivent isolés et sont cependant accueillants.



www.keepontheasphalt.com

The Turks are short, sturdy, strong and course. Their skin is brownish, the hair and eyes dark brown. The nose is large and round at the tip. By nature the Turks are courteous, hospitable, honest and vindictive. They are intelligent and cultured, but they have a meagre understanding of the arts. They have high morals and they are very religious.



www.keepontheasphalt.com



Besame mucho

Aphorisme Γεωμέτρ

DANCE
MARSEILLES / FRANCE
www.bjcem.org/original

[biography page 293]



"Whatever it is in gravity, the musical quality or the nostalgic lightness, Michel Kelemenis is never as right as when he is entirely devoted to emphasizing the sensuality of bodies. His dance then becomes almost totally clear. Not because it is essentially original, but because on the contrary it reveals clues, because all the intention carried by the gesture, while remaining mysterious, is no longer a doubt in the spirit. Michel Kelemenis is persuaded that the singularity of beings can be fully expressed only if the concept, the envelope, the choreographic support itself is deeply singular. He thus instills circularity, movement, even inside technical constraint and references. He works with and not against the personality of his dancers, while creating a unit of form."
(Frederic Kahn, February 2000)

MICHEL KELEMENIS MARSEILLES 1990

Regular missions for the benefit of the French cultural services abroad, carried out by the AFAA, in Krakow, Kyoto, Los Angeles, South Africa, China and India, offer him the chance to open towards other forms of dance.

The project "Cités citées" in 1992 stopped in the large harbor cities twinned with Marseille: Piréus (Greece), Cairo (Egypt), Shanghai (China)..., with the perspective of finding "the dash of a figure, the energy and the drawing of an authentic Chinese, African or Japanese step."

From these voyages the projects of formation, creation and exchange are born, with artists of different expressions and foreign companies.

This is the case for example in 1999 of *Traduction simultanée*, which gathers three personal solos with Takeshi Yazaki and Vincent Sekwati Mantsoe, Japanese and South-African choreographers and dancers, and Michel Kelemenis, and a trio of the three choreographer-dancers.

Out of the Company

Under orders, Michel Kelemenis puts his name to choreographic works for various dancers from the Opéra de Paris, in particular Jean Guizerix and Kader Belarbi, stars of dance.

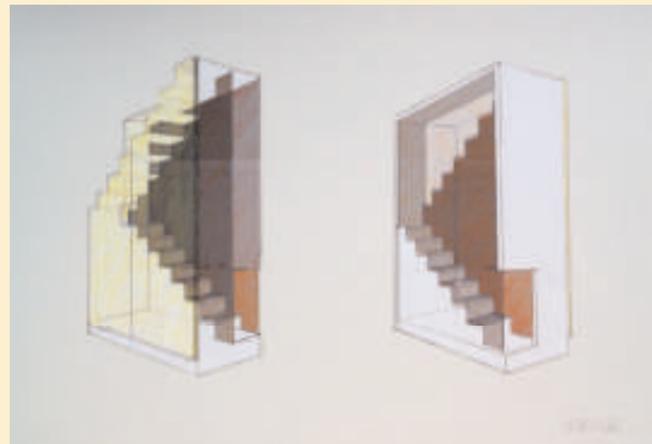
In March 1997, he choreographs for the Ballet of the Grand Théâtre of Geneva *Tout un monde lointain*, parts for seventeen dancers, and gives "Kiki la Rose," the solo, in October 1998.

In April 1999, the Ballet de l'Opéra national du Rhin dances *L'ombre des jumeaux*.

In December 1999, Michel Kelemenis choreographs *Réversibilité* for nineteen stars and dancers of the Ballet de l'Opéra National de Paris.

Creation in April 2001 of the trio (*une lumière froide pour éclairer nos*) *JEUX*, music by Claude Debussy, for the Ballet du Rhin, taken up again by the Ballet du Nord in January 2004.

Creation in July 2004 of the choreography of the opera *Hercules* staged by Luc Bondy for the Festival d'Art Lyrique d'Aix-en-Provence.



Among the works created in the early nineties, there were installations, environments, sculptures, and photographs. In the series "Integrated Systems" the aim was to realize architectonic enlargements of an object and/or its functions, resulting in the creation of real furnishings or environments. The sculptures and photographs were three or two-dimensional assemblages of real and/or artificial objects with the aim of achieving combinations of both the incredible on the oral level and credible on the visual level.

In the same period Kozaris became interested in working with "light." Images coming from the cinema and television archives, and the assemblages became audio-video compositions making up really fast video-clips. Something like a flash visual thought, irrational but linear. Hence, the "Fast Food" series was created. This stands for fast food for the eyes and the mind, with a structure based on the law of contiguous framing, taking advantage of the law of visual pseudo-continuity (also called free image association). Between 1992 and 1995, ninety-three video clips were realized, initially conceived as interruptions between

DIMITRIS KOZARIS

THESSALONIKI 1986

television programs (a sort of television *Entr'acte*).

In the meantime, his interest moved towards audio-video projects of medium length (para-documentaries). Between 1996 and 2000, three films were made (all for divine providence). "Star Tricks" a parody of science fiction in 1996, with a fellowship from the KHM in Cologne, "Body & Soul" in Milan in 1998, based on human rights as part of a workshop with thirty young artists, and with the aid of SMAK-Ghent "C'era una volta il western" a re-editing of spaghetti-western movies in 2000.

Thousands of hours spent, for free, observing, viewing, stripping, and editing the cinema-television landscape, which is the inorganic field of memory.

From 2002 on Kozaris produced a new cycle of multimedia work, with the theme of the places of vision. The script is no longer linear but interactive, images are "habitable," while the space and the screen are sensitive to modifications from the spectator. A sort of theater of the memory, where the places remember...

Homo Erectus, 2001
Still frame
Zank, VPK and Cankarjev Dom Production

The Visitor, 1995
Still frame
Forum Ljubljana & VPK Production

Phantom, 2003
Still frame
Zank, VPK, Cankarjev Dom, RTV Slovenia
Production

Menhir, 1999
Still frame
Forum Ljubljana & VPK Production

The Station 25, 1997
Still frame
Forum Ljubljana & VPK Production

Background photo:
Homo Erectus, 2001

EMA KUGLER BARCELONA 1985



I remember very little about the Barcelona Biennial. We didn't do the performance we were supposed to ... the organizers were nervous because our delegation apparently made impossible demands. Repnik and the rest of the gang around Scipion Nasice wanted to make a fire and put live women smack in the middle of it and kill live rabbits... This is of course an external description, but how was it really? Well, all this pissed off the organizers, of course ... the fact that we didn't just accept the guidelines that they prepared for the "artists." For me—or should I say us because there were two of us with Nada Vodušek—everything we demanded was impossible ... so nothing came of it. Because we did not just say yes to the first compromise. Otherwise, Barcelona was great.

Confession

What is the essence of creation for someone who's doing it, and if they're not doing it just because they have studied it, got a license to do it or because the work has been commissioned by somebody else. If you're doing it for something else?
For something you cannot name. Because there's no name for it! And even if there is, it doesn't say anything. And that it is strong. It lives in you. And it wants to get out!?
In that case your creation is nothing but dialogue with yourself. Confrontation and struggle with yourself and your own inability ... the emptiness that lives within you. And it is stronger, the strongest. It always wins!
Inherent to life like the heartbeat...and you haven't decided for any of the two. You got both at birth ... to drive you to death! But there is life in between?!

And God was "good" in building into the skin, brains and nerve endings. So many sensors to push you as a socially and physiologically determined subject back and forth, baffling you, holding you on a leash. And no matter how hard you try you cannot satisfy them. Never!
Only for a fleeting moment, just so that the hole is gaping even more calling out for more!
A great manipulator this God is.
Yet if you let yourself be lured by the sirens inviting you to the black hole of your own nothingness, to your home? What then?
Then, maybe, for a while you can really be. Only like that.
And I like to go home to me, I bring back something from every voyage like that.
And then other people see it, accept it, not accept it, assess it, classify it, reject it. But this is the domain of others.
I know something else.
This is why!

PERFORMANCE / VIDEO
LJUBLJANA / SLOVENIA
www.bjcem.org/original

[biography page 293]



ANDREJA KULUNČIČ ROME 1999

The project *Closed Reality – Embryo* is based on an interactive game played on the Internet. Choosing among different genetically determined traits, the players (participants in the project) create virtual embryos—their own virtual progeny. The embryos created are exhibited in an “embryo gallery.” In the second phase of the project the society of virtual people created by Internet users is compared with the inhabitants of a “real” society. Monthly reports containing data analyses were issued during the first six months of the project. All Internet users willing to take part were invited to join the mailing list, discuss the actual issues of genetic engineering and cloning, comment on the presented ideas, etc. During the first six months presentations and discussions were organized on the topic of cloning and genetic engineering. All of the presentations and discussions were taped and exhibited as part of the “workspace” in the galleries. A series of pro and con discussions on genetic engineering and cloning were held

in the Miroslav Kraljević Gallery as a continuation of the project. Participants included eminent Croatian natural and social scientists and the broader public.
<http://embryo.inet.hr>

Andreja Kulunčić bases her art on social projects, empowering local communities and citizens through new technology. Her most recent project, *Distributive Justice*, was conceived and developed for over three years with a group of social science experts. To encourage critical thinking about the distribution of public goods and services, she designed several platforms to enable public investigation: a computer installation about philosophical theories of distributive justice, short DVD clips with interviews of anonymous intellectuals from different countries, and a web-based game in which participants can distribute material and non-material goods at their own discretion, thus constructing a dynamically changing “society.”

Artist From ..., May 2002
 In-situ project
 Manifesta 4, European Biennial
 of Contemporary Art
 Frankfurt/Main, Germany

Background photo:
Nama – 1908 Employees, 15 Departments,
 June 2000
 In-situ project for the exhibition
 “What, How & For Whom,” curated
 by Ana Dević, Nataša Ilić, Zagreb, Croatia



VISUAL ARTS
 RIJEKA / CROATIA
www.andreja.org

[biography page 293]



Face à vous, 2005
Festival Uzès Danse

Background photo:
De l'avant invariablement (2), 2004
Choreographic project created
for the Montpellier Dance Festival

LES GENS DU QUAI COMPAGNIE SARAJEVO 2001

Choreography and Interpreter: Anne Lopez
 Composer and Producer: François Lopez
 Artistic Advisor: Cécile Méliès
 Dancers: Ghyslaine Gau, Karine Trélon, Sophie Gérard,
 Barbara Caillieu, Virgine Thomas, David Wampach, Samuel Letellier,
 Till Mahou, I Fang Lemoisson, Ayelen Parolin, Rudy Van der Merwe,
 Laurent Pichaud, Pep Guarrigues
 Musicians: Franck Bataillé, Marc Siffert, Marc Gilet, Fred Tari
 Art Agent: Isabelle Narcy
 Lighting Director: Thierry Lenain
 Light Design: Alain Paradis
 Sound Engineer: Antoine Gambin
 Costumes: Stéphanie Boué
 Diffusion: Raphaël Arnaud

PERFORMING ARTS
 MONTPELLIER / FRANCE
www.gensduquai.org

[biography page 294]

Révoltes in Sarajevo opens up a potentially radical field of play that is conducive to multiple subjective experiences. It is a working, living laboratory that takes into account the microcommunity that will receive it. It is peculiar in the sense that it is incomplete without an audience.

The accepted "rule" originates in the malfunctions of the system itself, which reduces the misconception that dance can only be perceived as a spectacle and reintroduces the ambiguity of dance and its love of a present that is both legible and obscure. Revolt is a necessary condition for a culture that is not intent on only producing grand commercial forms of entertainment, for subjects that are not programmed by social order alone. The strategies of resistance and proximity in this piece of work stem from a critical need and from the desire to bring back life forces to counteract the nihilism abroad today. Such a temporary construction provides a setting for disconcerting situations, for outbursts with no apparent reason which reflect an offensive that is free of any exterior motive.



At the 1990 Marseilles Biennial Let 3 played, in their own words, one of the most impressive concerts in their entire career. They arrived at the Biennial immediately before publishing their second album and played songs from both albums, additionally spicing up their appearance with their famous and fascinating staging. This included the notorious frontman's "hara-kiri." Let 3 music can never be "properly" labeled nor classified, since their eclectic approach united many genres, adding a particular touch of their own,

LET 3 MARSEILLES 1990

which earned them an invitation to the Biennial. The French press characterizes their concert as a "lecture in rock'n'roll" whose inspired performance provided the band a hot-spot at the Biennial. Besides playing in Marseilles, Let 3 has had concerts in Algiers, Turin and Thessaloniki among many other countries. More than fifteen years after their gig at the Marseilles Biennial, Let 3 is stronger than ever. They have published five other brilliant albums, played almost a thousand concerts, participated in many events, won numerous prizes and become established as a true artistic collective whose significance has crossed the borders of the modest group of long ago. Moreover, over the last five years, the band's project *The Only One* surprised, shocked and also delighted the audience in Croatia and neighboring countries. Besides an album, there was a revolutionary promotional campaign wherein the band realized various art projects and electrified their audience.

From their very beginnings, back in 1986, LET 3 has been positioned as a unique phenomena, first on the Yugoslavian, and later Croatian and Slovenian rock scene. Supreme, first-class rock attraction with backup in outstanding lyrics, highest performance level, incredible live energy, theatrical perfection of concerts, non-musical activities (acting, performances) and, overall unique sound supported by specific humor and a feeling for the bizarre. It's fair to say that there is no other band in the huge ex-Yugoslavian territory who could match up with LET 3's top quality, ideas and energy. Their undying wish to excite and shock people (if possible at the same time), combined with provocative elements (large penises, performing in uniforms of the notorious ex-Yugoslavian army, nakedness, striptease onstage, grandmothers with moustaches, big statue of a grandmother with a huge phallus...) has made them one of the most interesting music and cultural performers in all of Eastern Europe.



Let 3 on stage

I remember that we could not believe our ears when they invited to us to "Tendencias." We left, as usual, with the van full of instruments. I remember that Ringo De Palm stole two bottles of good Chianti from his father's wine cellar... He said that once we got to the frontier he would offer them to the Spanish highway officer to avoid paying the toll... The amazed highway officer accepted the wine and, obviously, made us pay the toll! When we arrived in Barcelona we were overwhelmed... I remember the Ramblas full of happy young people ...



LITFIBA BARCELONA 1985

venues full of people and music. A city in ferment!! I also remember that Ringo withdrew into a dark alley with some Dutch guys... He caught up with us a bit later in the hotel, completely rattled... They'd put a knife to his throat and stole everything he had. And I remember the two mythical concerts of Litfiba at Studio 54! But, unlike all our European colleagues, we succeeded in playing at the 666 as well. Mythical dark premise ... tombs instead of the small tables, dark hotties serving the tables. And New Wave and Dark music! We asked the host of the premises to let us play for free and he accepted. Confused memories ... but what remains best in my mind of that experience is the multitude of young artists from all over the world ... the exchange, the pleasure of music, of sharing. And not only music... In city there was everything and more... Exhibitions, theater, performances, graphics, video happenings... A chaotic creativity that circulated and gave you an adrenalin rush. I felt myself proud to be part of it... It stimulated me... I was indeed living my days in the way I dreamt them.



VISUAL ARTS

NICOSIA / CYPRUS

www.bjcem.org/original

[biography page 294]

An active artist that has been taking part in exhibitions since 1982, Loizidou is recognized for her particularly interesting work, not only in sculpture, but also in video art, which led her to participate in the Venice Biennale in 1988 with her work *The Myth of Ariadne in Three Acts*. She also spends a lot of her time creating works with messages regarding the environment—works that she has produced in both live art and video. An artist who has worked in the psychoanalytical area with Professor Armanto Veritilione, Loizidou clearly moves within an experimental direction of modern art. Where everything is an innuendo, strong efforts are made to go beyond reality.

Consisting of large installations, where pieces of clothing hang on wire frames that suggest the shape of the human form suspended in midair, or where groups of cloth-covered tailor's dummies dressed in circular aprons on which drawings of human organs are depicted, this is an exhibit about ailment and healing and the fragility of the human condition in general. In spirit it is a body of work that is solemn and austere, but dreamy and tenderly wistful at the same time, while in visual style, although airy, it maintains a grounding effect.

"The rather poetic and enigmatic titles a mountain where I hide my dreams in a tent." "In the name of the Father, nightmarish and funny masquerade." "The pillows of my nightmare are the Bloody Years of the history

MARIA LOIZIDOU BARCELONA 1987

Installation photos

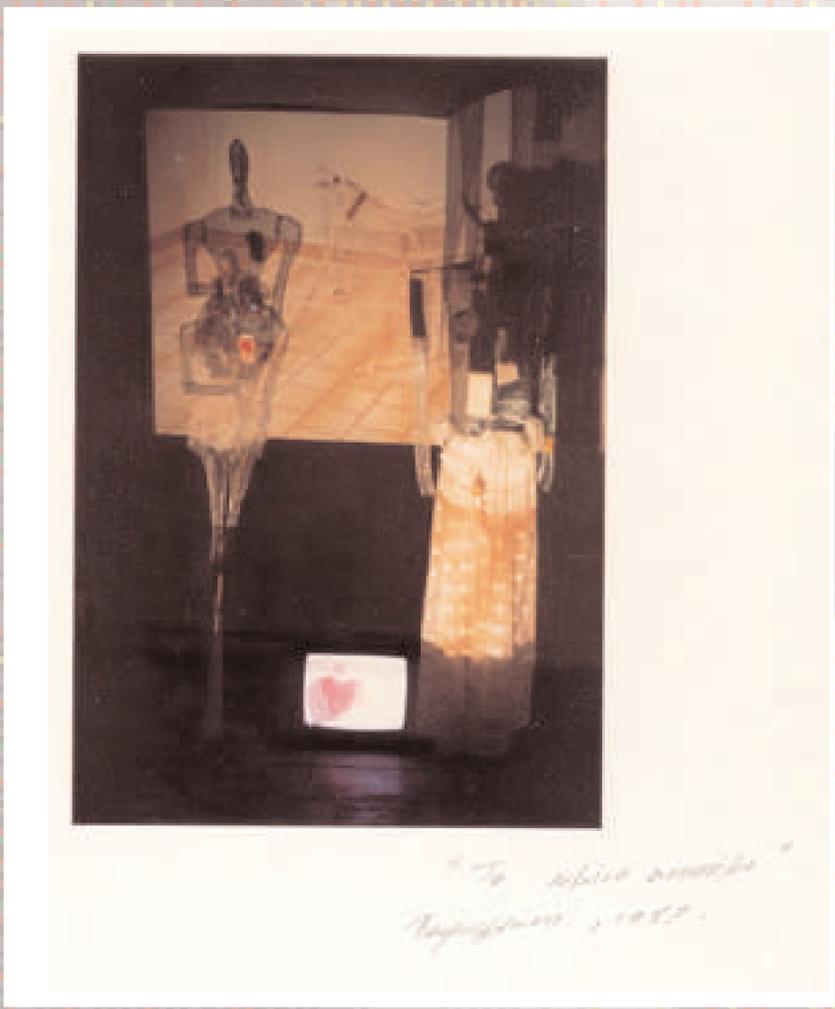
Background photo:
Let's Get Lost

of a war" which speak of personal memories and the imprints of time, point to those psychological and confessional kinds of works that run through so much of women's art, particularly springing from a feminist perspective. (Indeed, Freud and Lacan's theories and psychoanalysis as a means that uncovers the mechanisms of repression offered much theoretical support for the work of feminists engaged in the critique of the patriarch during the seventies.) Mary Kelly's *Post Partum Document* from the late seventies, a project in which she recorded the evolution of her communication with her newborn son during the early years of his life, comes to mind here.

But it is the use of the body (in this case its allusion through empty female garments) that makes the work so akin to a feminist standpoint. As artist Kiki Smith once said, "Women's experiences are much more acutely felt through the body," a position most eloquently expressed in her instinctual but rather aggressive images of bodily fluids. Another example of the body's use in art comes with German artist Rebecca Horn, who, in various works, exaggerated or constrained some aspect of the body's anatomy, or in the work of Helen Chadwick, who drew on her own body and its experiences for much of her art.

Thanks to this tradition, personal experience, domestic life and identity as defined by gender soon became a reputable subject for art. Loizidou's work stands as a contemporary testament to such a transformation.

To subire
Βασιλίσσα, 1987

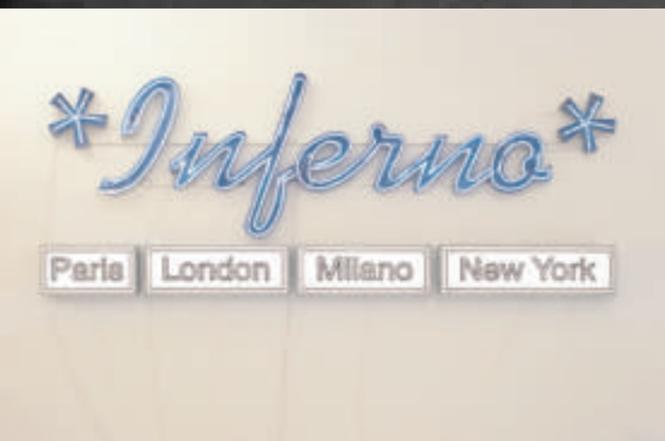


"To subire"
Βασιλίσσα, 1987



"To subire"
Βασιλίσσα, 1987



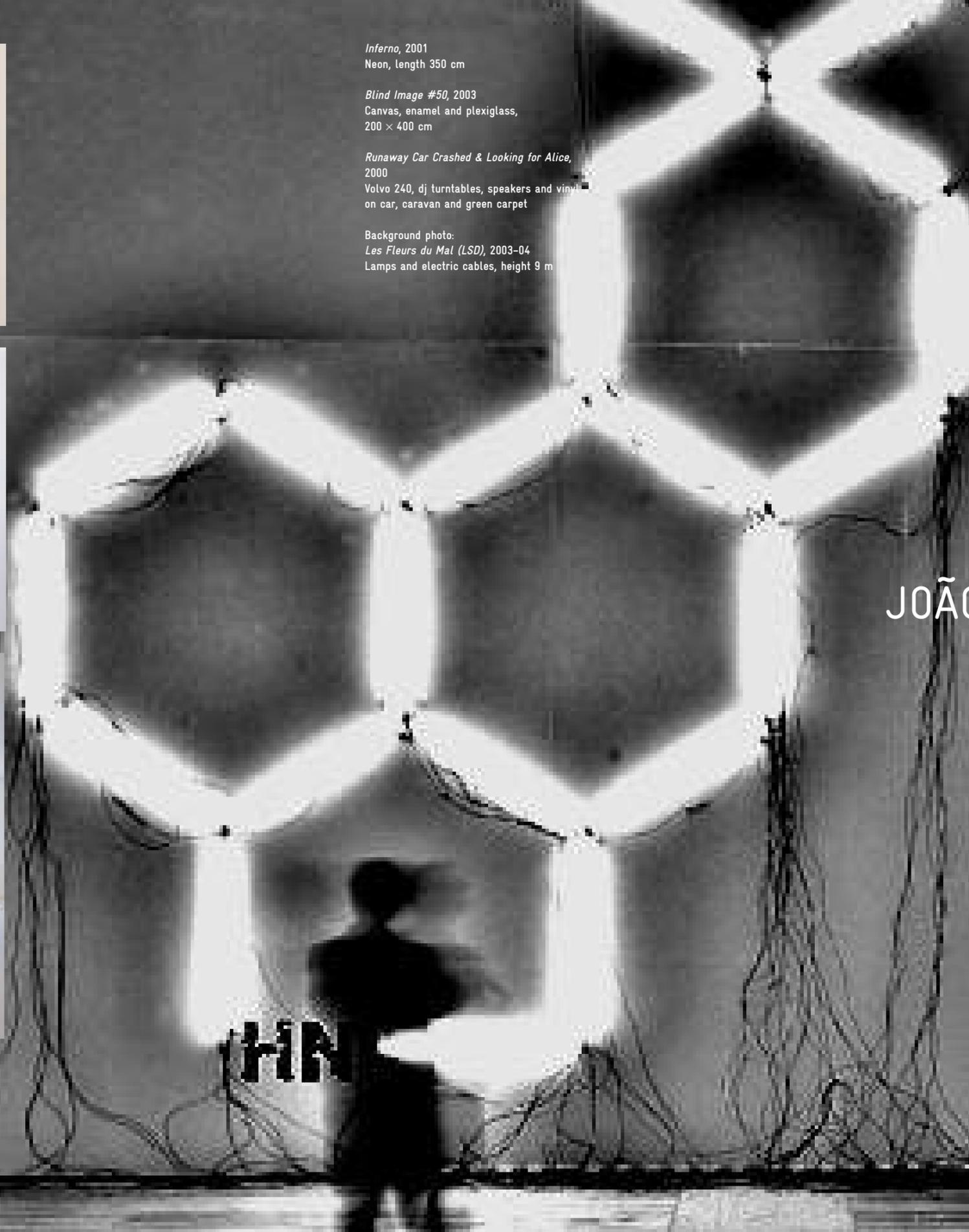


Inferno, 2001
Neon, length 350 cm

Blind Image #50, 2003
Canvas, enamel and plexiglass,
200 × 400 cm

Runaway Car Crashed & Looking for Alice,
2000
Volvo 240, dj turntables, speakers and vinyl
on car, caravan and green carpet

Background photo:
Les Fleurs du Mal (LSD), 2003-04
Lamps and electric cables, height 9 m



"Ludwig Wittgenstein's crucial passage on the unspeakable can be read in his prologue to the *Tractatus Logico-Philosophicus*: 'What we cannot talk about we must pass over in silence.' Perhaps it would be best to look at this black rectangle and silence oneself before what lies beyond the degree zero of vision. What distresses and silences us? The emptiness or lack? Or does the reverse, the excess of invisibility, cause our distress?"

João Louro's *Blind Image #66* can be taken for an *F-117 Nighthawk*, the first military plane 'designed to exploit low-observable stealth technology that penetrates high-threat airspace and uses laser-guided weapons against critical targets.' Both are marked by 'low observability' which indicates 'the amount of surface that a painting or an aircraft has when viewed against incoming radar emissions.' Exempt of color or light: 'color blinds.' Or a field, a plantation of *tulipa obscura*. Louro obliterates the optical unconscious and overrides ocular centric vision.¹ Vision's target experiences this 'non-gaze' as vulnerability. The lower observability that

JOÃO LOURO MARSEILLES 1990

an object such as *Blind Image #66* or an aircraft such as the *F-117 Nighthawk* have, the less opportunity a viewer or an active radar tracking system has of making a positive lock on the exhibited or incoming craft respectively. A Merleau-Pontian analysis posits the *F-117* or *#66* in the phenomenological gap between the visible and the invisible. *#66* evokes Milton's *Paradise Lost*. The viewer is a Blind Runner faced with emptiness, dark in an experience of 'darkness visible.' The object slides between the unavoidable discrepancy between signifier and signified. *#66* could be the Beckettian scene or the extreme dissolution of the shapeless. Here, Louro's *Land's End* is a crossroads that places the viewer far from the scene. The genesis of *Land's End* works a sadistic perversion of this death drive within a field of black. We are faced with an extreme: the linear concept of History is exhausted.² Beyond space or time, essentialism could only be an insight of the end.

A caption is placed in apposition. Then, a frame with glass that isolates painting *#66* from the world, creating a black mirror, almost imperceptible. That painting closes in on the technologies of war and technologies of terror.³ João Louro can utter an incomplete, rough Ad Reinhardt, but not a Picasso: 'My painting represents the victory of the forces of darkness [...] over the power of light.' Without passion or space for the emergence of phantoms, what causes such distress and silence in the face of this sphinx-like form?"

(From the text "These Works Focus the Boundaries of Language through Painting" by Paulo Herkenhoff, Rio de Janeiro, April 7, 2005)

¹ Allusions to Rosalind Krauss and David Michael Levin respectively.

² *Land's End* by João Louro locates the viewer at a remote distance from Wittgenstein, Beckett, Bataille, Sade and Benjamin within a traffic sign with these names.

³ Paul Virilio, *The Vision Machine*.

GIOVANNI DAVIDE MADERNA

ROME 1999

Since my first films, *La Place*, *Jahilia (Occidente)* and *Dolce Stil Novo*, presented at the Biennial I have always tried to work starting from materials. In cinema the raw materials are bodies and personalities of the interpreters, places, objects, and then the video and sound registration devices. It's clear that by combining them I try to arrive at a narrative structure, and not vice versa. The most important part in my work, in that sense, is the choice of materials to use. I'm not interested in their skillful manipulation. I know that, if I have chosen well, the story, the puzzle composed by these pieces, even if not perfectly combined, will be interesting. I have, in fact made some films in which at first I wrote all the storyboard, in the classic manner. These were full-length films. But even in these cases, there was a casual meeting with a face, a body, an expressive gesture, or a discovery made during research into giving a stronger imprint to the film. In the end, everything adapted to that but once again in an imperfect way, but it didn't matter, the interesting thing was to see as many scenes, written following a draft, that now seemed to be there by chance, were related to the person, the place, maybe also with the shot format as in the case of the cinemascope in *L'amore imperfetto* introduced unforeseeably at the last moment. I don't know if it's mistrust in what I can write down on paper. It's rather an immeasurable trust which brings me towards someone or something slightly before making the film. It's the only real spring that makes me take the decision. Otherwise I'm unhappy. I struggle as if in a cobweb and everything, the storyboard first of all, suddenly seems to be absolutely insignificant. It doesn't matter if the infatuation lasts only for the time it takes to shoot, to then be revealed as a great disappointment or something rather banal. It's my glance at this thing that makes it worthwhile to film. And I have already done it.

MOVING IMAGES
MILAN / ITALY
www.bjcem.org/original

[biography page 294]



Rudi Galoppini
Nella scuola vuota
Sguardo in alto
Background photo:
Michela Noe





Background photo:
Madrdeus on stage

MUSIC

LISBON / PORTUGAL

www.madredeus.com

[biography page 295]

MADREDEUS

BOLOGNA 1988

Let us then speak of a journey.

We already know how it all began. The luminous, delicate days, the days of anticipation, the days of certainty still linger in the memory. The moment when, about fifteen years ago, two musicians set forth to find a common destiny, to make true a dream that burned inside them, and yet wasn't found in the music they were creating separately. In those freewheeling days and nights of 1985, Pedro Ayres Magalhaes and Rodrigo Leao were merely chasing the noblest and most common of all dreams: to create the music that haunted them inside, a fragile, ideal sound made of acoustic guitars and so much feeling, so near and yet thought unreachable.

Those were the early days. Those were the days of Madredeus.

This music's long journey found a definitive form when the voice was found. Teresa Salgueiro was the perfect heart for the group's melodies and words. When the first album—1987's *Os Dias da Madredeus*, recorded at the Xabregas Convent church—was released, many realized they were witnessing something unique and universal. Serene, ethereal songs, carrying a whispering, almost secret "Portugueseness," songs we all knew but whose shape we'd never been able to imagine, presented first to a circle of friends and only later, almost shyly, opening for concerts by Sétima Legião.

The Portuguese received them warmly and spontaneously; the opinions were split evenly between passionate fascination and quasi-religious reverence. It was then understood the extraordinary journey of Madredeus had begun.

From *Existir* (1990) onwards, Madredeus traveled with their music to other lands, lands that recognized easily and applauded the emotions and stories the group conveys. The language may not always be understood, but Madredeus have a strange alchemy that manages to make unique feelings universally shared.

I don't remember too much... I was so busy having fun that remembering the Biennial is truly an adventure. A few images, let's see ...

... it's the first time I took an airplane and from Turin we arrived in Rome, finally landing in Lisbon. Fear and anxiety in the air, but the stewardesses were kind and they let us keep the guitars down in the last seat...

... a school trip atmosphere—with my group we had never gone to another nation, sleeping all together in the same hotel, paid moreover!

The only similar experience that we could recall was a class trip: I begin spitting little balls of paper with a Bic pen at the heads of my neighbors...

...I had never been to a press conference before. I imagined I had to stay there and listen to someone speaking. That morning Matteo (my guitarist)

and I entered a bar on the way to reinforce our breakfast and to disperse our traces from the compact group of the Biennial all heading

to a remote zone of the city (at least for us) for the press conference. We wander through the streets of Lisbon with the monument of Pessoa

as our one and only point of reference. I discover that the Portuguese bought their wonderful old trams from the Americans of Philadelphia.

That evening we meet the rest of the band again, eating a fish soup, and Gep the drummer tells me that at the press conference

MAO E LA RIVOLUZIONE LISBON 1994



journalists asked questions about the group. I feel like a dickhead, as will often happen to me in future...

... we are in one of the rooms of the hotel with other artists trying to utter something in English. It seems to me she spoke English and maybe she was a painter; I know that she was definitely blonde. Fabri says that he cannot stand it anymore and wants to go home. Medina Wizard, the bass player, and I exchange glances. We shrug our shoulders...

... it is the evening of the concert. We play in a premises of the Alcantara (some years later I find the same word on a car advertisement). I must have kept my wool hat on during the performance because later I noticed that my hair was sweaty and matted down. I must have said a few words in English between one song and another. Not bad at all for an Italian in front of a Portuguese audience!...

... maoelarivoluzione are completely absorbed in tasting vodka jellies. We are waiting to assist in the live sonorization of *Nosferatu* by Murnau, in a Lisbon premises. This is a great atmosphere for us, since it is the last evening and we begin to have friends from Bosnia, Spain, Portugal.

The show is overwhelming. I am seated on a terrace with a huge crowd of people and I feel the bass pumping with a disco volume but I am not dancing. The band sonorizing the movie is not a classical room orchestra, but a real band with bass, guitar, drums and chorus...

I never forgot that *Nosferatu*. Indeed, a few years later I tried to organized something similar at Giancarlo's at the Murazzi of Turin. More than ten years have passed since that experience and even if I do not know who to say it to, I still need to say it: THANKS!

MUSIC

TURIN / ITALY

www.maoelarivoluzione.com/

[biography page 295]



MARCEL-LI ANTÚNEZ ROCA LISBON 1994

VISUAL ARTS

BARCELONA / SPAIN

www.marceliantunez.com

[biography page 295]

Lisbon, November 1994. The group of artists from Barcelona arrive in the Portuguese capital. We set up our artworks in the Cordaeria Nacional, the venue for the exhibition of Visual Arts of the Biennial. The curator of the exhibition, Genís Cano, has included me in the group even if I've surpassed the age limit by three years. I was born in December 1959. I present "La vida sense amor no té sentit" [Life Without Love Makes No Sense], an exhibition realized in the spring of 1993 in Barcelona. The exhibition consists of three installations: *Caps Arrncats*, *Poemes d'Amor*, and *Maquines de Plaer*.

I usually work from the present to the future, towards the future. I suppose that a part of my work consists in making visible what you can't see, what you would like to see, what you can only guess. I always had this instinct and I still keep it alive. It would be this instinct that allowed me to open towards new perspectives. Actually this attitude is sieved through the deposit left by my experience. Looking back, I feel that many of the things that I have done were a product of youthful impulses. Driven by the necessity to start again and so demonstrate my merit. Provoked to recognize myself as author, beyond collectives and collaborators and, as I said before, work from intuition. Now, even if this impulse is still very active, things have reached an order and the purpose is clear: career, universe, and tale.

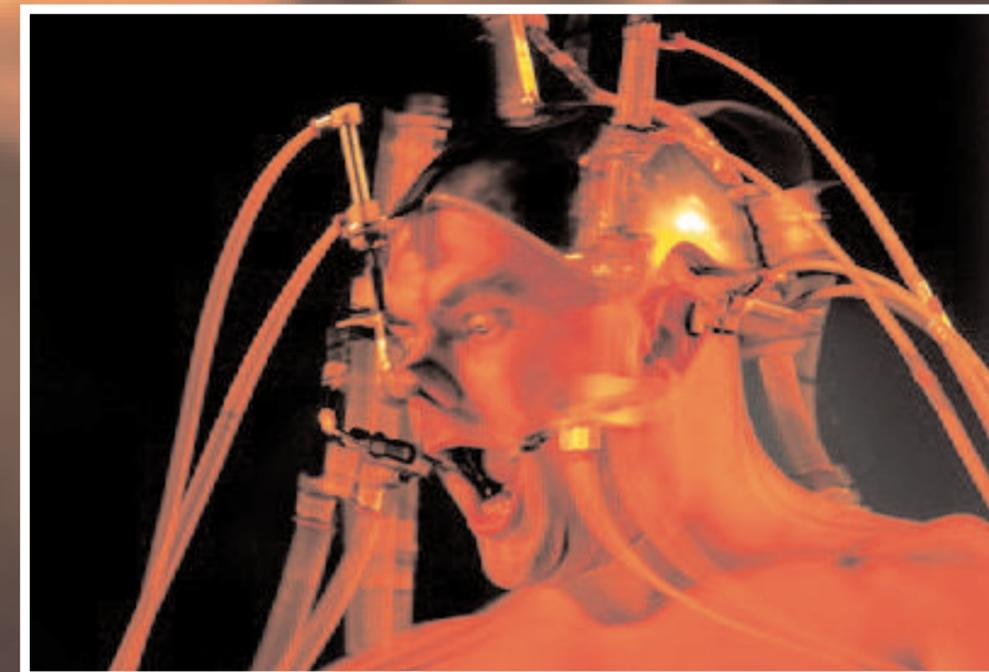
Career. Meaning working in a direction, in a way, following a path. In the meaning of the artist who looks out, pursues some aims and searches for new horizons and in a certain way who gives sense to your desires.

Universe. To build a cosmology. Not in the strict sense, but as a copy of the world made to your size. I suppose that is proportioned to continuous practice, you collect the elements inch by inch to configure your cosmos. The obsessions acquire a shape and fill your universe.

Tale. How to explain things and accept the telling as one of the ways to show the work. To disguise the work under the spell of the tale. So, two of my most recent works, the installations *Tantal* and *Metzina*, can be read as short stories.

Epizoo, 1994
Mechatronic performance

Background photo:
Afasia, 1998
Mechatronic performance
Scene: SIREFAZ, Marcel-Li: Dresskeleton





VISUAL ARTS
BOLOGNA / ITALY
www.bjcem.org/original

[biography page 295]



Top and center:
Last Chance to See, 2004

Bottom:
Senza fine, 2000
Machine modeled plaster bas relief,
ca. 15 x 10 cm each

Background photo:
Cuckoo, 2002
Video animation, still frames



EVA MARISALDI BOLOGNA 1988

You can say almost everything. You can represent almost everything. I can't.

If I want to describe a person, I choose to delineate just a marginal aspect of him/her. I mean, who am I to "use" him/her in public? Or rather I dress him/her in a sort of costume which, in itself, is a form of protection.

At the same time some people reappear over the years. I am telling their story.

I can't represent "certain things"...

We get upset enough about the idiot who takes advantage of other people's pain on TV or the others who have lobotomized a whole population of artists and navigators.

Michael Moore, at the beginning of his film based on September 11, shows the president of the United States in a classroom full of children. When they tell him what is happening as it is still happening, he seems not to understand... what is he thinking, cradled as he is in children literature?

An interesting way of telling a story. Its own time.

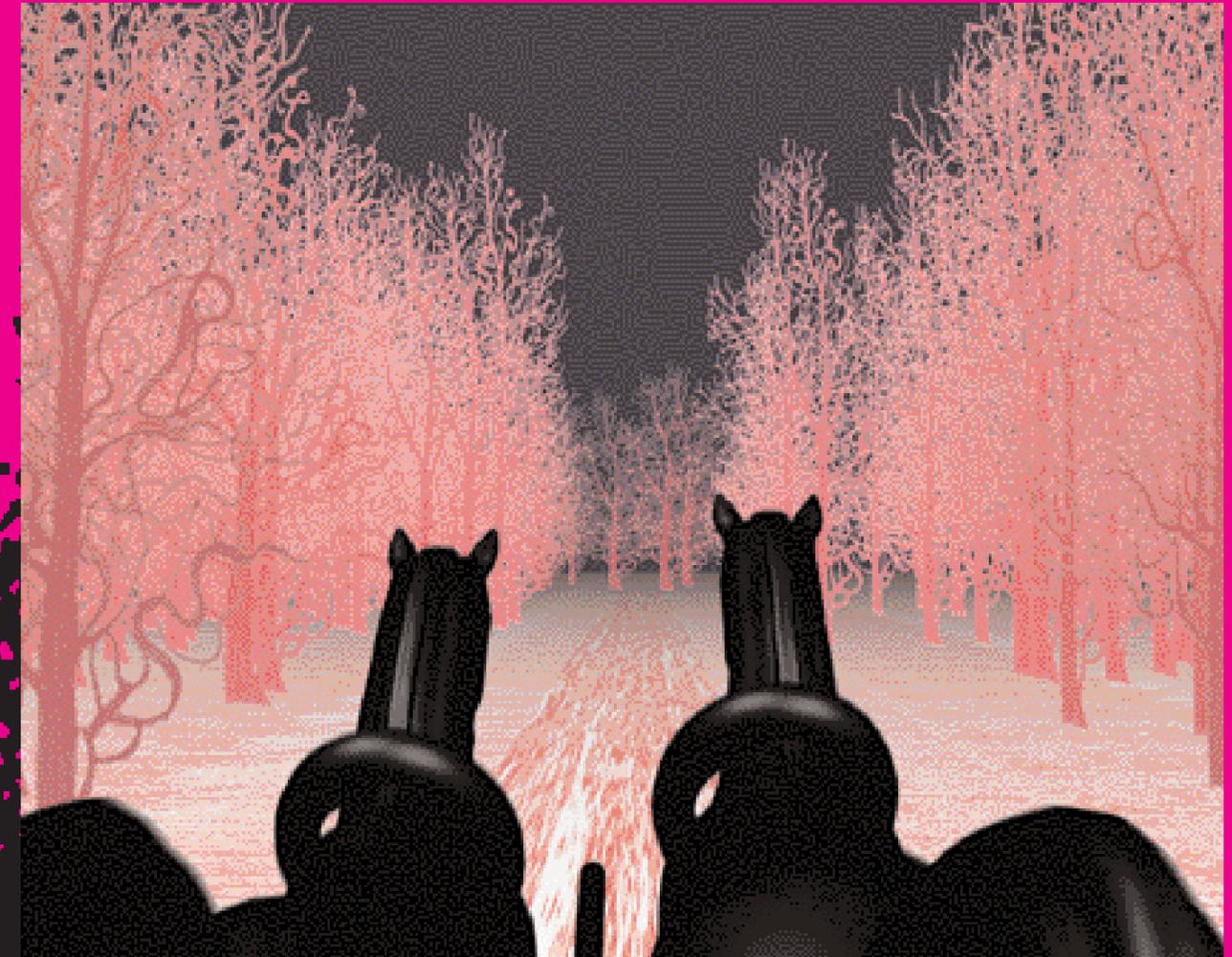
I have spent a few days involved in a book (near Kolkata, Calcutta). I have come into contact with people who are a mix of reality and fiction. With people who have tried to work with different models of society (*The Hungry Tide* by Amitav Ghosh). A hurricane kills one of its characters who is speared by a branch.

Alternative models, but which ones? Who am I? I am not interested in science fiction either, be it in film or print. I'm not a philosopher or a polyglot. I admire Rainer Ganahl for the real possibility he has to communicate with people in nine languages.

Many years ago they said that I worked on the difficulty of communicating.

The problem goes further back.

I feel that many things are beyond my reach. I can only try to work on the language.



Members of the Mau Mau band: Luca Morino, Fabio Barovero and Tatè Bienvenu Nsongan.

Members of the Loschi Dezi band: Luca Morino, Davide Dellaquila, Silvio Puzzolu, Giancarlo Biolatti, Claudio Bovo and Silvio Ferrero.

In 1986 a band of kids from Turin was invited to the Biennial of Young Artists in Thessaloniki. Our name was Loschi Dezi, back then a complicated name for a very energetic and determined band. Thessaloniki was a squared city, similar to our own, but even better because it was on the sea. We lived it by day and especially by night, so we practically never slept. Loschi Dezi played in a hallucinatory state; the house was full but the first twenty minutes were spent avoiding objects (including empty bottles, etc.) that rained onto the stage. Once their ammunition was spent the kids finally began to dance and have fun. It was the only time that I

MAU MAU THESSALONIKI 1986

have experienced anything similar and so I remember it as a great lesson in how to deal with an angry audience which wants to be convinced.

Mau Mau did not participate in any of the Biennial of Young Artists but they owe a lot to this initiative. In fact, it was in Thessaloniki that I met Fabio Barovero for the first time when he was playing with Vis Viva. This meeting led to forming a great artistic company that is still productive and vital. Mau Mau's first appearances were during Loschi Dezi's last concerts. Fabio and I wanted to experience new sounds and we soon invited Tatè Bienvenu Nsongan to join the company. We started to play everywhere and the first "concert" outside Turin was in Imperia, in the old Parasio quarter. We had so few songs that we had to repeat some of our list three times! Then we recorded the first vinyl EP, *Soma la macia*. Thanks to our experience with the Loschi Dezi we created a wonderful series of contacts and suddenly found ourselves playing all over Italy and touring by... train! During these journeys we rehearsed and many

of the early songs like *Sauta Rabel*, *Paseo Colon* or *Traversado* were written on the road. The label that published our first work was the famous Vox Pop in Milan. They are gone now, brought down by the financial crisis in the record industry, but until the mid nineties the small rooms on Via Bergognone were a great crossroads for artists and the trip to Milan meant a lot of fun because it always finished with a glass in hand. Mau Mau then moved on from Italian tours and went international, visiting many European countries including the Middle East and Japan. In 2002 the group felt the need to stop, take time and give Fabio and I the chance to explore different paths and to study. Band Ionica and Mystic Turistic have been parallel projects together with musical collaboration of various kinds, a book and some soundtracks.

The creative shape for Mau Mau returned in full splendor in 2005, when we began to work on *Dea*, the latest work published in the spring of 2006, after a long stay in Brazil.

MUSIC

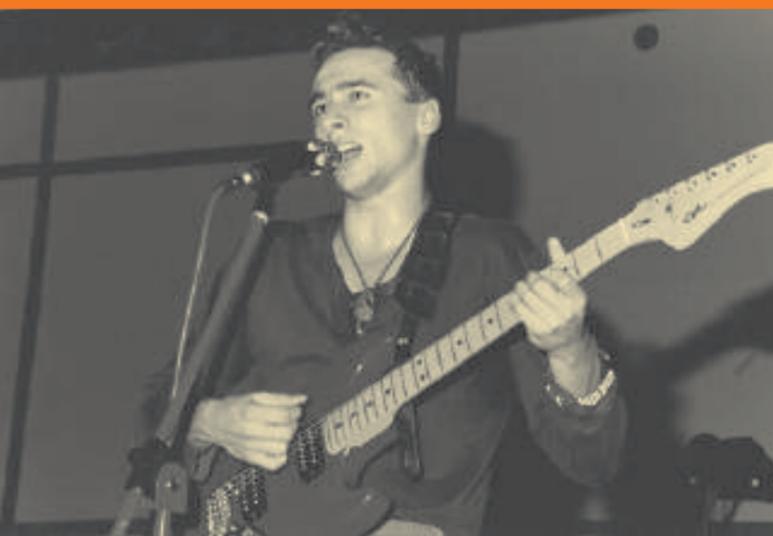
TURIN / ITALY

www.maumau.it

[[biography page 295](#)]

Loschi Dezi performing

Background photo:
Mau Mau band members



ARNAUD MERCIER

ROME 1999

APPLIED ARTS
MARSEILLES / FRANCE
www.area17.com

[biography page 295]

"I am often reproached for not doing what I'm interested in," confides Arnaud Mercier, while playing with a flashy orange toy gun, which is always on his desk. Video editor and special effects director in video at the beginning, he has a passion for the art of fiction. 'At present, I conceive images without being an illustrator.

I frequently use photography and typography in my work of page-setting.'

Arnaud composes binary images: 'As a musician, I would sample street sounds, the sounds of life. Taking a sample of someone else's work is not my trick,' he adds. Right from his first job, he still maintains a weakness for moving images. He is obviously consumed by the multimedia. He establishes a small enterprise, called 'elixirstudio,' but his only real remedy is still represented by his personal works. Definitely, 'Arnaud likes making only what I am interested in.'

(From the Marseilles catalogue, designed by Arnaud Mercier)

Arnaud Mercier has been a graphic and interactive designer for seven years. He began his career in France as a video editor. In 1999 he created "elixirstudio," his own studio, designing print, video, and interactive pieces for clients such as Alcatel, France Telecom and EMI.

Arnaud then moved to Vancouver, Canada, where he was senior art director at Blastradius for three years, working for Nike, Patagonia, and Atlantic Records. Returning to France he collaborated with prestigious studios abroad including Wieden+Kennedy (Amsterdam), Blastradius (Vancouver), Digital Kitchen (Chicago), Fork Unsteable Media (Hamburg).

Recently Arnaud opened AREA 17 MEDIA, a new international interactive agency with offices in New York and Paris.

Arnaud has won several awards for his interactive work, including being selected for the "Carrefour de la creation" exhibition at the Centre George Pompidou in Paris.



Identité graphique - autoportrait

Background photo:
Contribution to the Hungarian book *Inertia*

GORAN MICEVSKI ATHENS 2003

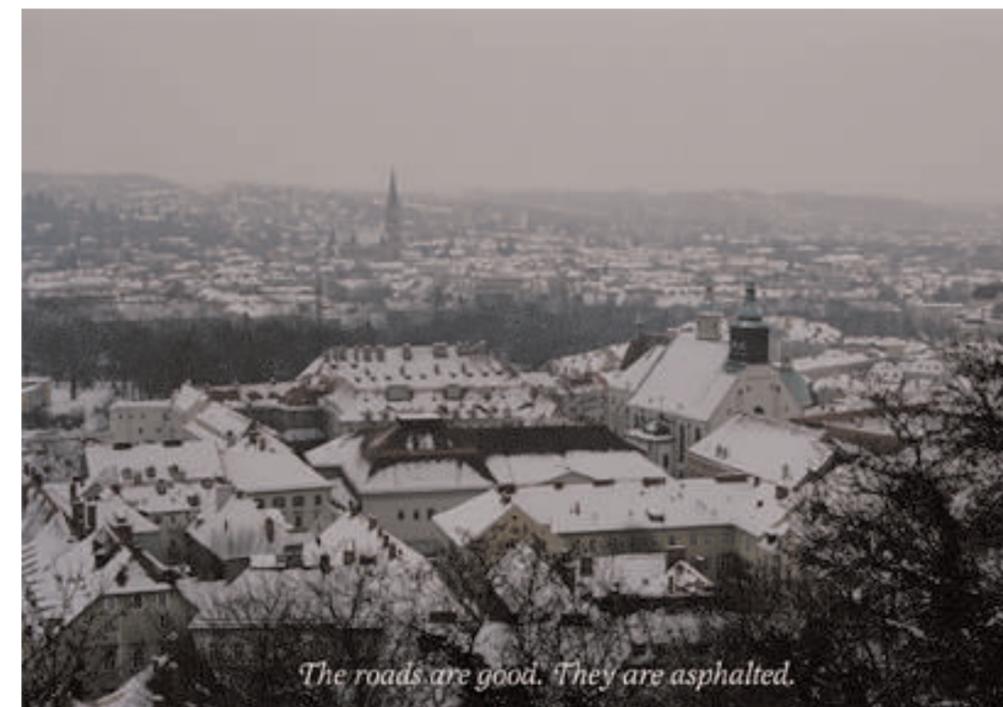
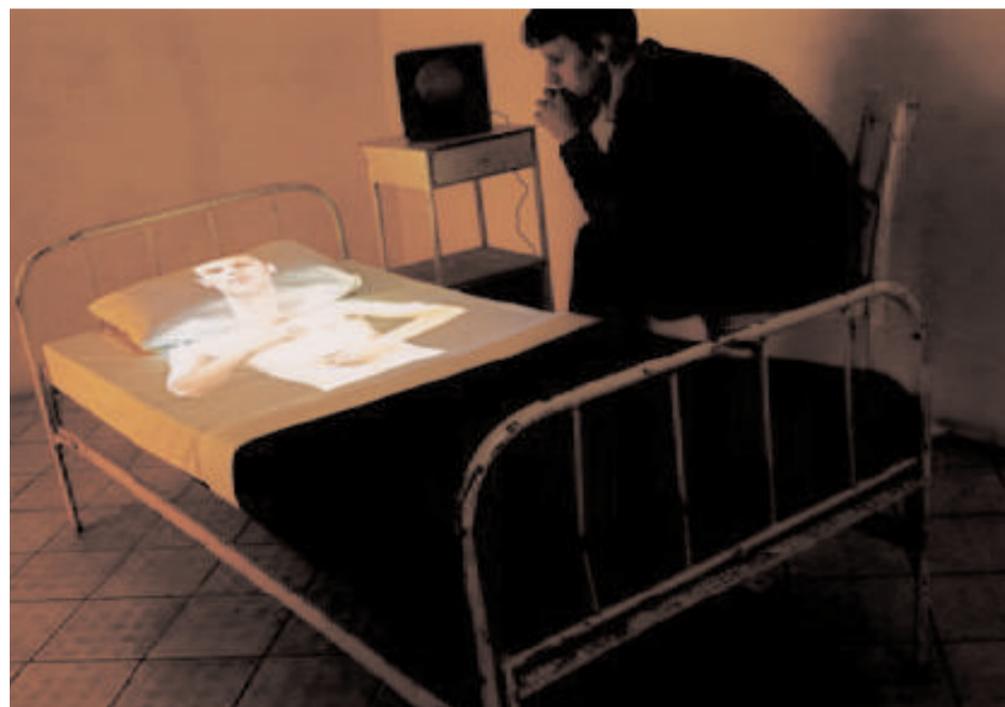
The video *I Will Survive* was the work presented at Athens Biennial. A hospital bed is situated in the middle of a white room. The bed is made, meaning that the bedding is in perfect order. There is a white pillow, white sheet and dark blanket on the bed. The look of it suggests that nobody is sleeping in it at that time. Beside the bed is a hospital night table, with a few drawers, and a radio. A video showing a man lying (the author himself), with his eyes barely open and his mouth slowly opening and closing (as if whispering something) is projected onto the bed. But, there is no sound coming from the video. The only sound is a song looping continuously from the radio on the night table. The song is Gloria Gaynor's greatest disco hit *I Will Survive* (... you know I'll stay alive...).

During the exhibition hours the artist is sitting in a chair next to the bed.

As it is possible to see from the works shown, my primary field of interest is photography. I often use similar mediums, such as video or installation, but usually treat them in a very static way. A good example is the video installation *I Will Survive*, exhibited at the Athens Biennial. The work deals with the relation between the static and the moving image, or, on the other level, between the virtual and the physical body. The video projected

onto the bed can easily be mistaken for a photo image, as the movements of the body are very slight. This surprises the viewer once he realizes that the underlying fact in the moving is, in fact, the still image. Over the last couple of years I have been exploring the relationship between text and image—or, more precisely, between the image and the context in which we place it and thus read it. This is very evident in the work-in-progress entitled *Travel Guides*, which is closely related to my previous photographs, *Body Language* (2002, one possible body dictionary) and *Finnish Report* (2003, a semi travel guide, often taking on the form of the photo essay or fake cultural study). Pictures from the *Travel Guides* combine text and image in a very didactic, one might say nineteenth-century-colonial-travelbook way. The author's standpoint is quite personal and obvious, not objective at all and usually very one-sided. What can be heard in the background of these pictures is silent laughter.

The body, its context and identity issues are also very present in the works entitled *My Grandfather* (installation, 2004) and *Endgame* (video, 2005) which portray the shifting of one's core of identity, socially conditioned in the first or theologically combined in the second.



FABRIZIO MONTEVERDE BARCELONA 1985

"Barcelona, 1985, a century ago. My first evening show, the one that allowed me to work in this field and to which I owe everything, 'Bagni acerbi.'

A light story of four adolescents who face the difficult transition to adulthood, leaping that small but irreversible gap between play and sex.

Some years ago, at the presentation of the ballet *Bene Mobile*, inspired by Alberto Savino's story *Paltrondamore*, I wrote, 'It is impossible for me to recount this love and impossible to love even a little less.' Looking back, it seems that this phrase connects all my shows, at least as far as content and subject are concerned. My creativity is stimulated above all by the erotic, disease, ambiguity, but also by the wonderful, the great. I like to observe from a distorted almost one-eyed point of view.

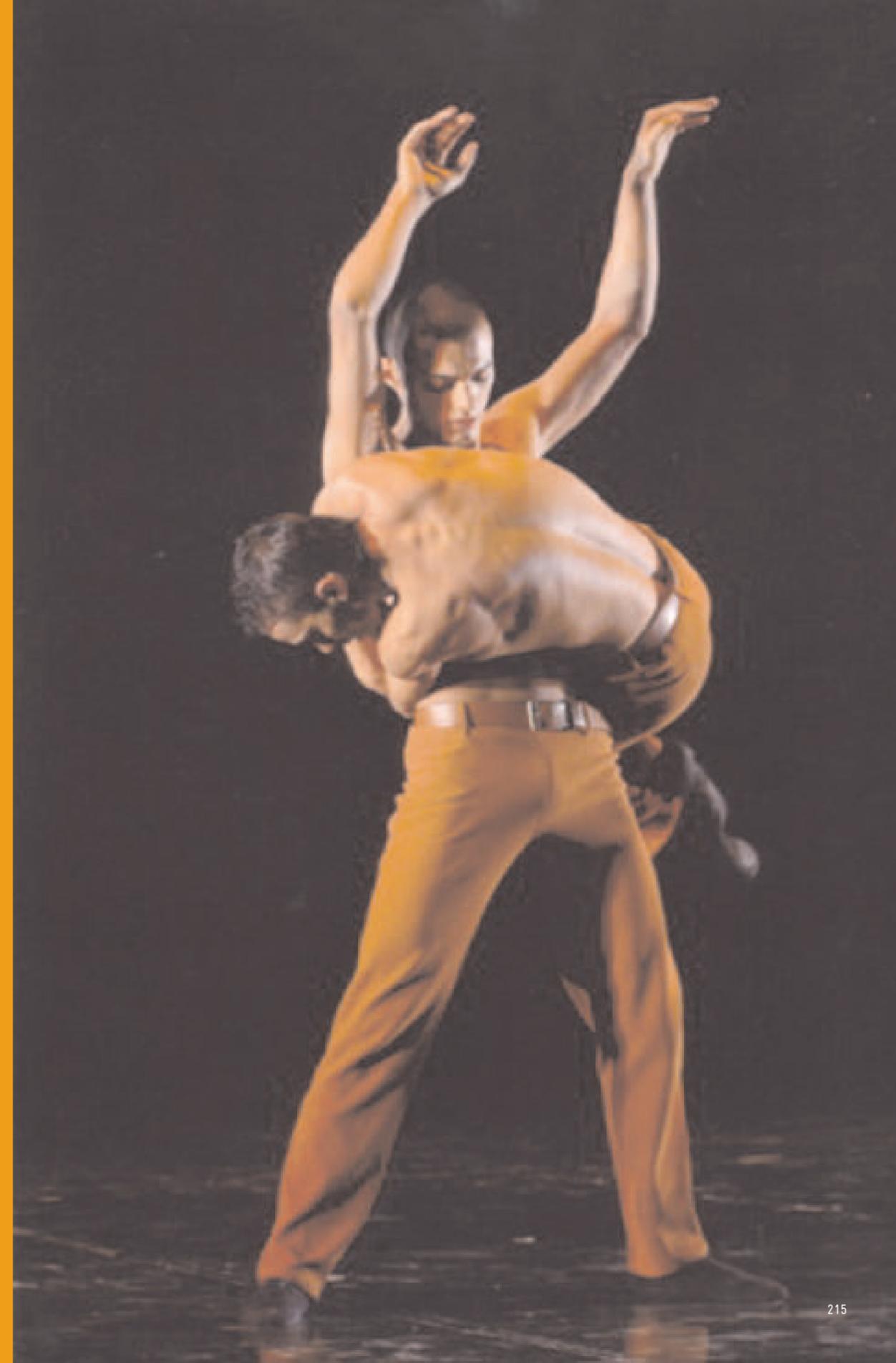
It is, perhaps, paradoxical, but in order to be able 'to read,' I must at least have a visible defect or a fragment that distracts from the concrete, that makes the truth appear without defining its contours. What I try to put on stage are not the words, the phrases of the story, but the white space between the lines on the page. It is what remains in my mind after reading a passage of the story, when, lifting my eyes from the book, I imagine the situation and give it contours and colors.

The stage, the theater space, is nothing more than an enormous white page defined, filled and delimited by the dancers as if they were black type set, but the sense of their movement is in the words written with white ink.

The true work stands in being able to read this invisible story, in trying to pick out, like in a negative photo, not only 'the black' of the space occupied by the dancer, but the white of the surrounding space, the design of which changes as the movements vary."

Fabrizio Monteverde

(From Alessandro Pontremoli, *Drammaturgia della danza. Percorsi coreografici del secondo Novecento*, Euresis, Milan 1997, p. 96)



DEJAN MRDJA ATHENS 2003



Omnibus is a short video consisting of four segments. It is derived from video material recorded during my journey through Belgium, the Netherlands, Austria and France in the summer of 2000. It has an impressionistic character rather than a narrative one. The work represents a collage of different video sequences not intended as documentaries, but instead engaged in a dialogue on colors, movements, rhythms, shapes and symbols.

Tirism is a short lo-fi video. It is conceived, recorded and edited in cooperation with Orsalia Dimitrou, an Athenian architect. Five episodes of the video describe Orsalia's first visit to Belgrade and Novi Sad, Serbia, only outlining of her daily activities. Carefully avoiding and deliberately neglecting the main reasons of her visit to Serbia, the video narrates the main story through dealing only with the peculiarities of Serbian cities that Orsalia visits, small personal details in her closest environment and glitches in the video equipment used for the making of the video.

Project 5 is a conceptual piece created for the "Manhattan Shadow Project," a section of the "School of Missing Studies" (SMS). This work questions the distribution of artworks in Manhattan, presently situated in several well-known museums, by relocating them to the only vacant spaces left on the island—the gaps between buildings, thus also raising questions on relations of the art with the audience.

4-Step Liberation consists of a short video and four large digital prints. It started through the *Looking for October* project, a part of the School of Missing Studies.

The artwork is the result of research on the spirit and tradition of resistance in Belgrade during the twentieth century. It tries to point out the need for the constant struggle against any type of oppression—ideological, economical, military or social.

At the moment, I am working on a project in Athens, Greece, on the growing highway culture and its impact on the Greek society.

ROBERTO OTTAVIANO BOLOGNA 1988

He then studied harmony, chord structure and jazz composition in the United States with Ran Blake, Bill Russo, and George Russell. In parallel with his musical activity, Ottaviano is also an organizer, bringing artists like Anthony Braxton, Muhal Richard Abrams, Richard Teitelbaum, Frederic Rzewsky to concert for the first time in Puglia.

He has been creator and artistic director of the International Festival "Time Zones" that hosted Jon Hassell, Laurie Anderson, David Sylvian, Michael Nyman, John Zorn and others.

Since 1979 he has given solo performances in atypical spaces like museums, abandoned industrial sites, jails and psychiatric centers, and collaborated with important American, European and non-western musicians.

In June 2000, he created an important project with some African

musicians in Senegal and Cameroun, performing at the Maison De la Culture "Douta Sek" in Dakar with the Orchestre Nationale.

As a teacher he has held clinics and seminars in Woodstock (N.Y.), in the conservatories of Mexico City, Vienna and Groningen, and in free institutions in Urbino, Cagliari, Florence, Siracusa and Rome.

He is the author of the book *Il sax: lo strumento, la storia, i protagonisti*, F. Muzzio editor, Padua and since 1989 he has held the chair of Jazz Music at the N. Piccinni Conservatory in Bari where he is director of the 1st and 2nd Level Degree Course in the Department of Jazz and Musical Improvisation.

He is working with the European Community in the creation of a Study Center for Mediterranean musicians from the Maghreb to the Balkans, and from Greece to the Iberian Peninsula.



After the dissolution of the dance-theater company Fenice di Venezia, the Sosta Palmizi Company directed by Carolyn Carlson, Francesca Bertolli, Roberto Cocconi, Roberto Castello, Michele Abbondanza, Raffaella Giordano and Giorgio Rossi was founded in November 1984.

Il Cortile, presented in Barcelona, was the first collective experience for the group. The show, created in Montepulciano, hosted by the Centro internazionale d'arte of Montepulciano, reflects the nature and the atmosphere of the place where it was created. The rain, the mud, the continuous difficulties of those months of work had a determining influence on the psychology of the day by day creative process of an anarchical and leaderless working group. The composition grew from a collective creative process, where everyone has a distant and hidden inner feeling that differentiates them from the others.

The experiment of *Il Cortile* continued for the creation of just two other works, *Il Tufo* in 1986 and *Perduti una notte - Delicate trio* in 1989 by and with Castello, Giordano and Rossi. It was in the nature of things that the collective adventure, at least creatively, could not go on forever. Carolyn Carlson's former protégés had gradually gained a clear idea of the direction and tempo their independent research might take. Abbondanza was the first to split from Sosta Palmizi to make his own way independently. In 1988 he returned to collaborate in France with Carolyn Carlson and met Antonella Bertoni with whom he made his mark in the first work as Abbondanza/Bertoni in 1989. Then Roberto Cocconi left the group in order to dedicate himself to studying Medicine, even if in 1992 he established the Cultural Association AREAREA. He was followed by Francesca Bertolli who undertook the work of professional educator.

"The Company splits up definitively in 1990 when Roberto Castello leaves to found ALDES, in 1993. Raffaella Giordano and Giorgio Rossi, however, carry forward the adventure of Sosta Palmizi by transforming it in an Association, based first in Turin and then, from 1994, in Cortona in Tuscany. It continues to be a very important point of reference for Italian dance, serving as Production Company for all of Giordano and Rossi's creations and also for works by other artists who operate in the field of dance and theater. There are independent creations (Giordano and Rossi put their names to separate pieces) in which year after year many young dancers have the chance to gain experience on the stage, growing under the instruction of the two directors of the company and the other authors with whom Giordano and Rossi collaborate."

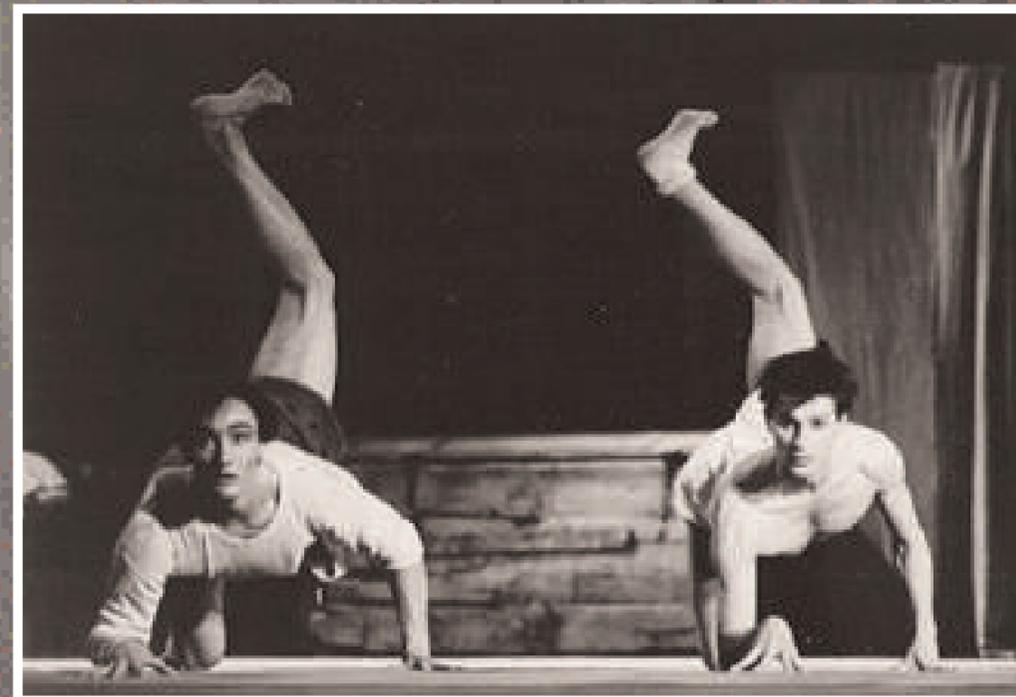
F. Pedroni

Since 2004 the Association has been transformed into the Sosta Palmizi network in which apart from the two choreographers Raffaella Giordano and Giorgio Rossi, an increasing number of artists make their home side by side with the Junge Hunde European mobility support project.

SOSTA PALMIZI GROUP TESSALONIKI 1986

THEATER / DANCE
TURIN / CORTONA / ITALY
www.sostapalmizi.it

[biography page 296]



Cortile, Barcelona, 1985

Quore, 1999

Background photo:
Cortile, Barcelona 1985

ISLAVICA PANIĆ SARAJEVO 2001

A Break, But an Interesting One was my first work using a billboard as an art medium, whose topic dealt with a sphere of public interest and therefore was concerned with the mechanisms used for representing a (woman's) body, sexuality, and also with the mechanisms of "manufacturing desires," exploited by the advertising industry and the mass media. Women's breasts, a very common visual used in advertising messages and in this case taken from popular magazines, represented in divided and multiplied pieces, oversized and without any limits, except the ones of the board. This image is followed by a text with the clear purpose of fun or a break, where both the visual and the text together constitute "a sight for sore eyes," a place to get away from everyday life.

The poster *How do you obtain information from higher intelligence? In the form of an image, perhaps?* was the second work which followed the billboard and was exhibited on the streets of Sarajevo, available to everyone who passed by, and as the billboard did, it also dealt with the problem of mass media and their power to transmit information through visuals.

Pursuing my previous research based on appropriation, remodeling, remixing and analysis of certain techniques and medium, in the *Portraits of Diversity* project I focused my attention above all on the relationship between digital and analog (technology), from digital to analog presentation at most and the process of mediation of new by an older medium. *Portraits of Diversity* in the representation of their theme face the aspects of the private sphere, and are dealing with relationships within the family and the close circle of friends. They are done using a digital camera and the shots are developed, without any photo manipulation and computer tampering, on photo paper. With this technique the photo shots of the portraits are grouped in pairs, and later cut into more or less same size strips, which are then interlinked following the model of weaving. The result of this procedure is a vague image made out of partially recognizable shapes and sharp edges, which sometimes achieve an unintentional effect of long exposition in photography.

In addition, these works are based on the foundation of dynamic interaction of media, techniques, intention, but also on mere accident.

These works, by representing the private segment of life using the most common of all models in the public sphere, are referring to a new configuration of the public and private domain, in whose (re)shaping media play a large role.



VISUAL ARTS
BELGRADE / SERBIA
www.slavica-panic.com

[biography page 296]



Portraits of Diversity, 2004
Photograph, 96 × 138 cm

Portraits of Diversity, 2004
Photograph, 95 × 137 cm

La joie de vivre, 2003
Print (Billboard)
504 × 238 cm

A Break, But an Interesting One, 2001
Print (Billboard)
504 × 238 cm

Background photo:
Your Mother, 2002
Print (Billboard)
504 × 238 cm



INTERMEDIA ARTS
 LJUBLJANA / SLOVENIA
 SANTA BARBARA / CA / USA
 www.bjcem.org/original

[biography page 296]

Makrolab Mark I, 1997
 Documenta 9, Kassel, 1997

Makrolab Mark II, 2000
 Rotnest Island, Australia

Makrolab Mark II, 2003
 Campalto Island, 50th Venice Biennale

I-Tasc Lodomir / Mark 2006
 First design, milestone vision

Background photo:
Makrolab Mark II, 2003
 Campalto Island, 50th Venice Biennale



Among many, there are three major art projects that are deserving of attention: *Makrolab 1997–2007*, *INSULAR Technologies* and *Spectral System*.

The *Makrolab* is a high-tech, art-science project designed by the Slovenian artist Marko Peljhan. It is a temporary sustainable laboratory designed to support four to six artists and scientists working and living alongside each other in isolation for periods of up to 120 days.

The *Makrolab* models a new kind of activity, sitting astride the traditional disciplinary divides. Its presence

MARKO PELJHAN LISBON 1994

in remote locations is intended to be high-impact in the realm of artistic and scientific information and education, yet low-profile in the physical environment. It arrives in a container and after set up is plugged into communications networks and satellite links. It produces its own power from a wind turbine and solar panels.

Makrolab is an evolutionary project—planned to take ten years—that includes work of many people from many different disciplines and cultures in its development. Within the *Makrolab*, researchers study telecommunications, environment, migration and weather patterns. Marko Peljhan sees these multiple-dynamic global systems as the source of understanding how our planet functions on social, technological and natural levels.

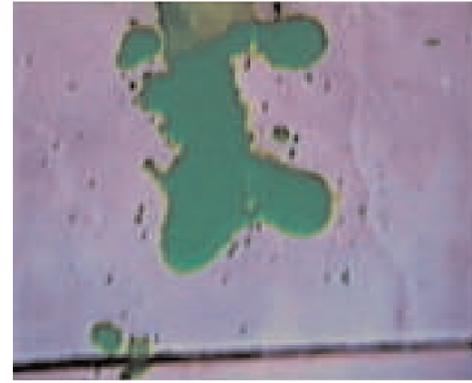
The project as it is now envisioned will be ready by the end of 2007, when *Makrolab Mark IV* is planned to be installed in the Antarctic, where it will serve as a permanent independent art-science station for research. Most of the work in the *Makrolab* is public and the results are published in electronic form and are freely available on the internet and other matrix resources.

INSULAR Technologies

The *INSULAR Technologies* system has been developed since 1999. The “International Networking System for Universal Long-distance Advanced Radio” is conceived as a worldwide, publicly accessible and decentralized radio network, which also transfers data, text, and language, alongside using customary communication structures. First and foremost, it should ensure dependable communication practices between independent cultural, media, and social initiatives, and between non-governmental organizations and individuals whose situations in remote areas and regions cause them to operate with a limited connectivity. A more stable communication is ensured through the use of coding, and the existence of an autonomous infrastructure aimed at making users less dependent on the existing proprietary telecommunication infrastructure.

INSULAR Technologies should also serve as a backup system; in emergencies it replaces the existing analog networks and telecommunication infrastructures. (Inke Arns, *Netzkulturen*, Hamburg 2002)

Spectral System is a project of technological development of the pilotless autonomous air force that will serve sensor missions of the *Makrolab* and Lodomir Antarctic Base project and will at the same time be at tactic-media activities’ disposal around the world. The project has been developing since the year 2000 and the first flight was executed in 2005 in Slovenia.



My work is based on social issues and urban culture. I use a wide variety of techniques, such as photography, video, installations, performance, texts and sound.

I place special importance on process as related to the concept I am dealing with. In my recent projects, I have dealt with photos taken from hang gliders (URL). In these Aerial-Photos (that look like those taken from satellites), I present a new visual "map" of the urban landscape and also try to identify the process of radical change in the environment.

The installation enters my work as a "modest" anthology of contemporary art. This means that my serial work does not exist to the exclusion of the reflective. In every installation one always finds a diversity of characters and narratives.

Sound is a technique that I very often use in my work to the point of intervening in urban areas by changing everyday sounds into surrealistic, emotional sounds.

I use text as slogan, as a direct artistic dialogue with the people of the place where I intervene. I use the slogans of the old socialist regime, changing the meaning into something else like, for example, presenting the Art system as propagandistic evidence.

My latest project deals with that icon of socialist regime, the "Bunkers." This is a video documentary of the process of building a "Cemetery of Bunkers" in some villages in Albania.

About the video in Athens. Each of us has been impressed at least once by those mysterious killings, when heroes lose their power and are found dead.

In this case a fact related to the above mentioned scenario, is actually happening. We now face the creation of a stereotype and the wish to imitate the urban "Superman." This stereotype is growing en mass and is suddenly dealing with the death of the hero. In this situation the question is, "How will this character survive as the mysterious killer penetrates ever deeper into the fragile social environment?" Here we have a very interesting point for the list of the investigators studying the case of the "Killer of Myths."

HELDI PEMA ATHENS 2003

MOVING IMAGES
TIRANA / ALBANIA
www.heldipema.com

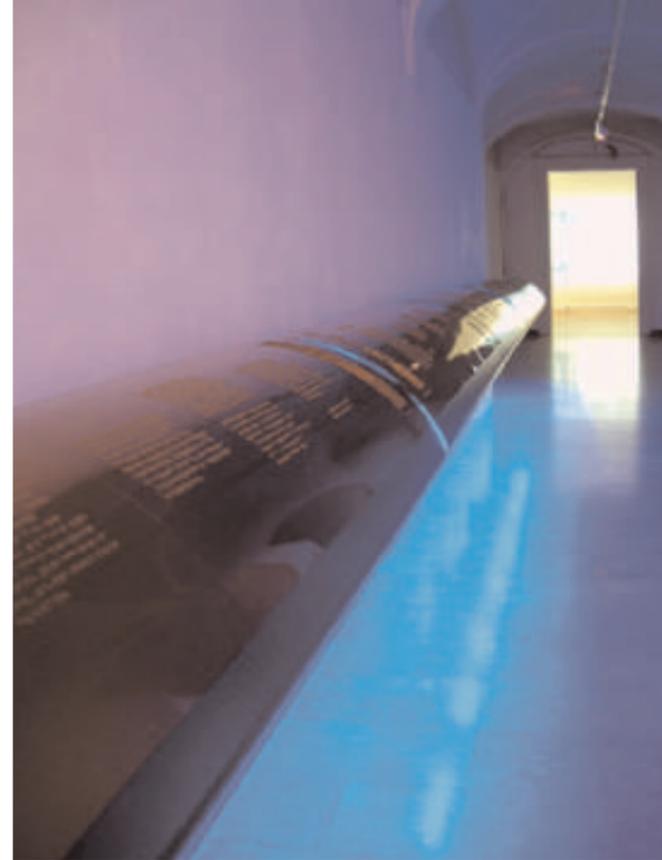
[biography page 296]

The Mask, Sequence 1
Video, 1'

The Mask, Sequence 2
Video, 1'

The Mask, Sequence 4
Video, 1'

Background photo:
The Mask, Sequence 5
Video, 1'



VINKO PEŃEZIĆ AND KREŠIMIR ROGINA MARSEILLES 1990

In Marseilles, there was a video presentation of the project of the Summer Stage for Maksimir Park in Zagreb entitled *Magic Cube or Walking on Stage*. This showed the project's capacity for transformation and adaptation to a variable set of events as well as its possibility for changing location by sliding on hidden rails. After the so called "Tokyo Works," we had a common rejection of the monumental and object-based nature of Machine Age Architecture and a wholehearted acceptance of the conditions of the Digital Age. Furthermore, P&R have also produced a number of projects for various architectural types: Mladost Swimming Pool and Athletic Stadium in Zagreb (1987 and 1999); Sacral complexes in Dubrovnik (St Michael 1987) and Zagreb (Trnje 1994 and Dugave 1989); Majetić family house near Zagreb (1999), Social housing for war victims in Vukovar (2002) and Nova Gradiška (2003) and Social housing in Križevci (2004); Velebit office building in Zagreb (1985–95); Various interiors and TV program sets. P&R were Croatian representatives at the Venice Biennale, 2000 with an exhibition.

ARCHITECTURE

RIJEKA / ZAGREB / CROATIA
www.penezic-rogina.com/splash/index.html

[biography page 296]

Social housing for war victims in Vukovar (1998–2002)

Transparency of the Hypereal, exhibit of P & R Tokyo Works for blind people, Venice Biennale, 2000

Interior design for the atrium of the Pliva Pharmaceutical Research Institute, 2001–02

Magic Cube or Walking on Stage, 1989, "Open" project
 Video presentation, 1990

Reality-Show Para-Site House, project for Surround DataHome, competition, Tokyo, 2001
 Venice Biennale, 2004 as *Absolute Internet*

Redevelopment of the Waldeck-Rousseau Square in St Etienne, project in progress



I try to retranscribe the invisible movements that cross and animate bodies—escape, accumulation, advance of flows of thought—and of the conflicts resulting from it. Drawing makes it possible to mix visible and invisible dimensions on the same plane, making them coexist. "Spiritual demonstration of various realities, unveiling the invisible," according to Beuys, speaking about his own drawings. In this sense, the objects represented in these drawings can be regarded as materializations of unconscious conditions that would exist between the individuals and would be intuitively perceived.

POLYS PESLIKAS

ROME 1999

Awaiting I – Awaiting II

The pictures presented are part of a series referring to childhood. The models are characterized by their immobility and the simplicity of the poses. The forms are drawn avoiding anatomical details. The main element is light, which underlines the plasticity of the figures.

Light always defines shape and color by building a pictorial surface through the balance of the dark and luminous masses. Beauty is only a perversion. The artist is faced with the need to abandon his point of view about childhood in favor of another perversion: painting.

Building on his previous work, Peslikas's research leads him further into exploring the fragmentation of the image. He is able to condense and divulge on the surface of the painting all constituent parts of preparatory work. The random collage of pictures on his studio bulletin board is transcribed in oil on canvas. The experience of these mediated images, the material he collects from printed sources, constitutes a parallel reality that is ultimately the only reality the artist is able to experience.

The immediate, accidental, or inexplicable pairing of heterogeneous rudiments provides him with a solution in the search for new subjects that appeal to him, while posing new questions relating to pictorial representation. In his work, Peslikas is not preoccupied with the singularity of an idea or the painterly rendition of an image, but rather delves into a medley of different things as they arbitrarily develop and are unconsciously accumulated in the mind. The surface of the painting resembles the piecing together of a broken mirror. Images are hidden and revealed. The seaming of the various parts is prevalent. While certain elements in the paintings are rendered more realistically, others seem to fade in the composition. The artist seeks to explore the concept of "produced," highlighting the subject, as opposed to others that are "reproduced" and dealt with as the object.

The motifs are recognizable but never lead to a defined narrative. The hand of a woman, an adolescent torso, a black eagle, white horses, a smile, and symbolism diligently avoided but nonetheless exposed. The artist's role is to lure the viewer to seek his/her own conclusions feeling his/her way through the fragmented images.

VISUAL ARTS

MONTPELLIER / FRANCE

LIMASSOL / CYPRUS

www.bjcem.org/original

[biography page 297]



*For All Your Tomorrows
and the Days to Come, 2005*
Oil on fabric,
250 × 170 and 250 × 170 cm

MONICA PETRACCI

MARSEILLES 1990

MOVING IMAGES
FORLÌ / ITALY
www.bjcem.org/original

[biography page 297]

"... and or it would like to be from one end to the other
a small attempt at dissidence from the game of forces,
'a profession of disbelief in the omnipotence of the visible.'"
(Cristina Campo, epigraph to *The Flute and the Carpet*)

"The corpus of the works of Monica Petracci can be read
in the light of the same dissidence, of the same disbelief: states
of the mind that, while taking distance from reality, imperceptibly



modify it, now declaring it as not existing, now removing it as not necessary.

It is a room with never flat images, with escaping and flowing figures, with constantly changing colors, with the light molding the shapes of a small, all feminine world (faces, flowers, walls, cats, fruits, house interiors...). A world crossed by little words, the ones by Dino Campana, Marguerite Duras, Anna Maria Ortese, placed to seal the precious sheath that encloses the jewel of the work. The look—of the author, of the spectator—moves continuously, wandering like the hero of a tale, brave obstinate and full of grace. It is a look that does not seize reality, but rather ladders it: 'sometimes we expect / to discover a mistake of Nature, / the dead spot of the world, the ring that does not hold, / the thread to disentangle that finally puts us / in the middle of a truth' (Eugenio Montale, *I limoni*). It is like playing chess with the law of necessity, that finds continuous support in fragments of time and landscape, stolen moments, ripples on the surface of the visible: the kiss on the ear of *Risonanze* (2001), the dreaming feminine figures inlaid on the flowers of *Example #22* (2000), the noble abandoned

palace of *As Colors Do* (1999), the marine body of *Vieni* (2002)...

... It is a matter of modalities of an artistic way looking for its own identity, for its own format: no longer video, not already art objects, surely works that ask their own time, that require qualities of being and entrusting from the part of the spectator.

The sense is rarefied, dispersed, as in powder in the air. The embrittlement of meaning, always elliptic, always translated, has root in a solidity of the language: the handicraft and ancient flavor of an art lived as confidence with matter, able manipulation of elements and techniques. A wisdom that involves, in a peculiar way, the experimentation of the expressive possibilities made possible by digital assembly: the images are colored as if to watercolor, in a game of graphical signs and overlapped chromatic shadings, and the conquered stratification opens quick gashes through things, beyond things."

(From Silvia Bottioli, "Un lontano abbacinante luccicare. Il filo invisibile dell'opera di Monica Petracci," in *Stati liquidi. Video d'arte e cinema oltre*, "Invideo" catalogue, Revolver, Rome 2004, pp. 108–10)

La Passeggiata dello Schizo, 1997
Monica Petracci and Lorenzo Bazzocchi
Video, 9'

As Colors Do, 1999
Video, 3'

Été, 2004
Monica Petracci and Mirko Fabbri
Video, 3'

Background photo:
Salome, 1995
Video, 20'

When I realized (I lived) that life was a trip towards death, I understood that there were many forms of transport on this journey. I looked for and finally found the forms most suitable for enjoying the landscape which, at the same time, allowed me to stop over where I wanted, and thus try to understand my surroundings.

This vehicle is contemporary art, mega subjective structures before the parametric and unilateral vision of what they presented us with as reality when we were children.

As Gandhi said, "life is nothing but an interminable series of experiments" and for me contemporary art is nothing but a justification which makes these experiments possible.

Therefore, I direct my gaze towards an art that heals (see Jodorowsky) and towards the poetic terrorism of Hakim Bey. If, however, this does not come from the autism of the hermetic artist of the twentieth century

ELIZA ULISES PISTOLO **TURIN 1997**

(understood) but moves towards a new type of cyber-media artist, a shaman and meta-mystic who lives art as their own purest, vital battle with life and others, leaving behind only *El cambio* (exchange) as product? "There are things that money can't buy, for all the rest there is Master Card."

First to arrive, to be, soon conscious of being, but too late to use this conscious being to investigate the structure of reality. From this investigation arise two diametrically opposing approaches. The first path is of the spirit and its courtship—metaphysics, philosophy, religion, esoterism, animism, being, *genos* (what cannot be seen and is there) and the second path is based on technology and science (what can be seen and is not there).

I reside inside the thin invisible line that crosses between both approaches. This symbiosis, metamorphosis and transmutation of opposing ways gives rise to my way of understanding contemporary art.

The poly-form and meta-mutant structure that allows me to operate with some freedom within those penitentiary axioms and the system

of simulation in which we are immersed. Briefly, art has been and is for me the only possible way of escaping in which we use this reality as a laboratory for investigation and experimentation.

When I approached contemporary art projects, all my energy had reasons that provided and generated ritual signs that help us reach the spectator and to develop, to expand and to modify our state of conscience. On one hand, visionary spaces and objects with a strong symbolic load intermingled with one explosion of *bæsqüeda* that aims at the existential infinite. Then everything from the point of view of the ritual, of repetition of the spiraling questions, "Who am I? Where do I go? Where am I from?"

Everything connected to the technological impulse like a generator of sensorial over-stimulation that, by means of images, sounds, tactile sensors and other devices, pushes the being into a state of catharsis, freed from the I, re-elaborating and re-structuring their own life processes.

Thanks to Fluxus, Jean Baudrillard, Hakim Bey, Alister Crowley, Terry Patten, William Gibson, Brush Sterling, Terence McKenna, Aldous Huxley, Timothy Leary, Albert Hoffman, Marcel Duchamp, Marshal McLuhan, J.G.

Ballard, Georges Bataille and so many other visionaries who have known how to raise questions difficult to resolve and who have shown us parallel worlds.

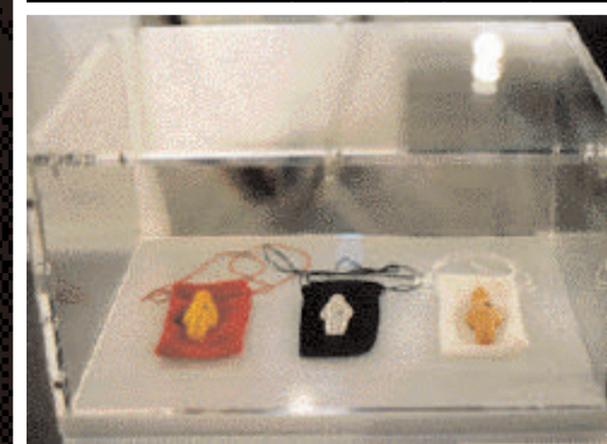


VISUAL ARTS

VALENCIA / SPAIN

www.pronostica.org/pistolo/

[biography page 297]



Life - Death, 1991
Performance

Mascara, 1996-98
Performance

Meditación, 2000-03
Performance

Box, 1999-2008

Love, Health and Money, 2002
Mixed media
Variable dimensions

Background photo:
Maquina 1, 1998

Next Stop, Kiosk, 2003
Building materials, energy and
communication infrastructure
Museum of Modern Art, Ljubljana

Hybrid House: Caracas,
West Bank, West Palm Beach, 2003

Below:
Photomontage, *House for Travelers, 2000-02*
Building materials



MARJETICA POTRČ BARCELONA 1985

I Don't Make Objects. I Build Walls

"Trying to create sculpture but refusing to make an object, Potrč first searched for the origin of the building in the human body. In 1993 she built *Two Faces of Utopia* for the Slovenian Pavilion at the Venice Biennale. Like other brick walls, *Two Faces of Utopia* has two sides and it is made of piled bricks. Like other brick walls of hers, it is built around Potrč's interest in the question of how the human body and behavior are manifested in buildings.

Throughout her career, she has made social statements that touch upon this fundamental question. Always referential, her work reflects her need to understand the world as a classical scholar would, as a humanist would, through research, relying on the power of reference, which serves as a source for her work. This is the driving, ever-challenging and evolving, force behind Potrč's work. When she wants an image of a city she does not produce one herself but appropriates and transforms an existing image. Anyone who has ever curated a Potrč exhibition knows how this evolves—via e-mails, faxes, and letters, all with drawings, text, and phone calls galore—and how she first draws an idea on a paper that finally appears in an exhibition space. The artist's walls and houses are born from translating sources and transforming ideas, and through dialogue and writing. During this process, all involved start to feel engaged, start to feel that they are builders, too. This is the amazing aspect of Potrč's work."

(From the text by Goran Tomčić, "The Sheltering Connection," in *Next Stop Kiosk*, exhibition catalogue, Museum of Modern Art, Ljubljana 2003)



ALEXANDROS PSYCHOULIS

VALENCIA 1992

The work exhibited in the 1990 Marseilles Biennial was a collection of black and white illustrations dedicated to the Greek poet Dionissios Solomos.

In the 1992 Valencia Biennial he made an installation from figures of zinc like those of Greek popular theater, of various shades, mixed with pieces of wood.

His first works are interactive installations involving the spectators who investigate his subconscious, changing in pictures or sounds, his fears, his wishes or his memories. The examination of the landscape of digital reality constitutes the key of his work. This includes installations, animation, and painting.

VISUAL ARTS

ATHENS / GREECE

www.bjcem.org/original

[biography page 297]

Black Box
47th Venice Biennale (Greece)
Levi Foundation, Palazzo Giustinian Lolin,
Venice

Fax Fatal, Happening, 2001
Exhibition "Language is a virus,"
Halles de poisson, Perpignan, France

Background photo:
Psycooglearth, 2006



TOBIAS PUTRIH ROME 1999

Throughout his work, Tobias Putrih has questioned and tested the ramifications of mass production and functionality, in both artistic and industrial practices. At times, he has opted to create objects from humble materials that look as if they have been machine made; at other times the hand of the maker comes through strongly. Some of these works are considered experiments in group activity, allowing viewers to engage in the formal arrangement or creation of objects. Here Putrih is as much a viewer as he is a maker, observing others as they solve problems and invent solutions. The trajectory of the work has also passed through the history of film, specifically cinema architecture and its relationship

to broader cultural and economic developments as well as its phenomenological ramifications: "What does the building in which a film is screened have to say about the society that watches and wants to be entertained? What does it mean for a viewer to enter a space in which s/he is expected to participate in a shared dream? Thus the works pertaining to cinema architecture relate to those that highlight collaborative activity. In each, the nature of the communal is questioned, as is the potential for achieving a utopian, user-driven (and user-governed) environment. In this regard the artist has investigated the legacies of such twentieth-century figures as Buckminster Fuller, whose *Cloud Nine* proposal for a floating city led to the creation of Putrih's "Quasi-Random" series of drawings and sculptures. Modernist utopian proposals are evaluated according to both their strengths and weaknesses, mined for moments of flexibility and intuition as well as authoritarian rigor. Putrih's work is like an ongoing laboratory that he fills with models for structures of thinking.

Stuart Krimko

Which Cinema Is Your Cinema? Which Cinema Is Your Discothèque?, 2000
Cardboard, aluminum, mirrors, camera, monitor and stroboscope

Opposite and background:
Studio at the Mudam, 2006
Dimensions variable
Collection Mudam Luxembourg, Musée d'Art Moderne Grand-Duc Jean





RADIODERVISH MARSEILLES 1990

Members: Teresa Vallerella, Nabil Samleh, Michele Lobaccaro

At the Biennial of Young Artists in 1990, Michele participated with the Al Darawish band, founded two years before in Bari in a university environment and then composed of eight elements of mixed Italian and Palestinian origin.

The band gave a concert that anticipated the songs of the first album of the same name, published three years later. Al Darawish soon achieved major public success, becoming the most famous ethnic music group in Italy.

In 1997, after that experience with Al Darawish, Michele and Nabil founded the current Radiodervish lineup. The band played the main festivals of the time, reviews and theaters all over Italy, including Premio Tenco (Sanremo), Festival of Villa Arconati in Milan, Arezzo Wave, Notte della Taranta (Melpignano – Lecce), two



editions of the May Day concert in Rome and at the prestigious Théâtre de l'Olympia in Paris. In eight years on the road traveling with Alessandro Pipino who collaborated on composition and arrangements, they have interacted and worked with various international musicians including Noa, Amal Morkus, Rim Banna, Nicola Piovani, CSI, Jovanotti, Stewart Copeland and the Arabic Orchestra of Nazareth. Recently, Michele gave birth to a new musical project on the Albanian tradition. The Albanian Music Project is based in Bari with Albanian and Italian musicians who want to give life to a new sound born of the fusion between two musical cultures. Virtuosity and lyricism from the rich Albanian tradition are mixed to the groove and sounds of the western metropolis.

The repertory is made up of traditional songs and original pieces and takes advantage of the splendid voice of Albanian singer Meli Hajderaj, the violin of Anila Bodini and the electronic incursions of DJ Tuppi B.
Michele Lobaccaro

The installation in Athens consisted of a sculpture table and a video projection. Table: wood, tiles, iron chromed tubes, boat scale. Dimensions: 1 cubic meter. Video: *Video da tavola/video de table*, mini DV-Pal-color-sound-1'10". Today, ever more frequently, the TV joins us at table and feeds our familial, convivial or lonely meal times. This social and cultural moment of the meal that brings people together, individualizes the identity of many nations and at the same time digests this audiovisual communication without realizing it. *Tavolo proteso con video*, uses a one-meter cube of space and works between art and design. This very topical subject is raised towards a narrative horizon while exploring food and social relationships.

NORDINE SAJOT ATHENS 2003

There are four other artworks that best represent my artistic development.

Culture physique is an artwork which, in part, reflects on alimentation, the body, gesture and memory and tries to underline these elements as an expression of human collective unconscious, of cultures, and "genetic heritage." The photographs present different types of protagonists at table and/or in food situations. They focus on the attitudes of the bodies, the gestures and expressions that people make while eating. In the photos, there are neither objects nor food. All that remains are the models' gestures, a record of the act of feeding, translating the relationship of container and contents and maintaining our relationship with reality.

Ex Voto - 2005 serie, is a study of the expression and the positions of the front and rear limbs dedicated to taking and standing in food related situations. The forms are isolating and/or bringing together body, gesture, object and/or food, creating the surfaces/sculptures that they represent.

Tomb Rider recalls the name of the famous video game in which the main character fights against a dangerous world full of fears. In reality, people are part of a system in which they become customers, continually called on to participate in the consumption "game." This involves an exchange of values (money). In the photo, the coin has no commercial value but is faking the form of money, it's use and value. It expresses the notion of the game it owns. The oversized object in the image becomes a sign, a symbol, and plays a dialectic role along with the title of the work.

The tryptich *Underwear* is composed with a photographic plotter printed on cotton canvas that recalls a tablecloth as well as the dimensions of a standard table setting. Between tableware and underwear a limit is used to express the seen and unseen, said and non-said, what happens below things while a part of the world is eating.



VISUAL ARTS

PESCARA / ITALY

www.nordinesajot.net

[biography page 298]

Still from *Video da tavola*

Underwear 1

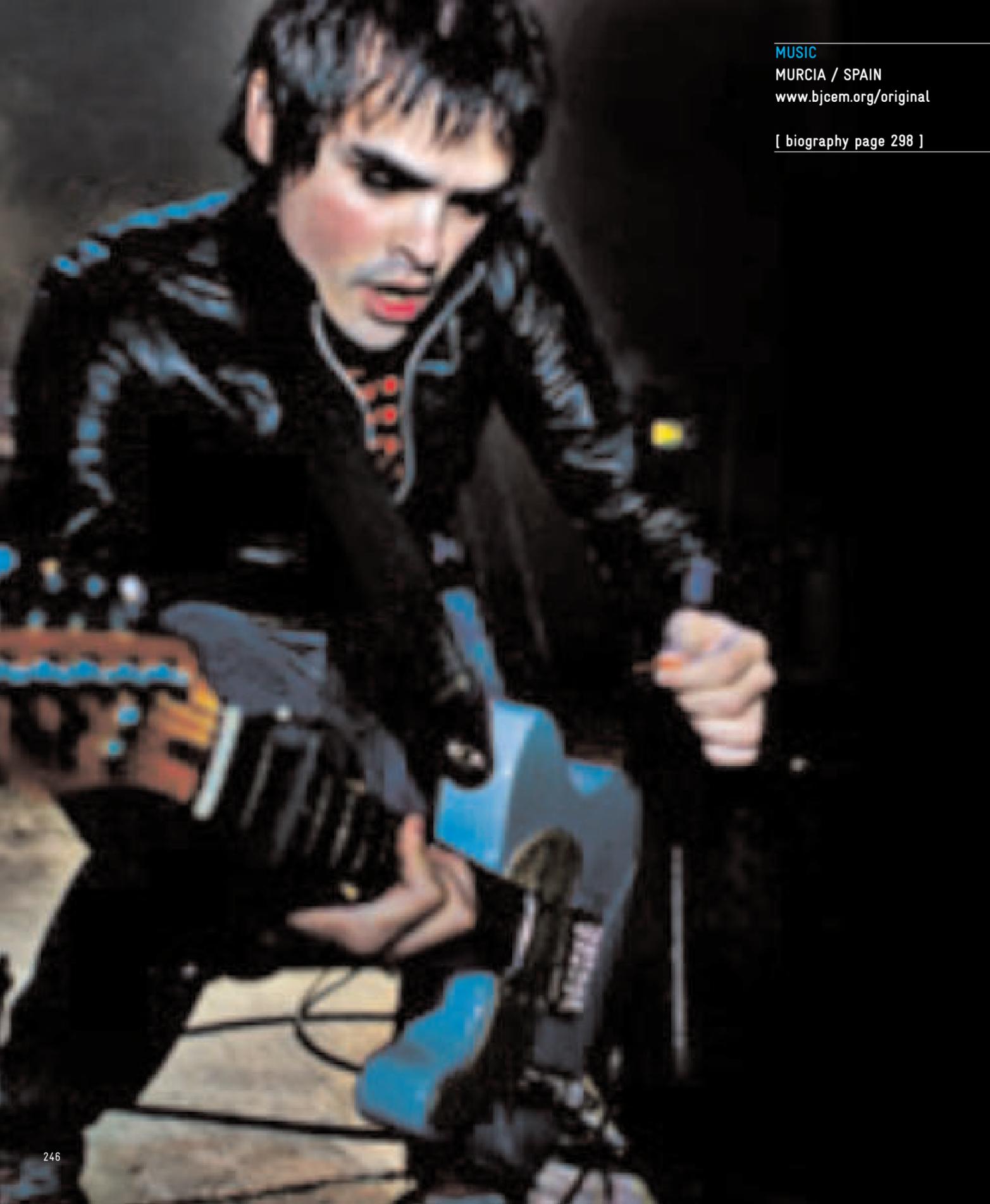
Underwear 2

Culture physique

Background photo:

Culture physique 1





MUSIC
MURCIA / SPAIN
www.bjcem.org/original

[biography page 298]

Second is a group that has gone through various stages—both in the musical and professional sense. Jose Angel Frutos (Vocals) and Jorge Guirao (Guitar) formed the group in 1997. After undergoing various changes, the lineup is now a five-piece band completed by Javi Vox (Guitar, Keyboards), Fran Guirao (Drums and Programming) and Nando Robles (Bass).

Second was presented at the 1999 Rome Biennial as a young group (the average age was about twenty-one years old) with a potent and solid direct sound. The group had been preparing songs for what would be their first album that they recorded the same year entitled *Deprive Yourself Life*.

It was the first time that Second exported their music outside of their country, although it doesn't stop there, as has been recently demonstrated.

Their love of music and dedication to their group is clearly obvious when you listen to any of the songs, or if you are lucky enough to see them live.

Their constant work in the rehearsal room leads to an incredible live show. Their capacity to transmit sensations and emotions on stage is simply incredible! In 2002 they met the production team formed by Robbie France (Skunk Anansie, Alphaville, Diamond Head ... and Tim Oldfield).

It was "love at first sight" and they were immediately signed with the record label "Pulpo Negro."

They have since recorded a single, and their LP *Pose*, released in 2003. A national tour was soon organized, and Second were soon taking part

SECOND ROME 1999

in the best festivals in the Spanish national scene. Their videos *Behind the Pose* and *Starglasses* have had excellent diffusion in specialized TV channels such as MTV, 40TV and SOL Musica.

Second is without doubt one of the most international-sounding groups that Spain has produced in the last thirty years. This was confirmed in November 2004 when they won first prize at the GBOB Awards, held in the London Astoria.



KARIM SERGOUA VALENCIA 1992

Base 3+1,
L'instant bleu

Base 3+1,
L'instant bleu

Background photo:
Art comme couleurs

It's true that I am what is usually defined as an artist, or a sculptor, who works in a wide range of medias and tools, from paper, iron, wood, concrete, canvas, bodies, faces, walls, water, snow and sand through spaces and surfaces, and using every technique: manual, electronic or processing tools.

It's even true that I am more interested in exchange, questioning, destabilizing the audience. This is a priority for me and it is for this reason that I like performances and urban interventions, because these allow me to be directly involved with the audience who participate. I like interaction and working under pressure.

What I try to do is always provocative and nonconformist: denouncing injustice and social issues, politics and other current topics of the world enormously interest me. I think that an unengaged artist can only produce dull works.

Color, fire, smoke, water, matter are important elements in my work, because I also use second-hand objects that I recycle, giving them another dimension.

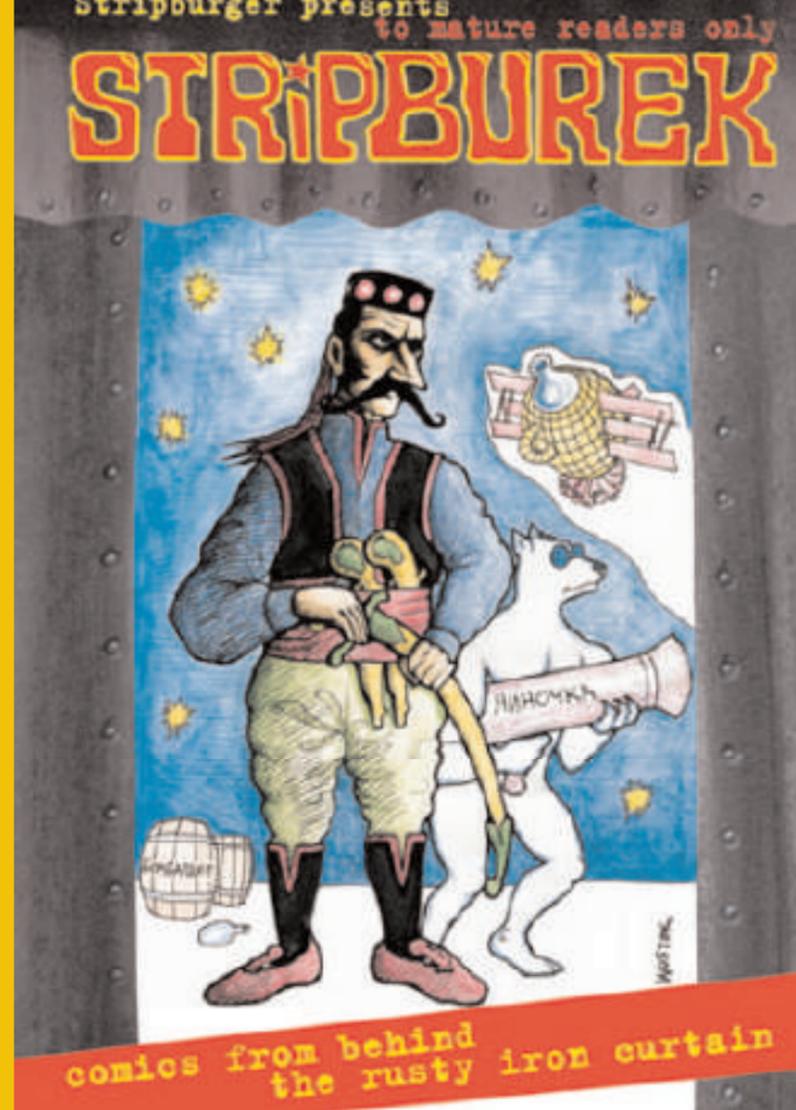
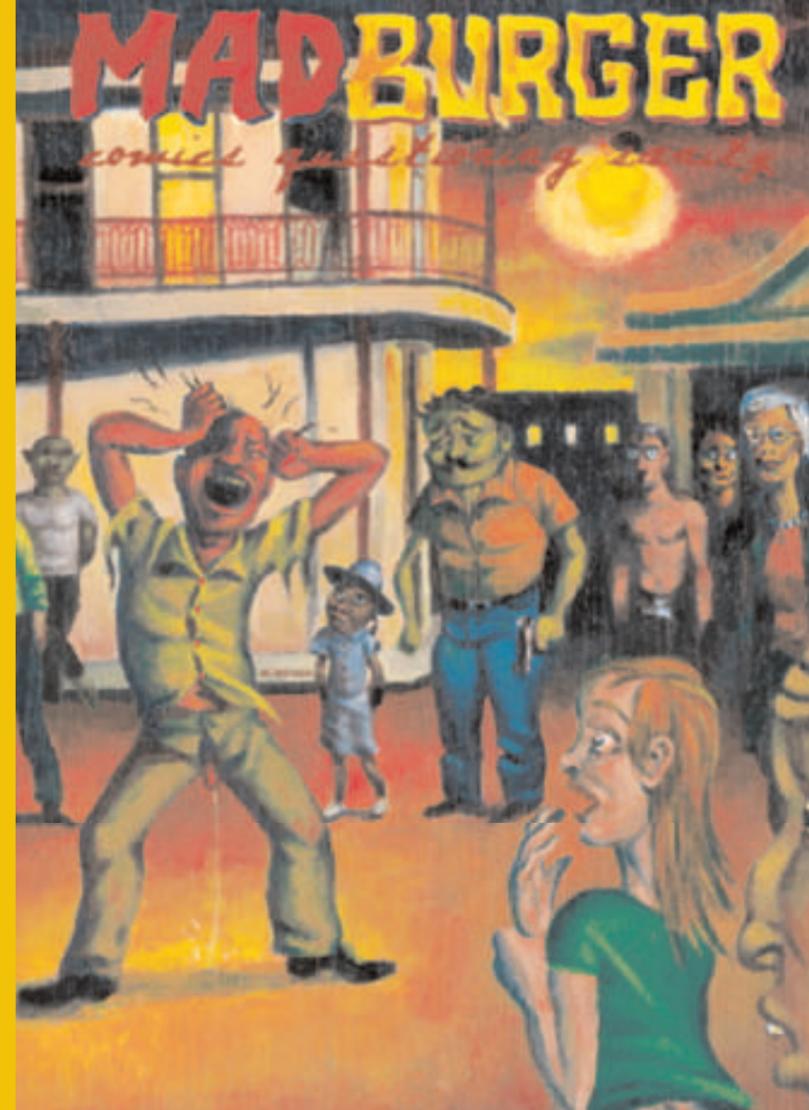


MOVING IMAGES

ALGIERS / ALGERIA

www.bjcem.org/original

[biography page 298]



STRIPBURGER MAGAZINE LISBON 1994

Stripburger is a multilingual international anthology comic magazine. It is published in Slovenia and even though it began in 1992 as Slovenia's first and only comic magazine—which it remains to this day—it always aimed to break through national borders, attract international interest and include artists from all over the world. So far *Stripburger* has featured artists from distant lands such as Brazil, Israel, Korea, Albania and Kazakhstan (but we are still waiting for a Pakistani and an Uzbek comic). We have published many renowned artists (Peter Kuper, James Kochalka, Aleksandar Zograf, Max Andersson, Attak, Jason, Eric Braün, Edmond Baudoin, Stéphane Blanquet, Lewis Trondheim, Valium and Joe Sacco to name just a few) as well as promoted and encouraged young and inexperienced comic artists. In over a dozen years of frenetic activity *Stripburger* has published forty issues, established the new *Republika Strip*, organized several exhibitions, workshops and other events relating to comics, and has become an important member of the international comic conspiracy. As Slovenia's only comic magazine it has the responsibility not only to publish comics but also organize workshops, lectures and exhibitions, in addition to promoting the comic culture itself.

Stripurek was probably the most successful *Stripburger* project. Located between Western and the Eastern Europe, the decision to present the rich and diverse production of the East came naturally. A traveling exhibition of East European comics was also organized to be shown to curious comic readers of the West. It traveled to France, Germany, Sweden, Portugal and Norway, as well as to Croatia and Hungary. Comics will not save the world, but we like to think that *Stripurek* brought the two Europes a bit closer.

Madburger is a collection of comics dealing with madness produced together with the YHD (Youth Handicapped Deprivileged) association fighting for the independent life of handicapped people. The anthology is directed at showing the phenomenon of madness in a different, unburdened way from media stereotypes and unjust fears and prejudice. Alex Baladi, Tom Hart, Ole Comoll Christensen, Mike Diana, Marcel Ruijters, Mac McGill, Chriss Cilla together with forty other artists as well as an introductory word by Wostok.

Warburger, a 400-page book packed with anti-war comics, was released in 2003. In our world torn by the constant threat of future wars and in a progressively militarized Slovenian society—otherwise a calm and peace-loving nation—the topic was timely. The response to the call for participation was overwhelming, as more than 200 artists sent their works. Over eighty comics were included in the anthology: comics from both Europes, the United States, Canada, Korea and Israel together, with an introduction by Aleksandar Zograf as well as a set of anti-war stickers (don't be afraid to use them!).

Miniburger got a younger brother. Yes, another collection of mini albums of international artists (Mateusz Skutnik from Poland, M.S. Bastian from Switzerland, Vladan Nikolić and Miroslav Opačić from Serbia, Mina Žabnikar, Koco, Primož Krašna, David Krancān from Slovenia, Miroslav Nemeth from Croatia, Christoph Feist from Germany and Juohyonne Choi, a Korean living in France in a box designed by Sasā Kerkoš). At the 2001 International Comics festival in Angouleme *Stripburger* received the Alph-Art award in the "Best Fanzine" category.

COMICS

LJUBLJANA / SLOVENIA

www.stripburger.org

[biography page 298]

Stripburger, 2003

Madburger, 2002

Stripburek, Stripburger, 2005

Stripburek, Stripburger, 2005

The Imitation of Life Studio is a corporation-project founded in 1987 by Darko Fritz and Željko Serdarević, and realized over a three-year period, namely from 1988 to 1990. Their realm of activities encompassed music composition and stage events, graphic design and various forms of art-work. Over the period of three years the project was designed and performed in the form of three blocks of public appearances in Zagreb. These were *Saltomortale* (1988), *Protupomak* translated as *Contrarymotion* (1989) and *Interpunkt* (1990). The Imitation of Life Studio participated in the 1990 Marseilles Biennial showing posters of the Eurokaz festivals (Zagreb, Croatia, 1988, 1989, 1990), as well as posters for the exhibits "The Shoemaker and the Devil" (OKC, Zagreb, Croatia, 1989) and "Traviata" (OKC, Zagreb, Croatia, 1989).

Appearing at the Biennial was important for the group's members for at least two reasons: it was the last public appearance of the Studio, founded in 1987, with the intention of dissolving after three years; and the exhibited posters drew the attention of the Italian magazine *Linea grafica* whose issue on the Marseilles exhibition featured the group's Eurokaz poster

on the cover (usually reserved for a special feature).

After shutting down the Imitation of Life Studio, Željko Serdarević continued working in graphic design, specializing in posters and books, collaborating with numerous theaters and cultural institutions in Slovenia, Austria and Italy. In 1996 he won an award from the Zagreb Salon, while in 1997 he received "The Most Beautiful Slovenian Book" award. In 1998 he won the "01" award from the Croatian Design Society and the "Bernardo Bernardi" award (from the Zukov Foundation). In 1998 Serdarević had retrospective exhibition of his graphic works at Zagreb's Karas Salon. Since 2003 he has been collaborating with Dragan Mileusnić. Their first joint exhibition was held at the 9th ZGRAF (Zagreb, Croatia, 2004) where they received three acknowledgments, including the AICA award for multimedia. Darko Fritz is a media artist, curator and graphic designer. He studied Architecture at University of Zagreb and Art Media at Rijksakademie van Beeldende Kunsten in Amsterdam. He works with reproductive medias and technology in the artistic and cultural context.

The Future of Nostalgia [Home], 2002
Horticultural unit – flower installation,
9 × 9 m

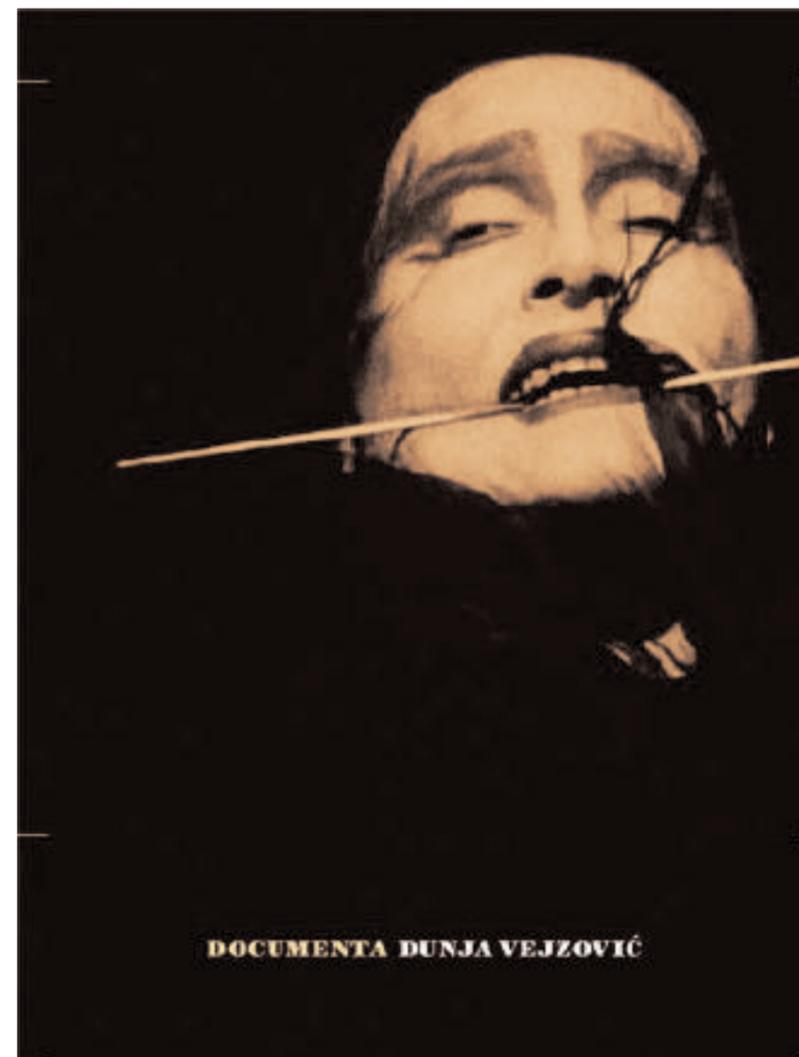
Željko Serdarević and Darko Fritz,
Eurokaz 1988
Theater festival poster, silkscreen
70 × 70 cm

Željko Serdarević and Darko Fritz,
Eurokaz 1989
Theater festival poster, silkscreen
70 × 70 cm

Željko Serdarević
Documenta poster

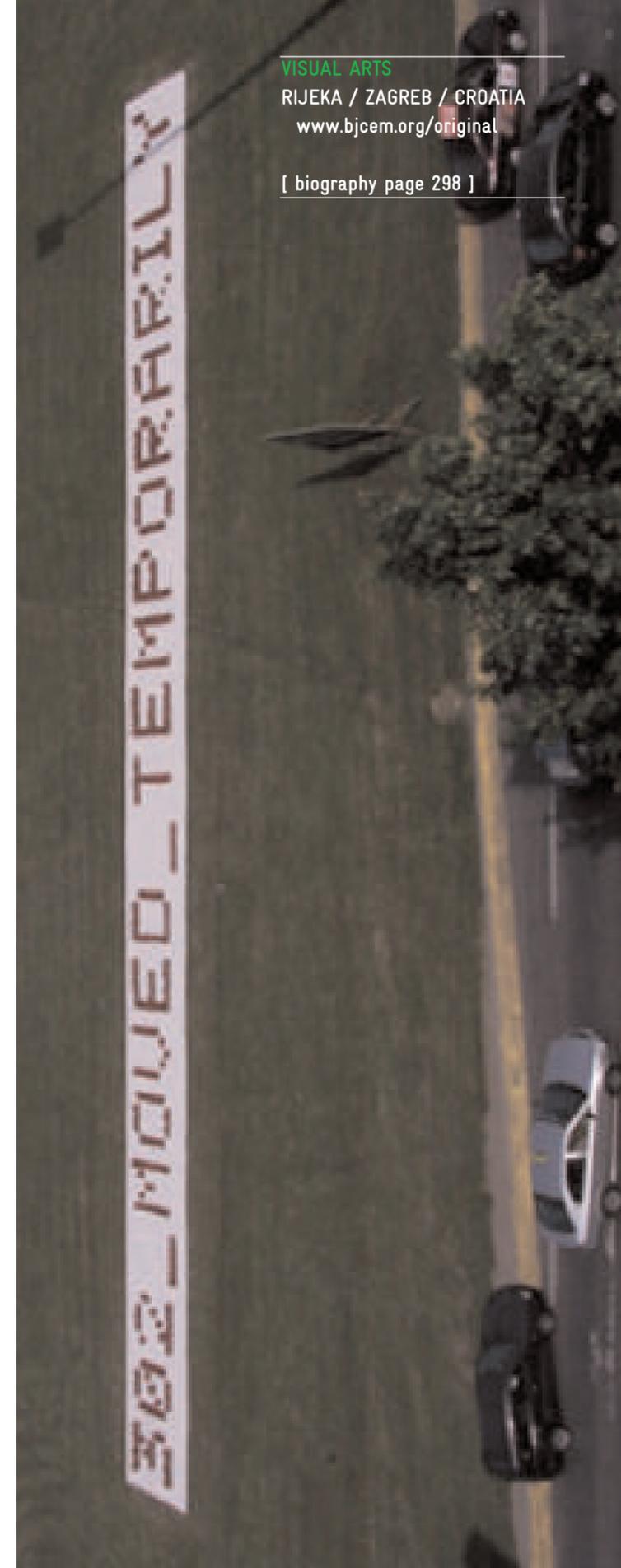
302...Moved...Temporarily, 2005
Horticulture unit – flower installation,
3,5 × 40 m
part of the *Internet Error Messages* project
by Darko Fritz
Installation view at the intersection
Ulica Hrvatske bratske zajednice
and Avenija Veceslava Holjevca, Zagreb,
Croatia

STUDIO IMITACIJA ŽIVOTA MARSEILLES 1990



VISUAL ARTS
RIJEKA / ZAGREB / CROATIA
www.bjcem.org/original

[biography page 298]

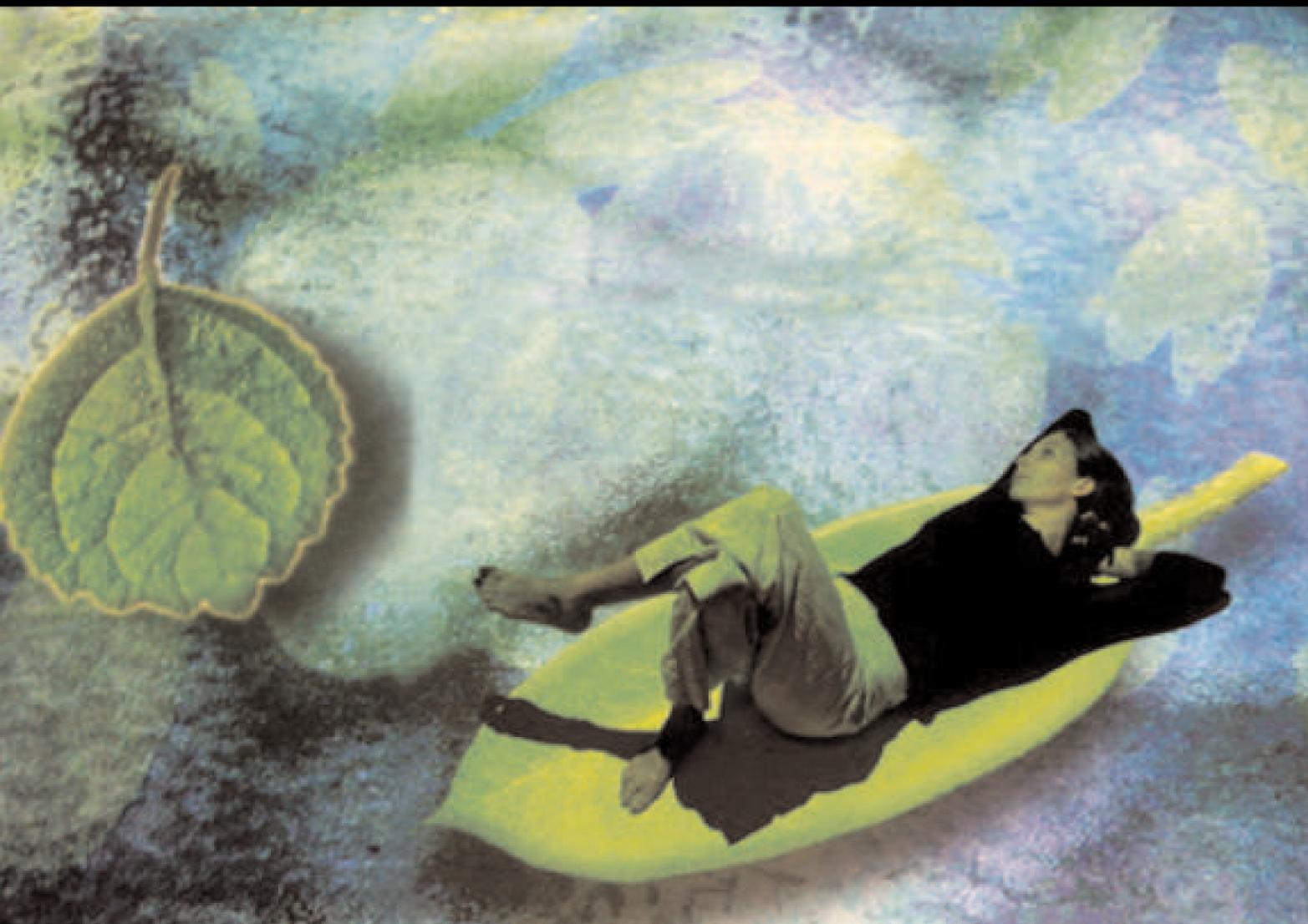


TEATRO DI PIAZZA E D'OCCASIONE BOLOGNA 1998

From its very beginnings, Teatro di Piazza o d'Occasione (TPO) has been characterized as a visual theater company. Already in its first stages, the group built original "image" works addressed to children, *Riflessioni* (Premio Eti Stregagatto, 1983), *Frammenti* (1986), *Capriccio* (1990). Throughout these years the company, directed by Francesco Gandi and Davide Venturini, has developed the relationship between dramaturgy, a pedagogy derived from the arts, and new technologies by creating shows which suggest a creative-playful connection with visual arts. In this context, productions have been made aimed at enhancing the perceptive potential of young audiences through the use of computer graphics integrated with a theatrical narration. Indeed since 2001 TPO has abandoned classical forms of narration and has carried out constant research on the expressive potential of new digital languages associated with dance, music and poetry, enjoying the collaboration of artists from many fields and countries. The elements of visual,

sound and tactile languages, which characterize the settings, are taken to pieces and put back together again in scenarios open to different kinds of contamination. With this approach, the company has devised the concept of the "CCC" (Children's Cheering Carpet) interactive theater, an interactive theatrical environment, brought to life through a dance carpet provided with thirty-two pressure sensors.

With this technologically advanced scenario, the company has elaborated a trilogy of shows devoted to the theme of gardens: "The Japanese Garden," "The Kurdish Garden," and "The Italian Garden." The CCC format (Ade Art Digital Era Award, 04) has allowed Teatro di Piazza e d'Occasione's shows and audience-involving installations to be appreciated by young and adult audiences from all over the world. Thanks to the success of these sensitive gardens the company has taken part in the most significant international children's theater festivals in more than fifteen countries.



CCC [Children's Cheering Carpet]
The Japanese Garden, 2004

Brutto_@natroccolo, 2001





A1, Bianco, 1994,
Mounted on painted aluminum, plexiglass,
4 black and white photos,
42 × 56 cm each

Esmeralda 3, 1997
Color photographs,
100 × 150 cm

Todos los días de mi vida, 2005
Silver and black video projection on 720,000
glass beads – sound,
300 × 400 cm
Installation view at the 2005 Valencia
Biennial

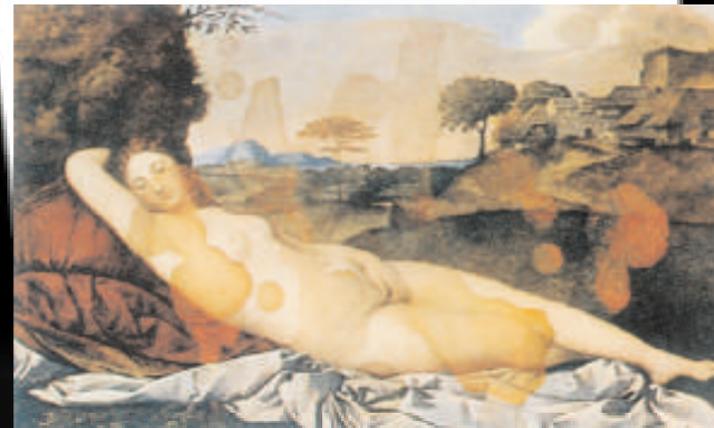
ALESSANDRA TESI LISBON 1994

"Light, color and iridescence have always played a determining role in Alessandra Tesi's work. Meant as energy potential, endowed with the ability of attraction and of an extraordinary power of enchantment, these elements have become an inalienable object of her works. Of each captured and frozen image, Tesi first of all tries to catch the moment of the maximum concentration and intensification of color, of the maximum luminous intensity. Her glaze has the ability to act as a magnetic pull upon the context, achieving the strength and violence of a surgical cut. Her first art works were photographs of daily stage sets deserted by human presence but endowed with a pulsating physicality, which seemed to bear traces of the life that had developed there. Today her work includes photographs, video and, in the last years, a series of challenging projects which, implying the involvement of people and entities like the fire brigade of Paris, denote the extraordinary tenacity and persuasion ability of the artist." (From the website: www.italianarea.it/index.ph)

"Slaven Tolj (1964) is one of the younger Croatian artists who developed under the wing of new artistic praxis present in Croatia in all its heterogeneity of media and poetics from the end of the sixties on. This is a term that includes post-object art, Fluxus, happenings, land art, conceptual art, new and newer media like photography and video, etc. Slaven was brought up on examples of spare (reflections of Arte Povera) and concise manners of expression, performance art with which, with his then wife, he started his art career at the end of the eighties. He is an advocate of terseness, and is allergic to manifestations of scale, opulence and effect... His appearances are examples of a minimal but sublime expression of poignant melancholy, in the handling of light and various staging devices of an admonishingly low power that fades to a vanishing point. His art, together with those with whom it has affinities—including both rolemodels and those on whom they have had an impact—is present in this commission by the artist.

SLAVEN TOLJ VALENCIA 1992

And this is the only true possible way. The artist is exhibiting his brothers-in-art, those whom he values, with whom he can communicate spiritually, with whom he sympathizes, sharing the same fate, the same physical and mental territory. Consistently, in his commission he has not allowed himself to be led by the idea of playing safe opting for big names, which is often the case on such occasions, for names that you 'can't go wrong' with. Although this group of artists also includes classic figures of contemporary Croatian art like Goran Trbuljak and the 'younger classic' Tomo Savić Gecan, the other four are less known, or perhaps completely unknown, perhaps what we might call outsiders. And these are artists who, along with other handicaps for career-building, do not live in the capital, but in smaller cities throughout Croatia: Zlatan Dumanić lives in Split, Alen Floričić in Rabac, Istria, Pasko Burđelez in Dubrovnik and Boris Šincek in Osijek. Further on, some of these artists, like Burđelez, a gardener, or Zlatan Dumanić, a sea captain, don't have formal artistic training, and hence Tolj's commission has sidestepped a number of premises that are usually to be found at the basis of any such representative composition. Still, this is not a matter of any calculated eccentricity, forced individuality, nor does it include criteria of welfare, charity or geography. On the contrary, it is a very carefully composed little mosaic of discrete forms of expression, of artists and works that, in one specific example, evoke and embody features present in the most intriguing part, if we can state so, of the tradition of contemporary Croatian art." (From the text "About the Selection of the Artist Slaven Tolj" by Antun Maračić)



Nature and Society
Performed on October 4, 2002
at the opening of the exhibition
"Here Tomorrow"
Museum of Contemporary Art, Zagreb

Ay, Ay, Ay, 1991
16th Youth Biennial
Moderna Galerija, Rijeka

PERFORMANCE / VISUAL ARTS
DUBROVNIK / CROATIA
www.bjcem.org/original

[biography page 299]

Trio Design Sarajevo, arguably one of the best series of prints to come out of war-torn Sarajevo, is a group of what were intended to be offset lithographs entitled *Greetings from Sarajevo* by the Trio Design Sarajevo. The work in this exhibit includes forty, 30 × 40 inch handmade posters, only some of which have been finished as offset posters. Remember, computers are no good without electricity. Formed in 1985, Trio is now Bojan Halilovic and Dalida Durakovic. These artists were a part of a particular Sarajevo generation raised on the punk culture, and heavily influenced by American Pop Art. By the end of the eighties Trio had become one of the most innovative design groups in the former Yugoslavia doing the artwork for covers for well known rock bands, theater companies and numerous art and culture based magazines.

TRIO DESIGN SARAJEVO SARAJEVO 2001

Despite the obvious hardships of life in a city under siege, and although they had many opportunities to continue work outside Bosnia-Herzegovina, Trio opted to remain in Sarajevo throughout the war. *Greetings from Sarajevo* is based on a series of redesigns of well-known advertising and Pop Art images such as Spielberg's *Jurassic Park*, Coca-Cola, Absolut Vodka, Warhol's *Campbell's Soup* and satirical adaptations of famous posters such as Marilyn Monroe's *Some Like It Hot*, *Your Country Needs You*, and Munch's *Scream*. Offset lithographic postcards were printed and reached every corner in Bosnia and were delivered throughout the world carrying a message about Sarajevo. Their playful, witty and critical tone is a testimony of how Sarajevans felt about the outside world looking at their suffering inside the walls of siege. Many of the images appeared in major international publications such as *The Independent*, *The Guardian*, *Life Magazine* and *Newsweek*. After the war in Bosnia Trio formed the Fabrika Advertising Agency. Fabrika's beginnings go back to 1985, when the Trio design team was founded, but the name Fabrika did not emerge until 1989, when a group of designers decided to expand their studio into an agency. The most important development period for them began after the war, starting in 1997. The agency developed, hired more professionals and offered more services each year. In 2000, Fabrika became the biggest domestic independent agency based on its yearly turn-over. Fabrika grows with each year, and is, on today's market, competing with international chain agencies. Fabrika rates as one of the three biggest full service agencies in Bosnia and Herzegovina.



APPLIED ARTS

SARAJEVO / BOSNIA AND
HERZEGOVINA
www.bjcem.org/original

[biography page 299]

Enjoy Sarajevo, 1993
100 × 70 cm

Mess Theater Festival, 2003
100 × 70 cm

Sarajevo's Soup, 1993
100 × 70 cm



Due volte mia, 2002

Action photos

Background photo:

*Per favore non avere pietà di me, atto II:**Nostra Signora si solleva*, 2001

Video still



Since his intervention in the 2001 Biennial in Sarajevo, his research has acquired critical consciousness, even though remaining in the track of questions and themes that had already characterized his work then.

Per favore non avere pietà di me [Please do not have mercy on me]
(performed in Sarajevo in 2001)

Mercy is translated into images that challenge the positive implications that usually envelop this feeling. On stage, Mercy is analyzed through the actions of a female character, whose story develops as a sort of redemption: from a victim who is resigned to her fate, she becomes a woman who is no longer necessarily motherly and protective, but free to choose and be "merciless."

Fabrizio Turetta is a live artist, director and researcher in contemporary art. Bodies are the objects of his works: people considered in their definite and unchangeable wholeness, facts acquired and exalted in their specificity. He thus places himself at the antipodes of post-human research, of body modifications and mortifications and of the body-machine hybridation, perceived as yet another re-proposition of the concept—of Cartesian memory—of the dominance of mind over body. He conceives the body and the shapes it takes on like social elements, whose aspect can't but be "dressed," "adorned," "signifying." This is why he is not interested in anatomy and nudity in themselves. He loves a bashful body that becomes the means of his investigations on the ambiguities of the language, of gestures and of psychological schemes. He prefers essential "poor"

FABRIZIO TURETTA SARAJEVO 2001

stagings, but without wanting to refer to preceding experiences that have characterized contemporary art and theater history. It's a purely aesthetic choice without any retrospective aspect, which, on the contrary, wants to stay close to the present. His actions, even though characterized by an irreverent approach to perceptive habits, don't want to investigate the medium and the aesthetic production techniques. He simply wants to exploit its potentials in different situations (performance, theater, dance, figurative art, web, video, photography, graphics, music) by placing himself in a space free from the critical necessity of defining his own competences.

He has also devoted himself to spreading his research with a didactic proposal he has called "antidanza." It is a practical and conceptual confrontation on the "operating" of the body through the detailed analysis of every possible shade of movement. From the "antidanza" point of view, people, already endowed with perfect bodies—which can't be changed or strengthened—can only study to minutely perfect the knowledge of their body and show themselves.

Fabrizio Turetta (Sarajevo, 2001) is a member of the group Cretacon, along with Giovanna Biagini, Francesca Lega, Massimiliano Righetto, Claudia Fabris (Jacopo Gianninoto, Rossella Favero).

VISUAL ARTS

ISTANBUL / TURKEY

www.muruvveturkyilmaz.com

[biography page 299]

I presented two works in the Rome Biennial: *I Was Here* and *The Face of Placement*.

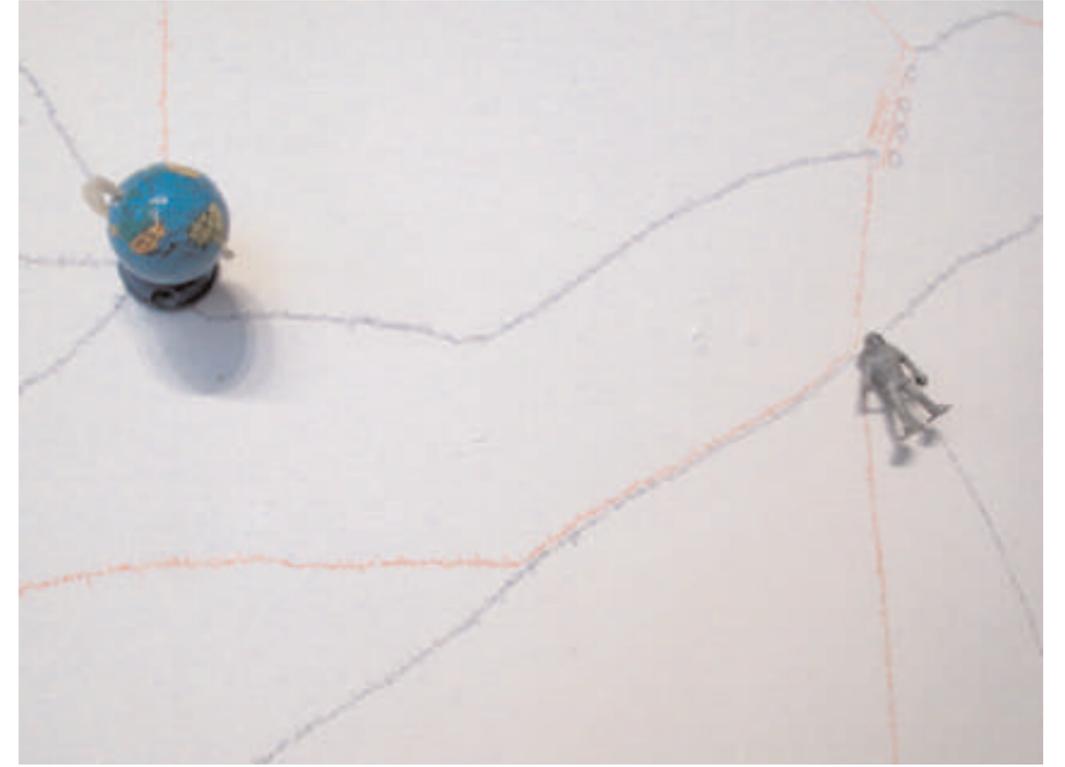
In this installation I combined two works which created a dialogue with one another. One was *The Face of Placement*, a traditional Turkish coffee chair which was covered with papier mâché. The other was a flag which was produced by using the water of the papier mâché. In my opinion, the material refers to the erasing of memory in our lives gradually, while the objects I used in the installation underline the idea of territory and property.

After the Biennial, between 1999–2005, I participated in group shows, solo exhibitions and collaborative works in Istanbul and abroad. Each exhibition was very important to me, and I believe that each work causes or feeds the next. One of these shows especially represented an advance in my artistic process. This was a group exhibition in Istanbul called "Regrets, Reveries, Changing Skies" in 2001, curated by Fulya Erdemci. I made a wall drawing (script drawing on the wall) called *Being* which extended through the entire hall of the exhibition space.

This work provided the opportunity for me to reanalyze the relations between the work, the space, the viewer and the artist.

MÜRÜVVET TÜRKYILMAZ

ROME 1999



I Was There, 1999

Big Journey, 2004 (detail)

Background photo:
Yerin Kulagi Var [Ground Can Hear], 1999



Thalassa, 1994
Video still

Untitled, from the "Ocean 1" series, 1992
Silver print, 50 × 60 cm

The Knight, from the "My Toys" series, 1989
Silver print, 20 × 30 cm

The Horse, from the "My Toys" series, 1989
Silver print, 20 × 30 cm



I presented two series of photos at the Biennial: *Driving* and *My Home*.

Driving is a series of color photos on urban landscape, a voyage to the end of night across the squares, ring roads and boulevards of the Athens conurbation. Photographed through the windscreen of a moving or static car, the images bathe marble and concrete in lurid colors, turning the city into a strange, dehumanized construct, a portentous stage setting vacated by its actors. (*Greek Photography, Selections/1*, Hellenic Center for Photography, 1988)

My Home is a series of black and white photos depicting the focused glances of an individual looking at his home, a private, banal place. The space where the most private part of our daily life unfolds. A place that we do not know well enough, for we mainly conceive our action rather than the objects of our gestures and our looks. Is that our home?

There are seven artworks that are important for my later work.

My Toys (1988), black and white photos. Small boys' toys, dated from childhood, staged as a fairytale-myth of the individual facing life. What is real?

In the Subway (1987-89), color photos. People go to work, shop, or return. and ages blend and mix. Troubles, insouciance, all charged in this closed rolling room. Tunnels, underworld, gloomy light, stations, names, anonymity. The inevitable symbiosis of the megalopolis.

Thalassa (1990-97), black and white photos and color video (10'). A flight in the sea as in a dream. Anguish from the different, beyond human nature, medium slowly dies out, giving birth to a new consciousness. Serenity and inner-gazing predominate in this strange and yet harmonious space.

Nature (1996-99). Black and white photos. The use of a cheap plastic camera eliminates precise detail, thus creating a simple unaffected sense of harmony. Nature is not a static system, but one of protean character, capable of action. The spiritual and the metaphysical thus are raised to the surface by the disquieting atmosphere of the works.

Eurydice's Dream (1999), black and white video (10') Two dreams: a little girl dreams of nature as an enchanted place, while a man dreams of his fears about a disappearing nature.

Athens-Omikron (2001), combined color images from the virtual streets of the pc-game *Omicron* with photographs of real people and places in contemporary Athens, suggesting that Athens, too, will in time merge with a *Blade Runner*-like universal megalopolis. Only the native vegetation in the foreground of each image hints at a possible redemption.

Barbopoulos Family (2002), color photos. Begun as images showing the way children "play the family game," staging stereotyped dolls and using social models. In the end it is more about children's behavior as seen (and understood mainly by their father) behind the Barbies scene in the foreground. Humans, individuals are more than a model.

PANOS VARDOPOULOS THESSALONIKI 1986

PHOTOGRAPHY
ATHENS / GREECE
www.bjcem.org/original

[biography page 300]

La Morgia, 1996–97
Iron and glass
Community of Gessopalena,
Apennine mountains, Abruzzo, Italy

Untitled, 1999
Iron and glass, height 12 m
Piazza Benefica, Turin, Italy

The Poet, 1983
Iron and glass, height 6 m
Nicosia, Cyprus, Famagusta Gate

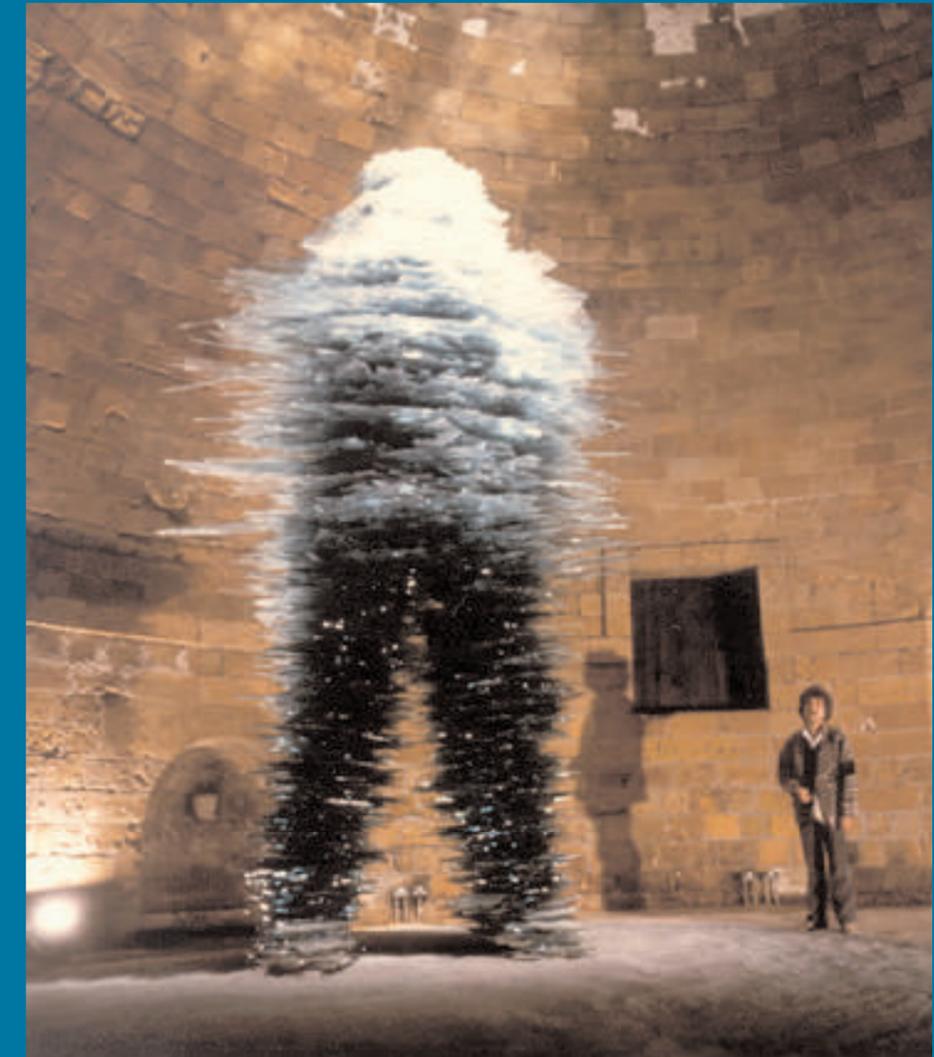
VISUAL ARTS
ATHENS / GREECE
www.costasvarotsos.gr

[[biography page 300](#)]

"...So this Greek artist too, from the eighties, shares a space in that poetical universe of artists who operate according to my 1985 definition of a mild project aiming at a constructive order of a never absolute form, but one that is relative to the moral conscience of its artifex. Both *The Poet in Nicosia* and *The Runner in the Square of Athens* are active in celebrating the idea of an art form that does not intend to emphasize or do away with reality, but returns a formal meaning of exemplariness to it. Exemplariness does not abide in everyday prosaic normality, but is born out of rare cases lit like fires, by the artist's laborious imagination. The artist is aware that only a process of formalization can develop the right temperature, and move the image from the inertial flatness of mere existence to the vertical stillness formed by a laborious art process. The choice of the materials points to Varotsos' belonging to the Mediterranean cultural contest, a Greek-Roman wrestling match fought between Lysippus and Michaelangelo, both endeavoring to add volume to the idea of stasis and movement. The former brought to sculpture a plastic strength and calmness, the latter exasperation. Varotsos brings the formal and Greek-Roman wrestling of form to a pacified point of understanding, embracing time in the space of sculpture and installation. Thus the opposing forces evaporate into the amiable monumental texture of his work, sharing

the traditions of a Mediterranean culture intent on reaching a greater reconciliation with the urban and natural universe... ..As a matter of fact Varotsos in his craftsmanship is aware of the impossible regression to a mythical or at least more relaxed time. This is why he has been working in New York as well as Athens, Rome, Gibellina and other cities and also in the open spaces of the natural environment, as for example in Abruzzo and Molise. As regards the work made at La Morgia in Abruzzo, Varotsos confirms an aesthetic that operates on the territory and could also rightly be listed free of charge in the architect's register for his practice of art as 'techne,' as the elaboration of materials for the formalization of a concept. What makes Varotsos contemporary is the related idea that he has of form, not a metaphysical idea, but an idea capable of making contacts, creating exchanges, of having a dialectical relationship with the reality surrounding the work of art. Thus he uses materials such as glass which have the quality of transparency, a transparency that allows glance to break through beyond the work, to re-establish a relationship with the reality of the viewer. So form becomes like a filter, a pretense for looking at the world, though somehow circumscribed in the image that the artist proposes." (From the text by Achille Bonito Oliva at www.culture.gr)

COSTAS VAROTSOS BARCELONA 1985





Untitled

E. Drop, 2004

Background photo:
J. Shifts in Traces 10, 2005



PERFORMING ARTS

NICOSIA / CYPRUS

www.alexandrawaierstall.com

[biography page 300]

"As a choreographer I wish to create works that reveal and highlight human values, voice personal emotions—affects and beliefs, emphasizing a rejuvenation of ethics rooted in the individual. This is achieved with the formation of procedural choreographic conventions that function as societies within the pieces. The works are attempt to intercede between the global western reality of development and prosperity that we live in, being ruled by excess, control, uncertain terror and alienation and the transparent presence of being."

(Artist's statement from her website, June 2006)

In the performance *Gaze*, a dance piece is linking various elements of time, space and sound, with movement and the language of the body. The theme of this dance presentation is the communication of border situations in human interaction, resulting in a dance dialogue between the inner and outer layers of the bodies on stage. The choreography connects three different but interacting layers of audio, visual and movement material: live video sequences of body parts and a devised musical score intercepted with voice fragments in an already existing musical work, as part of the choreographic concept... In the process of the unfolding of the work the piece aspires towards a dense undercurrent, which echoes the theories of post structuralism, writers like Derrida and Barthes.



ALEXANDRA WAIERSTALL & CO
/ NOEMA DANCE WORKS
ATHENS 2003

In *Transiency* the piece works within the form of a journey toward transcendence or the crossing of the border—threshold, be it a real border, the buffer zone or Green Line. It also aims to work as a metaphor for one's own inner borders, obstacles or the attachment to bondage, the old luggage, pain, the family, identity, belonging, or the passage from the earthing, material part of our lives to the immaterial. The choreographic structure is fixed and predetermined, allowing the dancers creative interaction with the form and within the group. Additionally the work, through the use of archetypal imagery and abstraction, allows space for the viewer to add to the work, through his own imagination and perception.

Deeper than Skin Deep... is an investigation through physical action of issues related to living on an island, a divided island and the enclosure of the sea as if in a fish bowl. Questions such as "place" and identity, the body as site of memory are themes that are being explored in an abstract and minimalist way. *Deeper than Skin Deep...* echoes on many and different levels like the waiting of a country being suspended in mid air for resolution, for grounding ... or, as if in being in deep waters diving into the unconscious and going into physical narrative, (most of the movement created for this piece was done with closed eyes and in water), going beyond skin, going into the sensory and the sensitivity that is hidden in every one of us. It is an ongoing search, an ongoing journey into the unknown.

One of the most important representatives of the Greek generation of the eighties, Stavros Zafiriou initially associated his creative activity with the poetic and literary conception of the American "beat" writers, who had practically elaborated new, modified forms for the older experience of Paul Verlaine and the "damned" poets. During this period, Zafiriou drew his inspiration from the essential confirmation of a negative perception of life. The lack of human communication, widespread in the urban environment and corroborated by an increasingly corrosive knowledge of loneliness, in his poetry dramatically expresses a deep existential emptiness and a vital space reality multifariously repulsive and depressive. However, it is impossible for such a violent and radical attitude to remain unchanged in the context of today's continuously evolving world with its speedy and uncontrolled pace without risking to be lost in an irreversible ideological sterility. That is why Zafiriou successfully redirects his exploration to new thematic horizons and poetic worlds, which, undoubtedly, align much more with his philosophical thought and his spiritual character. This is how the poet finally discovers his real, original

voice, using the perennial spring of a rich historic and cultural heritage, which carries universal and exemplary values. The next achievement of the poet is the conquest of an essential expressive density. His word acquires notional power, maturity and conciseness. On a spiritual and intellectual level, his vision of humanity is founded on the rational pessimism of a permanent illusion built on ruins: every object and every human being remains imprisoned inside the inconsistent and deceptive reality of the modern world. What finally remains, according to the poet's laconic statement, is always an "apparent death." However, salvation is still possible, there is an evolution towards an exit: it is the discovery, or better, the revelation of the corporeality, intrinsically related to the most carnal presence. Senses are transformed into the irrepressible nature of a triumphal sensual agitation and simultaneously into the agony spasm of the earthly uterus, eternally suspended between two qualities of truth, between the body and the spirit, both equally creative and firmly imminent.

Crescenzo Sangiglio

STAVROS ZAFIRIOU THESSALONIKI 1986

LITERATURE
THESSALONIKI / GREECE
www.stzafiriou.gr

[biography page 300]



Front cover of *The Woodcutter Who Turned into an Angel*

Background photo: Stavros Zafiriou



ROBERTO ZAPPALÀ TURIN 1997

DANCE

CATANIA / ITALY

www.compagniazappala.it

[biography page 300]

Progetto Stravinskij (1998). The Zappalà dance company carried out their first tour abroad, premiering the work in the prestigious dance theater, Teatro de Madrid. The project involved various choreographic works based on music by Igor Stravinsky. These include *Les Noces* and *Pulcinella*.

Dioniso, commissioned by the Balletto di Toscana, was a production purposely created for the Accademia Chigiana of Siena. The debut performance of the show was held there in 1998.

The Scuola di Ballo del Teatro alla Scala of Milan commissioned Zappalà to create the choreography *TZ001* based on original music by Nello Toscano. With this show he made his debut at the Teatro alla Scala of Milan in October 1998.

Mediterraneo l.a.s.d.f. (2001), is a show co-produced by the Teatro A. Ponchielli of Cremona. The company presented the show several times and obtained major success in several cities in Morocco, thanks to an initiative stemming from the Italian Embassy there.

Time Code (2002), was presented within the "Gesti Contemporanei" review by the Teatro Stabile of Catania. This was the result of several years' work on the concept of time.

Ob/sol.um (2003) was a solo-performance, with the choreographer on stage, created in co-production with the Reggio-Parma Festival, which hosted its debut in 2003.

Since 2003, Zappalà has been working on the project *Corpi incompiuti* with his company. This is an exploration of the senses created in collaboration with Nello Calabrò who is responsible for all the texts in the shows.

After *Ob/sol.um*, the choreographer began an enquiry into the world of the mute and the language of signs in *Ascoltando i pesci* (2003). This show for six dancers and one actor, based on original music by Nello Toscano,

was followed by a work on sight with choreography for five dancers and one actress in *Rifarsi gli occhi* (2004). Taste was next, with *Ragoût* (2005), based on music by Giovanni Sollima and in collaboration with the chef Carmelo Chiaramonte.

Zappalà would conclude the project with *Requiem. La pace dei sensi* (working title) in 2006, based on the music of *Requiem* by Mozart, in celebration of the 250th anniversary of the death of the great composer.

Numero zero/improvisation grew from the collaboration between the choreographer and the musician Giovanni Sollima. This work saw both artists on stage. It was introduced in December 2005 as part of the "Taormina Arte" program.

Left and background:
Pasolini in the Internet Era

Center and right:
Anaglifo, 1997

Claudia



Danijel Žeželj's work consists of illustrations, graphics and pages of graphic novels.

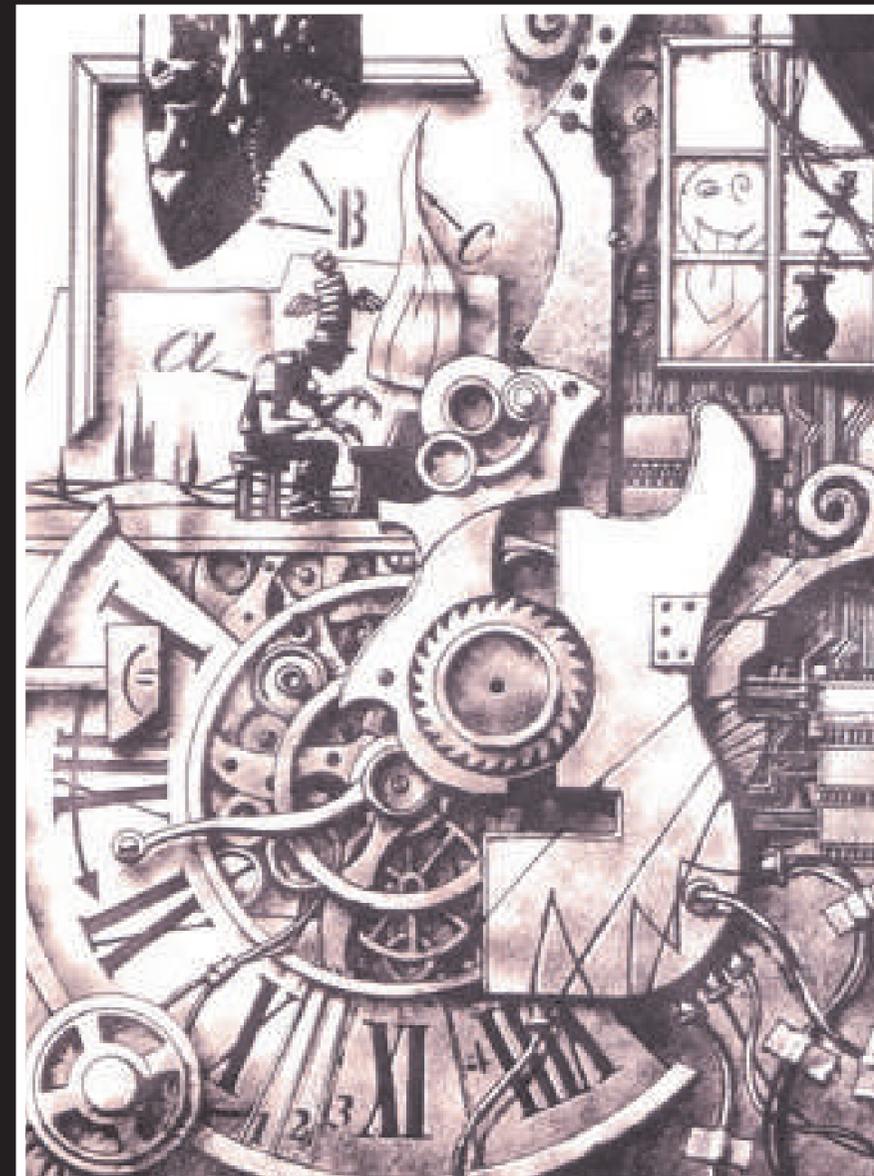
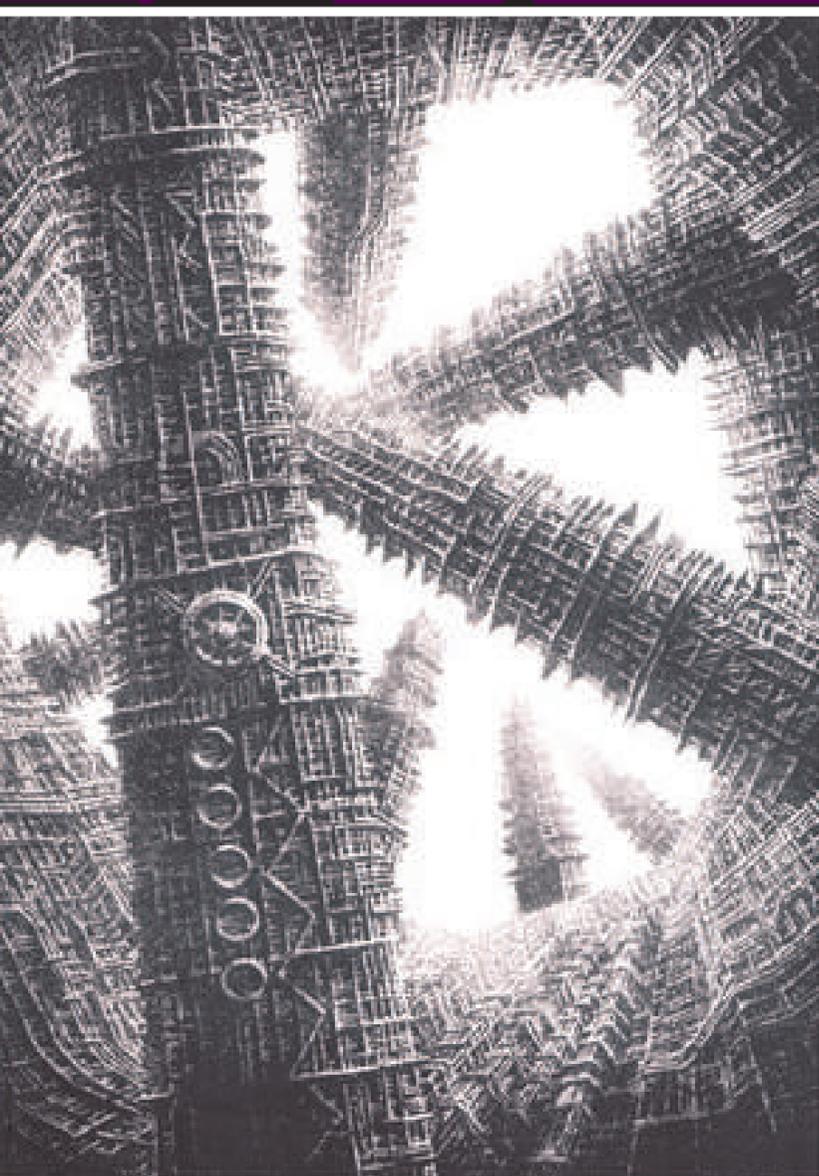
It enters into the category of visual art, although the important element of it is narration: storytelling through images and words. The majority of the graphic novels are in black and white, using the relationship and contrast between light and shadow as an important element of expression. His illustrations are often in color.

He continues his exploration in the field of visual narration through graphic novels, but also video and multimedia performances.

The foundation of his work remains in graphic art. It continues in the direction of reducing and distilling the expressive elements towards the central and most necessary. Experiments with video and music introduce the dimension of time, opening new possibilities for storytelling and the merging of time and rhythm with graphics.

DANIJEL ŽEŽELJ

VALENCIA 1992



Città invisibile, 1990
Black and white ink on paper
and watercolors, 21 × 28 cm

Manic, 1991
Black and white ink on paper,
21 × 28 cm

Guitar Saw, 1998
Black and white ink on paper
and watercolors, 21 × 28 cm

Background photo:
Small Hands, 2003
Black and white ink on paper,
22 × 30 cm



Pan from the "Stereorama" series, 2005

If You Think This World Is Bad You Should See Some Of The Others, 2004

Panorama_Roma, 2004
Red set

Panorama_Roma, 2004
Video still

ZIMMERFREI SARAJEVO 2001

N.K. – Never Keep Souvenirs of a Murder is a theater show that became a film for two opposing screens. Created in tight relationship with the atmosphere and characters of film noir, *N.K.* inquires into the hidden mechanisms that regulate the world of information and the forms of power. The show is performed at the same time in two identical hotel rooms with the scene separated by a wall. It's the story of two women, a reporter and a woman on the run who is involved in money trafficking. The story takes an unexpected turn because of some of the questions we continuously ask ourselves. "What would change if one character suddenly entered the body of the other and went on with their life? Does the past determine the whole future? What space does the present occupy? How free are we to act? Is destiny rolled up in time and things or is it time that simply and linearly orders objects and our own trajectories?"

SpazioLargo/cinema interno, 2001: sound installation and live performances.

Film with sound only, to be listened to with headphones and blindfold. This was presented at the first edition of "Space is the Place" at the TPO in Bologna, at the Galleria Civica di Arte Contemporanea in Trento and at the exhibition "Parole parole parole," by Alessandra Borgogelli and Fabio Cavallucci. *Stop Kidding*, 2002: by Anna de Manincor/ZimmerFrei, videoinstallation for three screens curated by Massimiliano Gioni in the "La Zona" section at the 50th Venice Biennale. The video was produced for the collective "Avances" of the Galleria Civica di Arte

PERFORMING ARTS
BOLOGNA / ITALY
www.zimmerfrei.co.it

[biography page 300]

Scipion Nasice Sisters Theater was established as an underground theater in 1983 with the aim of injecting "retro-avant-garde" principles into Yugoslav space. Unlike the other arms of the NSK (Newe Slowenische Kunst), the aim of this highly polemical theater was not self-reproduction, but obsolescence. By announcing its goal of self-abolishment in its founding act, it fulfilled its promise at a press conference following the performance of *Baptism Under Triglav* in 1986. This performance remains a legendary event in the annals of Slovene theater, marking one of the high points of NSK's cultural production and the fulfillment of SNS's aims. That is, the destruction of the classical stage by the theater that has no stage. R.L.C.

The event in Barcelona '85 was, however, entirely created under the spell of *Exorcism*. It was the second Sisters' Letter and created the dreadful image, in which Art as a reflection of ideologies and programs is dying and being abandoned to the glory of the impossible schizo-reversal. The retro-art of the Scipion Nasice Sisters Theater shatters the mirror of the atmosphere of time and swears upon the desperate revolutionary spirit of the prophet. The retro-hero is seen according to the destiny of both victim and executioner. With the simultaneous nature of faith and doubt. With the feverish eroticism of emotion, shaped in the mind, he begins the passionate "schizo" ritual of renewal. Blood runs from old wounds. He catalyzes duplicity into extra-temporal drama. The paradoxical non-dialectic and the extra-temporal are unmasked as a collective



method based on Ideology, Religion, and Art. The Scipion Nasice Sisters Theater exorcises Religion and Ideology into a mirror image of Art and, as such, abolishes it. If choreography is writing with bodies in space, then Dragan Zivadinov is the largest-scale choreographer ever. From Ljubljana, he is the first artist in the history of space travel to be trained as a cosmonaut. In conditions of simulated zero-gravity, so called "parabolic flights," he works on dances to be performed in the cosmos. With "Praying Machine Noordung," his earthbound production for the Ljubljana Ballet, he also proves himself to be a maximalist, both temporally as well as spatially. Zivadinov plans to return to this piece every ten years with exactly the same troupe, replacing each member as he or she inevitably dies over the decades with a piece of recorded music until, one day, only a concert will remain on earth. The cremated bodies of the departed will continue the choreography by orbiting the earth as satellites in "suprematist-style" urns. He has chosen the infinite vastness of space as his arena because only weightlessness can ensure eternal movement. The "dance of the space urns" will go on forever. This must be the most glorious monument ever created by dance in honor of itself.

THEATER
LJUBLJANA / SLOVENIA
www.umbot.com

[biography page 301]

DRAGAN ŽIVADINOV AND DUNJA ZUPANČIČ BARCELONA 1985

Noordung - A 50 Year Project,
2005
Star City, Moscow

Prayer Machine Noordung, 1992
Hamburg

Drama Observatorium Zenit, 1988
Ljubljana

Noordung, A 50 Year Project,
1995
Ljubljana

Background photo:
Baptism Under Triglav,
Ljubljana, 1986
Retrogardistical event





MUSIC
ROME / ITALY
www.zuism.com

[biography page 301]

ZU ROME 1999

Luca Tommaso Mai on alto and baritone sax, Jacopo Battaglia on drums, Massimo Pupillo on bass guitar.

We gave two different gigs at the Biennial, one was our "classic" Zu live, presented on the stage normally used for concerts. The other one, created expressly for the Biennial, was a collaboration in which we presented our free-improvisation side. At the end of the performance by the Sciatto group, the audience was guided inside an area where musicians were already playing. It was a collaboration with the duo Metaxu, Maurizio Martusciello a.k.a. Martux and Filippo Paolini a.k.a. Okapi, two electronic music players who are very well-known and much appreciated both in Italy and abroad. The collaboration with these two artists led to the creation of the Megazu orchestra (with 10 musos), and of the trio Dogon. This group consists of Martux, Okapi, and Massimo Zu has already made two CDs and performed at international jazz and avant-garde music festivals.

Zu plays instrumental music with alto and baritone sax, bass guitar and drums. Some people call this kind of music "freejazz," others "no-wave" or "post-rock."

After finishing his long experience with Grongre, and after two years closed in the studio (*Zu* means "closed" in German, but also both "head" and "draw" in Japanese and "foot" in Chinese) Zu recorded his first statement album as part of a quartet with Roy Paci on trumpet. "Bromio" refers to the god Dionysus, the god of noise and clamour. The year after, they live out a new exploration of the borders of sound with the U.S. Avant-garde genius Eugene Chadbourne, friend and collaborator of John Zorn. With Chadbourne, they also made the album 'Motorhelligton', in an attempt to fit rock and jazz together, with pieces by Mingus, Motorhead, and Kraftwerk. In 2001, Zu toured the U.S. for one month. At the end of the tour, they recorded the album *Igneo* in Chicago. It was produced by Steve Albini in his Electrical Audio studio and was laid down in just four days, working with a team of the best musicians on the Chicago scene including, Ken Vandermark (Vandermark 5, Jim O'Rourke, Jesus Lizard) on sax. Fred Lonberg-Holm, (God is my co-pilot, US Maple) on cello and Jeb Bishop (Flying Luttenbachers) on trombone. Finally, after a nine-week tour of Europe in 2002, they decided to publish the *Live in Helsinki* CD, which would serve as testimony to all this intense activity.

Zu-Spaceways

Zu MTV day

Background photo:
Zu on stage

A12 GROUP

[pages 84–85]

www.gruppoa12.org

/ 2007 Project for some requalification interventions in the center of Poggio a Caiano (workshop of designing “Le Isole del Tesoro”) / Proposal of internal arrangement of Fondazione Remotti, Camogli (Genoa) / 2006 Green room, realization of a temporary pavilion for the Biennial of Busan, South Korea / Consultation by invitation for the new concept store of Breil trademark in Milan / 2005 Lodron Playground: preliminary and definitive project for a square in Trento dedicated to children (in progress) / 2004 Project for an expositive pavilion and arrangement of open spaces in the Kröller Müller Museum’s park, Otterlo (realized) / Preliminary project for the realization of a contemporary art center in a disused industrial building in Milan / 2003 Project and supervision of works in the new Italian Pavilion for the 50th Venice Biennale, “La Zona,” Venice / Project for the reorganization of spaces, internal circulation and external system of communication of Witte de With and TENT Museums in Rotterdam (first phase realized) / 1999 Outline plan for the reorganization of Voltri seafont, Genoa (international seminar of design) / 1998 International competition of architecture “Europan 5,” requalification of a residential neighborhood of Biel/Bienne (first prize) / International competition of architecture, “Architecture et éradication de la pauvreté,” UNESCO-UIA.

Set-Ups: Competitions and Realizations

/ 2007 Set-up of the exhibition “Il paese eremita, Arte di oggi dalla Repubblica Popolare Democratica di Corea,” Genoa / Set-up of the exhibition “I mille volti dell’utile,” Palazzo della Provincia di Genoa / Set-up of the exhibition “U and the City,” Urban Centre Metropolitan, Turin / Set-up of the exhibition “Curating degree 0 archive,” NABA, Milan / 2006 “Sottorete,” set-up in the courtyard of the Lazzari Foundation, Treviso, Italy / 2004 Set-up for the convention “Scena Creativa,” Triennale of Milan / Internal set-up of the pavilion Hot Spot Italy at 1st Architecture Biennial of Beijing / Set-up for the seminar “Gesamtkunstwerk,” Konst2, Stockholm / 2002 Set-up of the exhibition “Urgent Painting,” Musée d’Art Moderne de la Ville de Paris, Paris / 2001 Set-up of the exhibition “Uniforme,” with M. Bonelli, P.S.1, New York / Competition by invitation for the info-box of the Contemporary Arts National Museum of Rome during the Venice Biennale.

Graphics and Design

/ 2007 Graphic design for *Domus* magazine / 2006 Project for a modular system of light metallic roofing for the open space (produced by Metalco) / 2005 Art direction for the graphics of Zegna Baruffa folders / 2003 Project for a modular chair in cardboard (Lucense) / 2001 Graphic design for the exhibition catalogue *N 33° 51' E 130° 47'*, with F. Insulza, Center for Contemporary Art, Kitakyushu (Japan).

ACCADEMIA DEGLI ARTEFATTI

[pages 86–87]

www.artefatti.org

/ 2005 *Three easy pieces – less emergencies, suggestions to Iraqi women, face to the wall.* We are now getting closer to Martin Crimp’s dramaturgy, and to these three short pieces that again take up an inquiry subject on reality and its representational possibilities / 2004 *Friends, a social performance.* A study of the mechanisms of communication, Stazione Termini, Rome / *From Hell.* The latest effort inspired by and dedicated to Pasolini comes to the heart of the matter of the horror of everything pronounceable, of the mechanism of communication which is created and exalted to the detriment of the event itself, of the subtle mass-medial boundary between reality and fiction / 2003 *Phaedra’s Love.* An emotional desertification, symbol of contemporary relationships, based on the theater piece by Sarah Kane / *inspection n 3 observatory mansion.* A thousand objects from the book by Edward Carey displayed in the “casa delle letterature” court, Rome / 2002 *inspection n 2.* Air work performance installation in the Cestia Pyramid, Rome, on doubles with Mirand Liz, Liz Taylor’s official double / Sample from *die, die my darling.* Rock concert show, special guests H.E.R. + d.j. Rasnoiz / 2001 *inspection n 1, move the glance away.* Itinerary in the suggestive places of the Romania Academy, Via Giulia, Rome, in collaboration with Luigi Ontani / 2000 *Kindergarten, artificial paradise with the vision from above.* Performance–installation for fifteen people, each turn led by earphones. Five environments scrupulously rebuilt where audience can freely move / *inspection n 0.* Murder in the architecture of the body/theater / Night action in the house of the art critic Ludovico Pratesi, inspired and dedicated to Hitchcock, Argento, Cardiff.

UGO ALCIATI

[pages 88–89]

www.bjcem.org/original

He began his career as a cook in his family’s restaurant, Guido. In this famous restaurant in Costigliole (Piedmonte) he began testing new methods of cooking, revisiting traditional dishes and creating new ones. Desserts were his great passion. In fact when he was only nine years old a *Repubblica* journalist, Gianni Mura, dedicated a beautiful article to him entitled “Nella cucina di Guido c’è un E.T. dei fornelli.” Thanks to his ability, the restaurant gained rave reviews in international guides and several Michelin stars during these years / 1994 Participated in the Biennial of Young Artists from Europe and the Mediterranean, Lisbon.

In the same years he taught at the International School of Cooking ICIF in Costigliole and began to collaborate with international chains of hotels as a consultant. In 1999 he worked in Hong Kong, in 2002 Japan, in 2003 again in Hong Kong, and 2007 in New York. In 2002 his family restaurant moved to the Agenzia di Pollenza in Bra (where there are also the Università del Gusto, la Banca del Vino and a luxury hotel). Ugo’s restaurant gained another Michelin star thanks to his continuous interest for the experimental cooking and the aesthetic and artistic presentation of his dishes. He became a famous international chef, took part in many TV programs and increased his collaborations with private and public entities. Finally, together with the association Stelle del Piemonte, he participated in the “Torino + Piemonte Food Festival” at the United Nations Building and cooked the Gala dinner for the Secretary General of United Nations Ban Ki-moon with a great success.

ALFONS ALT

[pages 90–91]

www.alfons-alt.com

Solo and Group Exhibitions

/ 2005 Galerie “AnimaL,” Lyons / Galerie Gerd Lüders, Aschaffenburg / “Apokalypso, Paysages martyrs,” Galerie Justine Lacroix, Vauvenargues, Marseilles / Presentation of *Chimerae* / 2004 “Bovidae,” La Poissonnerie, Marseilles / “Bestiaire,” La Ferme des Arts, Vaison la Romaine / “De Thaumaturgica,” Cavaillon / 2003 “Afrika Maa Paleo Foto,” together with Sophie Elbaz, Espace Lhomond, Paris / “De natura,” Galerie Arthus, Brussels / 2002 “Ecce Animal,” Galerie Guigon, Paris / “De natura,” Musée d’art et d’Archéologie, Aurillac / “Allotypes,” Galerie Five, London / “Archaeologs,” Villa Olga, Montpellier / 2001 “Bestiarium,” Galérie Burkhard Arnold, Cologne / Galérie Arcturus, Paris / “Le Silence des Bêtes,” Galerie Arthus, Brussels / Brauhausfotografie X, Museum für Gegenwartskunst Intervention, Open University, Siegen / Cadastral de Bavière Office, Günzburg / 2000 L’Agence Verte, “Très fauve,” Paris / La Salle d’Exposition des Editions Actes Sud during the the “European Publisher’s Award for Photography,” Rencontres d’Arles / “Bestiae, Travaux récentes,” Galérie Pierre LeNain, Brussels.

ANONYMOUS ART STUDIO

[pages 92–93]

www.anonymousart.it

Personal Events

/ 2005 “Due di Coppie,” Studio Gennai, Pisa / 2004 “Tenax Art Tube,” Florence / *Holy Foot*, performance, Lato B, Milan / 2003 “Anonymous Christmas Present,” event in collaboration with Nicole Douillet, Piazza La Pera, Pisa / 2002 *Recycling*, performance, rubbish dump of the Island of Ponza (Latium). Curated by the City Councillor for Culture and Tourism, Carlo Marcone.

Collective Events

/ 2005 “Blog On Rimbaud,” Castello di Rivoli Museo d’Arte Contemporanea, Turin / “Uno, Nessuno, Centomila,” Emeroteca Comunale, Piazza Ferretto, Mestre-Venice / IV Rassegna Biennale Gai, “Radici / Contaminazioni,” Stazione Leopolda, Pisa / 2004 “Networking 04. My Home, una casa in città,” workshop with the artist Katarzyna Kozyra, Monsummano (Pistoia) / Rassegna nazionale d’Arte Meno Trenta, Museo Civico A. Olmo, Savigliano / Elementi Contemporanei nella Reggia dell’Altrove, Palazzo S. Massimo, Salerno / “Cresperimentart,” Crespina, Pisa / “Note Metropolitane,” deconsecrated church of Santa Maria Gualtieri, Pavia / 2003 “Piccole Belve, Foreword, MuseoLab, Città Sant’Angelo, Pescara / “Contested Space,” Urban Action Day, Spazio Alcatraz, Stazione Leopolda, Florence / Piccole Belve, Casa Piccinni, Bari / “Effetto Contemporaneo,” installation following the workshop with the artists Bruno Peinado and Virginie / Biennale Adriatica di Arti Nuove, Mercato Ittico, Palazzina Azzurra, San Benedetto del Tronto / *Real Time*, performance voor Actuele Kunst, S.M.A.K., Ghent / 2004 “Dilema,” Museu de Serralves, Porto / “Hamlet,” Galerie Gabrielle Maubrie, Paris / “O Amante,” Galeria Filomena Soares, Lisbon / “A Hand of Bridge,” Galeria Luís Serpa, Lisbon / 2003 “Sabine / Brunilde, Prémio EDP Novos Artistas, SNBA, Lisbon / 2002 “Yuill,” Crowley Gallery, Sydney.

KLITSA ANTONIOU

[pages 94–95]

www.bjcem.org/original

Solo Exhibitions

/ 2005 “Episodes of Domestic Nature,” Eastlink Gallery, Shanghai / 2004 “Stories of Dystopia,” Chinese European Art Center, Xiamen (China) / 2002 “Traces of Memory,” Diatopos Center of Contemporary Art, Nicosia. **Group Exhibitions** / 2005 Hellenic Center, London / Lulea Sommar Biennial, Lulea (Sweden) / 20th LAC Salon de Printemps, Luxexpo International Fair Hall, Luxemburg / “Unclaimed Luggage,” Circuito de Bellas Artes, Madrid / 2004 “Terra Vita Xiamen,” Chinese European Art Center, Xiamen (China) / “Nord-Art 2004,” KIC, Büdelsdorf / “Italia Bella Italia Brutta,” Burg-Sayn, Bendorf Rhein / 2003 Fuzhou International

Sculpture Exhibition, Fuzhou (China) / Senores Salon International de Arte, SIART, La Paz / Kultursommer Rheinland-Pfalz, Burg-Sayn, Bendorf Rhein / Biennial of Jeollabuk-do, Joonggang-dong (South Korea) / 2002 “Aperto,” 5th International Exhibition of Sculptures and Installations, Lido, Venice / “Art and Time,” Dongyang International Exhibition, Dongyang (China) / 8th International Cairo Biennial, Cairo / 2001 “Europe, Path of Peace,” St Ulrich (Austria) / 2000 “De-Core-Instanz: Deconstruction, Installation,” Third Annual Angel Orensanz Foundation Award Competition in conjunction with Derrida Month in New York, Orensanz Foundation, New York.

Awards

/ 2001 Europe, Path of Peace Award, St. Ulrich (Austria) / 1999 Chanchung China International Sculpture Competition Award / 1993 Distinction, Pratt Institute, New York / 1990 Royal College Competition, London / 1989 First prize, Atlantida Design Competition, London.

VASCO ARAÚJO

[pages 96–97]

www.vascoaraujo.org

Solo Exhibitions

/ 2006 Vasco Araújo, La Nuova Pesa Centro per l’arte Contemporanea, Rome / “O que eu fui,” Galeria Filomena Soares, Lisbon / 2005 “Linceste,” Museu do Azulejo, Lisbon / “Made in France,” Galerie Gabrielle Maubrie, Paris / “The Girl of the Golden West,” The Suburban, Oak Park, Chicago / Dilemma, Stedelijk Museum voor Actuele Kunst, S.M.A.K., Ghent / 2004 “Dilema,” Museu de Serralves, Porto / “Hamlet,” Galerie Gabrielle Maubrie, Paris / “O Amante,” Galeria Filomena Soares, Lisbon / “A Hand of Bridge,” Galeria Luís Serpa, Lisbon / 2003 “Sabine / Brunilde, Prémio EDP Novos Artistas, SNBA, Lisbon / 2002 “Yuill,” Crowley Gallery, Sydney.

Group Exhibitions

/ 2006 “Freedom,” Rohkunstbau, Grobleuthen (Germany) / 2005 “Collapse,” impact event, Moira, Utrecht / “Densidades Relativas,” Centro de Arte Moderna, Fundação Calouste Gulbenkian, Lisbon / “Experience of Art,” 51st Venice Biennale / “Dialectics of Hope,” 1st Moscow Biennial of Contemporary Art, State Museum of Rosizo, Moscow / 2004 “20+1, Artistas Portugueses nas Coleções CGAC,” Centro Galego de Amalgama, Contemporary Art Museum, Houston / “E-Flux Video Rental,” e-flux space, New York / Core Artist-in-Residence, Glassell School of Art, Houston / 2003 “Europe Exists,” Macedonian Museum of Contemporary Art, Thessaloniki / “Solo (For Two Voices),” Center for Curatorial Studies, Bard College, Annandale (New York) / 2002 “Melodrama,” ARTIUN, Centro-Museo Basco de Arte Contemporaneo, Vitoria-Gasteiz (Spain) / “The World May be Fantastic,” Sydney Biennial, Museum of Contemporary Art,

Sydney / 2001 “Trans Sexual Express: A Classic for the Third Millennium,” Centre d’Art Santa Mònica, Barcelona / 1999 “Bienal de Jovens Criadores da Europa e do Mediterrâneo,” Rome.

ALESSANDRO ARONADIO

[pages 98–99]

www.bjcem.org/original

/ 2007 Agrodolce (TV Rai 1) / Screenplay for Fiction series / 2005 Videoclip *Special REM*, for E!Entertainment USA, director and director of photography / Second prize for “Premio Autori da scoprire” (prize for emerging artist) with screenplay *La neve, piano* / 2004 Taipei Golden Horse Film Festival: special screening (Taipei) / International Student Award: 2° best film student short (Rome) / Cinema and Literature Mauro Bolognini Film Festival: nominated (Pistoia) / 2004 Ultracorti Film Festival: winner Wind award (Rome) / International Festival of Literature “Klandestini”: selected to represent Italy with the short story *Where are you* (Malta) / 2006-05–04 Film curator for the Kats’Art, a Palermo festival / 2003 International Cossyria Film Festival: awarded as best short film (Pantelleria) / Los Angeles Italian Film Awards: nominated (Hollywood) / Toronto Italian Film Festival: official selection (Toronto) / International Panorama Thessaloniki Film Festival: nominated (Thessaloniki) / Taormina Film Festival: nominated (Taormina) Venice Circuito Off International Short Film Festival: nominated (Venice) / Cittadella del Corto Short Film Festival: nominated (Trevignano Romano) / Grinzane Cinema and Literature Award: official selection (Stresa) / Milan International Film Festival: nominated (Milan).

ARTISTS WITHOUT WALLS

[page 100–101]

www.artistswithoutwalls.com

LINA ATTEL

[pages 102–103]

www.bjcem.org/original

Theater Director Lina Attel is the founder and Director General of the Performing Arts Center of the King Hussein Foundation in Jordan / Since 1987 “Walking the Winds: Arabian Tales,” co-produced with the Kennedy Center and presented in Washington and “Opera Abu Hassan” by Carl-Maria Von Weber in collaboration with artists from France, Lebanon, Moldavia and Jordan in cooperation with the French Embassy / Ms. Attel effectively contributed to national initiatives related to culture and the arts and was the head of the cultural committee for the National Plan of

Action for Children (2004–13) and participated in drafting the cultural section for the National Agenda 2006. She has also introduced Theater Arts as a main subject within the school curricula for Grades 1–10 for the Ministry of Education / PAC also devised the curricula for the Theater Department of the Arts and Design College at the University of Jordan. Worked as a board member in Radio Jordan and Television Corporation and King Abdullah II Award for Entrepreneurship in Private Business and a member of the advisory committee of Experts for the UNESCO World Report on Cultural Diversity / She has received many prizes and awards, among them the “Grozdanin Kikot” International Prize for the Contribution to the Development of Drama Education from the Mostar Youth Theater, Bosnia and Herzegovina, 2000 / “Al Hussein Medal for Distinction of the First Order for distinguished achievement in the field of theater, Jordan, 2000 / Member of the Advisory Committee of the Hague Appeal for Peace, Global Campaign for Peace Education and the International Association of Theater for Children and Young people (ASSITEJ) and the Danish Center for Culture and Development.

CLARE AZZOPARDI

[pages 104–105]

www.laurahird.com/showcase/clareazzopardi.html

Works related to education have appeared in a number of books such as *Prosit* (2000), *Skaluni* (2001) and *Stilet* (2003–04). Her poetry has been collected in anthologies such as *Illejla Ismaghni Ftit* (2001), *Glejjer* (2000) and *F’Kull Belt Hemm Kantuniera* (2003). Today, Clare does not write poetry... She thinks it is too sensitive for her anger... The short story fits her perfectly! / Since the Biennial Festival in Athens, Clare Azzopardi has coordinated workshops for women writers / Coordinated Bokkporti-Skejjel, a cultural project for secondary students; including Mediterranean culture, literature, drama, music and art / Collaborated artistically with foreign authors such as Menna Elfyn (Wales), Miro Villar (Spain), Benjamin Zephaniah (UK) and Maurice Riordan (Ireland) / She has also translated some of their poems to Maltese / Participated in several Maltese literary/poetry festivals (Poezija Plus and literary nights on campus) with original writings and/or poems / Participated in the “Klandestini” festival, organized by Inizjamed together with the British Council and will be having her story published in an Italian anthology later on this year / She has been published on the web by several acclaimed poets/writers like, for example, Laura Hird (visit www.laurahird.com) / Published a set of five workbooks in Maltese for primary school children.

BAUHAOS

[pages 106–107]

www.damala-architects.gr/
www.anamorphosis-architects.com

Bauhaos

/ 1993–1994 Residence in Voula, Athens / 1992 The TEE (Technical Chambers of Greece) building, Thessaloniki, competition entry / 1992 Design of the Marathon road starting line, Attica, competition entry / 1990 New Acropolis Museum, competition entry / 1888 Youth Center of the Municipality of Zografou, Award / 1988–1997 Construction stage in the Renovation of park “Payssilypo,” Karditsa / 1987 Panhellenic competition in applied architecture by the Ministry of Environment, Planning and Public Works, prize for the Firestone company building in Kifissia, in the category “work spaces” / 1985 Restoration and development of the Rethymno Medieval Fortress, Crete, third prize.

Anamorphosis

/ 2004 Extension and Renovation of the Maritime Museum of Greece (MMG), Pireaus / “The Snowshow,” Lapland, Finland / 2003 Preliminary models of the installation were also presented at the Venice Biennale exhibition “Extra 50,” Venice / Urban proposal for the western entrance into Athens (in collaboration with A. Damala) / 2002 “Next,” Venice Architecture Biennale.

Andromachi Damala

/ 2003 Urban proposal for the western entrance to the City of Athens / 2001 New building for the Lawyers’ Chamber of Athens, Competition–Award / Renovation of the central square in Patras, competition, second prize / 2000 Renovation of the central square in Orestiada, competition / City Hall in Lambeia-Iliagreece, competition, second prize / 1998 New office block for the National Bank of Greece in Athens, competition–fifth prize / 1997 Archaeological Museum in Egoumenitsa, Epirus.

Orestis Vignopoulos

/ 2005 Organization for Vocational Training and Employment, Staff Training Center in Athens (8,000 sqm) / 2003 University of Thessaly, New Medical Department in Larisa (36,000 sqm) / 2002–2004 University of Chania, New Electronic Engineering Department in Chania (6,500 sqm) / 1998 Ministry of Finance, conversion of a large industrial building for the New Information Technology Center in Athens (30,000 sqm) / 1997 Pedestrian path network and open public spaces for the region around the Acropolis of Athens, first prize.

ANDREA DEL SERE

[pages 136–137]

www.bjcem.org/original

/ 1997–2005 Creation and management of "galeria," a gallery for the promotion of figurative arts in the center of Florence / 1989 Graphic activity as a free-lance focused and consolidated on graphics of public utility, constitution of Corporate identity, publishing graphics, visual installations, collaboration with public and private institutions / Foundation of the Festina Lente publishing house with own publishing plan and collaborations with private and public bodies / 1988 Assignment for the constitution of the co-ordinate image "Informa Giovani Comune di Firenze" / 1987 Beginning activity, selected for the Biennial of Young Artists from Europe and the Mediterranean in 1988.

Recent Works for Institutions of Public Interest

/ Co-ordinated image for the birth of the ecological stations, Quadrifoglio, Florence / Co-ordinated image for orientation signs, Banca Toscana, Florence / Co-ordinated image "Poke ma regole," Secretariat of Florence Mayor / Co-ordinated image for domiciliary Services for 0/3-year-old children, Comune di Firenze / Co-ordinated image and internal preparation for the birth of the Foresteria S. Pertini, Comune di Firenze / Co-ordinated image and national internal preparation for the 13th conference on Childhood Education Services, Comune di Firenze / Co-ordinated image and inner preparation for the discovery of Education Services (Innocenti Institute), Comune di Firenze.

Personal works as a designer, presented at / 2004 Electa Bookshop, Venice Biennale / Flammarion Bookshop, Centre Georges Pompidou, Paris / "1,500 libri d'artista del XX secolo," MoMA, New York / Bookshops of Florence Museums.

BARIS DOGRUSOZ

[pages 138–139]

www.bjcem.org/original

Exhibitions

/ 2005 "Jeune Création," Paris / "Textures," ExCentre Culturel Français, Freiburg / 2004 Regionale 2004, Kunsthalle Basel, Basel / Biennale Internazionale di Ferrara, Sala dell'Imbarcadereo del Castello Estense, Ferrara / Exhibition at Kasa Galeri, Istanbul, Turkey, October 27 / "PLAY III," International Video Art Festival, October 16–17 / Museo de Arte "Ángel M. De Rosa," Buenos Aires, June / "1 an après," Archives Départementales de Vesoul, France / "Mulhouse 004, La création contemporaine issue des écoles d'art," France, shortlisted / "Videocosmos," The 47th Floor, Rome / 2003 "Piattaforma 01," Da (la Biennale di) "Atene a Venezia," Teatro Fonda-

menta Nuove, Venice / 2002 "Mapping On," performance with Replikas at Bir Dükkan: Sanat Mekani, Istanbul / "The Beginning: Different Approaches to Drawing," Kasa Galeri, Istanbul.

First prize and congratulations of the jury: "Mulhouse" / The contemporary creation issued from French art schools, June 2004.

ERIKM

[pages 140–141]

www.erikm.com

/ 2005 "Frère et soeur," choreography Mathilde Monnier, Montpellier, Paris, Avignon / 2004 Installation *Staccato*, fragments of vinyl records / Palais de Tokyo, Paris / "Le Jardin des délices," stage set F.M. Pesenti, Théâtre Genevilliers, Friche Belle de Mai / 2004–03 "Expressive Fighter I & II," video / Brooklyn / Kunstmuseum, St. Gallen / "Slide," choreography Mathilde Monnier, Ballet de l'Opéra de Lyon / 2002 "Feed-back-phase+/-flicker," BIG, Turin / 2001 "3 poèmes inédits," choreography by Michel Kéléménis / 1999 "Hétéradelphe," choreography by Christoph Shütz / 1996 MIMI Festival with sound artist Otomo Yoshihide, Tom Cora, Arles / *Gastr del Sol* with David Grubbs, Jim O'Rourke, Nicolas Dick, Marseilles / Llog with M. Holterbach, Perroux, C. Etienne, Fenech, Grenoble / 1994 KG, events in France / *Trio de Traîtres avec Bux*, Borgo, Donald Miller, Bonnie Kane, New York / 1995 *Ulan Bator Versus*, Trio de traits, Paris and Strasbourg / *La Guerre des platines*, with C. Marclay, Tsunoda Tsugoto, Marseilles / *Kill the Thrill*, tour, France and Belgium / 1993 Erik M Trio (Affolder/ Bloutch) / 1992 and 1990 *Daddy Long Legs*, tour, France and Switzerland.

Discography / 2005 CD *Sixpériodes*, Sirr Records, Portugal / 2004 CD complementary contrasts, eRikm & Fennesz, Hut Records, Switzerland / 2004 CD Luc Ferrari and eRikm, *Archives sauvées des eaux*, Anglerecords, Italy / 1996 *Vitesse et stabilité variable*, vinyl record/object / *Japanese compilation*, with David Shea, Christian Markley, Otomo Yoshihide / 1995 *Kill the Thrill*.

AUGUSTÍ FERNÁNDEZ

[pages 142–143]

www.augustifernandez.com

One of the most important explorers of creative music in Spain. Agustí combines wide-ranging knowledge of classical twentieth-century piano with jazz improvisation, in a unique and powerful style. Agustí Fernández was born in Palma de Mallorca, where he studied piano. Later, he continued his studies in Barcelona, France, and Germany. He became a professional musician at age thirteen. His musical life changed when he dis-

covered the music of Cecil Taylor and Iannis Xenakis, with whom he studied in 1978. Fernández's career as a soloist emerged in the 2nd Biennial of Young Creative Artists (Thessaloniki, Greece) in 1987. Since that time, he has performed in the most important Spanish and European festivals. He has also composed music for dance, theater, cinema, and television.

Discography

As a Leader

/ 2004 Agustí Fernández Quartet, *Lonely Woman*, (Taller/Sirulita) / Agustí Fernández, *Camallera* (G3G/Sirulita) / 2001 Agustí Fernández, *Serendipities and Territories* (IBA) / 1998 Agustí Fernández, *1 is not 1* (Nova Era) / Agustí Fernández, Susie Ibarra and William Parker, *Live At the Joan Miró Foundation* (Synergy) / 1991 Agustí Fernández and Big Ensemble del Taller de Músics, *Aura* (Taller). **Recent Collaborations** / 2005 Barry Guy New Orchestra, *Oort/Entropy* (Intakt records) / Evan Parker Electro-Acoustic Ensemble *The Eleventh Hour* (ECM) / Agustí Fernández and Mats Gustafsson, *Critical Mass* (Psi records) / Agustí Fernández and Peter Kowald, *Sea of Lead* (Hopscotch) / Ensemble Impromptu, *Instint* (Marmita) / Spanish Brass Luur Metals *Gaudi'um* (Anacrusi) / 2003 Agustí Fernández and Jane Rigler *Mandarla* (Dewdrop) / Evan Parker Electro-Acoustic Ensemble, *Memory/ Vision* (ECM) / Christoph Irmer, John Butcher and Agustí Fernández, *Clearings* (ART) / 2002 Agustí Fernández and Derek Bailey, *Barcelona* (Hopscotch).

DAVIDE FERRARI

[pages 144–145]

www.echoart.org

Echo Art was founded in 1984 by the composer Chiara Cipolli (piano, keyboard), Davide Ferrari (voice, sax, percussion) and Michele Ferrari (oud, saz, ney, bouzuky, electric and acoustic guitar). In over twenty years of intense activity, Echo Art realized many projects in the field of traditional and research music working with famous representatives of world music. Echo Art experiments new sound stations, documents experiences of meetings with masters of near and far musics, traveling throughout the borders of the Mediterranean where, for centuries, Eastern and Western civilizations have converged. Their participation in the Biennial of Young Artists from Europe and the Mediterranean in Turin–Rome 1997—together with Fabio de Rosa (flute), Simona Barbera and Katerina Lazagna (voice and percussion), and Marta Lunati (piano)—should be read in this perspective.

Since 1992 Davide Ferrari has been managing and organizing the Festival Musicale del Mediterraneo in Genoa, and since 2004 has been co-curator of the Museo delle Musiche dei Popoli, in Castello d'Albertis, Genoa.

Since 2005 he has been co-director of IAT GONG, Scuola Biennale di Musica Danza e Teatro dei Popoli. He has published numerous CDs and is professor of ethno-musicology in music therapy in the Scuole di formazione Musicoterapia of Rome, Udine, Turin and Genoa. For Echo Art, he invented and managed—with the Fura dels Baus—the opening show "ON NAUMON" for GeNova 2004 Capitale Europea della Cultura, in the Port of Genoa. He is co-curator of the project "Centro di Musicoterapia per l'Infanzia" in Sarajevo.

FOLKABBESTIA

[pages 146–147]

www.folkabbestia.com

/ 1994 Folkabbestia is formed. The group, in ten years of activity held various hundreds of concerts in Italy and many European countries.

Discography

/ 2005 *Perché-44 date in fila per tre col resto di due*, CD , UPR/ Peones / 2003 *Non è mai troppo tardi per avere un'infanzia felice*, CD, UPR/Peones / 2001 *The Meaning of Life*, CD collection for Weltwunder German records, distributed in Holland, Germany and Belgium / 2000 *Se la rosa non si chiamerebbe rosa, rita sarebbe il suo nome*, CD, UPR/Peones / 1998 *Breve saggio filosofico sul senso della vita*, CD (FABI).

Events in Italy

/ 2005 Concerts and Organization of "120 per una Puglia migliore" for the candidacy of Nichi Vendola to the presidency of the Apulia region / 2004 Concert and Organization Concert to support the workers of Fiat of Melfi / 2003 Entered in the Guinness Book of Records for having played the same song (*Stayla Lallomanna*) for thirty hours non-stop / 2002 Concert at the Social European Forum of Florence.

Events Abroad

/ 2002 / 2003 / 2004 Tour in Germany in Concerts and festival also in Switzerland and France / 2002 July: Mostar Intercultural Festival, organized by the Alternative Institute of Mostar with the aim of reconciling the inhabitants of the city (Bosnians and Croatians) still divided after the Balkan war. The concert was held in a small stadium in "No man's land," the zone that divides the Croatian city from the Bosnian one.

MONICA FRANCIA

[pages 148–149]

www.bjcem.org/original

Artipigri was founded in Ravenna from the encounter of various artistic and cultural experiences. Its project is directed towards the search for new sincretisms between art, communication and socio-cultural reality. The map of its territory is unstable and mobile, extending from performing arts to visual arts, from physical theater to urban dance, from cinema to video, from the research on the body to ethnographical experimentations / 2004 *Deja Vu* / 2003 Awarded the Premio Hesperia for her choreographic career / *Memorie di M* produced for Artipigri / 2002 Milan, the debut of the first study of the new production of the company *Un cuore così bianco* under the Direction of Gerardo Lamatina / 2002 She ended the experience of the "Compagnia Monica Francia" and joined the Artipigri Company / 2001 *Regina* on a commission by Carolyn Carlson, artistic director of the Venice Biennale, Dance Section, and *Cerimonia. Viaggio errante verso Shakespeare in 3 siti e 7 quadri* commissioned by Ravenna Festival / 1999 Selected with the show "Ritratti Versione1.1" to represent Italy in the TransDance Europe 2000 project, touring in the most important European Festivals: Avignon, Bergen, Prague, Brussels, Bologna, Helsinki, and Reykjavik / 1998 Produced *Oracolo Rituale* in collaboration with Ravenna Teatro and Accademia Perduto–Romagna Teatri / 1997 Worked on the project of vision for *Ritratti* that was awarded the Premio Danza & Danza '97/98 / 1996 Produced the videocreation *Elogio del Lento Presente* / 1995 Engaged as a dancer in the "Ferita" show by Andrea Adriatico / April: Collaborated as a choreographer with Ermanna Montanari for the show "Ippolito" of the Ravenna Teatro / 1994 Production for four actor-dancers entitled *Fragole e Sangue* that won the Iceberg Competition / Participated in the Biennial of Young Artists from Europe and the Mediterranean, Lisbon / December: Worked on *Collera Incollata Al Cuore*, a creation for "5 actors and Francesca."

TOMO SAVIĆ GECAN

[pages 152–153]

www.bjcem.org/original

Solo Exhibitions

/ 2006 "Testsite," Austin / 2005 "Etablissement d'en face projects," Brussels / 2004 Isabella Bortollozi Gallery, Berlin / 2001 Gallery Karas, Zagreb / 2000 De Loge, Haarlem /1998 Gallery PM, Zagreb / 1997 Croxhapox Gallery, Ghent. **Group Exhibitions** / 2007 "Let Everything Be Temporary or / When is the Exhibition?," Apex Art, New York / 2006 "La Station: el albergue holandes," Nice / "On Mobility," De Appel, Amsterdam / 2005 "Arti & Amicitiae: Low Tech," Amsterdam / 51st Venice Biennale / "The One," NGC 224, New York / 2004 "Visa for 1," P.S.1, New York / 75 Orchard, Doll House, New York / "Mediterraneans," MACRO, Rome / 2003 "IF," Bitola, Macedonia / "Re-Action," Prague / Kunsthalle Fridericianum, Kassel / 2002 "De Loge/Nieuwe Vide: Fantasieen over niets," Haarlem / "Raid Projects: New Art from Amsterdam," Los Angeles / "Here Tomorrow," Museum of Contemporary Art, Zagreb / 2001 "Krolikarnia: Freedom and Violence," Warsaw / "De Parel: Multiple meervoud," Amsterdam / "What, How and for Whom," Kunsthalle Exnergasse, Vienna / "Common Ground," Be-gane Grond Center for Contemporary Art, Utrecht / 2000 "Tandem Project," DCAC Gallery, Washington, D.C. / Manifesta 3, Modern Gallery, Ljubljana / 1999 BUG project, Amsterdam / Chinese Whispers, Apex Art, New York / 1998 Hooghuis, Arnhem / 1997 Biennial of Young Artists from Europe and the Mediterranean, Turin.

FRATELLI DI SOLEDAD

[pages 150–151]

www.fratellidisoledad.it

/ 2005 "Etablissement d'en face" projects, Brussels / 2004 Nine years after *Balli e Pistole*, the Fratelli di Soledad come back with *Mai dire Mai*, produced by Manifesto, CD / After four years of silence, the band was re-composed / 2003 June The live album *Sulla strada 2002*, for the Mescal label, is out in all the stores / 1998 After more than 500 concerts all over the Italian peninsula, the participation in the most important rock fes-

tivals in Italy (from Arezzo Wave, to Sonoria, to Pellerossa) / in 1998 the band split / 1996 They published for Virgin their fourth and last album *Balli e Pistole*, produced by Max Casacci / 1995 The Fratelli launched themselves in a difficult but profitable enterprise, recording *Salviamo il Salvabile* / 1994 *Gridalo Forte* followed the debut album / 1992 The debut in a recording studio, with a record entitled *Barzellette e Massacri* / 1989 The band Fratelli di Soledad was formed.

Discography

/ 2005 *Mai Dire Mai*, Il Manifesto, CD / 2002 *Sulla Strada*, Mescal, CD / 1996 *Balli e Pistole*, Mescal, CD / 1994 *Salviamo il salvabile*, Banda Bonnot, CD / *Gridalo Forte – Banda Bonnot, CD / Barzellette e Massacri*, Helter Skelter–Banda Bonnot, CD.

TOMO SAVIĆ GECAN

[pages 152–153]

www.bjcem.org/original

Solo Exhibitions

/ 2006 "Testsite," Austin / 2005 "Etablissement d'en face projects," Brussels / 2004 Isabella Bortollozi Gallery, Berlin / 2001 Gallery Karas, Zagreb / 2000 De Loge, Haarlem /1998 Gallery PM, Zagreb / 1997 Croxhapox Gallery, Ghent. **Group Exhibitions** / 2007 "Let Everything Be Temporary or / When is the Exhibition?," Apex Art, New York / 2006 "La Station: el albergue holandes," Nice / "On Mobility," De Appel, Amsterdam / 2005 "Arti & Amicitiae: Low Tech," Amsterdam / 51st Venice Biennale / "The One," NGC 224, New York / 2004 "Visa for 1," P.S.1, New York / 75 Orchard, Doll House, New York / "Mediterraneans," MACRO, Rome / 2003 "IF," Bitola, Macedonia / "Re-Action," Prague / Kunsthalle Fridericianum, Kassel / 2002 "De Loge/Nieuwe Vide: Fantasieen over niets," Haarlem / "Raid Projects: New Art from Amsterdam," Los Angeles / "Here Tomorrow," Museum of Contemporary Art, Zagreb / 2001 "Krolikarnia: Freedom and Violence," Warsaw / "De Parel: Multiple meervoud," Amsterdam / "What, How and for Whom," Kunsthalle Exnergasse, Vienna / "Common Ground," Be-gane Grond Center for Contemporary Art, Utrecht / 2000 "Tandem Project," DCAC Gallery, Washington, D.C. / Manifesta 3, Modern Gallery, Ljubljana / 1999 BUG project, Amsterdam / Chinese Whispers, Apex Art, New York / 1998 Hooghuis, Arnhem / 1997 Biennial of Young Artists from Europe and the Mediterranean, Turin.

LEYLA GEDIZ

[pages 154–155]

www.bjcem.org/original

Solo Exhibitions

/ 2003 "Keep it a Secret," Galerist, Istanbul / 2002 "Fake Freedom Show," Galerist, Istanbul. **Group Exhibitions** / 2005 "Hot Spots: Istanbul," International Film Festival Rotterdam, Off Corso, Rotterdam / "Art for...," Part Two, "Platform, Istanbul / 2004 "The Ghost Line," Aksanat, Istanbul / 2003 "The Power of Language," DSM, Diyarbakir / 2003 "Organized Conflict," Proje 4L, Istanbul / "Where?/Here?," Turkish Art Today, The Museum of Modern Art, Saitama (Japan) / 2002 "Istanbul Pedestrian Exhibitions 1," Istanbul / "Istanbul Asyakasi," Marmara University, Faculty of Fine Arts, Istanbul. **Representations at Art Fairs** / 2004 "Fiac 04," Galerist, Paris / "Liste 04," Galerist, Basel. **Other** / 2004 Publication of artist's book *Matching Couples Over 48 Weeks*, in collaboration with Esen Karol, printed by Ofset Yapimevi, Istanbul.

MORENO GENTILI

[pages 156–157]

www.morenogentili.com

/ 2004 Museum of Contemporary Photography of Villa Ghirlanda, Cinisello Balsamo (Milan) / Fondazione Bevilacqua La Masa, Venice and in the following art galleries: Robin Rice, New York / Giò Marconi, Milan / Imago Photokunst, Berlin / Gottardo, Lugano / Estro, Padua and others / 2003 Imperial Riding School, St Petersburg / Museum of Castelvecchio, Verona / Museo Civico, Riva del Garda / Biennial, Skopelos (Greece) / 2002 Galleria degli Uffizi, Florence / Villa Manin, Passariano (Udine) / 2001 Exhibition "Focus on Italy," New York / 2000 Fondazione Ado Furlan of Spilimbergo (Udine) / Project "Linea di Confine for Contemporary Photography," Rubiera (Reggio Emilia) / 1999 Milan Triennale, Milan / PAC, Milan / 1998 Museo degli Alinari, Florence / "Rencontres Internationales de la photographie," Arles / 1995 Artissima, Turin / 1995 Centre Interculturel Strathearn, Montreal / 1994 Museum of Contemporary Photography, Helsinki / 1992 Mois de la Photo, Paris / Architecture course of the University of Turin / 1990 Project Beni Architettonici e Ambientali, Provincia di Milano / 1988 Biennial of Young Artists from Europe and the Mediterranean, Bologna.

Awards

/ 2002 "Mosaïque" International Prize / 1999 "Monumedia" Prize for the digital art in Europe / "Franco Pinna" Prize for Photography / 1987 "Vincenzo Carrese" Prize for Photography.

GHAZEL

[pages 158–159]

www.bjcem.org/original

Solo Exhibitions

/ 2005 "All About Me, ASK?," Art Space, Tokyo / "Me," Space B, Osaka–Seikei University, Osaka / "HOME," performance during the 37th Theater Festival, Venice / 2004 "Me," CCA, Glasgow / "Me 2000–2003," Arts Center Beursschouwburg, Brussels / 2003 "Me 49, Me 42, Me 44," Made in Paris, TheSpace@inIVA, London / 2002 *Urgent/Wanted*, in "Identité, métissage et autres arrangements" series, Salon by Meshec Gaba, Palais de Tokyo, Paris / 2001 *Wanted*, performance, Nuyorican Poets Café, New York / 1997–2000 "Me," Miroslav-Kraljevic Gallery, Zagreb.

Group Exhibitions

/ 2005 "Sweet Taboos, Episode 2: To Lose Without Being A Loser," 3rd Tirana Biennial, Tirana / "Peripheral Vision," Void Gallery, Derry (Ireland) / "Risk Creative Action in Political Culture," CCA, Glasgow / "Emergency Biennial," Grozny (Chechnya)–Palais de Tokyo, Paris / "Belonging," 7th Sharjah Biennial, Sharjah (UAE) / "ID Troubles U.S. Visit," NurtureArt, Brooklyn / 2004 "Social Creatures: How Body Becomes Art," Sprengel Museum, Hannover / "Minority Report," Aarhus (Denmark) / "ID Troubles," Lüneburg (Germany) / 2003 "Clandestines," 50th International Exhibition, Venice Biennale / "El Arte con La Vida," 8th Havana Biennial, Havana.

STEFANO GIOVANNONI

[pages 160–161]

www.stefanogiovannoni.it

/ 1979 to 1991 Didactic and research activity at the Faculty of Architecture, Florence / Professor of Masters at the Domus Academy, at the University "del Progetto" of Reggio Emilia and university professor in Industrial Design at the University of Architecture in Genoa.

Selected Works

/ 1991 Designed the Italian pavilion for the exhibition "Les Capitales Europeennes du nouveau design" at the Centre Georges Pompidou, Paris / 1989 Won the "Competition for the restructuring of the historical center of Castel di Sangro" with A. Branzi and R. Buti / 1985 Second prize in the "Shinchenchiku Residential Competition Design" with Tadao Ando as judge / 1980 First prize in the "Shinchenchiku Residential Competition Design" with judge Kisho Kurokawa, and the "Competition for a Public Square in Croce Saint on the Arno."

Awards

/ 2003 "ISH" Prize / 2003, 1994, and 1996, "Plus Design" at the Fair of Frankfurt, in editions Ambient / 1999 "Forum Hannover Design" Prize / 1997 "100% Design" Prize in

London / 1996 and 1998 Shortlisted at the “Compasso d’oro.”

His works are in the permanent archives of the Centre Georges Pompidou, Paris, and in the collection of the Museum of Modern Art, New York.

PAUL GRANJON
[pages 162–163]

www.paulgranjon.net

www.paulgranjon.net

Solo Exhibitions
/ 2005 “Furman and Sexed Robots,” Galerija Kapelica, Ljubljana / “Grrr + Divers,” Galerie Justine Lacroix, Marseilles / 2004 “Quelques créatures,” residence in Galerie Séquence, Chicoutimi (Canada) / 2003 “Automated Forest,” Mudam, Luxembourg / 2002 “Machines by Paul Granjon,” Mandrak, Grenoble / 2001 “Z Lab 2001,” Chapter Arts Centre, Cardiff.
Group Exhibitions and Festivals (Screenings, Exhibitions and Performances)
/ 2005 “Somewhere Else,” Welsh Paviion, 51st Venice Biennale / “Z Lab Transported,” Baltic Arts Centre, Gateshead / “Kontejner,” Zagreb / 2004 “Rencontres Internationales de performance,” Québec / University of Québec, Chicoutimi (Canada) / “Open Borders,” Tri Postal, Lille / Mousonturm, Frankfurt / 2003 International Arts Festival, Melbourne / BR-RR Festival, Porto / “In Between Time,” Arnolfini, Cardiff / “Arcadia,” Laurent Delaye Gallery, London / 2002 Dorkbot, London / “XCom 2002,” London / 2001 “Temporary Accommodation,” Whitechapel Gallery, London / Lovebytes Festival, Sheffield / Plateaux Festival, Frankfurt / 2000 “Avesta 2000,” Avesta (Sweden) / “Wales,” Unauthorized Versions, Zagreb / Cardiff Art in Time Festival, Cardiff.

THEODOULOS GREGORIOU
[pages 164–165]

www.bjcem.org/original

www.bjcem.org/original

Solo Exhibitions
/ 2004 Gallery Baecker, Cologne / 2003 Gallery Morfi, Limassol (Cyprus) / 2002 Gallery Bohème Press, Zurich / 2001 Gallery Zina Athanasiadou, Thessaloniki / 1992-2000 Contemporary Art Center, Tounta, Athens / 1989–91–95–2000 Diaspro Art Center / 1997 Macedonian Museum of Contemporary Art, Thessaloniki / 1996 Contemporary Art Center, André Malraux, Colmar / 1993 CRAC / FRAC d’Alsace / 1992 Gallery Claud Fain, Paris / Contemporary Art Center Midi Pyrénées, Toulouse.
Group Exhibitions
/ 2005 Kunsthau Mannheim / “Accidental Meeting,” Diatopos Contemporary Art Center, Nicosia / 2004 “Greek Art Today,” Leverkusen / “Greek and Turkish Art Today,” Ayaerini, Istanbul / Macedonian Contemporary Art Museum, Thessaloniki / “New Ten,” Kuppersmuller Museum, Duisburg / Künstler-

haus, Vienna / 2003 State Museum of Contemporary Art, Thessaloniki / Galerie Anna Maria Anderson, Zurich / 2002 “La Conquête de l’air,” Museum of Contemporary Art, Les Abattoirs, Toulouse / 2001 “Open,” Lido, Venice / 1999 “North-South,” National Museum, Warsaw / 1998 “Mediterranea,” Brussels / 1997 Venice Biennale / 1994 “Idea Europa,” Biennale d’Arte Emergente, Siena / International Sculpture Symposium, Delphi / 1993 Art Basel, Basel / 1990 “Aperto ‘90,” Venice Biennale / 1986 Biennial of Young Artists from Europe and the Mediterranean, Thessaloniki.

ANUR HADŽIOMERSPAHIĆ
[pages 166–167]

www.bjcem.org/original

www.bjcem.org/original

/ 2003–2004 No Limit Sarajevo Advertising Festival – Agency of the Year, Sarajevo) / 2001 Epica, Winner for the best European industrial advertising campaign “Count on Me,” Paris / 2000 Epica – Finalist for the campaign “Postcard from Sarajevo,” Paris / Cresta Creative Standard, Certificate of Merit for the campaign “Before and After,” New York / 1998–2003 Director of the “Creative Center Cardea” and “Ideologija” advertising agencies / 1998 Epica, finalist for the poster “Let’s Get Stoned,” Paris / Epica, Finalist for the poster “Made in Bosnia,” Paris / Golden Drum – Goldendrumstick for the poster “Made in Bosnia,” Portorož / Collegium Artisticum – Grand Prix, Sarajevo / 1997 Co-founder of the “Maxumim” group / 1993 Creator of the visual identity for the Ars Aevi Project / 1990 Co-founder of the Sing Sing Group.

LEONOR HIPÓLITO
[pages 168–169]

www.bjcem.org/original

www.bjcem.org/original

Exhibitions
/ 2006 “Still–life,” Velvet da Vinci Gallery, San Francisco (solo) / 2005 “Maker–Wearer–Viewer,” Contemporary Narrative European Jewellery, Mackintosh Gallery, Glasgow School of Art, Glasgow Galerie Marzee, Nijmegen / “Long Strides in Tiny Shoes,” Huis Rechts, Amsterdam / Galerie Beatrice Lang, Bern / “SOFA NY,” represented by Sienna Gallery, New York / “The Nomad Room: Contemporary Jewellery, Intimate Space and Public Domain,” X Symposium Ars Ornata Europeaana, Centro Cultural de Belém, Lisbon / “Closer – Interventions from the Collection of the Museu Nacional de Arte Antiga,” X Symposium Ars Ornata Europeaana, Museu de Arte Antiga, Lisbon / “My World, New Crafts,” Design Biennial – Experimenta Design,” Estufa Fria, Lisbon / “Portuguese Crafts,” Flow Gallery, London / “Two Close Ones,” Estonian Museum of Applied Art and Design, Tallin / 2004 Hotel 275, Boston / “SOFA NY,” repre-

sented by Sienna Gallery, New York / “Rietveld naar de Beurs,” Amsterdam / 2003 “Anti–War Medals,” Velvet da Vinci Gallery, San Francisco / Aleksandar Protich, Lisbon (solo) / 2002 Galeria Quarto Escuro, Porto (solo) / 2001 “OGM – Café Valentim,” Lisbon.
Nominations/Awards
/ 1998–2001 Represented Jewelry in the Young Portuguese Artists Show at the 9th and 10th Biennial of Young Artists from Europe and Mediterranean and at the 2nd Biennial of Young Artists from CPLP / 1999 Gerit Rietveld Award, Holland / Represented Contemporary Portuguese Jewelry at the Break 21 Festival, Ljubljana.

DIMITRIS INDARES
[pages 170–171]

www.bjcem.org/original

www.bjcem.org/original

Born in Patras in April, 1964. He studied political science and international relations at Panteios University in Athens and film directing at the Stavrakou School. Upon completing his studies in 1987 he worked as assistant director and production manager. He has also directed commercial spots and videoclips.
Filmography
/ 2003 *Totally Married*, fiction, 80’ / 1999 *Wandering in Patra*, documentary, 11’ / 1996 *About the Art of Engraving*, documentary, 19’ / 1995 *Lovestruck (Like a prairie-cock in Wyoming*, fiction, 82’ / 1991 *Duck Hunting*, fiction, 26’ / 1987 *Mrs ERSI*, fiction, 16’.

IRWIN
[pages 172–173]

www.bjcem.org/original

www.bjcem.org/original

Solo Exhibitions and Projects
/ 2003 “Icons,” Galerie Inge Baecker, Cologne / “Irwin: Retroprincip 1983–2003,” Kunstlerhaus Bethanien, Berlin / “Irwin: Retroprincip 1983–2003,” Karl Ernst Osthaus–Museum, Hagen / 2002 “Rekapitulacija,” Mus. Ost-deutsche Galerie, Regensburg / “Exit,” NSK Garda Pristina, Pristina / “Irwin at Home,” Home Gallery, Prague / 2001 “New Works,” Galerie Grita Insam, Vienna / “Self-portraits and Projects, Retroavantgarde,” Galleria Bonomo, Bari / “Der Standard,” Museum in Progress, NSK Garda, Vienna / 2000 “Irwin Live,” Museum of Modern Art, Ljubljana / “Retroavantgarde,” Galerie Rabouan Mous-sion, Paris, “Interiors of the Planit,” Uršula Noordung, Prague.
Group Exhibitions
/ 2003 “Individual Systems,” 50th Venice Biennale / “Slowness,” Kyoto Biennial, Kyoto / “Berlin–Moscow, Moscow–Berlin 1950–2000,” Martin Gropius Bau, Berlin / “Blood and Honey,” Sammlung Essl, Vienna / “’75/85,” Moderna galerija, Ljubljana / “In den Schluchten des Balkan,” Kunsthalle Fridericianum, Kas-

sel / 2002 “Museutopia,” Karl Ernst Osthaus–Museum, Hagen–Vienna / Cetinje Biennial, Cetinje / “In Search of Balkania,” Neue Galerie, Graz / “Vidarte 2002,” Mexico City / “Organizational Forms,” Museum für Moderne Kunst, Frankfurt / “Re: Leviathan/Visual Formations of Social Power,” Quartier 21, Muse-ums Quartier, Vienna / 2001 “The Body of Art,” Bienal de Valencia, Convento del Carmen, Valencia / Moderna galerija, Ljubljana / “Artisti Asuonati,” Flash Art Museum, Trevi / “Europa 2000,” Palazzo della Triennale, Milan / Kunsthalle Exnergasse, WHW / Galleria Moderna e Contemporanea, Rome / NSK Col-lection, Charleston / “The Real, the Desperate, the Absent,” Forum Stadpark, Graz / “Diesseits und Jenseits des Traums,” Sigmund Freud Museum, Vienna / 2000 “Das Funfte Element/Geld oder Kunst,” Kunsthalle, Düsseldorf / “Aspects and Positions Moscow, Regina Gallery, Unhappy New Year,” Museum Moderner Kunst Stiftung Ludwig Wien, Vienna / “After the Wall,” Hamburger Bahnhof, Berlin / “Cooperativ–Kunstdialoge Ost–West,” Stadthaus, Ulm / “L’autre moitié de l’Europe,” Jeu de Paume, Paris / “Aspects and Positions,” Fundacio Miró, Barcelona.

KAL
[pages 174–175]

www.bjcem.org/original

www.bjcem.org/original

/ 2006 Their first national TV appearance where they presented their unique style / Album release, presenting a blend of traditional Balkan Roma music with influences of Tango, Middle Eastern, Turkish and even Jamaican influences / Kal toured over a hundred concerts worldwide, including most of the European countries and United States / Their album reached the first position of World Music Charts Europe and ended up 3rd in the annual list / World Music Expo, WOMEX / 2004 and 2005, EXIT festival in Novi Sad / 2001, 2002 and 2004 They participated in festivals Sziget (La Notte di San Lorenzo in Milan, and 11th European Biennial of Young Artists from Europe and the Mediterranean, Athens) / 1996 Kal was formed and they participated in several compilation albums with other Roma, Serbian and world music performers.

The band, particularly the frontman Dragan Ristić, are also politically and socially engaged, fighting the prejudices and Anti–Roma sentiment. Dragan and his brother Dušan founded the Amala Summer School in Serbia, a workshop of Romani language, history, culture heritage, and political power.

ŽIGA KARIŽ
[pages 176–177]

www.bjcem.org/original

www.bjcem.org/original

Solo Exhibitions
/ 2005 “Love is a Battlefield,” collaboration with Alen Ozbolt, Skuc Gallery, Ljubljana / 2003 “Terror–Decor: Art Now,” 5th Venice Biennale, Slovenian Pavilion, Venice / 2001 “Movie Tales,” (collaboration with Tobias Purih), Skuc Gallery, Ljubljana / “Terror–Decor II: ARMD,” Kapelica Gallery, Ljubljana / 2000 “Terror–Decor II: High–Concept,” Mala Galerija, Museum of Modern Art, Ljubljana / 1998 “The Grey City,” Kapelica Gallery, Ljubljana / 1997 “This Town Ain’t Big Enough for Both of Us,” collaboration with Sašo Vrabčič, P74 Gallery, Ljubljana.
Group Exhibitions
/ 2005 “Expanded Painting,” 2nd Prague Biennial, Prague / “Adaptation Syndrome: Painting in Contemporary Image Culture,” Hand Workshop Art Center, Richmond / 2004 “Seven Sins,” Museum of Modern Art, Ljubljana / “Detox,” Sorlandets Kunstmuseum, Kristiansand (Sweden) / “Imagine Limerick,” EV + A Biennial, Limerick (Ireland) / “U3,” 4th Triennial of Contemporary Slovene Art, Museum of Modern Art, Ljubljana / “Toxic,” Max Protetch Gallery, New York / 2002 “Iconography of Metropolis,” São Paulo Biennial, São Paulo / 2001 “The Eye and Its Truth: Spectacle and Reality in Slovene Art 1984–2001,” Museum of Modern Art, Ljubljana / “What, How and for Whom,” on the occasion of 153rd anniversary of the Communist Manifesto, Kunsthalle Exnergasse, Vienna / 2000 “Gravity Zero,” Cornerhouse Gallery, Manchester / 1999 9th Biennial of Young Artists from Europe and the Mediterranean, Castelvecchi Arte, Rome / “Gravity Zero,” Salon3, London / 1997 “U3,” 2nd Triennial of Contemporary Slovene Art, Museum of Modern Art, Ljubljana.

KEEP ON THE ASPHALT
[pages 178–179]

www.keepontheasphalt.com

www.keepontheasphalt.com

Rikkikko Sakkinen
Solo Exhibitions
/ 2005 “Colon(ialism) Madrid Remix,” Los 29 Enchufes en Espacio F, Madrid / 2004 “Everything I Don’t Understand Must Be Sin,” Project Room, Priska C. Juschka Fine Art, Brooklyn / 2003 “Western Word in Colours (I’ll Only Do It for Money),” Galleria Krista Mikkola, Helsinki / 2002 Jani Leinonen Vs. Riiko Sakkinen, Kluuvi Gallery, Helsinki City Art Museum, Helsinki / 2000 Paha Maito, Gallery of the Academy of Fine Arts, Helsinki.

Group Exhibitions
/ 2005 “Sharp Shooting,” St. Paul Street, Auckland, New Zealand / “Under Your Skin,” White Box, New York / “Muu 15v,” Kunsthalle Helsinki / 2004 Vasta Maalattu – Peinture

Fraiche, Le Triage, Paris / INTeRiM, Transit, Mechelen (Belgium) / Casas y Calles, Santa Isabel, 20, Madrid / Keep on the Asphalt, in collaboration with Niko Luoma and Katja Tukiainen, Cable Factory, Helsinki / 2002 “Off Skene,” Fourth Triennial of Finnish Photography, Amos Anderson Art Museum, Helsinki.
Public Collections
Finnish Institute, London / Helsinki City Art Museum / Museum of Modern Art, New York / Päivi and Paavo Lipponen Collection, Helsinki. www.transit.be

Niko Louma
Exhibitions
/ 2004 Riihimäki City Art Museum, Riihimäki / 2003 “Memory Sights,” Galerie Spñh, Berlin / “Still Films,” Marseilles / “Keep on the Asphalt,” Sarajevo, Tirana, Athens, Helsinki / Biennial of Young Artists from Europe and the Mediterranean, Athens / 1999 Phoenix Gallery, Juried International Fine Art Exhibition, New York / Viridian Artist Inc., Tenth National Juried Exhibition, New York / New Jersey Center for Visual Arts, New Jersey.
Public Collections
Museum of Contemporary Art Kiasma, Helsinki / Kouri Collection / State of Sweden / Pyykinlinna Art Museum / Private collections in Finland, Sweden, Norway, Germany and the United States.

Katja Maarit Tukiainen
Solo Exhibitions
/ 2006 “A Thousand Dollar’s Buck (Tuhamen dollarin taala) – Paintings,” Projektitila, Bakeliittibambi Gallery, Helsinki / 2005 “Nursing diary, (*imetyspäiväkirja*), paintings,” Gallery Bakeliittibambi, Helsinki / 2001 “Paintings,” Artaround Gallery, Helsinki / 2000 “When the Pee Does Not Come,” the Finnish Culture Institute, Tallin / 1999 “Tytty ja mummo, paintings,” Bakeliittibambi Gallery, Helsinki.

Group Exhibitions
/ 2007 Akkurat! Bomuldsfabrik Kunsthall, Arendal (Norway) / Amerikka! Art Center Lovely, Heinola (Finland) / Affordable Art Fair, London / 2006 “Terrortory,” Pakt–Gallery, Amsterdam / “Terrortory,” MUU–Gallery, Helsinki / “Unterwegs, Fumetto,” Lucerne / “Regardless of the Weather,” Katja Tukiainen, Veli Granö, Mária Chilf ja Szabolcs KissPál, Gallery Karton, Budapest / “Auteurs finlandais,” Angoulême / 2005 “6. Salaolisboa – De ilustracao e banda desenhada, Lisbon” / Fumetto – Comics aus Finnland, Lucerne / Nian, Reykjavik Art Museum, Reykjavik / 2003 Keep on the Asphalt, Cable Factory, Helsinki / 2002 Helsinki Comics, KIASMA Takaikkuna, Museum of Contemporary Art, Helsinki / 2001 “A letter for a dead friend,” Picasso Museum, Lucerne / 1999 “Kenelle soittaisin seuraavaksi?,” KIASMA, Museum of Contemporary Art, Helsinki.

MICHEL KELEMENIS
[pages 180–181]

www.bjcem.org/original

www.bjcem.org/original

/ 2005 “Aphorismes géométriques” brought together four dancers with four solos, one duet and one quartet, written from city to city, at the end of a six–day stay / the part “Caroline & Abhilash,” the meeting between a European dancer and an Indian dancer / 2004 and 2005, two stays in India with Pondichery make it possible for Michel Kelemenis to meet Indian artists / Michel Kelemenis founded the parts of group with the Besame Mucho sextette / 2002 and 2003 are remembered for the return in scene of the choreographer–dancer who engaged in a long term reflection on the solo act / 2001 Complicity continued with Takeshi Yazaki for the creation of “3 poèmes inédits,” an occasion for him to bring together Eastern and Western artists / 1999 the part “Traduction simultanée,” which gathered three personal solos of Takeshi Yazaki and Vincent Sekwati Mantsoe / 1987 Created a new program with his company every year / Regular missions for the benefit of the French cultural services abroad, carried out by the AFAA, in Cracow, Kyoto, Los Angeles, South Africa, China and India, offered him the chance to open to other dances / 1984 Created his first parts within the Centre Chorégraphique National of Montpellier.

DIMITRIS KOZARIS
[pages 182–183]

www.bjcem.org/original

www.bjcem.org/original

Solo Exhibitions
/ 2004 “Living in Athens,” Interactive Video installation during the Olympic Games, Athens / 2002 “Short Tales of the Black Forest,” AlphaDelta Gallery, Athens / 2001 “Absolute Lights,” Orpheus Gallery, Athens / “Fast–FWD,” Galleria il Graffio, Bologna / 1999 “Fast–food Sequences,” Kapatos Gallery, Athens / Centro Arte Contemporanea Spazio Umano, Milan (with Goran Petercol) / 1998 “Body and Soul,” Associazione Culturale VIAFARINI, Milan / “IN–OUT,” Centro Arte Contemporanea Spazio Umano, Milan / 1992–98, Videos, Centre pour l’Image contemporaine, Saint Gervais.

Group Exhibitions
/ 2002 “Over the Edges,” Stedelijk Museum Voor Actuele Kunst, Ghent / Biennial in Montenegro / Third Deste Prize Exhibition, Athens / 1993 “Aperto,” 45th Venice Biennale / “Club Berlin,” 46th Venice Biennale, in collaboration with Berlin Kunst Werke.
Works in Public Collections
/ 1999 Collection Museum of Modern Arts, Sarajevo / Centre pour l’image Contemporaine Saint Gervais, Geneva / National Museum of Contemporary Arts, Athens / Galleria Civica di Arte Moderna e Contemporanea,

Turin / Absolute Lights Collection, Stockholm / 1996 Kunsthochschule für Medien, Cologne / Audiovisual Archive, O.N.U., Geneva / 1995 Audiovisual archive of Henry Moore Foundation, London / 1994 Museum Ferdinanduum, Innsbruck / 1993 Museum Fridericianum, Kassel / Centre Georges Pompidou, Paris.

EMA KUGLER
[pages 184–185]

www.bjcem.org/original

www.bjcem.org/original

Video-Films
/ 2003 *Phantom* / 2000 *Homo Erectus* / 1999 *Menhir* / 1997 *Station 26* / 1996 *Taiga* / 1995 *The Visitor* / 1993 *Hydra*

Performances
/ 2004 *Supranova* / 2000 *Homo Erectus* / 1998 *Menhir* / 1996 *Station 25* / 1995 *Taiga* / 1993 *Uneasiness in front of the mirror image* / 1991 *Mankurt II* / 1990 *Mankurt I* / 1989 *Replicants* / 1988 *Black Cave* / 1987 *Party* / 1985 *Nostalgic Cut*.

Awards
/ 2004 *Phantom*, Spirit of Moondance Award, Moondance Film Festival, Boulder / Gold Remi Award, Film & Video Art for *Phantom*, Worldfest, Houston / 2001 Best Short Screenplay for *Phantom*, International Independent Film Video Festival, New York / Best Short Experimental Film for *Homo Erectus*, International Independent Film Video Festival, New York / Gold Remi Award as Best Experimental Short for *Homo Erectus*, Worldfest, Houston / Best Art Video–Film Prize for *Homo Erectus*, Slovenian Film Festival / 1997 Sphinx Award for her video opus at the 2nd Videomeđeja International Video Festival, Novi Sad (Yugostavia) / Best Video–film Prize for *Taiga*, 6th Slovenian Film Festival / 1996 Bronze Bear Award for video–film *The Visitor*, Festival der Nationen in Austria / 1994 Zlata Ptica [Golden Bird] award, for her multimedia activities.

ANDREJA KULUNČIČ
[pages 186–187]

www.andreja.org

Exhibitions
/ 2004 Liverpool Biennial, Liverpool / 8th International Istanbul Biennial / 2003 “The American Effect,” Whitney Museum of American Art, New York / On–line exhibition “Translocations,” Walker Art Center, Minneapolis / 2002 Documenta 11, Kassel / Manifesta 4, Frankfurt. She has participated in numerous gallery and online exhibitions held in Croatia, Italy, Austria, Germany, Slovenia, India, South Korea, and other countries. Lives and works in Zagreb.
Grants/Workshops
/ 2005 Artist in Residency, Art in General, New York / 2003 Artist in Residency, Walker

Art Center, Minneapolis, and ArtsLink/CEC International Partners / 2002 Artist in Residency, Artspace, Sydney / 2001 Workshop of the 10th Triennial-India, Jaipur / 1999 SEAFair'99 Workshop, Ohrid (Macedonia) / 1998 Grant in C3 (Center for Culture & Communication), Budapest / 1996 ArtsLink Soros CCA, Minneapolis, New York.

Installations and Performances

Lake of St Anna (Romania) / 1993 Royal Academy, The Hague.

Awards

/ 2001 Award from 10th Triennial-India, New Delhi / 2000 Grand Prix in New Media category, 5th International Festival of New Film, Split / Second prize in the Croatian net.art competition.

LES GENS DU QUAI COMPAGNIE

[pages 188–189]

www.gensduquai.org

Anne Lopez

Artists
Anne Lopez, Coreographer and interpreter / François Lopez, Composer and musician / Céline Mélissent, Art Consultant.

Dancers

Hichem Beljhal, Jean-Philippe Dearil, Ghyslaine Gau Pep Guarrigues, Chiharu Mamiyan Ayelen Parolin, Laurent Pichaud, Rudi Van Der Merwe.

Musicians

Franck Bataillé, Push Push, Frédéric Tari, Marc Siffert, Marc Gilet.

Anne Lopez

She approaches dance by comparing it to daily life. Her highly experimental approach gives merit to events, which guide dancers in different directions, where cultural practice is not a priority, where only exploration and transmission have a central position. The dancers see themselves moving through the reality of their own environment and are encouraged to carry on research to create their own interpretation.

François Lopez

He is the musician with the company Les Gens du Quai for *Un pas dans l'âme*, *Vox Populi*, *L'invité*, *Ecoute Oenone*, *De l'Autre*, *Révoltes*, *Litanies*, *De l'avant invariablement*, *Face à Vous*, and recently *Idiots Mais Rusés*. He created the music of *Villa Les Roses* and *Résider*, *Résonner*, *Résister* in the Didier Théron Company. He has also worked with Yves Noël Genod for Barracuda, Jesus Rivient en Bretagne and Nouveau Monde.

Artworks for les gens du quai compagnie

/ 2005 *Face à vous* / 2004 *De l'avant invariablement* / 2002 *Litanies* / 2001 *De l'autre* / 2000 *Révoltes* / 1999 *Ecoute Oenone* and *L'invité* / 1998 *Meeting*.

LET 3

[pages 190–191]

www.bjcem.org/original

From the very beginning, back in 1986, LET 3 has been positioned as a unique phenomenon on first the Yugoslavian, and later the Croatian and Slovenian rock scene. Supreme, first-class rock attraction with backup in outstanding lyrics, highest performance level, incredible live energy, theatrical perfection of concerts, non-musical activities (acting, performances) and overall unique sound supported by specific humor and feeling for the bizarre. It's fair to say that there's no other band in the huge ex-Yugoslavian territory who could match LET 3's top quality ideas and energy. Their undying wish to excite and shock people (if possible at the same time), combined with provocative elements (large penises, performing in uniforms of the notorious ex-Yugoslavian army, nudity, striptease onstage, grandmothers with moustaches, big statue of grandmothers with huge phalluses...) made them surely one of the most interesting music and cultural groups in Eastern Europe.

LITFIBA
[pages 192–193]

www.litfiba.net

/ 2004 "Bianco Sporco" (March 2005) / Tour with PGR. The M.E.I. "Audiocoop" attributed him the Career Award 2004 / 2003–2004 Soundtrack of the theater show "Inizilii Parcourse" / 1993 Founding member of the CSI – Consorzio Suonatori Indipendenti / 1990 Recorded three albums with the PGR: *Pgr*, *Montesole* and *d'Anime e d'Animali* / Parallel to CSI, established the record label CPI – Consorzio Produttori Indipendenti, emblematic reality of the independent Italian musical scene of the 1990s / 1989 *Beau Geste*, with Francesco Magnelli and Antonio Aiazzi / Litfiba live the season of Italian post punk until 1989, the year of *Pirata*. More than 400 concerts all over Europe and above all the wonderful album *17 re*, masterpiece of the band of which Maroccolo did the arrangements / 1987 Beginning of activity as artistic producer, collaborating with numerous artists: CCCP Fedeli alla Linea, Timoria, Andrea Chimenti, Marlene Kuntz, Bandbardo, Diaframma, CSI, PGR, etc.

MARIA LOIZIDOU

[pages 194–195]

www.bjcem.org/original

Solo Exhibitions

/ 2003 AD Gallery, Athens / "Dark Rooms, Peloponnesian Folklore Foundation," Naflion / 2002 "The Wreck of Peace," Fortezza Castle, Rethymnon Center for Contemporary Art, Rethymnon, Crete / 2001 "Let's Get Lost," Diatopos Contemporary Art Center, Nicosia / 2000 "Trauma," Municipal Arts Center, Nicosia / 1997 "In the Gardens of the Anastassios G. Leventis Foundation," Leventis Foundation, Nicosia / 1995 "Drawings, Gallery Schageshof," Willich (Germany) / "For an Imaginary Square," Argo Gallery, Nicosia / 1994 "House of Cyprus," Athens / "AD Gallery," Athens / 1993 Argo Gallery, Nicosia / 1992 "Gallery Schageshof," Willich (Germany) / Leventis Municipal Museum, Nicosia / 1991 Desmos Gallery, Athens / 1990 Odos Athinon Gallery, Limassol.

Group Exhibitions

/ 2005 "Leaps of Faith," Nicosia / "Plus Jamais Seuls - L'autre ville #2," La BF15, Lyons / "Accidental Meetings," Municipal Arts Center, Nicosia / "Going Public '05 - Communities and Territories," Larissa Contemporary Art Center, Larissa / "ArtStars," Abbaye de Neumunster, Luxemburg / "Visions, A Contemporary Art Show," Kappatos Gallery, Athens Imperial Hotel, Athens and Macedonia Palace Hotel, Thessaloniki / 2004 "The New Ten," Kunstlerhaus Museum, Vienna / AT and Museum Kuppersmuhle, Duisburg / Art Athina 04, AD Gallery, Athens / "The Suffering Body," Rethymnon Center for Contemporary Art, Rethymnon, Crete / "Athens by Art," Municipality of Athens and AICA Hellas, various locations, Athens / "Projecting the Other," Archimede Staffolini Gallery, Nicosia / 2003 "Art Athina 03," AD Gallery, Athens / 2002 "People, Faces, Form," Rethymnon Center for Contemporary Art, Rethymnon, Crete / 2001 "Estate of Epi and Manos Pavlides," Paiania, Athens / "Purple Earth," Sifnos (Greece) / "Mythologies of the Book," Frankfurt.

Awards

/ 1980 Best student award from the "Hélène Linossier" School / 1981 "Prix de Paris" Prize / Foundation de France Scholarship / 1983 Leventis Foundation Scholarship.

JOÃO LOURO
[pages 196–197]

www.bjcem.org/original

Solo Exhibitions

/ 2005 "Naked Drawings," Cristina Guerra Contemporary Art, Lisbon / 2004 "Blind Runne," Centro Cultural de Belém (CCB), Lisbon / 2001 "Epicentro," Estudo sobre a Origem das Línguas, Cristina Guerra Contemporary Art, Lisbon / "La Pensée et l'Erreur," Fundació Joan Miró, Barcelona / "Love Scenes," Círcu-

lo de Artes Plásticas de Coimbra (ECO), Coimbra / "Aplauso, Ensaio sobre os Dados Imediatos da Consciência," Serralves Foundation / "Silo Cultural Space," Porto / 2000 "Runaway Car Crashed #2," Serralves Museum of Contemporary Art (MACS), Porto.

Group Exhibitions

/ 2005 "Insite 05 – Art Practices in Public Domain," San Diego/Tijuana / "The Experience of Art," 51st Venice Biennale / 2003 "Into the Breach," Smart Project Space, Amsterdam / Liste Basel 03, Smart Project Space, Basel / 2002 "EAST International," Norwich Gallery, Norwich / 2001 UrbanLab, Maia Bienial, Maia / "Colecção Banco Privado," Serralves Museum of Contemporary Art (MACS), Porto / Portuguese Contemporary Art, Glasgow / 1999 "Ruído," Cesar Galeria, Lisbon / 1998 "Read My Lips All Guilty," 6ème Biennale International du Film sur l'Art, Centre Georges Pompidou, Paris / 1997 "Ecos de la Materia," Museu Estremeño e Iberoamericano de Arte Contemporânea (MEIAC), Badajoz / "A Arte pode ser Afirmativa?" (ECO), Culturgest, Lisbon / "Ecos de la Matéria 2," Sala de las Atarazanas, Valencia / "Ex. Mater," Museu Estremeño e Iberoamericano, MEIAC, Badajoz / 1996 Manifesta 96, Rotterdam / 1995 "Espectáculo, Disseminação, Deriva e Exílio? Um projecto em torno de Guy Debord," Metallurgic of Beja, Beja / 40ème Salon de Montrouge, Montrouge, Paris.

GIOVANNI DAVIDE MADERNA
[pages 198–199]

www.bjcem.org/original

After completing his studies in the Arts, he moved to Lyons where in 1995 he bought a 16mm movie camera and directed the short *La Place*, dedicated to the square in which he lived, and its regular dwellers. The film received the Sacher d'Oro Prize at the Nanni Moretti Festival. After a period of several months at the Centro Sperimentale di Cinematografia and a new short: *Aphelia (Occidente)*, the story of a Maghrebi immigrant on the hills of the Oltrepo Pavese inspired by the characters and situations in a novel by Flannery O'Connor. In 1997 he participated in the collective film *Com'è bella la città*, coordinated by Goffredo Fofi. In 1998, he made *Dolce Stil Novo*, the story of adolescents living in the suburbs of Milan based on a novel by Chekhov; presented at the Locarno Film Festival and winner of numerous international awards. With *Questo è il giardino*, written with Carolina Freschi, the film's main actress, he made his debut in a feature film. The film tells the story of two young Conservatoire musicians and is subdivided into four phases (falling in love, passion, separation and reunion), with reference to the four gardens in the Bible (*Genesis*, *Canticle of Canticles*, *Gospel* and *Apocalipse*).

Maderna won the Best First Film Award at the Venice Film Festival in 1999.

In 2001, he made *L'amore imperfetto*, a film in competition in Venice, inspired by true facts and tells the story of the parents of a child who suffers from a severe deformity.

Bologna, February 16, 2005, Giovanni Maderna and Antonio Moresco met Alberto Griffi and made a documentary-interview dedicated to the works of the great Italian experimental filmmaker.

In 2006 feature film *Schopenhauer* was in the Cineasti del Presente competition in Locarno and in many festivals all around the world.

MADREDEUS
[pages 200–201]

www.madredeus.com

/ 2001 Premiered for the world press during its initial Portuguese shows in April / 1999 The Federal Government of Mexico City invited them to perform at the Plaza Zocalo, the Mexican capital's main cathedral square. The band performed for 80,000 people in a recital appropriately titled "a song for hope and peace" / 1997 "O Paraíso" looks to share a dreamy state of grace. The "Paraíso" highlights a performance in the Vatican Christmas Concert attended by Pope John Paul II / 1995 *Ainda*, the soundtrack to Wim Wenders' film *Lisbon Story*, seizes a filmic, luminous Lisbon that belongs anywhere in the world / 1994 *O Espirito da Paz* perfectly condenses the travel notes the musicians collated over the previous year / 1993 The year the group went truly global, with concert appointments spreading throughout the world / 1990 *Existir* onwards, Madredeus traveled with their music to other lands / 1987 *Os Dias da Madredeus*, recorded at the Xabregas Convent church / 1985 Pedro Ayres Magalhaes and Rodrigo Leao founded the group.

MARCEL-LI ANTÚNEZ ROCA
[pages 204–205]

www.marceliantunez.com

His artistic biography can be divided in two major periods. In the period of the group work in collectives, with his role of founder, actor, musician and coordinator of the group La Fura dels Baus, in the work with the band Error Genético and with the Art Total group Los Rinos, works which occupied the entire decade of the eighties. And a second period, already as Marcel-lí Antúnez Roca, from the nineties until the present, which is characterized by the use of certain technical and scientific elements in his work and which has resulted in the following works, among others: the robot *Joan l'home de carn*, 1992 / the interactive performance *Epizoo*, 1994 / the mecatronic performances *Afasia*, 1998 / and *POL*, 2002 / as well the installations *Réquiem*, 1999 / *Metzina* and *Tantal*, both of 2004. The latest productions are *Transpernia*, 2004 / and *Protomembrana*, 2005. *Protomembrana* is already a part of trilogy *Hipermembrana*, 2007 / and *Metamembrana*, 2008.

EVA MARISALDI
[pages 206–207]

www.bjcem.org/original

Solo Exhibitions
[pages 202–203]

www.maolarivoluzione.com

/ 2005 The single *Electro Samba* distributed to the radios, anticipating the album *Piuma* / 2004 With the acronym "Umatic" and taking advantage of the collaboration of Di Maggio, he published the song *Da nessuna parte* on the soundtrack of the film *A/R* by Marco Ponti / 2003 On behalf of the Bicocca University of Milan he hosted seminars on "Public speaking" / 2002 He published the soundtrack for *500*, film realized by three directors (Giovanni Robbiano, Lorenzo Vignolo and Matteo Zingiria / He also took part in the

"Tora tora!" festival with electronic music *Bit reduce* / 2001 Published the first solo album *Black Mokette* / 2000 Taking advantage of the artistic coproduction of Morgan (Bluvertigo) he inaugurated, as conductor and author, a new production of MTV entitled *Romalive* (experiment of interactive program), on the air every day live from Rome / 1999 Comic miniseries *Tiziana* on MTV / Collaborated with Max Gazzè with the song *Colloquium vitae*, participating in the concert of May 1 on-Piazza San Giovanni (Rome) / 1997 The band started recording *Casa*, also taking care of the artistic production / 1996 Album *Sale*, taking advantage of the artistic production of Max Casacci (Subsonica, Africa Unite) / 1995 Mauro Gurlino formed the Maolarivoluzione band.

MARCEL-LI ANTÚNEZ ROCA
[pages 204–205]

www.marceliantunez.com

His artistic biography can be divided in two major periods. In the period of the group work in collectives, with his role of founder, actor, musician and coordinator of the group La Fura dels Baus, in the work with the band Error Genético and with the Art Total group Los Rinos, works which occupied the entire decade of the eighties. And a second period, already as Marcel-lí Antúnez Roca, from the nineties until the present, which is characterized by the use of certain technical and scientific elements in his work and which has resulted in the following works, among others: the robot *Joan l'home de carn*, 1992 / the interactive performance *Epizoo*, 1994 / the mecatronic performances *Afasia*, 1998 / and *POL*, 2002 / as well the installations *Réquiem*, 1999 / *Metzina* and *Tantal*, both of 2004. The latest productions are *Transpernia*, 2004 / and *Protomembrana*, 2005. *Protomembrana* is already a part of trilogy *Hipermembrana*, 2007 / and *Metamembrana*, 2008.

EVA MARISALDI
[pages 206–207]

www.bjcem.org/original

Solo Exhibitions
/ 2005 "Living rooms," Galerie Meert, Rihoux, Brussels / 2004 "Parties," Zink-Gegner Galerie, Munich / 2003 "Storyboard," MAMCO, Geneva / 2002 "Legenda," Centro per l'Arte Contemporanea, Rome / 2003 "Pale idea," Corvi Mora, London / "Interferenze," Meert-Rihoux, Brussels / 2000 "Lieto fine," Palazzo delle Albere, Trento / "Tristan," Massimo De Carlo, Milan.

Group Exhibitions

/ 2005 14th Quadriennale, Galleria Nazionale d'Arte Moderna, Rome / "Fragile," Analix, Geneva / 2004 Gwangju Biennial, Gwangju (South Korea) / Seville Biennial, Seville /

"Les enfants terribles," Museo cantonale d'Arte, Lugano / 2003 "Impakt 2003," Utrecht / Biennale d'art contemporain de Lyon, Lyons / "Happiness," Mori Art Museum, Tokyo / "Focus," Museo Nacional Reina Sofia, Madrid / 2001–present Museum of Modern Art, Arnhem / Venice Biennale / Biennale de l'image en mouvement, Geneva / 1999 "Artisti selezionati dal P.S.1," Bureau Italia, Fondazione Pistoletto, Biella / 6th Istanbul Biennial, Istanbul / Biennial of Alexandria Egypt, Alexandria / 1996 Manifesta, Witte de With, Rotterdam / "Exchanging Interiors," Museum Van Loon, Amsterdam / "Presente / Gegenwart," Kunstlerwerkstatt Lothringer Strasse, Munich.

MAU MAU
[pages 208–209]

www.maumau.it

Mau Mau made sporadic apparitions but substantially the band stopped until the summer of 2004, when it reappeared at the Traffic Festival of Turin with the clear attempt to work to the new sound that will come / 2002 Fabio and Luca took their first moment of pause from concerts after years of continuous activity / 2001 They prepared the special project "Mistic Turistic, from the Mediterranean to the Caribbeans," Lingotto Auditorium, Turin / Mau Mau celebrated ten years of activity with a double album, *Marasma General* / 1998 Fourth album *Eldorado* was published, enriched by travel in Brasil / 1997 The band was invited to represent Italy on the island of Las Palmas in the Canary Islands for the Womad Festival / The parallel project of the Maulera Band was born / 1996 *Alive Mamanera*, an album partially recorded in Los Angeles with the collaboration of Eric Sarafin / 1995 Mau Mau opened, in front of 70,000 people, the concert of Paolo Conte at the Paleo Festival in Nyon and in the September they won the "Revelacion Internacional" Award at the BAM Festival of Barcelona / 1994 Second album *Bäss paradis* is published, once again mixed at the Real World of Peter Gabriel, published and distributed in Italy, Germany, Switzerland, France, Holland, Belgium, Hungary and Japan / 1992 Mau Mau published *Just for Fun* for Vox Pop, their first record, a mini album entitled *Soma la macia (We Are the Spoß)* / 1991 Mau Mau was born from the ashes of a cult band of the Turin circuit, the Loschi Dezi.

ARNAUD MERCIER
[pages 210–211]

www.area17.com

Exhibitions
/ "Aiga Dc Convergence," Washington / "Carrefour de la Creation," Centre Georges Pompidou, Paris / Biennial of Young Artists from Europe and the Mediterranean 1999, Rome / "Mind The Banner Project," Tokyo / Offf04, Valencia / "Arborescence," Aix-en-Provence.

Webjams
/ Flash Festival, Centre Georges Pompidou, Paris / Vector Lounge, Lille.
For Subway
/ 2004 Macromedia Shockwave site of the day, November / Biennial of Young Creators of Europe / May First Reboot / One Show Interactive, New York.
Awards
For Nike Weather
/ Cannes Cyber Lyons finalist / Communication Arts Award of Excellence / Macromedia Shockwave site of the day, Marseilles / LAUS Awards 05, Barcelona.
Judging
Aiga Activ8, Seattle 2001.
For Nike the World Body
/ Communication Arts Award of Excellence / Cannes Cyber Lyons finalist / Gold Clio Award – brand building.
For Elixirstudio
/ 2001 Macromedia Shockwave site of the day / 1999 Macromedia Shockwave site of the day.

GORAN MICEVSKI
[pages 212–213]

www.bjcem.org/original

Solo Exhibitions
/ 2005 "Dancing footsteps," VIP Art Gallery, SKC, Belgrade / 2002 "Interposed View," Artget Gallery, Belgrade / "I will survive," Wintergarten, Vienna / "Curtains," Dom Umenia, Bratislava / 2001 "This Land," Wally Projects, Amsterdam / 2000 "Exit from the Day," Barutana, Belgrade / "Atlas-Fear," Dom Omladine, Belgrade.

Group Exhibitions
/ 2005 "Yugoline," ESC Gallery, Graz, Austria "End Again," VIP Art Gallery, SKC, Belgrade / 2004 "Marubi," National Gallery, Tirana (Albania) / "Indifference," VIP Art Gallery, SKC, Belgrade / 2003 "Depictions of AIDS through Art," Hellenic American Union, Athens / 11th Biennial of Young Artists from Europe and the Mediterranean, Athens / 12th international Art Biennal, Vila Nova de Cerveira (Portugal) / "Crossroads," Leksands Kul-turhus, Leksand (Sweden) / "Fotografija," Duplex Gallery, Geneva / 2002 5th International Biennial of Young Artists, Vršac, Serbia / "Mirror of Balkans," City Museum, Kraljevo, Serbia / "Beograd-Bucureti-Beograd," Galeria Gallery, Bucharest / 2001 "Belgrade-Moscow Postcard," Cesta, Tabor (Czech Republic) / "Photography," Gallery FLU, Belgrade, Serbia / 1999 "Nova F," Museum of Contemporary Arts, Belgrade.

FABRIZIO MONTEVERDE
[pages 214–215]

www.fabriziomonteverde.com

He began his own artistic activity in 1976 as an actor and aid director of Lofferdo Muzzi in the show *Un giorno Lucifera* presented at the Festival di Spoleto and at the Piccolo Teatro di Milan.

In parallel with the theatrical work, he began to study dance at the Centro Professionale Danza Contemporanea in Rome, perfecting himself with such masters as Carolyn Carlson, Moses Pendleton, Alan Sener, Holly Schiffer, Bruno Dizien, Roberta Garrison, Peter Gross, Daniel Lewis. He worked with Giancarlo Gobelli in *Orfeo* by Sartorio, with Pier Alli in *Giulia round Giulia* with music by S. Bussotti at the Festival of Avignon, with Aldo Rostagno in *Corpus Alienum* with Oscar Maderma at the Maggio Musicale Fiorentino. In 1982 he danced in the Teatrodanza company directed by Elisa Piperno and Joseph Fontano.

In 1984 he moved to Paris for a few months where he perfected his own studies of contemporary dance. Back in Rome he prepared some performances and the Teatro Spazio Zero commissioned him the show *Bagni Acerbi*, making him one of the new names in Italian choreography. From this experience the Compagnia Baltica was born, of which he has been artistic director from 1986 to 1992. In 1988 he began collaborating with the Balletto di Toscana directed by Cristina Bozzolini, for which he researched the piece *Era Eterna*, based on music by Schubert, and re-exhibited his first creation *Bene Mobile*, a relation of artistic solidarity and intense productive activity that would last, uninterrupted, until the cessation of the activities of the BdT in 2000.

In 1989 he made his debut in theater directing *Tre Sorelle* by A. Chekhov and created his full-length ballet: *Giulietta and Romeo* for the BdT, followed on later by *Otello*, *Pinocchio*, *La Tempesta* and *Barbablù*. In 1996 he received the G. Tani Award and the Danza&Danza Award as best Italian choreographer.

DEJAN MRDJA
[pages 216–217]

www.bjcem.org/original

During the last two years, he participated in research projects in the field of culture studies: "Looking for October" (Belgrade), "Manhattan Shadow Project" (New York). Both part of a broader network project "School of Missing Studies," SMS. Exhibiting works from in Van Alen Institute, New York and Rex and SKC cultural centers, Belgrade / 2004 Exhibited project "National EXPO Pavilion 2005" in Minks, Belarus and at Annual Salon of Archi-

ecture in Belgrade / "Pillowbox," exhibition, for a demountable building for a European theater group at the Biennial of Scene Design YUSTAT in 2004 in Belgrade / Worked on a project for a "Stadium of Culture" for center for new media Kuda.org in Novi Sad, Serbia / 2003 presented video *Tirism* in Hong Kong and in Linz, Austria through Débutnale festival / 2002–2003 presented video *Omnibus* at several festivals in Serbia and at BJCEM in Athens.

At the moment, he is working on a project in Athens on the growing highway culture and its impact on the Greek society.

ROBERTO OTTAVIANO
[pages 218–219]

www.robertottaviano.com

He has been inventor and artistic director of the International Festival "Time Zones" that hosted Jon Hassell, Laurie Anderson, David Sylvian, Michael Nyman, John Zorn and others. Since 1979 he has hosted solo performances, in atypical spaces like museums, dismissed industrial sites, jails and psychiatric centers, and collaborating with important American, European and extrawestern musicians.

Among them: Dizzy Gillespie, Art Farmer, Mal Waldron, Chet Baker, Enrico Rava, Franz Koglmann, Barre Phillips, Keith Tippett, Giorgio Gaslini, Irene Schweizer, Ran Blake, Henry Texier, Paul Bley, Aldo Romano, Myra Melford, Tony Oxley, Misha Mengelberg, Han Bennink, Francis Bebey, Trilok Gurtu, Lamina Kontè, the Korean band "SaMulNoRi," the "Singing Drums" of Pierre Favre. In June 2000 he realized an important project with some African musicians in Senegal and Cameroun, exhibiting at the Maison de la Culture "Douta Sek" of Dakar with the Orchestre Nationale.

Awards
"Jazz 360 Degrees" (Switzerland), "Cadence" (USA), "Musica e Dischi e Musica Jazz" (Italy). As a teacher he conducted clinics and seminars in Woodstock N.Y., in the conservatories of Mexico City, Vienna and Groningen, and in free institutions in Urbino, Cagliari, Florence, Siracusa, Rome.

Author of the book *Il sax: lo strumento, la storia, i protagonisti*, F. Muzzio editore, Padua; and from 1989 he holds the chair of Jazz Music at the N. Piccinni Conservatory of Bari and is director of the Bachelor's Course of the 1st and 2nd level of the Department of Jazz and Improvisation Music.

He is working with the European Community on the realization of a Study Center for music of the Mediterranean from the Maghreb to the Balkans, and from Greece to the Iberian peninsula.

SOSTA PALMIZI GROUP
[pages 220–221]

www.sostapalmizi.it

/ 2004 The Association was transformed in Sosta Palmizi network / 1990 Sosta Palmizi became an Association (company) led by Raffaella Giordano and Giorgio Rossi / 1988 Michele Abondanza left the group, Roberto Cocconi and Francesca Bertolli left the group aftermath / 1984 Sosta Palmizi group was born: Francesca Bertolli, Roberto Cocconi, Roberto Castello, Michele Abbondanza, Raffaella Giordano and Giorgio Rossi.

SLAVICA PANIĆ
[pages 222–223]

www.slavica-panic.com

Solo Exhibitions

/ 2004 "Portraits of Diversity," Youth Cultural Center Gallery, Belgrade / 2001 Billboard "A break, but the interesting one" / Poster "How do you obtain information from higher intelligence? In the form of an image, perhaps?" / "Multiplication," Gallery Remont, Belgrade / 2000 "Samples," Gallery Zvono, Belgrade / "Gift," Belgrade Window, Belgrade.

Group Exhibitions

/ 2005 "Nobody like me–youth self portrait," Dom culture Studentski grad, Belgrade / 38th Herceg Novi winter salon, Herceg Novi, Montenegro / "Real Presence Floating Sites," 51st Venice Biennale / 2004 Septembar Salon, SKC, Belgrade / "Flu_id," Gallery "VN," Zagreb / 2003 "Contexte Europe Sud–est," Lyons / "Raw. Introducing Sites," Cultural Territorien #04, Galerie für Zeitgenoessische Kunst, Leipzig / 2002 "Times Codes," 5th International Biennial of Young Artists, Vršac / 43rd Octobar Salon, Museum "25.maj," Belgrade / "Kontext: Europe," Vienna / 2001 "Chaos & Communication," 10th Biennial of Young Artists from Europe and the Mediterranean, Sarajevo / "Real Presence," European Art Academies Meeting, Museum "25. Maj," Belgrade / "Flu_id," Youth Cultural Center Gallery, Belgrade.

MARKO PELJHAN
[pages 224–225]

www.bjcem.org/original

Solo Exhibitions

/ 2004 "S–77CCR," Karlsplatz, Vienna–Italy / 2002 Makrolab markIle, Clunes Beat, Atholl Estates, Scotland / 2001 "Signal–Severl," Art + Communication, Riga / 2000 "Polar" (with Carsten Nicolai), Artlab 10, Hillside Plaza, Tokyo / "Makrolab markII," Rottnest Island (Western Austratia) / 1998 Solar, Donau Insel, Linz / "Sistem–7," Mala Galerija / Moderna Galerija, Ljubljana.

Group Exhibitions

/ 2005 "Ruckehr ins All," Hamburger Kunsthalle, Hamburg / "Open Nature," ICC, Tokyo / "Teritoriji, identitete, mreze. slovenska umetnost 1995.2005," Moderna galerija, Ljubljana / "Felons," Royal Hibernian Academy, Dublin / "Transmediale 05," Berlin, Nemicija / 2004 "Wireless Experience," Kiasma, Helsinki / 2003 50th Venice Biennale / 2002 Gwangju Biennial, Gwangju, Juzna (South Korea) / 2000–2002 World Information Org, Brussels–Vienna–Amsterdam / 2000 "Milano Europa 2000," PAC, Milan / "L'Autre Moitie de l'Europe," Jeu de Paume, Paris / "Media City Seoul," Seoul / 1999 "Generation Z," P.S.1 MoMA, New York / 1998 "infowar – Ars Electronica 1998," Linz / Manifesta II, Luxemburg / 1997 "Ostranienie," Bauhaus Dessau / Biennial, Johannesburg / Documenta X, Kassel / 1996 "Obcutek za Red," Moderna Galerija, Ljubljana.

Awards

/ 2004 UNESCO Digital Media Art Award / 2001 the Golden Nica Prix Ars Electronica together with Carsten Nicolai / 2000 special "Medienkunst" Prize at the ZKM for Makrolab.

HELDI PEMA

[pages 226–227]

www.heldipema.com

Group Exhibitions

/ 2004 "Onufri 04," Tirana (Albania) / "Marubi 04," Tirana / "Perspective Review," Geneva / "Piattaforma," A + A Gallery, Italy / "Real Presence," Belgrade and Montenegro / 2003 "Balkan Youth Project," Thessaloniki / "Onufri 03," Tirana / 2004 "Real Presence," Belgrade and Montenegro / "Shortinvenice," Venice / "Tirana Bienale 2," Tirana / 11th Biennial of Young Artists from Europe and the Mediterranean, Athens / "Onufri 02," Tirana / "Real Presence," Belgrade, Serbia and Montenegro / 2000 "Shot Me," Poitiers.

Solo Exhibitions

/ 2002 "Temperim 2," Gallery of Veve Center, Tirana / 2001 "Temperim 1," Gallery of Veve Center, Tirana / 1999 "Herbariumoid," Gallery A.A.B., Tirana.

VINKO PENEZIĆ AND KREŠIMIR ROGINA
[pages 228–229]

www.penezic-rogina.com/splash/index.html

/ 2005 City of Zagreb award / 2002 Vladimir Nazor National Award for Architecture / Biennial in Saint–Etienne with exhibition *Seven Lamps* / 2000 and 2004 P&R participated in the Venice Biennale / 1997 Viktor Kovačić and Bernardo Bernardi Awards / 1988 Grand Prix at Belgrade Salon of Architecture / 1987 P&R got silver medal at Interarh World Biennial in Sofia / 1984, 1990, 1995, 1996, 1999 and 2001 P&R won prizes at competitions in Japan and produced a number of projects of

various architectural typologies / 1991 They established Penezić & Rogina architects / 1979 they started their collaboration.

POLYS PESLIKAS
[pages 230–231]

www.bjcem.org/original

Solo Exhibitions

/ 2005 "New Paintings," Archimede Staffolini Gallery, Nicosia / 2003 "New Work," Lab Art Projects, Athens / "New Paintings," Archimede Staffolini Gallery, Nicosia / 2002 "Impatient Youths of the Sun," Carré Sainte–Anne, Montpellier / 2000 "Youth Dreams and Fairies," Archimede Staffolini Gallery, Nicosia.

Group Exhibitions

/ 2005 Ritorni D'Imagine, Villa Noris Verona / "Expanded Painting," Prague Biennial II, Prague / "Accidental Meetings," Municipal Arts Center, Nicosia / 2004 "Bodyworks," Municipal Arts Center, Nicosia / "Discombobylator," Scope Art Fair, New York / 2003 "Contemporary European Painting Award Exhibition," Frissiras Museum, Athens / 2002 "Disturb," 1st Public School, Hydra and Mylos Center for Visual Arts, Lab Gallery, Thessaloniki, Athens / "Silicon Valley," Archimede Staffolini Gallery, Nicosia / 1999 Biennial of Young Artists from Europe and the Mediterranean (French mission), Rome / "La terre ne repose sur rien," Ecole Jules Simon, Montpellier / "Jeune creation," Carré Sainte–Anne, Montpellier / "Out let 2," Vasis–tas Gallery, Montpellier / 1997 "Topos – Thesis," Cave Cooperative de Montpellier.

MONICA PETRACCI
[pages 232–233]

www.bjcem.org/original

Exhibitions

/ 2004 Monica Petracci, Mirko Fabbri, "In–video 2004 – video d'arte e cinema oltre," 14th Edition / 2003 First "VideoCortolItalia" Prize at Linea d'ombra Salerno Film Festival / "Invideo 2003 – video d'arte e cinema oltre XI," 2nd edition / 2002 "Vieni," Monica Petracci, Silvia Bottirolì, International Young Film Makers Festival Granada / 2001 Genoa Film Festival / 2000 "Riducimi in Forma Canonica," Special Mention at the Turin Film Festival / International Festival "Arcipelago," in the section "eMovie–Storie Digitali," Rome / "Map Video" / "Invideo 2000" / 1st Mostra Internazionale di Video d'Arte e Ricerca," X Edition / 1999 "As Colors Do," Adriaticocinema Festival / International Festival "Archipelago" in the section "eMovie–Storie Digitali," Rome / "XXX Festival International" of Evreux / "Fotosintesi," Acknowledgment, "TTV Festival," Riccione / "Amaterasu," Monica Petracci, Sauro Rossi, Genova Film Festival / 1998 "Celebration," 1st Festival Internazionale del

Film, in the section "Les Léopards de demain," Locarno / 1997 "La Passeggiata dello Schizo," Monica Petracci, Lorenzo Bazzocchi / Production Prize at the "TTVV Festival" of Riccione / Silver Gull at "Anteprima Bellaria" / "Na Mna Sidhe," Monica Petracci, Monia Lippi, Hannover Film Festival, Hannover / 1995 "Salomé," presented at the Trevi Flash Art Museum Aperto, trevi / Special Mention at the "Festival del Cortometraggio Scrittura e Immagine," Pescara / Present in the archives of "Invideo," Milan / 1994 Monica Petracci, Giovanna Zanchini, *Risonanze*, video / 1990 Blue Techniques "Giallo Oro," video, 3', Marseilles.

ELIZA ULISES PISTOLO
[pages 234–235]

www.pronostica.org/pistolo

/ 2001 Director for Pronostica Ibiza Contemporary Art, Museo de Arte Contemporáneo de Ibiza, Iglesia de l'Hospitalet, Auditori Can Ventosa, some places in the city of Ibiza and Velerò Dream of Freedom / He was invited to the Bienal de Valencia to curate the "Video–road" project / 1999 Engaged as Spanish representative in the first "artist–run space" in Stockholm / 1997 He became the commissioner for the Circulo de Bellas Artes in Madrid at Park Móstoles, the festival of performances and visual arts / 1996 Prepared an exhibition on interdisciplinary arts for ARCO, Madrid / 1994 Founder of ten collectives Red–Arte, independent collective for art production and distribution.

Video Works and Installations

/ 1991–2005 *Amuletos* / 2003 *Mandala* / 2002 *Mercado* / 2000–2003 *Meditaccion* / 1999 *Kanji* / 1998 *Hause Maquina* / 1997–2003 *Box* / 1997–2002 *Cociencia* / 1997–2001 *Dinero*.

MARJETICA POTRČ
[pages 236–237]

www.potrc.org

Marjetica Potrč is an artist and architect based in Ljubljana, her work has been exhibited extensively throughout Europe and the Americas, including at the São Paulo Biennial (1996 and 2006) and the Venice Biennial (2003).

Solo Exhibitions

/ 2005 Max Protetch Gallery, New York / 2004 List Visual Arts Center, Massachusetts Institute of Technology, Cambridge (Massachusetts) / De Appel Foundation for Contemporary Art, Amsterdam / 2003 the Nordenhake Gallery, Berlin / PBICA, Lake Worth, Florida / 2002 Max Protetch Gallery, New York / 2002 Guggenheim Museum, New York, among others. **Installations**
/ 2005 *Genesis*, on permanent display at the Nobel Peace Center in Oslo / 2004 *Balcony with Wind Turbine*, Liverpool Biennial / 2003

Dry Toilet, Caracas. She has also published a number of essays on contemporary urban architecture. In 2005, she was a visiting professor at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology. She has been the recipient of numerous grants and awards, most notably the Hugo Boss Prize (2000).

ALEXANDROS PSYCHOULIS
[pages 238–239]

www.bjcem.org/original

Solo Exhibitions

/ 2006 "Psycooglearnth/Shallow's Nest Maker," a.antonopoulou.art, Athens / 2005 "Mamals," Zina Athanassiadou Gallery, Athens / 2003 "Body Milk," a.antonopoulou.art, Athens / 2001 "Redesign Point," Zina Athanassiadou Gallery, Athens / "Neurotica," a.antonopoulou.art, Athens / 1999 "Speak about your life through materials that have no memory," Lionheart Gallery, Boston / 1998 "Do You Want?," Cartwright Hall Art Gallery, Bradford (UK) / "There's no place far enough for you to escape from images and the pain they caused you," Deitch Projects Gallery, New York / "Black Box," 47th Venice Biennale (Greece), Levi Foundation.

Group Exhibitions

/ 2005 "Caravansarai 5," Tiflida, Georgia / "Bienal Internacional del Deporte en el Arte," Macedonian Museum of Contemporary Art, Thessaloniki / "La Atarazanas Imperial," Seville / "Dreamscapes, De Chirico," Art Center, Volos / "Going Public '05 / communities & territories," Larissa Contemporary Art Center / 2004 "Body Works," Nicosia Municipal Arts Center, Nicosia / "Athina: Metropolis by mistake," Bios / "Breakthrough!," Greece 2004, Contemporary Perspectives in the Visual Arts, Alcala, Madrid / 2003 "Über Menschen," ACC Gallery, Weimar, Church S. Paolo, Modena, Civica Gallery, Sassuolo / 2000 "Synopsis," National Museum of Contemporary Art, Athens / "Benesse Prize Winners," Benesse Museum, Naoshima (Japan) / 1997 Participated in the 47th Venice Biennale, where he received the Bennese Prize for the interactive work *Black Box* / 1996 "Modernita Progetto 2000," Fondazione Bricherasio, Turin / 1992 6th Biennial of Young Artists from Europe and the Mediterranean, Valencia / 1990 5th Biennial of Young Artists from Europe and the Mediterranean, Marseilles.

Today, he is professor for "Art and Technology" in the School of Architecture at the University of Thessaly.

TOBIAS PUTRIH
[pages 240–241]

www.bjcem.org/original

Solo Exhibitions

/ 2007 Neuberger Museum, Purchase, Max Protetch Gallery, New York / 2006 Galerija Gregor Podnar, Ljubljana / Laumeier Museum, St. Louis / 2005 Max Protetch Gallery, New York / Grazer Kunstverein, Graz / 2004 Galerie Almine Rech, Paris / 2003 Max Protetch Gallery, New York / Mala Galerija, Museum of Modern Art, Ljubljana / 2002 Bežigrajska Galerija, Ljubljana / 2001 Galerija Skuc, Ljubljana / 1999 Galerija Kapelica, Ljubljana.

Group Exhibitions

/ 2007 Slovenian Pavilion at the 52nd Venice Biennale / "Forms of Resistance," Van Abbe–museum, Eindhoven / "Anachronism," Argos, Brussels / 2006 "Eldorado," Mudam Luxemburg / "ArtUnlimited," Basel / 2005 "Certain Tendencies in Representation," Thomas Dane Gallery, London / "Greater New York," P.S.1, New York / "Monument for America," Wattis Institute for Contemporary Arts, San Francisco / 2004 "Collective Effort," Baltimore Museum of Art, Baltimore / "Mediterraneo," MACRO Contemporary Art Museum, Rome / "Den Haag Skulptuur," The Hague / "Seven Sins," Museum of Modern Art, Ljubljana / 2003 "ArtUnlimited," Basel / "In the Gorges of the Balkans," Kunsthalle Friedericianum, Kassel / "U3," Museum of Modern Art, Ljubljana / 2002 "Manifesta 4," Frankfurt / "September Horse," Kuenstlerhaus Bethanien, Berlin / "Kunstexpeditionen," Forum of Sony Center at Postdamer Platz, Berlin.

RADIODERVISH
[pages 242–243]

www.radiodervish.com

At the Biennial of Young Artists of 1990 Michele participated with the Al Darawish band, formed two years before in Bari in a university atmosphere and then composed of eight elements, of Italian and Palestinian mixed origins.

The band played a concert that anticipated the songs of the first and homonymous album, published three years later. Al Darawish soon reached a strong public success, becoming the most famous group of ethnic music in Italy.

Teresa Vallarella

With the vocal feminine quartet Faraualla, that she founded in 1995 and of which she is still part, Terri Vallarella conducted intense and prestigious concert activity in Italy and abroad, realizing an important disc.

Nabil Samleh and Michele Lobaccaro

After the experience with Al Darawish, in 1997 Michele founded with Nabil the current Radiodervish formation.

The band has been present in the main fes-

PANOS VARDPOULOS

[pages 266–267]

www.bjcem.org/original

Solo Exhibitions

/ 2002 “Barbopoulos Family,” Agathi Gallery, 9th International Month of Photography, Athens / 2001 “Videos and Photographs,” The Gallery, Gateshead Central Library, Gateshead / 1998 “Thalassa,” video projection, Council of Europe Space, Lisbon World Fair (Hellenic Presidency of the Committee of Ministers of the Council of Europe) / 1993 “Ocean I,” Design Market, Thessaloniki / Synkyria ’93 / 1988 “In the Boat to Crete,” Santa Teresa dei Maschi, Bari / Meeting of the Produzioni Culturali Giovanili dell’Europa Mediterranea / Tendencias ’88.

Group Exhibitions

/ 2004 Contemporary Photography from Greece, “Barbopoulos Family,” Neuer Berliner Kunstverein, Berlin / Galerie der Stadt Sindelfingen, Stuttgart / 2003 “Objects. Works from the Permanent Collection of the Thessaloniki Museum of Photography,” Thessaloniki Museum of Photography, Photosynkyria 2003, Thessaloniki / 2002 “The Spirit of Family, Barbopoulos family,” Photographic Center, Skopelos / 2001 *Toxic, Euridice’s Dream*, video projection, Deste Foundation, Athens / 5th Festival Internacional de video/arte/electronica, *Thalassa*, video projection, Galeria de artes visuals, Lima / “The World in Focus: Greek Photography,” The Chicago Athenaeum Museum of Architecture and Design, Schaumburg (Illinois) / 1997–99 Aegean–Trajectories in Light and Time, *Thalassa (Ocean II)*, Photographic Center, Skopelos / Greek Civilization Foundation, New York / 1996 “Landscapes of the Intimate,” International Exhibition of Architecture, Milan Triennale, Milan.

COSTAS VAROTSOS

[pages 268–269]

www.costasvarotsos.gr

Exhibitions

/ 2004 “Diapolitismo!,” National Museum of Contemporary Art, Athens / 1999 Venice Biennale, Greek Pavilion, Venice / 1998 “Horizons,” Muhka Museum of Contemporary Art, Antwerp / 1995 Venice Biennale, “Artlugana,” Italian Pavilion, Venice / 1993 Venice Biennale, Italian Pavilion / Giorgio Persano Gallery, Turin / 1992 “De Europa,” Athens-Rome / Leiman Gallery, New York / Arco Madrid / 1990 Macedonian Museum of Contemporary Art, Thessaloniki / 1989 Deste Foundation, Athens / 1987 São Paulo Biennial, São Paulo.

Public Collections

Musée des Arts Decoratifs, Lausanne / Musée d’Art Moderne and Art Contemporain, Nice / Macedonian Museum of Contemporary Art, Thessaloniki / National Museum of Contemporary Art, Athens / Sculpture *Untitled*,

McCormick Center, Chicago / *La Morgia*, Community of Gessopalena, Gessopalena (Italy) / *Untitled*, Piazza Benefica, Turin / *Untitled*, Washington Convention Center, Washington, D.C.

ALEXANDRA WAIERSTALL & CO / NOEMA DANCE WORKS

[pages 270–271]

www.alexandrawaierstall.com

Choreography

/ 2006 *Julidans–Fresh Dance*, Melkweg Theater, Amsterdam July 2006 / Tanec Praha, Prague, June / Gasteig Muenchen, May / *Affect, Aerowaves*, Robin Howard Dance Theatre, London / Tanzhaus NRW, Tanz Tank, Düsseldorf, April / 2005 *Shifts in Traces*, 5th Choreographic Dance Platform, Cyprus / 2004 *Drop II*, Forum culturale mondiale, São Paulo / *Deeper Than Skin Deep*, 4th Choreographic Dance platform / Fabrica Europa / Euro Scene, Leipzig / 2003 *Transiency*, Almada dance festival, Lisbon / 2nd Dance Festival, Athens.

Sight Specific Performances

/ 2005 *Meeting in the Moment*, 2nd Summer Festival Nea Kinisi, Limassol (Cyprus) / 2004 *Crossings*, Power House, Nicosia / *Continuum*, Share Echoes (bi communal project), Melina Mercuri Hall, Nicosia.

Experimental Films

/ 2005 *Distance*, Production Echo Arts, Nicosia.

Prizes

/ 2005 Second Prize for the piece *Shifts in Traces*. Awarded by the Ministry of Culture of Cyprus / 2004 Honorary mention for the piece *Deeper than Skin Deep*, awarded by the Ministry of Culture of Cyprus / 2001 First Choreographic Dance Prize for *Deep Rise*, Ministry of Culture of Cyprus.

Invitations/Residencies

/ 2006 Manifesta 6, Department II, curator Anton Vidokle / “Dancing the Virtual,” The Sense Lab, Erin Manning, Concordia University, Brian Massumi, University of Montreal, Society for Arts and Technology, Montreal / “Urban Fetishes Lab,” curator Ong Keng Sen, Tanz Quartier, Vienna.

STAVROS ZAFIRIOU

[pages 272–273]

www.stzafiriou.gr

Poet and writer, he was born (1958) in Thessaloniki where he still lives and works. His poems have been translated into German, Italian, French, English and Spanish.

Poetry

/ 2004 *The word of the body*, Synchronoi Orizontes, Thessaloniki (with ten gravures by Takis Tsentemaidis) / 1998 *Atropos of the Days*, Nepheli, Athens / 1997 *Domestic poems*, Entefktirion, Thessaloniki (short listed for the poetry prize 1998 of the review) / 1993 *The second butterfly and the fire*, Nepheli, Athens

(second edition 1999) / 1988 *Hot full moon*, Roptron, Athens / 1986 *On the moviola*, EMAE, Athens / 1984 *To play a trick on the dream*, EMAE, Athens / 1983 *Flexible Foot*, Egnatia, Thessaloniki.

Short Novels

/ 1990 *Captain Nemo’s daughter*, Ta Tramakia, Thessaloniki.

Children’s Stories

/ 2000 *The Woodcutter Who Turned into an Angel*, Synchronoi Orizontes, Thessaloniki / *The Animal Carnival*, play, Synchronoi Orizontes, Thessaloniki / 1997 *The Great Town and the Four Wonderful Dreams*, Paratiritis, Thessaloniki. He has also published poetry and short stories in a large number of literary journals and reviews. Poems of his are included in many anthologies of Greek poetry. He was selected to participate in the 2nd Biennial of Young Artists from Europe and the Mediterranean ’86. His play *The Animal Carnival*, illustrated by Takis Tsentemadis, has been awarded the prize of the “Children’s Book Circle” and is permanently exhibited in the Typography Museum in Offenbach.

ROBERTO ZAPPALÀ

[pages 274–275]

www.compagniazappala.it

Selected Works

/ 2005 “Swing–Footprints–Foulplay,” part of the multidisciplinary project *Di stanze 2 Beckett* / 2004 *SoliloquyIit / Rifarsi gli occhi* (part of the “corpi incompiuti” project) / 2003 projects about sensual perception “corpi incompiuti” / *Ascoltando i pesci* (part of the project “corpi incompiuti”) / 2002 *OB/SOL.um*, in coproduction with Reggio-Parma Festival / *Time Code. End of a trilogy*, studies for the exhibition “Gesti Contemporanei” for Teatro Stabile di Catania, 20–22 July / Quartet Groove, in collaboration with Camerino Festival / 2001 *Mediterraneo. Le antiche sponde del futuro*, mixed music / 2000 *Pasolini nell’era di Internet*, original soundtrack N. Toscano. Premiere 11 April, BIG, Turin / Collections ’89–’99 “i nostri dieci anni in frammenti,” mixed music Catania, T. Metropolitan, 27 January. In collaboration with Orma Dance, Zurich / 1999 *Secondo Studio sul Tempo “sostantivo reificante”* / 1998 Progetto Stravinskij (l’anelito all’unione). “Pulcinella” and “L’Uno è l’Altra” Mus. I. Stravinsky / 1997 First study on “Time” *La tautologia*, Biennial of Young Artists from Europe and the Mediterranean, Turin / 1996 *Après-midi d’un faune*, music by C. Debussy / *Les noces* music by Igor Stravinsky, Sting / *Anaglifo*, the free interpretation of the Tahar Ben Jelloun book *Notte fatale*, music by Nello Toscano.

DANIJEL ŽEŽELJ

[pages 276–277]

www.dzezelj.com

His work has been published by DC Comics/Vertigo, Marvel Comics, *The New York Times Book Review*, *Harper’s Magazine*, *San Francisco Guardian*, *Washington Chronicle*, among others.

Since 1997 he has created a series of multimedia performances in collaboration with musician/composer Jessica Lurie. They were premiered in Italy, USA and Croatia.

He lives and works between Brooklyn and Zagreb.

Graphic Novels

/ 2005 *Stray Dogs*, ISGM/Charta, USA / Milan / 2004 *Small Hands*, Petikat, Croatia / *Caballo*, Petikat, Croatia / 2003 *Reflex*, Petikat, Croatia / 2002 *Stazione Toplò*, Grifo Edizioni / *Bolivian Dark*, Petikat, Croatia / *Call Wagon*, written by Chuck Austen, Marvel / *Dead Men Running*, written by Darko Macan, Marvel, USA / 24 *Hours*, Grifo Edizioni, Italy / 2001 *RinzoI*, Petikat, Croatia / *Corinthian-Death in Venice*, written by Darko Macan, DC Comics/Vertigo, USA / *El Diablo*, written by Brian Azzarello, DC Comics/Vertigo, USA / 2000 *Air Mexico*, Clandestino, USA / *Il Sorriso di Majakovskij*, Edizioni Di, Italy / *Reve de Beton*, Mosquito, France / 1999 *Congo Bill*, written by Scott Cunningham, DC Comics/Vertigo, USA; Mosquito, France, 2000; Magic Press, Italy / *Invitation a la Danse*, Mosquito, France / *L’Amore*, Edizioni Di, Italy / 1998 *La Peste*, Edizioni Di, Italy / Amazzonia, Edizioni Di, Italy / 1997 *L’Angelo Sterminatore*, Edizioni Di, Italy / 1996 *Pagliaacci-In Your Eyes–Blues*, Liberty, Italy / 1995 *Rex*, Radio 101, Croatia; Edizioni Di, Italy, 2000; Mosquito, France / 1994 “Sophia,” Editori del Grifo, Italy / *X–press & Radio 101*, Croatia / “Sun City,” Editori del Grifo, Italy / 1993 *Kaspar & Radio 101*, Croatia / Il Ritmo del Cuore,” Editori del Grifo, Italy.

ZIMMERFREI

[pages 278–279]

www.zimmerfrei.co.it

Solo Exhibitions

/ 2005 “If You Think This World Is Bad, You Should See Some of the Others,” Comptoir du Nylon, Brussels / 2004 “ZimmerFrei,” Monitor Video & Arte Contemporanea, Rome / 2001 “N.K. – Never Keep Souvenirs of a Murder,” Centro Trevi, Bozen / “N.K. – Never Keep Souvenirs of a Murder,” “Movin’ Pictures,” Inter-access Gallery (Richmond 401), Toronto.

Group Exhibitions

/ 2005 *Car Wash Drama*, Ex–Eggs, New York, “Ouverture” / *Stone Money* (video), “Honey Money,” Assab One, Milan / Panorama_ Venezia, Venice, “Re–action–International Festival of Performance,” EXTRA 51, Venice

Biennale / 2004 *Kollaps*, TPO, Bologna “Space is the place” / *Quando*, Nadine [plateau], Brussels / “Labirintite,” GAM Villa Croce, Genoa “Empowerment” / *The Passenger*, “Red Bull Music Academy Inside/Out,” Rialto S. Ambrogio, Rome / 2003 *Stop Kidding*, 50th Venice Biennale, “La Zona,” Venice / 2002 *Spazio Largo/cinema interno #3*, “Via Pal – Il confine delle notti,” Silos ex–ATI, Rovereto (Turin) / *Spazio Largo/cinema interno #2*, “NorthWest Passages,” Biella / 2001 *N.K. – Never Keep Souvenirs of a Murder*, “Rencontres internationales Paris/Berlin,” Cinéma Cêrise, Paris / *Fake Mistake*, “Giornate italo-francesi del teatro e della danza,” C.R.T., Pontedera / *Spazio Largo/cinema interno #1*, “Space is the place,” TPO, Bologna.

Prizes

/ 2003 *Stop Kidding*, Premio Guercino, Bologna / 2001 *N.K. – Never Keep Souvenirs of a Murder*, Iceberg Prize, Cinema and Video section, theater play invited to “Caos & Communication,” Sarajevo Biennial / Best Film, Festival Opere Nuove, Bolzano.

DRAGAN ŽIVADINOV AND DUNJA ŽUPANČIČ

[pages 280–281]

www.umbot.com

RETROGARDE

Scipion Nasice Sisters Theater

/ 1984 Illegal phase: Retrogardist event Hinkeman / 1985 Exorcist phase: Retrogardit event *Marija Nablocka* / 1986 Retroclassic phase: Retrogardist event *Baptism under Triglav*, Cankarjev Dom / 1987 *Self-destruction*.

Red Pilot Cosmokinetic Theater 1987–1990

/ 1987 Ballet Observatory Fiat / Stage Observatory Fiat / 1988 Ballet Observatory Zenit / Stage Observatory Zenit, SMG / 1990 Stage Observatory Capital.

Cosmokinetic Cabinet Noordung 1990–1995–2045

/ 1992 Prayer Machine Noordung, SNG Ballet.

Telekosmism

Telekosmistic Station Mechatron 1995–2045

/ 1995–2045 / 50–Year Projectile Noordung / 1998 Farewell Ritual Likvidatura Atraktor / 1999 Informance Thousand Years of Film / Farewell Ritual Zero Gravity / Biomechanics Noordung / 2000 Farewell Ritual Three Products Noordung, SNG Drama / 2001 Farewell Ritual OHOrganism, Project Atol / 2002 Farewell Ritual Supremat, SMG / 2003 Informance Teleology, Project Atol.

ZU

[pages 282–283]

www.zuism.com

Since 1999 when the band was formed, Zu has played over 500 concerts (five tours in Europe, and two in the U.S.) all over Europe, in Eastern countries, and even in Russia. They have often collaborated with other groups and musicians, such as The Ex, Ruins, Nomeansno, Dalek, Fantomas, Girls Against Boys, Karate, Melvins, Tomahawk, Mats Gustafsson, Eugene Chadbourne, Amy Denio, and especially with Ken Vandermark.

An orchestra named Megazu made its debut and recorded in August 2003 at the Belluard Festival, Fribourg, Switzerland. Elements of the orchestra are Andy Moore (The Ex), guitar; Gianni Gebbia, sax; dj Okapi, record-player... Zu plays often with Damo Suzuki (ex-singer of the legendary CAN) in a project called “Damo SuZuki.”

Discography

/ 2005 *How to raise an Ox*, Zu in quartet with Mats Gustafsson, release October 2005 for Atavistic / *The Way of the Animal Powers*, with Fred Lonberg-Holm at cello, XENG records / 2004 *Radiale*, Atavistic / Touch and Go / 2003 *Live In Hellsinki*, Tang Plastik / Goodfellas / 2001 *Motorhellington* (Felmay 2001), with Eugene Chadbourne / *Igneo*, Frenetic records, USA + Dalek, Andy Ex, Dj Olive, Giuseppe Ielasi, remixes / 2000 *The Zu Side of the Chadbourne* (Felmay 2000), with Eugene Chadbourne. (fifth in U.S. radio Jazz charts) / 1999 *Zu & Dalek – split 7*, Wallace/Psychotica records / Bromio (Wide 1999).

© Anamorphosis Architects: p. 107 (top right)
© Sergio B.: p. 92 (right)
Alessandro Botticelli: pp. 215, 274–75
Bojan Breclj: p. 236 (top left)
© G. Brettakos: p. 106 (right)
© Stefano Bruna: p. 60 (top left)
Rita Burmester: p. 196 (bottom)
Courtesy Anonymous Art Studio: p. 92
Courtesy Archimede Staffolini Gallery: pp. 230–31
Courtesy Arts Council of Great Britain: p. 162
Courtesy Davide Bertocchi: pp. 112 (center), 113 (right and background)
Courtesy Pier Paolo Coro: p. 133 (right)
Courtesy Galeria Cristina Guerra Contemporary Art: p. 196 (center)
Courtesy Gateshead Central Library, UK: p. 266 (top)
Courtesy Italian Cultural Institute, Los Angeles: p. 112 (center)
Courtesy Le Pavillon, Palais de Tokyo, Paris: p. 113 (right)
Courtesy Massimo Minini Gallery, Brescia: p. 256
Courtesy Monitor Video & Contemporary Art: pp. 278–79 (large photo)
Courtesy Museum of Fine Arts, Houston: p. 94
Courtesy Max Protetch Gallery, New York: p. 240
Courtesy Tobias Putrih: pp. 240–41
Courtesy Thessaloniki Museum of Photography: pp. 266–67
© Jean-Claude Coutausse: p. 49 (top left, center and right)
Sole d'Amelio: p. 117 (center)
DMF: p. 196 (top, center, and large photo)
© D'Ottavio-Bertello: pp. 60 (bottom), 61 (top)
© Michele D'Ottavio: p. 61 (bottom)
Roberto Dotti: p. 91 (center)
Marko Ercegović: pp. 258–59 (large photo)
© erikm: pp. 140, 141
© Yves Gallois: p. 49 (bottom)
© Ghazel: pp. 158–59
© Mara Granzotto: p. 63 (right)
Graphisme: pp. 210–11
© Edizioni Gribaudo, s.r.l., photo Vincenzo Lonati: pp. 88–89

Mathias Gumprich: p. 113 (right)
Dejan Habicht: pp. 176–77, 236
Acif Hodović: pp. 236–37
© France Irrmann: pp. 75–77
Darius Koelli: pp. 204–05
© L. Lafolie: p. 181
Sasa J. Maechtig: pp. 236–37
© G. Markopoulos: p. 106 (left)
Barbara Mattei: p. 278 (center)
© Valentina Mottura: p. 60 (top right), p. 63 (lower right)
© Elena Muzzarelli: p. 63 (top)
Matija Pavlovec: pp. 236–37
© Pleiad Architects: p. 107 (bottom left)
Marjetica Potrč: p. 236 (center)
Michael Price: pp. 236–37
Roberto Rognoni, Accademia degli Artefatti Archives: p. 86
© Marco Saroldi: pp. 31, 33
Stipe Suruc: p. 253 (left)
© Alessandra Tesi: pp. 256–57
© K. Thomopoulos: p. 107 (bottom right)
Davide Venturini: pp. 254–55
© Alessandra Vergnano: p. 63 (left)
© Maria Verneti: pp. 35–37
Rémi Villaggi: p. 241
ZimmerFrei: p. 278 (top)

Holders of rights to any unidentified photograph sources should contact the publisher

Supporters of the realization
of *Original*

City of Turin

ARCI National Office, Italy
City of Bologna
City of Rome, Zone Attive
City of Thessaloniki
Espace Culture Marseille
International Peace Center (IPC),
Bosnia and Herzegovina
Ministry of National Education/
General Secretariat of Youth Greece,
Greece
Provincia of Naples
Region Puglia

and

Association RAI, Barcelona
City of Alicante
City of Ancona
City of Forlì
City of Giugliano in Campania
City of Jerez
City of Madrid
City of Malaga
City of Montpellier
City of Murcia
City of Padua
City of Palma de Mallorca
City of Prato
City of Salamanca
City of Valencia
Club Portugues de Artes e Ideas, Portugal
Fundacion VEO, Valencia
Inizjamed, Malta
Ministry of Education and Culture/Cultural
Service, Cyprus
Moderna Galerija Rijeka
Republic of San Marino
Sabanci University (Kasa Gallery), Turkey

with support of

