

2003 | Κουβούκλια Μεταμόρφωσης [Metamorphose Kabinen] [Α] [ΤΠΕ] [ΕΠ] [ΔΧ] [ΕΔ] [ΕΧ] [ΒΕ] - 2003 | Cabins of Metamorphosis [Metamorphose Kabinen] [Ι] [SS] [ΕΙ] [PS] [ΡΑ] [SΙ] [VI]



Η εγκατάσταση σε κεντρικό πεζόδρομο της Βαϊμάρης κατά την διάρκεια της performance | The installation on a central pedestrian street in Weimar during the performance



Η εγκατάσταση στο κάστρο Έτερσμπουργκ | The installation at the Ettersburg Castle

2003 | Κουβούκλια Μεταμόρφωσης [Α] [ΤΠΕ]
[ΕΠ] [ΔΧ] [ΕΔ] [ΕΧ] [ΒΕ]

Μια παρέμβαση στον δημόσιο χώρο, (στον πεζόδρομο της κεντρικής αγοράς της Βαϊμάρης), μια εφήμερη γλυπτική εγκατάσταση & μια δημόσια επιτέλεση, με τελικό καλλιτεχνικό προϊόν ένα αρχαιακό έργο βίντεο. Τα υλικά που χρησιμοποιήσα ήταν ξύλο και έτοιμα προϊόντα καθημερινής χρήσης (καθαριστικά, καρέκλα, εφημερίδες και περιοδικά, καφετιέρα, φλιτζάνια, ποτήρια και άλλα παρόμοια). Μέγεθος εγκατάστασης 4,4μ X 1μ X 2,3μ. Τελεστές και πρωταγωνιστές της δράσης ήταν οι φοιτητές Αρχιτεκτονικής του Μπάουχάους: Άννε Μπάκε [Anne Bake], Σουζάνε Κίντατ [Susane Kintat], Ρόμπερτ Κόμπελτ [Robert Kobelt], Ματίας Χέσνερ [Mathias Häbner]. Κατασκευαστές του κουβουκλίου ήταν οι φοιτητές Αρχιτεκτονικής του Μπάουχάους: Σουζάνε Κίντατ [Susane Kintat] & Μίκαελ Νίκε [Michael Nicke]. Η παραγωγή του έργου έγινε χρηματοδοτούμενη μέσα στο πλαίσιο του διεθνούς προγράμματος *Το Σχεδιάσμα Ραντάρ-Συνδέοντας την Ευρώπη – Δημιουργικό ανθρώπινο εργαστήριο σε Ευρωπαϊκές πόλεις* (2002-2004). Εκτέθηκε στο ετήσιο καλλιτεχνικό φεστιβάλ της Βαϊμάρης-2003 [Kunstfest-Weimar] "Mimikry" [Μίμηση], καθώς και στο Κάστρο του Eittersburg, για την καταληκτική έκθεση των καλλιτεχνικών έργων του σχεδιασματος Ραντάρ στην Βαϊμάρη, Αύγουστος-Σεπτέμβριος 2003, στην Γερμανία. Το βίντεο βραβεύτηκε με το 2^ο βραβείο Ονούφρι, αφού εκτέθηκε στην Εθνική Πινακοθήκη των Τιράνων στην Αλβανία το 2007. Ευχαριστίες σε όλες και όσους συμμετείχαν στην κατασκευή και στην επιτέλεση του έργου.

Λέξεις & όροι κλειδιά: εργασία, επάγγελμα, θέατρο, επιτέλεση, αρχιτεκτονικός χώρος, 2 και 3 διαστάσεις, ιδιωτικό και δημόσιο, φωτογραφία & εικαστικός χώρος, καθημερινότητα, περσόνα, ρόλος, δράση, πορτραίτο,



Λήψεις της εγκατάστασης σ' έναν από τους κεντρικούς πεζόδρομους του εμπορικού και ιστορικού κέντρου της Βαϊμάρης | Shots of the installation on one of the main pedestrian streets of Weimar's commercial and historical centre

2003 | Cabins of Metamorphosis [I] [SS] [EI] [PS]
[PA] [SI] [VI]

A public intervention, a temporary sculptural installation & a performance in public space, with end product a documentary, an archival video piece; the material used are wood and everyday use products (cleaning products, chair, newspapers, coffee machine, cups, glasses, and more); size: 4,4m x 1m x 2,3m. The actors and protagonists of the action were the students of Bauhaus Architecture: Anne Bake, Suzanne Kintat, Robert Kobelt, Mathias Häßner. The makers of the construction were the Bauhaus Architecture students: Suzanne Kintat & Michael Nicke. It was produced sponsored by, and within the frame of the international program *Radar Project-Connecting Europe - Creative Human Lab in European Cities (2002-2004)*. It was exhibited in *Kunstfest (Art Festival)-Weimar 2003 "Mimikry"* and in the *Castle of Ettersburg-Final exhibition of the RADAR Project in Weimar, August-September 2003, Germany*. The video was awarded with the *2nd Onuffri Prize*, after being exhibited at the *National Gallery of Tirana in Albania in 2007*. Thanks to all those involved in the construction and performance of the project.

Keywords & terms: employment, theatre, performance, architectural space, dimensions, public and private



Δημοσιεύσεις | Bibliography

1

RADAR CREATIVE HUMAN LAB IN EUROPEAN CITIES (2002-
2004) | VENICE INTERNATIONAL UNIVERSITY

Η δημοσίευση για το Πρόγραμμα Ραντάρ, Συνδέοντας την Ευρώπη – Δημιουργικό Ανθρώπινο Εργαστήριο σε Ευρωπαϊκές Πόλεις (2002-2004) στην δικτυακή ιστοσελίδα του Διεθνούς Πανεπιστημίου της Βενετίας VIU | *Publication for the Radar Programme, Connecting Europe – Creative Human Laboratory in European Cities (2002-2004) on the website of the International University of Venice VIU*

RADAR - Creative Human Lab in European Cities (2002- 2004)



Project with the support of the **Culture 2000 Programme** of the European Union.

The main purpose of the **Radar Project** was to elaborate a European model for cities to promote integration among different social categories and inclusion of marginalized groups and individuals through dissemination of digital modern visual arts which have a great potential for the development of communication actions.

RADAR connecting europe

RADAR involved six cities in six European countries. The project aimed at working through contemporary arts towards higher social integration within European cities closer links between such cities.

This project is born out of co-operation amongst private and public institutions in Venice, Cracow, Plovdiv, Athens, Weimar, Lewisham, one of the boroughs of Greater London.

It was supported by the European Commission, Directorate General Education and Culture through a grant awarded in the context of the Culture 2000 programme. Such programme focused in 2001 on contemporary visual arts as a means of fostering higher social and European integration and of reaching the overall goals of the European Union.

The artists worked in **two phases**. During the **first phase**, they worked in Venice for a period of approximately three months. They had a chance to enter into contact with the well known and the lesser known realities of Venice and its hinterland, with people living or working there and with the complex and often contradictory realities of this place and its context.

They were involved in events which bring contemporary art to those who, even in an art sanctuary? such as Venice, have been excluded, or have felt excluded from contemporary arts discourse. They produced works of art which were exhibited in a parallel exhibition at the Biennale of contemporary arts which opened in Venice in June 2003.

In the **second phase**, they worked in smaller groups in the 5 other cities involved and undertook a similar type of work, while putting to fruition individual and collective lessons and experience gained during the first phase. Their work was also exhibited locally.

Project coordinator Venice International University

Co-organizers City of Venice - Italy Bauhaus-University Weimar - Germany Fnv Srl - Italy Plovdiv Municipality - Bulgaria Municipality of Athens - Greece Creative Lewisham Agency - UK Partners Krakow 2000 - Poland
Università Iuav di Venezia - Italy
Università Ca' Foscari Venezia - Italy



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TOR VERGATA
UNIVERSITÀ DEGLI STUDI DI ROMA

KU LEUVEN

université
de BORDEAUX



Unil

IN
RS
Institut national
de la recherche
scientifique



Η δημοσίευση για το Πρόγραμμα Ραντάρ, Συνδέοντας την Ευρώπη – Δημιουργικό Ανθρώπινο Εργαστήριο σε Ευρωπαϊκές Πόλεις (2002-2004) στην δικτυακή ιστοσελίδα του Διεθνούς Πανεπιστημίου της Βενετίας VIU | Publication for the Radar Programme, Connecting Europe – Creative Human Laboratory in European Cities (2002-2004) on the website of the International University of Venice VIU

2

RADAR CONNECTING EUROPE | ATHENS CRAKOW LEWISAM
PLOVDIV VENEZIA WEIMAR

Ο κατάλογος του Προγράμματος Ραντάρ-Συνδέοντας την Ευρώπη – Δημιουργικό Ανθρώπινο Εργαστήριο σε Ευρωπαϊκές Πόλεις (2002-4) | *The catalogue of the Radar-Connecting Europe Programme – Creative Human Laboratory in European Cities (2002-4)*



RADAR CONNECTING EUROPE
athens crakow lewisham plovdiv venezia weimar

29 young european artists 6 countries 6 towns 27 months

Marsilio

RADAR CONNECTING EUROPE

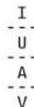
athens crakow lewisham plovdiv venezia weimar

29 young european artists 6 countries 6 towns 27 months

Marsilio



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



INTERNATIONAL UNIVERSITY

Bauhaus-Universität Weimar

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 Boddanov

Greece

Nikos Kanarelis, Dionysios Kavallieratos, Georgia Sagri,

Great Britain

Monica Biagioli, Charlotte Ginsborg, Moorland Productions [Seetha A./Kenneth Hay], Angus Wyatt

Poland

Daniel Banaczek, 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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of Venice/Faculty of Arts and Design

Angela Vettese, IUAV University

of Venice/Faculty of Arts and Design

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of Athens, Development Agency

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Venezia

Penka Loukova Stancheva,

Municipality of Plovdiv

Venice International University

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Stefano Micelli, associate dean

Alessandro Spezzamonte, project leader

Lucia Di Gioia, project leader assistant

Elisa Carlotto, administrative assistant

IUAV University of Venice

/Faculty of Arts and Design

Marco De Michelis, dean

Angela Vettese, curatorial

coordinator in Venice

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

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Roberta Rebesani, officer in charge

Giuseppe Mella, junior project officer

Monica da Cortà Fumei,

communication in Venice

Weimar Universität

Julia Draganovich,

coordinator in Weimar

Liz Bachhuber, curator in Weimar

Claudia Löffelholz, assistant

Municipality of Plovdiv

Ivan Chomakov, mayor of Plovdiv

Penka Loukova Stancheva,

coordinator in Plovdiv

Krassimir Linkov, director

of the National Art Gallery

Boriana Armenkova, Milena Nedeva,

coordinator assistants

Grisha Nikolov, graphic designer

Nikolai Niagolov, Angelina Rakova,

Sonia Georgieva, Plamen Stoyanov,

technical support

Municipality of Athens

Vassi Leontari, coordinator

and curator in Athens

Panagiota Papadopoulou, assistant

London Borough

of Lewisham Council

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**

Catalogue

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Translations JUSTVENICE,

Igor Folca Nash

Photographs Radar artists,

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Ο κατάλογος του Προγράμματος Ραντάρ-Συνδέοντας την Ευρώπη – Δημιουργικό Ανθρώπινο Εργαστήριο σε Ευρωπαϊκές Πόλεις (2002-4) – Η σύνθεση των συμμετεχόντων χωρών, Δήμων, Ιδρυμάτων, Πανεπιστημίων και καλλιτεχνών | The catalogue of the Radar-Connecting Europe Programme – Creative Human Laboratory in European Cities (2002-4) - The composition of participating countries, Municipalities, Institutions, Universities and artists

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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Alvise, Silvia, Teresa, and Pietro Vianello, Gianni Vianello (Associazione Granetto di Senape) Jen Wu, Vitale Zanettin, Marino Zavagno (Telecom Italia Future Centre), Marina Zulian and Carlotta Michelinì (Associazione Barchetta Blu), Il Caffè Rosso di Santa Margherita, Muro di Campo San Luca, shopkeepers and artisans from Venice and Crakow who participated in the project, all the tourists who helped creating the tourists spiral on San Marco Square as an attraction for the locals.

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Ο κατάλογος του Προγράμματος Ραντάρ-Συνδέοντας την Ευρώπη – Δημιουργικό Ανθρώπινο Εργαστήριο σε Ευρωπαϊκές Πόλεις (2002-4) – Οι εκθέσεις στις οποίες συμμετείχα στις επιλεγμένες πόλεις: Βενετία, Βαϊμάρη και Αθήνα |
The catalogue of the Radar-Connecting Europe Programme – Creative Human Laboratory in European Cities (2002-4) -
The exhibitions in which I participated in the selected cities: Venice, Weimar and Athens

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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.

Από τον κατάλογο του Προγράμματος Ραντάρ-Συνδέοντας την Ευρώπη – Δημιουργικό Ανθρώπινο Εργαστήριο σε Ευρωπαϊκές Πόλεις (2002-4) – Το κείμενο της επιμελήτριας της έκθεσης, στην εκδοχή του προγράμματος στην Βαϊμάρη, Γιούλια Ντραγκάνοβιτς | From the catalogue of the Radar-Connecting Europe Programme – Creative Human Laboratory in European Cities (2002-4) – The text of the exhibition's curator, in the Weimar phase of the programme, Julia Draganovich





Weimar

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 ironic 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



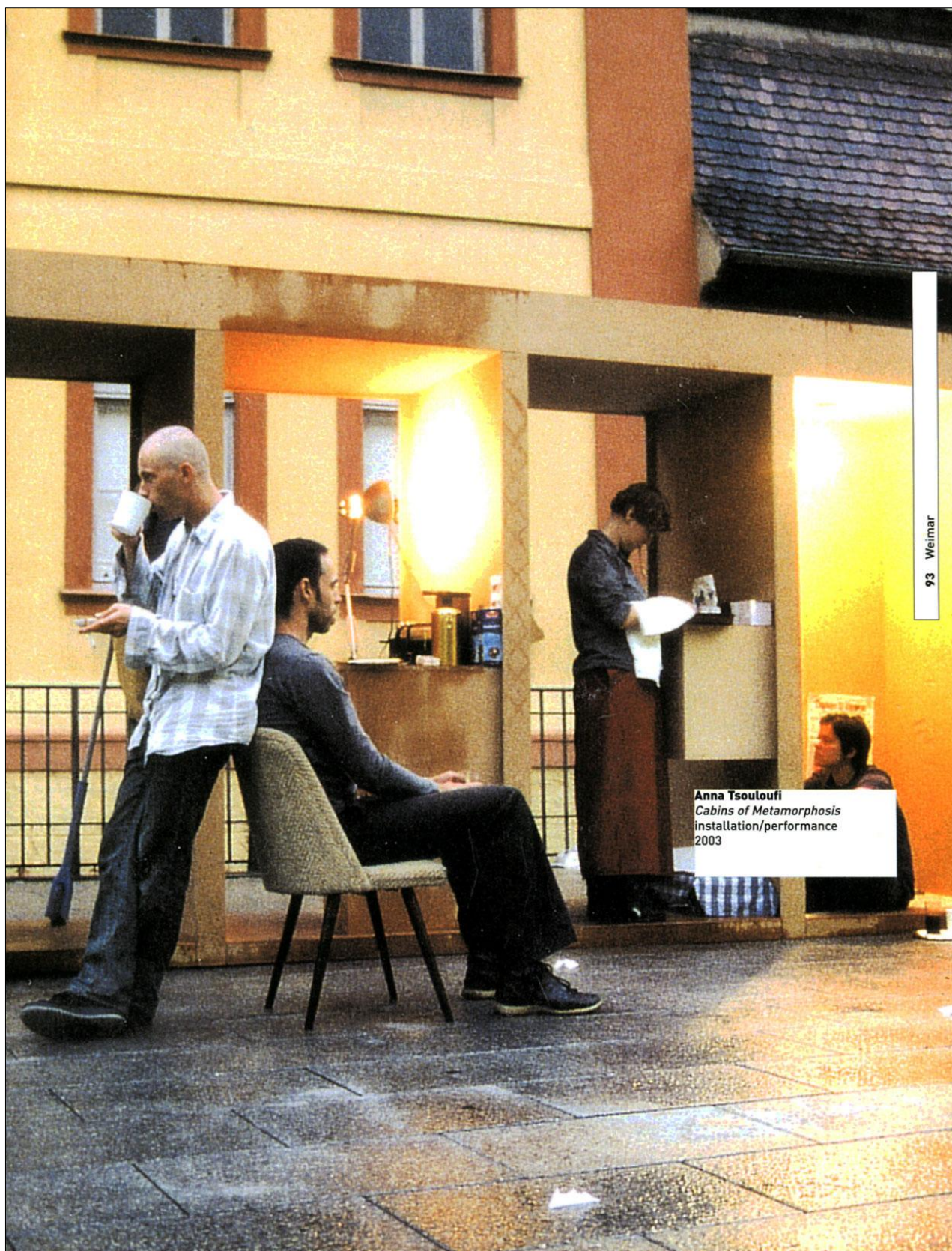
hygiene museum, which is now only a memory for the children of the GDR, because it attributed the story of Snow White being seduced with the apple by the witch due to a lack of cleanliness. Biagioli examined this film from the view point of how clearly the human faculty of memory changes memories. In 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*.

Από τον κατάλογο του Προγράμματος Ραντάρ-Συνδέοντας την Ευρώπη – Δημιουργικό Ανθρώπινο Εργαστήριο σε Ευρωπαϊκές Πόλεις (2002-4) – Το κείμενο της επιμελήτριας της έκθεσης, στην εκδοχή του προγράμματος στην Βαϊμάρη, Γιούλια Ντραγκάνοβιτς | From the catalogue of the Radar-Connecting Europe Programme – Creative Human Laboratory in European Cities (2002-4) – The text of the exhibition's curator, in the Weimar phase of the programme, Julia Draganovich

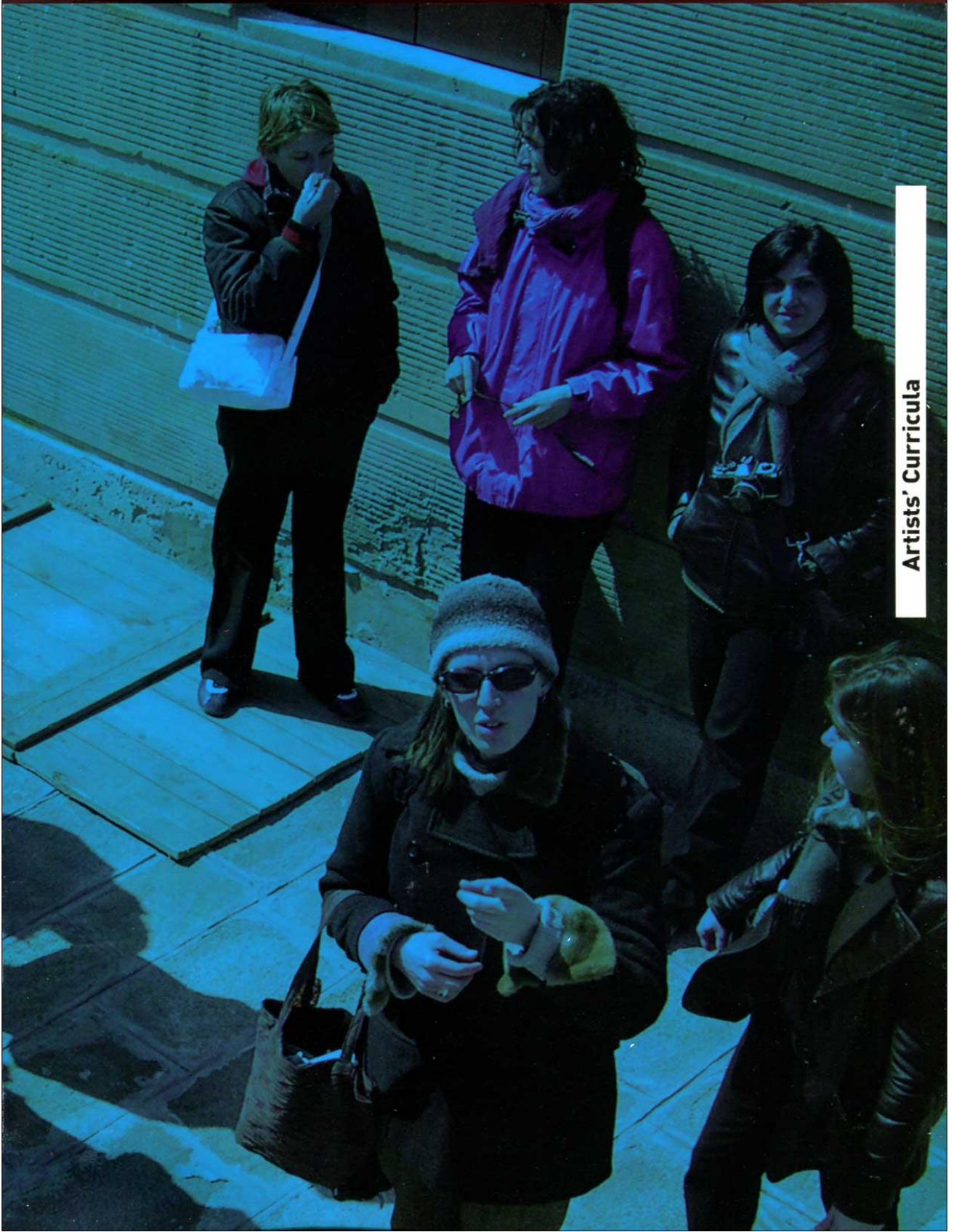
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In the installation/performance by Anna Tsouloufi, the repetition of everyday domestic rituals turns into creative and interactive actions.





Από τον κατάλογο του Προγράμματος Ραντάρ-Συνδέοντας την Ευρώπη – Δημιουργικό Ανθρώπινο Εργαστήριο σε Ευρωπαϊκές Πόλεις (2002-4) – Η προσωπική μου σελίδα με το έργο Κουβούκλια Μεταμόρφωσης | From the catalogue of the Radar-Connecting Europe Programme – Creative Human Laboratory in European Cities (2002-4) – My personal page with the project Cabins of Metamorphosis



Artists' Curricula

Nikos Kanarelis

1975 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 Saradopoulos, 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*, GSEE Building, Athens (video)**2000***Mediaterraterra 2000* neo[techno]logism The Factory, School of Fine Art, Athens (video)nkanarel@hotmail.com**Dionysios Kavallieratos**

1979 Born Athens, Greece

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, Greecedionisiskavallieratos@hotmail.com**Georgia Sagri**

1979 Born Athens, Greece

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 inliraq 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**2000**

Night town café, Rotterdam, performance

Selected Solo Exhibitions**2003**

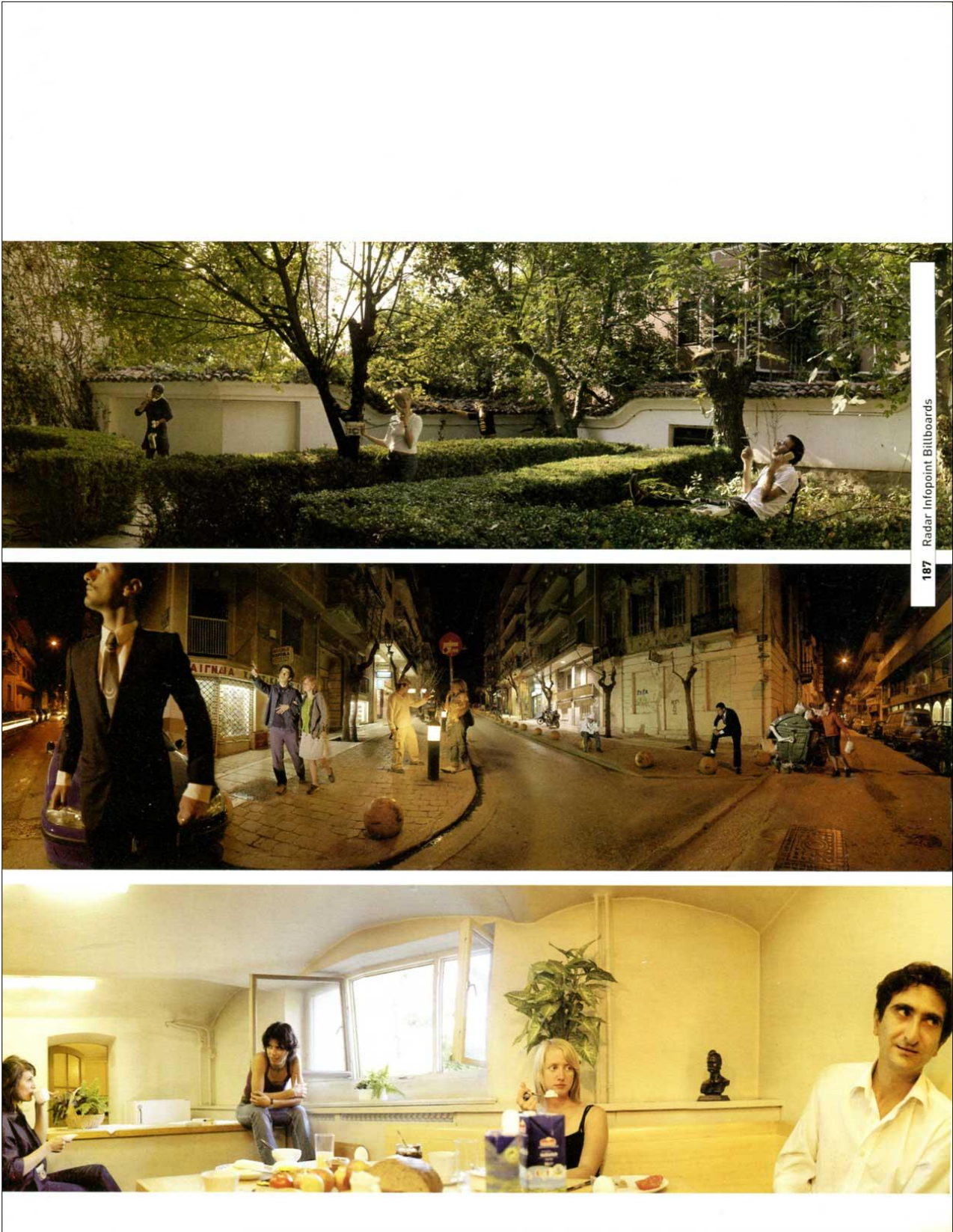
Georgia Sagri Solo Show, Gazon Rouge, Athens (video, drawings, performance)

sgeorgia@mail.gr**Anna Tsouloufi**

1971 Born Athens, Greece

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**2002****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**2004***The Veil*, K&K, catalogue**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar**2004***Public Art and New Artistic Strategies*, Bauhaus-University Publishers, Weimar

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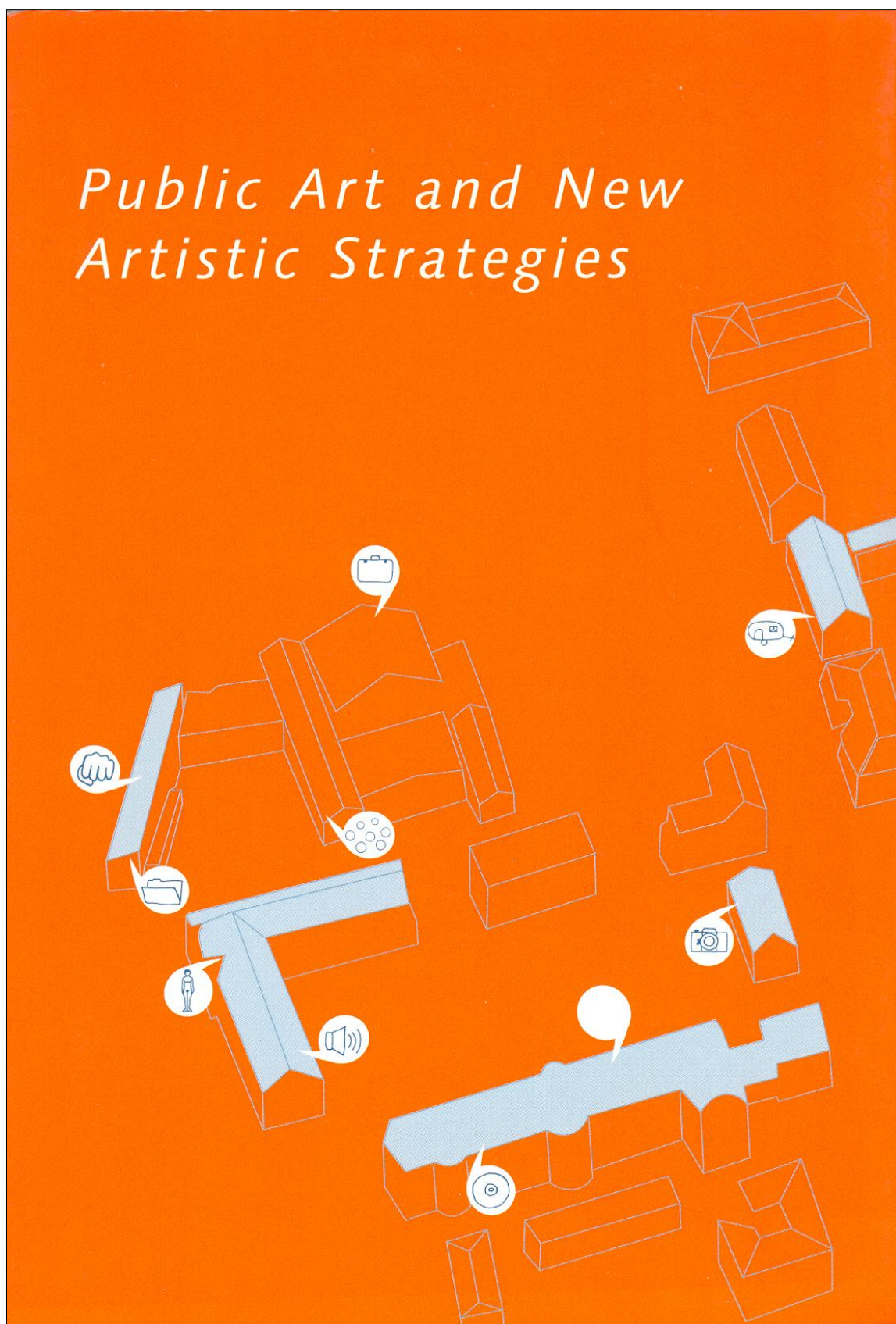
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3

PUBLIC ART AND NEW ARTISTIC STRATEGIES

Το εξώφυλλο της έκδοσης του καταλόγου «Δημόσια τέχνη και νέες καλλιτεχνικές στρατηγικές» [Public art and new artistic strategies] στο οποίο δημοσιεύτηκε το έργο | The cover of the art catalogue "Public art and new artistic strategies" in which the work was published



Τα περιεχόμενα της έκδοσης του καταλόγου «Δημόσια τέχνη και νέες καλλιτεχνικές στρατηγικές» [Public art and new artistic strategies] στο οποίο δημοσιεύτηκε το έργο | The index of the art catalogue "Public art and new artistic strategies" in which the work was published

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Η ατομική σελίδα της έκδοσης του καταλόγου «Δημόσια τέχνη και νέες καλλιτεχνικές στρατηγικές» [Public art and new artistic strategies] στο οποίο δημοσιεύτηκε το έργο | The personal page of the art catalogue "Public art and new artistic strategies" in which the work was published

> Anna Tsouloufi

Is it possible to gain self-knowledge when you are in a situation where you are expected to function within a context? Can you profit intellectually through the efforts of manual work? Do we realize the boundaries of time and space in everyday life, and can we extend the limits and liberate ourselves from routine? ... I was invited to realize a piece for the city and present it during the opening of the KUNSTFEST, an art festival that takes place in Weimar annually. I decided not to deal with historical themes, even though Weimar is loaded with history. Instead, I wanted my piece to be directly connected with the every day life of the audience. It was also important to me to bring in my personal experiences and so I chose to deal with my professional life of the past. The installation I set up consisted of four cabins that functioned as three-dimensional portrait frames. I portrayed four "personas:" a cleaner, a waiter and a person who prepares the coffee in a café, and a person at leisure. The installation was set up on Weimar's main street for one night. I thought of the cabins as places of potential metamorphosis, ideally functioning as "passages" that could be used by people in order to transform the given situation in a playful way. Since I was interested in passers-by and spectators possibly interacting with the piece I invited performers to demonstrate different ways of using the spaces and the objects they contained. ... The installation and a documentation of the performance were presented at the Ettersburg Castle for the final exhibition of the Radar Project in Weimar.



Cabins of Metamorphosis
Metamorphosekabinen

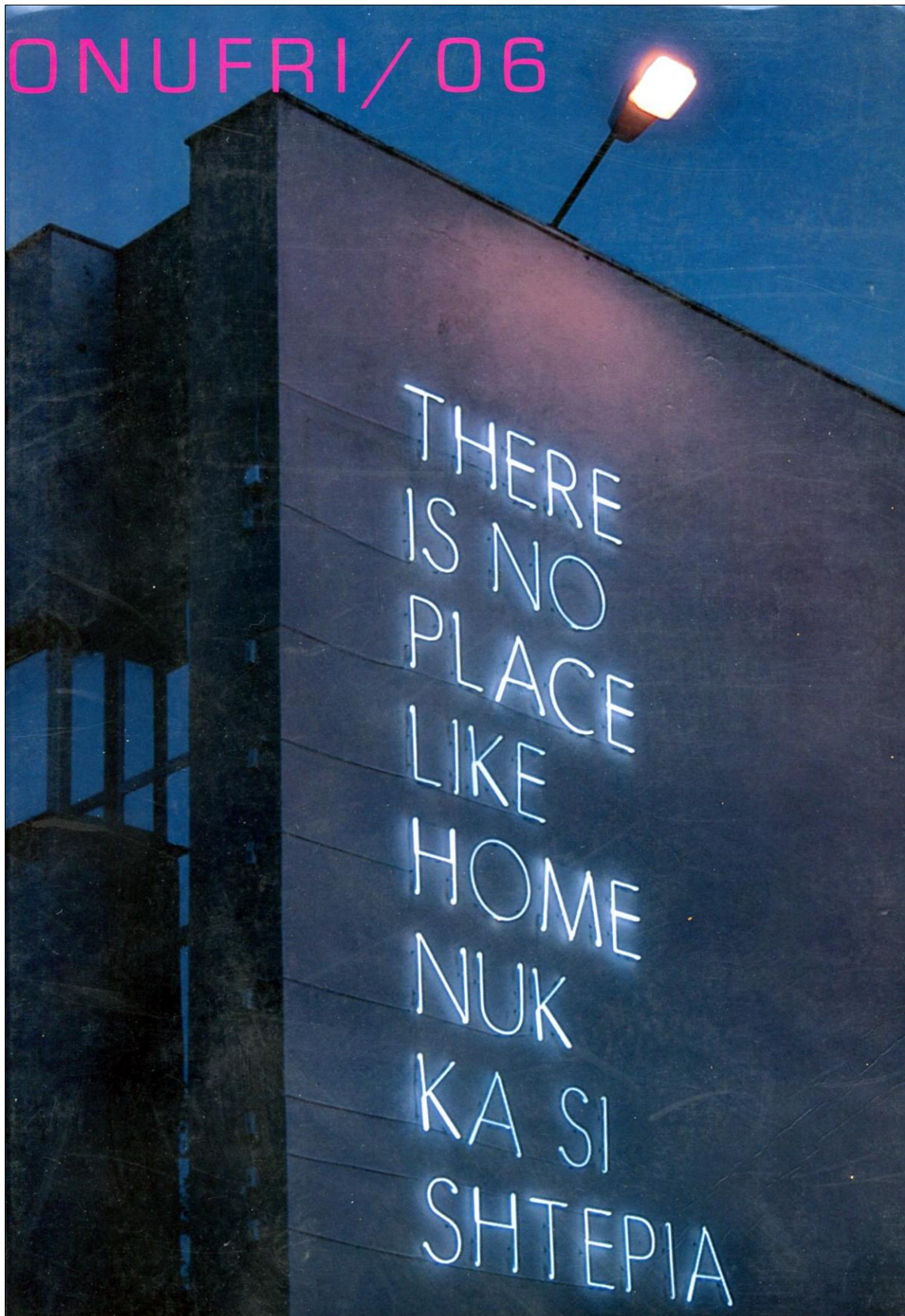


4

ONUFRI 06

THER IS NO PLACE LIKE HOME

Η παρουσίαση του έργου στον κατάλογο του βραβείου Ονούφρι 2006 στην Εθνική Πινακοθήκη Τιράνων στην έκθεση με τίτλο *There is no place like home-Nuk Ka Si Shtepia* [Κανένα μέρος σαν το σπίτι] | *The presentation of the work in the catalogue of the Onufri prize at the National Gallery of Tirana exhibition with the title There is no place like home-Nuk Ka Si Shtepia*



Anna Tsouloufi Lagiou

1971 Athinë, jeton dhe punon në Athinë, Greqi / 1971 Athens, lives and works in Athens, Greece.

Projekti Kabinat e Metamorfozës / The metamorphosis cabins project

Projekti "Kabinat e Metamorfozës" trajton idenë e shtëpisë, hapësirës sonë private, në një kuptim simbolik; sesi një person bëhet i ndërgjegjshëm, kupton kufinj të tij individual dhe esoterik duke vepruar në jetën e përditshme. Ky projekt është paraqitur si një ndërhyrje në hapësirën publike. A është e mundur për të arritur kuptim të vetvetes, gjatë një situatë kur jeni i pritur të funksiononi brenda një konteksti? A i kuptojmë kufinj të kohës dhe të hapësirës në jetën e përditshme, dhe a mundemi të shtrijmë kufinj të hapësirës sonë private, dhe të lirojmë veten tonë nga rutina?

Unë paraqes katër role: një pastrues, një bërës kafesh, një kamarier dhe një mbikëqyrës, një person duke pushuar. Unë zgjedh këto "role" të caktuara në mënyrë për të treguar aktivitetet bazë të një individi në jetën e përditshme. Puna është paraqitur në hapësirën publike të një qyteti. Unë kisha për qëllim të përfshija audiencën tek spektakli ku përzihet ajo ç'është publike dhe private; duke bërë privaten publike dhe anasjelltas. Instalacioni përmbante objekte që rregullisht përdoren në çdo shtëpi dhe ishin sjellë nga supermarketi. Aktorët ishin ftuar për të sjellë audiencës mënyra të ndryshme të përdorimit të hapësirës dhe objekteve, duke zgjeruar kufinj të e korvizës dhe të kohës, ashtu sic perceptohet artistikisht.

Në anën tjetër, detyra nuk ishte për të shërbyer audiencës por për të vënë gjërat në dyshim dhe për të krijuar absurditete, duke i ftuar për të hyrë në këtë mënyrë tek aktivitetet, dhe përfundimisht, gjithashtu edhe "portretin", dhe hapësirën private të protagonistëve.

Ne shohim video kamerat që kapin imazhe hapësirash të ngjashme private ndërkohë që bëhen publike. Katër njerëz të vendosur në një strukturë në katër hapësira "dhoma", duken sikur sillen në mënyrë çuditëse. Në fillim ato pastrojnë hapësirën përreth tyre; bëjnë kafe, e shërbejnë atë dhe pushojnë. Aktorët shkëmbejnë pozicionet çdo gjysëm ore, gjithashtu duke shkëmbyer punën e tyre, duke komunikuar me njëri-tjetrin. Në të njëjtën kohë, këto bëhen aktivitete shoqërore. Ndërmjet syrit të mbikëqyrjes, katër dhomat nuk janë më të ndashme por bashkohen në një imazh. Ne shohim që me kalimin e kohës aktivitetet zgjerohen jashtë kornizës së tashme të strukturës, thuajse individët zgjerojnë ekzistencën e tyre, shtëpinë e tyre në një fushë të madhe të hapësirës publike. Ngadalë, i tërë instalacioni bëhet një shesh loje, ose një laborator eksperimental me këto aktorë që improvizojnë vetë veprimet duke përdorur sendet dhe hapësirën në mënyrë absurde dhe jo funksionale. Kështu që, ato lirojnë veten e tyre nga këto role, dhe nga detyra që i është dhënë për të shërbyer me ligjet shoqërore.

Katër aktorët ishin studentë nga shkolla e Arkitekturës Bauhaus University i Weimar, Gjermani.

E gjithë puna artistike, instalacioni dhe performanca u krijua në Weimar, Gjermani ndërmjet: Projekti RADAR- Bashkimi i Europës- Arti Bashkëkohor për Qytetet Europiane' sponsorizuar nga Komiteti European dhe Programi Kulturë 2000; performanca u bë brenda Festivalit të Artit Weimar 'Mimikry', në Gush: Shtator, 2003; instalacioni bashkë me dokumentimin e performances u prezantua si skulpturë në Kështjellën e Ettersbourg, pranë Weimar dhe Buchenwald. Puna ekziston vetëm në video- dokumentar dhe foto.

The project "Metamorphosis Cabins" deals with the idea of home, our private space, in a symbolic sense; how a person becomes conscious, realizes his own esoteric and individual limits through acting in everyday life. The project was presented as an intervention in public space.

Is it possible to gain self-understanding, during a situation where you are expected to function within a context? Do we realize the boundaries of time and space in everyday life, and can we extend the limits of our private space, and liberate ourselves from routine?

I portray four common 'personas': a cleaner, a coffeemaker, a waiter, and an observer, a person in leisure. I choose these specific 'personas' in order to portray basic activities of a person's everyday life. The work was presented into a city's public place. I had the purpose to engage the audience to the offered spectacle mingling the notion of what is public and what is private; making the private public and vice versa.

The installation contained objects regularly used in every house and were bought from the supermarket. Performers were invited to introduce to the audience diverse ways of using the space and objects, expanding the frame and time limits of a portrait, as it is artistically perceived. On the other hand, the task was not to serve the audience but to puzzle and create absurdities, inviting it this way to there activities, to enter, finally, also the "portrait", and the protagonists' private space.

We see the video cameras to grab images of some seemingly private spaces during becoming public. Four people situated in a structure of four separate "rooms" seem to be acting trivial performances. At the beginning they clean the space around them; they make coffee, serve it and relax. The performers exchange positions every half an hour, exchanging in that way also their occupation, communicating with each other. By the time, their actions become social activities. Through the eye of surveillance the four rooms are not separate anymore but they unify into an image. We see that as time passes the activities expand out of the preset frame of the actual structure, as if the persons expand their existence, their Home to the larger field of public space. Gradually, the whole installation becomes a sort of a playground, or an experimental lab with the performers making their own improvisational acts, using the objects and space in absurd and non functional ways. Thus, they free themselves of their persona, and of the task they have been given to serve by the social rule.

The 4 performers were actually students in the school of Architecture of the Bauhaus University of Weimar.

The whole artwork, the installation and the performance was created in Weimar-Germany through "The RADAR Project-Connecting Europe - Contemporary Art for European Cities" sponsored by the European committee and the Program CULTURE 2000; the performance was held within the frame of the Art Festival of Weimar "Mimikry" in August-September 2003; the installation together with the documentation of the performance was presented as a sculptural piece in the Castle of Ettersbourg, located near Weimar and Buchenwald. The work exists only in a video-documentary and photos.

Η παρουσίαση του έργου στον κατάλογο του βραβείου Ονούφρι στην Εθνική Πινακοθήκη Τιράνων – Η προσωπική μου σελίδα | The presentation of the work in the catalogue of the Onofri prize at the National Gallery of Tirana – My personal page



Anna Tsouloufi Lagiou

Kabina e Metamorfozës / The metamorphosis
cabins project
Video / video stills, 2006

Η παρουσίαση του έργου στον κατάλογο του βραβείου Ονούφρι στην Εθνική Πινακοθήκη Τυράνων – Το κείμενο του διευθυντή Rubens Shima | The presentation of the work in the catalogue of the Onufri prize at the National Gallery of Tirana – The text of director Rubens Shima



I presume that one should not have a great difficulty understanding that behind the benignly positivistic, idiomatic façade of the "There is nothing like home", the theme of the 13-th exhibition of the Onufri Prize international competition in visual arts, therein lies a more profound concern; one that deals with the fate of the modern day family; its structure and members, sufferers and carriers not only of their personalities and nostalgic pasts, but of class (there where it still exists, in the ideological sense) and history itself. The meaning and significance of these symbiotic terms, "family" and "individual" primarily in the Albania and Europe of the 3rd millennium, have undergone simultaneously in a dialectical manner for the last 2 decades momentous transformations, gone through socio-political radical changes, which not only make the definition of a "home" and "family" even more problematic and slippery than before, but demand to bring in as part of that process of definition the reckoning of other socio-psycho phenomena that modern life has brought to the fore as "essential" composite parts of a human being today, in comparison with other periods in human history. The ever increasing divorce rate, massive migration of young people especially from Eastern Europe, single parent families, teenage pregnancy, and the general neglect of parents and elders by children are testimony to the radical changes I am talking about.

The reasons for this are complex and you can not just go around blaming this or that phenomenon as the sole cause. Maybe one of them would be as simple as what Lefebvre says in "Critique of Everyday Life": "Natural and spontaneous (animal and human) life offers nothing but ambiguity and the same is true for the amorphous muddle we know as the everyday in all its triviality...". But where does the postmodern man of today's who is so fond of ambiguity and rejects all the grand narratives, as Lyotard would insist, stand faced with the family issue, which surely is a non-negotiable grand narrative in itself? This, I hope, would become clear watching and analyzing the works of this catalogue. I have always thought of and considered art museums and galleries to be some sort of an aesthetics hospital, a lonely place where reality grinds and bites itself to the core, where old or new ideas, trends and socio-aesthetic currents take a thorough artistic beating so we can glimpse the myriads of implications, links and consequences of their teleological totality to everyday life displayed bare under a fierce artistic examination, as also, from time to time, to see if art still has the possibility "to foretell and anticipate, to invent, to create "revolutionary" microevents" (Baudrillard), in the face of an exhausting confrontation with an increasingly unclear everyday reality of the modern family. With this thought in mind I co-wrote this year's theme for this fatiguing game of hope and wait, of social wounds paraded and artistic bandages applied, is, for me, still one of the most significant and impetuous aspects of today's art. Whoever sees these works is assumed to share a communal truth (in this case a "standard" home of whatever description, a sense of place, of belonging), a

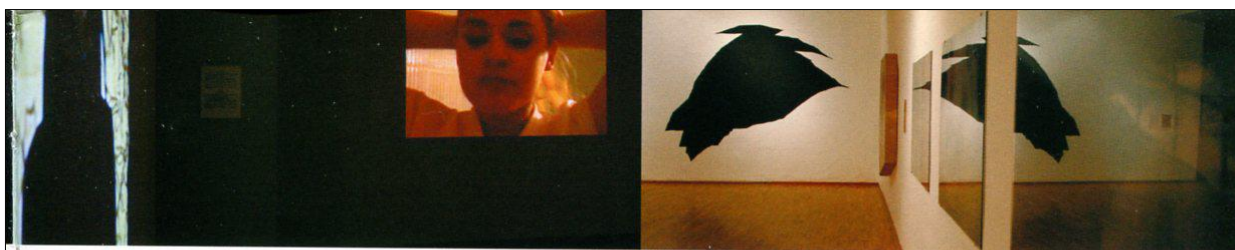
truth perhaps overlooked, taken for granted, set aside or simply forgotten. The works presented here are not only an investigation into our natures, into our condition of what we are like in our specific circumstances and families, in our relationships in and around the family; they appeal not only to an artistic elite (if such a thing still exists) and an inner circle, but in their own way, each work, however simple sometime its narrative may appear on the surface, aspires to deal with a hugely personal issue (therefore undecipherable at some of the most acute works where artists deliberately cross the ominous Conradian dusk line from one human state to the other, from youthful innocence to the heart of adult darkness), while trying to express this private inner impulse and sensual sediment through often fiercely personal visual statements, in an attempt to make it visible to everyone.

Nowadays no one is anymore so sure what art, and the role of art is and if you happen to believe Baudrillard, "art is simply what is discussed in the art world" and "the banality of art is mixed to the banality of the world"; but there is no denying that its representations have become a direct and total means of vehement social critique. I for one still believe that, whatever its second or third association and disguise is or might be, the primary function of art has always been and still is to make life more interesting than art.

Maybe I am wrong, and I hope to be wrong, but from watching the works here it seems to me that our Western modern world, the society of meaningless denigrating spectacles where everybody is fatally innocent and blatantly a perpetrator of this spectacle, has less and less place for an institution like family in its traditional sense, despite all the glorious trumpets to the contrary. Where and how all this journey of the family and the individual being will end no one can tell but from the works here you can gauge a strong understanding of the scale and the priority of the problems to be tackled if one wants a better future.

Mankind has always had hope that there would be a grandiose transformation of their lives, a new way of life, outside religious frame, that would elevate them to true free social beings, not forced to lie or prostitute to exist with or without the family as a frame or institution. If there is any hope at all for the future of this ever happening, than this would come, as Adorno stresses in "Minima Moralia", when men: "Only by virtue of opposition to [mass]- production as still not wholly encompassed by this order, can men bring about another [way of life] more worthy of human beings".

Η παρουσίαση του έργου στον κατάλογο του βραβείου Ονούφρι στην Εθνική Πινακοθήκη Τιράνων – Το κείμενο της επιμελήτριας Bonnie Clearwater | The presentation of the work in the catalogue of the Onufri prize at the National Gallery of Tirana – The text of curator Bonnie Clearwater



There's no place like home," is the phrase Dorothy chants in the film the Wizard of Oz, in her urgent attempt to be transported back to her family and farm in Kansas. Despite her exciting adventures in the magical and colourful land of OZ, where she is treated as a wise, brave and compassionate adult, adolescent Dorothy longed to return to the black-and-white world of the farm. The brief time she spent in OZ clouded her vision of home. Kansas was not a safe or welcoming place. Her family was strict and had no patience for Dorothy's rich imagination, she had no friends beyond her dog, the family lived in fear of the town's wealthy tyrant, and the forces of nature could destroy the home and family with a single tornado. Yet, home was familiar. Leaving it meant facing the unknown.

The artists in the Onufri 2006 respond with similar conflicting emotions to "home." Their works provide a variety of definitions of home, homelessness, and nomadic life. Home as family, home as fortress, home as community, home as a place in the imagination, and home away from home are compellingly explored in a variety of media. The strength of the Onufri's exhibitions, lured artists from throughout Europe, Greece, and the Mediterranean, as well as Albania to apply. For this international juror, it was an effective introduction to the work of several outstanding artists, three of whom were awarded the Onufri prize.

The exhibition itself was temporary. Fortunately, after all the works were dispersed to their homes, the catalogue remains as a lasting document of the brief exciting moment of Onufri 2006.

Bonnie Clearwater
Executive Director and Chief Curator, Museum of Contemporary Art, North Miami, Florida, USA

Η παρουσίαση του έργου στον κατάλογο του βραβείου Ονούφρι στην Εθνική Πινακοθήκη Τιράνων – Το κείμενο του επιμελητή Riccardo Caldura | The presentation of the work in the catalogue of the Onufri prize at the National Gallery of Tirana – The text of curator Riccardo Caldura



Walking through the exhibition spaces of the National Gallery of Arts in Tirana and reflecting about the given theme of the 13th competition of the Onufri Prize, I had the feeling that the whole exhibition space was questioning the meaning of its own *ubi consistere*.

Between the wing dedicated to icons [the Prize is named after the most famous Albanian icon painter, Onufri], the wing of nineteenth and twentieth century painting, the one of Socialist art, or the one of neoclassical and realist sculptures, only the thread of contemporaneity could let me experience in its entirety, as a viewer, the problematic nature and the strength of such a concept: there is no place like home. Home? In the high and Romantic sense of the *Heimat*? House/homeland, native land, the present time fed by the vitality of the historical, cultural and emotional origins, in this case, by a dimension of deep harmony between place and common life? Or rather the present to be considered as a place where to leave the signs, and sometimes the waste (Junkspace, as Rem Koolhaas would say), of a past that cannot be put to order anymore? The thread of contemporaneity, represented by the most recent artistic concerns, seemed to me to be the trail that allowed us to penetrate through the current contradictions. Following it unravel between the wings of the home/museum in Tirana, I thought the problem was no longer to put the past in order and connect it to the present and perhaps it was, overall, not even a problem of connections; nor one of meaning. Maybe houses (our private ones, as well as that common house for which the museum has stood so powerfully as a symbol) cannot offer any longer an orderly arrangement of settings. Every wing is a situation; every work an entrance into the labyrinth. I thought that, if the space I was walking through was somehow a labyrinth, it was however an empty one at that as the Minotaur has disappeared a long time ago: in those wings, his tragic heartbeat was by now only a distant and diminished echo. I believe the artists tried to listen to and express this echo of danger, this slight sign of strangeness, which makes labyrinthine every home.

Thus, the places where we live, the orderliness we would like to identify with, vibrate with a restlessness that cannot be expressed anymore by materializing a tangible threat – by a sudden reappearance of the Minotaur. But what it consists of is a purgatorial condition in which intimacy and strangeness blur with one another. An in-limbo condition that permeates our everyday spaces, our usual objects, our affections, our habits. Many of the exhibited works reiterate with strength precisely this undetermined status, by keeping in balance the current impossibility to express a quiet and peaceful sensation of “feeling at home” – in German, the word *Gemütlichkeit* synthesizes this condition and is

often used to death by the advertising industry, or to define the exemplary life of a politician to be elected – and the risk, considering the subject, to personify cries and anguish that can nonetheless reverberate between the domestic walls of one’s home.

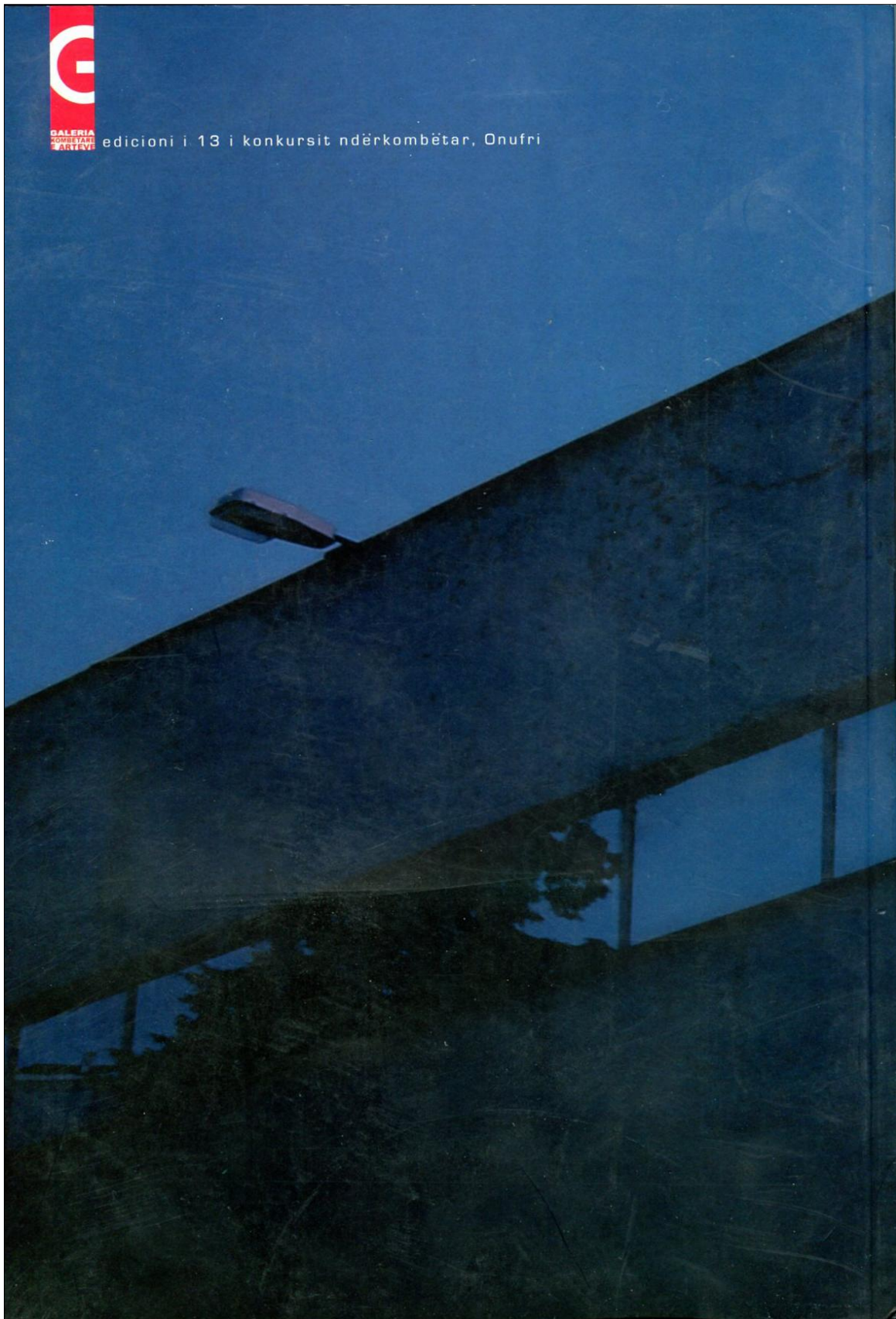
But is a vibration itself already banalized now by the serial production of horror movies, violent videogames and daily news. Instead what the works on display in their complexity were able to describe was a status of emotional suspension that accepts fleetingness and uncertainty as elements of the ‘natural’ condition of being at home.

The city of Tirana is undergoing a deep transformation being one of the urban frontiers of the more general European transformation that has occurred during the last few years. The sensation of ‘feeling at home’ in Tirana, and in Europe especially after the recent expansion of the borders of the community to other countries, is a very complex and stratified feeling. For sure this is not anymore time of Minotaurs lying in wait at the end of the labyrinth; but when walking through the rooms of the house, of the house as it is conceived by the works in this exhibition, you feel a slight tension, holding your breath like someone who, even being European, had to understand until yesterday (and maybe even today), in a split second, if other’s behaviour was a sign of threat or rather of friendship, or if it was still their home, that thing that the unusual *chiaroscuro* of the nightfall suddenly transformed in a mass of shadows.

Considering the importance of the exhibition’s theme, a theme that relates so well to the current Albanian condition and, generally, to the European one - therefore to the Italian condition too, a country whose history on many occasions has intertwined with that of the Albanians - we thought that the exhibition could have other venues, places where questioning the meaning of ‘feeling at home’ could be as much relevant. Like in Venice and Venice mainland, as the city represented in the past and still represents today one of the most important cultural nodes for a thorough observation, especially from the artistic standpoint, of social mutations at work in the society.

Riccardo Caldura

Professor of Phenomenology of contemporary arts, Academy of Fine Arts, Venice. Artistic Director, Gallery “Contemporaneo”, Mestre-Venecia



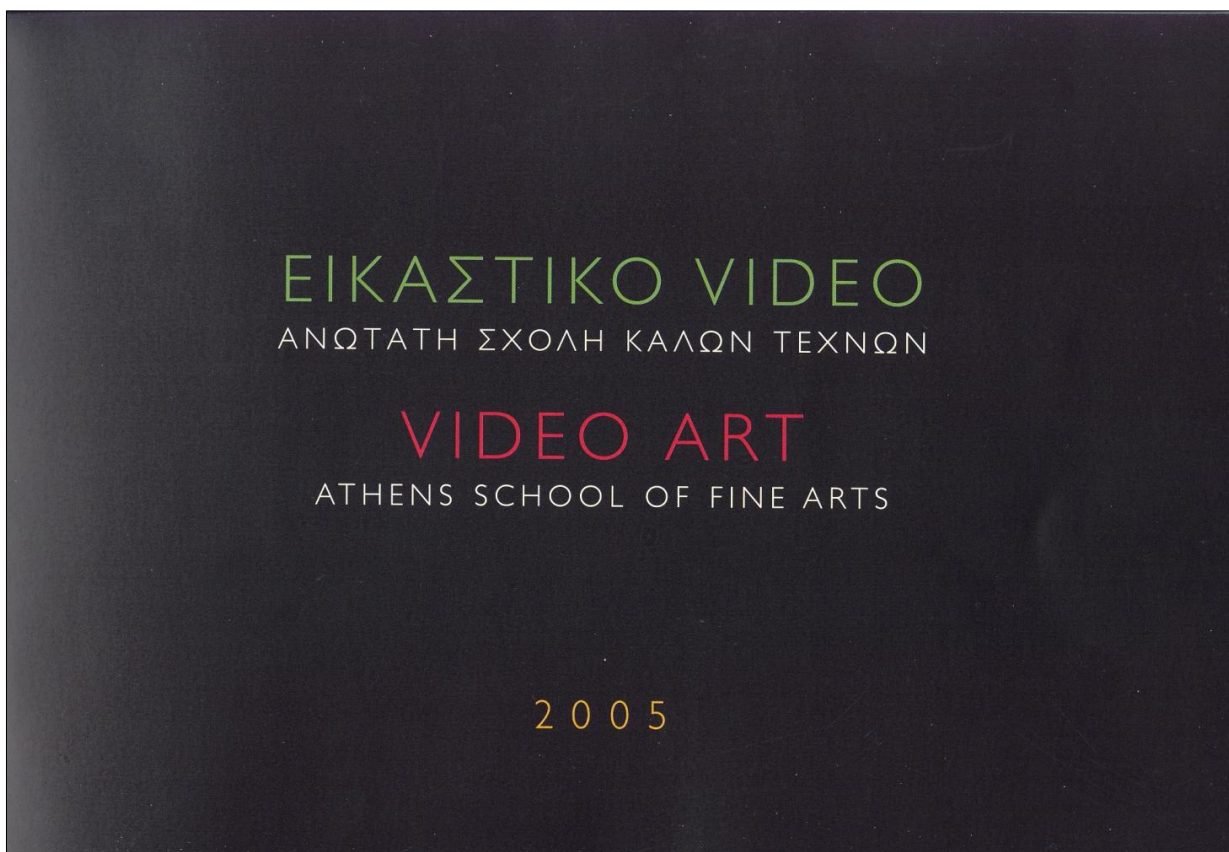
Η παρουσίαση του έργου στον κατάλογο του βραβείου Ονούφρι στην Εθνική Πινακοθήκη Τιράνων | The presentation of the work in the catalogue of the Onufri prize at the National Gallery of Tirana

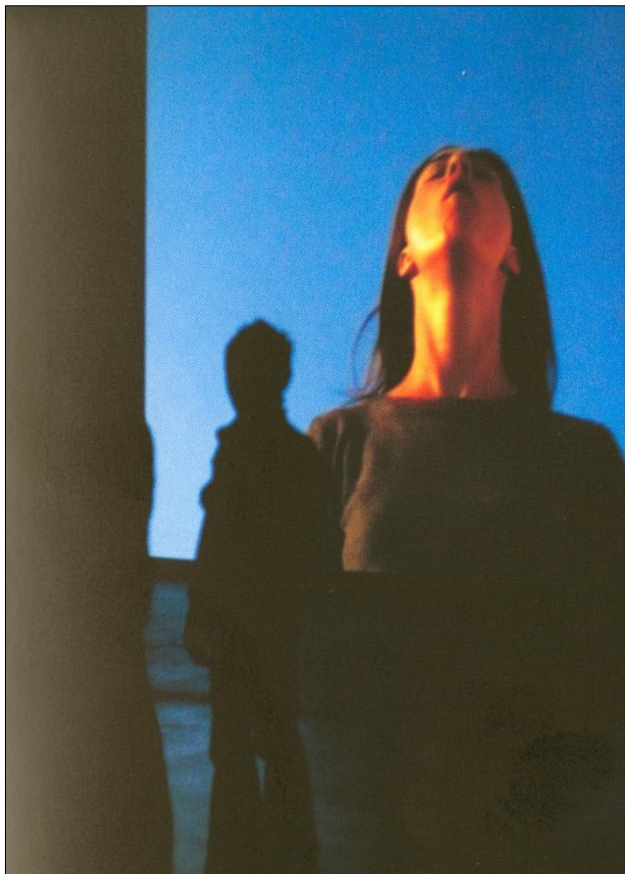
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ΕΙΚΑΣΤΙΚΟ ΒΙΝΤΕΟ | ΑΝΩΤΑΤΗ ΣΧΟΛΗ ΚΑΛΩΝ ΤΕΧΝΩΝ

VIDEOART | ATHENS SCHOOL OF FINE ARTS

Δημοσίευση στον κατάλογο της έκθεσης Videoart η οποία διοργανώθηκε στην ΑΣΚΤ το 2005 στην οποία παρουσίασα το έργο με την μορφή video | Publication in the catalogue of the Videoart exhibition organized by the School of Fine Arts in 2005 in which I presented the work in the form of video



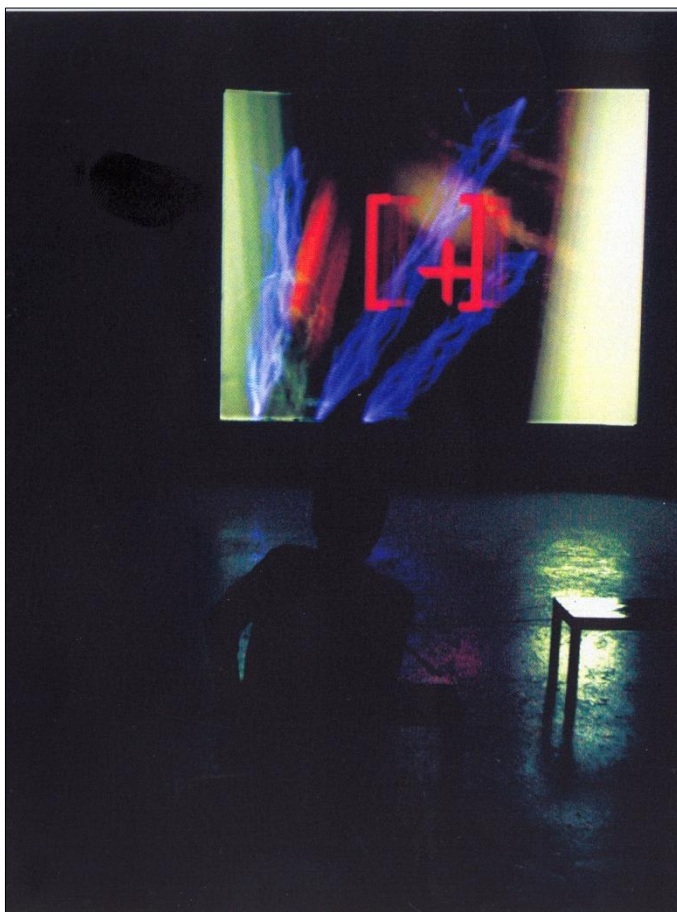


ΠΕΝΘΗΜΕΡΟ ΕΙΚΑΣΤΙΚΟΥ ΒΙΝΤΕΟ

Τον Απρίλιο του 2005 πραγματοποιήθηκε έκθεση εικαστικού βίντεο φοιτητριών και φοιτητών της ΑΣΚΤ για πέντε μέρες (13-17) στον εκθεσιακό χώρο της Σχολής «το εργοστάσιο», Πειραιώς 256, Άγιος Ιωάννης Ρέντης.

Το πενήνήμερο συνοδεύτηκε από δύο παράλληλες εκδηλώσεις:

- Προβλήθηκαν έργα εικαστικού βίντεο, τα οποία παραχώρησε ευγενώς το Εθνικό Μουσείο Σύγχρονης Τέχνης από τις μόνιμες συλλογές του.
- Με τίτλο «*Η διαρκής αμνημία μπροστά στον Μπόυς*» πραγματοποιήθηκαν προβολές βίντεο τριών δράσεων του Μπόυς, με εισαγωγή και σχόλια της ιστορικού τέχνης Ρέας Στριγγάρι-Thönges. Ακολούθησε συζήτηση με την ίδια και τους Μαρία Μαραγκού, κριτικό-ιστορικό τέχνης, διευθύντρια Κέντρου Σύγχρονης Τέχνης Ρεθύμνου, Νίκο Ξυδάκη, κριτικό τέχνης, και Νίκο Δασκαλοθανάση, θεωρητικό τέχνης και επίκουρο καθηγητή της Ανωτάτης Σχολής Καλών Τεχνών.



FIVE DAYS OF VIDEO ART

In April 2005, for five days (from April 13 through April 17, 2005), an exhibition of video art was held at "the factory", the exhibition venue of the Athens School of Fine Arts (Pireos 256, Aghios Ioannis Rentis).

This five-day exhibition was accompanied by two parallel events:

- On April 13, video works were screened, which were kindly lent by the National Museum of Contemporary Art.
- On April 14, under the title "*The continuous mystification in the presence of Joseph Beuys*" videos on three actions by Joseph Beuys were presented; the videos were introduced and commented by Dr. Rea Stringari-Thönges, who also participated in the panel discussion that followed, along with Maria Marangou, art critic/art historian and director of Rethymnon Centre for Contemporary Art; Nikos Xydakis, art critic; and Nikos Daskalothanassis, art theorist and assistant professor of Art History at the Athens School of Fine Arts.

Αμπαριώτου • Αμπάτη • Αραβαντινός • Βαλλιανάτος • Βάντζου • Βερούκη • Βίττης • Βογιατζίδης • Βρετζάκη • Βρεττός • Γεωργούδη • Γιαννημάρα • Γούσια • Δημητροπούλου Α. • Δημητροπούλου Ε. • Ελευθεράκης • Ευσταθίου • Ζερβού • Ζυγούρη • Ιωαννίδου • Ιωάννου • Καβαλλιεράτος • Κάλλε • Κανάκου • Κανταράκη • Καραθάνου • Κάραλης • Καραμανώλης • Καραντινόπουλος • Καρβούνη • Καρούκ • Κατσέλης • Κοέν • Κοηρα • Κόκκαλης • Κόμπης • Κοντογεώργου • Κοτσάνου • Κουτσίμπελα • Κυριακόπουλος • Κωστορρίζου • Λάρκος • Λεοντοπούλου • Λιανού • Λίτινας • Λυκάκης • Λύρα • Μαλταμπέ • Μαραγκουδάκη • Μαρινάκη • Μελανίτης • Μητρόπουλος • Μιμίκου • Μπαγλανέα • Μπαλλή • Μπαλτατζή • Μπαρδή • Μπαρμπαγεώργου • Μυλωνάκης • Μυρεσιώτη • Μύρκα • Μυρογιάννη • Νικόλου • Ορφανού • Παλάσκα • Παναγιωτακοπούλου • Παναγιωτοπούλου • Πανουσόπουλος • Παπαδάκη • Παπαδοπούλου • Παπαϊωάννου • Παπαποστόλου • Παπαχριστοφόρου • Παρδάλης • Πασχαλίδου • Παφιλιάρη • Πεκρίδης • Πετράτου • Πόκα • Ροκα-Υίο • Πρωτοπαπάς • Ρουσσάκης • Σαρταμπάκου • Σβορώνου • Σεβαστή • Σεπετζόγλου • Σημίτης • Σιμάκη • Σιτορέγκο • Σκουλούδης • Σοφολόγη • Σπερελάκη • Σταμούλης • Συλογίδου • Σωτηρόπουλος • Τατάκη • Τεντόμα • Τζιμούλης • Τομπούρα • Τουλιάτου • Τούρλας • Τριαντάφυλλος • Τσαγγαίου • Τσέρμου • Τσίγκρη • Τσίχλης • Τσουλούφη • Φασουλίδου • Φερεντίνου • Χανιώτη • Χατζηνικολάου • Χριστοδούλου • Χρονοπούλου • Χρυσικός •

Ambariotou • Ambati • Aravantinos • Vallianatos • Vantzou • Verouki • Vittis • Voyatzidis • Vretzaki • Vrettos • Georgoudi • Giannimara • Goussia • Dimitropoulou A. • Dimitropoulou E. • Eleftherakis • Efstathiou • Zervou • Zygouri • Ioannidou • Ioannou • Kavallieratos • Kalle • Kanakou • Kantaraki • Karathanou • Karalis • Karamanolis • Karantinopoulos • Karvouni • Karouk • Katselis • Koen • Kohra • Kokkalis • Kombis • Kontogeorgou • Kotsanou • Koutsimbela • Kyriakopoulos • Kostorrizou • Larkos • Leontopoulou • Lianou • Litinas • Lykakis • Lyra • Maltambe • Marangoudaki • Marinaki • Melanitis • Mitropoulos • Mimikou • Baglanea • Balli • Baltatzi • Bardi • Barbageorgou • Mylonakis • Myresioti • Myrka • Myrogianni • Nikolou • Orfanou • Palaska • Panagiotakopoulou • Panagiotopoulou • Panousopoulos • Papadakis • Papadopoulou • Papaioannou • Papapostolou • Papachristoforou • Pardalis • Paschalidou • Pafiliari • Pekridis • Petratou • Poka • Poka-Yio • Protopappas • Roussakis • Sartambakou • Svoronou • Sevasti • Sepetzoglou • Simitis • Simaki • Sitorengo • Skouloudis • Sofologi • Sperelaki • Stamoulis • Sylogidou • Sotiropoulos • Tataki • Tentoma • Tzimoulis • Tompoura • Touliatou • Tourlos • Triandafyllos • Tsagaiou • Tsermou • Tsigri • Tsihli • Tsouloufi • Fasoulidou • Ferentinou • Chanioti • Chatzinikolaou • Christodoulou • Chronopoulou • Chryssikos •

Η έκθεση Εικαστικού Βίντεο που διοργανώνει η Ανωτάτη Σχολή Καλών Τεχνών παρουσιάζει δημιουργικές εργασίες των φοιτητριών και των φοιτητών της Σχολής που έγιναν τα τελευταία χρόνια και δείχνουν τον δυναμισμό και την πορεία ανάπτυξης των ψηφιακών μέσων. Αυτά τα μέσα εισήχθησαν ως νέο γνωστικό αντικείμενο στη Σχολή, αρχικά το ακαδημαϊκό έτος 1993-1994, σε πειραματικό στάδιο. Έκτοτε, το μεγάλο ενδιαφέρον μιας διαρκώς αυξανόμενης μερίδας φοιτητριών και φοιτητών οδήγησε στο να αποκτήσουν τα περισσότερα εργαστήρια ψηφιακά μέσα, αλλά και να ενταχθούν στο πρόγραμμα σπουδών ως προπτυχιακό μάθημα τα πολυμέσα. Επίσης δημιουργήθηκε μεταπτυχιακό πρόγραμμα στο ίδιο πεδίο καλλιτεχνικής δημιουργίας, το οποίο έχει προωθήσει την έρευνα και έχει ήδη αποδώσει σημαντικούς καρπούς.

Αυτή η έκθεση έχει σκοπό να αναδείξει την *προσίδα μορφή*, δηλαδή την ιδιαιτερότητα και τη χαρακτηριστική γραφή του εικαστικού βίντεο, η οποία διαφοροποιείται από άλλες χρήσεις αυτού του μέσου και διεκδικεί τη μοναδικότητά της, τόσο ως έννοια όσο και ως φόρμα. Μέσα από τις εργασίες τους οι φοιτητές και φοιτήτριες διερευνούν δημιουργικά την έννοια του χρόνου σε πολλαπλά επίπεδα και επεξεργάζονται νέους τρόπους εικαστικής αφήγησης, με ευρηματικότητα, αμεσότητα, χιούμορ, φαντασία και ιδιαίτερη υπευθυνότητα.

Αυτός είναι ο λόγος που η ΑΣΚΤ πρέπει άμεσα να δημιουργήσει έναν νέο τομέα ο οποίος να καλλιεργεί την τέχνη που αναπτύσσεται με τις νέες τεχνολογίες. Γιατί η ανθρωπότητα, από τότε που υπάρχει σ' αυτήν τη γη, ονειρεύεται και δημιουργεί όνειρα που χαράσσονται πάνω στο χρόνο, ελπίδες μιας καλύτερης ζωής, με τα εργαλεία που ο άνθρωπος νους συνεχώς κατασκευάζει.

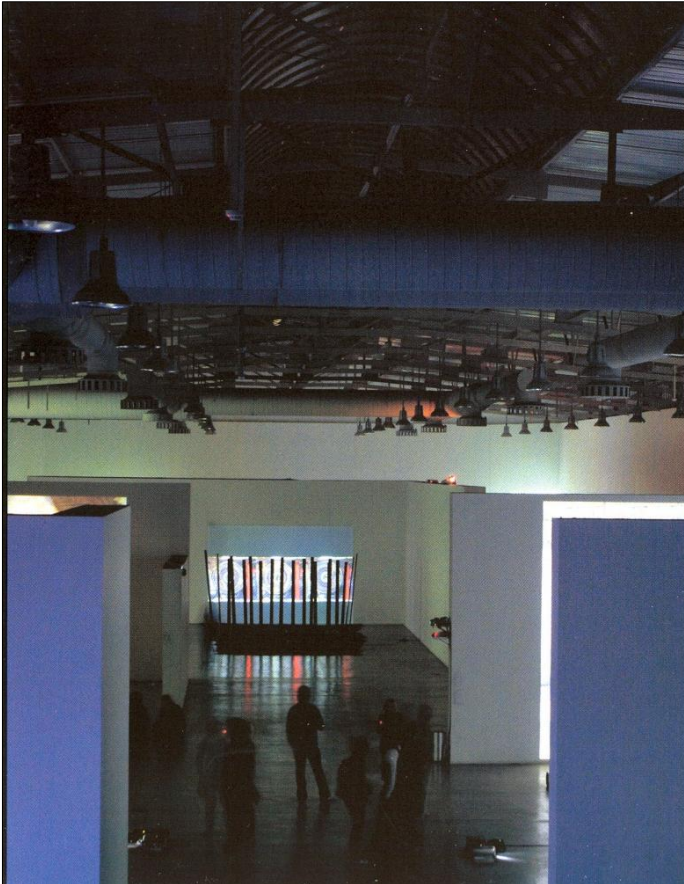
Χρόνης Μπότσογλου
πρύτανης της Ανωτάτης Σχολής Καλών Τεχνών

The Video Art exhibition organized by the Athens School of Fine Arts presents the projects made in the past few years by students of the School, showing the drive and the development of digital media. Initially, in the academic year 1993-1994, these media were introduced into the curriculum as a new subject of study, in an experimental stage. Ever since, the keen interest of a constantly growing number of students has led to the acquisition of the latest digital facilities; furthermore, Multimedia has been introduced into the curriculum as an undergraduate course. A postgraduate program was also created in the same field of artistic creation, which has promoted research and has already borne substantial fruits.

This exhibition aims at setting off the *appropriated form* of video, namely its particularity and its characteristic mode, which is differentiated from other uses of this medium and claims its singularity, both as a concept and as a form. The students investigate through their videos the notion of time on multiple levels and elaborate new ways of visual narration, with ingenuity, directness, wittiness, imagination and a particular sense of responsibility.

For that very reason, the Athens School of Fine Arts has to set up promptly a new department, which shall foster the art that develops through the new technologies. Since its first existence on in this Earth, human kind dreams and creates dreams that are inscribed on time, the hopes of a better life, using the tools that are incessantly constructed by the human mind.

Chronis Botsoglou
rector of the Athens School of Fine Arts



Φωτογραφίες εκθεσιακού χώρου: Πάνος Βαρδάκας
Photographs of the venue: Panos Vardakas



Η έκθεση οργανώθηκε από τους:
Γιώργο Χουλιάρη, αντιπρύτανη και καθηγητή Γλυπτικής
Ρένα Παπασπύρου, καθηγήτρια Ζωγραφικής
Ζάφο Ξαγοράρη, λέκτορα Ζωγραφικής
Γιάννη Μελανίτη, συνεργάτη του τομέα Γλυπτικής
Γιώργο Κουμανίδη, εκπρόσωπο των φοιτητών

The exhibition was organized by:
Yorgos Houliaras, vice rector and professor of Sculpture
Rena Papaspyrou, professor of Painting
Zafos Xagoraris, lecturer of Painting
Yannis Melanitis, collaborator of the Department of Sculpture
Yorgos Koumanidis, students' representative

Ψηφιοποίηση, αρχειοθέτηση και επιμέλεια προβολών: Γιάννης Μελανίτης
Digitalization, assembly of archive material, screening supervision: Yannis Melanitis

Σχεδιασμός καταλόγου: Λεώνη Βιδάλη, επίκουρη καθηγήτρια Χαρακτικής
Catalog design: Leoni Vidali, assistant professor of Printmaking

Μετάφραση κειμένων: Ελεάννα Πανάγου
Text translation: Eleanna Panagou

Επιμέλεια κειμένων: Κατερίνα Λογοθέτη, υπεύθυνη εκδόσεων ΑΣΚΤ
Text editing: Katerina Logothetis, project co-ordinator, ASFA Press

Σελιδοποίηση - Προεκτυπωτικές εργασίες: Κώστας Μπάκας, μέλος ΕΤΕΠ τομέα Χαρακτικής
DTP - Color separations: Kostas Backas, technical support, Department of Printmaking

Εκτύπωση: Λάγιας - Σουβατζιδάκης ΑΕ
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