





**MY PICK 2003-13**

This book has been published on the occasion of the tenth anniversary of CEI Venice Forum for Contemporary Art Curators and of the Continental Breakfast Project, 30 May 2013.

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we gratefully acknowledge the  
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**MARINA ABRAMOVIĆ / THE ARTIST IS PRESENT** (2010), performance of 600 hours at the Museum of Modern Art in New York, Donald B. And Catherine C. Marron Atrium.

**Yael BARTANA / MARY KOSZMARY** (2007), 16mm film transferred to video, 10 min. and 50 sec.

**MAURIZIO CATTELAN / ALL**, installation view at the Solomon R. Guggenheim Museum, New York, November 4, 2011 – January 22, 2012.

**ZEREN GÖKTAN / COUNTER**, installation, first exhibited in March and April 2013 at the CDA Projects art gallery in Istanbul, and presented at Hong Kong Art Basel in May 2013.

**THOMAS HIRSCHHORN / CRYSTAL OF RESISTANCE** (2011), installation for the Swiss Pavilion at the 54th Venice Biennale / **MUSÉE PRÉCAIRE ALBINET** (2004), temporary public space in Aubervilliers, France.

**DAVID HOCKNEY / BIGGER TREES NEAR WARTER** (2007), 4,6x12,2m, oil paint composition of fifty

canvases and one hundred digital prints, colour, on paper.

**IRWIN / EAST ART MAP, A (Re)Construction of the History of Contemporary Art in Eastern Europe** (2001-2006), project distributed by MIT Press.

**SANJA IVEKOVIĆ / LADY ROSA OF LUXEMBOURG**, gilded monument (2001), it has been shown again in 2012, at the MUDAM, Musée d'Art Moderne Gran-Duc Jean, a decade after its controversial exhibition in public space in Luxembourg.

**JAŠA / SINGLE** (march 2012), installation/event at the A plus A Slovenian Exhibition Centre in Venice.

**MIKE KELLEY / DAY IS DONE** (2005), video in 32 parts, presented at the Gagosian Gallery in New York.

**WILLIAM KENTRIDGE / REFUSE THE HOUR** (2013), performance at the Teatro Argentina in Rome, and Refusal of time (2013), installation at the Maxxi in Rome.

**MAX KUZMENKO / METROWORK** (2010), work realized in the frame of "Chisinau-Art, Research in the Public

Sphere" Project, by the Centre for Contemporary Art, Chisinau and in the frame of "Journey to the East" Exhibition, 2011, Białystok, Poland

**VOLODYMYR KUZNETSOV /** SMALL FIAT 126 p. Monument to the 90's (2011), installation, Journey to the East exhibition at the Galeria Arsenal in Białystok.

**CHICO MACMURTRIE /** THE INFLATABLE BODIES, installations of high-tensile fabric and air.

**MLADEN MILJANOVIĆ /** THE GARDEN OF DELIGHTS, solo exhibition for the Bosnia and Herzegovina Pavilion at the 55th Venice Biennale.

**GOSHKA MACUGA /** SLEEP OF ULRO (2006) project set up at A Foundation in Liverpool.

**VIK MUNIZ /** WASTE LAND (2010), documentary, 90 min., directed by L. Walker, K. Harley and J. Jardim.

**TARŌ OKAMOTO /** MYTH OF TOMORROW (1968), wall painting, 5,5x30m, found in 2003 in Mexico, restored and displayed at the Tokyo Shibuya Station in 2008.

**ROMAN ONDĀK /** MEASURING THE UNIVERSE (2007), black marks on the walls, first installation at the MoMA, New York.

**ADRIAN PACI /** CENTRO DI PERMANENZA TEMPORANEA (2007), video, 5 min. 30 sec., colour, sound.

**WALID RAAD /** SCRATCHING ON THINGS I COULD DISAVOW: A HISTORY OF ART IN THE ARAB WORLD (2011), performative exhibition held at the TBA21 in Vienna.

**JOANNA RAJKOWSKA /** GREETINGS FROM JERUSALEM AVENUE (2002), permanent installation of artificial palm tree in the centre of Warsaw.

**PILVI TAKALA /** THE TRAINEE (2008), installation, stills from the Power Point Presentation and videos.

**AI WEIWEI /** SUNFLOWER SEEDS (2010), installation of more than 100 million individually handmade replica of sunflower seeds at the Tate Modern in London.



The 2013 Venice Forum commemorates 10 years of its activity together with the Continental Breakfast network, which was established at the very first meeting in Venice. For this festive occasion we present this small editorial work.

We asked curators, experts and artists to single out which they think is the most significant work/action in the international scene of contemporary art of the last 10 years, and to write a brief and simple text (around 300 words) explaining the reason for their choice and/or relating the significance of the chosen work to the critical point of view adopted. The curators all happened to be of different age, having different educational backgrounds and origins.

After texts were collected, it was amazing to see how differently the issue was dealt with. Something unexpected emerges. Surprisingly, together with the task of picking the 'most excellent' work in the world in the period 2003-2013, we also noticed that the authors depicted their personal stories.

Our most heartfelt gratitude goes to all the Friends who generously rose

to this challenge to contribute to this book.

My special acknowledgement is for the CB Friends who have made the CB Project possible for the past ten years and, I hope, will continue to do so for many years to come.

Giuliana Carbi Jesurun  
President  
Trieste Contemporanea Committee





**MARINA ABRAMOVIĆ / THE ARTIST IS PRESENT / words by Milada Šlizińska**

A huge square of light in the middle of the Atrium space. Two simple wooden chairs and a small table between them placed in the light. Everything looks like a minimal film set, visible from all sides, for the gathered public.

No objects to hide behind. Even the table, which could protect the artist, after a while was taken away.

For three months (from March 9th to May 31st) Marina Abramović sits silently in a chair for 7,5 hours, 6 days a week, for the duration of every day the Museum and her exhibition is open.

The empty chair placed opposite the artist is available for any visitor to occupy for as long as he chooses (later, because of the crowds of people willing to sit with Marina, it was only possible to stay for 15 minutes).

Whenever you enter the Museum, at 9 in the morning or in the afternoon, the artist is present, sitting every day like a rock, looking in the eyes of the visitor.

So simple and so demanding. Most curators and critics doubted she could do it.

The rigorous simplicity of the performance was challenging the audience. Abramović had to cope

with the accumulated emotional and social experience of hundreds of visitors every day for three months. Her performance became life itself.

Extreme, difficult, demanding, charismatic presence of the artist on one hand so minimal but on the other so strong. The artist was always present.

Enthusiastic public response confirmed the importance of her performance.

In my opinion it was the most significant and the strongest performance or art event of the last decade.



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**Immagini**

Maps

Shopping

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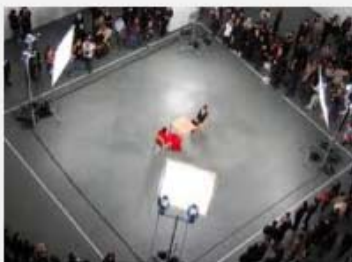
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Tipo ▾

Ora ▾

contrasse

Ricerche correlate: [the artist is present abramovic](#) [marina abramovic ulay](#)

In 2002 I had the chance to be “present” at Marina Abramović’s performance *The House with the Ocean View* at Sean Kelley Gallery in New York. For twelve days she lived in front of the public in a very schematic three room “apartment”. The visitors were supposed to remain silent and try to establish an energy dialogue with her (even a telescope was at their disposal for a closer look/contact). Although I knew and I loved her works from before, I went there with a lot of enthusiasm but without knowing what to expect. No one is prepared to meet the power, density and emotionality of this contact. You could find different explanations and theoretical analyses of her works but at the end there is one thing – emotion (I know, it is old-fashioned to use this word, but I don’t care). And this experience was at the top of the emotional scale. *The Artist is Present* is a culmination of all her efforts to reach a sublime connection with the viewer. Isn’t this exactly what the artists are trying to reach? She achieved it. More than that – her success is very logical and comes as a result of many years of artistic efforts and accumulation from many

personal and public experiences. Marina Abramović pushes the limits of her body and mind to the very end. This year several people in my country burned themselves to death as a final act of despair. One man cut his finger and sent the video to the media. I don’t know if it was worth it. In Marina Abramović’s case, self-sacrifice does make sense.



*Lebensraum,  
still,  
winterreise,  
Element die Exaktheit,  
Karma,  
Su Seguro Servidor,  
Neither,  
Bon voyage,  
kein warum,  
hipnoza,  
kategorie,  
du contrat social,  
Lichtzwang,  
AAA + rauchsignale,  
schmerzstillend,  
Cruzamento,  
Reflejos condicionados,  
Tristes Tropiques,  
La salida,  
Landschaftsabfalle,  
Jetzt,  
Nothere,  
Crezyzewski,  
Gravity,  
Und Akupunktur,  
How It Is,  
Topography,  
Ausloschung,  
Wir Sehen Dich,  
Agogany,  
ctrl,  
Rekonstruktion, Lichtkeile,  
fragment,  
Between Honey and Ashes,*

*nonetheless,  
Arbeitsplatz,  
Wege zur Behandlung von  
Schmerzen,  
Marges,  
Heaven,  
fragment, bes-sennosh-ch,  
The Order of Things,  
Signals, Nachtgesichten*

(the list of my solo exhibitions made  
during the last 10 years)

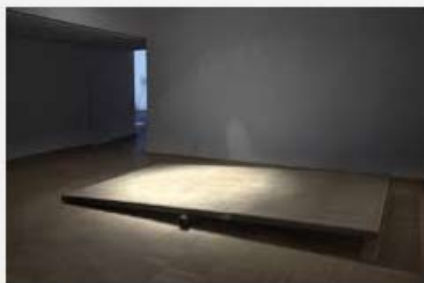
Immagini

Maps

Shopping

Più contenuti ▾

Strumenti di ricerca



The first image evoked by this request is the one I chose. I decided to respond to a complex question with the simplicity of an instinctive memory, of an intense encounter. "Let the three million Jews that Poland has missed...chase away the demons. Return to Poland, to your country". These words, the voice that uttered them, have caught my attention and led to the video image.

The empty stadium in Warsaw and the voice of Sławomir Sierakowski I met, like others, in the Polish Pavilion at the Venice Biennale of 2011. I immediately loved the evocative power, before knowing the backstory. The emptiness of the image moved me, the voice led me to intuit its context.

The emotion was so strong that I felt I was in front of a story rather than an artwork. The young voice, originating from a deserted stadium, beckons the Jews to come back to Poland. Only uncultivated grass sits in the stands – a small group of young people listen to him. His entry into the stadium and climb to the pulpit reminds me of propaganda films, but that emptiness brings me elsewhere, to a richer vision of poetic suggestions,

to a sense of universal history, tragedies that man-kind has given. The dialogue between the foreground of *Mary Koszamry* and the lifeless stands creates tension, the stadium knows how to contain and it fills up. After a few minutes I'm there too, sitting and listening. The void in me becomes the place to imagine strayed and denied stories of Identities, now the voice calls back. The emptiness remains, allowing the voice to become an echo, spokesman for social and political tensions.

It was only after that I discovered the complex story of the artwork and the artist's name: Yael Bartana, *Mary Koszamry*, 2007.



più contenuti ▾

Strumenti di ricerca



A Farewell to a King. *All*, the retrospective exhibition of Maurizio Cattelan at New York's Guggenheim Museum, was neither a summing-up of the artist's *oeuvre* nor an honouring of his achievements. This breathtaking project, set in the building designed by Frank Lloyd Wright, was the most forcible and uncompromising manifestation of artistic autonomy and independence to have been seen in the last decade.

The visitor's first impressions on entering the exhibition were none too pleasant. Cattelan treated the museum space as a gallows, or altar, upon which he offered up all his works in sacrifice. He was, yet again, playing with the conventions of the art of composing and arranging an exhibition. His works, which we have become accustomed to contemplating and analysing singly, were brutally stripped of their autonomy and, by the same token, returned, subordinated and compliant, to their creator. This symbolic, collective slaughter, this perverse and terrifying game of artistic suicide, was a dramatic but unequivocal reminder of the artist's subjective role in the relationship between artist, curator, institution

and art market. Cattelan's most potent and most recognisable weapon – auto-irony – plays a special part in the exhibition at the Guggenheim. His auto-ironic approach is bound up with a defence against specific, and often unnatural, situations present in the art world. It is, first and foremost, a kind of respect and nicety in relation to the viewers, who play the biggest role during the process of conceiving a work. The procedure whereby he uses his own image, setting himself up as the first object of drollery and ridicule, has always shattered the distance between artist and public, creating a transient sense of security in the viewer. In the Guggenheim exhibition, his consistent treatment of his work took on a new meaning. Here, he took up arms to fight for an artist's right to decide upon their own artistic future and their right to demolish their own legend. Maurizio Cattelan's retrospective at the Guggenheim Museum is also a questioning addressed to arts curators and institutions.

\* curator Nancy Spector, Solomon R. Guggenheim Museum, New York, November 4, 2011 > January 22, 2012



an / All



Maps

Shopping

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Strumenti di ricerca



text 6 *Chto Delat* (What Is To Be Done?) stands for a postsocialist self-organizing and collaborative platform that was founded in early 2003 in Petersburg. It is actually a loose collective of Russian poets, artists, philosophers, set designers, critics and other cultural workers who are all committed to questioning the position of contemporary art and artist in contemporary society. By using the iconography and discourse or rather sloganeering dictum of communist political and cultural activism WITBD blurs the clear distinction between art work and political action, professional artist and amateur, art mediums and pedagogical tools and means. The main aim of such bold overcrossing of the long established borders in the mainstream art world is exactly the desire to challenge the elitist assumption that art is above society and outside the everyday life of the people who are not artists and who haven't been taught art and art history. The newspaper publishing texts by the artists involved in WITBD but also by fellow artists, theorists and critics sharing similar concerns became the main format for exchanging and distributing their ideas, but also

films, Brechtian theatre workshops, seminars and other experimental models of collaborative work have been developed. The reference to the famous 1902 Černyševskij's question, later popularized by V. I. Lenin that gave the name to the collective, stresses the interest of WITBD for future potentials of art for addressing urgent societal issues and how working in collaboration could challenge the existing artistic practices focused on individual concepts. The latest works, the video-film trilogy *Songspiel* (2008, 2009 and 2010) and *A Border Musical* (2013) bring the work of WITBD even further, to a fascinating *Gesamtkunstwerk* model which combines the didactic and artistic, theatrical and filmic, musical and set art-design in a kind of staged operetta. The most urgent societal issues in contemporary society: emigration, conflict of different cultural values between East and West, racism, deterritorialization, desubjectivisation, alienation, etc. are brought forward with unique wit and creative imagination.



*Counter* is on women subject to murder as a consequence of acts of violence in Turkey. This is a two-tier work comprising an online counter and a series of shroud covers, inspired by ideas of the afterlife in ancient Egyptian mythology, fabricated by male inmates using beads. Two pieces are connected through QR codes embedded in the beaded nets. The viewer is invited to scan the code and connect to the website of a digital counter recording the number of reported murders of women in Turkey in 2013 – updated by an NGO and the artist after each death. It is an ongoing act, it never stops, never decreases, never fades away. It is a mathematical fact, it carries no doubt. *Counter* is the evidence of the fast pace of time, indicating a shorter duration than the lives of those women. A device for counting incomplete lives. The male prisoners kill time with bead stringing. With the direction of the artist, they repeat the same pattern with patience for hours and hours, one day after the other. A similar act of coding, each pixel, each bead form an object, a vivid, colourful object, a witness of their labour. They call it "prison

weaving", i.e. counting beads countless times, till the witness finds its soul and departs from them. An Ancient Egyptian shroud on a coffin tells stories. Each pattern, each shape made out of beads projects a place that can only be seen when departing from this world. The shroud wraps the body as the interface between this world and the next. Eternity is already eclipsed by the small details of the stories. Details haunt both worlds. Memories are thus sealed for eternity.

Each bead on a string, each murder on the counter, each soul in a void mounts up a silent rage. A code is being written to merge them as one. Each bead turns into a pixel, each murder turns into a number, and each story swings in limbo.

\**Counter* was first exhibited at CDA-Projects, from March 15 to April 27, 2013. In May 2013, it will be presented at Hong Kong Art Basel.



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Le imma

**THOMAS HIRSCHHORN / CRYSTAL OF RESISTANCE / words by Lorenzo Gatti**

Shape the tension – Peace in Emergency. Wandering through art shows, facing an overdose of images, leads you to adopt a particular strategy. If the onlooker, whether he is a novice or artist, takes the side of the author, his vision will range from sharing the intent of the work to contesting its realisation. He who identifies himself with the author, will not give value to the chromatic or spatial results of the composition, nor to its originality of thematic or material choices; what moves him is finding himself before something worthy of being registered in his by now restricted “available brain space”. That which holds his attention is not admiration, but how much further elaboration is allowed in what he sees. Thomas Hirschhorn’s work, especially in *Crystal of Resistance* at the Swiss pavilion of the Venice Biennale (2011), has that kind of generosity; it penetrates the visitor’s memory not by spectacular effects – normally necessary ingredients to keep the visitor’s attention – but by the unusual waste of energy without direction. The purpose of the work has neither rhyme nor reason. To reach a physical dimension, our thoughts have to let go of the habit of automatically placing images

in appeasing categories. With trouble and consequent discomfort, Hirschhorn breaks this ritual and, vainly, we will lead the work back to some comforting cliché.

After Duchamp’s caesura, the artwork was transformed in procedure. Today, the existing repetition of that action of breakage is a segment of contemporary art – it’s a new tradition that critic Yves Michaud classifies as being “art in a gaseous state” – and, in the end, the quote from the original source removes every problematic charge from these works.

Hirschhorn shakes this abstraction with a physical approach, which cannot be absorbed in interpretation. He isn’t content with reutilizing waste products ready to be recycled. To end a work, with a new meaning to interpret, is not enough for him. Using Deleuze’s words, he makes the language system “stutter”: his isn’t a simple weariness, but a profound exhaustion brought on by the resistance to the alignment of awareness. Any creative interstice has its physical cost. That which is unfinished, even upside down, remains such – but what strength in that gesture!



Maps

Shopping

Più contenuti ▾

Strumenti di ricerca



"I am an artist, not a social worker.

*Le Musée Précaire Albinet* is a work of art, it is not a sociocultural project. This affirmation is that art only as art can obtain true importance and have political meaning." (Thomas Hirschhorn, 15 may 2004)

I believe that art is the cog in a huge machine, and this is a machine that causes inequities and inequalities when it works. It's not easy to go against the motion of this machine using art.

*Musée Précaire* by Thomas Hirschhorn is a building improvised from simple materials. This is a temporary public space which takes its name from the street where it is located – Albinet – a housing project in the neighborhood Landy, in Aubervilliers. According to the demographics, approximately 38% of Aubervilliers population is composed of persons not born in the so-called Metropolitan France (Hexagone). The work begins with the awareness of citizenship and the formation of the people engaged to carry out the activities required by the Museum. For a period of eight weeks, from April 14th to June 14th 2004, the *Musée Précaire Albinet* is presenting works

by eight leading artists of the 20th century: Marcel Duchamp, Kasimir Malevič, Piet Mondrian, Salvador Dalí, Joseph Beuys, Le Corbusier, Andy Warhol, Fernand Léger. The works on display are originals. Each week is dedicated to the work of an author and activities related to each of the exhibitions are: children's workshops, creative writing courses and reading workshops, conferences and debates. Every day there are common meals and spaces for sharing.

"The mountain must come to Mohammed!" I can see Dalí for free, next to my house, and I can even set up that exhibition. There are no pedestals and gates so high as to make it unattainable.

Once disassembled, the materials of the *Musée Précaire Albinet* are given away in a free raffle for the Aubervilliers inhabitants.





opping

Più contenuti ▾

Strumenti di ricerca



## Thomas Hirschhorn Musée Précaire Albinet

Scultura di Landy, Autunno 2004

Thomas  
Hirschhorn  
Musée  
Précaire  
Albinet



Thomas Hirschhorn  
Le Colossale Week: Opening of the Exhibition  
Musée Précaire Albinet, Autunno, 2004  
Credit: The artist and Les Laboratoires d'Aubervilliers



It's late spring; the few leaves I see are green and sun-hungry. As every year in this period, I feel weak and lazy. Days get longer and life in the city speeds up, skinning me. My look is linear; my visual field is close, it is accustomed to guide my body among the crowd of people and the pale buildings, even during good weather. I must be reactive and concentrate on the present moment to work it out. But I need to emerge from the apnoea: I think about the place where I was born, the purple soil of the country in the evening, the silver paddy fields rippling in the wind, the rows of poplars, the bright green of the lawns, too clean to be taken through photography. I'm touched. I slow my breathing down and muse on what I'm doing, writing, and I wonder what use it has, what the benefit of art in general is: shaking people's inner side, helping them to change place without moving. After years of strict studies, I feel a bit ashamed to write these things. But my conscience puts me in front of an accomplished fact; if it doesn't serve this purpose, what's the point? I imagine explaining to my grandma what is the most significant work of the last 10 years. This causes

me distress. Breathing heavily, the answer comes slowly: something able to move me. Playing it safe, I would tell her *Bigger Trees Near Warter* by David Hockney, painted in 2007: a composition of fifty canvases, which represents huge nude trees between a country path and two houses. After many years in California, Hockney feels exhausted and empty, so he decides to go back to the Yorkshire, where he was born. There he retraces the reasons of his childhood, a sense of spontaneous harmony with the world. He paints every day, *en plain air*, getting back to the same subjects. Shapes connect one another in an unusual and instinctive way, revealing micro variances that he learns to recognise and appreciate. His view slows down and dilates; colours get purified and they light up beyond the reality, because he is a man touched by the act of comparing who he is today, a tired, rich and well-known painter, and who he was in the past, a lively child from the country side.



David Hockney walks in front of his painting "Slipper Trees Near Worbar" at Tate Britain in London. Photo: EFE/Falgun Tronka.



David Hockney walks in front of his painting "Slipper Trees Near Worbar" at Tate Britain in London. Photo: EFE/Falgun Tronka.

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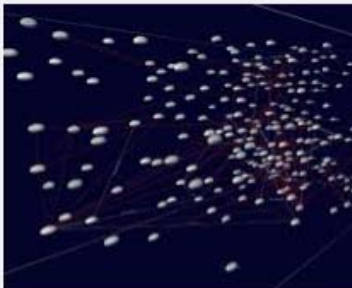
Prova



Le imm

In the last ten years of neoliberal capitalism, the growth of the art market and the proliferation of biennials brought on overproduction of contemporary art, thus changing the very perception of "significance" for an art work. "To be significant" became equal to "to be visible" within a network of international institutions and platforms, competing for the art world's attention in the production of mega events. As part of the same process "to be significant" acquired also particular meanings related to the specific context, the local or regional scenes that provide the scope of importance for art works. Among the significant artistic projects in both these perspectives is *East Art Map* by the Slovenian group IRWIN (Dušan Mandič, Miran Mohar, Andrej Savski, Roman Uranjek and Borut Vogelnik). It was initiated in 2001 and resulted in a cognitive map as well as a book publication by the MIT Press in 2006. The project consists of a number of research and archiving activities, related to the topic of "Eastern Europe" and the (re)construction of the history of contemporary art in this geo-political region unified by shared post-socialist political, cultural and

artistic heritage. In spite of the critique of the project, related to the problematic framing of "Eastern Europe" as a common subject between different national art scenes and art historical narratives, the project marked a borderline between the context of the 90s, still exploring the differences between the "West" and the "East" and the current global "atmosphere" (to use Arthur Danto's expression) of the art world. IRWIN's project is significant: (a) as an artistic project and a collaborative initiative to create a structure of an art historical narrative, (b) as a participatory project between different art theoreticians and historians, and (c) as a specific precursor of current projects such as *The Former West*, among others.



The major public project originally created for the city of Luxembourg is the monument *Lady Rosa of Luxembourg* by Sanja Iveković from Croatia. Her gilded monument *Lady Rosa of Luxembourg* is a copy, or reproduction, of the figure that tops the country's national war memorial – the *Gëlle Fra* (Golden Lady, 1920). The only difference is that Sanja made this national symbol visibly pregnant and renamed it after the revolutionary Rosa Luxemburg, resituating this anonymous female both historically and corporally. The monument was initially installed within walking distance from the original.

*Rosa Luxembourg* caused considerable consternation and public reaction of all Luxembourg's media. The monument was temporarily placed in Luxembourg, then moved to the heights of the Van Abbemuseum's tower space (2001/9), and then to MoMA during Iveković's solo exhibition in 2012.

It was finally taken back to the MUDAM in Luxembourg.

If one of the tasks of contemporary art is to open hot social and political questions provoking public debate, then Sanja's *Lady Rosa* is the best example of an engagé and responsible artistic attitude.

Web

**Immagini**

Maps

Shopping

Più contenuti ▾

Stru...



**SANJA IVEKOVIĆ / LADY ROSA OF LUXEMBOURG / words by Branko Franceschi**

The impact that *Lady Rosa of Luxembourg* created by provoking the unprecedented and completely opposite reactions of both international and Luxembourg's public, is beyond any of the contemporary public sculptures. In the immediate proximity to the memorial to the fallen members of the Resistance that dominates the skyline of Luxembourg and presents a symbol of the state itself, Sanja Iveković raised the identical obelisk on top of which, instead of the classicist representation of the Greek goddess Nike, famous *Gëlle Fra* (Golden Lady), the victory wreath is held by her replica in late stage of pregnancy. On the monuments basis, instead of the names of the dead partisans, three groups of notions are written in Latin script: LA RÉSISTANCE, LA JUSTICE, LA LIBERTÉ, L'INDÉPENDENCE, followed by KITSCH, KULTUR, KAPITAL, KUNST, and WHORE, BITCH, MADONNA, VIRGIN. Using the methods of appropriation and re-contextualisation, the artist has revealed and manifested the manipulative powers of ideology that generate and maintain the suppressed social position of women as well as free and creative thinking,

as confirmed here even with a monument celebrating the fight against Fascism. Formally, Iveković integrated the classicist morphology of the original monument in which lies its symbolic persuasiveness with the vocabulary of the conceptual art, which she applied to deconstruct the monument's traditionalist and oppressive essence thus achieving a representation of subversively liberating quality. With a single gesture she has presented the panorama of the 20<sup>th</sup> century as defined by the opposing totalitarian ideologies, confrontations of traditional, modernist and avant-garde cultural models, and struggle for the final elimination of all gender, racial, sexual and economic biases burdening the discourse of modern civilisation. The controversies that sculpture has roused and still rouses clearly indicate that ballast of the ideological fervidness has been carried forward into the 21<sup>st</sup> century, together with the inevitably ongoing struggle to preserve the democratic values achieved during the preceding century.





In March 2012 at the AplusA Slovene Exhibition Centre, JAŠA, a young artist from Ljubljana, together with his team started a project called *Single* that foresaw the total transformation of the gallery space. The walls were covered with the enlargement of an image from a reproduction of a painting that JAŠA had found in his grandmother's loft, thus giving life to a captivating ambience that leads to the investigation of the winding space: cocoon-like stair-cases, red, black and finally white colours triggering thoughts of a journey into the psyche. Yet another stair-case built with pallets made to look like a brick-structure and standing out in front of a window with its asymmetric balance. On the night of the opening, for the entire night, musicians managed to develop the situation so the people felt at ease, relating with the work of art and with the others people present at the event. In this context, the piece of art was not located in this space, but the space and the people became the work of art itself, producing a powerful positive energy.

The most surprising aspect of this transient work of art was

its presence even after being dismantled. The effect of *Single* has been preserved in time, although being a piece that should have been experienced in its performance context, the echo of its peculiarities have been amplified by word of mouth from those who participated to those who could not be there. So, also after the de-staging of the work, as in a catharsis, the gallery space was centre of a kind of "cleaning". *Single* allowed us to see things and people from a different perspective, *Single* completely unmasked outward appearances, social conventions, pseudo so-called respectability and false morality. *Single* was subtly explosive and fervent, breaking down those fallacies hidden in society and the art world. *Single* possessed all those characteristics that are expected from a work of art: to reveal the truth!



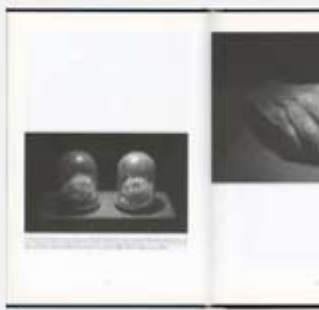
**MIKE KELLEY / DAY IS DONE and GOSHKY MACUGA / SLEEP OF ULRO**  
**/ words by Simone Menegoi**

I cannot single out one work of art from an entire decade. At best, I have selected two pieces with some things in common: both pieces are not only world-like, complete and self-enclosed, but also effective tools for interpreting reality.

The first is Mike Kelley's *Day is Done*, in its most complete form at the Gagorian Gallery, New York in 2005. *Day is Done* is first and foremost a video in 32 parts setting a number of "contemporary folk rituals" in semi-theatrical form: "from... dress-up day at work to St. Patrick's Day or Halloween, to a community play or an awards ceremony". A full range of ritualized social events in which powerful figurative, cultural, religious archetypes of American society emerge: from the cult of the Virgin Mary; to the carnivalesque upheaval of power roles and symbols. At the Gagorian, the videos were screened along with scenery, props, and costumes, all arranged to form a set of "sculptural viewing stations": an ambitious contemporary version of Wagner's *Gesamtkunstwerk*, or "total work of art", drawing equally on avantgarde and popular culture.

My second pick is Goshka Macuga's *Sleep of Ulro*, a show conceived

as a single work of art that the Polish artist set up at A Foundation in Liverpool, in 2006. Here she featured, as she usually does, as artist, collector and curator all at the same time. Macuga selected hundreds of the most diverse items – Surrealist paintings, works of young artists, natural history specimens, and Hollywood movies – in order to sketch a highly personal history of magic and the irrational over the last two centuries. She then arranged them in a series of "elements" or sections, of strong visual impact, referencing symbolic structures and cultural memories, in turn, from the Maypole to the stage design of *Das Kabinett des Doktor Caligari*, designing a labyrinthine map of our collective unconscious. Two great Postmodernist works of art that bear the weight and complexity of our age.

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Let's consider Kentridge's two works on the theme of time: the performance *Refuse the Hour* (2013, Teatro Argentina, Roma) and the installation *The Refusal of Time* (2013, Maxxi, Roma), works that respect the peculiarity of the formats – theatre, museum – and express an intense and direct exchange between theatre and visual arts. In the performance, images, music and ballet, oral text (written and spoken by Kentridge), Schlemmer, constructivism, Duchamp, are shown on the backcloth and live orchestra compose a space-time in three fields of vision and listening: long, medium and foreground, linked together by the author's exposition (autobiographical memories, history, geography, science, photography etc). Also in the installation (formerly in Kassel, 2012) we find Kentridge's forms of artistic expression (drawing, painting, sculpture, theatre, cartoon cinema, shadows, scientific imagery, political history) in a space surrounding the onlooker and compelling him to have a mobile and alert look – opposed to the cinema's mono-direction screen or the theatre's frontal stage. The installation creates a space of its own that

reminds the towns' squares, places where people meet and linger in groups with no prefixed direction for the unpredictability of the flowing of the images. The theme of time is given not so much by the speeches and not only by the metronomes beating at different speeds, by clocks, etc., as by the spazialisation of time and by the temporalisation of space.

The installation appears more fascinating than the performance, which gives further evidence to the following thesis: we are living an aesthetic condition characterised by what Raymond Bellour (2012) calls *La querelle des dispositifs*, that is the transferring not only of the language but of the whole disciplinary apparatus out of the contexts in and with, which they have been identified up to today. This produces an enjoyment in the onlooker.

The *installation*, a practice dating back to the sixties as an expression of the tendency of the visual arts to assume a temporal dimension and 'theatralize', in the twenty-first century is the format that sums up the instability and changeability of all artistic languages.

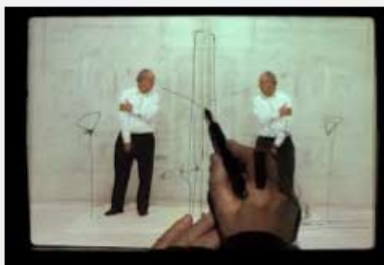
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The idea of the *Metrobunker* project links the author's personal memories of the underground rail service in several big cities, such as Moscow, Kiev and Bucharest (Chisinau never had an underground rail system). It is also related to the subterranean structures built in the Soviet era as shelters against nuclear air attacks in Chisinau. It is not at all surprising that the rapid urbanization of the Soviet era generated a number of urban legends and one of them deals with the existence of a subterranean Chisinau.

Thus, the author started to use the phenomena of "urban legend" as a source of inspiration.

He created a simulation of an underground rail system running through imaginary tunnels connecting the bomb shelters. These protective structures were built in the socialist era during "the Cold War". The effectiveness of such shelters is debatable, and their presence generated all sorts of fantasies in the imagination of the local population. The future is vague and subject to very general predictions. It could happen that the metro will never be a part of this city, and in this case the illusionary underground rail system could be

a memento of an achievable future that remains unreached.

The reason this work of art is considered as being internationally representative of the last 10 years is due to the fact that it deals both with the exploration of the "urban-legend" or "urban mythology" of the public space of the artist's native city and his personal background and memories. This work is also an investigative logistics "agency/platform". There is the idea to implement this project in other small EU (or non-EU) cities without underground rail systems (needed or not). Promoting an idea of an informal network of communication and the cliché of a mega polis, creating/inventing a new city legend or futuristic myth about the utopic future related to a specific context and environment. In this order of mind, the author realised already a replica in Bialystok, Poland.





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**VOLODYMYR KUZNETSOV / SMALL FIAT 126P. MONUMENT TO THE 90'S / words by Kamil Kopania**

Volodymyr Kuznetsov's installation can be seen as a strong manifestation of materiality as well as thoughtful reflection on history. It should be definitely listed among the most intelligent, spectacular and convincing works of art created during the last ten years. Kuznetsov appears as careful observer of historical changes related to the fall of the Soviet Union. In *Small Fiat 126p. Monument to the 90's* he managed to render new geopolitical, sociological and economic situation in Central and Eastern Europe by assiduously choosing objects of everyday life. All of them valuable, somehow precious in economic terms, they were popular commodities sold on numerous bazaars scattered close to the borders of every post-soviet country like Ukraine, Poland, Lithuania, Romania, Slovakia and so on. Gathering goods in and around the car, which in Poland, for years, was a symbol of so called small stabilisation and questionable prosperity of the 1970s. Kuznetsov created a vital and apt image of energy of liberated nations. A question about what people, as the years pass, did with that freedom and the then chances of creating

new reality is a different issue. They did manage, however, to release the energy which pulled the plug on the iron curtain and started a new epoch. In fact Kuznetsov's work may be interpreted as a monument of hope and freedom. Among the goods there is a portable TV. On a screen one can see the footage of social protests, which took place in the late 1980s and early 1990s in the communist countries. The protest song *Peremen!* [Changes!] by the Russian rock singer, Viktor Tsoi, was chosen as a soundtrack. Archival material coexists with images of current political manifestations in Belarus. *Small Fiat 126p* is somehow still relevant today, not only in context of politics, weak Belarusian opposition fighting for more freedom, but also regarding the economy. Each day hundreds of cars with Belarusian plates can be seen outside shopping centers in Białystok, Poland, close to the Belarusian border. It says a lot about current Belarus and its inhabitant's needs.



**CHICO MACMURTRIE / THE INFLATABLE BODIES / words by Melentie Pandilovski**

I have had the privilege to curate Chico MacMurtrie's work thrice: firstly, the *Birds* at the Experimental Arts Foundation, Adelaide, Australia (2006), followed by the Inflatable Architectural Body *Inner Space* at the Gallery of Macedonia, Čifte Amam, Skopje (2010) and, finally, *Inflatable Robotic Arts* in Canada at the School of Art Gallery, University of Manitoba in Winnipeg (2012). From my perspective, Chico MacMurtrie's *Inflatable Bodies* have changed the paradigm of robotics in general and clearly depict what phenomenologists refer to as "the co-constitution of society and technology". Chico's projects position themselves at the innovative nexus between performance art, technology and science. Instead of the cumbersome metal usually associated with robotics, Chico's inflatable performers arise from high-tensile fabric skeletons that stay shapeless until inflated. These projects use cutting-edge developments, implementing experimental materials and evolving technologies. The *Inflatable Architecture Intervention* and the *Cellular Hexagons* are the most recent developments for live performance and installation.

Inspired by cellular architecture and organic growth, these works offer a direct, visceral experience of the kinds of minute geometric constructions that underlie all of life. The *Inflatable Architecture Intervention*, like MacMurtrie's earlier work, reveals that organic and inorganic forms are not mutually exclusive categories, but different moments in a shared continuum of form.

By employing pioneering robotic and construction techniques, these *Inflatable Bodies* explore the parallels that exist between humans and machines, in particular MacMurtrie's fascination with the machine's ability to depict the most primal aspects of the human condition. MacMurtrie describes his vision: "The work is an ongoing endeavor to uncover the primacy of movement and sound. Each machine is inspired or influenced, both, by modern society, and what I physically experience and sense. The whole of this input informs my ideas and work".

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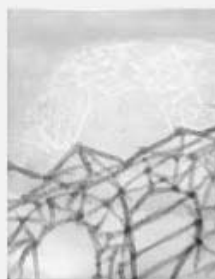
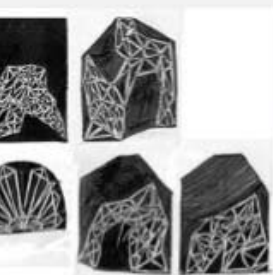
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In 2003, at a great collector's home in Lugano, I heard about an extravagant, pure artist for the first time: Arthur Mckenna. The collector told me that some time ago an industrialist from Philadelphia had decided to promote art to the highest level by funding the works of this Scottish artist who had become a naturalized citizen of the United States. He asked me if I wanted to go to Philadelphia to actually see these masterpieces. A short distance from the Mother of Divine Grace Church, in an apartment of Edgemont Street, I found myself in front a house with no distinguishing features. We went up the second floor's short ramp of cement, where Arthur was waiting for us. In the entry hall, on a shelf, there were only stacks of advertisement brochures, but you could smell an intense scent of roses. The artist opened the door to a room where you could see a wall partially stretching out. You could see large black vases bringing to mind Etruscan craters, decorated with a constellation of geometrical shapes inserted in small circles of mother of pearl. The artist explained that they were over 500 plans of temples and cathedrals, dislocated

in time and in the geography of all civilizations. Thick rose branches came out from the craters, which intertwined in a painting of about 170x310 cm. From the ceiling, small majolica channels captured the rainwater to keep plants alive. The painting represented a rose garden. The colour of the petals was formed by the mixture of the red of blackberries and Refosco grapes. The scent permeated every molecule of that place. My friend from Lugano looked at a sort of chart saying that on that day of the year you had to wait until noon. So, drunk from the sweat of the artwork, we waited for almost an hour. Arthur spoke slowly, articulating every word – he had shiny, vaguely wild eyes. Although erect, he seemed consumed by weariness. At around 12 o'clock, rays of light passed through small holes in the wall, which hit the mother of pearl fragments above the craters, and then projecting, first faintly and then more and more vividly, a sort of crown around the rose garden. By recalling this work I imagined how it could be similar to works of Apelle and how much the philosophies of Milarepa can influence the fate of my time.

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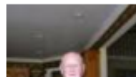
Family History of **Arthur McKenna**. 2. Ancestors of **Arthur McKenna**. 1826 d: 1869. **Arthur McKenna** b: 1806 m: 24 Feb 1852 d: 1891. Art

### [David G. Arthur: McKenna Long & Aldridge LLP](#)

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David **Arthur** is a litigation associate in **McKenna Long & Aldridge's** litigation department. His practice emphasizes product liability, toxic tort, labor and employment

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**MLADEN MILJANOVIĆ / THE GARDEN OF DELIGHTS / words by Sarita Vujković**

In the last ten years, a new art scene has formed in post-war Bosnia and Herzegovina – impoverished, isolated and divided into two ethnic entities. Concentrated in Banja Luka, the capital of the Republic of Srpska, at an approximate equal distance from the large national capitals of Zagreb, Sarajevo and Belgrade, this new scene mostly gathers young artists with formal training in the use of new media and conceptual art, developed after the year 2000. These young artists all have a strong urge to deal with the unsettling discontinuity of life and traditions in the region. Seeking to define their local surroundings, to build and consolidate their identities and lay a common, theoretical and practical foundation for their art, these artists have a more explicit relation to society and the micro-narratives of their works, striving to establish a more intense interaction with their audiences within the boundaries of the aesthetic experience they provide.

The art world of Mladen Miljanović, Bosnia and Herzegovina's representative at the 55th Venice Biennale (the project *Garden of Delights*), emerged in the same circumstances. It is a world

strongly marked by order, work and responsibility and influenced by the artist's personal history and social change.

Mladen Miljanović appeared on the art scene of Bosnia and Herzegovina at a historic moment. His work may be seen as a waypost, a borderline work separating the 1990s art from that created after 2000. The war presented local artists with an unwanted gift, a radically new and different experience – special relations to identity, collective experience, trauma and remembrance – making them aware of issues that previously hardly ever infiltrated into art. Miljanović responded to these new relations using new media and creating public art – projects influenced by venues and performances that became increasingly contextual, interconnected and inseparable from the act of making or performing art. His work is a fine fusion of the various elements of art in the 1990s and in the third millennium. He has also introduced new elements, recognised in the wider context of European art as fresh and invigorating, emerging synchronously with and as a sublimation of our lives.





*Mladen Miljanović*



la Biennale di Venezia

55. Esposizione Internazionale d'Arte

Partecipazioni nazionali

**THE GARDEN OF DELIGHTS**

*Bosnia and Herzegovina Pavilion*



One man's trash is another man's treasure.

In 2010 I had the chance of seeing *Waste Land*, the wonderful documentary directed by Lucy Walker, Karen Harley and João Jardim. The film made a strong impression on me by the way that art can transform lives and change our perception about the way we see the world around us, about our human condition. The film was entitled after the name of the project, *Waste Land* – which was carried on throughout three years by the well renowned artist Vik Muniz – and having a very important social and even political component, is concentrated on Jardim Gramacho, the world's largest garbage dump, located on the outskirts of Rio de Janeiro. The dump, which was established in 1970 as a sanitary waste facility, became, in time, home for now 3000 people who are entirely dependent on what they can earn by recycling materials. There, the artist began photographing *catadores* (pickers of recyclable materials). As in his previous works (photographs recreated with unusual materials with the intention of emphasizing the growing consumerism of our society), he

recreates photographic images of these *catadores*, out of the garbage, revealing their emotions from dignity to despair, as they began to acknowledge their social condition. In some of the works he appropriates well known art works, like *La Mort de Marat* by Jacques-Louis David, painted in 1793, which he transforms into an expression of our contemporary society. In a critical analysis, we can assimilate his works with the *arte povera* movement, by the use of unconventional materials and ready-made objects as well as with ephemeral art as his works can only be seen in photographs as a single evidence of their existence. But what I think is the most important part of Muniz's project is not the quality of his art, with which we are already accustomed, but the social implications of the project, the way in which it transformed the lives of the people involved in it, making them aware of their condition and their future.

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**TARŌ OKAMOTO / REDISCOVERY OF MYTH OF TOMORROW**  
(1968/2008) / **words by Nina Fischer & Maroan el Sani**

Recently we visited Japan to realize a new artwork for the Aichi Triennale 2013, a film-project that is based on a forgotten Kurosawa movie: *Ikemono no kiroko*, which deals with the fear of nuclear radiation, and the longing of some individuals to escape Japan to live in a safer place on earth. A subject which became a topic again after the nuclear accident in Fukushima in 2011.

While researching about the incident of the atomic bomb tests in the 50s in the Pacific and art works that have been made about the subject of fear of the nuclear bombings in Japan, we also came across the painting *Myth of Tomorrow* from Okamoto Tarō from 1967.

On this wall painting, he depicts the atomic bombings of Hiroshima and Nagasaki in 1945. Though the mural was realized nearly 40 years ago, the first time the work has been seen by the public was 2008. Commissioned for the lobby of a luxury hotel in Mexico City in 1968, financial problems halted the project, and the finished mural went missing for decades. It was found in 2003 in a warehouse in the suburbs of Mexico City. After restoration it was displayed in 2008

at Tokyo Shibuya Station, where it is located now, visible for thousands of passersby everyday. Although Tarō's trademark expression was "art is an explosion", nobody really cared about the content of the painting then.

This changed when Tokyo-based art collective Chim Pom did a guerrilla art intervention – just after the Fukushima accident in 2011 – they secretly installed a small panel, built to fit seamlessly to Okamoto's mural without damaging it, of the smoking remains of the exploded reactors – a kind of update to the original. This got huge attention, Chim Pom was accused by the mass media of having committed a crime, but it brought Tarō's anti-nuclear mural back to life, it caused a real explosion of attention in the media and people's mind. The message finally came through even if just for a blink of an eye.



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To single out the “best” art work for the last 10 years is anguish stronger than participations in purchasing committees or juries. These 10 years are the time of my professional “maturity”, vast visual experiences, many “loves” and endless endearments with works, artists and exhibitions.

After all I decided on *Measuring the Universe* (2007) by Roman Ondák.

I saw it in the elegant sterility of the DAAD exhibition space in Berlin in 2008. Horizontal marks with names and dates straight on the wall; somewhere crowded up like a dense drawing; elsewhere singled out and thus individualised – the crude lines were marking the height, name and date of measuring up the visitors in the space.

This work by Ondák possesses in a knot so many qualities for which I “love” contemporary art! For some we have words, such as – performative, interactivity, overcoming the distance with the audience and participation, research aspects, universality that places the human being at its center. The work evokes those strokes made on the door frame in almost every home where height of growing children was measured (even the

grown ups for comparison). Both I and my cousins had such markings in the flats of our grandparents.

We were proud of the marks until the time we felt too unique and incomparable.

My impression and experience with this project is that there is never a separated and exclusive “I”; everything is happening and involves “us”.



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My choice for this unusual task, the selection and comment of the most significant artwork of the last decade, is the work of the Albanian-Italian artist Adrian Paci, *Centro di Permanenza Temporanea* (Temporary Shelter Centre).

This video, together with the photographic work called *The Line*, offers issues of the utmost importance for the personal, poetical and political discourse of our time. This said, it might be enough.

By showing a line of people waiting, in their absurd situation of waiting in a non-place for an imaginary departure to another non-place, this video visually criticises the attitude towards the tragedy of many lives. But in the fabula of the video, not even the expected is happening. Even departure is not possible. It is a beautified image of that moment in time that stood still.

The video speaks of personal and social experience of displacement, due to the immanent arguments in the political issues of contemporaneity, the economies of post-colonial era, and personal positions caused by those issues. But, as in Adrian Paci's entire oeuvre in general, the personal and discreet

position of an individual tells viewers the story of an overall and globally worrisome social/political situation, having possibly dramatic consequences for the protagonists. The absurdity of the title, coming from the real administrative entity in Italy, where Paci resides, adds poetry when applied to an artwork, reflecting the confusion of the Italian political standpoint, the position of the State and the inability to solve serious social contemporary problems.

Shifting the slow motion scene of a non-event into a clear multifaceted statement – that is the artistic and visual genial twist – has been done with great mastery.

This work tells the story of Time, one of my favourite topics, and one which fascinates me because, among many other reasons, presentation of time in visual arts is a task I consider one of the most difficult ones.



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In 2011, I took part in the performative exhibition *Scratching on Things I Could Disavow: A History of Art in the Arab World* by Walid Raad held at the TBA21 in Vienna.

What it could be initially mistaken for a mid-career retrospective, proved instead to be a real emotional journey and intellectual marathon staged in the form of a theatrical experience.

This is the way I recall that moment.

On the day of the event, a small group of people gathers by the reception area, where they are welcomed by the artist. I am at odds, as I do not know whether Walid is being simply himself or acting a role, presenting us with a different persona. Affable, yet sufficiently distant, so as to avoid any direct question or interruption, the artist quickly takes the lead in a tour de force that leaves no room for dialogue. As viewers and listeners, we find ourselves immersed in the multiple and layered narrative that Raad carefully choreographs around his audience, wrapping each one of us in a web of data, names and figures and using his own artworks as props and backdrops. His compelling

tale encompasses a variety of themes that collectively conjure against the Western assimilation and homologation of art produced and brought to fruition in the Arab World. He questions the recently imported models into the Middle-East, that are reconfiguring the local cultural arena under the powerful international egis of the "franchised institution".

As the monologue continues, history transforms in front of our eyes.

Gradually, I realise I am not so sure of myself: What do I really know? What do I really see?

At this point, Raad has already managed to sabotage my confidence and now stands in front of me, pointing the finger at both my intellectual arrogance and nuisance. Yet again, I feel I am in his trap. Unprepared, guilty and vulnerable, I am willing to take even his telepathic powers for a fact. By the end of the tour, the group is won over and seduced by Raad's stringent rhetoric and convincing reasoning. This is where Raad's work becomes lyrical, and it is here, in poetry, that I ultimately become convinced that the "world is flat". And, looking back, it only seems logical that it should be.

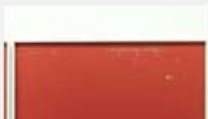
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This palm tree project by Joanna Rajkowska deals with re-activation of public space and its political and social history. *Greetings from Jerusalem Avenue* is a 15-meter-tall artificial palm tree installed in Warsaw's Jerusalem Avenue. This was the location of a Jewish settlement in the 18th century and the palm tree plays with the memory of this area. This project came to reality as a result of a non-serious question: how would it be if a line of palm trees appeared on Jerusalem Avenue, just like on the streets of Jerusalem? What makes it even stranger is the fact that it's an artificial palm tree, planted in a climate that could never naturally host such an exotic specimen. The perception toward the palm tree did change over the course of time and, 10 years after the tree was planted, it generated a series of political events, performances and happenings. The social and political implications of the palm tree were magnified to a massive scale, but Rajkowska managed to maintain a balanced outlook and refused to be daunted by those who took on extreme views of the project. Palm tree project was considered very controversial at

first and many were against it. In a poll conducted among Warsaw inhabitants in 2003, 75 per cent of the surveyed voted for the palm tree to stay. There has also been a special Palm Protection Committee (KOP – Komitet Ochrony Palmy) set up to defend it against opponents. The tree has sparked political debate, but despite anyone's objections to the tree, it has become an irrevocable part of an unlikely symbol of the urban landscape. Summarizing the criteria behind my choice, I will conclude that the palm tree showed the value of a sudden surge of imagination and triggered the process of revising the trauma. Installed in 2002 as an undesirable intervention, the palm tree became one of the city's most identifiable landmarks, after the Palace of Culture and the PKO Bank's Rotunda headquarters. The palm tree was conceived against commercialisation of urban space, where private interests take it away from the inhabitants of the city.



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Joanna  
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text 28 According to me, one of the artists whose practice has profoundly changed the way we experience art in the last ten years is Tino Sehgal. He has managed to find a performative way of de-materialising the art work, by repositioning the barrier between the art work and the viewer, in a way that enhances contemporaneity in a most literal sense.

Web

**Immagini**

Maps

Shopping

Più contenuti ▾

Strumenti di r



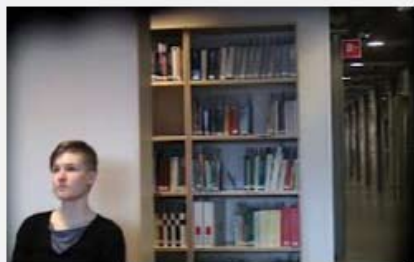
"Pilvi Takala is interested in several different communities and each of her works invites us to witness an experiment. She infiltrates into communities slyly. I say slyly because she does it as an 'individual' not as an artist. We see in her works an 'individual', who ponders how she could be included in a community. (...) She refers to provocation, but this is not a provocation that we are familiar with. This is mostly an inoffensive, cold-blooded gesture. But an extraordinary and outstanding gesture. A gesture that provokes us to wonder and even to intervene. A gesture that penetrates us to the marrow, invites and triggers us to dialogue." Ahmet Ögüt punctually describes the core features of Pilvi Takala's work. She indeed infiltrates the zones that she defines "grey", somewhere on the border between public and private space, and in that realm she seeks to act as a destabilising element. In the work *The Trainee* she manages to get "assumed" by the Deloitte, which is known as the second largest professional services network in the world, with over 180 000 employees, and in the period of three months she indeed acts as employee of the marketing

department of the Helsinki section. Except for a few, she is seen as a new employee, which day by day behaves in a very uncommon way: spending days sitting still behind the desk, silent and motionless, not touching any of the "working" equipment such as computer or phone... and asked by her workmates what is she actually doing, Takala calmly replies: "a mental work". It is this state of inaction that provokes gradual tension and unease in her environment, since it undermines conventionally accepted and even desired working behaviour which is supposed to be efficient, professional and productive. She acts as a virus in this system, she subverts it, and by doing so she makes us aware of exploitive and alienating work-conditions. Moreover, she makes us aware of the efficiency and eloquence of silence and inaction.





enuti ▾ Strumenti di ricerca



For me, it is Ai Weiwei's *Sunflower Seeds*. Nothing else comes to mind which matches its grand scale (in terms of size and the complexity of execution) and its universality.

The artist created something absolutely contemporary, which nonetheless has a powerful effect on the viewer while staying in touch with ancient traditions and conserving the profound essence of the culture of China.

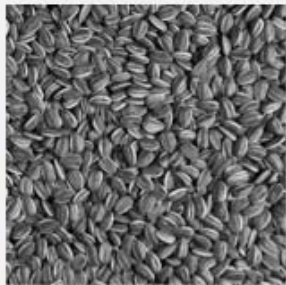
*Sunflower Seeds* brings together my three most important artistic criteria: (1) symbolic meaning and the universality of the idea, (2) the scale of the work and the organization of space, and (3) technical brilliance of execution.

Ai's use of these dimensions, his understanding of contexts, meanings and associations, the power of the work's interaction with the viewer, and the ways in which the artist achieves these effects, for me define the "contemporariness" of art.

At the same time, we can sense the work's ancient roots. This is not nostalgia, but a syncretic merger with tradition, an organic unity between the artist's contemporary language and the connection to China's cultural heritage.

It is not the "exoticism" of the work which inscribes Ai Weiwei into the Western context. He does not attempt to align himself with the West, but rather puts his own context on a similar level to that of Western art. This is a unique achievement. He transfers the centre of attention from the West to the East. He has become a world figure, and not "the Chinese Andy Warhol" (or Joseph Beuys or Marcel Duchamp), but Ai Weiwei.

Ai Weiwei has returned the spirit of dissent to art. He does not speak in the language of power, nor in that of the crowd. He does not use politics for self-promotion. He is simply Other. Ai Weiwei's dissidence powers his creative fantasy. He is both irate and joyful.

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I have a rather contradictory idea regarding the present and the future state of contemporary art... and I have great trouble singling out an artistic work that has moved me in any way over the last ten years. And yet, without needing to go too far back into the past, I have to admit that I was pleasantly struck, and even surprised, by what I saw at the Corderie during the 2012 Venice Architecture Biennale curated by David Chipperfield.

Going from building to building I felt immersed in a delightful atmosphere, both at a physical as well as sensory level. As a result, I recall that visit to the Arsenale with a feeling of joy and fascination, especially for having discovered certain aspects of the projects and proposals that could, in fact, represent a possible future direction for artistic expression.

That day's experience showed me that art and architecture are melting together, and are becoming one single thing, thanks to the support of installations, light, video, sound and interior design, so that there is no real distinction between the two. I was witnessing the "new" expressive form between space and poetry, in which all elements

converged and made sense.

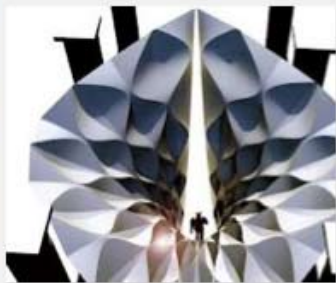
But more importantly, by not remembering specifically the names of the creators/authors of the works being shown, I perceived an overall sensation that the exhibition was a choral work, closer to some of our needs as regular citizens and users of the product. Much closer, in fact, than what the contemporary artistic market offers, which, alas, I feel is in the throes of decline.

So, artists and architects together?

Certainly, there is nothing new there. But the "new" has to be in the way of conceiving contemporary art in the future, beyond galleries and over and above the interests of the market. If this means change on the one hand, on the other hand – as happens in our human history – it represents a return to something that has "already happened". As such, I think that our future should be above all a re-thinking and re-viewing of the great visual arts adventure across the centuries, and the great inheritance it has bequeathed us.



uti ▾ Strumenti di ricerca



During the period between 2003 and 2013 I've seen a lot of excellent artworks. However, when asked to single out the most significant of them, the decision was not easy to make, in particular because my thoughts are constantly running elsewhere – to projects that can't be defined as art projects and have not been created by artists, but have detected radical changes in the art field as a result of globalization. "With the upheavals coming in the wake of globalization and its attendant movements over the past twenty years, the era that witnessed the prevalence of Western canons in art history has come to a close", says the foreword of the book *The Global Contemporary and the Rise of New Art World*. These are complex and long-term projects, based on collaboration among several institutions, theorists and artists, on the intertwining of lectures, discussions and exhibitions, and migrating from space to space with various events, thus exceeding the boundaries of the local also in practice. Their important outcomes are books. Besides *The Global Contemporary*, there are also the five-year project *Former West* and *Internacionala*, a trans-institutional

network of five major European museums and artists' archives (Moderna Galerija Ljubljana, Julius Koller Society Bratislava/Vienna, MACBA Barcelona, Van Abbemuseum Eindhoven, M HKA Antwerp). All three agree, though with different emphases, that it is necessary to rethink the dominant art-historical narratives and rewrite them according to what is truly new and subversive in the field of art. This is the expansion of the space of contemporary art from the Western world only to, virtually, the whole world, and the multiplication of centers, not only of artistic production, but of its theoretical and economical contextualization as well. In short, the pluralization and democratization of decision-making about what art is and how it is organized into narratives.









**Miroslaw Bałka** is an artist active in the fields of sculpture, drawing and video. He currently runs the Studio of Spatial Activities at Academy of Fine Arts in Warsaw. He works in Otwock and Warsaw, Poland.

**Dunja Blažević.** Student Cultural Center Art Gallery of the University of Belgrade: 1971-1976 – Director; 1976-1980 – Director and head of programming. 1980-1991 – Editor-in-Chief of the TV Gallery visual arts programme broadcast on TV Belgrade and on the National Network. 1991-1996 – worked as an independent curator and critic in Paris. Since 1996 – Director of Soros Center for Contemporary Arts in Sarajevo (since 2000 – Sarajevo Center for Contemporary Arts – SCCA).

**Iara Boubnova** was born in Moscow and lives in Sofia. She is the Founding Director of ICA-Sofia and curator of its programmes since 2009. Her over 100 projects include curating and co-curating biennials in Cetinje, Moscow 1st and 2nd, Ekaterinburg, and Manifesta 4th, as well as Bulgarian participations in Venice, São Paulo and Istanbul. She works at the National Gallery in

Sofia and lectures at the Sofia State University.

**Gabriella Cardazzo** lives in Venice. From 1963 to 1987 she was co-director, with her brother Paolo, of the Galleria del Cavallino and she curated more than 400 Italian and international exhibitions. She has also been movie and video director. Among the others, she co-directed *Kantor* with Duncan Ward (1985). Since 1996 she has been the director of Artspace, a cultural association in Friuli.

**Emma Ciceri** is graduated from the Carrara Academy in Bergamo and from the Brera Academy in Milan. She lives and works in Bergamo. Her artworks have been exhibited in solo shows in Milan, Genoa, Bergamo and Piacenza and she took part in collective exhibitions both in Italy and abroad – in Pula, Lisbon, Tirana, Milan, Reggio Emilia, Bergamo.

**Maja Ćirić** is an independent curator and art critic. She is a citizen of both Belgrade and Serbia and also of [transnationalrepublic.org](http://transnationalrepublic.org). Her areas of research and practice span from curating, as institutional

critique, to the research of the curatorial, with special emphasis on the transnational circulation of ideas and the curatorial.

**Dobriła Denegri** is an art historian and independent curator, lives and works in Rome and Belgrade. She is artistic director of nKA / ICA which organized "Real Presence" – the biggest workshop for young artists in the Balkan region. She was curator at the MACRO – Museum of Contemporary Art and professor at the Fashion department of La Sapienza University (Rome). She currently lectures at Polimoda (Florence). Since 2010 she has been the artistic director of the Center of Contemporary Art in Torun (Poland).

**Lilia Dragneva** was born in 1975, Chisinau, Moldova. She is an artist and a curator. With her artworks she wants to create an opinion about forgotten subjects of contemporary life and thus show the emergence of a new mythology of the country. Since 1999 she has been director of the [Ksa:k], Contemporary Art Centre in Chisinau. Since 2004 she has been curator of the ALTE ARTE TV, broadcast at national Moldovan TV.

**Nina Fischer & Maroan el Sani** are visual artists and filmmakers, based in Berlin. They have been working together since 1995. From 2007 until 2010 they have been Associate Professors for Film and Media Art at Sapporo City University, Japan.

**Aurora Fonda** is an independent curator and art historian. She collaborated and realized projects with Fabrica, Zoran Music Foundation, ArtVerona, Venice Biennale. In 2001 she was curator for the Slovenian pavilion at the Venice Biennale and since 2003 she has been director of the A plus A, Slovenian Exhibition Center.

**Branko Franceschi** is a Croatian art historian, freelance curator and director of the Virtual Museum of Avant-garde Art. He lives and works in Zagreb. He is commissioner and curator of the Croatian Pavilion at the 55th International Art Exhibition – Venice Biennale, presenting a project by Kata Mijatović – "Between the Sky and the Earth".

**Lorenzo Fusi** is an Italian curator and the artistic director of Open Eye Gallery, in Liverpool. He was appointed as the International

Curator of Liverpool Biennial in 2010 and 2012. Prior to this commitment he was the Chief Curator at Palazzo delle Papesse in Siena.

**Lorenzo Gatti** is an artist who was born in Congo in 1955. He has been living and working in Milan since 1985. He studied fine arts in Sevilla, Venice and Brussels. He exhibited in Milan, Genoa, Venice and Trieste and at other international exhibitions in Antwerp, Brussels, Ostend and New York.

**Piotr Hanzelewicz** was born in Poland in 1978. He lives and works in Italy. His artworks are currently exhibited in a solo show at the Polish Institute of Rome.

**Kamil Kopania** is an art historian at the Institute of Art History, University of Warsaw. He is also co-founder and vice-chairman of the Podlaskie Association for Promotion of Fine Arts in Bialystok, Poland.

**Claudio Massini** was born in Naples in 1955. He attended the painting course at the local art school, the Accademia di Belle Arti. In 1975 Massini takes part to Rome's Quadriennale and the next year he

exhibited at Venice Biennale. From 2000 he starts exhibiting abroad. In 2003, with the support of a group of patrons, he created the Metastorica association in Milan, a 4000 square-metre exhibiting space dedicated to the permanent display of his artworks.

**Simone Menegoi** was born in 1970. He is an art critic and a curator. With Cecilia Caziani he has created, and currently runs, the ZegnArt Public program of public artworks and artists residencies commission, supported by the Ermenegildo Zegna Group. He regularly writes for Artforum website. In summer 2013 he will curate the Advanced Course of Visual Arts of the Antonio Ratti Foundation in Como.

**Vladiya Mihaylova** is a curator and culturologist from Sofia. She is in charge of the two programmes for contemporary art and young artists at the branch of Sofia City Art Gallery – the Vaska Emanouilova Gallery – and is a part-time assistant at the Sofia University. She is currently writing a doctoral thesis on the development of the contemporary art scene in Bulgaria after 1989.

**Suzana Milevska** is a theoretician and curator of visual art and culture. She holds a PhD in visual culture from the Goldsmiths College-London and was a Fulbright Scholar. In 2010 she published the books "Gender Difference in the Balkans" and "The Renaming Machine". In 2012 she won the Igor Zabel Award for Culture and Theory and the ALICE Award.

**Monica Morariu** was born in Bucharest in 1974. She studied visual arts at The National Art University in Bucharest and holds a BA and two MA's. She is a PhD candidate in visual arts at The National Art University in Bucharest. Since 2009 she has been commissioner of the Romanian participation at the International Art and Architecture Exhibitions of Venice Biennale. Since 2006 she has been working for the Romanian Ministry of Culture.

**Melentie Pandilovski** is Director of the Video Pool Media Arts Centre in Winnipeg, Canada. He has curated more than 150 international exhibitions and conferences, including SEAFair (1997 – 2011); "Marshall McLuhan & Vilém Flusser

Communication & Aesthetics Theories Revisited" conference, in Winnipeg, in 2012. He is Editor of "Art in the Biotech Era" (Adelaide, 2008). His theoretical research deals with examination of the links between art, culture, technology, identity, and consciousness.

**Inna Reut** was born in Minsk. She graduated from the Belarusian State Academy of Arts, Department of Theory and History of art. PhD studies in Philosophy and Sociology at the Polish Academy of Sciences. She is an independent art curator, a journalist and she has been working for TVP in Warsaw since 2011.

**Ștefan Rusu** was born in 1964 in Kâietu, Moldova. He is a visual artist, curator, editor, and filmmaker based in Chisinau and Bucharest. His artistic/curatorial agenda is geared towards the processes of transformation and changes in post-socialist societies after 1989. His approach is process-oriented and is developed via cross-disciplinary platforms investigating various issues, from comparison of social patterns in divided territories to the impact of the political agenda on the urban environment.

**Gabriele Francesco Sassone** is an art writer collaborating with Flash Art, Camera Austria, Mousse, Agma Magazine and Alfa+più. He worked as an editor with Postmedia Books. He has been the Coordinator of the Three-year BA Program in Painting and Visual Arts in NABA, Nuova Accademia di Belle Arti Milano since 2012.

**Başak Şenova** is an independent curator and designer. She holds a MFA in Graphic Design and PhD in Art, Design and Architecture from the Bilkent University in Turkey and attended the 7th Curatorial Training Programme of Stichting De Appel, in Amsterdam. She was the curator of the Pavilion of Turkey at the 53rd Venice Biennale (2009) and she currently co-curates UNCOVERED (2010-2013) project in Cyprus and the "2nd Biennial of Contemporary Art, D-0 ARK Underground" (2013) in Bosnia and Herzegovina.

**Milada Ślizińska** is an art historian and curator. 1973-1987 – Foksal Gallery; 1990-2011 – chief curator International Exhibitions, CCA Ujazdowski Castle; since 2012 – lecturer at the Academy of Fine Arts, Warsaw. She curated (among

the others) exhibitions of: K. Walker, J. Turrell, A. Sala, G. Richter, C. Boltanski, J. Kosuth, I. Kabakov, J. Holzer, R. Trockel, D. Hammons, R. Horn, L. Tarasewicz, K. Wodiczko, S. Neshat, P. Rist, N. Goldin, Z. Leonard, A. Gormley, L. Weiner, B. Kruger.

**Valentina Valentini** is professor in performance art and electronic and digital art at the Sapienza University of Rome. Since 1987 she has written historical and theoretical studies about 20th-century theatre and about theatre and new media.

**Maria Vassileva** lives and works in Sofia. She is a curator, an art critic and an art historian. She holds a PhD in Art History. She is chief curator at the Sofia City Art Gallery.

**Borut Vogelnik** was born in 1958. He is an artist based in Ljubljana. He is co-founder of the artists' group IRWIN and of the art collective Neue Slovenische Kunst. He is also an assistant professor at the Academy for Visual Arts in Ljubljana.

**Sarita Vujković** was born in Banja Luka in 1972. She is a curator. She holds a degree in art history from

the Faculty of Philosophy, University of Belgrade and a MA in the theory of art and media at the University of Arts in Belgrade. She works as a consultant at the Museum of Contemporary Art, Republic of Srpska. Author of professional and academic papers in the fields of museology, gender theory and contemporary art.

**Janka Vukmir** is co-founder and President of the Institute for Contemporary Art in Zagreb. She is an art historian, an art critic and a curator, based in Zagreb. She was assistant director and the director of SCCA Zagreb. She is member of several international networks, including YVAA – Young Visual Artists Awards and Continental Breakfast, and co-founder of Radoslav Putar Award. She was also the President of CIP – Croatian Independent Publishers.

**Justyna Wesołowska** has a degree in History of Art and in Italian. She is curator at the Foksal Gallery in Warsaw and senior PR specialist at the Centre for Contemporary Arts Ujazdowski Castle. She lectures on the economy of art at the Warsaw Academy of Fine Arts.





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