RADAR CONNECTING EUROPE

athens crakow lewisham plovdiv venezia weimar

29 young european artists **6** countries **6** towns **27** months

Marsilio

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Culture 2000

Radar with the support of the Culture 2000 programme of the European Union

The artists

Italy
Valentina Ferrarese, Claudia Losi, Pennacchio Argentato, Lorenzo Scotto di Luzio

Germany
Franz Höfner/Harry Sachs, Steffi Jüngling, Sigrid Lange, Natascha Rossi

Bulgaria
Alexandar Evtimov/Svetoslav Stoyanov, Georgi Linkov, Svetlana Mircheva, Boris Missirkov/Georgi Bogdanov

Greece
Nikos Kanarelis, Dionysios Kavallieratos, Georgia Sagri, Anna Tsouloufi

Great Britain
Monica Biagioli, Charlotte Ginsborg, Moorland Productions (Seetha A./Kenneth Hay), Angus Wyatt

Poland
Daniel Banaczeck, Marta Firlet, Wojtek Kolek, Marcin Strzelecki

Project Coordinating Institution

Venice International University (Italy)

Co-organizing Institutions

Comune di Venezia (Italy)
FNV (Italy)
Municipality of Athens /Development Agency (Greece)
London Borough of Lewisham Council/Creative Lewisham Agency (Great Britain)
Municipality of Plovdiv (Bulgaria)
Weimar Universität (Germany)

Partner Institutions

IUAV University of Venice /Faculty of Arts and Design (Italy)
Ca' Foscari University of Venice (Italy)
Crakow 2000 (Poland)

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Marco De Michelis, *IUAV University of Venice/Faculty of Arts and Design*
Angela Vettese, *IUAV University of Venice/Faculty of Arts and Design*
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Penka Loukova Stancheva, *Municipality of Plovdiv*

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Martha Crombie, *junior curator in Venice*

FNV

Lorenzo Cinotti, *project coordinator*
Laura Scarpa, *project activities coordinator in Venice*
Claudia Miotti, *assistant*

Comune di Venezia International and European Relations

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Panagiota Papadopoulou, *assistant*

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Andrew Carmichael, *coordinator*
Brigid Martin, *assistant*
Rebecca Sacpoba, *administration logistics and support*
Hannah Liley, *curator*
Dave Mabb, *curator of Deptford X and main point of contact for artists Link with Goldsmiths college of Art, Head of Masters in Art program*

Radar Artists from Crakow

Daniel Banaczek, Marta Firlet, Wojtek Kolek, Marcin Strzelecki, Magda Silberring-Strzelecka, *coordinators and organizers in Crakow*

Billboards

Boris Missirkov/Georgi Bogdanov *photos and graphic design*
Weimar photo by Marcel Köhler

Radar Infopoint event in cooperation with **Telecom Italia Future Centre** and **Insula**

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Editor Lorenzo Cinotti
Editorial assistant Elisa Carlotto
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Exhibitions

Venice
Radar Living external hoarding
of the Insula building site,
[from May 2003]
The Fragment A+A Slovenian
Cultural Centre [21 May 2003]
Radar Connecting Europe
Centro Civico, Giudecca [June 2003]

Plovdiv
Radar National Gallery of Modern Art
[September 2003]

Weimar
Radar performances
Schillerstrasse [23 August 2003]
Radar exhibition
Castle of Ettersburg, [September 2003]

Athens
Processing Radar
Technopolis [March 2004]

Lewisham
Radar Temporarycontemporary
Gallery, Old Seager Distillery
Atlantic House, Deptford Bridge
Spacia PLC, Resolution Way,
Deptford [June 2004]

Crakow
Radar in Crakow
Pryzmat Gallery [July 2004]

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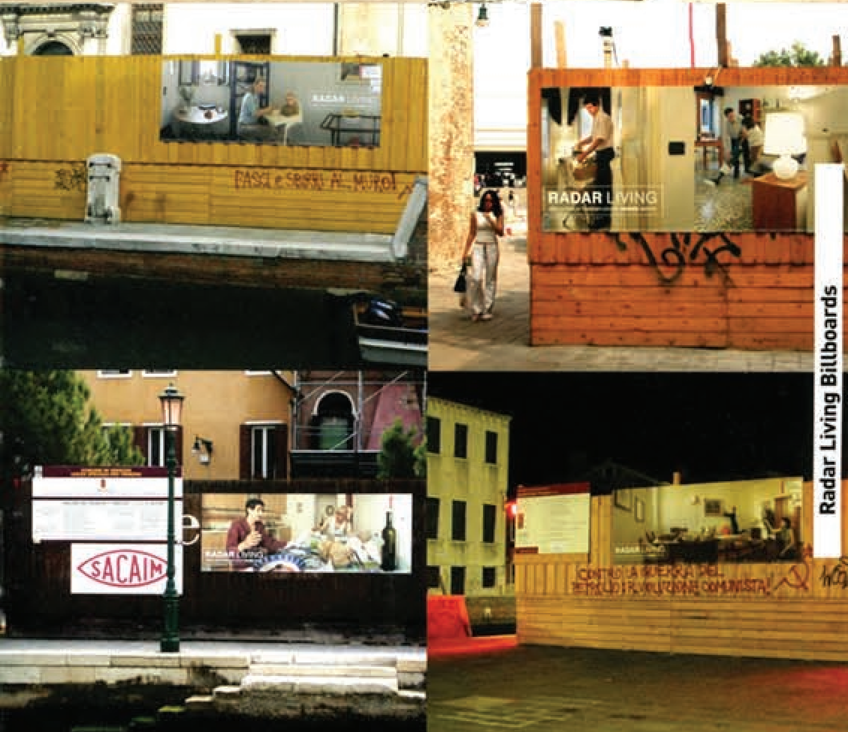


Radar Living Billboards

Radar

Connecting Europe

Angela Vettese

In one of his films, Orson Welles gets Picasso to say that art is a lie that makes us realise the truth. The maxim might be taken up again and hope that the European projects devoted to the arts while being meetings of creativity put together artificially, prepare for a future reality of reciprocal tolerance and union.

Like a needle that penetrates and sews, the initiative of Radar contemporary art has tried to marry pieces of that Europe that we do not cease to desire despite the difficulties of its birth. A small in vitro experiment, the young Radar artists have tried to live and work together, facing up to their cultural differences and playing with them when overcoming them instead was impossible. After all, they were selected by an international committee with a criterion that was also centred on the spirit of conviviality, on a sense of humour as a way of communicating and playing with possible incomprehensions. For months they toured Europe from Venice to Weimar, Plovdiv, and as far as Athens, Lewisham, Crakow and again to Venice for a choral conclusion.

An esperanto consisting of basic English permitted verbal communication, thereby in a certain sense favouring a deeper, more sincere level of contact: where there are no linguistic games that make it possible to blunt, calibrate or adapt one's thinking to that of other people, it almost becomes unavoidable to tell the pure, unadulterated truth. Even getting angry, talking things over and making up has a more direct way when one has a limited command of the language.

Every city was tackled by the group at different levels of comprehension: from the most common and visible to its least predictable turns. In the Venetian phase, for example, that culminated in a common exhibition at the Centro Civico della Giudecca, the first steps were taken in reflecting on what it means to be a tourist versus being or feeling integrated, without forgetting that the stranger in Venice is almost anyone not actually born there. The first set of billboards was generated from these first steps, those photographs blown up and shown in large size around the city that portrayed the artists in their Venetian apartments. Called *Radar Living*, they conjure up the idea of an 'almost living', a half life: the splendid furnished premises, in fact have the double flavour of real domestic life and renting on a weekly basis of temporary, unreal stays, those that with an irremediable contradiction enrich the city while impoverishing it of its youth. The show went even deeper, following the methods widespread in the severest contemporary artistic practice, the Radar artists went into the prisons, forayed into the social centres, they came into contact with other Venetian artists and students on the visual arts degree course with whom they shared their operating base at the Magazzini Ligabue in the Art and Design department /IUAV. They got to grips with a Venice that was anything but postcard-like, made up of industrial archaeology and social issues, a Lagoon that is not just folklore but also a problematic environment grappling with the sustainability of its development.

The next phase, conducted in Weimar, could not help but touch on the transition of the city and the whole of East Germany to the West, from a communist culture to a certain unconfessable but striking regret for times that are now gone forever. The artists also captured how political change has brought with it a slow, inexorable, palpable change in very old everyday habits.

In Plovdiv, in Bulgaria, the artists were able to live in a single enormous nineteenth century mansion; a reminder of a very well-off mercantile middle class immersed though somehow removed in a country barely able to rise above very serious economic difficulties. Where is the boundary between wealth and poverty, how much time and how much space separate the capitalist world from the ex-communist one, how much energy can and must the latter take from the former, perhaps now unaware of its own well being? The artists have proposed works regarding these topics in the form of writings, interviews and reflections over traditional iconography.

In Athens it was necessary to deal with Greece as the cradle of everything that nowadays we call the West or in this specific case Europe. The highly symbolic competitions that are the modern Olympic Games have emerged as a salient element of both the last terms: like the contemporary art exhibitions and moreover with a disconcerting similarity of methods, they push to a dispute that lies not just in talent but also in the ability to tolerate frustrations, in shrewdness in comparison with the given norms, in knowing how to impose a discipline although joking around with it. And the artists have [much more than] joked on the basis of the competition as the origin of our way of being, giving themselves medals for the negative aspects of their characters.

In Lewisham the drama of the megalopolis with its outskirts emerged: the artists were in the suburbs of London where they brought their most painful testimonies. Artists who had arrived on foot with just the clothes they were standing up in, artists who contacted Polish immigrants, artists who have taken as a starting point the isolated life of terraced houses and an urban landscape that passes easily from the opulence of the centre of an empire to squalor of non-integrated immigration.

Old Fiat cars, made in the plants that the Italian manufacturer has transported to Poland were the main players in a competition between two artists in Crakow. Here as well, under the surface of a jocular way of tackling things, lies the awareness of a new approach to life based on the competition and destiny of a Europe that after using the East as an area of conquest, now moves to having to tackle the theme of internal immigration and the difficult mix of traditions, faces, people who have been wounded in the past by very different weapons.

Anthropologist Franco La Cecla has underlined more than once how it is not possible to travel without suffering a little, without suffering the passage to the different and without feeling a jet lag that has nothing to do with the break in the rhythm of light and dark and that, on the other hand, is the only true sign that we are getting in touch with our guests.

Today in the time that has been called the ‘Revolution of Accessible Luxury’ [Silverstein and Fiske], it would appear that the central problem would be precisely distributing luxury and acting in such a way that the luxury and the styles of life of different European countries harmonize sufficiently with each other.

Radar, they used to say, has wanted to be a small experiment. One way of understanding up to what point this is possible, but above all if and how much is desirable. The question is too complex and crucial for anyone to propose a solution.

The continuance and disappearance of differences are equally frightening and perhaps this is the only certainty with which one leaves Radar. As for Europe, what Radar tells us is that living with and building an artificial family or finding a natural family again that history could have broken up is so complicated that only the simplicity of building one human relationship after another, a knowledge of places one after another, one collective work or game after another can help progress along the path.

Thus in Venice, a new set of twelve billboards were mounted on hoardings of restoration sites. They depict the artists assuming poses in the cities perforated by the artists' needle. The hope is that these images might pervade in people's memory and might contribute to the creation of an European spirit that enfolds like a patchwork quilt on which each language has a specific, splendid translation: a word that we have yet to discover whether it is better to forget or to preserve.

Lorenzo Cinotti Radar has stood out as an ambitious and complex project since the earliest phases of planning. Creating a laboratory of twenty-nine artists within a network of six European cities, who would give life to creative processes and works, for the purpose of involving persons outside the restricted world of art, appeared to be a significant objective. Venice was the starting point for the artists, where all of them met to confront each other with the project, as well as with the peculiar characteristics of the city. There were many possible stumbling blocks, two of which appeared to be quite dangerous: that those whom the artists addressed, everyone who moves in Venice, residents, students and minorities, would ignore the project, considering it an abstraction – one of those ideas that work on paper but when they come into contact with reality they dissolve, demonstrating their limits; or, on the contrary, that the artists would relinquish their integrity in the attempt to be understood, producing didactic or banal works.

Thanks to the tenacity of the artists and organisers of this phase of the project, this did not occur. The artists had the possibility to utilise the ateliers and laboratories of IUAV/Arts and Design, to plan their works, participating in workshops with renowned artists like Joseph Kosuth, Rikrit Tiravanija and Olafur Eliasson, and also to utilise the space and classrooms equipped by the Venice International University. They realised processes and works that involved the social categories that populate Venice in various ways, perfectly understanding the city and its residents, which is also temporarily experienced by students and extemporaneously by tourists, as well as those who sojourn here, but are totally

Lorenzo Cinotti Radar, sin dalla fase progettuale, si è delineato come un progetto ambizioso e complesso.

Creare un laboratorio composto da ventinove artisti all'interno di una rete di sei città europee, che diano vita a processi creativi ed opere con lo scopo di coinvolgere persone esterne al ristretto mondo dell'arte, appariva un obiettivo non da poco. Venezia è stata la stazione di partenza per gli artisti, il luogo dove si sono trovati a confrontarsi con il progetto, oltre che con le caratteristiche peculiari della città. I rischi in cui si poteva incappare erano molti, di cui due i più pericolosi: che coloro a cui gli artisti si rivolgevano, tutte le persone che a Venezia si muovono, residenti, studenti e minoranze ignorassero il progetto, considerandolo come un'astrazione, una di quelle idee che funzionano sulla carta ma che al contatto con la realtà si dissolvono, mostrando i loro limiti; oppure, al contrario, che gli artisti per tentare di essere compresi rinunciassero alla propria integrità, producendo lavori didattici o banali. Grazie alla tenacia degli artisti e di chi ha organizzato la fase questo non è avvenuto.

Gli artisti hanno avuto la possibilità di utilizzare gli atelier e i laboratori di IUAV/Arti e Design per progettare le loro opere, partecipando a workshop con noti artisti quali Joseph Kosuth, Rikrit Tiravanija e Olafur Eliasson. Hanno inoltre utilizzato gli spazi e le aule attrezzate di Venice International University.

Hanno realizzato processi ed opere che hanno variamente coinvolto le categorie sociali che popolano Venezia, comprendendo perfettamente che la città, oltre che dai residenti, è temporaneamente vissuta anche dagli studenti ed

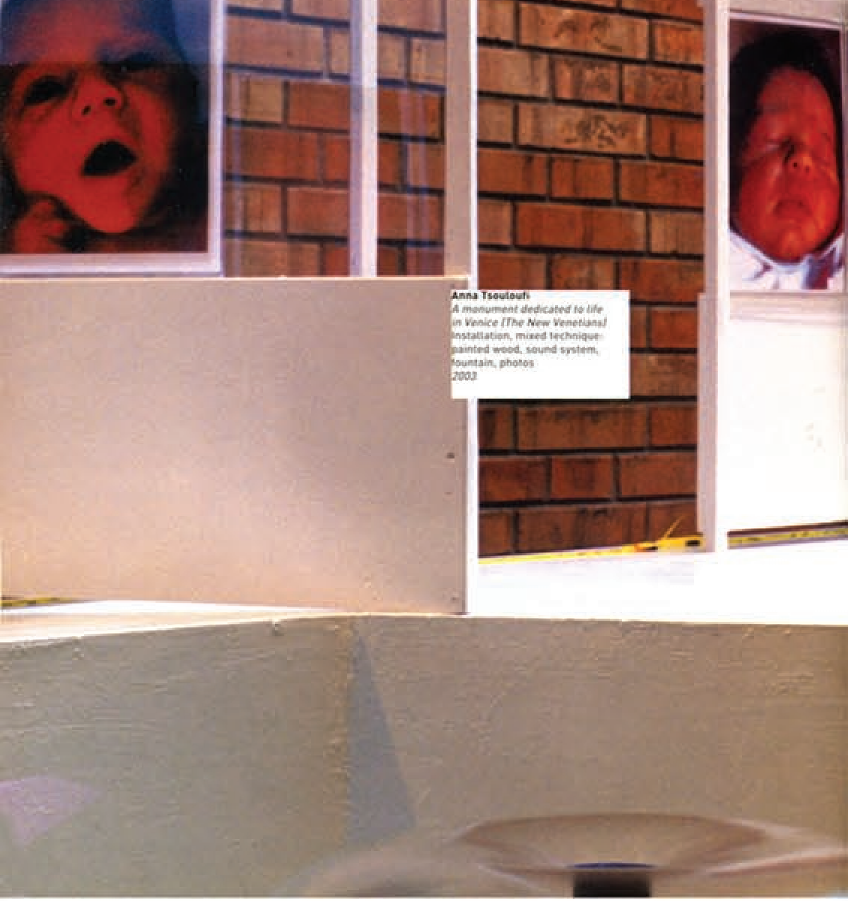
or partially excluded from civic life: prison inmates and minorities. Every artist chose to cooperate with different realities: schools, prisons, cultural and volunteer associations, nursery schools, shipping companies.

The first collective work the artists exhibited to the city was *Radar Living*, a series of 12 giant photographs, mounted like billboards on the worksite partitions of Insula, the company that is restoring and regenerating the city. In these works the artists portray themselves inside their temporary habitations, as persons whose status is undefined: they are no longer simple visitors, but neither are they full-fledged residents of the city and, therefore, they probably have the common identity of European artists. The Giudecca was chosen to exhibit the works and documentation of the processes – a theatre of urban transformations in continuous evolution and, in particular, the Centro Civico, a building conceived to accommodate cultural and social activities, which had been closed for years and which, reopened for the occasion, even after the exhibit, continued to host a rich and varied programme of events. The *Radar Connecting Europe* exhibit, which was part of the official programme of the 50th Biennale Art Exhibition, saw a great number of visitors at the inauguration and there were also a good number of visitors following the vernissage, thanks perhaps to the fact that the artists, although they had done research and proposed contemporary languages which were not always easy to decipher, wanted to share their creative process with those who, for various reasons and in various ways, live in Venice.

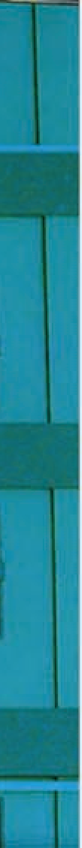
estemporaneamente dai turisti, nonché da chi vi soggiorna ma è escluso, totalmente o in parte, dalla vita civica: i carcerati e le minoranze. Ogni artista ha scelto di cooperare con diverse realtà: scuole, carceri, associazioni culturali e di volontariato, asili nido, società di navigazione.

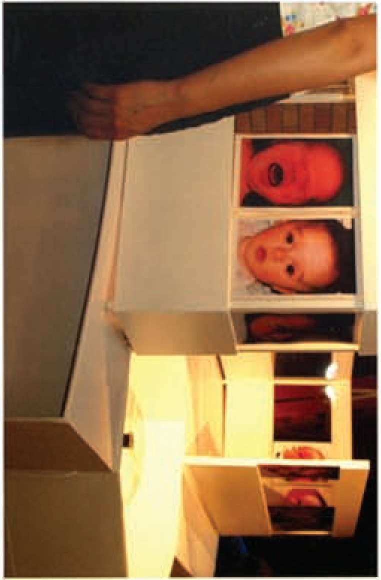
La prima opera collettiva con la quale gli artisti hanno voluto palesarsi alla città è stata *Radar Living*, una serie di 12 grandi fotografie montate, come dei cartelloni pubblicitari, sugli assiti di cantiere di Insula, società che si occupa del restauro e della rigenerazione della città. In queste opere gli artisti si raffigurano all'interno delle loro temporanee abitazioni, come persone il cui status è indefinito, non più semplici visitatori ma neanche residenti integrati in città, e quindi, probabilmente accomunati dall'identità di artisti europei. Per l'esposizione delle opere e della documentazione dei processi si è scelta la Giudecca, teatro di trasformazioni urbane in continua evoluzione ed in particolare il Centro Civico, un edificio pensato perché vi si svolgessero attività culturali e sociali che era chiuso da anni e che, riaperto per l'occasione, anche dopo l'evento espositivo continua ad ospitare una ricca e varia programmazione.

L'esposizione *Radar Connecting Europe*, che faceva parte del programma ufficiale della 50. Biennale d'Arte, ha avuto un grande numero di presenti all'inaugurazione ed ha avuto molti visitatori anche in seguito, forse grazie al fatto che gli artisti, pur facendo ricerca e proponendo linguaggi contemporanei non sempre facilmente decifrabili, abbiano voluto condividere il proprio processo creativo con chi, a vario titolo ed in vari modi, Venezia la vive.



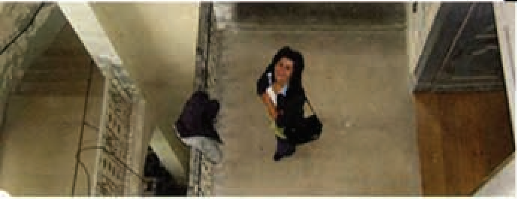
Anna Tsoulouli
A monument dedicated to life in Venice [The New Venetians]
Installation, mixed technique: painted wood, sound system, fountain, photos
2003





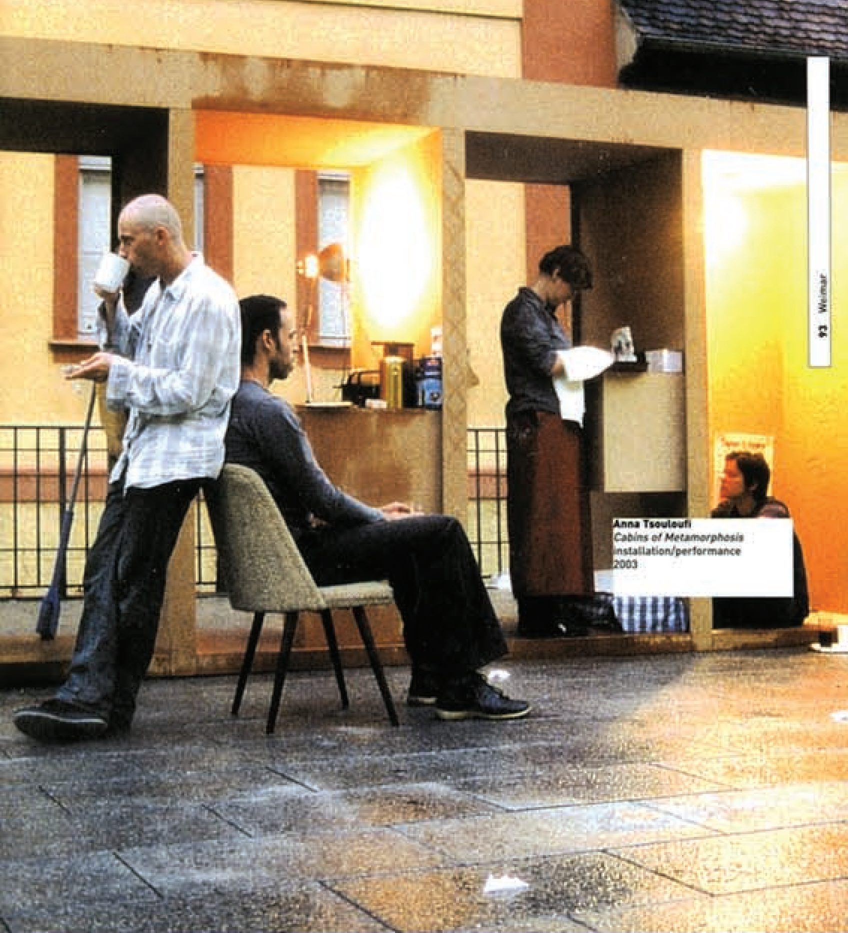
Anna Tsouloufi made a monument dedicated to life in Venice, with photographs she took of newborn babies. This was possible, for privacy reasons, only by working with an experimental kindergarten. The project originates in the awareness of the problem of the birth-rate in Venice and of the imbalance between residents and tourists.

Julia Draganovich *Goodbye to Lenin's Weimar* What are young German artists likely to think of coming to Weimar for the first time? Probably of the home city of German classical authors Goethe and Schiller, probably of Bauhaus that was launched here, perhaps also of the Weimar Republic, with which Germany's first democratic constitution was born. The four Radar artists from four different countries and amongst other things certainly made more socially aware by their three-month work stay in Venice, came to Weimar with other cultural baggage. Monica Biagioli, Charlotte Ginsborg, Lorenzo Scotto di Luzio and Anna Tsouloufi were curious about Germany after the fall of the wall marked by an aesthetic interest informed by the film *Goodbye Lenin*, thereby picking a red-hot aspect of Weimar's current psychosocial makeup, in 2003. It may not surprise anybody that, fourteen years after the great turning point, the relationship with the forty-year long past steeped in a different ideological mindset is still the source of great tension. Charlotte Ginsborg, video artist from London, had traveled not only with an already finished storyboard, but also had the soundtrack in the bag when she arrived in Weimar. The story of the town planner, who has to project the leisure areas onto his hometown and develops a sense of uneasiness with the surroundings, was perfectly suited to Weimar's circumstances. The Bauhaus school 'had survived' in GDR times as a university for the architecture and building industry: Weimar is today an architects' city, where the greatest attention is paid to public areas, especially parks and gardens. The controversy between Modernising and Reception culminating in the establishment of the association of the *Green Snake*, which would like to take Weimar back to Goethe's time. Charlotte Ginsborg spent her three weeks in Weimar with the camera to her eye in the search for the remains of the old GDR and examples of graceless west and east planning, unconsidered and shapeless corners and monuments, which, in the meantime, became all but invisible to the passers-by despite their considerable power. What was left over of the day was sacrificed to the cutting room of the Bauhaus University. She let the problem solving of her antihero struck with uneasiness with his surroundings be shown by many of Weimar's representatives. If one finds the courage to close one's eyes in an everyday work situation (behind the baker's counter or in the pharmacy) then one can perhaps make sure that life continues... Lorenzo Scotto di Luzio dared to risk foray into the discrepancy between the public and the private. He has collected photos from publications and given them an ironical text bubble as in comic books. Three photos came from travel brochures, showing young people at the beach and in front of a Nivea blue sea. The declarations Scotto di Luzio puts into the mouths of the young people shown there, range from a pious 'God is with us', to 'We are all feeling horny' up to the outing of a beach-stud surrounded by attractive young ladies 'I'm a poof' – which one of his companions confirms with 'You'd better believe it'. The Radar artists were put up in the scholarship winners' rooms of the present Nietzsche archives during their stay in Weimar. It is thanks to this sister that Nietzsche was considered for many decades as preparer of Hitler's ideological path. Elizabeth Förster-Nietzsche in her capacity as executor of the estate compiled the book *The Will for Power* from the unpublished



writings of her brother and her own free inventions and thus created the basis for a fundamentally wrong interpretation of Nietzsche – and a friendship with Adolf Hitler, that lasted to her death. Scotto di Luzio stationed the famous *Portrait* of the Nietzsche sister in the closing exhibition over the entrance door to the White Hall of Ettersburg castle. Through the door one sees on the window front of the function room, which gives a view on the park landscape of the Pücklerschen Schlage and the so-called 'time flight corridor' which connects Ettersburg castle, Museum of the Goethe period, with the nearby Buchenwald concentration camps. 'Oh, very site specific' Lorenzo Scotto di Luzio puts into the mouth of the unscrupulous falsifier in the service of fascism... Anna Tsouloufi undertook an investigation of the structures of everyday ways of acting. Four wooden cabins equal in size, observable from the front and back equipped with everyday items with different contexts, were set up in the pedestrian precinct, as part of the opening of the Weimar art festival. In each cabin another person previously instructed by Anna Tsouloufi, performed the same sequence of operations: boiling coffee, cleaning the area, reading, observing. But the routine was soon modified creatively, the people of the individual cabins visited each other and participated in what their neighbours were doing, invited spectators to join in and clearly had great fun in the only apparent routine despite the bad weather. Monica Biagioli was on the trail of the fading and constantly changing memories of the GDR period. After searching through television material from the GDR period, in the archives of the Bauhaus university, she selected an advertising film of the German hygiene museum, which is now only a memory for the children of the GDR, because it attributed the story of Snow White being seduced with the apple by the witch due to a lack of cleanliness. Biagioli examined this film from the view point of how clearly the human faculty of memory changes memories. In four versions on different technical media [an old GDR television, a modern TV screen, a video projector and a mini LCD screen] first parts of the picture sequence were skipped, then some soundtracks faded out, pictures deleted, shortened, changed, until only a general impression on the technically ultramodern mini screen was left. Monica Biagioli called this work of the memory which the exhibition visitors compare with their own memory habits, *Forty years*.

In the installation/performance by Anna Tsouloufi, the repetition of everyday domestic rituals turns into creative and interactive action.



Anna Tsoulouli
Cabins of Metamorphosis
installation/performance
2003

Vassi Leontari *Radar in Athens March 2004*

The Context Athens welcomed the Radar artists in a dynamic and continuously changing urban environment. Since the city would host the 2004 Olympic Games, its image, spirit and aesthetics underwent a massive renovation, immediately affecting the infrastructures, as well as its economic, social and cultural life. Having great influences on the socio-economic field as well as in the land use, this unification is something more than an urban planning project for the city of Athens, which had an utmost significance in the world history. Whole residential areas were transformed into large-scale green spots, while previous industrial conglomerates gave way to culture and new technologies. It was in this context that the Municipality of Athens Development Agency participated in the Radar project, in order to make the artists cope with the interesting challenges of the social and territorial urban environment at the beginning of the 21st century.

The Process For one month four artists stayed in one of Athens's most densely populated neighborhoods. One of the city center's middle class areas in the past, the Victoria Square neighborhood turned into a melting pot of cultures from Europe, Asia and Africa when a considerable number of Athenians moved to the city's suburbs in the 80's.

The Athens phase of the Radar program, already in a mature stage of the project, was named *Processing Radar*.

Βασιλική Λεοντάρη ΤΟ RADAR ΣΤΗΝ ΑΘΗΝΑ *Μάρτιος 2004*

Το Πλαίσιο Η Αθήνα καλωσόρισε τους καλλιτέχνες RADAR σ' ένα συνεχώς μεταλασσόμενο και δυναμικό αστικό περιβάλλον. Καθώς η πόλη θα φιλοξενούσε τους Ολυμπιακούς Αγώνες 2004, η εικόνα, το πνεύμα και η αισθητική της υποβλήθηκαν σε μαζική ανανέωση με άμεσες συνέπειες στις υποδομές, καθώς και στην οικονομική, κοινωνική και πολιτιστική της ζωή. Με εμφανείς επιρροές στον κοινωνικό-οικονομικό χώρο και τις χρήσεις γης, η συγκεκριμένη ενοποίηση είναι κάτι περισσότερο από ένα πρόγραμμα αστικής ανάπλασης για μια πόλη με τεράστια συνεισφορά στην παγκόσμια ιστορία όπως η Αθήνα. Ολόκληρες κατοικημένες περιοχές μεταμορφώθηκαν σε εκτεταμένους ελεύθερους χώρους, ενώ πρώην βιομηχανικά συγκροτήματα έδωσαν τη θέση τους στον πολιτισμό και τις νέες τεχνολογίες.

Σ' αυτό το πλαίσιο η Αναπτυξιακή Εταιρεία Δήμου Αθηναίων ενεπλάκη στο πρόγραμμα RADAR, σκοπεύοντας να φέρει τους καλλιτέχνες αντιμέτωπους με τις ενδιαφέρουσες προκλήσεις του κοινωνικού και χωρικού αστικού περιβάλλοντος στις απαρχές του 21ου αιώνα.

Η Διαδικασία Για ένα μήνα τέσσερις καλλιτέχνες έζησαν μαζί σε μια από τις πιο πυκνοκατοικημένες γειτονιές της Αθήνας. Μια από τις, κατεξοχήν στο παρελθόν, μεσοαστικές περιοχές της πρωτεύουσας, η πλατεία Βικτωρίας μεταμορφώθηκε σε χωνευτήρι επιμέρους πολιτισμών από την Ευρώπη, την Ασία και την Αφρική, όταν ένας σημαντικός αριθμός Αθηναίων μετακόμισε στα προάστια κατά τη δεκαετία του '80.

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focusing on the evolution of the artists' constructive cooperation and interaction rather than emphasizing the experience of living together, as happened in the previous phases entitled Radar Living. Athens was in fact an extrovert experience for the artists who, from the very start, participated in events and activities taking place throughout the city.

The Exhibition and the Exhibition Environment Natascha Rossi, Sigrid Lange, Marta Firlet, and Wojtek Kolek, as well as the Greek artists of Radar, Anna Tsouloufi, Dionysios Kavallieratos, Nikos Kanarelis and Georgia Sagri showed their works between March 21st and April 18th 2004 in a group exhibition entitled *Processing Radar* in one of the Technopolis' [polis=city of Techni=art in Greek] interesting buildings. Here, on the ground floor, there is the Maria Callas Museum. Technopolis – the former Gazi gas factory – is a postindustrial space (25,000 m^2) representing the 19th century architecture.

Experiencing the complexity of the modern European environment, the epitome of Athens's spirit, when participating in the Radar project, is the integration of art into life but also of life into art.

Η φάση του RADAR στην Αθήνα, που πραγματοποιήθηκε σε ένα ήδη προχωρημένο στάδιο του προγράμματος, ονομάστηκε *Το RADAR Προοδεύει*, εστιάζοντας στην εξέλιξη της εποικοδομητικής συνεργασίας και στην αλληλεπίδραση των καλλιτεχνών, αντί να δίνει έμφαση στην διαμονή, όπως έγινε στις προηγούμενες φάσεις του που έφεραν τον τίτλο *Ζώντας το RADAR*.

Στην πραγματικότητα η Αθήνα υπήρξε μια εξωστρεφής εμπειρία για τους καλλιτέχνες, που από την αρχή συμμετείχαν σε ποικίλες δραστηριότητες της πόλης.

Η Έκθεση και ο Εκθεσιακός Χώρος Η Natascha Rossi, η Sigrid Lange, Marta Firlet, ο Wojtek Kolek, αλλά και οι Έλληνες καλλιτέχνες του RADAR Άννα Τσουλούφη, Διονύσης Καβαλλιεράτος, Νίκος Καναρέλης και Γεωργία Σαγρή συμμετείχαν με έργα τους στην ομαδική έκθεση με τίτλο Το RADAR Προοδεύει (21 Μαρτίου έως 18 Απριλίου 2004) σε ένα από τα εντυπωσιακά κτίρια της Τεχνόπολης, στο ισόγειο του οποίου στεγάζεται το Μουσείο Μαρία Κάλας. Η Τεχνόπολη -το παλιό εργοστάσιο Φωταερίου στο Γκάζι- είναι ένας μεταβιομηχανικός χώρος 25.000 m^2 εκπροσωπώντας την αντίστοιχη αρχιτεκτονική του 19^{ου} αιώνα.

βιώνοντας τη συνθετότητα του σύγχρονου Ευρωπαϊκού περιβάλλοντος, η επιτομή του πνεύματος με το οποίο η Αθήνα ενεπλάκη στο RADAR είναι η ενσωμάτωση της τέχνης στη ζωή αλλά και της ζωής στην τέχνη.

Artists' Personal Pages

Anna Tsouloufi

RADAR LIVING

Artists' Curricula

Nikos Kanarelis

1975 Born Athens, Greece

Dionysios Kavallieratos

1979 Born Athens, Greece

Georgia Sagri

1979 Born Athens, Greece

Anna Tsouloufi

1971 Born Athens, Greece

Selected Group Exhibitions

2004

Strictly Suitable, Byzantine and Christian museum, Athens (painting)
Twist, Video Zone2 The International Video Biennale, Tel Aviv
Memories are made of this, Modena, Italy (video)
Everyday Hellas, White Box Gallery, New York (video)
The Sneeze 80 x 80, Gazon Rouge, Athens (video)
Milano flash art fair, Una hotel Tocq, Milan (video)
Radar Processing, Technopolis, Athens (video)

2003

Fines and Arts, international digital art exhibition and proseminars, College of Fine Art, Shanghai
Making the news, Zappio Building, Athens (print)
Music reflections - awareness of history, Kilindromili Saradopoulou, Piraeus, Greece (video)
20 Rooms, Saint George Lycabettus Hotel, Kappatos Gallery, Athens (installation)
Radar, National Modern Art Gallery, Plovdiv, Bulgaria (video)
Becoming, 1st Public school of Hydra, Hydra, Greece (video)
Radar Connecting Europe, Centro Civico Giudecca, part of *Extra 50*, 50th Venice Art Biennale
The fragment, A+A Centro Culturale Sloveno, Venice (print)
Scope, Dylan hotel New York, US (video)
Anthem to freedom, with G.Sagri, Gazon Rouge, Athens (video installation)

2002

Seeing is believing, of photography and video, Gazon Rouge, Athens (video)
Ruins inhabitants, Theoxenia Hotel, Portaria, Volos, Greece (video)
Glimpses (digital loops), www.softknot.gr/glimpses

2001

A different exhibition space, Pireaus metro station, Pireaus, Greece (painting)
Inscription Landscapes, OSEE Building, Athens (video)

2000

Mediaterraterra 2000 neo(techno)logism The Factory, School of Fine Art, Athens (video)

nkanarel@hotmail.com

Selected Group Exhibitions

2004

Rheinschau Art Cologne Projects
Videozone 2, Video Biennale, Tel Aviv
Processing Radar, Technopolis, Athens
Radar in Cracow, Pryzmat Gallery, Cracow

2003

Radar Connecting Europe, Centro Civico Giudecca, part of *Extra 50*, 50th Venice Art Biennale

2002

Month of Photography, The factory, Athens
Presence-Absence, Peri Tehnis Galery, Patras, Greece

dionisiskavallieratos@hotmail.com

Selected Group Exhibitions

2004

Manderlay, Hotel Astoria, 5th Forum for European Artistic Mobility, Thessalonica, Greece, drawings
Videokunst geist, gemeinschaft und tschai, Athens, video
Metamorph - 9th International Architecture Exhibition, Venice
Et in Iraq ego, Alpha Station, Athens, video
Domestic alien, Ileana Tounta Contemporary Art Center, Athens, video
Radar Processing, Technopolis, Athens, video
Breakthrough! Greece 2004, Contemporary Perspective in the Visual Arts ARCO '04, Madrid, video and drawings
Radar, The Albany Douglas Way, London, performance

2003

So Much... So Great, Contemporary Art Center, Larissa, Greece, drawings and performance
Solus Locus, Gazon Rouge, Athens
Radar Connecting Europe, Centro Civico Giudecca, part of *Extra 50*, 50th Venice Art Biennale, video, photography and performance
Anthem to freedom (with Nikos Kanarelis), Gazon Rouge, Athens, video installation

2002

Seeing is Believing, Gazon Rouge, Athens, photography
Still Life I, School of Fine Arts, Athens, performance
Glimpses, http://www.softknot.gr/glimpses, digital loops
Ruins inhabitants - Still Life II, Hotel Theoxenia, Portaria, Greece, performance

2001

Before you enter take your shoes off, School of Fine Arts, Athens, performance
A damaged piece of video for closed eyes, Café Muller, Rotterdam, Holland, performance
In the shop windows, Deste Foundation, Athens, performance 1st Prize

2000

Night town café, Rotterdam, performance

Selected Solo Exhibitions

2003

Georgia Sagri Solo Show, Gazon Rouge, Athens (video, drawings, performance)

sgeorgia@mail.gr

Selected Group Exhibitions

2004

Athens 2004, Toward a New Capital. Recording the city of Athens before the Olympic Games, with GROUP Of 5, A-station, Athens
On the Edges, Weimar, Germany
Processing Radar, Technopolis, Athens
The Veil. Student research for art, politics, and aesthetics, K&K, Weimar, Germany
Overlay and Display, Weimar, Germany

2003

ASPRO Exhibits, with Dora Economou, Aspro Gallery, Athens
Radar, held within *Kunstfest*, Castle of Ettersburg, Weimar
Radar Connecting Europe, Centro Civico Giudecca, part of *Extra 50*, 50th Venice Art Biennale
The Fragment, A+A Gallery, Venice

2002

Suburbia. The immense area of the Athenian suburbs, A-Station, Athens
9th International Month of Photography, ASFA, Athens

2001

37-58' B/23-43'A, One night group show, Art Group "Filopappou", Filopappou hill, Athens
Inter Alia, Dionysiou Aeropagitou pedestrian Area, Acropolis, Athens

Selected Publications

2003

Dreams And Conflicts: The Dictatorship of the Viewer, 50th Venice Biennale catalogue
Without Limits. The Immense Area of the Athenian Suburbs, Futura, catalogue

2002

9th International Month of Photography in Athens, Greece, catalogue

2004

The Veil, K&K, catalogue
Public Art and New Artistic Strategies, Bauhaus-University Publishers, Weimar

anna@artanna.net
www.artanna.net

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