DREAMS AND CONFLICTS

THE DICTATORSHIP OF THE VIEWER

50TH INTERNATIONAL ART EXHIBITION

La Biennale di Venezia

Marsilio

50TH INTERNATIONAL ART EXHIBITION
DREAMS AND CONFLICTS - THE DICTATORSHIP OF THE VIEWER

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"In a world ever-entangled in unfinished business and frustrated by dashed dreams, what is the meaning of art and of creating events like La Biennale di Venezia? I feel very strongly about advocating creative irrelevance to attack the absurdity of war, violence, and discrimination. I am for producing dreams to contain the madness of conflicts. An exhibition like La Biennale di Venezia acquires power as a symbolic ground for possible solutions.

The 'Grand Show' of the 20th century developed from the single perspective of the curator/author. But the 'Grand Show' of the 21st century must enable multiplicity, diversity, and contradiction to exist within the structure of an exhibition. It must reflect the new complexity of contemporary reality, vision, and emotions. Today's exhibitions, like Greek tragedy, must address the clash of irreconcilable elements.

The project for the 50th International Art Exhibition gave complete autonomy to eleven curators to realize their visions: Carlos Basualdo, Daniel Birnbaum, Catherine David, Massimiliano Gioni, Hou Hanru, Molly Nesbit, Hans Ulrich Obrist, Gabriel Orozco, Gilane Tawadros, Rirkrit Tiravanija, and Igor Zabel. The outcome is an exhibition of many identities, reflecting the wide-ranging variety of contemporary art and thought.

Dreams and Conflicts. The Dictatorship of the Viewer offers the viewer's eye and imagination a complex world transformed by the eye and imagination of the artist. It offers a world where the conflicts of globalization are met by the romantic dreams of a new modernity.

Beuys said that we all are artists. Although not all people may recognize this, we are all in charge of our own experience and imagination. We all strive to reach that creative tension between our inner spirit and the utopian society of our daily life."

Francesco Bonami

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RAGNAR
CONTEMPORARY ARTS FOR EUROPEAN CITIES

SCIENTIFIC COORDINATOR IN VENICE
Angela Vettese

LUCIA CARRION
Marsha Crombie

ARTISTS
Claudia Lutz (US), Italy; Lorena Gutzman (Argentina), Italy; Nicolas Guagnini (Argentina), Italy; Mariano Fortuna (US), Italy; Anita Mas Gimenez (Spain), Germany; Vanessa Rosa (US), Germany; Sagal Lange (US), Germany; Steffi Siegling (Germany), Germany; Nikolaus Gansterer (Austria), Germany; Ivan Tsvetkov (Russia), Germany; Ivan Tsvetkov (Russia), Germany; Gerard Sarrado Gimenez (Spain), Germany; Gilbert Gonzalez (Pr), Glasgow, Angus Walker (US), UK; Tomasz Kowalski (UK), UK; Tomasz Kowalski (UK), UK; Tomasz Chapman (US), UK

COMMISSIONS
Ecole Polytechnique Fédérale de Lausanne (Switzerland), Italy; Municipality of Venice, Italy; University of Wolmar, Germany; Ecole Polytechnique Fédérale d'Paris, Belgium; Lucchesi Council, UK; Municipality of Venice, Italy; Municipality Dundee Kalmar, Finland; Universidade Cal Fasano, Italy; Municipality of Venice, Italy; Ecole Polytechnique d'Architecture, France, Italy

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www.ecafactor.net

RAGNAR is an exhibition but a process centred on changes and exchanges. It is taking place from March 2003 to the end of 2004 in Venice, Lucca, Dundee, Kalmar and Lausanne. Four young artists have been invited from six European countries to work together in six cities. RAGNAR springs from a collaboration between the Municipalities of Venice, Lucca, Kalmar, Piraeus, Athens, Wolmar and Lausanne. It is sponsored by the European Commission's General Direction of Education and Culture as part of the Culture 2000 programme.

The first stop is Venice, where the artists have been given a commission by the Venice City Council to work in the Arsenal of getting to know the city, which has little in common with the sun-soaked green V by tourists, the artists have been commissioned to produce two groups of local artists and humanitarian associations.

One initial creative moment was construction of the Atelier Longo/Venezia, in which the artists appear in their apartments as Bengali graffiti in the city. In that metaler state the artists have been given a commission by the Venice City Council to take charge of the Venice urban maintenance company, Insula Spa. The link with building sites and the urban fabric of Venice is underscored by the work of the located centres of each activity in Venice.

The Green Island period of residence in Venice starting on 21 March 2003 is the second stage of the project. The artists will be involved in residence in Venice in the second half of 2003 in the "island" of the Arsenal. The Venice City Council, in which RAGNAR is commonly seen as being dedicated to the past, but which constantly reforms itself as a workshop of the future. After the Venice stage, the artists will be involved in a stay in the five cities where they will meet in smaller groups and undertake a similar project: the weeks seen in Venice will in this way be distributed elsewhere.

MANAGEMENT COMMITTEE
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