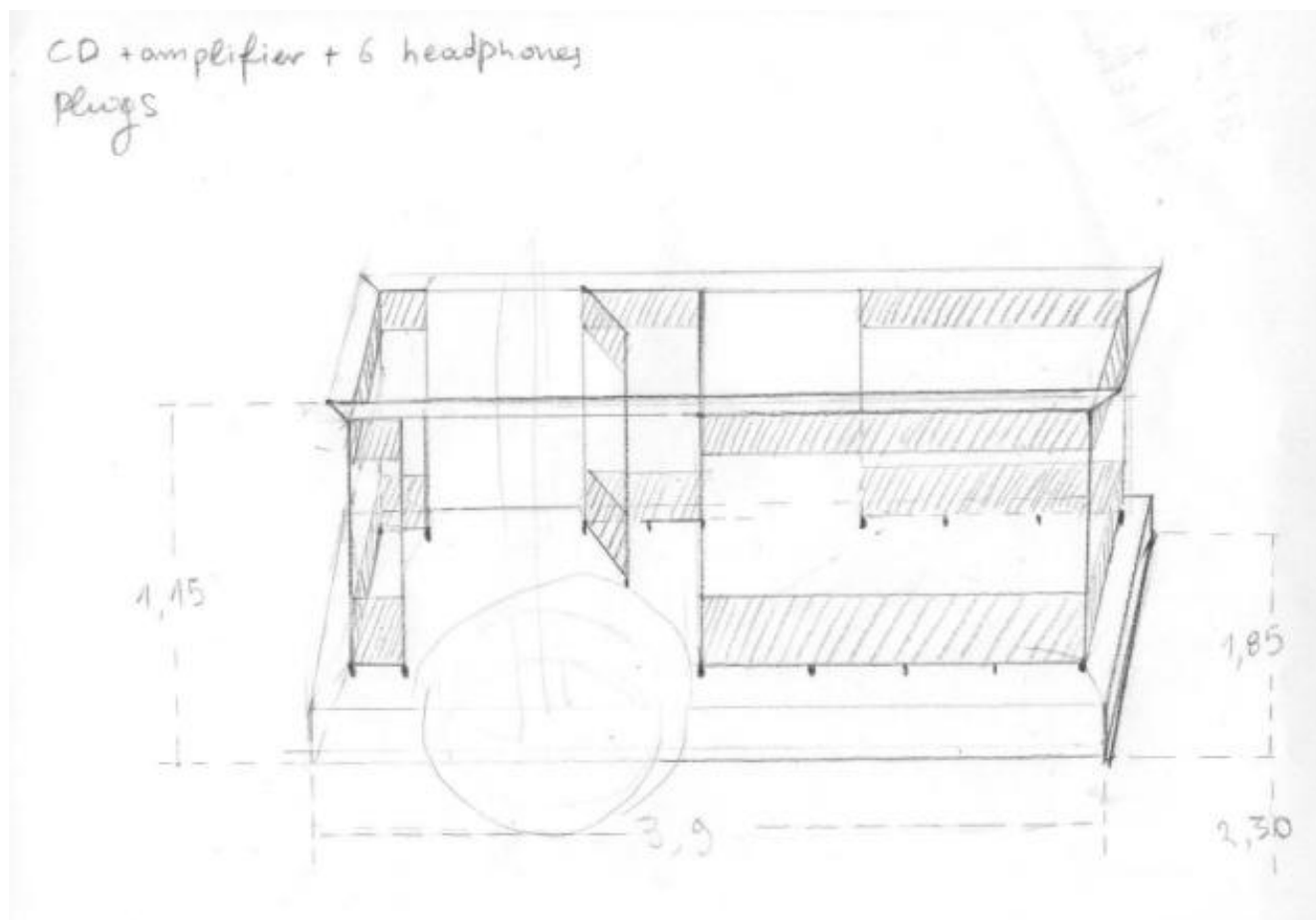


2003 | Πρόγραμμα Ραντάρ - Ένα μνημείο για τη ζωή στη Βενετία / Οι νέοι Βενετσιάνοι [Α] [ΤΠΕ] [ΓΕ] [ΕΧ] [Φ]
[Αν] [Εργ] - 2003 | The Radar Project -The New Venetians / A monument for life in Venice [I] [SS] [SI] [IS] [Ph]
[Com] [Wor]



Προσχέδιο για την εγκατάσταση | Draft drawing for the installation



Βενετσιάνικο Campo με πηγάδι και το εσωτερικό μιας στάσης Vaporetto (πλοιαρίου) | Venetian Campo with well and the inner space of a Vaporetto stop



Όψεις της εγκατάστασης όπως παρουσιάστηκε στην τελική έκθεση του Προγράμματος Ραντάρ στο πολιτιστικό κέντρο της Τζουντέκα | The installation as presented in the final exhibition of the Radar Project at the cultural center of Giudecca

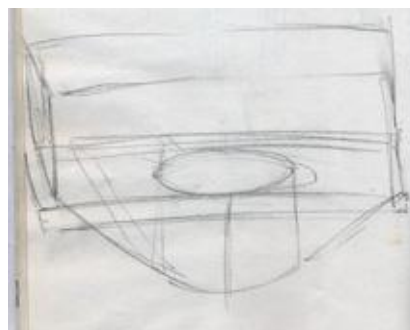
2003 | Πρόγραμμα Ραντάρ - Ένα μνημείο για τη ζωή στη Βενετία / Οι νέοι Βενετσιάνοι [Α] [ΠΠΕ] [ΓΕ] [ΕΧ] [Φ] [Αν] [Εργ]

Το έργο είναι μια γλυπτική εγκατάσταση που υλοποιήθηκε μετά από μια εικαστική έρευνα μέσω της αλληλεπίδρασης με τις τοπικές οικογένειες και τις αρχές της πόλης, καθώς πραγματοποιήθηκε μετά από τη τρίμηνη μου παραμονή στην πόλη της Βενετίας μέσα στο πλαίσιο του δια-πολιτισμικού Ευρωπαϊκού Προγράμματος Ραντάρ. Το μέγεθος του είναι 3,5m x 1,3m x 1,2m. Υλικό: ξύλινα πάνελ, εποξειδικό χρώμα, Plexiglas, αντλιοστάσιο, νερό, φωτογραφίες. Εκτέθηκε στο Πολιτιστικό Κέντρο Giudecca-Βενετία-Ιταλία από τον Ιούνιο έως τον Αύγουστο του 2003 (Δες τον κατάλογο)

Λέξεις και όροι κλειδιά: μνημειώδες, αναπαράσταση, θεατρικότητα

Η κατασκευή μου είναι ένας μορφολογικός συνδυασμός, μια γλυπτική σύνθεση σε κλίμακα, εμπνευσμένη από πολύ χαρακτηριστικά στοιχεία που συναντά κάποιος στη καθημερινότητα της βενετσιάνικης πραγματικότητας. Τα γνωστά πηγάδια που συναντάμε στις ανοιχτές πλατείες της πόλης (campi), άλλοτε πηγές ζωής για την πόλη, και τις στάσεις των πλοιαρίων (varorretti) που μεταφέρουν τους κατοίκους αλλά και τους πολυάριθμους τουρίστες της. Οι φωτογραφίες απεικονίζουν τα πραγματικά παιδιά της πόλης, και μου δόθηκαν από τους ίδιους τους γονείς τους μετά από έρευνα για τις τοπικές γεννήσεις, σε συνεργασία με τον βρεφονηπιακό σταθμό "Barketta Blue". Το γλυπτό φέρνοντας το υδάτινο στοιχείο, μετατρέπεται σε πηγή ζωής και συνάμα σε μήτρα και μαιευτήριο, σαν ένα αντικείμενο ομοιοπαθητικής μαγείας, ώστε πρώτον να αναδείξει το πρόβλημα υψηλής υπογεννητικότητας στην πόλη και γενικότερα στην

Ιταλία, και δεύτερον αποτελεί μια υπόσχεση για τη μελλοντική ζωή των αυτόχθονων νέων κατοίκων της, σε αντίθεση με την αυξανόμενη εισροή τουριστών και εφήμερων κατοίκων χρόνο με το χρόνο. Όπως είναι γνωστό η Βενετία είναι μια πόλη μουσείο, μια πόλη τουριστών και εφήμερων κατοίκων. Λίγες είναι οι οικογένειες που αντέχουν να παραμείνουν εκεί και ν' αναπτυχθούν σε μόνιμη βάση, λόγω του υψηλού κόστους ζωής και των δύσκολων συνθηκών διαβίωσης (πόλη σε διαδικασία αποσύνθεσης, πλημμύρες, κτλ.). Βλέπω την πόλη σαν ζωντανό οργανισμό. Εάν αυτός ο οργανισμός δεν θραφεί αρχειτά, σύντομα θα αρχίσει να πεθαίνει. Εάν η κυκλοφορία του αίματος δεν ρυθμιστεί τότε οι αρτηρίες θα φράξουν και η καρδιά θα έχει ένα μόνιμο πρόβλημα. Από την αρχή της παραμονής μου στη Βενετία, αναρωτιόμουν τι ήταν η ζωή σε αυτή την -σε διαρκή αποσάθρωση- πόλη. Η Βενετία μου θυμίζει μια ηλικιωμένη κυρία που προσπαθεί απεγνωσμένα να κρατήσει την ομορφιά της με συνεχείς ανυψώσεις ενώ στέλνει τα παιδιά της στην εξορία. Παρουσίασα αυτό το νέο "αίμα", τα νεογέννητα της Βενετίας, τα οποία θα "ταΐσουν" την πόλη και πάλι με τον τοπικό πληθυσμό και όχι μόνο με τουρίστες και προσωρινούς επισκέπτες, προσπαθώντας να δώσουν μια υπόσχεση για το μέλλον της πόλης. Κάνοντας ένα λογοπαίγιο, «Ένα μνημείο για τη ζωή στη Βενετία» θα ήταν ένα έργο που αντιτίθεται στο πολύ γνωστό έργο του Thomas' Mann «Θάνατος στη Βενετία».



Προσχέδιο για το έργο | Draft drawing for the work

2003 | The Radar Project -The New Venetians / A monument for life in Venice [I] [SS] [SI] [IS] [Ph] [Com] [Wor]

The project is a sculptural installation that was implemented after an artistic research through interaction with local families and city authorities, as it took place after my three-month stay in the city of Venice within the framework of the inter-cultural European Radar Programme. Its size is 3.5m x 1.3m x 1.2m. Material: wooden panels, epoxy color, Plexiglas, pumping station, water, photos. It was exhibited at the Giudecca-Venice-Italy Cultural Centre from June to August 2003 (See the list)

Keywords and terms: monumental, representation, theatricality

My construction is a morphological combination, a sculptural installation in scale, inspired by very characteristic elements that one encounters in the everyday life of Venetian reality. The wells we find in the open squares of the city (campi), in older times sources of life for the city, and the stops of the boats (vaporretti) that carry the residents and its numerous tourists. The photos depict the real children of the city, and I was given by their own parents after an investigation for local births, in collaboration with the kindergarten "Barketta Blue". The sculpture bearing the aquatic element, is transformed into a source of life and at the same time into a uterus and maternity hospital, as an object of homeopathic magic, in order, firstly, to highlight the problem of high subnatality in the city and in Italy in general, and secondly it is a promise for the future life of its indigenous young inhabitants, in contrast to the increasing influx of tourists and ephemeral residents year after year. As it is well known Venice is a museum city, a city of tourists and ephemeral inhabitants. Few families

can afford to stay there and grow on a permanent basis, due to the high cost of living and difficult living conditions (city in the process of decomposition, floods, etc.). I see the city as a living organism. If this organism is not nourished enough it will soon start to die. If the circulation of the 'blood' is not regulated then the arteries are blocked, the heart has a problem. Since the beginning of my residency in Venice, I was wondering what was life in this decaying city. Venice reminds me of an old lady desperately trying to keep her beauty while sending her children into exile. I presented this new 'blood', the newborns of Venice, which would 'feed' the city again with local population and not only with tourists and temporary guests, trying to give a promise for the city's future. Playing with words, 'Monument for life in Venice' would be a work opposing the very well known Thomas' Mann 'Death in Venice'.



Βενετσιάνικος τοίχος | Venetian wall

Η Κραυγή του νεογέννητου | The Cry of the newborn



Δημοσιεύσεις | Bibliography

1

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

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



LMU



TOR VERGATA
UNIVERSITÀ DEGLI STUDI DI ROMA

KU LEUVEN

université
de BORDEAUX



Unil

INRS
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

2004

RADAR CONNECTING EUROPE | ATHENS CRAKOW LEWISAM
PLOVDIV VENEZIA WEIMAR

ΑΝΝΑ ΤΣΟΥΛΑΦΗ

RADAR CONNECTING EUROPE
athens crakow lewisham plovdiv venezia weimar

29 young european artists 6 countries 6 towns 27 months

Marsilio

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

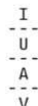
athens crakow lewisham plovdiv venezia weimar

29 young european artists 6 countries 6 towns 27 months

Marsilio



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



VENICE INTERNATIONAL UNIVERSITY

Bauhaus-Universität Weimar

The artists

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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 Firllet, Wojtek Kolek, Marcin Strzelecki

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FNV (Italy)

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/Development Agency (Greece)

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Dave Mabb, curator of Deptford X

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Art, Head of Masters in Art program

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Magda Silberring-Strzelecka,

coordinators and organizers in

Crakow

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photos and graphic design

Weimar photo by Marcel Köhler

Radar Infopoint event in

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Future Centre and **Insula**

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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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Alvisè, Silvia, Teresa, and Pietro Vianello, Gianni Vianello [Associazione Granello di Senape] Jen Wu, Vitale Zanettin, Marino Zavagno [Telecom Italia Future Centre], Marina Zulian and Carlotta Michelini [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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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 Βενετία, Αντζελα Βετέζε | 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 Venice phase of the programme, Angela Vettese

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

Από τον κατάλογο του Προγράμματος Ραντάρ-Συνδέοντας την Ευρώπη – Δημιουργικό Ανθρώπινο Εργαστήριο σε Ευρωπαϊκές Πόλεις (2002-4) – Το κείμενο του συντονιστή του προγράμματος στην Βενετία, Λορέντσο Τσινότι | From the catalogue of the Radar-Connecting Europe Programme – Creative Human Laboratory in European Cities (2002-4) – The text of the Venetian phase of the programme, coordinator Lorenzo Cinotti

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.

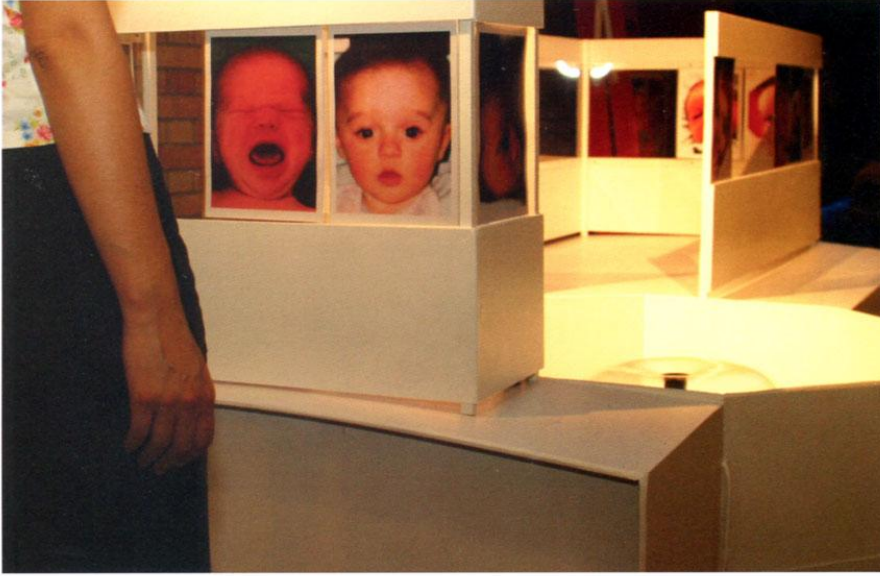
La prima opera collettiva con la quale gli artisti hanno voluto palesarsi alla città è stata *Radar Living*, una serie di 12 grandi fotografie montate, come dei cartelloni pubblicitari, sugli assiti di cantiere di Insula, società che si occupa del restauro e della rigenerazione della città. In queste 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.

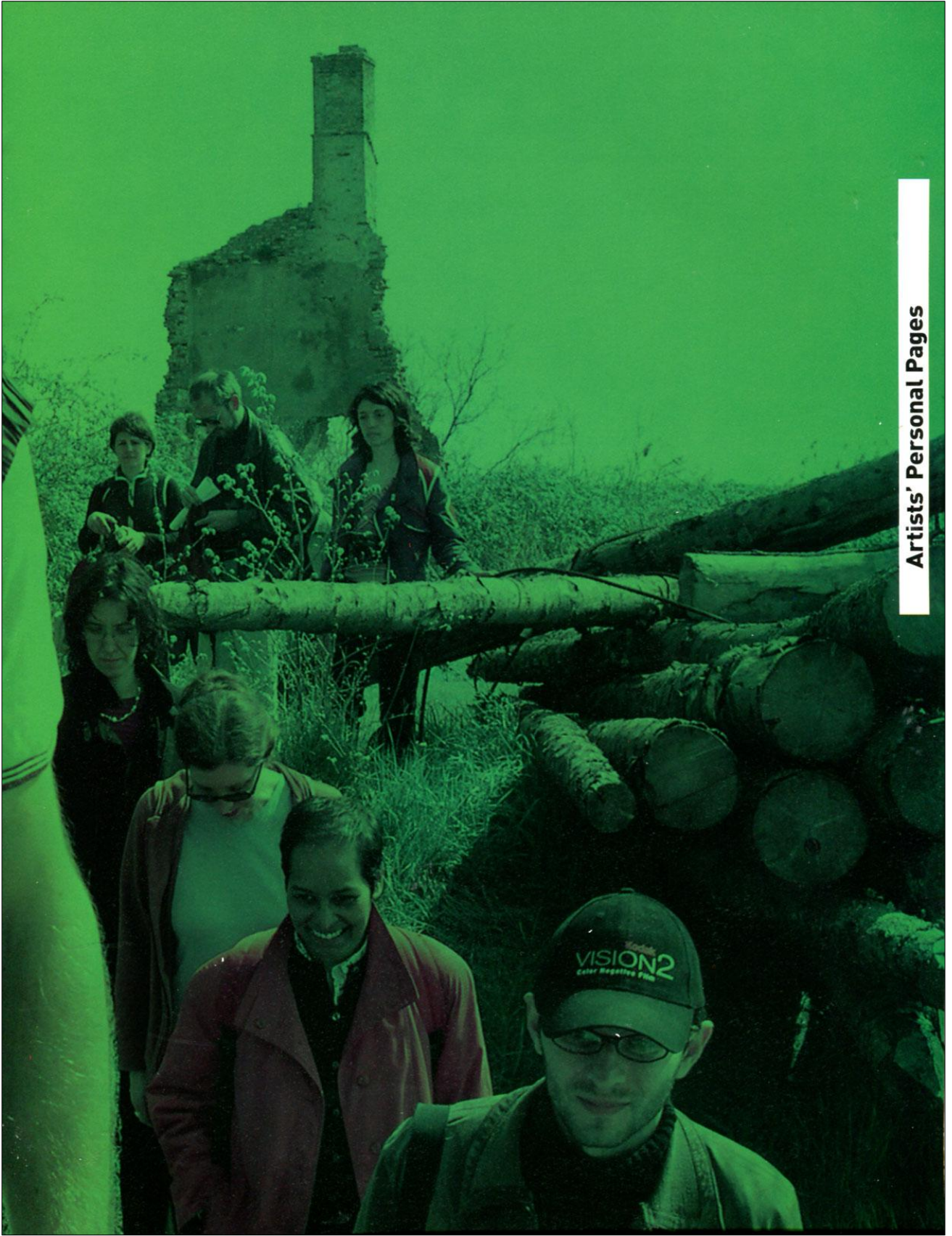


Anna Tsouloufi
*A monument dedicated to life
in Venice (The New Venetians)*
Installation, mixed technique:
painted wood, sound system,
fountain, photos
2003

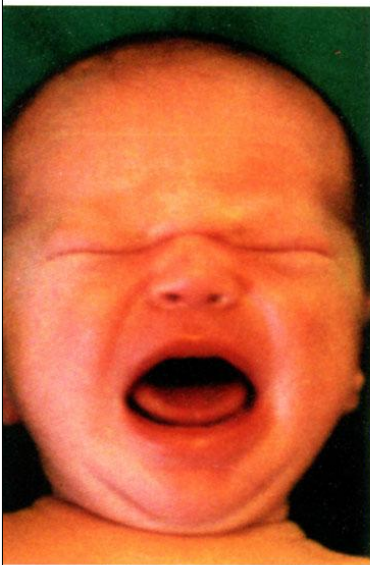
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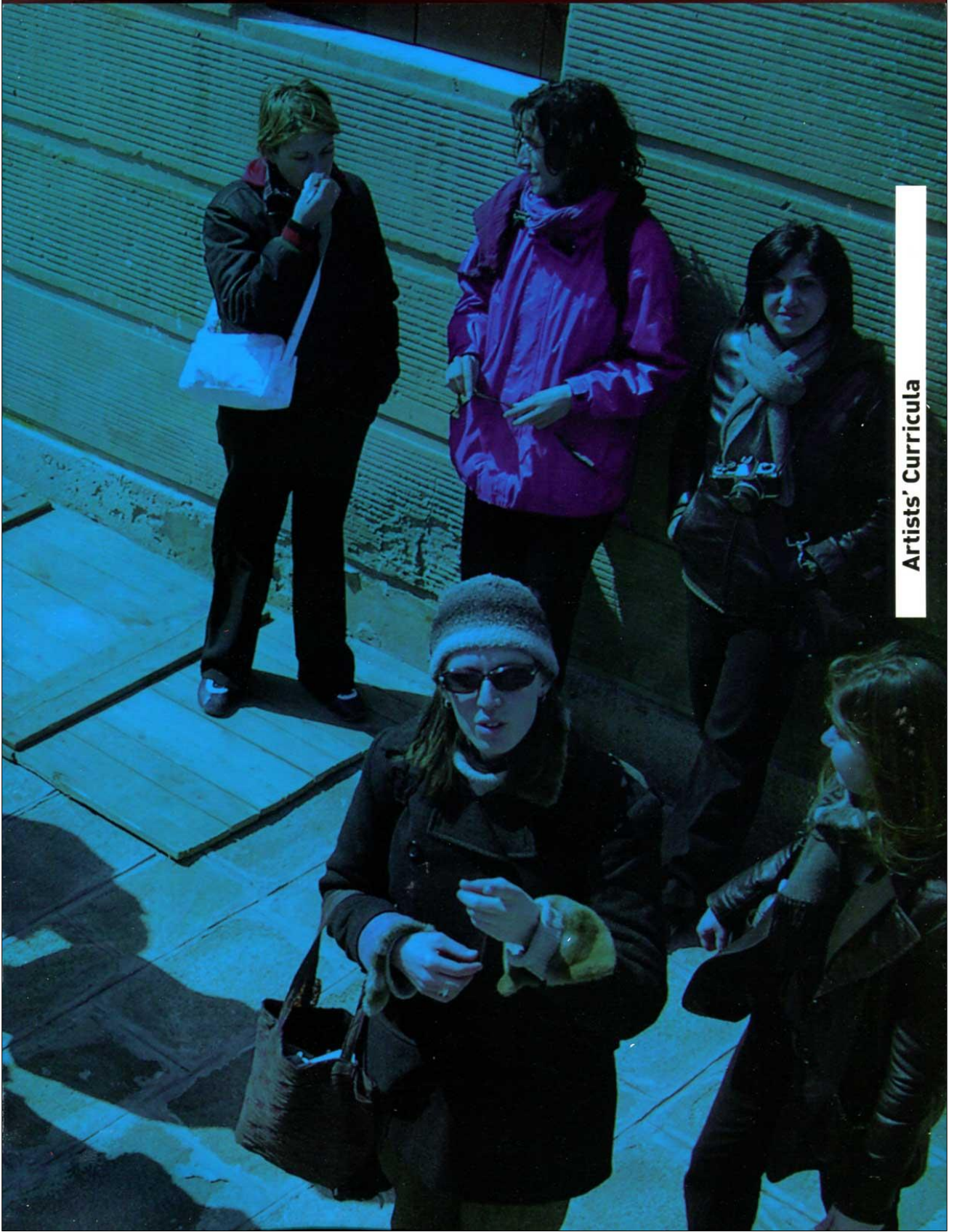
Anna Tsouloufi made a monument dedicated to life in Venice, with photographs she took of newborn babies. This was possible, for privacy reasons, only by working with an experimental kindergarten. The project originates in the awareness of the problem of the birth-rate in Venice and of the imbalance between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



Artists' Personal Pages



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



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, Piraeus metro station, Piraeus, 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, Greece

dionisiskavallieratos@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

Selected Solo Exhibitions
2003

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

sgeorgia@gmail.gr

Anna Touloufi

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

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

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www.artanna.net

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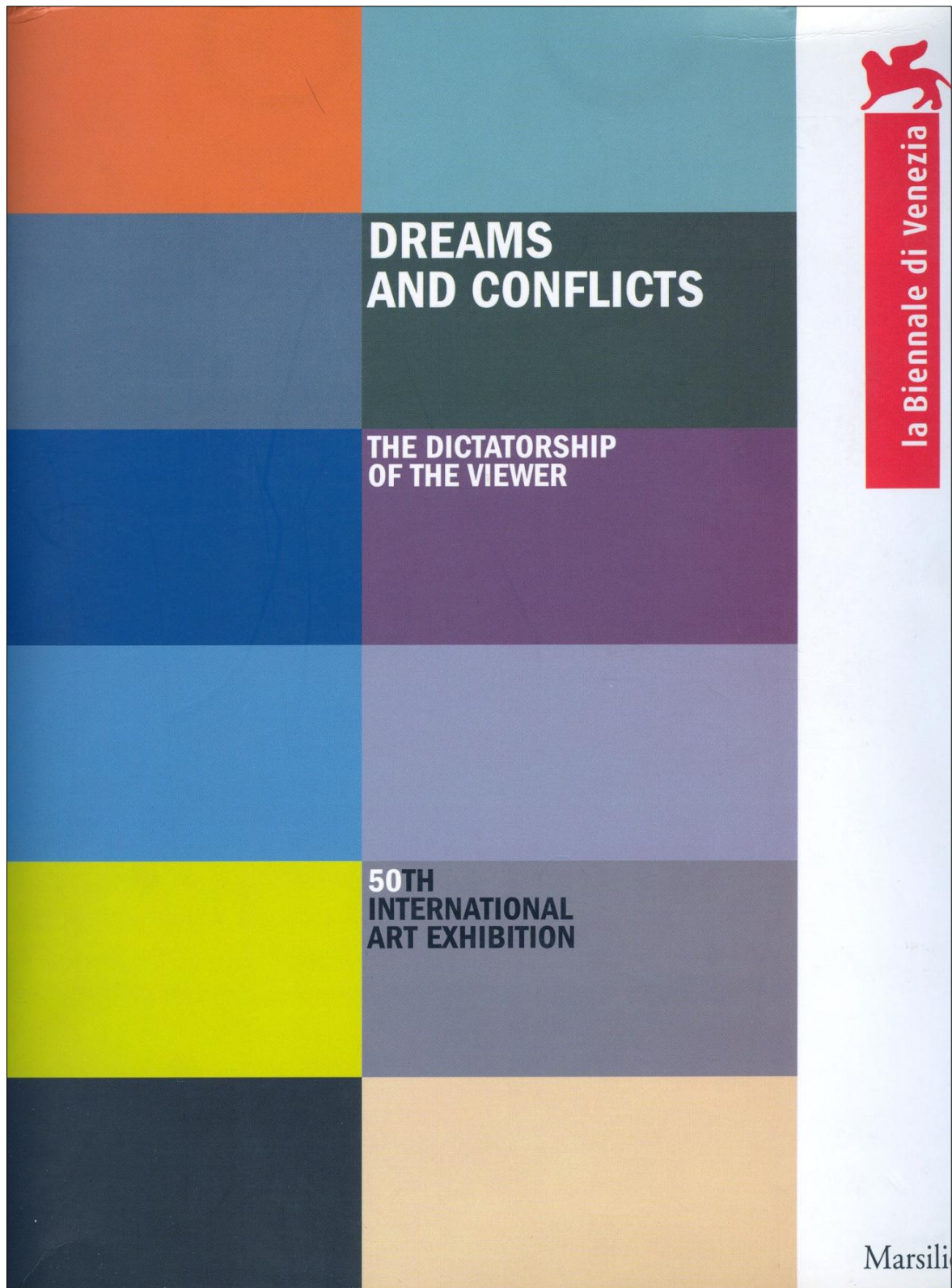
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DREAMS AND CONFLICTS | THE DICTATORSHIP OF THE
VIEWER | la biennale di venezia



Ο κατάλογος της 50ης Μπιενάλε της Βενετίας «Όνειρα και συγκρούσεις – Η δικτατορία του θεατή», στον οποίο συμπεριλαμβάνεται και το κομμάτι των έξτρα 50 εκθέσεων, μέρος τους το Πρόγραμμα Ραντάρ | *The catalogue of the 50th Venice Biennale "Dreams and Conflicts – The Dictatorship of the Viewer", which includes the piece of the extra 50 exhibitions, part of which is the Radar Programme*

**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 safety of our daily life.”

Francesco Bonami

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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 safety of our daily life."

Francesco Bonami

RADAR CONTEMPORARY ARTS FOR EUROPEAN CITIES

SCIENTIFIC COORDINATOR IN VENICE
Angela Vettese

JUNIOR CURATOR
Martha Crombie

ARTISTS

Claudia Losi (11), Italy; Lorenzo Scotto di Luzio (8), Italy; Pennacchio Argentato (22), Italy; Valentina Ferrarese (23), Italy; Active Men (Hoefner/Sachs) (5), Germany; Natascha Rossi (2), Germany; Sigrid Lange (19), Germany; Steffi Jungling (16), Germany; Evtimov/Stoyanov (3), Bulgaria; George Linkov (9), Bulgaria; Missirkov/Bogdanov (18), Bulgaria; Svetlana Mircheva (1), Bulgaria; Daniel Banacek (10), Poland; Marta Firlot (17), Poland; Marcin Strzelecki (6), Poland; Wojciech Kolek (7), Poland; Anna Tsouloufi (13), Greece; Dionyssis Kavalieratos (20), Greece; Georgia Sagri (12), Greece; Nikos Kanarellis (24), Greece; Angus Wyatt (14), UK; Charlotte Ginsborg (4), UK; Monica Biagioli (15), UK; Seetha Alagapan (21), UK

ORGANIZATION

Venice International University - Italy; Municipality of Venice, Italy; University of Weimar, Germany; FNV s.r.l., Italy; Municipality of Plovdiv, Bulgaria; Lewisham Council, UK; Municipality of Athens, Greece; Malopolski Osrodek Kultury, Poland; Università Ca' Foscari, Venice, Italy; IUAV (University Institute of Architecture), Venice, Italy

Financed by the European Community - Culture 2000

www.radarlab.net

RADAR is not an exhibition but a process centred on change and exchange. It is taking place from March 2003 to the end of 2004 and is aimed at integrating European culture. Twenty-four young artists have been selected from six European countries to work together in six cities: *RADAR* springs from cooperation between public and private institutions in Venice, Krakow, Plovdiv, Athens, Weimar and Lewisham. 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 hospitality by the Design and Arts Department at IUAV. In a period of getting to know the city, which has little in common with the quick glance given it by tourists, the artists have visited craft workshops and met groups of local artists and humanitarian associations.

One initial creative moment was construction of the *Radar Living* billboards, in which the artists appear in their apartments as *foreign guests* in the city: in that median state of those who reside but are always in transit. The panels have been displayed on the boarding of the Venice urban maintenance company, Insula Spa. The link with building sites is the renewal of urban space and, paradoxically, Venice is one of the busiest centres of such activity in Italy.

The three month period of residence in Venice starting on 21 March ends with *Radar Connecting Europe*, an exhibition at the Giudecca intended to interpret the rapid change of the "island in the island": the works go back to the theme of a Venice that is commonly seen as being dedicated to the past, but which constantly rethinks itself as a workshop of the future. After their residence in Italy, the artists will choose one of the other five cities where they will meet in smaller groups and undertake a similar project: the seeds sown in Venice will in this way be distributed elsewhere.

MANAGEMENT COMMITTEE

Antonella Attardo, Secretary General of Venice International University, RADAR Project Leader; Liz Bachhuber, Weimar University; Andrew Carmichael, London Borough of Lewisham Council, Director of the Creative Lewisham Agency; Lorenzo Cinotti, FNV, RADAR activities project coordinator; Marco De Michelis, Dean of the Faculty of Arts and Design, IUAV, Venice; Vassi Leontari, Director of Programmes Unit, Municipality of Athens Development; Penka Loukova Stantcheva, Municipality of Plovdiv, Consultant of the National Gallery of Art of Plovdiv for architecture and the visual arts; Pawel Orski, Malopolski Instytut Kultury, Cracow, Poland; Rossana Papini, City of Venice; Nico Stringa, Università Ca' Foscari; Angela Vettese, Venice International University, Fondazione Bevilacqua La Masa



Culture 2000





Ο κατάλογος της 50ης Μπιενάλε της Βενετίας «Όνειρα και συγκρούσεις – Η δικτατορία του θεατή», στον οποίο συμπεριλαμβάνεται και το κομμάτι των έξτρα 50 εκθέσεων, μέρος τους το Πρόγραμμα Ραντάρ – Εδώ οι σελίδες με έργα των συμμετεχόντων καλλιτεχνών | The catalogue of the 50th Venice Biennale "Dreams and Conflicts – The Dictatorship of the Viewer", which includes the piece of the extra 50 exhibitions, part of which is the Radar Programme - Here the pages with works of the participating artists

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ΕΘΝΟΣ ΤΗΣ ΚΥΡΙΑΚΗΣ 25 Μαΐου 2003

Άρθρο της Διονυσίας Λάγιου

ΠΡΟΓΡΑΜΜΑ RADAR

ΕΚΚΟΛΑΠΤΟΜΕΝΟΙ ΚΑΛΛΙΤΕΧΝΕΣ...

"Πρόγραμμα Radar,"

Εκκολληπτόμενοι καλλιτέχνες...

Τέσσερις Έλληνες φοιτητές σε διεθνή έκθεση στη Βενετία

ΕΝΑΣ νέος θεσμός καθιερώνεται φέτος τον Ιούνιο στη Βενετία και θα συνυπάρξει με τη Διεθνή Έκθεση Νέων Καλλιτεχνών της Μπιενάλε. 24 τελειόφοιτοι και φοιτητές της Ανωτάτης Σχολής Καλών Τεχνών από έξι ευρωπαϊκές πόλεις θα εκθέσουν τα έργα τους από 11-30 Ιουνίου παράλληλα με την έκθεση της Μπιενάλε, στο πλαίσιο του προγράμματος προώθησης των εικαστικών τεχνών "RADAR" της Ευρωπαϊκής Ένωσης.

Οι πρωτοεμφανιζόμενοι και εκκολληπτόμενοι καλλιτέχνες βρίσκονται στη Βενετία ήδη από τα τέλη Μαρτίου, με σκοπό να δημιουργήσουν τα έργα τους εκεί, τα οποία συμπεριλαμβάνονται στον κατάλογο της Μπιενάλε.

Το πρόγραμμα διοργανώθηκε Βενετίας, η Σχολή Αρχιτεκτονικής Βενετίας, το Πανεπιστήμιο Ca' Foscari και η πόλη της Βενετίας σε συνεργασία με το Πανεπιστήμιο της Κρακοβίας, της Βαϊμάρης, του Λονδίνου-Lewisham και του Πλόντβ.

Ανταλλαγές

Η ελληνική συμμετοχή προωθήθηκε και οργανώθηκε από την Αναπτυξιακή Εταιρεία του Δήμου Αθηναίων σε συνεργασία με την ΑΣΚΤ, στο πλαίσιο του προγράμματος «Πολιτισμός 2000» της ΕΕ.

«Στο πρόγραμμα 'RADAR' συμμετέχουν τέσσερις Έλληνες τελειόφοιτοι και φοιτητές της ΑΣΚΤ» επισημαίνει η Δρ. Βασιλική Λεοντάκη, διευθύντρια του Τμήματος Προγραμμάτων της Αναπτυξιακής Εταιρείας του Δήμου Αθηναίων «η Γεωργία Σαγρή, ο Νικόλαος Καναρέλης, ο Διονύσιος Καβαλιεράτος και η Άννα Τσουλούφη».

Οι πολιτισμικές ανταλλαγές μεταξύ των καλλιτεχνών και ουσιαστικά η δημιουργία εμπνευσμένη από την τοπική πραγματικότητα, την επικαιρότητα, το κύμα των μεταναστών ή την ξενοφοβία, εκφράζουν τη λογική του 'RADAR'.

Μετά την έκθεση στη Βενετία οι νέοι αυτοί καλλιτέχνες θα μοιραστούν στις πέντε πόλεις, για να δημιουργήσουν έργα χρησιμοποιώντας τις νέ-

Της ΔΙΟΝΥΣΙΑΣ ΛΑΓΓΙΟΥ

ες τεχνολογίες στις εικαστικές τέχνες. Τα έργα θα εκτεθούν σε πολυσύχναστα μέρη που χαρακτηρίζουν την κάθε πόλη, ώστε να συμμετάσχει και ο κόσμος.

Οι πέντε καλλιτέχνες που

θα έρθουν στην Αθήνα θα δουλέψουν εδώ και θα τους δοθεί η ευκαιρία να παρουσιάσουν τα έργα τους παράλληλα με τη μεγάλη έκθεση της Πολιτιστικής Ολυμπιάδας για τη σύγχρονη τέχνη, υπό την αιγίδα του Δήμου Αθηναίων και της Αναπτυξιακής Εταιρείας του.



Οι Έλληνες καλλιτέχνες που μετέχουν σε διεθνή έκθεση που «τρέχει» παράλληλα με την Μπιενάλε, στο Νησί Judeca της Βενετίας. Απαθανατισμένοι στην πλατεία Σαν Μάρκο, από αριστερά: Άννα Τσουλούφη, Νίκος Καναρέλης, Γεωργία Σαγρή και Διονύσιος Καβαλιεράτος.

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Δ. Καβαλιεράτος

Κοινή δράση κοινές εμπειρίες

Ο Διονύσιος Καβαλιεράτος είναι τελειόφοιτος της ΑΣΚΤ και έχει πάρει μέρος σε εκθέσεις στην Αθήνα.

«Η συμμετοχή μου στο "RADAR" θεωρώ ότι είναι ένα πολύ θετικό ξεκίνημα για μένα ο Δ. Καβαλιεράτος».

«Η παρουσίαση των έργων μας παράλληλα με την Μπιενάλε αποτελεί μια σημαντική διάκριση για εμάς τους νέους καλλιτέχνες».

Το πιο σημαντικό όμως είναι η κοινή δράση και οι κοινές εμπειρίες με τα παιδιά από τις άλλες ευρωπαϊκές πόλεις».

Α. Τσουλούφη

Πηγή έμπνευσης η Βενετία

Η Άννα Τσουλούφη, τελειόφοιτος της ΑΣΚΤ, πέτυχε συμμετείχε στο Ευρωπαϊκό Πρόγραμμα Ανταλλαγής Φοιτητών «ERASMUS-SOCRATES» στο Βερολίνο.

«Η ομαδική δράση με τους υπόλοιπους καλλιτέχνες είναι μια συναρπαστική εμπειρία. Ολοι μαζί σαν μια συλλογική διαμορφώνουμε μια κοινή νοοτροπία, αποκτώντας ταυτόχρονα νέες συνήθειες και επιθυμίες» εξηγεί η Α. Τσουλούφη.

«Η ιστορική πόλη της Βενετίας αποτελεί πηγή έμπνευσης για τη δημιουργική μας πορεία εδώ τους τρεις τελευταίους μήνες».

Εργαστήκαμε όλοι με το παραπάνω και πιστεύω ότι σαν σύνολο, αλλά και ο καθένας ξεχωριστά, θα είμαστε ευχαριστημένοι με το αποτέλεσμα».

Γ. Σαγρή

Τα έργα μας θα εντυπωσιάσουν

Η έκθεση των νέων καλλιτεχνών εγκαινιάζεται στις 11 Ιουνίου στο Πολιτιστικό Κέντρο της Βενετίας στο νησί Judeca.

«Είναι πολύ σημαντικό για εμάς τους νέους καλλιτέχνες το γεγονός ότι ανακαλύπτουμε το διεθνές προσκήνιο της "avant gard" τέχνης εδώ στη Βενετία» εξηγεί η Γεωργία Σαγρή, τελειόφοιτος της ΑΣΚΤ και βραβευμένη από το Ίδρυμα ΔΕΣΤΕ.

«Η ευκαιρία που μας δίνεται να «δράσουμε» συλλογικά, εκπαιδευόμενοι έτσι τους εαυτούς μας κάτω από κοινούς θεσμούς, είναι και το σύνθημά μας».

Ολοι προσπαθούμε με τα εφόδια που μας έδωσαν οι σπουδές μας και μέχρι τώρα τα καταφέρνουμε πολύ καλά, είμαστε γεμάτοι από ιδέες και πιστεύω ότι τα έργα μας θα εντυπωσιάσουν!»

Μετά τη Βενετία, το ταξίδι μας θα συνεχιστεί σε μια από τις άλλες πόλεις που συμμετέχουν στο πρόγραμμα, όπου θα δουλέψουμε νέες δημιουργίες και θα εκτεθούν εκεί».

Η κάθε ομάδα θα προωθηθεί σε άλλη πόλη και όχι στον τόπο προέλευσής της».

Ν. Καναρέλης

Προβολή και απόκτηση εμπειρίας

Ο Νικόλαος Καναρέλης, φοιτητής της Ανωτάτης Σχολής Καλών Τεχνών, συμμετέχει για πρώτη φορά σε μεγάλη διεθνή έκθεση. «Η "καλή" παρουσίαση εξαρτάται από το πόσο δημιουργικός είναι κανείς και συνάμα πόσο ευλαβικός» λέει ο Νίκος Καναρέλης.

«Πιστεύω πως η συμμετοχή μου στο πρόγραμμα είναι μια μοναδική εμπειρία και ότι η επιτυχία είναι περισσότερο θέμα καλής ιδέας και πολλής δουλειάς».

Με το 'RADAR' μας δίνεται η ευκαιρία ως πρωτοεμφανιζόμενοι καλλιτέχνες να δημιουργήσουμε, να προβάλουμε τα έργα μας σε διεθνές επίπεδο και να εξελιχθούμε και ως άτομα μέσα από αυτή την εμπειρία».

«Η επιλογή μας από την επικεφαλής της ελληνικής διοργάνωσης Β. Λεοντάκη έγινε βάσει των έργων που δημιουργήσαμε κατά τη διάρκεια της φοίτησής μας στην Ανωτάτη Σχολή Καλών Τεχνών».

Η υποτροφία που μας χορηγήθηκε σίγουρα μας άνοιξε νέους ορίζοντες».