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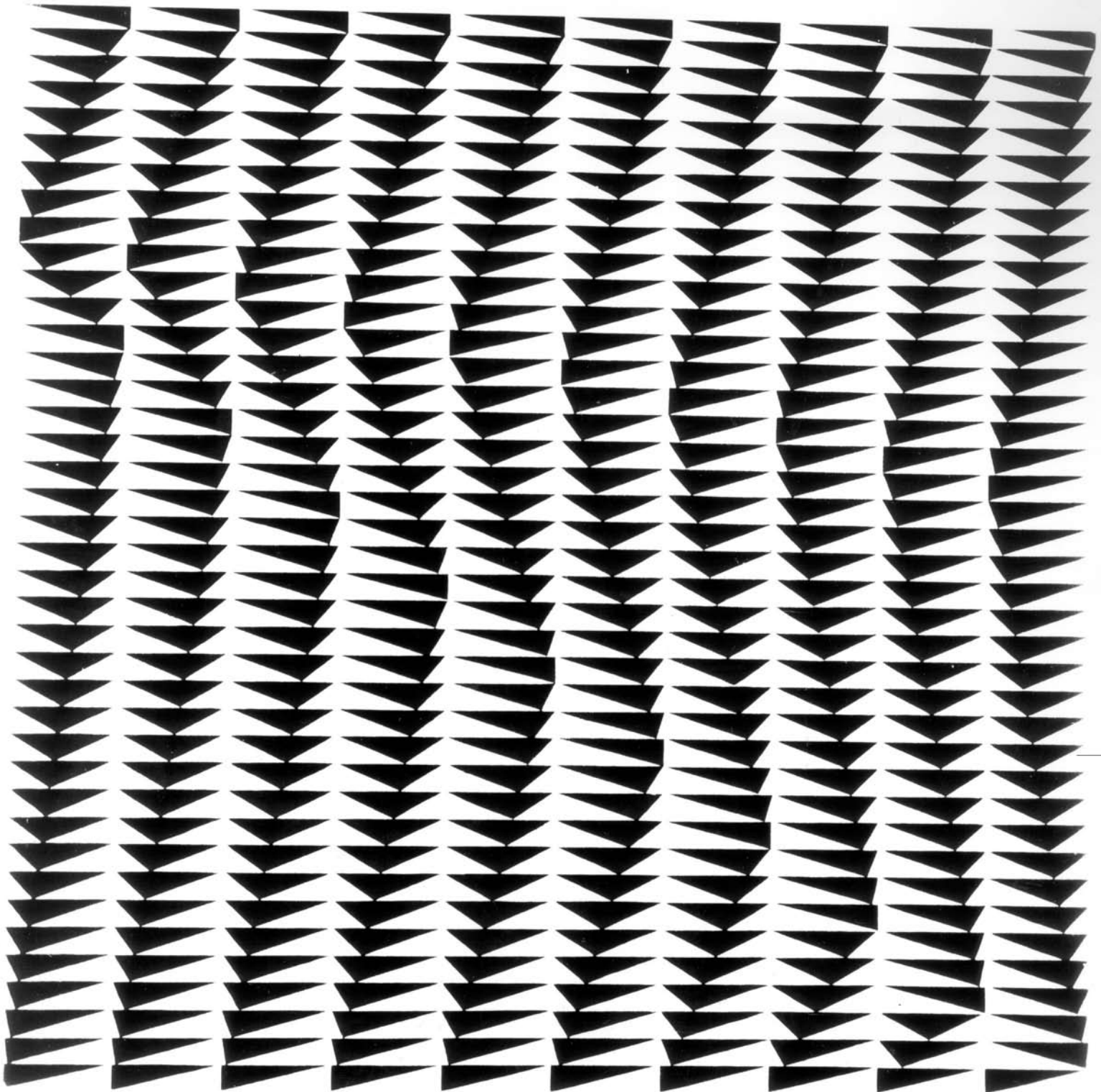
SHIFT 1963

EMULSION ON HARDBOARD

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EDZARD REUTER, STUTTGART

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MATTHEW BARNEY

THE CREMASTER CYCLE



Front Cover

Matthew Barney

CREMASTER 1: Marti under table 1995

Production photograph

Photo by Michael James O'Brien

© Matthew Barney, courtesy Barbara Gladstone

NANCY SPECTOR

Curator of Matthew Barney

The Cernaster Cycle

February - June 2003

CREMASTER 1: The Goodyear Waltz, 1995 [detail]

C-print in self-lubricating plastic frame

33 3/4 x 27 1/2 x 1 inches (85.7 x 70 x 2.5 cm)

Edition of 3, 2 A.P.

Photo by Michael James O'Brien

© Matthew Barney, courtesy Barbara Gladstone

Guggenheim

Solomon R. Guggenheim Museum New York



Matthew Barney. **CREMASTER 2: The Cabinet of Gary Gilmore and Nicole Baker, 2000 [with The Drones'**
 Paris #7252 Exposition, 1999, in the background; installation at Musée d'Art Moderne de la Ville de Paris]. Polycarbonate honeycomb, beeswax, microcrystalline wax, petroleum jelly, nylon, polyester, vinyl, carpet, chrome, prosthetic plastic, solar salt cast in epoxy resin, sterling silver, and 2 nylon and acrylic vitrines, 58 x 220 x 103 inches (147.3 x 558.8 x 261.6 cm) overall. Private collection, Basel. Photo by Marc Domage, courtesy Musée d'Art Moderne de la Ville de Paris.



Matthew Barney. **CREMASTER 3: Chrysler Imperial, 2002 [detail]**
 Paris #7227 Cast concrete, cast petroleum jelly, cast thermoplastic, stainless steel, marble, and internally lubricated plastic. 4 units: approx. 23 ½ x 59 x 90 ½ inches (6 x 1.5 x 2.3 m) each; 1 unit: approx. 67 x 157 ½ x 129 ¼ inches (1.7 x 4 x 4.3 m). Courtesy of Barbara Gladstone. Photo by Marc Domage, courtesy Musée d'Art Moderne de la Ville de Paris.

MATTHEW BARNEY

THE CREMASTER CYCLE

Matthew Barney
Biography

Matthew Barney was born in San Francisco in 1967 and was raised in Boise, Idaho. He attended college at Yale University in New Haven, Connecticut, receiving his BA in 1989. Thereafter, he moved to New York City, where he lives and works today.

From his earliest work, Barney has explored the transcendence of physical limitations in a multi-media art practice that includes feature-length films, video installations, sculpture, photography, and drawing. His thesis exhibition at Yale, *Field Dressing* (1989), featured an installation of video and sculptural objects that combined the physicality of sports, the fetishistic nature of athletic equipment, and the endurance involved in performance art. Between 1988 and 1993, Barney developed the *Drawing Restraint* series for which he devised situations of self-imposed restriction, such as jumping on a trampoline, climbing over obstacles, or restraining himself with surgical latex hosing, through which he would produce artworks. In this series he explored the feasibility of creating something under severe physical constraints, just as one tears down muscle tissue in order to build it up through weight lifting.

In his first solo exhibitions, [*facility of INCLINE*] and [*facility of DECLINE*] (both 1991), held at Stuart Regen Gallery, Los Angeles, and at Barbara Gladstone Gallery, New York, respectively, Barney exhibited elaborate sculptural installations, which included videos of himself interacting with various constructed objects and performing physical feats such as climbing across the gallery ceiling suspended from titanium ice screws in performances entitled *BLIND PERINEUM* and *MILE HIGH Threshold: FLIGHT with the ANAL SADISTIC WARRIOR*. The related sculptures, including case *BOLUS* (1989-91), *TRANSEXUALIS* (1991), and *REPRESSIA* (1991), are environments containing such athletic items as wrestling mats, a walk-in cooler, a cast petroleum jelly incline bench, and dumbbells of cast petroleum wax.

CREMASTER 1, 1995 (00:40:30)

Written and Directed by Matthew Barney
Produced by Barbara Gladstone and Matthew Barney
Director of Photography: Peter Strietmann
Starring Marti Domination

CREMASTER 1 is a candy-coated musical revue performed on the blue AstroTurf playing field of Bronco Stadium in Boise, Idaho-Matthew Barney's hometown. Two Goodyear Blimps float above the arena like the airships that often record and transmit live sporting events via television broadcast. Four air hostesses, uniformed in trimly fitted 1930s outfits, tend to each blimp. The only sound is soft ambient music, which suggests the hum of the engines. In the middle of each cabin interior sits a white-clothed table, its top decorated with an abstract Art Deco centerpiece sculpted from Vaseline and surrounded by clusters of grapes. In one blimp the grapes are green; in the other they are purple. Under both of these otherwise identical tables resides Goodyear (played by Marti Domination), a platinum blonde Hollywood starlet. Inhabiting both blimps simultaneously, this doubled creature sets the narrative in motion. After prying an opening in the tablecloth(s) above her head, she plucks grapes from their stems and pulls them down into her cell. With these grapes, Goodyear produces diagrams that direct the choreographic patterns created by a troupe of dancing girls on the field below. The camera switches back and forth between Goodyear's drawings and aerial views of the chorus girls moving into formation: their designs shift from parallel lines to the figure of a barbell, from a large circle to an outline of splitting and multiplying cells, and from a horizontally divided field emblem (Barney's signature motif) to a rendering of an undifferentiated reproductive system (which marks the first six weeks of fetal development). Gliding in time to the musical score, the chorus girls delineate the contours of a still-androgynous gonadal structure, which echoes the shapes of the two blimps overhead, and symbolizes a state of pure potential.

CREMASTER 2, 1999 (1:19:00)

Written and Directed by Matthew Barney
Produced by Barbara Gladstone and Matthew Barney
Director of Photography: Peter Strietmann
Music composed by Jonathan Bepler
Associate Producer: Chelsea Romersa
Production Design: Matthew D. Ryle
Starring Norman Mailer and Matthew Barney

CREMASTER 2 is rendered as a gothic Western that introduces conflict into the system. On the biological level it corresponds to the phase of fetal development during which sexual division begins. In Matthew Barney's abstraction of this process, the system resists partition and tries to remain in the state of equilibrium imagined in *Crema* 1. *Crema* 2 embodies this regressive impulse through its looping narrative, moving from 1977, the year of Gary Gilmore's execution, to 1893, when Harry Houdini, who may have been Gilmore's grandfather, performed at the World's Columbian Exposition. The film is structured around three interrelated themes-the landscape as witness, the story of Gilmore (played by Barney), and the life of bees-that metaphorically describe the potential of moving backward in order to escape one's destiny. Both Gilmore's kinship to Houdini (played by Norman Mailer) and his correlation with the male bee are established in the séance/conception scene in the beginning of the film, during which Houdini's spirit is summoned and Gilmore's father expires after fertilizing his wife. Gilmore's sense of his own doomed role as drone is expressed in the ensuing sequence in a recording studio where Dave Lombardo, former

Guggenheim

Matthew Barney

CREMASTER 5: Her Giant, 1997

C-print in acrylic frame.

52 ¾ x 42 ½ x 1 inches (134 x 108.3 x 2.5 cm).

Edition of 6, 2 A.P.

Photo by Michael James O'Brien.

© Matthew Barney, courtesy Barbara Gladstone.



MATTHEW BARNEY

THE CREMASTER CYCLE

Between 1990 and 1991, Barney also created video, photography, and sculptural pieces such as *The Jim Otto Suite* (1991) (with subsections titled *OTTOblow* and *AUTOblow*), which feature fictional characters who function as metaphors for thematic motifs that run throughout the work: football hero Jim Otto and the "Character of Positive Restraint," in either the guise of escape artist Harry Houdini or the feminine Jim Blind, who appears in drag. These works, along with those listed above, were featured in Barney's first solo museum exhibition organized by the San Francisco Museum of Modern Art in 1991-1992.

In 1992, Barney introduced fantastical creatures into his work, a gesture that presaged the vocabulary of his subsequent narrative films. The multi-channel video installation *OTTOshaft* (1992), which premiered at Documenta IX, Kassel, Germany (1992), features bands of dueling bagpipers. And *Drawing Restraint 7* (1993), which was shown in that year's Biennial Exhibition at the Whitney Museum of American Art, New York, and *Aperto '93, 45th Venice Biennale*, includes mythological satyrs, who battle for supremacy while riding in and out of Manhattan in a limousine.

In 1994, Barney began work on his epic CREMASTER cycle, a five-part film project accompanied by related sculptures, photographs, and drawings. Eschewing chronological order, Barney first produced CREMASTER 4 (1994), which premiered with an exhibition of related works at the Fondation Cartier pour l'Art Contemporain, Paris, in March 1995. Drawings and photographs from CREMASTER 4 were exhibited in the 1995 Biennial Exhibition, Whitney Museum of American Art, New York. The second completed film, CREMASTER 1 (1995), premiered at the New York Video Festival in October 1995. Both films were also included in Barney's solo exhibition *PACE CAR for the HUBRIS PILL* at Museum Boijmans Van Beuningen, Rotterdam, in 1995, which traveled to *cpac Musée d'Art Contemporain*, Bordeaux, and *Kunsthalle Bern* in 1996. Sculpture, photographs,

member of Slayer, is playing a drum solo to the sound of swarming bees. A man shrouded by bees with the voice of Steve Tucker, lead vocalist of Morbid Angel, growls into a telephone. Collectively these figures allude to Johnny Cash, who is said to have called Gilmore on the night of his execution in response to the convict's dying wish.

Barney depicts Gilmore's murder of a Mormon gas station attendant in both sculptural and dramatic forms. Inferring that Gilmore killed out of a kind of perverse longing for union with his girlfriend, Nicole Baker, he represents their relationship through two conjoined cars: the blue and the white 1966 Mustangs that they coincidentally both owned. These vehicles are connected via a honeycomb tunnel, which joins the front seats into one channel and traverses the pump island of the filling station where they are parked. In the murder sequence, Gilmore shoots his victim in the back of the head on the floor of the gas station bathroom. This act sets in motion the trial and verdict that will condemn him to death, a sentence he embraces despite all efforts to overturn it. Barney stages the judgment of Gilmore in the Mormon Tabernacle Choir's elaborate, pipe-organ-studded hall. Gilmore welcomes death, refusing to appeal his sentence and opting for execution by firing squad, in a literal interpretation of the Mormon belief that blood must be shed in order for a sinner to obtain salvation.

Gilmore's execution is staged as a prison rodeo in an arena cast entirely from salt in the middle of the flooded Bonneville Salt Flats. A posse of mounted state troopers begins the proceedings by parading through the arena. Gilmore is lowered onto a Brahman bull; the gates are opened and he rides to his death. In Barney's interpretation of the execution, Gilmore was less interested in attaining Mormon redemption than in performing a chronological two-step that would return him to the space of his alleged grandfather, Houdini, with whom he identified the notion of absolute freedom through self-transformation. Seeking escape from his fate, he chose death in an act of ultimate self-will. Gilmore's metaphoric transportation back to the turn of the century is rendered in a dance sequence featuring the Texas two-step. The film ends in the foggy environs of the Columbian Exposition hall where Houdini has just completed his magic act. He is approached by Gilmore's future grandmother Baby Fay La Foe who will seduce him, an act that sets in motion the circular narrative of *CREMASTER 2*.

CREMASTER 3, 2002 (3:0 1:59)

Written and Directed by Matthew Barney
Produced by Barbara Gladstone and Matthew Barney
Director of Photography: Peter Strietmann
Music composed by Jonathan Bepler
Associate Producer: Chelsea Romersa
Production Design: Matthew D. Ryle
Starring Richard Serra, Aimee Mullins and Matthew Barney

CREMASTER 3 forms the spine of the cycle. As the central chapter of the five installments, it functions like a double mirror, reflecting those before and anticipating those to follow. Set in New York City, the film weaves an account of the construction of the Chrysler Building, which is in itself a character-host to inner, antagonistic forces at play for access to the process of (spiritual) transcendence. These factions find form in the struggle between Hiram Abiff or the Architect (played by Richard Serra), and the Entered Apprentice (played by Matthew Barney), who are both working on the building. They are reenacting the Masonic myth of Hiram Abiff, purported architect of Solomon's Temple, who possessed knowledge of the mysteries of the universe. The murder and resurrection of Abiff are reenacted during Masonic initiation rites as the culmination of a three-part process through which a candidate progresses from the first degree of Entered Apprenticeship to the third of Master Mason.

Guggenheim



Matthew Barney. **CREMASTER 2: The Executioner's Step**, 1999
C-print in acrylic frame. 53 1/4 x 43 x 1 inches (135.3 x 109.2 x 2.5 cm). Edition of 6, 1 A.P. Photo by Michael James O'Brien. © Matthew Barney, courtesy Barbara Gladstone.

MATTHEW BARNEY

THE CREMASTER CYCLE

and drawings from CREMASTER 1 were exhibited along with the film at Kunsthalle Wien, in 1997 in a show that traveled to the Museum für Gegenwartskunst Basel in 1998. CREMASTER 5 (1997), received its premiere at Portikus, Frankfurt, in June 1997. The installations, sculptures, photographs, and drawings that comprise the rest of the CREMASTER 5 projects were exhibited in a solo exhibition at the Barbara Gladstone Gallery, New York, in 1997. CREMASTER 2 (1999) premiered at the Walker Art Center, Minneapolis, in July 1999, within a sculptural theater installation created by the artist. Acquired jointly by the Walker and the San Francisco Museum of Modern Art, this installation and film were exhibited by the latter in 2000. The premiere of CREMASTER 3 (2002) took place at the Ziegfeld Theater, New York, under the auspices of Solomon R. Guggenheim Museum. Matthew Barney: The Cremaster Cycle, an exhibition of artwork from the entire cycle organized by the Guggenheim Museum, premiered at the Museum Ludwig, Cologne in June 2002 and subsequently traveled to the Musée d'Art Moderne de la Ville de Paris in October 2002. All five films of the cycle, along with the site-specific sculpture CREMASTER Field (2002), were presented by Artangel at the Ritzy Cinema, London in October-November 2002. In addition, the films have been seen in film festivals worldwide including Slamdance Film Festival, Park City, Utah (1998); 27th International Film Festival, Rotterdam (1998); Nat Film Festival, Copenhagen (1998); Images Festival of Independent Film and Video, Toronto (1998, 2000, and 2002); International Film Festival, Cleveland (1999); 23rd Goteborg Film Festival, Sweden (2000); Berlin International Film Festival (2000); The Hamptons International Film Festival (2001); IFIstanbul: 1st AFM/International Independent Film Festival, Istanbul (2002); and Sundance Film Festival, Park City, Utah (2003).

Since 1992 Barney has participated in numerous important international group exhibitions including Documenta IX, Kassel (1992); Post Human, organized by FAE

After a prologue steeped in Celtic mythology, the narrative begins under the foundation of the partially constructed Chrysler Building. A female corpse is digging her way out of a grave. She is the undead Gary Gilmore, protagonist of Cremaster 2. Carried out of her tomb by five boys, she is transported to the Chrysler Building's lobby. The pallbearers deposit her body in the back seat of a Chrysler Imperial New Yorker. During this scene, the camera cross-cuts to images of the Apprentice troweling cement over carved fuel-tank caps on the rear chassis of five 1967 Chrysler Crown Imperials, each bearing the insignia of a Cremaster episode. Packed with cement, these caps will serve as battering rams in a demolition derby about to begin. The Apprentice then scales one of the building's elevator shafts until reaching a car resting between floors. Using this cabin as a mold, he pours cement to cast the perfect ashlar, a symmetrically hewn stone that in Masonic ritual symbolizes moral rectitude. By circumventing the carving process to create the perfect ashlar, the Apprentice has cheated in his rites of passage and has sabotaged the construction of the building.

The ensuing scene in the Chrysler Building's Cloud Club bar is a slapstick routine between bartender and Apprentice. Almost everything goes wrong; and these humorous mishaps result in the bartender playing his environment like a bagpipe. The various accidents leading up to this are caused by a woman (played by Aimee Mullins) in an adjoining room, who is cutting potatoes with blades on her shoes and stuffing them under the foundation of the bar until it is no longer level—a condition that echoes the corrupted state of the tower. This interlude is interrupted by a scene shift to a racetrack, where the Apprentice is accosted by hit men who break all his teeth in retribution for his deception. Back in the Cloud Club, he is escorted to a dental office, where he is stripped of his clothes, under which he is wearing the costume of the First Degree Masonic initiate. An apron of flesh protrudes from his navel, referencing the lambskin aprons worn by Masonic candidates as a symbol for the state of innocence before the Fall.

The Architect descends from his studio to confront his opponent in the dental suite. He fits the compressed remains of the post-demolition-derby Imperial New Yorker into the Apprentice's mouth like a pair of dentures. At that moment, the Apprentice's intestines prolapse through his rectum. This ceremonious disembowelment symbolically separates him from his lower self. For his hubris he is simultaneously punished and redeemed by the Architect—whose own hubris, however, equally knows no bounds.

Returning to his office, and anxious about the tower's slow progress, the Architect constructs two columns from large black plates that he lifts into place with a chain hoist. These pillars allude to the columns, Jachin and Boaz, that Hiram Abiff designed for the Temple of Solomon. Meanwhile, the Apprentice escapes and climbs to the topmost region of the tower. The Architect uses his columns as a ladder and climbs through an oculus in the ceiling. The next scene describes an apotheosis, the Architect becoming one with his design, as the tower itself is transformed into a maypole. At this point in the narrative the film pauses for a choric interlude, which rehearses the initiation rites of the Masonic fraternity through allegorical representations of the five-part Cremaster cycle, all in the guise of a game staged in the Guggenheim Museum. Called "The Order," this competition features a fantastical incarnation of the Apprentice as its sole contestant, who must overcome obstacles on each level of the museum's spiraling rotunda. In the ensuing scene, which returns to the top of the Chrysler Building, the Architect is murdered by the Apprentice, who is then killed by the tower. Both men have been punished for their hubris and the building will remain unfinished. The film ends with a coda that links it to Cremaster 4. This is the legend of Fionn MacCumhail, which describes the formation of the Isle of Man, where the next installment of the Cremaster cycle will take place.

Guggenheim



Matthew Barney

Loughton yellow /blue

CREMASTER 4: The Isle of Man, 1994 [detail]

C-prints in self-lubricating plastic frames

27 ½ x 33 ¼ x 1 ½ inches (70 x 84.5 x 3.8 cm)

Edition of 3, 1 A.P.

Photo by Michael James O'Brien

© Matthew Barney, courtesy Barbara Gladstone

MATTHEW BARNEY

THE CREMASTER CYCLE

Lausanne, Switzerland (1992); 1993 Biennial Exhibition, Whitney Museum of American Art, New York (1993); Aperto '93, 45th Venice Biennale (1993); Hors Limites: L'Art et la vie 1952-1994, Musée National d'Art Moderne, Centre Georges Pompidou, Paris (1994); The Masculine Masquerade, MIT List Visual Arts Center, Cambridge, Massachusetts (1995); Yksityinen/julkinen = Private/Public: ARS 95, Museum of Contemporary Art, Helsinki (1995); Ripple across the Water, Watari Museum of Contemporary Art, Tokyo (1995); Hybrids, De Appel, Amsterdam (1996); 10th Biennale of Sydney: Jurassic Technologies Revenant (1996); the Hugo Boss Prize: 1996, Guggenheim Museum Soho, New York (1996); De-Genderism, Setagaya Art Museum, Tokyo (1997); 4e Biennale d'art contemporain de Lyon: L'Autre (1997); Wounds: Between Democracy and Redemption in Contemporary Art, Moderna Museet, Stockholm (1998); Regarding Beauty: A View of the Late Twentieth Century, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (1999); Carnegie International 1999/2000, Carnegie Museum of Art, Pittsburgh (1999-2000); Voilà: Le monde dans la tête, Musée d'Art Moderne de la Ville de Paris (2000); media city Seoul 2000, Seoul Metropolitan Museum of Art (2000); and Public Offerings, The Museum of Contemporary Art, Los Angeles (2001).

Barney was awarded the Europa 2000 Prize at the 45th Biennale di Venezia in 1993; the Guggenheim Museum's Hugo Boss Prize in 1996; the Skowhegan Medal for Combined Media in 1999; the James D. Phelan Art Award in Video by the Bay Area Video Coalition, San Francisco, in 2000; and the Irish Museum of Modern Art Glen Dimplex Artists Award in 2001

CREMASTER 4, 1994 (00:42:16)

Written and Directed by Matthew Barney
Produced by Artangel, London; Foundation Cattier pour l'Art Contemporain, Paris; and Barbara Gladstone Gallery, New York
Director of Photography: Peter Strietmann
Starring Matthew Barney

CREMASTER 4, the first of the cycle's installments to be completed, adheres most closely to the project's biological model. This penultimate episode describes the system's onward rush toward descension despite its resistance to division. The logo for this chapter is the Manx triskelion- three identical armored legs revolving around a central axis. Set on the Isle of Man, the film absorbs the island's folklore as well as its more recent incarnation as host to the Tourist Trophy motorcycle race. Myth and machine combine to narrate a story of candidacy, which involves a trial of the will articulated by a series of passages and transformations. The film comprises three main character zones. The Loughton Candidate (played by Barney) is a satyr in an Edwardian suit. He has two sets of impacted sockets in his head-four nascent horns, which will eventually grow into those of the mature, Loughton Ram, an ancient breed native to the island. Its horns- two arcing upward, two down-form a diagram that proposes a condition of undifferentiation, with ascension and descension coexisting in equilibrium. The second and third character zones comprise a pair of motorcycle sidecar teams: the Ascending and Descending Hacks. These primary characters are attended to by a trio of fairies who mirror the three narrative fields occupied by the Candidate and the two racing teams. Having no volition of their own, these creatures metamorphose in accordance with whatever field they occupy at any given time.

CreMaster 4 begins and ends in a building on the end of Queen's Pier. As the film starts, the Candidate is being prepared by the fairies for a journey. They fit taps onto his brogues and fill his pockets with large pearls. The motorcycle race begins, and each team speeds off in opposite directions. The camera cuts back and forth between the race and the Candidate, who is tap-dancing his way through a slowly eroding floor. As the bikes vie for the title, the camera pulls in for close-up shots of the riders' torsos. Gelatinous gonadal forms-undifferentiated internal sex organs-emerge from slots in their uniforms in a migratory quest for directionality. In the case of the Ascending Hack, the organs move upward toward a second set of slots in the leather. With the Descending Hack, they ooze downward.

Back at the pier, the Candidate plunges through the floor into the sea and heads toward the island. At the moment of his fall-a transition from the utopian realm of pregenital oneness to that of bifurcation-the Ascending Hack collides with a stone embankment and the Descending Hack pulls off the course for a pit stop, where the fairies service its motorcycle. The Candidate reaches land and begins to burrow his way up into the body of the island through a curving channel that he must navigate in order to reach the finish line. This conduit leads him to a bluff, where the fairies are having a picnic. They frolic in a game that mirrors the conflict enacted by the principal characters, but with none of the tension. Still in his underground tunnel, the Candidate finally reaches his destination. The Loughton Ram stands at this junction-a symbol for the integration of opposites, the urge for unity that fuels this triple race. But before the Candidate and Hacks meet, the screen goes white. The Candidate's dream of transcending his biology to dwell in the space of pure symmetry embodied by the Loughton Ram is shattered.

In the final sequence the narrative returns to the pier, where the Hacks are parked on discrete ramps sloping down from the building's exterior. In the closing image the camera peers through an open crotch at the top of the frame toward the end of the pier. A tightly retracted scrotum is pierced with clasps connected to vinyl cords, which trail off to the awaiting Hacks, who will drive toward the island to pick up the slack. Full descension is guaranteed.

Guggenheim



Matthew Barney
CREMASTER 3: Hiram Abiff, 2002
 C-print in acrylic frame
 54 x 44 x 1 ½ inches
 (137.2 x 111.8 x 3.8 cm)
 Edition of 6, 1 A.P.
 Photo by Chris Winget
 © Matthew Barney, courtesy Barbara Gladstone



Matthew Barney
CREMASTER 5: Lánchíd: The Lament of the Queen of Chain, 1997 [detail]
 Acrylic, cast polyurethane, Vivak, Pyrex, polyethylene, and prosthetic plastic.
 10 x 20 x 16 feet
 (304.8 x 609.6 x 487.7 cm)
 Astrup Fearnley Collection, Oslo
 © Matthew Barney, courtesy Barbara Gladstone

Matthew Barney
CREMASTER 1: Goodyear Field, 1996 [detail]
 Self-lubricating plastic, prosthetic plastic, petroleum jelly, silicone, Astroturf, pearlescent vinyl, cast tapioca, cast polyester, polyester ribbon, costume pearls, speculae, and Pyrex
 54 x 268 x 324 inches
 (1.37 x 6.81 x 8.23 m) overall
 Emanuel Hoffmann Foundation. On permanent loan to Museum für Gegenwartskunst, Basel
 © Matthew Barney, courtesy Barbara Gladstone

CREMASTER 5, 1997 (00:54:30)

Written and Directed by Matthew Barney
Produced by Barbara Gladstone and Matthew Barney
Director of Photography: Peter Strietmann
Music composed by Jonathan Bepler
Starring Ursula Andress and Matthew Barney

When total descension is finally attained in CREMASTER 5 (1997), the concluding chapter of the cycle, it is envisioned as a tragic love story, a lamentation on separation and loss set in the romantic dreamscape of late-nineteenth-century Budapest. The film is cast in the shape of a lyric opera. Biological metaphors have shifted form to inhabit emotional states-longing and despair-that become musical leitmotifs in the orchestral score. The opera's primary characters-the Queen of Chain (played by Ursula Andress) and her Diva, Magician, and Giant (all played by Matthew Barney)-enact collectively, as a musical ensemble, the final release promised by the project as a whole.

Cremaster 5 opens with an overture that introduces the opera's characters and lays out the map of Budapest that the narrative will traverse. The Magician crosses the Lánchíd Bridge on horseback. The Queen ascends the staircase of the Hungarian State Opera House with her two ushers. She settles onto her throne in the royal booth, and the ushers arrange a fleet of Jacobin pigeons around her. Pearls float on the surface of the pools in the Gellért Thermal Baths, partially concealing the Füdör sprites, which inhabit their underwater realms. The curtain rises to an empty theater, the conductor readies his orchestra, and the opera begins. As the Queen begins to sing, her Diva appears on the stage before her. He delineates the proscenium arch of the stage by laying ribbons across its floor and then scaling its contours. The Queen's mind wanders to memories of her beloved Magician. She reinvisions him standing on the Lánchíd Bridge, preparing for a leap into the waters of the Danube below. Stripped naked, he positions plastic shackles over his wrists and ankles, then fits molded gloves on his hands and places weighted balls between his toes. Standing on a plinth jutting out from the bridge, the Magician recalls the famed bridge jumps of Harry Houdini, who was born in Budapest in 1874. The Magician is seeking transcendence, but the Queen misunderstands his actions and thinks he is trying to take his own life.

Her focus shifts back to the opera house, and the ushers direct her attention to orifices in her throne through which she can see into the Gellért Baths below. The Queen's retinue of birds plummets through the passages in her throne, trailing long satin ribbons into the bath. Her Giant enters the watery path between the two pools, wading through the pearls to hip level. The sprites cluster around him with a garland of ribbons they have woven together out of those attached to the birds. They reach up through the water and affix the garland to the Giant's scrotum. The Queen's thoughts return to the Magician. She relives his leap into the river and swoons from the recollection. At this point the narrative mirrors the path of descension just revealed: having completed his climb, the Diva tumbles to the stage, in an accident that ends his existence. Meanwhile, the Magician plunges to the bottom of the river, landing, manacled, on a flowerbed. Water sprites caress his fallen body and insert a black pearl into his mouth. The Queen performs her mournful aria, preparing to join her lover in death. A thin stream of liquid emanates from her mouth, trickling onto her ruffle and throne, then falling into the pools below. On its descent, the stream divides into two droplets that strike the water simultaneously. Two perfect circles resonate outward, filling the surface of the bath with their waves, suggesting, in turn, eternal renewal or the echoes of a system expiring. The Cremaster cycle defers any definitive conclusion.

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MATTHEW BARNEY "The CREMASTER cycle"

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MODERN TATE LONDON



TATE MODERN

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ANDREW DUNKLEY

MARTIN PARR

COMMON SENSE 1995-1999

C-PRINT

1028.7 X 1574.8 MM

CREDIT: MARTIN PARR,

COURTESY ROCKET GALLERY

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Cruel and Tender

THE REAL IN THE TWENTIETH-CENTURY PHOTOGRAPH

SPONSORED BY UBS

TATE MODERN, LEVEL 4

5 JUNE – 7 SEPTEMBER 2003

EXHIBITION ORGANISATION

This major exhibition is a collaboration between Tate Modern and Museum Ludwig, Cologne. The exhibition is curated by Emma Dexter, Senior Curator, Tate Modern and Thomas Weski, until recently Chief Curator, Museum Ludwig. The exhibition will be on view at Museum Ludwig from 29 November 2003 – 18 February 2004.

EXHIBITION SPONSOR

The exhibition is sponsored by UBS, one of the world's leading financial firms. This sponsorship continues UBS's support of contemporary exhibitions at Tate and follows their sponsorship of Warhol and Lucian Freud in 2002. UBS is a pre-eminent global integrated investment services provider and the leading corporate and retail bank in Switzerland. UBS is the world's leading provider of private banking services and one of the largest asset managers globally. In investment banking and securities they are among the select bracket of major global houses.



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Cruel and Tender

From Walker Evans and August Sander to Andreas Gursky and Diane Arbus, many of the greatest photographers of the twentieth century have worked in the documentary manner. Cruel and Tender is the first major photography exhibition at Tate Modern and the first to explore this realist vein in depth. Many iconic images of the twentieth century come from this tradition and are included among the portraits, interiors, landscapes and cityscapes on display in the exhibition.

Cruel and Tender includes the work of Robert Adams, Diane Arbus, Lewis Baltz, Bernd and Hilla Becher, Philip-Lorca diCorcia, Rineke Dijkstra, William Eggleston, Walker Evans, Robert Frank, Lee Friedlander, Paul Graham, Andreas Gursky, Boris Mikhailov, Nicholas Nixon, Martin Parr, Albert Renger-Patzsch, Thomas Ruff, August Sander, Michael Schmidt, Fazal Sheikh, Stephen Shore, Thomas Struth, and Garry Winogrand.

Described by some as straight photography, this work is characterised by a sense of disengagement; it is analytical and descriptive in its approach to society and the landscape. At the same time, this kind of photography also demonstrates a concern for subject matter. Lincoln Kirstein, in 1933, identified this paradox of seeming opposites when he described Walker Evans's work as 'tender cruelty'. This oscillation between engagement and estrangement features in each work on display, from August Sander's remarkable study of the German people in the early part of the century, to Philip-Lorca diCorcia's recent photographs of revealing city street scenes. Garry Winogrand observed: There is nothing as mysterious as a fact clearly described. For the photographers in Cruel and Tender this means looking at the real world around us and avoiding idealised or fantastical imagery.

Cruel and Tender includes many familiar images which have shaped the way we look at the world. Walker Evans's American Photographs launched a host of images which conflated the mythic and the mundane in American life: the automobile graveyard, the small town grocery store, torn movie posters and clapboard houses. Influenced by Evans, Stephen Shore gives us delicious candy-coloured depictions of quintessential American highways, cinemas and diners. These works are offset by William Eggleston's angst-ridden and existential images of affluent suburbia and its inhabitants. These celebrated images are displayed wherever possible within the context of their original bodies of work, enabling a greater understanding of the working practices of individual photographers.



WALKER EVANS

INTERIOR DETAIL, WEST VIRGINIA,
COAL MINER'S HOUSE 1935

(PRINTED LATER)

GELATIN SILVER PRINT

225 X 181 MM

CREDIT: THE MUSEUM OF MODERN ART,
NEW YORK © THE WALKER EVANS ARCHIVE,
THE METROPOLITAN MUSEUM OF ART

WALKER EVANS

SUBWAY PORTRAIT 1941 PRINTED 1965

GELATIN SILVER PRINT

12 X 17.9 CM

CREDIT: THE J. PAUL GETTY MUSEUM, LOS ANGELES

© THE WALKER EVANS ARCHIVE,
THE METROPOLITAN MUSEUM OF ART

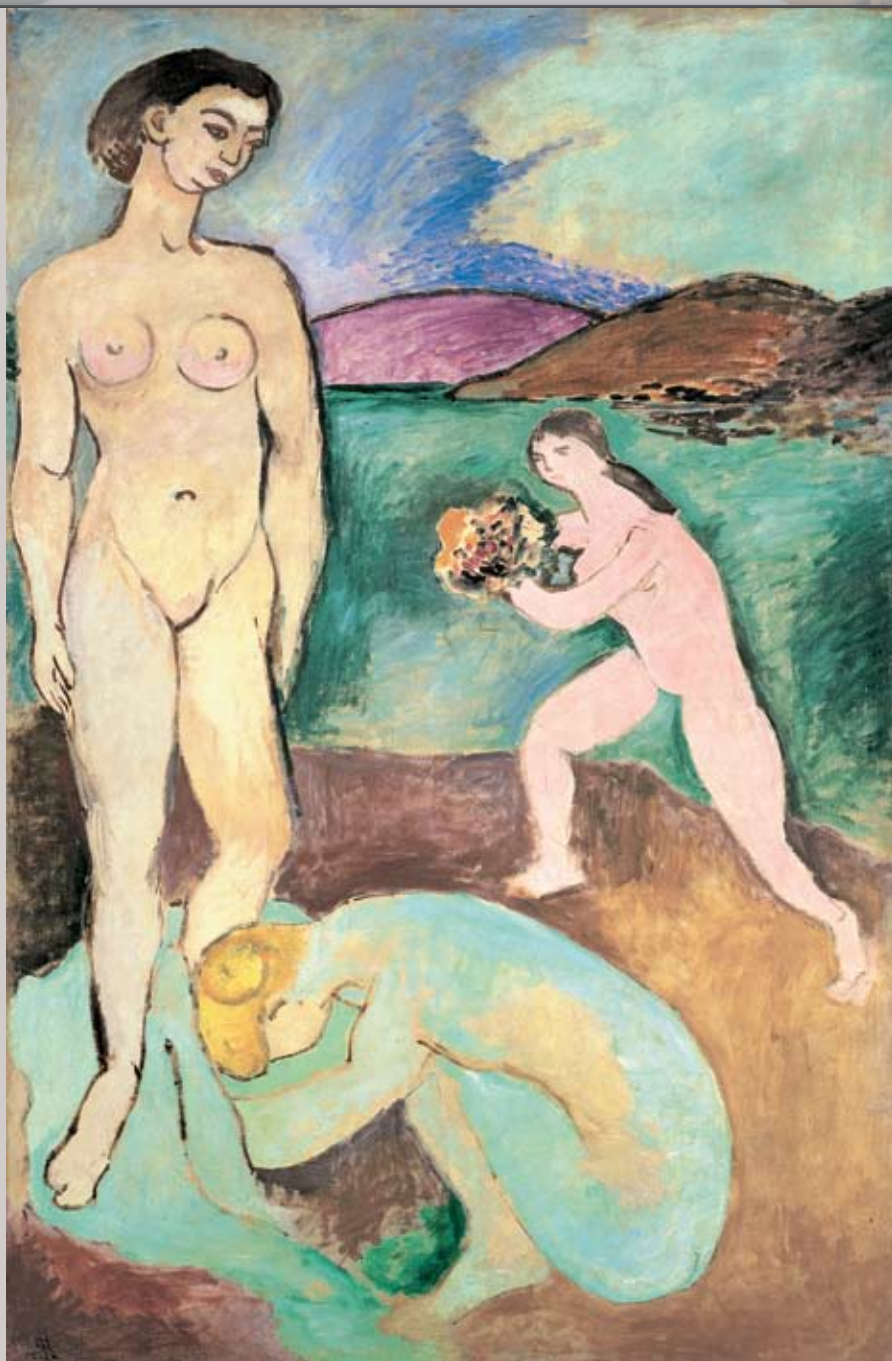


Walker Evans

Matisse Picasso seeks to chart the unique relationship between Henri Matisse and Pablo Picasso, the two most famous artists of the twentieth century, traditionally viewed as complementary or opposing forces. The relationship between the two men was more complex and much closer, on both psychological and visual levels, than has generally been acknowledged. Over the years each came to regard the other as his only true peer. Late in life, Picasso stated that time would show how in many

ways, he and Matisse had been following the same paths during the years that they had established their artistic supremacy. Their initial rivalry encouraged each artist to find his own clear and original voice.

Matisse Picasso consists of almost 140 works focusing primarily on painting, with sculptures interspersed throughout and special sections of works on paper which reinforce critical thinking raised by the confrontations of works on canvas. The exhibition begins with self-portraits



MATISSE PICASSO

MATISSE

THE MUSEUM OF
MODERN ART TO
PRESENT
MATISSE PICASSO
GROUNDBREAKING
INTERNATIONAL
EXHIBITION
EXPLORES
COMPLEX
RELATIONSHIP
BETWEEN TWO
MODERN MASTERS

HENRI MATISSE

LE LUXE (I)

1907

OIL ON CANVAS

82 5/8 X 54 3/8"

(210 X 138 CM).

CENTRE GEORGES POMPIDOU, PARIS.

MUSÉE NATIONAL D'ART MODERNE/CENTRE DE
CRÉATION INDUSTRIELLE.

ACHAT À L'ARTISTE EN 1945

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executed by the artists in 1906, the year they met, and with works they exchanged soon thereafter. Matisse was by then established as leader of the Fauve movement, which represented everything that was innovative and daring in French painting. Picasso, although he had been recognized in Spain as a child prodigy, was still something of an outsider in Paris. But shrewd observers already saw the two men as the rival personalities most likely to influence future developments in contemporary art.

The largest part of the exhibition concentrates on works produced between 1907 and 1917, when the painters were in open competition and created some of the finest art of the twentieth century. In this period, the impact of Picasso's Cubism is clearly evident in Matisse's work. Beginning in 1917, Matisse spent more time in Nice and reverted to a more intimate, introspective, and naturalistic manner. Picasso stayed mostly in Paris and was working in diverse styles and experiencing a succession of new

PICASSO



PABLO PICASSO
BOY LEADING A HORSE
1906

OIL ON CANVAS
7'2 7/8 X 51 5/8"
(220.6 X 131.2 CM)

THE MUSEUM OF MODERN ART, NEW YORK
THE WILLIAM S. PALEY COLLECTION
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social and aesthetic worlds. The Surrealist ethos, which Picasso did so much to foster, served to further distance the two artists. Yet they continued to study each other's work and respond to each other in new ways. By the 1930s, their fame drew them increasingly together. During the Second World War, Matisse and Picasso exchanged further works and increasingly drew support from each other. After the war, when Picasso moved to the South of France, their relationship entered its final

and closest phase. A concluding section of the exhibition, which explores Matisse's and Picasso's acrobatic figures (swimmers, dancers, and nudes) from the 1920s onwards, focuses on the latter years and the startling affinities between their works.

This exhibition is a collaboration between The Museum of Modern Art, New York, Tate Modern, London, and the Reunion des musées nationaux /Musée Picasso, Musée national d'art moderne/Centre Georges Pompidou, Paris.



MATISSE

HENRI MATISSE

LE LUXE (I)

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82 5/8 X 54 3/8"

(210 X 138 CM)

CENTRE GEORGES POMPIDOU, PARIS

MUSÉE NATIONAL D'ART MODERNE/

CENTRE DE CRÉATION INDUSTRIELLE

ACHAT À L'ARTISTE EN 1945

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The curators are: John Elderfield, Chief Curator at Large, The Museum of Modern Art, New York; Kirk Varnedoe, Professor of the History of Art, School of Historical Studies, Institute for Advanced Study, Princeton; John Golding, Painter and Art Historian, London; Elizabeth Cowling, Senior Lecturer, Department of Fine Art, University of Edinburgh; Anne Baldassari, Curator, Musée Picasso, Paris; and Isabelle Monod-Fontaine, Deputy Director, Musée

Nationale d'Art Moderne, Paris. Because of the close cooperation between the four participating museums, Matisse Picasso will be uniquely rich in confrontations between major masterpieces never before physically juxtaposed.

These will be reinforced by generous loans from the Hermitage Museum in Saint Petersburg, the Pushkin Museum in Moscow, and from two museums notably rich

PICASSO



PABLO PICASSO
BOY LEADING A HORSE
1906

OIL ON CANVAS
7'2 7/8 X 51 5/8"
(220.6 X 131.2 CM)

THE MUSEUM OF MODERN ART, NEW YORK
THE WILLIAM S. PALEY COLLECTION.
© 2003 ESTATE OF PABLO PICASSO/
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for their holdings of works by Matisse: Statens Museum for Kunst in Copenhagen and the Baltimore Museum of Art. Private collectors and the families of both artists have been generously supportive of the exhibition.

Matisse Picasso examines the complex relationship of the two artists through almost 140 works of painting and sculpture that span half a century. The exhibition features rarely lent masterpieces from all over the world as well as works from MoMA's unparalleled Matisse and

Picasso collections. Unique to the MoMA showing will be seven works from every period covered in the exhibition. Matisse Picasso demonstrates a dialogue between the two giants of twentieth-century art, who in spite of their lifelong rivalry came to see each other as true equals. The exhibition is co-organized by The Museum of Modern Art, along with Tate Modern, London, and the Reunion des musées nationaux /Musée Picasso, Musée national d'art moderne /Centre Georges Pompidou, Paris.



MATISSE

HENRI MATISSE

LARGE RECLINING NUDE (THE PINK NUDE)

1935

OIL ON CANVAS

26 X 36 ½"

(66 X 92.7 CM)

THE BALTIMORE MUSEUM OF ART. THE CONE COLLECTION, FORMED BY DR. CLARIBEL CONE AND MISS ETTA CONE OF BALTIMORE, MARYLAND

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The exhibition and accompanying publication are sponsored by Merrill Lynch. A major grant is also provided by The Starr Foundation. The Museum acknowledges generous support from an anonymous donor. An indemnity for the exhibition has been granted by the Federal Council on the Arts and the Humanities. Additional funding is provided by Monique M. Schoen Warshaw.

PICASSO



PABLO PICASSO
NUDE IN A BLACK ARMCHAIR
1932
OIL ON CANVAS
63 3/4 X 51"
(162 X 130 CM)
PRIVATE COLLECTION.
© 2003 ESTATE OF PABLO PICASSO/
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BIENNALE VENEZIA

50TH INTERNATIONAL ART EXHIBITION 2003

Dreams and Conflicts - The Dictatorship of the Viewer



la Biennale di Venezia

Press days

12-13-14 June 2003

Vernissage

13-14 June 2003

Official Opening

14 June 2003

Opening to the public

from 15 June to 2 November 2003

The Biennale di Venezia presents the 50th International Art Exhibition directed by Francesco Bonami:

Dreams and Conflicts The Dictatorship of the Viewer

The Biennale di Venezia's 50th International Art Exhibition presents itself as an "exhibition of exhibitions", laid out in the various spaces within the Arsenale and in the Giardini della Biennale, including the national participations in the Giardini pavilions, as well as in other locations in the heart of Venice and elsewhere.

Francesco Bonami, Director of the 50th Biennale di Venezia



Franco Bernabe, President

Dreams and Conflicts The Dictatorship of the Viewer

Arsenale

Z.O.U. (Zone of Urgency)

curated by Hou Hanru

Individual Systems

Curated by Igor Zabel

The Structure of Survival

Curated by Carlos Basualdo

Utopia Station

Curated by Molly Nesbit, Hans Ulrich Obrist
and Rirkrit Tiravanija

Conflict

Curated by Catherine David

The Everyday Altered

Curated by Gabriel Orozco

Clandestines

Curated by Francesco Bonami

Fault Lines

Curated by Gilane Tawadros
in collaboration with Forum for African Arts

Giardini della Biennale

Delays and Revolutions

Padiglione Italia

Curated by Francesco Bonami and Daniel
Birnbaum

The Zone

Designed by A12

Curated by Massimiliano Gioni

Museo Correr

Pittura / Painting: from Rauschenberg to Murakami 1964-2003

Curated by Francesco Bonami

The Biennale di Venezia presents the 50th International Art Exhibition directed by Francesco Bonami. Dreams and Conflicts-The Viewer's Dictatorship.

The Biennale di Venezia's 50th International Art Exhibition this year presents itself as an "exhibition of exhibitions", laid out in the various spaces within the Arsenale and in the Giardini della Biennale, including the national participations in the Giardini pavilions, as well as in other locations in the heart of Venice and elsewhere again.

Director Francesco Bonami wished his project to make the best use of the singleness of the Biennale di Venezia's exhibition structure in order to put together a major international survey that, like a "map", would comprise different areas (like islands in an archipelago), each with its own identity and independence.

The viewer-reader of this map will thus be able to explore the single artistic individualities and build up a personal itinerary through the various trends or specific realities of contemporary art. If the idea of the large international survey has always been conceived as a whole concept to be fragmented into the visions of the individuals artists, Dreams and Conflicts wants art from the autonomy of the different projects to seek in this complexity of ideas the unity that defines the language of contemporary art today.

In the contemporary society the viewers with their presence and absence controls the success of every exhibition and cultural enterprise; in Dreams and Conflicts they appear as one of the subjects that contribute to define the structure of the show, the artist, the curator, the viewer .

Along with the artist, the beholder is one of the poles that connecting produce the spark that activate the art work successfully in the social and cultural context.

The dream and the conflict, the total world opposed to its political and geographical fragmentation, the national aspirations in contrast with the international achievements are all elements that will contribute to the making of the Visual Arts Biennale.

Dreams and Conflicts will be an exhibition focused at the same time on art as a personal tool of a personal experience and conviviality. A show through which is possible to have access to the complexity of a world made by groups of individuals defined by multiple and diverse necessities.

An exhibition constructed with multiple projects to test the strength of that ideal community where the creative process of the contemporary artist is active. Dreams and Conflicts will not be a show about political art but a reflection on the politics of art.

The experience of the viewer facing the unique vision of the artist. Two contemporary subjects divided simply by a different gaze.

Francesco Bonami

Participating artists 2003

Gruppo A12

Nicoletta Artuso, Andrea Balestrero,
Gianandrea Barreca, Antonella
Bruzzese, Maddalena De Ferrari,
Fabrizio Gallanti,
Massimiliano Marchica

Etti Abergel Israel

Adel Abdesssemed Algeria

Franz Ackerman Germany

Viktor Alimpiev, Marian Zhunin Russia

Darren Almond UK

Pawel Althamer Poland

Kai Althoff Germany

Carlos Amorales Netherlands

Alfredo Juan Aquilizan and

Maria Isabel Aquilizan Philippines

Alessandra Ariatti Italy

Art & Language UK

Micol Assael Italy

Asymptote USA

Hani Rashid and Lise Anne Couture.

Atelier Bow-Wow, Momoya Kaijima Japan

Yung Ho Chang, Atelier FCJZ China

Zeigam Azizov, Stuart Hall Azerbaijan Jamaica

John Baldessari USA

Shigeru Ban Japan

Claire Barclay Scotland

Matthew Barney USA

Avner Ben Gal Israel

Thomas Beyerle Germany

Dara Birnbaum USA

Stefano Boeri Italy

Iñaki Bonillas Mexico

Ecke Bonk Germany

Glenn Brown UK

Angela Bulloch Canada

Pash Buzari Germany

Pedro Cabrita Reis Portugal

Caracas Group: Rafael Pereira and

Jesús Fuenmayor. Venezuela

Campement Urbain France

Aline Caillet, Sylvie Blocher, François

Daune, Josette Faidit

Canton Express China

(a special project created by artists

from the Cantonese region: Guangzhou,

Yangjiang, Shenzhen, etc., China

Jota Castro Peru

Maurizio Cattelan Italy

Carolina Caycedo Sanchez Colombia/UK





ARSENALE

Z.O.U. - ZONE OF URGENCY

Curated by Hou Hanru

Driven by globalization, urbanization and explosive expansion of urban spaces are the most dynamic and challenging aspects in our mutating world today. In different parts of the world, especially in areas like Asia-Pacific region where modernization and integration in the global economic and cultural systems are taking place in unprecedented speed, urban expansion, often going ahead of any long term planning, radically prompts social divisions and restructuring. Everyone living in the situation has to confront with urgent questions of development, competition and survival while established social and urban fabrics are being deconstructed and re-organized. Traditional urban planning has been surpassed by the "postplanning" reality: the city has become a collage of zones created out of urgent demands instead of regular planning. Certainly, this situation, along with the global migration movement and economic globalization, is increasingly influencing the Western world

as well. Urgent solutions have to be invented and practiced in order to create conditions for sustainable development and life.

Today's city becomes a zone of urgency. It's against this background that artistic and cultural activities, closely related to the urban transformation, are brought to a new frontier. Artists, intellectuals, activists, in groups or as individuals, along with architects and urban planners, are struggling to create projects, actions and works to negotiate with this reality. It's out of this process, new ideas and works are generated and become essential elements of redefinition of contemporary art, culture, knowledge and modes of life while spaces for imagination and innovation are opened.

In different parts of the world, especially in "non-western" regions like Asia-Pacific region, new understanding and models of modernity, or different modernities, are being experimented and provide the most active platform of creativity. Artistic practices, emphasizing the interventionist motivations and performative forms, are being developed into real force of social transformation while multidisciplinary collaborations are highly

Z.O.U. (ZONE OF URGENCY)

curated by Hou Hanru

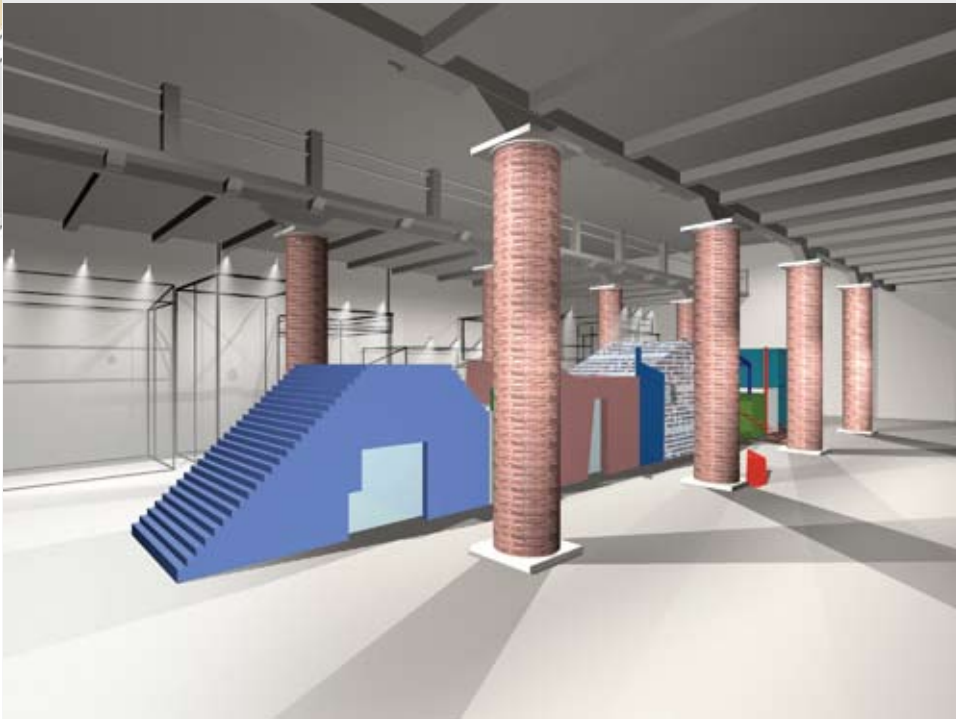
INDIVIDUAL SYSTEMS

Curated by Igor Zabel



Rendering

Canton Express project in Arsenale

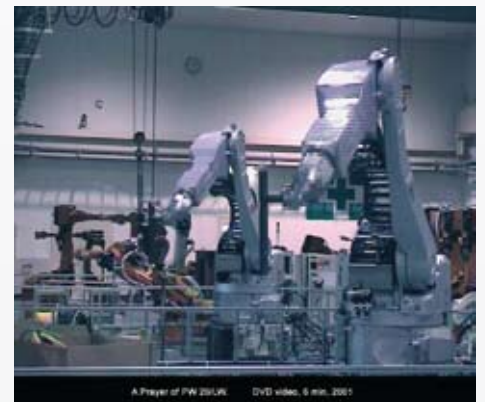


Simon Starling

Flaga (1972-2000)

Pavel Mrkus

The Prayer of PW20/LW, 2001, video, 6 min.



A Prayer of PW 20/LW DVD video, 6 min. 2001

Tony Chakar Beirut
Yung Ho Chang China
Young-Hae Chang Heavy Industries Korea
Marc Voge USA
Shu Lea Cheang Taiwan, China
Thompson Cheyney USA
Karl S. Chu Moanmariburma
Santiago Cirugeda Spain
Abraham Cruzvillegas Mexico
Minerva Cuevas Mexico
Alexandre da Cunha Brazil
Josef Dabernig Austria
Johnas Dahlberg Sweden
Colin Darke UK
Enrico David Italy
Verne Dawson USA
Berlinde de Bruyckere Belgium
Ritardi e Rivoluzioni
Tacita Dean UK
Jeremy Deller UK
Thomas Demand Germany
Gu Dexin China
Paola Di Bello Italy
Diller + Scofidio USA
Elizabeth Diller, Riccardo Scofidio
Nico Dockx Belgium
Trisha Donnelly USA
Heri Dono Indonesia
Ingar Dragset & Michael Elmgreen
 Norway /Denmark
Sam Durant USA Sculpture
Jimmie Durham USA
Leif Elggren, Carl Michael von Hausswolff
 Sweden
Olafur Eliasson, Einer Thorsteinn Denmark
Juan Pedro Fabra Uruguay
Flavio Favelli Italy
Hans-Peter Feldmann Germany
Urs Fischer Switzerland
Peter Fischli, David Weiss Switzerland
Vadim Fishkin Russia
Didier Fiuza Faustino Portugal
Ceal Floyer Canada
Dominique Gonzalez-Foerster France
Alicia Framis Spain
Yona Friedman France/Hungary
Yang Fudong China
Future Systems UK
Meschac Gaba
Giuseppe Gabellone Italy
Ellen Gallagher The Netherlands
Gego (Gertrud Goldschmidt) Venezuela

encouraged. On the other hand, to negotiate with the urgency of lack of traditional institutional infrastructures, the art world tend to experiment with more flexible, self-supporting and inventive solutions to create new communities by means of do-it-yourself kind of self-organizations. They reflect to the alternative strategies of resistance and developments initiated by "marginal" communities under the pressure of globalization. Art and culture practices are brought out to the zone of urgency, and in turn, they are also opening up oppositional zones of urgency as responses to the reality.

The project Z. O. U. - Zone of Urgency, under the general theme of Dreams and Conflicts proposed by Francesco Bonami, intends to articulately present this urgency-response interactive tendency in today's art experiments and works, notably by those acting in the Asia-Pacific regions. In the meantime, similar experiences from Europe and other regions will be also presented as manifests of the global necessity of such strategies. About 40 artists have hence been invited to participate in the project with multimedia works ranging from painting to installation, from video to performance,

THE STRUCTURE OF SURVIVAL

Curated by Carlos Basualdo



Carolina Caycedo
 Perifoneo from her project
 Shanty Sounds, 2003
 Credit: Carolina Caycedo.



ARSENALE

from internet website to architectural design... They are covering large domains from urban actions to personal imagination, from historic geopolitical critiques to political protests, etc. Designed especially for the specific site of the Arsenale, the exhibition's realization is to become a process of opening up a unique Zone of Urgency for artistic adventures and dialogues with the public in the conditions of the urgent reality of social transformation.

UTOPIA STATION

CURATED BY MOLLY NESBIT, HANS-ULRICH OBRIST, RIRKRIT TIRAVANIJA

"Today the world is too dangerous for anything less than utopia," Buckminster Fuller once wrote. Because unfortunately this remains true, we propose to travel there together as a group. We can meet at Utopia Station. The Utopia Station in Venice will be nothing more or nothing less than a way station, a place to stop, to look, to talk and refresh the route. Utopia itself an idea with a long history and many

fixed ideologies, has loosened up to become a catalyst first, or the no-place it always was, a hope for the better future.

Physically the Utopia Station in Venice, projected by Rirkrit Tiravanija and Liam Gillick, will bring together the work of many different artists and architects who will build small structures, models and walls.

Around them other small objects and projects, including drawings, small paintings and photographs, will be set up in a free arrangement. An open call has gone out to almost 160 artists for posters, which will add another layer of activity to swarm in the space and also beyond it, scattering individually into the city of Venice. The Utopia Station's artists come from around the world. To list every participant is not possible here. Let us say simply that it is a large, and growing, group. In alphabetical order it would begin with A12 and end with Andrea Zittel.

Throughout the summer, different speakers, writers, dancers, performers and musicians will be invited to give Utopia their ideas, radical actions and sounds. We imagine the Station filling with life. We imagine the

UTOPIA STATION

Curated by Molly Nesbit, Hans Ulrich Obrist and Rirkrit Tiravanija

UTOPIA STATION

Poster Project

Rirkrit Tiravanija

Credit: Roe Ethridge

Isa Genzken Germany
Ghazel Iran
Carmit Gil Israel
Gilbert and George UK
Liam Gillick UK
Sora Kim and Gimhongsoh Korea
Felix Gmelin Sweden
Robert Gober USA
Fernanda Gomes Brazil
Dryden Goodwin UK
Douglas Gordon UK
Amit Goren Israel
Tomislav Gotovac Croatia
Dan Graham USA
Rodney Graham Canada
Hannah Greely USA
Joseph Grigely USA
Massimo Grimaldi Italy
Grupo de Arte Callejero Argentina
Carolina Golden, Mariana Corral,
Rafael Leona, Federico Geller,
Lorena Bossi
Hakan Gursoytrak Turkey
Hans Haacke Germany
Henrik Håkansson Sweden
Mathew Hale UK
David Hammons USA
Kevin Hanley USA
Rachel Harrison USA
Jeanne van Heeswijk Netherlands
Jeppe Hein Denmark
Michal Helfman - Israel
José Antonio Hernández-Diez Venezuela
Sandi Hilal, Alessandro Petti Palestine Italy
Nikolaus Hirsch Germany
Thomas Hirschhorn Switzerland
Damian Hirst UK
Carsten Hoeller Germany
Karl Holmquist Sweden
Roni Horn USA
Wong Hoycheong Malaysia
Carlos Hugo Levinton and group Argentine
Liliana Amielli, Florencia Breytar,
Susana Caruso, Daniela Ipar,
Dante Muñoz, Silvia Rossi
Marine Hugonnier France
Pierre Huyghe France
Bethan Huws Wales
Joo Jae-Hwan Korea
IRWIN group Slovenia
Dusan Mandic, Miran Mohar, Andrej
Savski, Roman Uranjek, Borut Vogelnik

Station defined as much by this life, i.e. by meeting, as by its things. The Utopia Station project as a whole should be understood to be the composite of its many layers, each unfolding at different speeds in different times and places: seminars, meetings, stations, posters, performances and books are coming en route. The Utopia Station in Venice will be the first major stop. We envision a project extending over the next several years.

THE EVERYDAY ALTERED CURATED BY GABRIEL OROZCO

I accepted the invitation of Francesco Bonami to curate this exhibition because of his genuine interest in the ongoing collaboration that has taken place among and between these artists and myself over the years. My curatorial practice here is limited to establishing rules for a game in a specific exhibition field. The rules are: no walls, no pedestals, no vitrines, no video, no photographs. The six invited players are: Abraham Cruzvillegas, Jimmie Durham, Daniel Guzman, Jean Luc Moulene, Damian

THE EVERYDAY ALTERED

Curated by Gabriel Orozco



Abraham Cruzvillegas
 Aeropuerto Alterno,
 2002
 Knives and wood
 Dimensions variable
 Unique sculpture



ARSENALE

Ortega and Fernando Ortega. Avoiding the medias mentioned before, these artists have accepted to participate in this dialogue using their own altered objects of knowledge. We could say that this practice of transforming the objects and situations in which we live everyday is a way of transforming the passage of time and the way we assimilate the economics and politics of the instruments of living. We could say, also, that the fact that this practice has become a recurrent tool for many contemporary artists all over the world, is a sign of its political power, as the individual can transform and communicate its own reality and, with simple means, make these altered objects the materials and tools of our revolutionary mornings. The human scale is a constant in all the works presented here. The irony of thinking, the immediate gesture, the fragility of intimacy, and the meticulous violence of transforming the familiar, makes these artists' work relevant to understand a powerful tendency in the art practice of today (Gabriel Orozco).

THE STRUCTURE OF SURVIVAL

CURATED BY CARLOS BASUALDO

ASSISTANT CURATOR: STEPHANIE MAUCH

INSTALLATION DESIGN: BEVK & PEROVIC ARCHITECTS

This exhibition explores a constellation of themes related to the effects of political, economic and social crises in the developing world. The show does not attempt to fully document this situation, but to explore the ways in which artists and architects have reacted and react to these set of conditions. Notions of sustainability, self-organization and the articulation of various forms of aesthetic agency as forms of resistance are recurrent in the show, as it is die powerful image of one of the most shocking and imposing evidences of these conditions in the city, the overwhelming presence of the shanty towns. The show will thus trace their presence in die cultural imaginary of the developing world, and introduce the shanty as the object of a number of recent anthropological, urban and socio-economic studies.

Damian Ortega

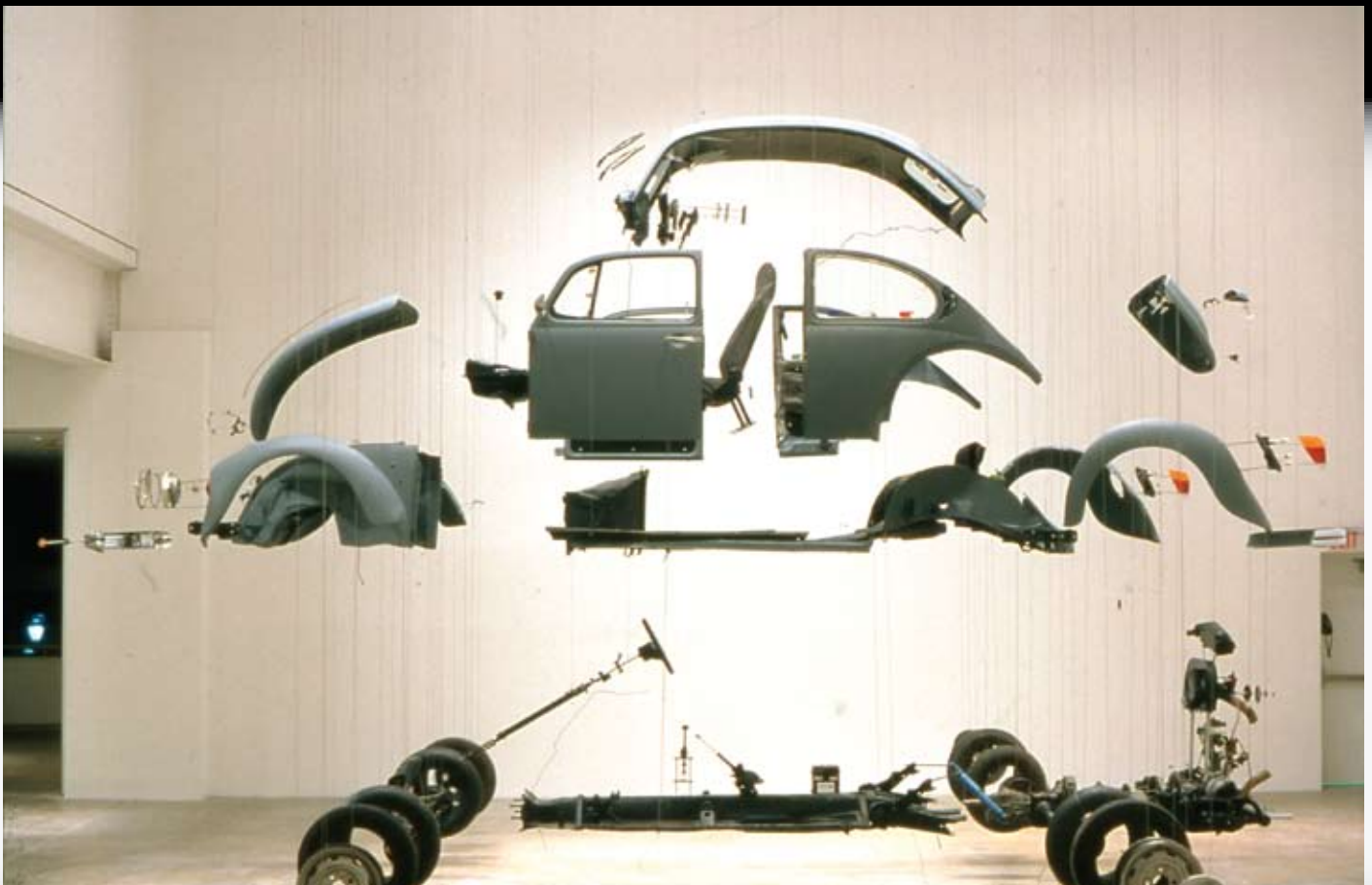
Cosmic Thing, 2002

Beetle 83, stainless steel

wire, plexiglass

Dimensions variable

Unique sculpture



Arata Isozaki Japan
Piotr Janas Poland
Janus Magazine Belgium
Jan Fabre and Hendrik Tratsaert
Koo Jeong-a Korea
Zhu Jia China
Yan Lei and Fu Jie China
Sture Johannesson Sweden
John M. Johansen USA
Jean-Paul Jungmann, Tamas Zanko
France/Hungary
Ilya Kabakov Ukraine
Gülsün Karamustafa Turkey
Ian Kiar UK
Sora Kim and Gimhongsoh Korea
Eva Koch Denmark
Jakob Kolding Denmark
Július Koller Slovakia
Rem Koolhaas Netherlands
Gabriel Kuri Mexico
Surasi Kusolwong Thailand
Kyupi-Kyupi Japan
Jim Lambie Scotland
Luisa Lambri Italy
Michel Lasserre and Paola Yacoub-
Lebanon /France
Yan Lei and Fu Jie China
Yuri Leiderman Russia
Kamin Lertchaiprasert Thailand
Mikael Levin USA /France
Erik van Lieshout Netherlands
Armin Linke Italy
Sarah Lucas UK
Anna De Manincor, ZimmerFrei Italy
Kerry James Marshall USA
Mareaperto Onlus Italy
Marepe (Marcos Reis Peixoto) Brazil
Bruce Mau Canada
Lucy McKenzie UK
Steve McQueen UK
Cildo Meireles Brazil
Jonas Mekas Lithuania
Annette Messager France
Gustav Metzger Germany
Helen Mirra USA
Andrei Monastirsky Russia
Marco Moretti (Brigata/FDT) Italy
Jean Luc Moulene France
Pavel Markus Czech Republic
Rabih Mrouè Lebanon
Deimantas Narkevicius Lithuania
Rivane Neuenschwander Brazil

The Structure of Survival attempts to interrogate a number of assumptions about what constitutes a 'crisis' and how it manifest itself both in art and society. It is based on the notion that art is a form of knowledge and as such it creates the framework that helps us both understand and react to these circumstances. In the last two decades, recurrent references to political, economic and social crisis in contemporary art have increased exponentially. This is likely related to the contradictory results of globalization and corporate capitalism, and the consequent deterioration of the living conditions of developing world populations. More and more, the rationality of the public sphere metamorphoses into ephemeral communal encounters and strategies of collective survival.

This exhibition will thus attempt to reflect this process by including the works of a number of contemporary artists from North and South America, Africa, Europe and Asia, who have been working on the subject. Among the artists included in the exhibition are: Grupo de Arte Callejero (Argentina) working in collaboration with Andreas Siekmann and Alice Creischer (Germany),

FAULT LINES

Curated by Gilane Tawadros
in collaboration with Forum for African Arts



Frank Bowling

Who's Afraid of Barnett Newman



ARSENALE

Marepe (Brazil), Yona Friedman (Hungary-France), Muyiwa Osifuye (Nigeria), Rachel Harrison (USA), Antonio Ole (Angola), Juan Maidagan and Dolores Zinny (Argentina-USA), Carolina Caycedo (Colombia-UK), Fernanda Gomes (Brasil), Mikael Levin (USA-France) and Marjetica Potrc (Slovenia). The show will also include works of a selected group of historical figures like Gego (Venezuela) and Robert Smithson (USA).

INDIVIDUAL SYSTEMS

CURATED BY IGOR ZABEL

Ideas of ordered systems - in technology, knowledge, society, and culture, are an essential part of modernity. The concept of system, however, also reveals the heterogeneous and contradictory nature of modernity.

Modernity is, of course, connected to the ideas of a rational and ordered knowledge, of a well-planned and effective production, of an effective management of space and resources, of a rationally organized and balanced social structure, etc. In such a context, organized systems

represent means to achieve these goals and thus, finally, a balanced world offering to everyone possibilities for a good and meaningful life. They make possible the effective functioning of the society in all its aspects, such as political system, economy, knowledge, etc. In this respect, the concept of system reflects the "positive" side of the modern world. This positive, utopian perspective on modernity, however, has its "negative" side, too. Modernity is not merely a utopia, project, and rational organization, it is also tension, struggle and conflict.

This becomes obvious through a number of oppositions, which are essential for the modern condition: individual vs. society, the particular vs. the universal, the local vs. the global, freedom vs. the institutionalized order. These oppositions, however, reflect deeper antagonisms in modern society, i.e. antagonisms based on the class differences, the (post)colonial power relations, gender, etc. Thus, the nihilistic dimension of the modern project becomes visible. Modernity can be experienced as discomfort (cf. Mladen Stilinovic, Viktor Alimpiev & Marian Zhunin). System and



Jun Nguyen-Hatsushiba Vietnam
Carsten Nicolai Germany
Nils Norman UK
Oda Projesi Turkey
Özge Açoğkol, Günes Savas,
Seçil Yersel
Antonio Ole Angola
Roman Ondák Slovakia
Motohiko Odani Japan
Yoko Ono Japan
Roman Opalka Poland France
Gabriel Orozco Mexico
Damian Ortega Mexico
Fernando Ortega Mexico
Olumuyiwa Olamide Osifuye Nigeria
Tsuyoshi Ozawa Japan
Lygia Pape Brazil
Claude Parent France
Philippe Parreno Algeria
Jennifer Pastor USA
Yan Pei-Ming China
Zhang Peili China
Marko Peljhan Slovenia
Alexandre Perigot France
Manfred Pernice Germany
Diego Perrone
Huang Yong Ping China
Patricia Piccinini Australia
Michelangelo Pistoletto Italy
Paola Pivi Italy
Magnus von Plessens Germany
Marjetica Potrc Slovenia
Richard Prince USA /The Netherlands
Florian Pumhoesl Austria
Din Q. Le Vietnam
Ma Qingyun China
Jorge Queiroz Portugal
Walid Raad
Edi Rama, Anri Sala Albania France
Raqs Media Collective India
Jeebesh Bagchi, Monica Narula
Charles Ray USA
Tobias Rehberger Germany
Nick Relph, Oliver Payne UK
Pedro Reyes Mexico
Pia Roenike Denmark
Fernando Romero Mexico
Martha Rosler USA
Aïda Ruilova USA
Walid Sadek Beirut
Christoph Schlingensief Germany
Dana Schutz USA

utopian vision tend to destroy the existing reality in the name of the future perfect world (e.g. in the communist projects). It represents oppression and threat to the individual and his desire for freedom (e.g., in totalitarian systems). It becomes an effective and ruthless tool of exploitation (e.g. in capitalist production), etc.

The concept of the system, therefore, cannot be connected merely to the (utopian) idea of a total construction of a harmonic and rationally ordered society. It reflects the contradictions and tensions that make an essential part of modernity. I believe it would be a mistake to forget this intrinsic tension by choosing either the "utopian" or the "critical" position. The realization of the contradictory nature of modernity should not lead one into forgetting and discarding the modernist idea of achieving a just and meaningful world.

Art itself is a social institution, a system that is an essential part of the interconnected social systems, yet it functions as a particular and autonomous world at the same time. (This dualism has been reflected

CLANDESTINES

Curated by Francesco Bonami

Hannah Greely

"Silencer", 2002
 urethane rubber, nylon fabric
 36" x 24" x 18"
 photo courtesy of artist
 Collection Dean Valentine





ARSENAL

in the opposition of the "autonomous" and the "engaged" art, which has been so essential for the discussions on modern art.) By using the paradigm of the system, an artist is able to reflect the general and essential dimensions of modernity without entering directly into social, political or anthropological analysis or without abandoning a highly personal language and approach. Discussing Luhmann's book *Art as a Soda/ System, Art & Language* wrote: "This is a way that art can be integrated into everyday: by accepting, describing and re-describing its own differentiation as form."

**FAULT LINES:
CONTEMPORARY AFRICAN ART AND SHIFTING LANDSCAPES
CURATED BY GILANE TAWADROS AND PRODUCED BY THE FORUM
FOR AFRICAN ARTS**

In geological terms, fault lines reveal themselves as fractures in the earth's surface but they also mark a break in the continuity of the strata. Fault

lines may be a sign of significant shifts, or even of impending disaster, but they also create new landscapes. *Fault Lines: Contemporary African Art and Shifting Landscapes* brings together contemporary artists from Africa and the African Diaspora whose works trace the fault lines that are shaping contemporary experience locally and globally. These fault lines have been etched into the physical fabric of our world through the effects of colonialism and post colonialism, of migration and globalization. Their reverberations echo through contemporary lived experience and in the work of these 15 artists working across a range of media from painting and sculpture through to architecture, photography and installation. Their works span five decades, four continents and three generations, resisting any notion of an authentic or one-dimensional African experience.

One of the most important artists of his generation Frank Bowling created map paintings in the late 1960s and early 1970s which combine his investigations into the formal properties of picture making with his



Michal Helfman
"Kohav Ya'ir", 2003
Installation, Mixed Media
250 x 350 x 400 cm.

The Owl

Multimedia Installation by Michal Helfman

In the middle of the room stands a metallic owl surrounded with mirrors in the form of dripping water. The mutual reflection creates a kaleidoscope effect. Above the owl there is a lighting fixture designed to look like an owl's eye. For few minutes it will radiate with a strong, bright light that will almost blind whoever enters the room, and then, for few minutes the strong light will shut down and the owl will tell stories of wisdom.

The owl is the symbol of wisdom.
For him night time is the time of
compassion and contemplation.



Paul Seawright Wales
Shimabuku Japan
Efrat Shvily Israel
Andreas Siekmann, Alice Creischer
 Germany /Argentina
Andreas Slominski Germany
Patti Smith USA
Robert Smithson USA
Doron Solomons Israel
Yutaka Sone Japan
Monika Sonowska Poland
Nancy Spero, Leon Golub USA
Simon Starling Scotland
Michael Stevenson New Zealand
Mladen Stilinovic Croatia
Rudolf Stingel Italy
Superflex Denmark
Tadaso Takamine Japan
Javier Téllez Venezuela
Nahum Tevet Israel
Lincoln Tobier, Simon Leung USA
Jaan Toomik Estonia
Rosemarie Trockel Germany
Tatian Trouvé France
Tsang Tsou-choi China
Nobuko Tsuchiya Japan
Patrick Tuttofuoco Italy
Uglycute Sweden
Markus Degerman, Andreas Nobel,
Jonas Nobel, Fredrik Stenberg
Piotr Uklanski Poland
Meyer Vaisman Venezuela
Agnes Varda Belgium
Anton Vidokle Russia
Luca Vitone Italy
Lawrence Weiner USA
Eyal Weizman Israel
Pae White USA
Steven Willats UK
Cereith Wyn Evans UK
Amelie von Wulffen Germany
Shizuka Yokomizo UK
Carey Young Zambia
Zerynthia Italy
Mario Pieroni, Dora Stiefelmeier in
 collaboration with **Mario Merz** and
Franz West
Liu Zheng China
Yang Zhengzhou China
Andrea Zittel USA

political preoccupations. Bowling not only put the political into 'Pop Art' but also put postcolonial concerns into contemporary art, thereby creating a sublime tension between form and content and laying the ground for subsequent generations of artists for whom aesthetic and political concerns are never mutually exclusive. In the work of the celebrated Egyptian architect Hassan Fathy, it is the negotiation between tradition and modernity within a defiantly nationalist idiom that is articulated through his vision of an 'architecture for the poor.' Mirroring more or less the trajectory of modern Egypt, Fathy's architecture moves 'from colonization to independence to development and its aftermath entangled with grand dreams of regional pre-eminence'.

By contrast, Wael Shawky's contemporary asphalt city is a hybrid metropolis, part-rural, part-urban, constructed out of the 'blackest, most unyielding residues of petroleum. An ironic commentary on the contradictory effects of modernization on contemporary Egyptian society, this dystopian city is the by-product of mass migration and globalization. Kader Attia's intimate



Ben Gal
 Salt Mine
 Acrylic on canvas,
 150 x 220 cm.
 2003



ARSENALE

portraits of transvestites and transsexuals give physical form to the experiences of Algerian migrants and sans papiers who live their lives on the periphery of France's capital city, both literally and metaphorically. Excluded and alienated from both Algeria and France, the figures who populate Attia's work represent the lived experience of globalization and its disaffected and disenfranchised 'non-citizens'.

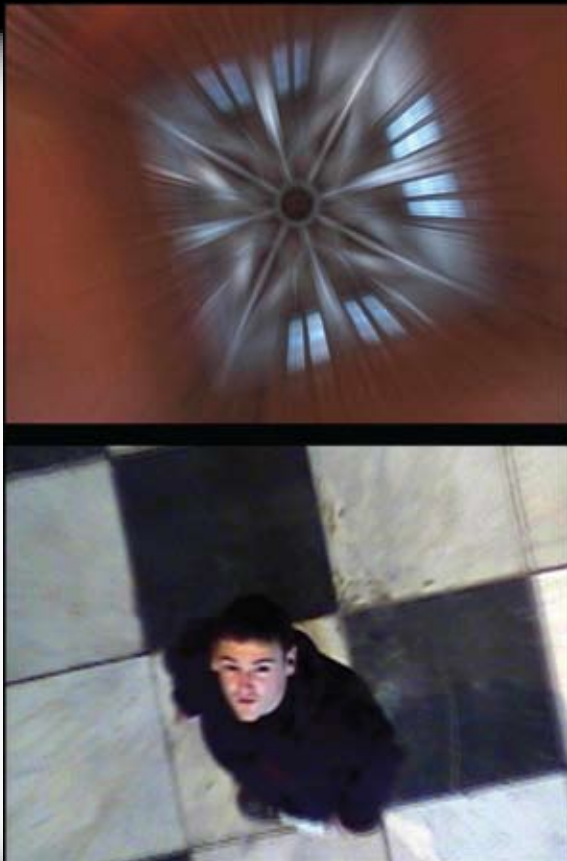
The intimate relationship between past and present is the subject of Salem Mekuria's beautiful film installation that evokes the periodic breaks in continuity and stability - the eruption of conflict, war, famine and exodus - in Ethiopia's recent history and the co-existence of past, present and future in the daily lives of Ethiopians. Resonant of recent events that have taken place in Kosovo and Rwanda, Zarina Bhimji's haunting images of an evacuated Ugandan landscape are concerned with the physical traces of migration and exile, of elimination and erasure as it is engraved upon the physical landscape of contemporary Africa. As Bhimji describes them, the images are about 'listening to difference...

listening to changes in tone, difference of color'. Defying the political violence that has riven Algeria from the colonial struggle to present-day conflicts, Samta Benyahia's architectural installation (a tribute to the great Algerian writer Kateb Yacine) creates a utopian space in which the past and present are no longer in conflict with one another; here a multiplicity of viewpoints becomes possible at one and the same time.

The possibility of reconciling different worldviews underpins the photographs of Rotimi Fani-Kayode who creates a photographic world in which 'the body is the focal point for an exploration of the relationship between erotic fantasy and ancestral spiritual values'. Just as Fani-Kayode challenges the codes of photographic convention by moving away from the idea of an objective, material reality, Clifford Charles' drawings represent a move away from the sentimental and melancholic images of post-apartheid South Africa. These compelling abstract ink drawings chart a new visual and physical space in the post-apartheid era; their dark, inky surfaces creating a multilayered blackness that

Dryden Goodwin

Above/Below 1
 Stills from Above/Below, 2003
 2 screen video installation with soundtrack) courtesy the
 artist and Stephen Friedman Gallery



Hakan Gursoytrak

Havaalani - Airport
 1993



Charles Ray USA
Tobias Rehberger Germany
Nick Relph, Oliver Payne UK
Pedro Reyes Mexico
Pia Roenike Denmark
Fernando Romero Mexico
Martha Rosler USA
Aida Ruilova USA
Walid Sadek Beirut
Christoph Schlingensief Germany
Dana Schutz USA
Paul Seawright Wales
Shimabuku Japan
Efrat Shvily Israel
Andreas Siekmann, Alice Creischer
 Germany /Argentina
Andreas Slominski Germany
Patti Smith USA
Robert Smithson USA
Doron Solomons Israel
Yutaka Sone Japan
Monika Sonowska Poland
Nancy Spero, Leon Golub USA
Simon Starling Scotland
Michael Stevenson New Zealand
Mladen Stilinovic Croatia
Rudolf Stingel Italy
Superflex Denmark
Tadaso Takamine Japan
Javier Téllez Venezuela
Nahum Tevet Israel
Lincoln Tobier, Simon Leung USA
Jaan Toomik Estonia
Rosemarie Trockel Germany
Tatian Trouvé France
Tsang Tsou-choi China
Nobuko Tsuchiya Japan
Patrick Tuttofuoco Italy
Uglycute Sweden
Markus Degerman, Andreas Nobel,
Jonas Nobel, Fredrik Stenberg
Piotr Uklanski Poland
Meyer Vaisman Venezuela
Agnes Varda Belgium
Anton Vidokle Russia
Luca Vitone Italy
Lawrence Weiner USA
Eyal Weizman Israel
Pae White USA
Steven Willats UK

spills over the white surface of the paper. Political and social violence is a recurrent theme. Laylah Ali's cartoon-like gouache paintings are deeply disturbing and ambiguous narratives that suggest repeated episodes of violence and conflict, underpinned by the dynamics of race and power. Inspired by the graphic style of comic strips, Ali constructs a world in which the identities of her varied Greenhead characters are difficult to pin down and their behavior both ambivalent and contradictory. Pitso Chinzima and Veliswa Gwintsa's installation addresses the cumulative effects of relentless, social violence as a global phenomenon that militates against the efforts of ordinary people to realize a full and meaningful existence. Rejecting the notion that social violence is a peculiarly South African experience, Chinzima and Gwintsa suggest that violence is one of the more troubling effects of globalization and its discontents.

Fifty years after the revolution that dispensed with colonial rule, Moataz Nasr's mesmerizing video installation presents a powerful critique of the cynicism of politicians and the indifference of their electorate in post-

Liu Zheng

Night Club Hostesses
 Black and white photograph
 Beijing, 1998





ARSENALE CORDERIE

revolutionary, postcolonial Egypt. Meanwhile the work of Sabah Naim's film and installation works visualize the widening gap between two often incommensurate worlds: the international arena of the media and global politics and the everyday world of ordinary Egyptians and their daily effort to survive. Everyday struggles have taken the place of the nationalist struggles in this new postcolonial world order while waiting has replaced action.

Moshekwa Langa's collages and installations reflect upon the continuous displacements and shifts not only in linguistic and visual representation but equally in the physical landscape of contemporary Africa. In this installation of large-scale drawings and video works, he presents a story in twelve parts, a 'non story' in three acts in which people are waiting to get on a bus, waiting in doorways passing the time or just smoking and waiting, waiting, waiting...

CLANDESTINE

CURATED BY FRANCESCO BONAMI

Over the course of the last year, curator Francesco Bonami travelled to numerous countries such as Japan, Israel, Poland and Turkey, among others, to explore the dynamic pulse of recent developments in contemporary art practice. Clandestine includes approximately thirty emerging international artists who work in a variety of media including painting, sculpture, installation art, photography, film and video.

Ranging from traditional media to interactive environments, this exhibition aims to address the inevitable boundless nature of a "clandestine" vision, which unfolds independently from any kind of formal, individual or collective affiliation. In a time when the 'political' often dominates artistic discourse, this show can neither be linked to any dominant theme nor media, resisting straightforward categorisation.

Rather, the works in Clandestine—both enigmatic or challenging—point towards a shared space where the criteria of evaluation and the conditions of artistic production are constantly shifting.



Doron Solomons

Father

Video

2002

13 Min .



Paulina Olowska

X

Oil on canvas, 2002

71 x 39½ inches



Magnus von Plessens

Raumfigur/ Figure in Space

Oil on canvas, 2002

60 x 50 cm

Kunstsammlung

Nordrhein-Westfalen

Ackermans collection

BIENNALE VENEZIA

50TH INTERNATIONAL ART EXHIBITION 2003

Dreams and Conflicts - The Dictatorship of the Viewer

Charles Ray USA
Tobias Rehberger Germany
Nick Relph, Oliver Payne UK
Pedro Reyes Mexico
Pia Roenike Denmark
Fernando Romero Mexico
Martha Rosler USA
Aida Ruilova USA
Walid Sadek Beirut
Christoph Schlingensief Germany
Dana Schutz USA
Paul Seawright Wales
Shimabuku Japan
Efrat Shvily Israel
Andreas Siekmann, Alice Creischer
Germany /Argentina
Andreas Slominski Germany
Patti Smith USA
Robert Smithson USA
Doron Solomons Israel
Yutaka Sone Japan
Monika Sonowska Poland
Nancy Spero, Leon Golub USA
Simon Starling Scotland
Michael Stevenson New Zealand
Mladen Stilinovic Croatia
Rudolf Stingel Italy
Superflex Denmark
Tadaso Takamine Japan
Javier Téllez Venezuela
Nahum Tevet Israel
Lincoln Tobier, Simon Leung USA
Jaan Toomik Estonia
Rosemarie Trockel Germany
Tatian Trouvé France
Tsang Tsou-choi China
Nobuko Tsuchiya Japan
Patrick Tuttofuoco Italy
Uglycute Sweden
Markus Degerman, Andreas Nobel,
Jonas Nobel, Fredrik Stenberg
Piotr Uklanski Poland
Meyer Vaisman Venezuela
Agnes Varda Belgium
Anton Vidokle Russia
Luca Vitone Italy
Lawrence Weiner USA
Eyal Weizman Israel
Pae White USA
Steven Willats UK

While the term "globalisation" is often reduced to the invasive force of the McDonald's phenomena, "global" in art can also be seen working in the opposite direction, projecting the artists' thought processes beyond his /her specific context. In this way, the work blurs the boundaries of topography and emphasizes the autonomy of its production. In a world that strives to classify its every component, being political, for example, does not always mean taking sides. On the contrary, it exposes the common clandestine status of the human being. Clandestine is not so much the attitude toward the work of art as it is a state of mind that generates the conditions for its existence. Artists such as Cheyney Thompson, Tatiana Trouvé, Bojan Sarcevic, Monica Sosnowska, Amelie von Wulffen, Dryden Goodwin and Flavio Favelli probe theoretical concerns surrounding the history of architecture in relation to the mental perception of a physical or imagined space. By emphasizing a personal relationship to their medium, Liu Zheng, Paulina Olowaska, Eva Koch, Ghazel, Aida Ruilova, Magnus von Plessens, Shizuka Yokomizo and Ety Abergel explore the autobiographical and /or collective notion of identity.





VENICE AND THE SQUARES OF ITALY'S MAIN CITIES

ARCHEA ASSOCIATI / C+S ASSOCIATI

LAURA ANDREINI, ANDREA BONDI, CARLO CAPPAI, MARCO CASAMONTI, SILVIA FABI, GIANNA PARISSÉ, GIOVANNI POLAZZI, MARIA ALESSANDRA SEGANTINI

In this edition of the exhibition of visual arts, director Francesco Bonami has transformed even the functional aspects of the show, such as the connection between the various sections of the 50th International Art Exhibition, into projects of contemporary art and architecture. In this way, he blends the contents and themes of the exhibition with the physical structure containing them. This work, dubbed the cord, has been designed by archea associati /c+s associati, and goes beyond the idea of the door to propose instead a spatial link able to wire together the different locations in which the exhibition develops its themes. The fragments of this steel conduit contain and transport information consolidating the idea of art as communication and of communication as art. The work provides a condition that is inversely proportionate to reality, altering the usual relations between user and information. It is not the contents that

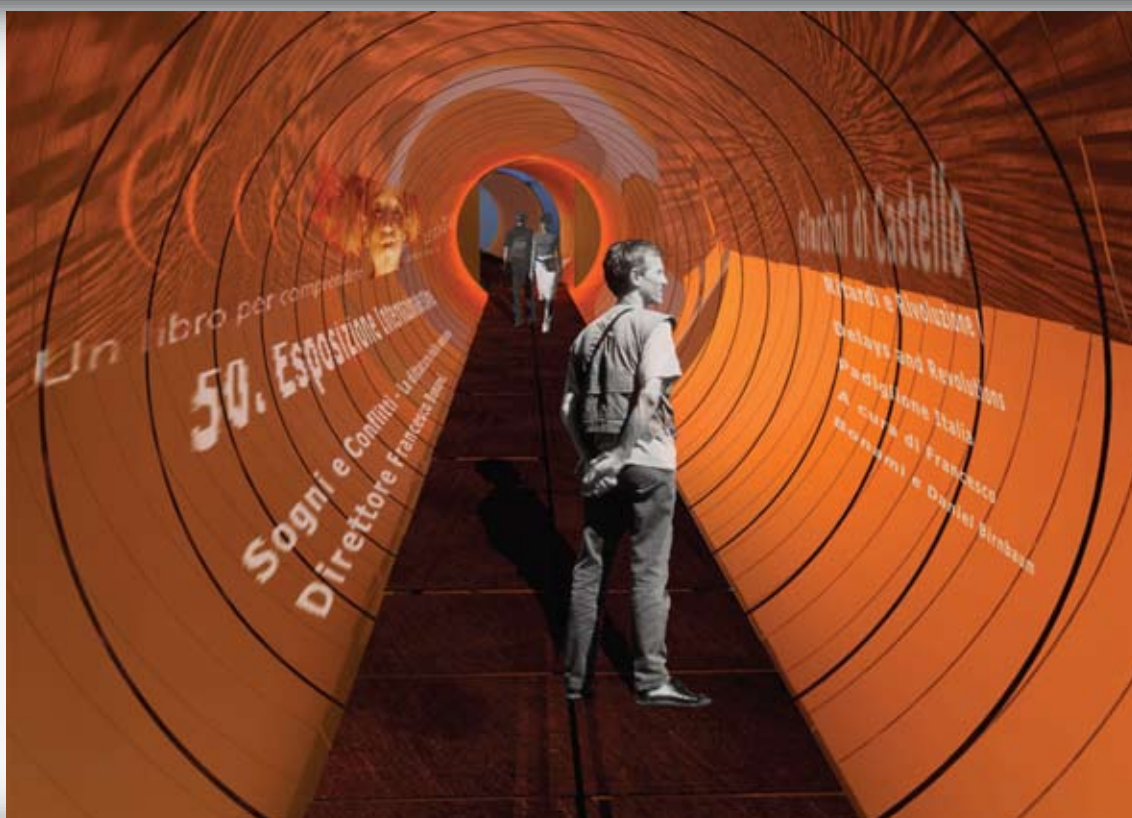
move in a dynamic, ultra-fast manner with respect to a silent, unmoving spectator in front of a screen, but the visitor who enters the network of information developed by the exhibition as it progresses. Through the use of images transmitted by the sign and slanting light that make the glossy paint of the colored interior walls vibrate, Cord receives and rebounds the many metaphors of its form. Such as an umbilical cord between 'interior' and 'exterior', feeding and being fed by the places of art. And it is to the places of art that it turns to in its guise of 'diffuse exhibition'.

The work consists of a steel cylinder over 200 meters long, made from modular units 1.25 meters deep and 3 meters in diameter, allowing one to walk within. Fragments of the Cord, varying in length from 7.5 to 15 meters, will be installed not only in Venice, but also in the squares of Italy's main cities, to which the Biennale intends taking the program of its exhibition. For the first time, a rapport and dialogue will be established with the rest of Italy, transforming Venice into a true art contemporary culture terminal. The cord project has been realized with the contribution of Festival Crociere.

SPECIAL PROJECT THE CORD

Archea Associati /c+s Associati

Cord 2



Musei Civici Veneziani La Biennale di Venezia

Pittura/Painting
From Rauschenberg to Murakami, 1964-2003
Venezia, Museo Correr

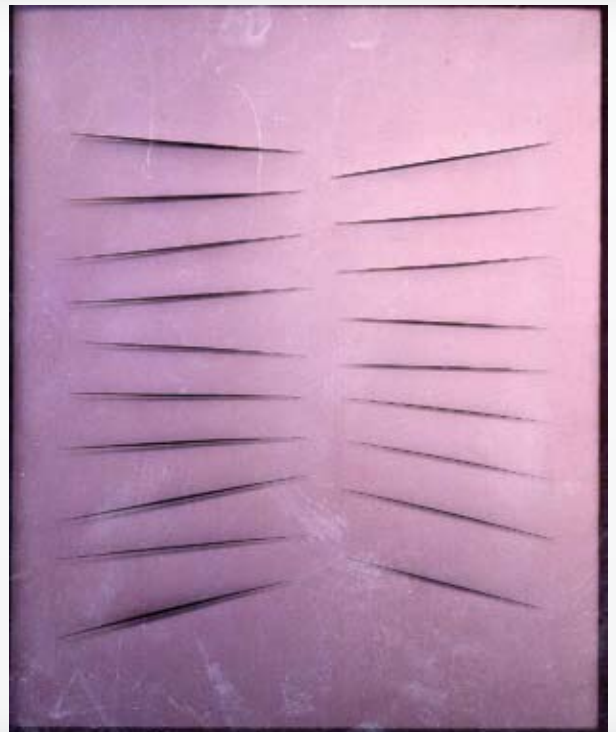
June 15th – November 2nd 2003

In 1964 during the Thirty-second Visual Arts Exhibition of La Biennale di Venezia, the Best Foreign Artist Prize was awarded to Robert Rauschenberg. This event shifted the focus of pictorial representation in the arts from Europe to the United States, and can be said to have induced the crisis in painting during the post-war era. It was a crisis that marked a turning point, a debate that continues to endure in the discourse of contemporary art. Taking as a starting point the history



Robert Rauschenberg
Kite, 1963
oil and silkscreen on canvas
84 x 60 inches

Lucio Fontana
Concetto spaziale, attese, 1964
Idropittura su tela, 100 x 81 cm.
Fondazione Lucio Fontana, Milano



of the Biennale from 1964 to the present, Pittura/Painting is an exhibition – created and curated by La Biennale di Venezia and by the Musei Civici Veneziani (Venetian Civic Museums) and a substantial part of the 50th Exhibition - that aims at reconsidering the celebration and exclusion of the development of painting.

The exhibition will not only reveal the presence of painting as a tour de force (most notably during the years of 1969 and 1977) but also explore its absence spawned by, among a host of things, the emergence of conceptual art; other complex debates posited that the canvas was seen as an irrevocable archetype of contemporary artistic expression. Pittura/ Painting will include more than forty works spanning several generations of international artists.

Since the mid-1960s, the Biennale has been characterized by the following paradox: "What is the role of painting in the current

Biennale?" Pittura/Painting offers a response by re-examining the last four decades of the Biennale together with painting developments outside the Venetian context, and confirming that the painted picture remains at the center of every artistic debate.

Pittura/Painting

From Robert Rauschenberg to David Hockney, from Lucio Fontana to Andy Warhol, from Francesco Clemente to Jean-Michel Basquiat, from Lucian Freud to John Currin, from Alberto Burri to Gino De Dominicis and Takashi Murakami.

Venezia, Museo Correr

San Marco 1529, 30124 Venezia

PITTURA/PAINTING FROM RAUSCHENBERG TO MURAKAMI

Archea Associati /c+s Associati

Alberto Burri

Opera N° 944, 1966

Fondazione Palazzo Albizzini

"Collezione Burri", Città di Castello



Pittura/Painting:

From Rauschenberg to Murakami, 1964-2003

Venice, Museo Correr

1964 was a turning point for the Biennale di Venezia and for the history of painting: Robert Rauschenberg won the Prize for Painting awarded by the President of the Cabinet to a non-Italian artist. Among the works exhibited was *Kite*, 1963, the painting which will open *Pittura/Painting*, one of the sections of the 50th International Art Exhibition in the rooms of the Museo Correr. The exhibition, curated by Francesco Bonami, has been realised by La Biennale di Venezia and the Musei Civici Veneziani. In that June of 1964, the universal recognition of the importance of Robert Rauschenberg's works caused a sensation: for the first time in history, European art lost its predominance to the United States. This marked the beginning of a hegemony only rarely interrupted or weakened since.

When Rauschenberg won the prize, less than a year had passed since Kennedy's assassination in Dallas, the American dream had just been shattered, and with an unprecedented freshness his pictures bore witness to the start of a world in which the media and advertising would loom over everything, from art to literature and cinema. In Europe and Italy especially, painting was still bogged down in an excessive although at times aggressive formalism, as in the case of *Burn*. In America, instead, Pop Art was shattering the most sacred tenets of painting, adopting techniques and subjects hitherto excluded from any appearance.

Warhol and Rauschenberg imposed a form of research and speed that were unheard of in European art, while Jasper Johns went further and retreated into a self-referential mannerism from which he was later unable to break free but which made him into a cult figure.

But 1964 was also the year in which painting entered a long

PITTURA/PAINTING FROM RAUSCHENBERG TO MURAKAMI

Archea Associati /c+s Associati

Enrico Castellani

Superficie bianca, 1970

Acrilico su tela estroflessa e
introflessa

300 x 220 cm.

Private Collection

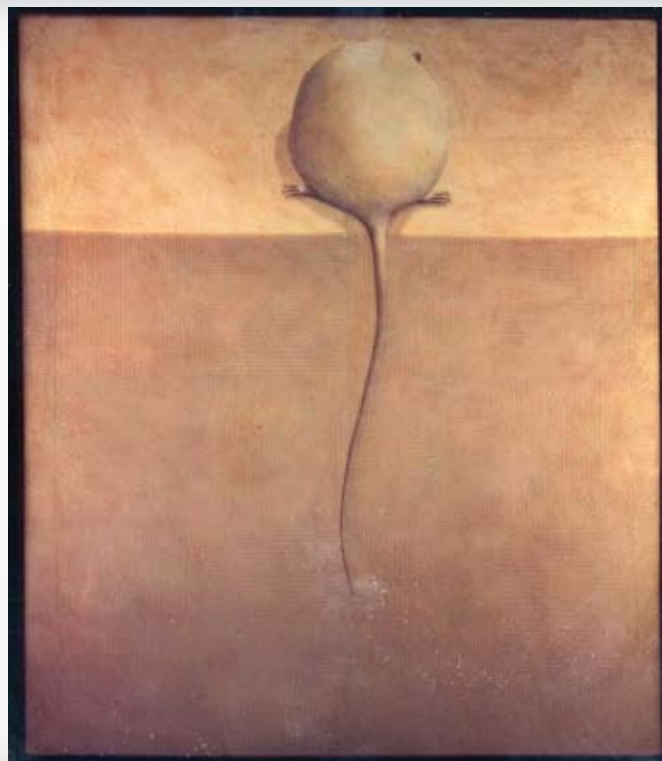
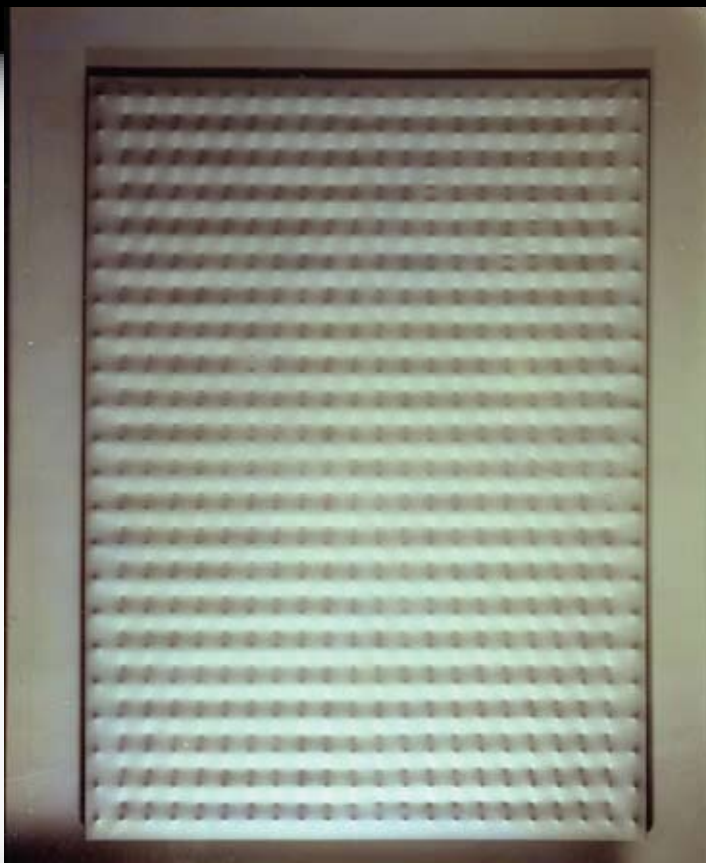
Courtesy Studio Guenzani, Milano

Domenico Gnoli

La souris Blanche sur la nappe, 1967

Olio a sabbia su tela
130 x 150 cm.

Private Collection





MUSEO CORRER

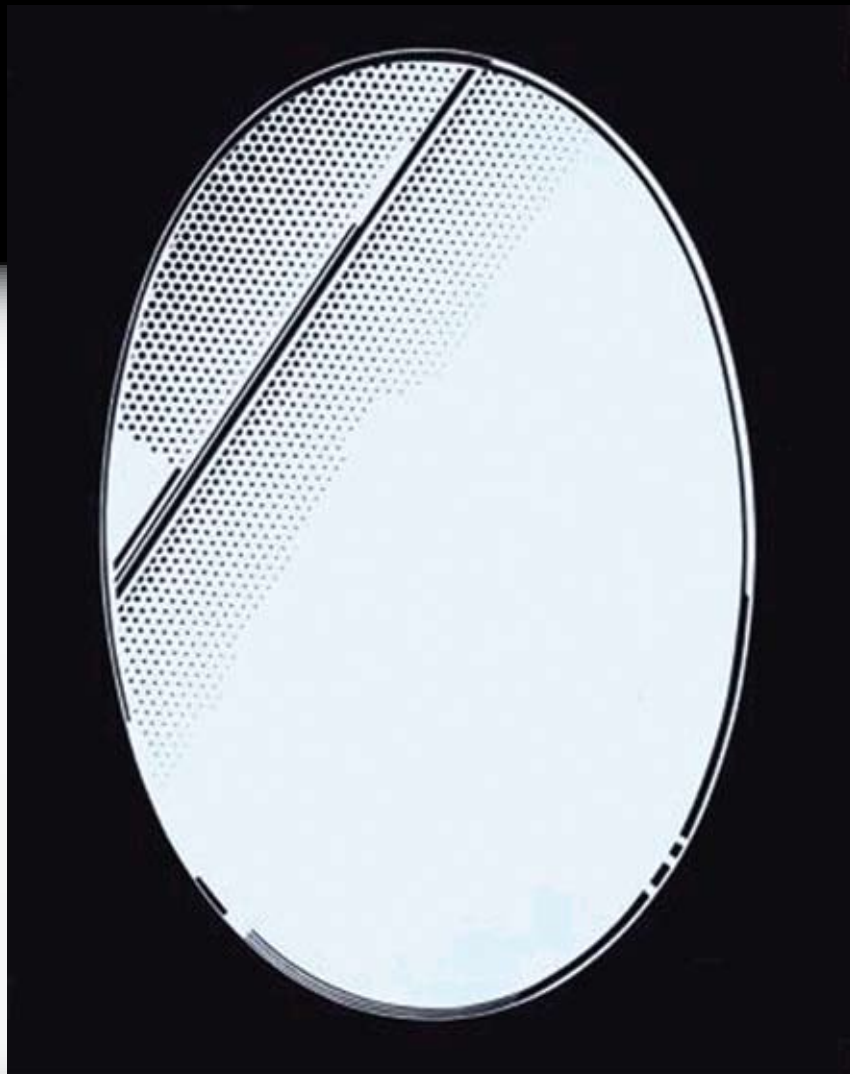
period of crisis within the Biennale, and which was to deepen with the events of 1968. Henceforth, the debates, controversies and criticisms of the role of painting at the Biennale di Venezia dragged on and this archetype for all contemporary art would prove always to be a symbolic absentee or a ghost wandering eternally within the Biennale.

On the occasion of the 50th edition of the exhibition of visual arts, Pittura/Painting aims to provide a highly personal and idiosyncratic view of the progress of painting in the Biennale and elsewhere, trying to identify works through which the viewer can discern the love-hate relationship existing between contemporary art and the painted medium.

Through works by Alberto Burn, Lucio Fontana, Domenico Gnoli, Enrico Castellani and Renato Guttuso, the exhibition compares Italian work with that of Europe and the rest of the world, stimulating

questions, stressing weaknesses and strengths which for almost 40 years have constantly renewed the great mystery of "where is painting headed?" Passing through the 1970s with the hyper-realism of Franz Gertsch and the minimalism of Robert Rauschenberg, it explores the 1980s with the lyrical yet tormented experimentation of Francesco Clemente and Jean Michel Basquiat to arrive at the 1990s and the revisionism of John Currin, Elizabeth Peyton and Margherita Manzelli, and ending with the large canvas by Takashi Murakami which, blending traditional Japanese painting and the popular iconography of "manga" cartoons, closes a long tour of the world and of painting at the start of the 21st century.

Whereas Rauschenberg with his silk-screens of images torn from everyday life and the present created a crisis that would never blow over, this young Japanese artist projects painting not into society's present but into the unreachable future of our imagination.



Roy Lichtenstein

Mirror #2, 1970

oil and magna on canvas
48 x 32 cm.

Private Collection

BIENNALE VENEZIA

50TH INTERNATIONAL ART EXHIBITION 2003

Dreams and Conflicts - The Dictatorship of the Viewer

Robert Rauschenberg, 1925, Port Arthur, Texas, USA

Lucio Fontana, 1899, Santa Fe, Argentina - 1998, Comabbio, Italy

Bridget Riley, 1931, London, UK

Alberto Burri, 1915, Citta di Castello, Italy - 1995, Nice, France.

Andy Warhol, 1928, Pittsburgh - 1987, New York USA

Domenico Gnoli, 1933, Rome, - 1970 Italy.

Richard Hamilton, 1922, London, UK

Philip Guston, 1913, Montreal - 1980, Woodstock NY, USA

Roy Lichtenstein, 1923, New York, - 1997 USA

Enrico Castellani, 1930, Castelmassa, Rovigo, Italy

Jan Hafstrom, 1937, Stockholm, Sweden

Maria Lassnig, 1919, Kappel, Austria

Gerhard Richter, 1932, Dresden, Germany

Jörg Immendorff, 1945, Bleckende, Germany

Frank Auerbach, 1931, Berlin, Germany

Franz Gertsch, 1930, Moringen, Switzerland

Martin Kippenberger, 1953, Dortmund, 1997, Vienna, Germany

Anselm Kiefer, 1945, Donaueschingen, Germany

Georg Baselitz, 1938, Deutchbaselitz, Germany

Jean Michel Basquiat, 1960 -1988 New York, USA

PITTURA/PAINTING FROM RAUSCHENBERG TO MURAKAMI

Archea Associati /c+s Associati



Gerhard Richter

GILBERT & GEORGE, 1975

Oil on Canvas

40 X 50 cm.

Private Collection

Sigmar Polke

Schleife - Gebetbuch Maximilian, 1986

resina, pigmenti e emulsione (dispersione) su tela

249,5 x 249,5 cm.

Private Collection



Francesco Clemente, 1952, Napoli, Italy

Marlene Dumas, 1953, Kuilsrivier, South Africa

Francis Bacon, 1909, Dublin, Ireland - 1992, Madrid, Spain

Sigmar Polke, 1941, Oels Schlesien, Germany

Carroll Dunham, 1949, Old Lyme, Connecticut, USA

Erik Bulatov, 1933, Sverdlovsk, Russia

Damien Hirst, 1965, Bristol, UK

Lari Pittman, 1952, Los Angeles, USA

Gino de Dominicis, 1947, Ancona - 1998 Rome, Italy

John Currin, 1962, Boulder, Colorado, USA

Peter Doig, 1959, Edinburg, Scotland

Jenny Saville, 1970, Cambridge, UK

Elizabeth Peyton, 1965, Danbury, USA

Gary Hume, 1962, Kent, UK

Luc Tuymans, 1958, Mortsel, Belgium

Margherita Manzelli, 1968, Ravenna, Italy

Chuck Close, 1940, Monroe Washington, USA

Thomas Scheibitz, 1968, Radeberg, Germany

Glenn Brown, 1966, Hexham, Northumberland,

Kai Althoff, 1966, Köln, Germany

Takashi Murakami, 1962, Tokyo, Japan

Martin Kippenberger

Florentiner - serie S/W

(Pornobild), 1981

olio su tela

220 X 180 cm.

Aroldo Zevi Limited



BIENNALE VENEZIA

50TH INTERNATIONAL ART EXHIBITION 2003

Dreams and Conflicts - The Dictatorship of the Viewer

Elisabeth Peyton

John Lydon in America,
January 1978, 1995
oil on wood
35.8 x 28 cm
Private Collection



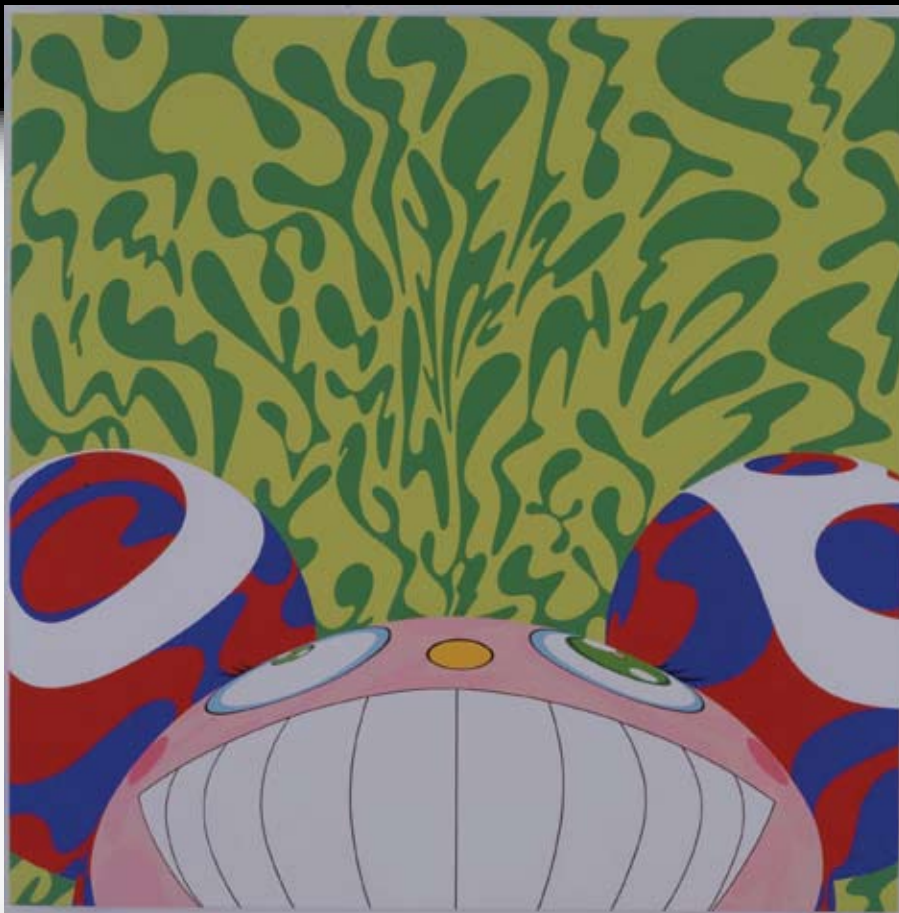
Jean Michel Basquiat

Scully
Acrylic on canvas, 1982
150 x 150 cm.
Private Collection

PITTURA/PAINTING

FROM RAUSCHENBERG TO MURAKAMI

Archea Associati /c+s Associati



Takashi Murakami

Camouflage, 2003
Acrylic on canvas

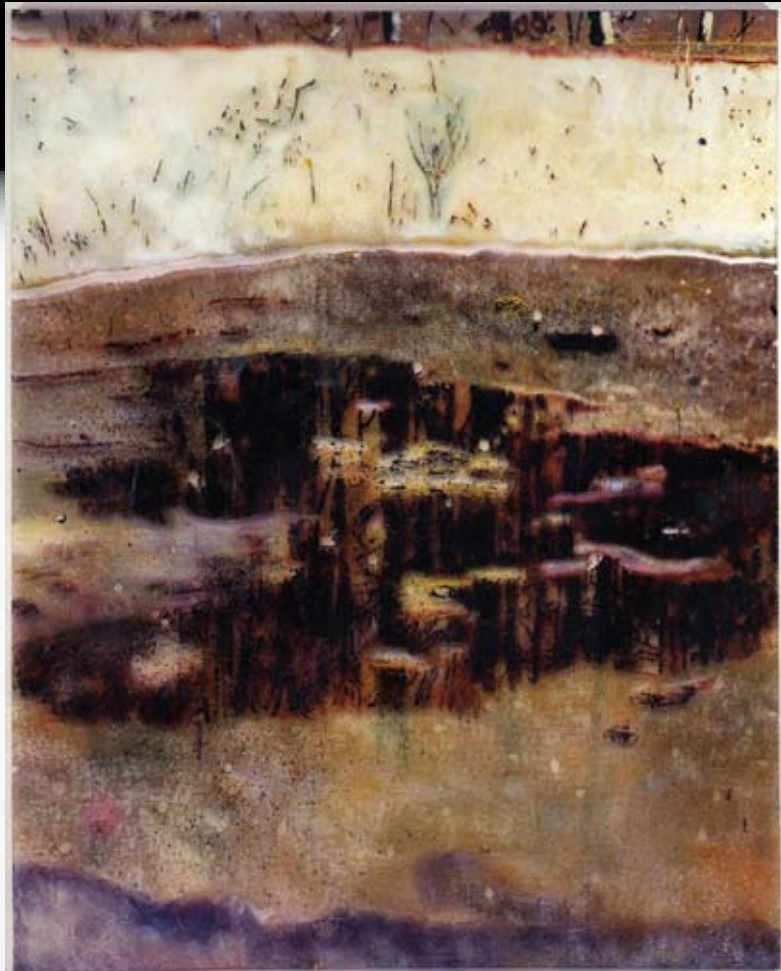


Margherita Manzelli
Nottem, 2000
Oil on linen
200 x 250 cm.
Private Collection,
Courtesy Studio Guenzani, Milano



John Currin
Guitar Lesson, 1993
Oil on canvas

Window Pane, 1993
Oil on canvas
200 x 250 cm.
Courtesy Warren & Victoria Miro



BIENNALE VENEZIA

50TH INTERNATIONAL ART EXHIBITION 2003

Dreams and Conflicts - The Dictatorship of the Viewer

GIARDINI, ARSENALE AND CITY

Interludes

Outdoor and urban intervention

Built as a polyphony of different voices and ideas, the 50th International Art Exhibition, Dreams and conflicts: the dictatorship of the viewer will have some 'interludes': external projects for the various sections which, according to the director, Francesco Bonami, will serve as mental intervals for the exhibition. The 12 projects will cross the exhibition itinerary in the Giardini, Arsenale and in the city, creating a special rhythm for the viewer who will see not only the various sections but will be able to encounter individual projects in a dialogue with the spirit of the whole exhibition through the urban, open-air context of Venice.

Darren Almond, 1971, Wigan. Lives and works in London UK, **Pawel Althamer**, 1967, Warsaw. Lives and works in Warsaw, Poland, **Pedro Cabrita Reis**, 1956, Lisbon. Lives and works in Lisbon, Portugal, **Thomas Demand**, 1964, Munich. Lives and works in Berlin, Germany, **Urs Fischer**, 1973, Zurich. Lives and works in Los Angeles, and Zurich, Switzerland, **Mareaperto Onlus**, 1965 /**Luca Guglietta**, 1965, Terracina. Lives and works in Rome, Italy, **Jeppe Hein**, 1974, Copenhagen. Lives and works in Copenhagen, Denmark, **Gabriel Kuri**, 1970, Mexico City. Lives and works in Mexico City, Mexico, **Alexandre Perigot**, 1959, Lives and works in Paris, France, **Sandi Hilal** (Bethlehem, /**Alessandro Petti** (Milano), Lives and works in Milano, Italy /Palestine, **Paola Pivi** 1971, Lives and works in Alicudi (Sicily), Italy, **Piotr Uklanski**, 1968 Warszawa, Lives and works in Paris and Warszawa, Poland.

INTERLUDES OUTDOOR AND URBAN INTERVENTION

Sandi Hilal /Alessandro Petti

Stateless Nation, 2003

Billboard, Mixed Media





THE DOCKYARD VIA DELL'ATOMO

META-SPACE

Special Project

Artificial Reserve

A project by Cesare Pietroiusti and Alessandro Ambrosini, Alessia Bellon, Stefania Bona, Viviana Carlet, Lisa Castellani, Maria Ida Clementel, Valeria Cozzarini, Anna L. Dionello, Antonio Guiotto, Changiz Jalayer, Manuela Mocellin, Valentina Paganello, Eleonora Sarasin, Melissa Valso, Stefano Zatti.

Arising from a seminar held at the Accademia di Belle Arti di Venezia (the Venice Academy of Fine Arts) and in Marghera (December 2002), Artificial Reserve develops a new form of collaboration between the Biennale and the Accademia di Belle Arti for projects linked to an interpretation and review of all aspects of Venice and its surrounding area. The dockyard in via dell'Atomo comprises a small pool of water used by a tug company in a busy location between the railway lines with trains transporting material to the industrial plants, the Fincantieri

shipyards and the road used by lorries. It is a slice "no-man's land", like many others on the edges of towns and industrial zones, but it can be reached by public transport. The dock on one side and the road, with a bar and kiosk on the other, border an area on which industrial rubbish has been stored, or perhaps abandoned. The idea of Artificial Reserve is to show some care for this place and its objects, produce an inventory and order them; to strive, through deductions, observations and, above all, interviews and meetings, to draw out their stories and highlight the cognitive and poetic aspects of a marginal location with strong, contradictory connotations. The artists of Artificial Reserve will offer the Biennial public some coupons for these services or stories to be "consumed" in the dockyard; during the exhibition, they will undertake a slightly paradoxical work of "promotion", seeking to convince someone who hasn't really the time for it, to go to an inconvenient and not exactly beautiful location.

SPECIAL PROJECT ARTIFICIAL RESERVE

Porto Marghera, Dockyard in via dell'Atomo

CONTEMPORARY ARAB REPRESENTATIONS

Curated by Catherine David

Contemporary Arab Representations

Departing precisely from the situation in the Middle East, Contemporary Arab Representations will invite various 'authors' who produce representations (visual /textual /discursive) that aim to displace and subvert the traditional depictions of territorial conflicts developing in this region today. The exhibition is part of a new development that stems from previous presentations of Contemporary Arab Representations shown in Barcelona and Rotterdam. In Venice a new dispositif has been conceived in order to disperse temporary information within the context of intervention platforms (a meta-space) that will systemically use projections of static or moving images by Tony Chakar, 1968 in Beirut, lives and works in Beirut; Rabih Mrouè, 1967 in Beirut, lives and works in Beirut; Walid Raad, 1967 in Chbanieh, Lebanon, lives and work in Beirut and New York; Walid Sadek, 1966 in Beirut, lives and works in Beirut; Michel Lasserre, 1947 in Auch, France and Paola Yacoub, 1966 in Beirut, both live and work in Beirut and Paris; among others.

CORDERIE / ARSENALE

99

THE ARCHIVIO DEL CONTEMPORANEO MEETINGS

99

The Archivio del Contemporaneo meetings

Subjective, hyper-sensitive: contemporary art is a formidable instrument for perceiving reality. For the 50th International Art Exhibition, however, it will not be just the selected artists to describe their dreams and the conflicts of our age. Alongside them there will be scientists, writers, philosophers and creative individuals. Ninety-nine privileged witnesses of today, whom the Archivio del Contemporaneo ('Archive of the Contemporary'), the Biennale di Venezia's new interdisciplinary workshop, will invite to the Arsenale to share an idea and open a way to reflect about the reality surrounding us. Between 15 June and 2 November, a space in the Corderie specially prepared by the Cliostraat group of architects will host a short meeting, always at the same time and 99 times, intended to create a veritable store of collective intelligence about contemporariness, which through the web and printed paper will refresh and enrich the Biennale Arte 03's community project, involving the entire discussion group in the subjects tackled in the Arsenale.

BIENNALE VENEZIA

50TH INTERNATIONAL ART EXHIBITION 2003

Dreams and Conflicts - The Dictatorship of the Viewer

OPEN SPACE

The Zone

The Giardini of the Biennale

Realised by A12

THE ZONE is a territory crossed by opposing tensions, a space for confrontation and a platform for dialogue in which to test a new image of contemporary Italian art.

Resulting from an initiative from the director of visual arts, Francesco Bonami, who has commissioned its realisation from a group of architects, A12, and entrusted its supervision to the curator, Massimiliano Gioni, THE ZONE is above all a new space for Italian art. Designed by the A12 group, which has been working at the border between art and architecture for some time, THE ZONE, is both an installation and an exhibition space, a container and contained: a temporary building that opens to host the new work of young Italian artists.

Positioned in the open space opposite the American Pavilion and behind the Stirling bookshop, THE ZONE is an ephemeral construction that does not alter the original fabric of the Giardini, although it does not play second fiddle to the buildings around it. It is both piazza and a crossroads simultaneously, an area with precise borders although also an open, crossable space; the architecture designed by the A12 group can be seen as a metaphor for the role Italy has played both in European history and, more specifically as regards the Biennale, a catalyst for different identities, a city in which distant nations loom, all sharing the language of contemporary art.

The temporary nature of the building reflects a new vision of national identity: whilst the European Union, migratory movements and the end of the cold war have traced out new borders between countries, the geography of the Giardino has remained resistant to change. The national pavilions still preserve a 19th century view of the nation-

THE ZONE

Curated by Massimiliano Gioni



state, whose role remains prevalently celebratory and diplomatic. As imposing as castles and monumental as embassies, the Giardini pavilions are institutions that confirm and sanction national identity, and only rarely question it.

THE ZONE, instead, outlines a place for participation: a geography to be built, rather than to be celebrated - a mobile, do-it-yourself identity. The choice of the artists invited also reflects a flexible idea of the contemporary art and culture of Italy. Rather than being based on one artist, as is usual in the foreign pavilions, THE ZONE is both an overview of Italian art today, and an observatory from which to follow the transformations affecting Italian society. By mixing tasks that speak a multiplicity of languages, THE ZONE amplifies the signals from a generation of artists who have grown up in Italy but with their eyes on Europe and the world, and so creates new links between physical and mental places. An unstable generation willingly or unwillingly, which in its pockets filled with euros and mobile telephones also carries the memory of an ancient tradition, of a good-luck gesture or a phrase in dialect, whilst seeking a new place for the baggage of history, submitted to the sudden accelerations of the present. THE ZONE thus becomes a disturbed territory, rich in different temporalities and stratifications: a landscape that is at once forest, root, house, road, factory and labyrinth. A noisy, chaotic landscape, but also slow and distant, preserving differences and

Patrick Tuttofuoco
Project for Brazil, 2003

Gruppo A12
The Zone Project, 2003



attending to the contradictions of our present. All the artists invited - Alessandra Ariatti, Micol Assaël, Anna de Manincor-ZimmerFrei, Diego Perrone and Patrick Tuttofuoco, are exhibiting at the Biennale di Venezia for the first time.

Dreams and Conflicts:

The Dictatorship of the Viewer

By Francesco Bonami

The Biennale di Venezia presents the 50th International Art Exhibition, directed by Francesco Bonami entitled Dreams and Conflicts: The Dictatorship of the Viewer.

This year's Biennale di Venezia's 50th International Art Exhibition presents an "exhibition of exhibitions" throughout the spaces of the Arsenal, the historic Giardini della Biennale, the Museo Correr in San Marco, and various projects within the city of Venice to be included in the section Interludes, making it bigger than any previous Biennale Exhibitions.

Francesco Bonami has strived to exploit the unique nature of the Biennale di Venezia's exhibition structure in order to organize a major

international exhibition that takes into consideration the diverse characteristics of the world of contemporary art. To achieve this, the exhibition will be composed of different projects (like islands in an archipelago), each with its own identity and autonomy. The viewer-reader of this map will thus be able to build upon each of these singular contemporary artistic experiences. Indeed, there will be no beginning and no end but various locales with different visions and concepts used as tools to tackle a contemporaneous voyage.

At the Museo Correr, in collaboration for the first time with the Musei Civici Veneziani and the Biennale di Venezia, Francesco Bonami will curate an exhibition dedicated to painting from 1964 to the present. Pittura/ Painting will include more than 40 works by leading proponents of contemporary art who have previously exhibited at the Biennale di Venezia, sharing a part of its vital history.

DREAMS AND CONFLICTS: THE DICTATORSHIP OF THE VIEWER

Director: Francesco Bonami

Giardini della Biennale, Arsenal, Museo Correr, Stazione Santa Lucia

Sam Durant

Like, man, I'm tired of waiting, 2002

Vinyl text on electric sign

59 x 66 inches

Jennifer Pastor

The Perfect Ride, 2003



To enrich the Art Exhibition this year, additional projects include a group of artists from the Accademia di Belle Arti (Academy of Fine Arts) working at the Artificial Reserve in Darsena di Marghera located at the edge of the lagoon, where they will aim to create a meeting place in order to reconstruct and narrate stories.

The Biennale di Venezia will also be present outside the borders of the city. Positioned in numerous Italian cities, a visible communicative agent described as a 'tunnel' will link the various sites of the exhibition. The Cord Project, realised by archea associati and c+s associati, arose from the idea of Francesco Bonami's desire to connect art with contemporary architecture while underscoring the work of this innovative architecture firm.

The presence of Italian art in this Biennale regains an equilibrium (as compared to past shows) above all in the Giardini. In addition to the

Italian artists in the various sections of the exhibition, the Giardini will be the site for an installation space, created by the Italian collective Gruppo A12, and where Massimiliano Gioni has invited five young artists to exhibit new work. The Padiglione di Venezia (Venice Pavillion) provides the stage for the Best Emerging Artists' Prize organised by DARC (Direzione Generale per l'Architettura e l'Arte Contemporanea), stressing the commitment toward Italian contemporary art on the part of national cultural institutions.

Once again, the 64 national pavilions in the Biennale di Venezia aim to reveal a cross-section of the world's realities, which will be used as an open map by the viewer-reader enabling for the most vivid experiences in Venice.

Matthew Barney

Untitled, 2003

Drawing



The End of the XXth Century

By Francesco Bonami

At the last 49th International Art Exhibition of La Biennale di Venezia Harald Szeemann presented the symbol of the show-the masterpiece entitled "The End of the XXth Century" by the German artist Joseph Beuys. This work signalled the end of the cycle of large scale thematic exhibitions which began in the late 1960's. As a result, the vision of the 'omnipresent' curator transformed, forcing him /her to acknowledge the broad and fragmented field of contemporary art. It became clear that any notion of the 'global,' (either in a formal or discursive sense) as driven by the last three decades of curatorial practice, could no longer be framed by the sole vision of the curator /author.

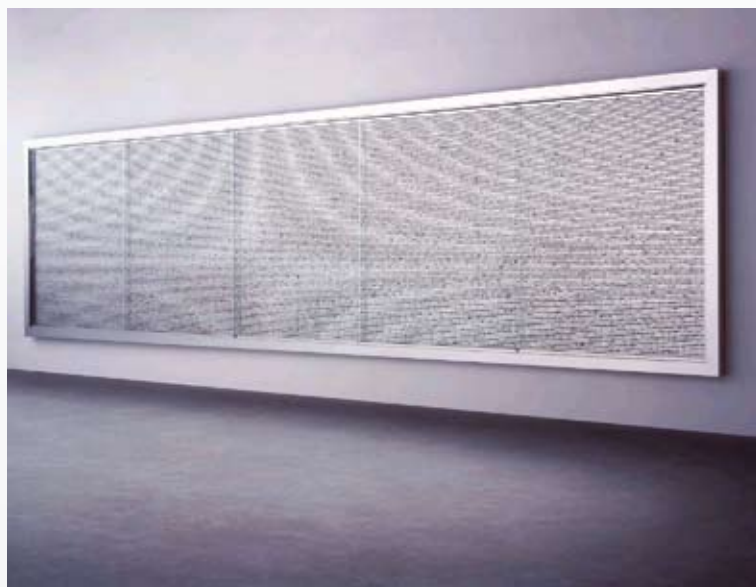
The 50th International Art Exhibition of La Biennale di Venezia considers this phenomenon as a starting point to reflect on the very idea of the 'large scale international exhibition,' questioning

the validity of this form as representative of the current status of contemporary art, its multiplicity of languages, and the inevitable autonomy of new geographic, political and cultural contexts. The question of the feasibility of one curator with one vision to embrace more than 200 artists as well as to translate the work into a comprehensible experience for the viewer motivates the structure of 'Dreams and Conflicts: The Dictatorship of the Viewer.' La Biennale of Visual Arts morphs into a body that will contain the diverse souls of contemporary art. In addition to the two exhibitions in the Padiglione Italia ('Delays and Revolutions) and at the Museo Correr ('Pittura/ Painting; From Rauschenberg to Murakami', 1964-2003), the Giardini and Arsenale will offer the viewer eight different perspectives of the contemporary art world. These exhibitions are: 'Clandestine,' 'Individual Systems,' 'Fault Lines,' 'The Structure of Survival,' 'Contemporary Arab Representations,' 'The Everyday Altered,' 'Utopia

THE END OF THE XXTH CENTURY

By Francesco Bonami

Damien Hirst
Untitled, 2001-2002



Station,' 'Zone of Urgency.' These eight paths will allow the viewer to focus on autonomous experiences specified by the individual sections of the Biennale. The aim is for the viewer to no longer be devoured by the 'monster show' but encounter an experience of human scale. This Biennale will be conceived as a polyphonic exhibition where a group of voices and thoughts speak within the same context through his/her own identity.

Dreams and Conflicts

If the present does not permit us to think about large scale exhibitions as merely an aesthetic exercise or dream detached from the world and society, at the same time it is inconceivable to think of an exhibition as solely documentation of the world and its conflicts. Today any large contemporary art event is the result of a clash between the aesthetic

dream and the document of a conflict. This clash forms the 50th Visual Arts Exhibition of La Biennale di Venezia in which a necessary threshold between art and the world is crossed by the viewer in order for his /her to experience the real world as transformed by the vision of the artist. This exhibition is not an attempt to forget about the world. On the contrary, it is conceived in effort to understand it through the specificity of the visual arts which have been consistently weakened by the fear of isolating it from society and humankind. 'Dreams and Conflicts' is based on works of art that are not only metaphorical but contain messages from and about the world. In this way, the show becomes an active gaze upon the world instead of a passive outlook as an index of a world of images.



The Dictatorship of the Viewer Italy

In the last two decades the concept of a show as a "blockbuster" overtook the individual experience of the single art work. The direct relationship between the viewer and the art work was (and continues to be) substituted by the thematic feeling of the 'show,' which has become its own event denying the creative tension between the subject / artist and the viewer / subject. The 50th Visual Arts Exhibition of La Biennale di Venezia aspires to give back the viewer his /her control of their own gaze and imagination. The viewer becomes the dictator through his /her own experience of the show as he /she will be granted keys to access the interpretation of the art works in order allowing for an individual path freed from the shapeless idea of 'the audience'.

The endless polemics over the role played by Italian art in the Biennale has attempted to be solved by devoting a list of Italian names or square meters in previous exhibitions, which creates a distraction from the real issue -the need to reinforce the quality of artistic research without stressing the quantity of artists. In the 50th Visual Arts Exhibition of La Biennale di Venezia, Italy's presence is balanced throughout the various exhibitions as well as in the Giardini in relation to other national participations. In addition to the individual artists invited in the different sections, the site specific installation by the architects Group A12 will serve as a platform for five young Italian artists to present their work in lucid dialogue between neighbouring national participations in the Giardini. In the Padiglione Venezia four artists selected by DARC (Direzione per i Beni e le Attività Culturali)

THE END OF THE XXTH CENTURY

By Francesco Bonarni



Andy Warhol

One frame from Andy Warhol's film
Outer and Inner Space

©2003The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute

are reinforcing the new energy that is spreading across in Italian contemporary art. The two life-time achievement awards given to Carol Rama and Michelangelo Pistoletto confirm the influence of two Italian established artists upon younger generations. These awards stress the importance of the ongoing discourse between different generations of artists, a key issue in order to continue to build a contemporary culture in open conversation with the world.

Delays and Revolutions

Delays and Revolutions

Padiglione Italia

Curated by Francesco Bonami and Daniel Birnbaum

For the 50th International Art Exhibition, entitled Dreams and Conflicts: the Dictatorship of the Viewer; Director Francesco Bonami and Frankfurt-based curator Daniel Birnbaum have organized the international group exhibition Delays and Revolutions. Taking place in the Padiglione Italia located in the Giardini della Biennale, the exhibition will comprise works by approximately forty artists who work in a variety of genres including painting, drawing, sculpture, film, video, and installation art. While the emphasis will be on artists' new productions, the show will also include a few works from the 1960s, 70s, 80s and 90s. Ranging from veterans to complete newcomers in the international art circuit, the artists come from Asia, Latin America, Europe and the U.S.. Andy Warhol will be present with an early double-



projection that has rarely been seen and Dan Graham will display a key installation from 1973 about self-reflection, body-awareness and perceptual delay. Italian artists Carol Rama's erotic drawings will be shown in proximity to an entirely new project by Matthew Barney, the first work of his to be shown after the completion of his celebrated Cremaster cycle. A sculptural piece of young Israeli artist Gil Carmit will prominently displayed, as will a conceptual painting project by Iranian Shirana Shabazi.

Far from insisting on the purity of the single art form, the exhibition will highlight the ambiguous zones between fixed genres, stressing their links. For instance, the exhibition will 'make a case for a painterly approach but often through works that would not traditionally be classified as "paintings." Thus a category such as "painting" (or for that matter cinema") no longer signifies a fixed genre or technique, but instead indicates a branching out into heterogeneous domains

reminiscent of a maze-like route. Works by artists as different as American Robert Gober, Lucy McKenzie from Scotland, and Juan Pedro Fabra from Uruguay will contribute to this grammar of painterly transformations.

The significance of a work of art is never fixed. Instead, it is always dependent on new readings and translations. Maybe an artwork exists only as a series of deferments. The history of art would then have to be understood as a labyrinthine echo chamber, full of whispering voices and traces of things yet to come. Delays and Revolutions endeavors to trace connections and links across generations of artists in order to draft a short history of change. The history told will not be one of linear development, but rather one of detours, repetitions and delays. A history of (mis)translations that pays due attention to the delayed nature of most artistic revolutions and to the revolutionary qualities of delays.

DELAYS AND REVOLUTIONS

Padiglione Italia

Curated by Francesco Bonami and Daniel Birnbaum

Ivan / Carol Rama

Ivan Hurash, 1946

Acquerello su carta

22,5 x 13,5 cm.



Robert Gober

Slides of a Changing Painting, 1982-1983

color transparencies for projection

Collection Walker Art Center, Minneapolis

T.B. Walker Acquisition Fund, 1992

Franz Ackerman, Germany

1963, Neumarkt St. Veit. Lives and works in Berlin

Thomas Beyerle, Germany

1937, Berlin. Lives and works in Frankfurt

Matthew Barney, USA

1967, San Francisco. Lives and works in New York

Glenn Brown, UK

1966, Northumberland. Lives and works in London

Maurizio Cattelan, Italy

1960, Padua. Lives and works in New York

Jonas Dahlberg, Sweden

1970, Borås. Lives and works in Stockholm

Tacita Dean, UK

1965, Canterbury. Lives and works in Berlin

Berlinde de Bruyckere, Belgium

1964, Gent. Lives and works in Gent

Sam Durant, USA

1961, Seattle. Lives and works in Los Angeles

Juan Pedro Fabra, Uruguay

1971, Montevideo. Lives and works in Stockholm

Peter Fischli /David Weiss, Switzerland

1952-1946, Zurich. Lives and works in Zurich

Ceal Floyer, Canada

1968, Karachi, Pakistan. Lives and works in Berlin

Giuseppe Gabellone, Italy

1973, Brindisi. Lives and works in Turin

Ellen Gallagher, The Netherlands

1965, Providence. Lives and works in New York

Isa Genzken, Germany

1948, Bad Odesloe. Lives and works in Berlin

Carmit Gil, Israel

1976, Naharia. Lives and works in Tel Aviv



Felix Gmelin, Sweden

1962, Heidelberg. Lives and works in Stockholm

Robert Gober, USA

1954, Wallingford. Lives and works in New York

Amit Goren, Israel

1957, Tel Aviv. Lives and works in Tel Aviv

Dan Graham, USA

1942, Urbana. Lives and works in New York

Massimo Grimaldi, Italy

1974, Toronto. Lives and works in Milan

Kevin Hanly, USA

1969, Sumter. Lives and works in Los Angeles

David Hammons, USA

1943, Springfield. Lives and works in New York

Damian Hirst, UK

1965, Bristol Lives and works in London

Carsten Hoeller, Germany

1961, Brussels. Lives and works in Stockholm

Piotr Janas, Poland

1970, Warsaw. Lives and works in Warsaw

Ian Kiar, UK

1971, London. Lives and works in London

Din Q. Le, Vietnam

1968, Ha-Tien. Lives and works in Ho Chi Minh City and Los Angeles

Sarah Lucas, UK

1962, London. Lives and works in London

Lucy McKenzie, UK

1977, Glasgow. Lives and works in Glasgow

Kerry James Marshall, USA

1955, Birmingham, USA. Lives and works in Chicago USA

Helen Mirra, USA

1970, Rochester. Lives and works in Chicago

DELAYS AND REVOLUTIONS

Padiglione Italia

Curated by Francesco Bonami and Daniel Birnbaum

Efrat Shvily

Salah Ta'amari,

Minister without portfolio, in charge of
Settlements, 2000

40 x 50 cm.

Black and white photograph

David Hammons

Praying to Safety, 1997

Thai bronze statues, string, and safety pin

92.7 x 151.8 x 38.1 cm

Restricted gift of Mr. and Mrs. J. Paul Beitler, Lindy Bergman, Carol and Douglas Cohen, Robert and Sylvie Fitzpatrick, Penny Pritzker and Bryan Traubert, Nancy A. Lauter and Alfred L. McDougal Charitable Fund, Ed and Jackie Rabin, Marjorie and Louis B. Susman, and Helyn D. Goldenberg 2000.5.a-d



Richard Prince

Untitled (cowboy), 2001

Ektacolor photograph

50 x 75 inches

Courtesy Barbara Gladstone



Rivane Neuenschwander, Brazil

1967 Belo Horizonte. Lives and works in Sao Paolo

Gabriel Orozco, Mexico

1962, Jalapa, Lives and works in Mexico City, New York, Paris

Jennifer Pastor, USA

1966, Hartford (Connecticut). Lives and works in Los Angeles USA

Richard Prince, USA / The Netherlands

1949, Panama. Lives and works in New York USA

Carol Rama, Italy

1918, Turin. Lives and works in Turin

Charles Ray, USA

1953, Chicago. Lives and works in Los Angeles

Tobias Rehberger, Germany

1966, Esslingen. Lives and works in Frankfurt

Shirana Shabazi, Iran

1974, Tehran. Lives and works in Zurich

Efrat Shvily, Israel

1955, Jerusalem. Lives and works in Jerusalem

Rudolf Stingel, Italy

1956, Merano. Lives and works in New York USA

Jaan Toomik, Estonia

1961, Tartu. Lives and works in Tallinn

Andy Warhol, USA

1928, Pittsburgh - 1987, New York USA

DELAYS AND REVOLUTIONS

Padiglione Italia

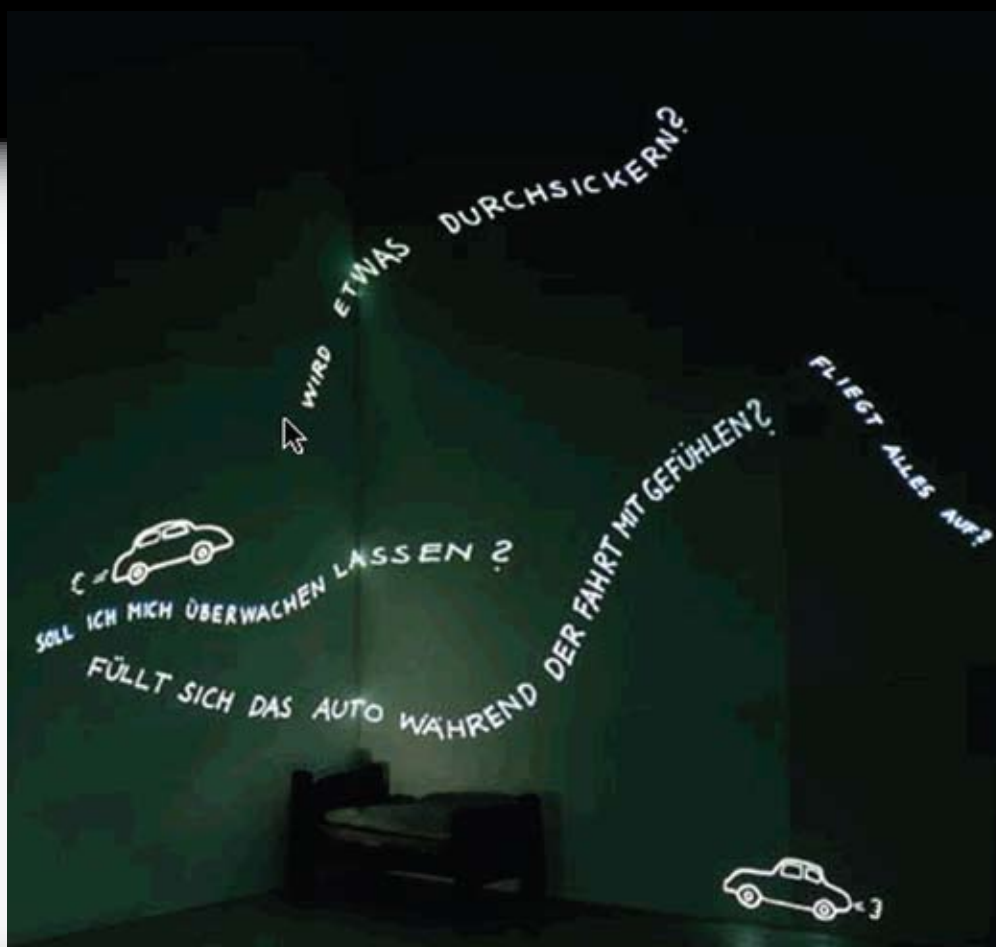
Curated by Francesco Bonami and Daniel Birnbaum

Peter Fischli David Weiss,

Fragen Projektion

Dia-Installation, 1999-2002

© Peter Fischli David Weissa





Kevin Hanley
 On Another Occasion,
 2002 (video still)
 Single channel
 digital video,
 dimensions variable

MICHELANGELO PISTOLETTO

Leone d'oro for Lifetime Achievement

Michelangelo Pistoletto
 Foto: Fondazione Pistoletto



Michelangelo Pistoletto

Leone d'oro for Lifetime Achievement

Born in Biella, north of Turin in 1933.

Born into the profession, he worked with his father on the restoration of paintings and studied graphic arts and advertising with Armando Testa.

Since 1958, he has exhibited in the most important galleries and museums world-wide. His first one-man show was at the Galatea gallery in Turin in 1960. In 1961, he produced his first mirrored canvases which thrust him into the fore of international art. In the 1960s, he took part in the most important exhibitions of New Realism and Pop Art. He is one of the leading exponents of the "Arte Povera" movement. He has participated in 8 Biennale in Venice and 4 Documenta in Kassel. His works may be seen in the collections of such museums as the MOMA in New York, the Beaubourg in Paris, the Galleria Nazionale d'arte Moderna in Rome, the Museum of Contemporary Art in Seoul, the Contemporary Art Museum of Toyota, the Smithsonian Institute, the Hirshorn Museum in Washington, and so on.

Besides being a theoretician in his own work, since 1967 he has worked in the various fields of performance, theatre and architecture, communications and creative involvement.

A former professor at the Academy of Fine Arts in Vienna, in 1988 he founded the Cittadellarte - Fondazione Pistoletto multicultural centre in Biella (its activity consisting of creative projects in the areas of innovation and transformation in the various sectors of production and of the social fabric). UNIDEE - Universita delle Idee ('The Ideas University') was set up within this foundation in 1999, comprising an international research laboratory for a responsible social transformation, in which art interacts with other disciplines (humanist, scientific, political and economic).

In 2002, the Cittadellarte - Fondazione Pistoletto also gave birth to 'Love Difference' - Movimento Artistico per una Politica Intermediterranea ('Artistic Movement for an Inter-Mediterranean Policy'), which is present at the 2003 Venice Biennale.



Carol Rama, Torino 1997

(photo Pino Dell'Aquila)

Carol Rama, Torino 1998

(photo Roberto Goffi)

CAROL RAMA

Leone d'oro for Lifetime Achievement

Carol Rama

Leone d'oro for Lifetime Achievement

Olga Carolina Rama, who works under the name of Carol Rama or Carolrama, was born in Turin on 17 April 1918. She began painting in the early 1930s, not following studies at the Reale Accademia Albertina delle Belle Arti of Turin, but by assiduously frequenting Felice Casorati (1883-1963), at the time the most noted and influential artist in Turin, whose studio formed a stimulating artistic and cultural 'club'.

Between 1937 and 1945, Carol Rama painted some self-portraits and numerous portraits of friends, in which the vivid colours of the garments are laid in flat tones and in some cases the physiognomy is simplified to the point of reducing the face's features to patches of lumpy colour (Green self-portrait; 1944).

In the first half of the 1940s, Carol Rama also produced small watercolours on paper with artificial arms and legs as their subject (Teatrino n. 3, 1938), as well as false teeth, urinals (Pissoir 1941), lavatory brushes, shaving brushes, women's shoes and fox collars. These are all objets trouvés seen by Carol Rama at home (after

the death of her husband, Rama's mother worked as a furrier) or in her aunt's workshop in Leghorn, which produced wooden legs for wounded soldiers and civilians.

References to her personal experience are constant and almost obsessive, but also cryptic and subtly ironic.

In this regard, her 1936 watercolour, depicting her grand-mother, Nonna Carolina, is extremely significant: around the old woman's neck are dozens of black leeches - used at the time in medicine - with artificial limbs flying around her.

Striking but sweetened with a touch of joyous irony is a 1941 work entitled *Appassionata*. This is a watercolour on paper in which we see a girl lying on a hospital bed with a metal frame; both her arms and legs have been amputated and there are two incongruous little red shoes at the foot of the bed. There are many other similar works, all bearing the identical tide - *Appassionata* - which, indeed, we may consider to constitute a fully-fledged pictorial cycle.

In all these works there is, without doubt, the expressionist influence of Egon Schiele and the Dadaist influence of Marcel Duchamp, Man Ray and Hans Bellmer with the difference, however, that in Carol Rama prevails an interest for the body, its amputations, mutations and a sexuality of a precociously feminist "genre". In the extreme hardness and sardonic anger shown in the choice of iconography and pictorial style, it exceeds any simple 'quotation' of Dadaist or surrealist forms, and anticipates by 40 years today's trends such as the Postorganic and Post Human.



Appassionata / Carol Rama

Appassionata, 1941
Acquerello su carta
32 x 43 cm.



After the end of the Second World War and with the help of Felice Casorati, Carol Rama began exhibiting in private galleries and was also invited to the Biennale in Venice in 1948 and 1950 (she was to return to the Biennale in 1993 for the XLV edition, directed by Achille Bonito Oliva). In 1951, she took part in the VI Quadriennale, a national art exhibition in Rome, to which she returned in 1955.

At this time, however, her work changed. She dedicated herself to abstract research and joined the Movimento Arte Concreta, or MAC for short, which had many supporters in Turin, from Albino Galvano, artist and philosopher, to Paola Levi Montalcini, Adriano Parisot and Filippo Scropo. At the end of the 1950s, Carol Rama abandoned concretismo and renewed her interest in her themes of the 1940s, adopting a post-informal style. In the 1960s, this led to her Bricolages. These were compositions made by gluing glass eyes, false teeth, nails and animals' claws to canvas and paper which was then painted with patches and veils in an informal style laying stress on the medium, in a manner vaguely reminiscent of Burn. These patches were not totally without significance, however, because in many cases they resembled stains of sperm or traces of organic material.

After drawing this cycle to a close, in the early 1970s Carol Rama began using the inner tubes of bicycle tyre to great critical and public acclaim. These she simply dubbed "the tyres". Some have likened this work to Arte Povera, which was emerging in Turin in those years, but Carol Rama differs from Anselmo, Boetti, Merz, Paolini, Pistoletto, Penone and Zorio because her work always imparts a subliminal

but precise organic and "genre" reference. There is little point in concealing the fact that alone or piled in a heap, the tyres resemble entrails, phalluses and skin.

In the 1980s, there was a decisive and perhaps definitive return to figuration. The themes in part renew the Dorine and Appassionata of the 1940s, and the repertory was broadened to include new mythological protagonists, such as Keaton, painted on "recycled" sheets of old surveying maps or designs of industrial machinery. In many cases, the figures are dressed in "tyres", cut to take on a figurative valence. The inner tubes thus become the Corona di Keaton, but also the udders in Mucca Pazza. This last constitutes a pictorial cycle realised in a large number of variations in the late 1990s.

An unexpected hardness and strength emerges, despite her age, in the latest works by Carol Rama of 2002-2003, many of which are etchings produced with the Turinese printer, Franco Masoero. She also paints large black or red bulls, leaving the bristles of the brush sticking to the canvas to become a material element, but also realistically representative of the bristly hide of the powerful beast. Also from 2002 comes Tonsure (Omaggio a Duchamp), a painting in which the famous French artist is shown from behind with the nape of his neck shorn, revealing the famous five-pointed star, which in the picture becomes a comet flying into the air. It is a homage to an artist deemed by Carol Rama to have been her master.

Guido Curto



Damien Hirst

Untitled, 2001-2002

Stainless steel and glass cabinet, with plaster, metal and resin pills

94 x 344 x 4 inches

Art Critic 1930 - 2003

Born in 1930, Pierre Restany spent his childhood in Maroco and continued his university studies in France, Italy and Ireland. He has a "licence ès lettres" and diploma of superior studies in Aesthetics and Art History. Since 1963, he has been contributing to Domus architectural and art magazine, and lives and works between Paris and Milan. Since 1986, he has been directing the quarterly magazine ARS.

Thirty five years of passionate and often controversial activities have made him an outstanding personality in the artistic scene. He's known all over the World for his various contributions to the Press and to the audiovisual media, and for his numerous tours for conferences in Universities and Museums, as well as for his participation as a jury member in many international art events.

The last text by Restany to Gina Lollobrigida for OPEN2003
(Text and photo courtesy Päivi De Grandis (Arte Communications))

PIERRE RESTANY



A MOMENT OF TRUTH

She made us dream, especially us French when watching *The Hunchback of Notre-Dame* and *Fanfan the Tulipe*. Gina represented the ideal of a Mediterranean beauty, fiery and wild, an emotional temperament expressing the depth of her deep humanity. It was Vittorio de Sica who took her away from the Academy of Fine Arts in Rome, to immerse her in the universe of movies. And now, after a long and glorious career, Gina Lollobrigida returns to her youthfull vocation, sculpture, at the end of a long, and rich experience, leading her own identification in thridimensional bronze, in the same characters Gina has embodied on the screen.

Sculpture so becomes the concluding evidence that her career has allowed her to develop the sharp profile of a strong personality. Her works reveal a real vein of truth running through her different performances. The norms of beauty apply to staging fantasy as well as interpreting the popular mood. From being a character in the hands of a movie director, she has made herself her own model as a sculptor reproducing her image just as it was previously shaped by movies. Gina, as a sculptor, overcomes every temptation of narcissistic nostalgia in order to reach a more serene vision of her work. Gina shows us the unalterable side of her truth

beyond the frenzy of staging. Beauty and truth get along well and the lesson of great performance leads to the achievement of the individual's truth. In these sculptures reflecting her image, we see that Gina intends to respect the premiss of her authenticity. These figures in her likeness are the evidence of her authenticity. Movies made her a vedette of the star-system without depriving her of her being, and sculpture returns perfectly this sentimental and emotional proceeding. The different faces of this humanity become each time *The Blue Fairy*, *Lola*, *Esmeralda*, *The Queen of Sheba*, or *Paolina Borghese*. There is no antinomy between these extreme visions, and the common denominator of character becomes incarnate in the reference to the deep humanity of the woman with her child, *Intimacy* or *First Emotions*. It is here, in her sculpture, "*la Lollo*" just as movies have made her, and here she has found the truth of her being. And this truth is the one of her world, of a world, *The World for Children*: a world of purity and youth, a world of love and generosity in life. It's the great family of *Esmeralda*. Gina Lollobrigida's beauty made us dream watching her movies, and her sculpture illustrates our dreams in a popular reality filled with youth and love for life: the conclusion of an artistic destiny in a moment of truth. (Pierre Restany)

BIENNALE VENEZIA

50TH INTERNATIONAL ART EXHIBITION 2003

Dreams and Conflicts - The Dictatorship of the Viewer

ARTE COMMUNICATIONS



la Biennale di Venezia

LEE MING-WEI LEVI-
SLEEPINGPROJECT

LIMBO ZONE

TAIPEI FINE ARTS MUSEUM OF TAIWAN

Palazzo delle Prigioni, Castello 4209, S. Marco, Venice, Italy

5th participation of Taipei Fine Arts Museum of Taiwan

Artists: **Shu-lea Cheang, Daniel Lee, Ming-wei Lee, Goang-ming Yuan**

Project: Limbo Zone

Commissioner: Tsai-lang Huang, Director of Taipei Fine Arts Museum of Taiwan

Vice-Commissioner: Paolo De Grandis, Arte Communications

Chief Curator: Fang-wei Chang, Taipei Fine Arts Museum

Guest Curator: Shu-min Lin



Dreams and Conflicts: The Dictatorship of the Viewer. There is a gap, a zone between these two entities. This year Taipei Fine Arts Museum of Taiwan includes works from four artists who explore and reflect this area - one that can be called the Limbo Zone. It is part of the human experience to dream, to imagine. We strive to make our aspirations reality. Realizing our dreams is, in a sense, our destiny, our art. Utopian dreamers have attempted to generate created whole eras, whole states as well. As our humanity insures our imperfection, these dreams lead to inevitable conflict. These conflicts comprise the greatness and the failures of human history. The phenomenon is nothing new, yet the experience of it is constantly re-enacted. What happens when our dreams change, when our vision of the world and its possibilities and our definitions no longer apply? What happens when the world changes - when the boundaries between nations change or become insignificant? What happens when institutions once vested with respect and authority are exposed as corrupt and unreliable?

Recent events have spurred these changes. They have introduced new levels of economic stress, doubts about the benefits of technological advancement, fears about physical security.

Limbo is hanging suspended in a world without boundaries or limits. It is an endless nightmare, neither light nor dark, and emotionally unstable. Events appear to be unclear, undefined. Present day life can be experienced as constant transition, constant anxiety, and constant- unclarity. Limbo. Like the rest of the world, Taiwan is experiencing a dizzying rate of change, technological, economic, social and political.

How do we take this in? How do we perceive these and how do they affect our sensibilities, our sense of who and what we are. We may feel a growing gap between our inner and outer world, the present and past, and a general disorientation. It is as if we are hanging suspended in time and place, somewhere between heaven and hell, between the conscious and unconscious, and distrustful of our perceptions. (Shu-min Lin)

ARTE COMMUNICATIONS



la Biennale di Venezia

IRAN

Palazzo Malipiero S. Marco 3198, Venice

Artists: **Hossein Khosrojerdi, Behrooz Daresh, Ahmad Nadalian**

Commissioner: Majid Karshenas

Assistant Commissioner: Ali Reza Samir-Azar

Organisation: Museum of Contemporary Art of Tehran, Cultural Institute of Iran in Rome

Co-organisation: Paolo De Grandis, Arte Communications

With the patronage of the Ministry of Culture of Iran

BEHROOZ DARESH
UNTITLED 2003

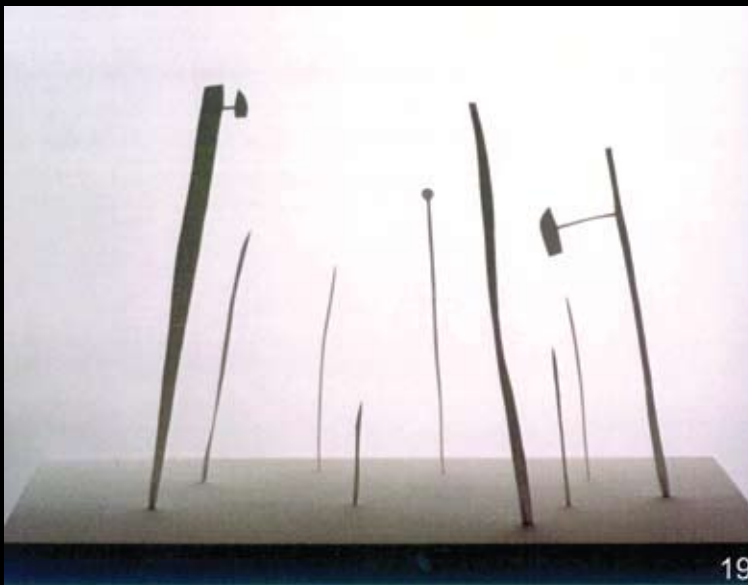
In Iranian contemporary art, it is not so much "dreams and conflicts", as it is "dreams thanks to conflicts" and "conflicts as the dynamics that lead to the realisation of dreams": dynamics within the Iranian social context, dynamics of the spirit of relations between Iran and the rest of the world, dynamics of evolution and in the uninterrupted research of one single artist. It is a dynamics whose strength is such that it renders the "dictatorship of the spectator" and any other possible market exigency all but irrelevant.

It has been almost forty years that Iran has been absent from the art scene of the Biennale of Venice. It is not by accident that its presence today, in a historical

period in which, with greater force and fertility – and all fields in which the personality of man and of the citizen are expressed- the quest and the pursuit of the Iranian proposal constitutes one of the most interesting examples of the attempt to oppose uniformity and adaptation while taking the mentality, styles and trends of the "other" into consideration.

Iranian society is young with the latest generations being highly educated, trained in the use of modern technology, and watchful of the flow of external stimuli in a context that is already rich with historical heritage and their own cultural traditions. Each artist conducts his own uninterrupted search, above all, of the new in himself. He explores, in his own psyche, the contradiction between taking roots and moving forward.

Commissioner, Prof. Majid Karshenas, doctor in social science with diverse specialisations obtained in Texas and Strasburg, holds the position of



Director of the Cultural Institute of Iran in Italy since 1999.

Even in such a capacity he conducts his own research, recapitulated in numerous publications, on new social issues and the new forms of democracy and dialogue in his country. The assistant Commissioner, Ali Reza Sami Azar, Director of the Tehran Museum of Contemporary Art since 1988, holds positions of prestige in diverse government institutions of culture and of contemporary art in Iran.

Each one of the artists, Hossein Khosrojerdi, Behrooz Daresh, and Ahmad Nadalian, presented by T.M.C.A. in this event, gets fully involved in this thriving course of research developed by the Iranian culture in art. In his recent

installations, Behrooz Daresh, painter, sculptor and musician, uses hundreds of minimalist aluminium elements suspended in an allegorical conflict between fantasy and reality. It commits the viewer to a flux of emotions that are also stimulated by the blue and crimson red lighting: the aesthetic idea is above all focused on the concept of the non-existence and of nothingness. The work of Hossein Khosrojerdi, eclectic and prolific painter, draftsman, designer and cartoonist, is a combination between digital art and performance: wrapped like a mummy, neither man nor woman, neither western nor eastern, he becomes universal and immortal. Ahmad Nadalian, versatile and internationally known artist, uses every technique and material to express abstract concepts. Sculpting fish like ancient fossils in a river bed deprived of every form of life, he searches for his own idea of Paradise Lost: the fish re-populates an imaginary and timeless paradise divulged like a virtual stream on the web.

ARTE COMMUNICATIONS



la Biennale di Venezia

MASUDA HIROMI

PLAY THE GLASS "con tenerezza"

12 June-2 November, 2003

Cloister S. Francesco della Vigna , Castello 2786, Arsenale, Venice

Vaporetto stop Arsenale, boat n. 1 or Celestia stop, boat n. 41 or n. 52

5 minutes by walk from the Biennale Corderie, Arsenale

Patronage The Japan Foundation

Organization Arte Communications, Venice

MASUDA HIROMI
PLAY THE GLASS
INSTALLATION



PLAY THE GLASS "con tenerezza" by Japanese artist Masuda Hiromi will be exhibited from the 12th of June to the 2nd of November at the Cloister of S. Francesco della Vigna located near the Arsenale of Venice. This event coincides with the 50th Visual Arts Biennale of Venice.

This exhibit, curated by Paolo De Grandis, presents a new work created expressly for the suggestive architectural space of the ancient Cloister of S. Francesco della Vigna in Venice. As Pierre Restany has emphasized "...it is through the double meaning of the term "Play" -to play a game/ to play a musical instrument- that Hiromi Masuda works glass since 1980. Her works are similar to three dimensional musical scores that represent melodic links of the material. Reading them evokes an alternative solfeggio of blown glass". The irregular bubbles of PLAY THE GLASS "con tenerezza" are created by blowing the cast paste in the same way as one would blow an wind instrument. Masuda has visited Venice for many years, loving her history, her light, and her natural lagoon life. She has worked with the glass masters of Murano. Venice is the city "par excellence" in which existential culture is casted with play and the artist has found the precise moment of crystallization. Poetic freedom supervenes a fascinating aspect of naturalized nature: the proliferation of a glass flora from marine life that originates in dreams and then leads to yet another dream.

"Church...when I heard this, I immediately thought about death as a theme. A conflict between nations; a quarrel between people; unexpected accidents: people going senselessly to their deaths. Now the world has gone dark. In the past 11 years, it began for me with the death of my husband and then facing the somber death of three other people close to me. Let us play a requiem on the glass. But when I stood in the church yard, it was light. Although it was an enclosed space, it felt as though I could have looked up at the sky questioningly, and somebody would have smiled kindly back at me from within a bright light. The bewailing of dying before one's time and the agony of being left behind in this world; both are released by this smile of kindness. The time will come when you will understand that the soul of the departed and the soul that remains are side by side, and will go on living together. The departed gently caress the souls of those who remain. Keep living, Keep burning brightly. So that we may sing praise to the living with the glass, please touch them. Please caress them". (Hiromi)

ARTE COMMUNICATIONS



la Biennale di Venezia

**KUMA LUCE
CIRCOLANTE**

KUMA

Luce dall'Estremo Oriente

Cloister S. Francesco della Vigna

Castello 2786, Arsenale Venice

Organized by Kuma's Factory, Japan

Co-organized by Arte Communications, Venice

"Luce dall'Estremo Oriente" by Japanese artist Kuma will be exhibited from the 12th of June to the 2nd of November at the Cloister of S. Francesco della Vigna located near the Arsenale of Venice. This event coincides with the 50th Visual Arts Biennale of Venice.

Kuma is a world-renowned artist.

He is an eclectic visionary who has an energetic and passionate relationship with his materials. His work has a poetry, even when the results seem naive or ingenuous, expressing two opposing concepts: density contrasting with transparency. Heavy, opaque, long-lasting metal counterpoints and dramatises the notion of light from melted glass.

In Venice, inspired by the antiquity of the XIII century convent where the work will be situated, the artist will create two original installations: "La Luce Circolante", prisms made of glass and iron weighing 200 kg will emanate natural light, and "La Campanella", a sculpture composed of engraved metal sheets 100 meters in length. Other recent, significant pieces will also be present.

"Last November I returned to Venice, the city of stone constructed on the sea. Arrived at from the Far East, I walked across the inundated city and headed towards the Church of Saint Francesco della Vigna. The cloister was illuminated by the transparent light of the clear sky and I was inspired as I was in the Sahara desert when I created "L'Albero del Vento" or, as in Mongolia, with the arrival of winter in the Gobi desert. I returned to Japan and began to elaborate on the Venice project. Contrary to Marco Polo, in the Spring of 2003, I will bring the pilasters of light and iron to Venice for completion and, like the men of antiquity, with the sole strength of muscles, I will raise a tower of light predominantly with levers, rollers and ladders. In the cloister, where sacred tombs recall virtuous men, I will install sheets of engraved metal 100 meters in length while, in the center, blue prisms will incorporate and emanate the Luce Circolante." (Kuma)



ARTE COMMUNICATIONS



la Biennale di Venezia

INDONESIA MADE
WIANTA 2003

INDONESIA

Paradise Lost: Mourning of the World

2nd participation of INDONESIA since 1954

Artists: Dadang Christanto, Arahmaiani, Tisna Sanjaya, Made Wianta

Commissioner: Sumarti Sarwono

Vice Commissioner: Grace Anna Maria

Curator: Amir Sidharta Co-Curator: Paolo De Grandis

Organized by INDONESIA EXPOSITION

Co-organized by Arte Communications



On Saturday, 12 October 2002 (just a year, a month and a day after the attack on the twin towers of the World Trade Center on Tuesday, 11 September 2001), two bombs exploded in Kuta on the Island of Bali, killing 180 individuals, mostly Australians, but also Americans, Europeans and Indonesians. The incident sent a grim message to the world that there was no longer any place in the entire world that was isolated from terror and violence. Since "9.11" changed the state of the world, terror was even happening on the Island of Paradise. A global conflict has affected world's dream-world's sense of peace and freedom. Paradise is now lost! After being absent from the event for around half a century, Indonesia will be participating once again at the 50th INTERNATIONAL ART EXHIBITION La Biennale di Venezia, featuring the work of four artists representing the centers of art in the country (Bandung and Yogyakarta on Java, and Bali). The project focuses on Bali, "Paradise Lost", as a starting point to introduce the contemporary art emerging from this tumultuous nation, and a point from which the artists explore contemporary issues that

influence and form their artistic work. Currently working as a resident artist and lecturer in Darwin, Australia, Dadang Christanto (b. Tegal, C. Java, 1957) presents Cannibalism, a piece that was initially done not long after the violent riots that hit Indonesia in 1998. The piece consists of what seems to be chunks of meat (crafted out of ceramics) threaded on skewers, roasted on a four meter long barbecue grill that would remind one of the Indonesian dish, sate (satay), usually served with spicy peanut sauce. For Arahmaiani (b. Bandung, W. Java, 1961), the Bali bomb is a result of the prejudice and hatred that develops amidst the social, political and economic imbalance and injustice that is happening in the world today. Moreover, she observes that the world is becoming even more polarized than ever, and prejudice has further developed around the world. "As an artist with an Islamic background, I think that this is a matter that needs to be addressed, not from the viewpoint of any of the sides/parties in conflict (Islam and the West), but my own personal point of view," she states. (Amir Sidharta)

ARTE COMMUNICATIONS



la Biennale di Venezia

HONG KONG EXTRA
50 BIENNALE

NAVIGATING THE DOT

ARTISTS FROM HONG KONG, CHINA

HONG KONG ARTS DEVELOPMENT COUNCIL,

Arsenale, Castello 2126, Ramo della Tana, 30122 Venice

2nd participation of Hong Kong Arts Development Council

Commissioner: Darwin Chen

Deputy Commissioners: Peter Wong King-keung, Wong Shun-kit

Curator: Para/Site Art Space

Artists: **Para/Site Collective** (CHAN Kai-yin, KAN LIANG Yee-woo Evelyn, LAU Kin-wah Jasper, LEUNG Wan-yee Janice, LEUNG Chin-fung Jeff, LI Man-wai Tim, MAN Ching-ying Phoebe, tamshui, TSANG Tak Ping, WONG Chi-hang Sara, YEUNG Yang)

Project: Navigating the Dot; Co-ordinator: Arte Communications



The size of Hong Kong on the world atlas is no more than a dot, merely visible to those who care. On that of world art, the dot hardly exists. Whenever Hong Kong participates in international art events, the issues of visibility, orientation and positioning in relation to her counterparts emerge. Para/Site collective is well aware of the issues and turns it into the strength of their work.

The theme "Dreams and Conflicts - The viewer's dictatorship" of the 50th International Art Exhibition - La Biennale di Venezia is, in fact, a reflection of the artistic development of Hong Kong contemporary artists.

Hong Kong contemporary art started to blossom locally in 1990s. The artists see Hong Kong as their base and the international arena as a platform to discuss their dreams. Nevertheless, there are conflicts in their artistic pursuit. Diachronically, the contemporary art practice is not a continuation of the previous generations. Synchronically, it is

detached from the West. The practice of Hong Kong artists seems to be international but, in fact, Hong Kong contemporary art is marginalized culturally from the contemporary art centers in North America and Europe. The artists struggle between the dream of being members of the international art community and the reality of the community's control over their reach-ability.

Lacking the opportunity to take part in the international art discourse, Hong Kong artists tend to adopt an introspective approach to connect their art with the world. The banality of their lives is repeatedly revisited with disconnected cultural references. They search for a transnational position in locating themselves. Most of the artists are locally born with parents from Mainland China. With resourceful local and international references, the artists are able to widen the vision of their predecessors and start to rethink the qualities of being Hong Kong Chinese artists.

ARTE COMMUNICATIONS



la Biennale di Venezia

MARKO UND KAIDO

ESTONIA

John Smith goes to Venice with "Marko und Kaido"

4th official participation of Estonia

Artist: John Smith Project: "Marko und Kaido"

Curator: Anders Härm; Commissioner: Sirje Helme

Organized by Center for Contemporary Arts, Estonia

Co-organized by Arte Communications, Venice



Yes, you are not mistaken - John Smith is the artist representing Estonia this year at the 50th INTERNATIONAL ART EXHIBITION La Biennale di Venezia and the project is called "Marko und Kaido". Instead of videos, Estonia will this year show a narration about the life of Marko and Kaido in painting and installation. This story is actually the story of provincialism and provincial dreams, our answer to the concept of 50th Venice biennial "Dreams and Conflicts" suggested by the curator Francesco Bonami. The exhibition takes place in the conceptually proper apartment and yard near Palazzo Grassi. John Smith, of course, is a fictional character. He is the constantly changing Conceptual Persona of two artists, Marko Mäetamm and Kaido Ole, who have for years shared a studio. Under these circumstances - working side by side - the third guy John with a third point of view was born. John is an ... Idiot as if Deleuze's and Guattari's description of the notion "Conceptual Persona" has been taken literally. As an artist John is a freshman, he started to participate in the exhibitions only few years ago. In Venice John's

mysterious and permanently shifting persona becomes fixed at least for a minute. He reveals his secrets in form of autobiographic short story: John is a German immigrant with Polish roots (sic!) who after long studies at the Goethe Institute in Stuttgart has become a gene technologist (sick?). The institute dispatched him to study "average people" in Rapla, in provincial city in provincial Estonia (back then a provincial county of the Soviet Union and now rapidly becoming the province of the European Union).

Working as an art teacher at the local secondary school he discovers two completely average boys - Marko and Kaido, who are strikingly similar with artists Mäetamm and Ole and who become the objects of his studies. He follows them for almost 40 years throughout their tremendously boring life. Smith becomes more and more suspicious of the meaningfulness of his work, and at some point he stops sending his reports to the institute in Stuttgart, where he has been in fact forgotten a long time ago. (Anders Härm)

ARTE COMMUNICATIONS



la Biennale di Venezia

VENICE PRESS03

ANGEL ORENSANZ

A BURNING UNIVERSE

Palazzo Malipiero (ground floor), S. Marco 3021, Venice

Venice, April 17, 2003. A Venice centered program of exhibitions, performances and interventions will bring the artistic discourse of Angel Orensanz to world attention this Summer and Fall. The focus of this presence will be a six month retrospective of his work "Burning Imageries" at Palazzo Malipiero (June 12 through November 30), and a major steel sculpture temporary installation in Lido: "Homage to Luis Bunuel" that will be part of the OPEN 2003 (August 27 to October 5). These two events are presented under the auspices of Arte/Communications. Then, Orensanz will have two participations contemporary with the 50th Biennale of Venice through the International Artists Museum: "The Itinerant Library"; and his "Digital Diaries" at the Telecom Future Center. There will be as well two open air sculpture presences at Campo San Maurizio and Campo San Samuele.

Over the last three decades Orensanz has developed one of the most personal and creative bodies of work in sculpture, works on paper, video, performance and photography. Orensanz, a Spanish born and New York permanently based artist, develops an intense transnational approach to the production and presentation of his work: from Berlin to Paris, Tokyo to Florence, Central Park to Red Square, Buenos Aires, Barcelona and Dusseldorf. "He provides a frame of deconstruction that resides within the permanent as both a temporal incursion and an aesthetic dissembling that alters not so much the original but its perception" comments American art essayist Carlo McCormick.

Orensanz brings to the Venice already art saturated season an all encompassing rapport between object and gesture, concept and environment, and an unparalleled freshness and energy. He is the subject of some ten monographs by Pierre Restany, Thomas McEvelley, John Spike, Donald Kuspit, Calvin Reed, Elmar Zorn and many others.

Venice lends a very congenial setting to Orensanz's work. He works all his projects from one of the most beautiful buildings in New York, that houses a foundation that carries his name and that is a strong reference in Manhattan's cultural landscape.



UMBERTO ECO was born in 1932 in Alessandria, Italy. He is a professor of semiotics, the study of communication through signs and symbols, at the University of Bologna, a philosopher, a historian, literary critic, and an aesthete. He is an avid book collector and owns more than 30,000 volumes. The subjects of his scholarly investigations range from St. Thomas Aquinas, to James Joyce, to Superman. He lives in Milan.

THE FOLLOWING IS AN EXTENSIVE LISTING OF THE WORKS OF ECO
The Island of the Day Before (1995). Postscript to The Name of the Rose (1995). The Search for the Perfect Language (1995). How to Travel with a Salmon and Other Essays (1994). Apocalypse Postponed (1994). Six Walks In the Fictional Woods (1994), Misreading (1993). Interpretation and Overinterpretation (1992).



UMBERTO ECO AND PETRU RUSSU, THE EDITOR OF WORLD OF ART MAGAZINE

A Conversation on Information (episode 5)

A chain-smoking and jovial Umberto Eco receives me in his crowded, untidy but cheerful little office at the Institute for Communication Studies at the University of Bologna. A bay-window opens out onto a tiny balcony overlooking the garden of the villa where the institute has its offices and library. The walls of the office are covered with rows of well-filled bookshelves; a sofa along one wall is full of piles of papers, books and articles, a modest writing desk hidden under even more books and papers. In one corner of the room is an IBM 486 clone with Windows, a new article or book obviously in progress on the screen. Eco offers me a chair in front of his desk.

In advance I had given him a list of some possible issues we might discuss so he would have some idea of what was on my mind: Computer Technology, the Internet Community and Processes of Cultural Change. I begin by asking:

(continued from the previous number)

It is a community but it is only a virtual community. Now, it is true that great artists spend their lives living in remote villages and writing letters all over the world and they establish these kinds of virtual communities.

"Kant did that as well - he was a great letter writer...?"

Yes, there was Kant. But I think of a great poet like Leopardi. He was sick, a hunchback. Repressed.

Lived in a village. Went once or twice to Rome. I don't remember how often, though he traveled a little more.

He was well known, and in touch with all the intelligentsia of his time. OK, it's always possible. But for every Leopardi, you have a lot of other people that are

living in isolation, with elaborate forms of mental illness.

One great problem of our time is the decrease, or absolute lack, of face-to-face communities.

I always like to tell the story of Bosco - San Giovanni Bosco. This Salesian priest in the middle of the

19th century who got the idea that was a whole new generation of young people who were working from a very young age in factories, and so were dispersed and separated from the family. He invented the oratorium, which was a community, to which those who worked could go to play and discuss. And for those who couldn't work, he established typographies, activities in which they could take part. So, he was matching the problem of despair and isolation in the industrial society with the possibility of people meeting each other, and obviously also having a religious purpose. It was a great social invention.

What I reproach today; with both Catholics, as well as former Communists or Progressives, is that they lacked the new don Bosco. There was no new San Giovanni Bosco of our age able to invent a new possibility of establishing communities. And so you have young disaffected males with guns killing people in Central Park. You have all the problems of young people...

"The pathologies, yes..."

Also of mature and aged persons who feel isolated. Was, is, television a way to overcome this solitude? No, it was a way to increase it. With your can of beer you sit down on the couch...Television was not the solution.

Obviously for certain people - I had an old aunt who was obliged to live all the day at home, and was unable to walk, and for her the television was a gift of heaven. For her, it was really the only possibility to be in some way in touch with the world. But for a normal person it is not. Can the new virtual communities like we have on Internet do the same job? Certainly! They give to a person living in the Mid-West the possibility to contact others from there. Is that a substitute for face-to-face contact and community? No, it isn't! So the real social function of, let's say, Internet, should be to be a starting point for establishing contacts, and then to establish local...

Travels In Hyperreality (1990). The Limits of Interpretation (1990). Foucault's Pendulum (1989). On the Medieval Theory of Signs (1989). The Aesthetics of Chaomos: The Middle Ages of James Joyce (1989). The Open Work (1989). The Bomb and the General (1989). The Three Astronauts (1989). Meaning and Mental Representations (1988). The Aesthetics of Thomas Aquinas (1988). Art and Beauty

in the Middle Ages (1988). Leonardo Cremonini: Paintings and Watercolors 1976-1986 (1987). Semiotics and the Philosophy of Language (1984). The Sign of Three: Dupin, Holmes, Peirce (1984). Postscript to The Name of the Rose (1983). The Name of the Rose (1983). The Role of the Reader: Explorations in the Semiotics of Text (1979). The Theory of Semiotics (1976)



"Places to meet face-to-face..."

Yes, local communities. When Internet really becomes a way of implementing - through virtual communities - face-to-face communities, then that will be an important social change. I was talking with Professor Prodi [note: Romano Prodi is professor of economics at the University of Bologna, and prospective prime-ministerial candidate for a coalition of centre-left moderates in the next Italian general election] and I told him that the only possibility that you have to make a real campaign, is to realize in every city a group, a club, a circle. One of the real forces in the inventions of Berlusconi was not only to use television for political propaganda. He, having a big industrial organisation, established clubs everywhere.

This was people that were proud to wear the badge and to identify themselves as belonging to a particular group. I saw them in the village where I have my country house. It was artificial. It was all set up in two months, so it wasn't enough to establish a really profound sense of belonging to a community. But it was an idea.

So I told Prodi that he should do the same. And one way to do that is to use Internet. Because through Internet you can reach, say, two persons in every city, giving them materials, documents. People will be encouraged to xerox all these materials and to establish local groups, networks. So it is a sort of collaboration between virtual and...

"Real communities?..."

...and real communities. If we succeed in doing that then Internet will be an enormous element or factor of social change. If it remains only virtual it could lead some people to pure onanistic solitude. In this sense, most of the hackers are sick persons, because they sit passive. They play and intrude into the computers of the banks or the Pentagon, because it is the only way to feel alive.

"You have just released a new hypertext encyclopaedia. In an article you published recently in the local paper in Bologna, La Repubblica, you write that this work will contain more information than the Encyclopaedia Britannica. There you also wrote that the main advantage of your Encyclomedia is its non-linear

retrieval and cross-referencing system. I always wonder about the effectiveness of hypertext systems in general, because someone has to make the links. So even though you call it non-linear retrieval, or whatever, it is all decided by somebody in advance?"

Well, first of all: if you are able tomorrow to invent a hypertext in which every idea and every word, every adjective, every article can be linked with everything. OK, at this point it is obvious that even there, there is a filter which establishes the links. In this sense it will be very difficult to make a philosophical hypertext, because you will have to decide if you will link the notion of passion in Descartes with the notion of passion in Aristotle, which are two different notions...

"Yes, completely different."

For Aristotle it is simply a cognitive event, and for Descartes, and for the 17th century passion has to do with feeling, sentiment etcetera. But in the case of our Encyclomedia, which was based on historical data, you have a certain guarantee. The name of a city is linked to other cities. The name of a given person links with persons which had connections with them. And you also can establish unforeseen links...

"The users can make their own links?"

Yes, because you have, let's say, so-called books and files. There's for instance a book on Descartes, and obviously in the book on Descartes you will certainly mention, let's say Pascal, or Galileo. There are some immediate links, because Galileo and Pascal are highlighted, and so you can immediately identify the possibility of there being links there. There is no pre-established link between Descartes and Caravaggio.

Why? Because they had nothing in common except the fact that they lived in the same century. But I wanted to solve, or to answer this question: "Was it possible that Descartes met Caravaggio?" Descartes travelled pretty much. So, I have a function that allows me to ask about Descartes AND/OR Caravaggio, and I found I had the possibility of detecting that that meeting was impossible, because Caravaggio died when Descartes was 14. So, I established my own links.

(to be continued in the next number)



CAIMÁN VERDE
(GREEN CAIMAN)

2003 MIXED MEDIA / INK
/ PAINT / GLAZE / PAPER
CM. 36 X 28 / IN. 14 X 11

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IF YOU DON'T WANT TO BE THE HORSES' HOOFPRIENTS, YOU'VE GOT TO BE THE HOOVES

IMPERIALISM: A DEVASTATING ENTERPRISE

EL SALVADOR

(continued from the previous number)

by Marlie BURTON-ROCHE

The electoral route was pursued by the political opposition when the Christian Democrats, social democrats, and a legal branch of the outlawed Communist party, created a coalition, the National Opposition Union UNO and ran in both the 1972 and 1977 presidential elections. But blatant election fraud in both elections and the repression that followed, driving leaders of the coalition into exile, ended all possibility of peaceful change. However, the electoral process of organizing, campaigning, and running in those elections experientially advanced the radicalization of broad sectors of the population. Thousands of peasants, workers, and increasing numbers of the middle class, especially the youth, turned to revolutionary alternatives as they saw their expectations for peaceful change terminated by the state. By impeding all peaceful means of democratization and by outrageous persecution of the opposition, the government and state military of El Salvador adduced the armed revolution of the 1980s.

A military coup in 1979 brought an end to Romero's repressive regime and the U.S. government policy makers took advantage of the turmoil to advance their own interventionist agenda of converting El Salvador into a counterinsurgency-militarized state to defeat the pending revolution. Their procedure was to install a centralist-reformist model of government in El Salvador. The U.S. goal was never aimed towards implementation of any real change, either politically or socially, but to maintaining the oligarchic system. Napoleón Duarte became the president-of-choice of the U.S. government. But in order to gain power,

Duarte had to enter into collusion with the established coalition of the Salvadoran military and the United States government, and by so doing, he lost the support of the Christian Democrat's traditional base, the popular democratic movement. Simultaneously, as a centralist-reformist, he engendered hatred and distrust in the far right. For the duration of the next decade Duarte's government in El Salvador was nothing more than a simulacrum of democracy, a front for the U.S. counterinsurgency project of 'low intensity conflict'.

The Farabúndo Martí Front for National Liberation FMLN was founded in October of 1980 as a coalition of five factions: FPL/ERP/FARN/PRTC/PCS. A month later, in November, the entire command of the Democratic Revolutionary Front FDR, the revolutionary political wing, was arrested and assassinated in San Salvador. The, by now, extensive revolutionary mass movement was decollated and untold numbers of the membership were forced into exile. An estimated 50,000 people were assassinated by the army, the security forces, and the death squads in 1980 and 1981, including Archbishop Monseñor Oscar Romero. Many peasants, workers, students, and professionals who had incorporated into the struggle and who did not go into exile, joined the people's army. The insurgency units grew into an impressive force. The FMLN created zones of control in the mountains in the northern and eastern provinces of the country. Here they gained the support of a well-organized and very motivated campesino population, as these were the areas where the people's ancestors had had to toil in a state of feudal bondage on coffee, cotton, and sugar plantations. These peasants were also relatives or direct descendents of the victims of the 1932 genocide. The FMLN became their army and their only hope for a future of peace with justice. While the FMLN was a fighting force, much of the daily work of the combatants involved helping the rural populations organize themselves into functioning communities and facilitating the development of popular schools, basic medical clinics, and communal agricultural practices.

The FMLN combated a deluge of campaigns by the Salvadoran military. These were massive 'scorched earth' campaigns that contrived to decimate the capacity for sustenance. Crops, domesticated animals, and water sources were destroyed in the zones of conflict, in an attempt to "drain the water" (the population) and "catch the fish" (the guerrilla) as advocated in standard counterinsurgency manuals.

Thousands upon thousands of refugees poured into neighbouring countries in Central America. Many found their way to Mexico, the United States, and Canada. But the revolutionary armed forces continued to operate and began to "liberate" the zones of control by attacking and effectively disassembling many of the government's immobile locations.

In 1984 the democratic-revolutionary forces began to receive some international recognition as they secured more and more control in the countryside and, even though they were still not an effective political presence in the cities, the governments of Mexico and France officially recognized the FDR-FMLN alliance as a politically representative body. At the same time, the United Nations and the Movement of Non-Aligned Countries denounced the gross violations of human rights being perpetrated by the

THE TERROR PROJECT

government forces and urged both the FDR-FMLN and the government of El Salvador to consider a negotiated political solution for the conflict.

1984 was also the year that the United States government massively backed Duarte's presidential electoral victory and even though the election was replete with fraud, it was presented by the United States as a crowning success of U.S. policy. In actual fact, Duarte's inadequate reforms and the war component of U.S. policy ended up deepening the systemic polarity in Salvadoran society.

In the meantime, the FMLN was forming its forces into small-scale mobile units and dispersing them to all parts of the country. Guerrilla bases were established in twelve of the fourteen provinces of El Salvador. The insurgency forced wealthy landowners to pay higher wages to farmhands and a war tax to the revolutionary army. By 1987, nationwide traffic stoppages, sabotage campaigns against the economy, and thousands of small lightning ambushes on government forces, became the order of the day, creating chaos for the military and for the government.

With 65% of eligible voters refusing to vote, to a large extent because the FMLN called for a boycott of the fraudulent election, Christiani, of the ARENA party, gained the presidency in 1989. He immediately negated the limited reforms of the previous government. Banks were privatized. Austerity measures, blatantly advantageous to the wealthy 2% of the population, were made law and the Supreme Court ruled that lands previously annexed as part of agrarian reform were to be returned to the wealthy landowners, a law that devastated the lives of thousands of peasant families. As well, 'antiterrorist' legislation was passed which effectively decreed El Salvador a police state. But ARENA's actions and intransigence towards any proposals for a political settlement of the war became the impetuous for the inception

of the Permanent Committee for the National Debate, a massive organization comprised of seventy-four organizations, including Churches, small businesses, and trade unions. The organization represented well over a million people. The Permanent Committee for the National Debate, as well as local, regional, and international pressure, forced the Christiani government to consider a policy of peace, and United Nations-sponsored meetings between the rebels and the ARENA government of El Salvador took place in Mexico City and San José, Costa Rica.

The rebels came to these meetings with explicit proposals for the democratization of Salvadoran society and complete observance of human rights as precursors to FMLN demobilization. ARENA was demanding rebel disarmament prior to talks. The result was an impasse and the talks broke off. It became clear to the rebels that both the Salvadoran military and ARENA were intent on persisting with their goal of using the war as justification to interdict political opposition while intensifying military activities.

A trade union building in San Salvador was bombed by the military at lunchtime, killing and wounding a large number of activists and the FMLN proceeded to organize an urban offensive. Their attack commenced in November 1989. Impressive growth in the plenitude of rebel forces and in their fighting ability was well demonstrated during the November offensive. Their forces were able to penetrate to the core of all the principal cities. The military responded with indiscriminate bombing of the poor in the barrios, especially in the suburbs of San Salvador. Untold numbers of civilians, men, women, and children, were killed and wounded. Of course there was no bombing when the FMLN combatants moved into Escalon, the area of San Salvador where the wealthy live. One of the worst acts of brutality on the part of the Salvadoran military was the assassination, in cold blood, of six Jesuits and two women at the Central American University UCA. This act was so heinous in the eyes of the people of El Salvador and the international community that it constituted a turning point in the war. Both the United States government and a majority of Salvadoran businessmen, who had heretofore expressed support of a military solution, became cognizant of the reality that neither side in the conflict could win a military victory. It was time to end the war through political agreements.

During the 12 years of civil war, over a million Salvadorans were driven into exile while more than 80,000 people were killed and over 8000 disappeared, mostly at the hands of government security forces and the notorious death squads. This took place in the smallest country in the Western Hemisphere, a country only half the size of Vancouver Island. During this period, the U.S. government sent nearly two million dollars per day to the rightwing Salvadoran government and military. "We taught security measures to Salvadoran police chiefs and counterinsurgency methods to Salvadoran military officers at our schools in the Panama Zone. We sent them weapons and airplanes in a vain expectation that social stability would grow out of enforced order." As stated by Murat W. Williams, Ambassador of the U.S. Embassy in El Salvador 1961-1964. The quote here is from his introduction to Charles Clements' book, *Witness to War*, published in 1984 (see page X1).

It has been estimated that without U.S. intervention and support for the counterinsurgency forces, the civil war in El Salvador would have been over in six months, with an FMLN victory.



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BLACK WIND
2003 MIXED MEDIA/INK/
PAINT/GLAZE/PAPER
CM. 36 X 28 / IN. 14 X 11

Strange Days

PHOTOGRAPHS FROM THE SIXTIES



Winogrand
Eggleston
Arbus

the Getty

from July 1 to October 5, 2003

LOS ANGELES

The J. Paul Getty Trust is an international cultural and philanthropic institution devoted to the visual arts that features the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Grant Program. The J. Paul Getty Trust and Getty programs are based at the Getty Center in Los Angeles.

The Getty Villa in Malibu is currently closed for renovation. When it reopens in fall 2005, it will house the Museum's collection of Greek and Roman antiquities and be a center for the study of classical art and culture. Please check the Getty Web site for more information: www.getty.edu.

VISITING THE GETTY CENTER

The Getty Center is open Tuesday through Thursday and Sunday from 10 a.m. to 6 p.m., and Friday and Saturday from 10 a.m. to 9 p.m. It is closed Mondays and major holidays. Admission to the Getty Center is always free. Please call 310-440-7300 (English or Spanish) for reservations and information.

Additional information is available on the Getty Web site at www.getty.edu

LOS ANGELES

the Getty

RIGHT: WILLIAM EGGLESTON
AMERICAN, BORN 1939
MEMPHIS, ABOUT 1965-1970
GELATIN SILVER PRINT
IMAGE: 13 X 9 IN.
2000.41.6
©EGGLESTON ARTISTIC TRUST
COLLECTION:
THE J. PAUL GETTY MUSEUM



LEFT: DIANE ARBUS
AMERICAN, 1923-1971
WOMAN IN A ROSE HAT, NEW
YORK CITY,
NEGATIVE, 1966; PRINT BY NEIL
SELKIRK,
ED. 3/75
GELATIN SILVER PRINT
IMAGE: 14 1/4 X 14 5/8 IN.
SHEET: 19 7/8 X 16 IN.
2000.21.2
© ESTATE OF DIANE ARBUS LLC
COLLECTION: THE J. PAUL
GETTY MUSEUM

A TURBULENT ERA CAPTURED BY THREE MASTERS OF AMERICAN PHOTOGRAPHY **LOS ANGELES** -The iconic, powerful and often disquieting works of three important American photographers will be the focus of *Strange Days: Photographs from the Sixties* by Winogrand, Eggleston, and Arbus, at the Getty from July 1 to October 5, 2003. The exhibition spotlights more than 80 black-and-white works by Garry Winogrand, William Eggleston, and Diane Arbus, who were all active during the turbulent 1960s. Each, in a unique way, captured memorable images and evocations of that era on film: Winogrand with a manic, amused curiosity; Eggleston with the quiet irony of one for whom everything and nothing is significant; and Arbus with an honest, confrontational mode. The works on display are drawn chiefly from the Getty's permanent collection, including some recent acquisitions being exhibited for the first time.

The Sixties brought relentless change and unrest to America. Scientific innovations such as the birth-control pill and the burgeoning space program made headlines, while demonstrators marched for social reform, civil rights, and women's liberation. The nation's psyche ached from the assassination of President John F. Kennedy

and remained chilled by the Cold War threat of atomic annihilation. In the South, the integration of black students into formerly segregated schools and universities sparked violence. And the grinding Vietnam War spurred thousands to protest, as the hippie movement flashed peace signs and practiced "free love."

Winogrand, Eggleston, and Arbus took to the streets of America, aiming their cameras at what they saw around them, documenting the "strange days" of the 20th century's most restless decade. "In the midst of the cultural revolution, these three photographers practiced three different forms of the social documentary style," says Deborah Gribbon, director of the J. Paul Getty Museum and vice president of the J. Paul Getty Trust. "Each artist used the camera to explore contemporary dress and manners, public behavior, and the American lifestyle."

GARRY WINOGRAND (1928–1984) was born in New York City and began photographing during a stint in the Army Air Force (1946–47). After studies at City College of New York, Columbia University, and the New School for Social Research, he became a commercial photographer, working for several

agencies. His photographs were exhibited for the first time in 1955 in *Family of Man* at the Museum of Modern Art, where he returned in 1969 with a solo exhibition. Winogrand's essential subject matter was the American street, and he had a particular eye for juxtaposing the familiar and the peculiar, creating wide-angled or tilted shots that appear to be casual quick takes, but are in fact densely composed and layered with meaning. He moved to Los Angeles in 1978 and made this city his subject until his death in 1984.

WILLIAM EGGLESTON (b. 1939), who was raised in Mississippi, settled in Memphis, Tennessee, in the 1960s. He acquired a Leica camera as a teenager, and after studies at three different universities, decided that photography, not academics, was his destiny. Though his early black-and-white photographs, including those in the exhibition, are less well known than his subsequent color images, they prefigure his later works in many ways. Eggleston uses the subject matter of the typical American "snapshot"—bland rooms and houses, bleak lawns, empty street intersections, people in stiff and self-conscious poses - and forces viewers to see these seemingly banal scenes in new ways.

GARRY WINOGRAND
AMERICAN, 1928-1984
UNTITLED (LOS ANGELES INTERNATIONAL AIRPORT),
1964, GELATIN SILVER PRINT
SHEET: 13 1/2 X 8 15/16 IN.
84.XM.1023.257

©1984 THE ESTATE OF GARRY WINOGRAND
COLLECTION: THE J. PAUL GETTY MUSEUM



DIANE ARBUS
AMERICAN, 1923-1971
HEADLESS WOMAN, NEW YORK CITY,
NEGATIVE, 1961;
PRINT, ABOUT 1961-1963
GELATIN SILVER PRINT
IMAGE: 9 1/2 X 6 3/16 IN.
SHEET: 14 15/16 X 10 15/16 IN.
2000.23
© ESTATE OF DIANE ARBUS LLC
COLLECTION: THE J. PAUL GETTY MUSEUM



This is the first exhibition of black-and-white pictures by a photographer better known for his color work. Since his solo exhibition at the Museum of Modern Art (William Eggleston's Guide, 1976), he has had numerous exhibitions of his color photographs, including William Eggleston and the Color Tradition at the Getty (October 1999–January 2000).

DIANE ARBUS (née Nemerov, 1923–1971) was one of three children born to a creative and affluent New York family. She was introduced to photography by her husband Allan Arbus, and both worked as fashion photographers from the early 1940s through the late 1950s. Arbus, however, disliked the artificial world of fashion shoots, and as her marriage disintegrated, she began to pursue her own photographic interests. Her most noted work deals with people on the streets and at the margins of society. Her photographs of carnival freaks, transvestites, strippers, nudists, and the mentally ill are direct, confrontational, and often disturbing. But equally unsettling are her images of “normal” suburban families, wealthy Fifth Avenue matrons, and New York conventioners. Even Sleeping Beauty's castle at Disneyland, the quintessential sunlit California playground, becomes a fortress of shadows

when seen through Arbus' lens. Her distinct style and unconventional interests were respected by editors at top publications, who gave her challenging assignments.

RELATED EVENTS

All events are free and take place in the Harold M. Williams Auditorium, unless otherwise noted. Seating reservations are required. For reservations and information, please call 310-440-7300 or visit www.getty.edu.

AUDIOGUIDE

Works related to the exhibition are featured on the Museum's Audioguide.
Available in the Entrance Hall

GALLERY COURSE

Strange Discussions: Winograd, Eggleston, and Arbus
This three-part, discussion-based gallery course led by education staff members closely examines the photographs of Winograd, Eggleston, and Arbus taken during the tumultuous Sixties. No previous experience necessary. Limited to 25 participants. Sign up for all three sessions by calling 310-440-7300.

LECTURE

Winograd in the West: Looking for the Urban in L.A.
New York photographer Garry Winograd's fascination with Los Angeles began with brief visits in the 1950s and ended with six years of residence just before his early death in 1984.

This presentation by Judith Keller, associate curator of photographs, J. Paul Getty Museum, illustrates how Winograd applied his fearless curiosity and unique street photography skills to a city radically different from his own. Sunday, September 14, 4 p.m.

POINT-OF-VIEW TALKS

Talks are held at 6 and 7:30 p.m. in the Museum galleries. Sign up at the Museum Information Desk beginning at 4:30 p.m.



CASTELLO DI RIVOLI

JULIE MEHRETU
RETOPISTICS:
A RENEGARE
EXCAVATION, 2001
INK AND ACRYLIC
ON CANVAS
COURTESY
THE PROJECT
NEW YORK



SARAH SZE
GROW OR DIE
(VIEW 2), 2002
SCULPTURE IN
THREE PARTS,
MIXED MEDIA

THE MODERNS

CASTELLO DI RIVOLI
MUSEO D'ARTE CONTEMPORANEA

APRIL 16- AUGUST 3, 2003

CURATED BY CAROLYN CHRISTOV-BAKARGIEV

JOHN PILSON

ABOVE THE GRID, 2000, VIDEO STILL

COURTESY NICOLE KLAGSBRUN GALLERY, NEW YORK



THE MODERNS Is a group show which explores the ways in which a number of artists are engaging with modernism and modernity round the world today. This exhibition will include sculpture, installations, projections, painting, drawing, and sound projects. It will present new and existing works by over 20 artists, including Haluk Akakce, Ricci Albenda, Massimo Bartolini, Ellsabetta Benassi, Tacita Dean, Tom Friedman, Liam Gihick, Arturo Herrera, Evan Holloway, Brian Jungen, Jim Lambie, Dana Martin, Julie Mehretu, Jun Nguyen-Hatsushiba, Jorge Pardo, Paul Pfeiffer, Susan Phillips, John Pilson, Simon Starling, Sarah Sze, Piotr Uklanski and Gary Webb.

“Today, a growing number of artists round the world are referring to modernism or using icons of modernity as narratives and

fiction in their artworks. The digital world is Internationalist, as were the modernists; it aims to go beyond the local/global dichotomy, while at the same time achieving a reach broader than anything the modernists achieved. The digital mind is a project-based mind, encouraging a sense of ‘agency’, an ability to make choices and act, to have a point of view and a perspectival gaze, even within contemporary notions of multiplicity. Memory and Modernity are Intertwined (the ‘future’ is a notion belonging to the past), and in some instances this Idea takes form in the use of the history of film as a medium and subject for cinema, after photography, has been the most outstanding innovative cultural practice in the Modern Age. In other instances, it is to the formalism of ‘high modernist’ art in painting and sculpture that artists are looking. For such artists, issues of form, color, composition and linguistic experimentation are topical. Science,



ARTURO HERRERA

WHEN ALONE 2002

PAINT ON WALL

COURTESY BRENT SIKKEMA

NEW YORK

TACITA DEAN
 FERNSEHTURM 2001
 16 MM CLOR ANANMORPHIC FILM
 WITH OPTICAL SOUND, 44'
 COURTESY FRITH STREET GALLERY
 LONDON



absurd or useless science, as well as its fantastic variant science fiction, are also sources for many artists today, and are primary metaphors being used." (Carolyn Christov Bakargiev)

The exhibition will also include a sound section selected and organized by Anthony Huberman, including works by Kim Cascone, Richard Chartier, Farmersmanual, Bernhard Günter, Tetsu Inoue, Massimo, Kaffe Matthews, Carsten Nicolai, Yasunao Tone, Tu m' and Carl Michael von Hausswolff.

The exhibition will be hosted in the Manica Lunga building at the Castello di Rivoli Museo d'Arte Contemporanea. This 400 feet-long space was renovated and opened to the public in 1998. Designed in the 17th century as a picture gallery, the long and narrow Manica Lunga represents an ideal early modern architecture, specifically dedicated to the viewing of

autonomous artworks. This project is both classical and experimental, static and process-oriented. An aesthetic experience for the audience that will be sensorial and pleasure-oriented, as well as disconcerting and problematic.

A 248 page illustrated catalogue with a new essay by the curator, texts by renowned international art critics and an anthology of early modernist texts chosen by the artists will be produced on this occasion.

Significant writings by Kandinsky, Maninetti and Poe will be included in this unique book.

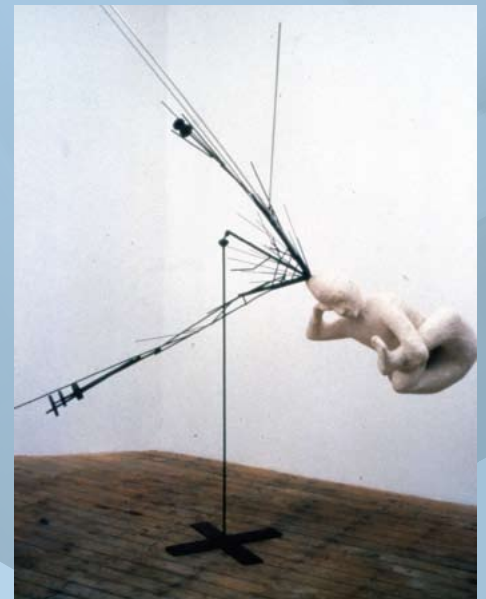
I Moderni / The Moderns, Curated by Castello di Rivoli Chief Curator Carolyn Christov-Bakargiev.

FOR INFORMATION +39/011.9565209-211
 e-mail press@castellodirivoli.org

BRIAN JUNGER
 PROTOTYPE OF NEW UNDERSTANDING #11 [DETAIL] 2002
 NIKE AIR JORDANS, HAIR



EVAN HOLLOWAY
 001 SECOND, 2001, STEEL, ALUMINIUM, PAPER, GLASS
 COURTESY THE APPROACH, LONDON



PIOTR UKLANSKI

UNTITLED (CRAYON SHAVINGS), 2002

VAX CRAYON AND PLEXI GLASS IN FRAME

COURTESY GAVIN BROWN'S ENTERPRISE, NEW YORK



DARIA MARTIN

IN THE PALACE, 2000

16 MM COLOR FILM VIDEO STILL

COURTESY ANALIX FOREVER,

GENÈVE



ELISABETTA BENASSI
SWNZA TITOLO, 2003
VIDEOINSTALLATION
COURTESY DELL'ARTISTA

TOM FRIEDMANN
UNTITLED (TFF9215), 1992

RICCI ALBEDA
UNIVERSE (BENNY) / POSITIVE, 2002
INSTALATION VIEW, FIBERGLAS
COURTESY ANDREW KREPS GALLERY, NEW YORK





**JANET CARDIFF &
GEORGE BURES MILLER**
FORTY PART MOTEL
2001, INSTALATION IN
RIDEAU CHAPEL
NATIONAL GALLERY OF
CANADA, OTTAWA
COURTESY LUHRING
AUGUSTINE GALLERY
NEW YORK



**ABOVE: JANET CARDIFF &
GEORGE BURES MILLER**
THE MURIEL LAKE
INCIDENT
1999 MULTIMEDIA
INSTALATION
COURTESY P.S.I.
NEW YORK

**JANET CARDIFF &
GEORGE BURES MILLER**
FORTY-PART MOTEL
2001 40 TRACK SOUND
INSTALATION
COURTESY LUHRING
AUGUSTINE GALLERY
NEW YORK

JANET CARDIFF

A SURVEY OF WORKS INCLUDING COLLABORATIONS WITH GEORGE BURES MILLER

**CASTELLO DI RIVOLI
MUSEO D'ARTE CONTEMPORANEA**

**MAY 21— AUGUST 31, 2003
CURATED BY CAROLYN CHRISTOV-BAKARGIEV**



The Castello di Rivoli will present the first mid-career survey of the work of Canadian artist Janet Cardiff (b. 1957), including her collaborations with George Bures Miller. Originally curated by Carolyn Christov-Bakargiev for P.S.1 Contemporary Art Center, New York in 2001, and following a venue at the Musée d'art contemporain, Montréal (2002), this project is a newly designed exhibition for Rivoli and the most comprehensive exhibition to date of Cardiff's work. Janet Cardiff is known for her complex 'Walking Pieces' and audio installations which she has been creating since 1991. Her works constantly shift between fact and fiction, the experience of the real and our projections, fantasies and desires. Her works are interactive pieces where visitors are asked to touch, listen, and often move through an environment which is shaped by our perceptions of the

real and by the artist's alteration of them. They explore the complexity and vertiginous nature of subjectivity in a highly technological world, as well as the constant need to negotiate between presence and loss of self, memory and experience, sensation and imagination. The exhibition will present all of Cardiff's major indoor installation works, such as *To Touch* (1993), *The Dark Pool* (1995-96), *Forty-Part Motet* (2001) and *The Paradise Institute* (2001), which won the special jury prize at the Venice Biennale in 2001. The exhibition will also premiere a new work by Cardiff and Bures Miller.

This exhibition is presented with the collaboration of the Musée d'art contemporain de Montréal and with the support of the Department of Foreign Affairs and International Trade of Canada.



**ABOVE: JANET CARDIFF &
GEORGE BURES MILLER**
PHOTO JONARHAN
FRANTINI
COURTESY OF THE ARTIST
AND LUHRING AUGUSTINE
GALLERY NEW YORK

**LEFT: JANET CARDIFF &
GEORGE BURES MILLER**
THE PARADISE INSTITUTE
2001 AUDIO, VIDEO,
MIXED MEDIA
COURTESY LUHRING
AUGUSTINE GALLERY
NEW YORK



ARATA ISOZAKI
ELECTRIC LABYRINTH
1968 / 2002,
© ARATA ISOZAKI &
ASSOCIATES, JAPAN
COURTESY ZKM,
KARLSRUHE

*Quotations are from the text by Hans Ulrich
Obrist in "Iconoclasm. Beyond the Image Wars
in Science, Religion and Art", Edited by Bruno
Latour and Peter Weibel ZKM I Zentrum für
Kunst und Medientechnologie, Karlsruhe,
The MIT Press, Cambridge, Massachusetts,
London, 2002.*

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KARLSRUHE

Castello di Rivoli Museum of Contemporary Art is presenting Electric Labyrinth, a reconstruction of a multimedia installation originally created by Arata Isozaki in 1968, for the XIV Milan Triennale. Immediately destroyed during a historic occupation of the Triennale building, the installation was reconstructed by Isozaki in 2002 and can now be seen by the Italian public for the first time.

In 1968, the XIV Milan Triennale opened at a time when political and social tensions were at their height. On May 30th, during the press conference of the XIV Triennale di Milano several hundreds of artists, intellectuals and architecture professors from the Milan University stormed the Triennale area and occupied it for the 10 days to come. By the end of the occupation, this historical exhibition of 1960s critical avant-garde architecture was almost completely destroyed. Although it looked carefully at the then nascent protest movement, the exhibition, within which the room designed by Isozaki represented one of the most noteworthy contributions, was completely destroyed.

Isozaki describes his project for the Triennale in the following words "I didn't see the opening because it was completely taken over by these young artists and students protesting. At the time, of course, similar movements against the establishment were also going on in Japan. Because I sympathised with these protests, I tried to reflect them in my



ARATA ISOZAKI

ELECTRIC LABYRINTH

CASTELLO DI RIVOLI
MUSEO D'ARTE CONTEMPORANEA

APRIL 16 - AUGUST 24, 2003
CURATED BY HANS ULRICH OBRIST



ARATA ISOZAKI

PHOTO:
EIICHIRO SAKATA
TOKYO

Triennale exhibit. I was given some space to create an environment, so I asked several artist friends to work with me. One is a graphic artist, KOhei Sugiura - one of the best, most creative graphic artists we've had in Japan since the war. Another is a photographer, ShOmei TOMatzu. And I invited a composer, Toshi Itchiyanagi, and asked him to create a kind of sound installation. My idea was to create twelve, very large curved panels covered with an aluminium surface on which numerous images were silk-screened. I chose from ukiyo-e prints about ghosts and terrible tragedies, and asked TOMatzu to find documentary stills about the atom bombs, rather than to use his own work. So, he brought a film and some pictures of Hiroshima and Nagasaki. One famous one is of a kind of shadow made on a wall at the time the bomb exploded. These were the images I put on the panels, which also moved anytime anyone passed through an invisible infra-red beam.

They would turn and suddenly you would see a ghost or a dead body, which completely involved you in the movement of these strange images. They almost all had to do with the tragedy of the war or the crisis in society. At the same time, there were also large walls, ten meters long and five meters high, very large walls, on which I made a kind of collage about the ruins of Hiroshima and the megastructure it would later become, which itself was in a state of ruin: a ruined

structure on the ruins, which I titled *The City of the Future is the Ruins*. I was very much obsessed by these ruins of the future. I projected many images of the future city onto the wall. At the time, we didn't have any kind of video system, just slide projectors with maybe five carrousel with eighty slides each, which meant a lot of images running through the projectors. We tried to show how the future city would itself constantly fall into ruin. This was on the moving panels, which, whenever they turned, would be accompanied by Toshi Itchiyanagi's strange sounds. It was an odd feeling to hear them. I called the installation *Electric Labyrinths*".

The installation has been reconstructed with the support of Castello di Rivoli, ZKM | Zentrum für Kunst und Medientechnologie, Karlsruhe, the Fundação Serralves, Porto and under the curatorial leadership of Hans Ulrich Obrist. *Electric Labyrinth* represents one of the most important chapters in interdisciplinary experimentation in the 1960s, within the context of a dialogue involving art, architecture, and music, and it proposes a direct engagement in themes such as war and social crisis. As Hans Ulrich Obrist writes: "Isozaki's installation proposes a negotiation of and between different elements, which frame a world beyond the wars of images and the wars of disciplines, and encourage the viewers to look for other properties of images".



ARATA ISOZAKI
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ALBERTO LA SALA

LOVE SCENE 2002

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Andrea Pagnes

ON THE ETHICAL AND SOCIAL ROLE OF ART

One of the primary tasks of art and, in all probability, the task that might well be defined as its fundamental task, is that of destructuring, (critically) thwarting the false sense of equilibrium that is proper to concepts of stasis and immobility, perpetrating a continuous dynamism with both constructive and deconstructive qualities and characteristics.

What might now seem to be artistic phenomenologies tied to or derived from a certain avant-garde are so thoroughly held under check and domesticated by imperialist logic and structure that it is quite natural to wonder if it isn't time to look for a new, complete series of models (both regulatory and in terms of resistance) able to counterbalance the totalitarian phenomenon of globalisation, towards which modern man is inexorably moving. A process that seems ever more irreversible.

Standardisation has absorbed and made impotent all those cultures that once represented moments of rupture, opposition, counter-trends. Moments that possessed a quality that could be used to re-discuss, re-arrange, re-evaluate already-existing precepts. Moments able to inspire profound reforms in man's ethical evolution.

The affirmation of a new collective consciousness now seems light years away, while the last spark of a decrepit idealism that engendered the idea of autonomy has already been consigned to the history books. In a certain sense, in fact, 1968 was the last cultural expression from beyond the pre-existing system, even though it carried within itself, and from its very birth, the seeds of its own failure. Shortly afterwards an apparently crystalline world was supposed to appear, the role of which was merely to respond (and blindly accept) numeric imperatives and sinister formal manipulations. World that was to be based solely on the concept of economic control. A world so strong that it could impose on man rules derived from the most arid and sterile economic logic. A world able to burst brutally into individual consciences, taking their place and emptying what we still maintain are profound human values and healthy ethical principles of all their contents. Right up to the present.

What should be a richness that is consubstantial with the human spirit has given over to ever more synthetic and artificial criteria. The abstract, deceptive and aleatory proclamations of the capitalist system have almost entirely infected the spirit of our age. The false values codified by a media-dependent system have found their *raison d'être* in the ability to justify wars, environmental disasters and intolerable repression of those opposition movements who, courageously, are continuing a search for an affirmation of their own identity.

The annihilation that our ability to autonomously evaluate events is undergoing is due to the inertia and cultural conformity in which each individual conscience is ensnared. The unscrupulous use of the means of communication and culture by so-called democracies has led to ever more widespread indifferentiation and uniformity, forcing the masses to interpret the role of subordinate extras. Individuals are ever more steered and coerced by those who control the media. The precepts expressed by the media system are converted into norms, insidiously defining themselves as ordinary statutes able to manipulate situations where they are then accepted as real. The videocratic system, by definitively replacing democracy in its formal aspects, has made public opinion less prone to react, and therefore easier to control and manipulate. The completely passive attitude we assume when watching television is in fact the exact opposite of what it means to observe reality with a critical eye, to experience events and feel responsible, or to react to what is happening.

The currently dominant and prevaricating social form is everything that belongs to the concept of "capital". Capital, metaphorically, could be defined as a sort of "enroller" who is able to transform individuals into vectors of desire in that it acts on factors that are linked to the concept of privation. And by organising individuals as vectors of desire, they are subjugated at will. In fact, what were once considered determining social forms (territory, group, etc.) have all "morphologically" been transformed into the concept of capital, the arch enroller able to apply totalitarian surveillance schemes and therefore control all signs of potential change.

However, and in light of recent tragic events, it is obvious that those aspects that are bandied about as the success stories of modern technocratic society are also leading to confusion, they are therefore beginning to show themselves to be failures. In fact, what we normally define as "competitive attitudes tied to the concept of maximum profit" must in some way be transformed, as the values of growth, power and domination, as they are intended nowadays, are now no longer sustainable. If we were to think of the freedom that is implicit in all artistic creation not only as a vehicle and possible escape route, but as an element necessary to uncovering and changing the socio-cultural characteristics of the world we live in, then what should contemporary artistic production be like in order to be able to respond to requests for cultural renewal and change? What new paradigms should contemporary man cum artist assume if he wants to contribute to evicting what has become the materialistic yoke able to make life itself unnatural, reducing it to a useless game that entraps the reawakening of its own soul?

Perhaps rethinking and rediscussing ourselves as men who can determine their own existence through the ethics of doing might be a first step towards that much desired path that could possibly save us from the furious insanity of our current era.



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MARCO POLO GLASS GALLERY & STUDIO Marco Polo Glass Gallery & Studio was established in the early 1980s and specialises in Murano Glass, with particular reference to the production of objects conceived by renowned artists and designers. Chandeliers, lamps, table art, design editions, furnishings and sculpture-objects are the merchandise sectors which form this gallery/firm's production.

Although Marco Polo Glass Gallery & Studio is a rather new establishment, it has already earned accolades for its productions in the art field. In fact Marco Polo Glass Gallery & Studio was founded with the ambitious aim of creating unique Murano glass works by contemporary artists.

Today, alongside the works already part of their catalogue, this gallery-firm proposes series of object-sculptures conceived by well known artists and designers (such as Joseph Kosuth and Richard Meier, among many others), as well as by younger talents who have found an international visibility thanks to the exhibition programme Marco Polo Glass Gallery & Studio has scheduled (Fragile Beauty, Vasi Comunicanti) over the last two years. Many of these creations combine the fascination of the antique tradition with very modern creativity: the goal is to propose and renew the art object itself, especially in the area of interior design settings. Each piece is signed by the artist, numbered and accompanied by a certificate of authenticity.

Marco Polo Glass Gallery & Studio is situated on the island of Murano, at 1 Fondamenta Manin. The gallery faces onto the Venice lagoon, and its exhibition spaces, windows and halls afford a breathtaking view of the islands of San Michele and San Francesco del Deserto. The gallery rooms have been built within a late-Gothic monastic complex. It is also possible to reach Marco Polo Glass Gallery & Studio directly from the lagoon due to its private pier.

Marco Polo Glass Gallery & Studio collaborates with other internationally renowned galleries, foundations and companies. The gallery is present both in Italy and abroad, and boasts a sophisticated sales and distribution network. The needs and desires of each client are personally seen to. The gallery has its own website www.marcopologlass.it

The Marco Polo Glass Gallery & Studio works with master glass blowers such as Pino Signoretto, Andrea Tagliapietra, Gianni Seguso and Oscar Zanetti, who work on and bring to life artists' designs.

Rodolfo Sezzi (current president and founder of the Marco Polo Glass Gallery & Studio) launched the Marco Polo Glass Gallery & Studio as one of the major contemporary glass sculpture and design companies. Sezzi's main priority has always been to investigate the state of current trends in the glass art world and its relationship with other arts. From this perspective, the Marco Polo Glass Gallery & Studio and Rodolfo Sezzi's precise intent is not only to give value, but also to re-organize, ordinate and give a tangible touch of modernity and noble prestige to the extraordinary adventure of the Murano glass culture, bringing it well and truly into the 21st century. There is no question that Marco Polo Glass Gallery & Studio

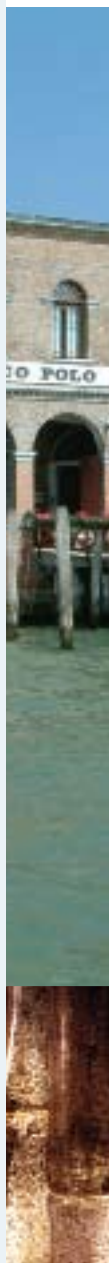
is a sort of true defender of the most genuine of Murano productions. It is among the few glass companies capable of guaranteeing the quality of its products.

Nevertheless it has to be said that Marco Polo Glass Gallery & Studio – with its team of experts and collaborators – has assumed the responsibility of promoting experimentation and innovation in glass sculpture, opening its doors to all those who want to deal with this unique material.

The Marco Polo Glass Gallery & Studio's main objective is to reach a perfect synthesis between two poles: the tradition of the great Murano Glass Masters, and the contribution of contemporary artists, with their endlessly imaginative projects and designs and their plethora of expressive languages, to the development of the art of glass sculpture.

The Marco Polo Glass Gallery & Studio has always subscribed to a phenomenological, as opposed to a merely historical, approach to the artistic dimension of glass. Therefore, the gallery refuses to comply to fashion and its whims but rather aims to offer a broad spectrum of styles and methods. Instead of classifying art, which has always impeded its evolution, the Marco Polo Glass Gallery & Studio has sought to vigilantly observe and take its inspiration from the contemporary art scene.

The Marco Polo Glass Gallery & Studio team assist their artists in any way possible to ensure their projects attain the highest possible qualitative levels of expression. Our team work hand in hand with artists, constantly testing the glass's fluidity and temperature, inner tension and resistance – only the best technical result will do.





Michele Dal Bon

**JEWELLERY DESIGNER
G.I.A. GEMOLOGIST
C.C.I.A.A. GEM SPECIALIST
GEM OFFICIAL EXPERT OF THE
VENICE TRADE HALL
AND THE COURT OF VENICE**

*Jewelers
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Limited Edition
Silver and Classic Clocks
Certificate of Authenticity*



"Bear in mind the fact that precious material and painstaking execution not only make up for lack of ornamentation, but in terms of elegance they greatly exceed it. Form and ornament are the result of the unconscious common work of men who belong to a specific civilization. Everything else is art."

(Adolf Loos)



The ability to originally interpret what happens in the world is the greatest gift that Venice, a city born of the world and a summary of the world itself, can give those who love her. And Michele Dal Bon, owner of the jewellery design workshop Le Zoie, has assumed this as his axiom and life's rule.

Artist and artisan, Michele Dal Bon deftly combines traditional technique and contemporary sensitivity. The proud creator of the official jewel for the Gran Teatro La Fenice, Dal Bon lives and works in Venice. He has chosen as an exhibition venue for his zoie ("jewels" in Venetian) an elegant niche near the Rialto markets.

His workshop not only creates jewels that are the end result of his personal creativity, but also efficiently produces merchandising for the most demanding artistic exhibitions; needless to say, he never know-tows to dominant demands for mass-produced objects but rather seeks to satisfy the more demanding connoisseur and collector.

His Le Zoie, productions are little masterpieces that will one day be part of the museums for which they have been produced. They are little masterpieces where the artistic and historical memory of the sought-after symbols (which have been recovered and reworked) are presented in the most unique and original way. They are symbols and objects proposed as a form of memory of the present, allowing them to persist and preserve their meaning.

Michele Dal Bon's technical and artistic ability, as well as that of his workshop, are now available for all of those who, working in the field of art merchandising, want to offer a different type of merchandise. (Andrea Pagnes / Umberto Zampini)



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