



la Biennale di Venezia

DREAMS AND CONFLICTS

THE DICTATORSHIP
OF THE VIEWER

50TH
INTERNATIONAL
ART EXHIBITION

Marsilio



la Biennale di Venezia

DREAMS AND CONFLICTS

**THE DICTATORSHIP
OF THE VIEWER**

**50TH
INTERNATIONAL
ART EXHIBITION**

Marsilio

LA BIENNALE DI VENEZIA

PRESIDENT

Franco Bernabè

BOARD

Paolo Costa, *Vice President*

Amerigo Restucci

Valerio Riva

Severino Salvemini

SCIENTIFIC COMMITTEE

Francesco Bonami

director of Visual Arts

Moritz de Hadeln

director of Cinema

Frédéric Flamand

director of Dance

Uri Caine

director of Music

Peter Sellars

director of Theatre

Giuliano da Empoli

ASAC

AUDIT COMMITTEE

Lionello Campagnari, *President*

Piorgiorgio Brida

Giorgio Valbonesi

Rainero Silvio Folchini, *reserve*

GENERAL MANAGER

Massimo Coda, *until 9th May 2003*

Paolo Gardin, *from 13th May 2003*

THE VENICE BIENNALE THANKS

Ministero per i Beni e le Attività Culturali

Ministero della Difesa

Ministero delle Finanze Agenzia del Demanio, sede di Venezia

Ministero delle Finanze Circonscrizione Doganale Venezia II,
Venezia Salute e Venezia Marittima

Comune di Venezia

Soprintendenza per i Beni Architettonici, per il Paesaggio e per il Patrimonio Storico,
Artistico e Demotnoantropologico di Venezia e Laguna

Soprintendenza Speciale per il Polo Museale Veneziano

Istituto Italiano di Cultura di Parigi

Istituto Italiano di Cultura di Londra

Istituto Italiano di Cultura di Berlino

Istituto Italiano di Cultura di Tokyo

Musée d'Art moderne de la Ville de Paris

Tate Modern, London

Staatssekretär für Kunst und Medien, Wien

New Museum of Contemporary Art di New York

Musica per Roma

Marina Militare di Venezia

and Admiral Paolo Pagnottella,

Commander of the Istituto di Studi Militari Marittimi

along with Commander Francesco Bottoni

and all the staff of the Marina Militare of Venice

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

DIRECTOR

Francesco Bonami

CURATORS

Carlos Basualdo
Daniel Birnbaum
Catherine David
Massimiliano Gioni
Hou Hanru
Molly Nesbit
Hans Ulrich Obrist
Gabriel Orozco
Gilane Tawadros
Rirkrit Tiravanija
Igor Zabel

chair of juries

Salvatore Settis

director of Scuola Normale Superiore of Pisa

JURY FOR THE BEST NATIONAL PARTICIPATION

Gabriella Belli

director of Mart Trento and Rovereto

Isabel Carlos

curator of the Sydney Biennale

Vishakha N. Desai

senior vice-president of Asia Society, New York

Rose Issa

independent art critic and curator, London

Shinji Kohmoto, *curator*

The National Museum of Modern Art, Kyoto

JURY FOR THE INTERNATIONAL EXHIBITION

Richard Flood

chief curator, Walker Art Centre, Minneapolis

Koyo Kouoh

African Association of Contemporary Culture, Dakar

Dalia Levin

director of Herzliya Museum, Israel

Vasif Kortun

director of Project4, Istanbul

Pio Baldi

general director, DARC

(General Direction of Architecture and Contemporary Arts), Rome

LEONE D'ORO FOR LIFETIME ACHIEVEMENT

Michelangelo Pistoletto

Carol Rama

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

DIRECTOR Francesco Bonami	PRESS OFFICE Flavia Fossa Margutti Alexia Boro	GENERAL AND INSTITUTIONAL ACTIVITIES	ASAC - ARCHIVIO DEL CONTEMPORANEO Giuliano da Empoli, <i>director</i>
MANAGER Renato Quaglia	Vera Mantengoli Ilaria Tontardini Benedetta Vianello <i>and with</i> Paolo Lughì Maddalena Pietragnoli	SECRETARIAT Daniela Barcaro Nicola Bon Roberta Savoldello	Gabriella Cecchini Giovanni Alberti Alessandro Alfieri Massimo Benvegnù Agata Brusegan Massimiliano Cadamuro Maria Elena Cazzaro Valentina Da Tos Erica De Luigi Lia Durante Roberta Fontanin Michele Mangione Donato Mendolia Antonia Possamai Adriana Scalise Michela Stancescu Maurizio Urso Zoe Wilkinson Giorgio Zucchiatti Diletta Zannelli
ASSISTANTS DIRECTOR Sylvia Chivaranond Sarah Cosulich Canarutto	PUBLICITY OFFICE Eugenia Fiorin Michela Mason Elena Bonotto	LEGAL SERVICES Debora Rossi Cinzia Bernardi Alberto Bogoni	
DEPARTMENT SECRETARY Alessandra Rugo Maria Cristina Cinti Rita Musacco	ORGANIZATION AND PROMOTION OF PUBLIC Elena Badini Martina Flaborea Diego Mantoan Dario Merighi Chiara Rastello	PERSONNEL Sandro Vettor Silvia Bruni Graziano Carrer Giovanni Drudi Antonella Sfriso Alessia Viviani	
ORGANIZATION AND PLANNING Marina Bertaggia Gianpaolo Cimarosti Alessandra Durand de la Penne Matteo Liguigli Roberto Rosolen Paolo Scibelli	VERNISSAGE AND OPENING ORGANIZING OFFICE Giusi Conti Cristina Abele Marta Pellizzato Patrizia Andres	BUDGET CONTROL AND INTERNAL AUDITING Valentina Borsato Michele Tellan Sara Vianello Livia Arrigoni	
DEPARTMENT ADMINISTRATION Stefania Guerra Cristina Graziussi	EXHIBITION'S DESIGN AND ARCHITECTURE CODEsign	ADMINISTRATION Daniela Venturini Bruna Gabbiato Martina Fiori Maria Cristina Lion Manuela Pelliccioli Giorgio Vergombello Leandro Zennaro	
PROJECT MANAGEMENT / LOGISTICS Cristiano Frizzele, <i>Tese spa</i> Manuela Lucà Dazio, <i>Tese spa</i> Piero Novello, <i>Tese spa</i> Massimiliano Bigarello, <i>Tese spa</i> Grazia Cattaneo, <i>Tese spa</i> Silvia Ferri, <i>Tese spa</i>	WEB SITE Tiscali	VENUES AND PREVENTION Giuseppe Simeoni	
SPECIAL PROJECTS AND TECHNICAL- LOGISTIC COORDINATION Pina Maugeri Arianna Laurenzi, <i>Tese spa</i>		TECHNOLOGY / INFORMATION SYSTEM Andrea Bonaldo, <i>Tese spa</i> Michele Schiavon, <i>Tese spa</i> Leonardo Viale, <i>Tese spa</i>	
SPONSORSHIP Laura Linzi Francesca Sallusto			

THE FOLLOWING ALSO ASSISTED

Alessandro Brunello, *informatic consultancy*
Luigi Sabatino, Maria Paola Spinelli, Michele Favaro, *organization*
Alex Ragazzi, Massimiliano Frani, Ruben Abbattista, *fund raising*
Ufficio per le Attività Educative Musei Civici Veneziani and Il Cavaliere Azzurro, *educational work*
Emanuela Rossini, *Exhibition linked activities*

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

CATALOGUE EDITED BY
Francesco Bonami
Maria Luisa Frisa

CATALOGUE DESIGN AND LAYOUT
Bianco
Alessandro Gori

EDITORIAL STAFF
Francesca Del Puglia
Sandra Montagner
with
Carla Bianchi
Riccardo Dirindin

COVER DESIGN
CODEsign

CATALOGUE PRODUCTION
Marsilio Editori

PUBLISHING COORDINATOR
Rossella Martignoni

TECHNICAL AND GRAPHIC COORDINATOR
Piergiorgio Canale
Stefano Grandi

EDITING AND LAYOUT
in.pagina s.r.l., Mestre-Venezia

TRANSLATION
David Graham
David Kerr

PHOTOLITHOGRAPHY
Fotolito Veneta,
San Martino Buonalbergo, Verona

PRINT
Grafiche Peruzzo, Veggiano,
Padova

BIND
Legatoria Zanardi,
Padova

© 2003
LA BIENNALE DI VENEZIA
Ca' Giustinian
San Marco 1364/a
30124 Venezia

www.labiennale.org

ISBN 88-317-8236-3

No part of this book may be reproduced,
stored in a retrieval system, or
transmitted in any form or by any
means, electronic, mechanical,
photocopying, recording, or otherwise,
without prior consent of the publisher.

2003 2004 2005 2006 /
10 9 8 7 6 5 4 3 2 1

Printed in Italy

CONTENTS

XIX	FOREWORD <i>Franco Bernabè</i>
XXI	"I HAVE A DREAM" <i>Francesco Bonami</i>
1	DELAYS AND REVOLUTIONS <i>Francesco Bonami</i> <i>Daniel Birnbaum</i>
60	INTERLUDE 1
63	THE ZONE <i>Massimiliano Gioni</i>
86	INTERLUDE 2
88	INTERLUDE 3
91	CLANDESTINE <i>Francesco Bonami</i>
126	INTERLUDE 4
128	INTERLUDE 5
131	FAULT LINES <i>Gilane Tawadros</i>
146	INTERLUDE 6
149	INDIVIDUAL SYSTEMS <i>Igor Zabel</i>
185	Z.O.U. / ZONE OF URGENCY <i>Hou Hanru</i>
238	INTERLUDE 7
241	THE STRUCTURE OF SURVIVAL <i>Carlos Basualdo</i>
288	INTERLUDE 8
291	CONTEMPORARY ARAB REPRESENTATIONS <i>Catherine David</i>
298	INTERLUDE 9
301	THE EVERYDAY ALTERED <i>Gabriel Orozco</i>
316	INTERLUDE 10
319	UTOPIA STATION <i>Molly Nesbit</i> <i>Hans Ulrich Obrist</i> <i>Rirkrit Tiravanija</i>
416	INTERLUDE 11
418	INTERLUDE 12
421	PITTURA / PAINTING: FROM RAUSCHENBERG TO MURAKAMI, 1964-2003 <i>Francesco Bonami</i>
478	INTERLUDE 13
	LINKS
482	ASAC / ARCHIVIO DEL CONTEMPORANEO
486	THE CORD
488	ARTIFICIAL RESERVE
490	OMUSE PROJECT 1 – AN EMPTY SPACE FULL OF ART
492	ILLYMIND
494	RECYCLING THE FUTURE VV²
502	INTERLUDES
	PARTICIPATING COUNTRIES
506	AUSTRALIA
508	AUSTRIA
510	BELGIO / BELGIUM
512	BOSNIA ERZEGOVINA / BOSNIA HERZEGOVINA
514	BRASILE / BRAZIL
516	CANADA

518 CROAZIA / CROATIA
 520 DANIMARCA / DENMARK
 522 EGITTO / EGYPT
 524 ESTONIA / ESTHONIA
 526 FRANCIA / FRANCE
 528 FYROM (FORMER YUGOSLAV REPUBLIC OF MACEDONIA)
 530 GEORGIA
 532 GERMANIA / GERMANY
 534 GIAPPONE / JAPAN
 536 GRAN BRETAGNA / GREAT BRITAIN
 538 GRECIA /GREECE
 540 INDONESIA
 542 IRAN
 544 IRLANDA / IRELAND
 546 ISLANDA / ICELAND
 548 ISRAELE / ISRAEL
 550 ITALIA / ITALY
 552 KENIA
 554 LETTONIA / LATVIA
 556 LITUANIA / LITHUANIA
 558 LUSSEMBURGO / LUXEMBOURG
 560 NUOVA ZELANDA / NEW ZEALAND
 562 OLANDA / HOLLAND
 564 PAESI NORDICI / NORDIC COUNTRIES: FINLAND, NORWAY, SWEDEN
 568 POLONIA / POLAND
 570 PORTOGALLO / PORTUGAL
 572 REPUBBLICA Ceca E REPUBBLICA SLOVACCA /
 CZECH REPUBLIC AND SLOVAK REPUBLIC
 574 REPUBBLICA DI ARMENIA / REPUBLIC OF ARMENIA
 576 REPUBBLICA DI CIPRO / REPUBLIC OF CYPRUS
 578 REPUBBLICA DI COREA / REPUBLIC OF KOREA
 580 REPUBBLICA DI SLOVENIA / REPUBLIC OF SLOVENIA
 582 REPUBBLICA POPOLARE CINESE / PEOPLE'S REPUBLIC OF CHINA
 584 ROMANIA
 586 RUSSIA
 588 SERBIA E MONTENEGRO / SERBIA AND MONTENEGRO
 590 SINGAPORE
 592 SPAGNA / SPAIN
 594 STATI UNITI D'AMERICA / UNITED STATES OF AMERICA
 596 SVIZZERA / SWITZERLAND
 598 THAILANDIA / THAILAND
 600 TURCHIA / TURKEY
 602 UCRAINA / UKRAINE
 604 UNGHERIA / HUNGARY
 606 URUGUAY
 608 VENEZUELA
 610 ISTITUTO ITALO-LATINO AMERICANO:
 ARGENTINA, CHILE, COLOMBIA,
 COSTA RICA, ECUADOR, EL SALVADOR,
 PANAMA, PERU, DOMINICAN REPUBLIC

EXTRA. 50

618 ABSOLUT GENERATIONS
 620 BRAIN ACADEMY APARTMENT
 622 THE DAWN OF DIMI
 624 FURTHER: ARTISTS FROM WALES
 626 HANS ULRICH OBRIST - INTERVISTE
 628 HUNGRY GHOSTS - FANTASMI AFFAMATI
 630 ILYA / EMILIA KABAKOV "WHERE IS OUR PLACE?"
 632 INHABIT
 634 ITALIAN FACTORY
 636 LIMBO ZONE
 638 FABIO MAURI
 640 NAVIGATING THE DOT - ARTISTS FROM HONG KONG, CHINA
 642 PELLEROSSASOGNA - THE SHIRT
 644 RADAR - CONTEMPORARY ARTS FOR EUROPEAN CITIES
 646 RESHAPE!
 648 THE SNOW SHOW: VENICE
 650 IL SOGNO CHE RISORGE DALLA VITA
 652 STOPOVER
 654 ZENOMAP
 657 THE ARTISTS

FOREWORD

Franco Bernabè

President of La Biennale di Venezia

The 50th International Art Exhibition is a major event for La Biennale di Venezia, and not only on the grounds of its evocative power as a significant milestone. The exhibition is the outcome of a project enthusiastically embraced by the director, the curators of the individual sections, and all the Biennale collaborators, who have worked so hard towards ensuring the event is a success. The Board of Directors contributed by giving encouragement in all the main stages of the process. My personal contribution was to choose Francesco Bonami as director. This choice requires some explanation.

My relations with the contemporary art world had been those of a keen, fascinated visitor to exhibitions and galleries. But I had very little first-hand knowledge of the people and the inner workings of the inter-relations between artists, critics and the public; and yet I had to appoint a director of the visual arts sections right at the beginning of my term in office as president of La Biennale di Venezia. I decided, therefore, to pursue a method I had tried out on previous occasions in my work. This method meant making the most of the experience of those who know the art world inside out: review editors, curators of large exhibitions, critics, museum directors: in short, leading representatives from international art culture. I prepared a list of questions and asked to meet some of these experts. The initial response was usually of curiosity and amazement. But after some hesitation, they showed a great willingness to co-operate. On the basis of these talks, I filled dozens of small black notebooks with judgements, testimonies, and confessions that became more sincere and direct as the wealth of information I had gradually gathered enabled me to ask deeper and straighter questions. I discovered that, starting from a point of view completely outside the art world, was actually an advantage, because no one was concerned about concealing what they really thought. If this 50th International Art Exhibition is a success, then it will also be due to those people who showed such patience in meeting me and answering my questions. I decided to take some risks in my search. I didn't want an established representative of the curatorial profession. I was looking for a young person who had won recognition internationally – someone with whom I could dialogue and compare views. There was a fairly noisy lobby pressing for the appointment of Robert Hughes, the Australian art critic who works in New York and is the author of some very successful books. But he was diametrically opposed to my ideal profile. However, I was fascinated by such an interesting figure and decided to meet him. At the end of our conversation he asked me: "Do you know why I'm working on Goya? Because no matter what I write about him, it will have no impact on the price of his works". This was certainly a very radical, direct way of framing the problem of the conflict of interests in the art world, and highlighted the restraints on a curator in such an important event as the Venice exhibition. The extreme logical consequence of Hughes's solution, however, would be to deny the curator any standing as an independent professional figure. I didn't agree with this idea. The growing importance of art and art events, also demonstrated by the great rise in visitors to exhibitions, especially in the 1990s, called for greater specialisation in terms of competence and skills.

From the outset of my dialogue with Francesco Bonami, on the other hand, these were key issues. To my doubts about the composite figure of curator, critic, and consultant for the big collectors, Francesco Bonami added his own personal rejection of the all-pervasive role that some curators of large contemporary art exhibitions had assumed in recent years. In certain cases this kind of approach had even tended to influence the artistic output. Examining the evolution of curators' approaches to duties and choices over a fairly long-term period reveals a shift in the role: from talent scout and organiser of exhibitions through founder of schools and movements to, latterly, an activity verging on that of the artist. Hence the idea of putting the director of the 50th International Art Exhibition back at the service of the artists and the public by inviting – through Francesco Bonami – a highly varied range of collaborators from different countries with different opinions. What they had in common, however, was the same kind of age and authority that I had been looking for in appointing the new director. This seemed the best way to respond to the problems that we had raised. It was also a mean to provide a practical survey of the varied complex trends and movements at a time of deep transformations in the world and also great changes in the traditional geography of art.

The 50th International Art Exhibition couldn't simply set out to be an authoritative international anthology of artists and trends. It had also to grasp and convey the spirit of the times by producing a powerful message. If art, in an age of growing "technical reproducibility", had become a mass phenomenon capable of influencing important sectors of social and economic life and promoting a new awareness in international exchanges between politics and culture, of imposing life-styles and models of consumption, then the changed role of the viewer-visitor had to be taken into account. The typical visitor is no longer a specialist taking part in an event with the interpretative keys already in hand, able to organise the visit for specific aims, but a person attracted for a whole set of reasons – whose categorisation is not easy and, arguably, pointless – requiring assistance in getting the most out of the experience. Ultimately, La Biennale di Venezia's mission is not only to represent the highest-standard most innovative forms of the contemporaneity. It must also involve a wider public in contemporary art, stimulating their interest and paving the way for an exchange of ideas. This led us to the notion of the "dictatorship of the viewer".

What this means is establishing a dialogue between the art work and the viewer/interpreter. And, as in every dialogue between those who speak and those who listen, a mutual exchange is established, made up of interweavings and unravellings, until

eventually a shared language emerges, capturing the meaning of thought in an enlarged world of reasons and feelings of various origins. Here we can enlist Gadamer's enlightening words on the "communication" between the work of art and its viewers: "Communication does not mean grasping, conceiving, dominating and being able to predispose. Rather, it signifies the common participation in the world of mutual comprehension. Obviously what we call a work cannot be separated from this process of participation, whereby the work begins to speak to its own age and to posterity. And as long as we all belong together to the world of mutual comprehension and communication, in which some object and person still have something to say to us, then, it is even more the case that objects with something to say not only now but always will belong to that world".

It will be up to the exhibition visitors to decide if this idea of the "dictatorship of the viewer", construed in terms of the mutual understanding between art and the public, has been effectively interpreted. As far as La Biennale di Venezia is concerned, the concept has been elaborated to include everything that might help the visitor to have a positive, stimulating experience. Hence the work carried out in many exhibition locations to make the individual shows more accessible and user-friendly, the provision of services to ensure the visit is enjoyable, and the renewal of the web site to supply – before and after the exhibition visit – all the information and documentation required to enhance the experience. The "dictatorship of the viewer" is not meant to be a slogan but a commitment. And on the basis of this commitment, La Biennale di Venezia may be judged in terms of its capacity to convey an enduring message of culture.

50TH INTERNATIONAL
ART EXHIBITION

PARTICIPATING COUNTRIES

**ISTITUTO ITALO-LATINO
AMERICANO:
ARGENTINA
CHILE
COLOMBIA
COSTA RICA
ECUADOR
EL SALVADOR
PANAMA
PERÚ
REPUBBLICA DOMINICANA
ISTITUTO ITALO-LATINO
AMERICANO:
ARGENTINA
CHILE
COLOMBIA
COSTA RICA
ECUADOR
EL SALVADOR
PANAMA
PERU
DOMINICAN REPUBLIC**

COMMISSIONER AND CURATOR
Irma Arestizábal

ASSOCIATE COMMISSIONER
Alessandra Bonanni

ARTISTS
ARGENTINA
Charly Nijensohn
CHILE
Eugenia Vargas Pereira
COLOMBIA
Maria Fernanda Cardoso
COSTA RICA
Marisel Jiménez Rittner
Rossella Matamoros
Joaquín Rodríguez del Paso
ECUADOR
Tomás Ochoa
EL SALVADOR
Muriel H. Hasbún
PANAMA
Brooke Alfaro
Haydée Victoria Suescum
PERU
Fernando Bryce
Gilda Mantilla
DOMINICAN REPUBLIC
Marcos Lora Read

"A syncretic artefact is not a synthesis, but a significant made of differences".
(Antonio Benítez Rojo)

Francesco Bonami, director of the 50th Venice Biennale wants to highlight the unity of the exhibition space (as islands of an archipelago), each with its own identity and autonomy.

The diversity of Latin American culture, and therefore the forms of expression and seeing, is a reality, but so are our common features. Faced with this interesting coincidence of premisses, our intention is to show part of the diversity and richness of this "archipelago of tough lands", as Ezequiel Martínez Estrada aptly described our continent¹.

We do not want to make an exhibition of Latin American art, but to present the work of some artists who, more than being "of", work "from" Latin America², this "capricious extension of land populated by images"³. These artists, with their strong personalities and own perspectives, develop their own poetics, from aesthetic formal displays to the traces of memory and concerns of a social, cultural and political nature. The work of these artists – who question themselves on their own roots and identity, who speak to us of utopias and dreams, of defects and virtues – allows us to appreciate numerous common yearnings, beyond the surprising diversity of languages ranging from photography to painting and from installation to video.

Muriel Hasbun and Eugenia Vargas Pereira plunge into their history.

Working mainly with photography, the Salvadorean Muriel H. Hasbun searches for explanations on life and its questions in her Jewish, Palestinian, Polish and French roots (she has lived for some years in the USA). Starting from her mother's and her aunt's memories of antisemitic persecution during the War, her work highlights or suggests the contexts and cultural formations resulting from the processes of syncretism, hybridisation and appropriation typical of Latin America. Here we allude to the syncretism between European and Judeo-Christian traditions and the different indigenous and African traditions, without forgetting the contribution of the Asian peoples.

Eugenia Vargas Pereira, who ensures that "all experience in the body is transformed into a straw of memory", returns constantly to her native Chillán, the land of Violeta and Nicanor Parra and the outstanding pianist Claudio Arrau. Her memories take her back to her childhood in her village birthplace in the Andean foothills, to her

experience of rural culture, to living with and a love of horses, to dreams that translate her own history through a series of photos and a video of a toy horse and a doll who tenderly woo each other.

Brooke Alfaro analyses and exposes the inhabitants of his city with caustic humour and jest, and, touching the fibres of the socio-political history of the nation, offers us an unknown Panama, full of truths normally kept hidden. Filmed in the old part of the city, in a dilapidated house, inhabited by people who populate it as actors, this work primarily discusses the distance between high and low culture, presenting us with a Panama that "pulsates" before our eyes, with a magnificent "aria" as musical background for our ears.

In an interesting counterpoint, Gilda Mantilla's installation, with its postcards of Lima, allows us to discover an unknown city. The images comprising her installation were taken without any technical pretensions. Without intending to be naive, they reveal a Lima that is "distant but interesting, insolent but dignified".

Tomás Ochoa creates an installation starting from a concrete situation and specific psychogeography (the physical and cultural remains left by a North American multinational, the South American Development Company, with its factory in Portovelo, Ecuador, between 1860 and 1946). By unfurling visual elements connected by communicative relations that form a unitary whole – photography, objects and video – he traces a story of progress and abandonment through the industrial history of many places in Latin America.

The complexity and contrasts of the human and geographic environment are the inspiration for Rossella Matamoros' work, a reflection on the different realities we occupy in the twenty-first century. Her installation is intended to show the experience of deconstructing that means relating to different cultures, peoples and ways of thinking.

Marisel Jiménez, who allows himself to be captured by the grandiose landscape of wilderness and mountains and by the myths they arouse, creates for this exhibition a relation of fantastic and dramatic "dogs that speak".

In parallel, and with a more or less marked tone of kitsch, Victoria Suescum, Joaquín Rodríguez del Paso and Fernando Bryce question themselves on feminism and fashions, influences and responses, true and false, artifice and image, and *antropofagia* colonialism⁴, the appropriation and rejection of North American-European models. These artists are exponents of the

signification⁵ of the repertoires imposed by the more developed centres on outlying areas. It is a transgressive, often unconscious strategy from positions of dependence. In addition to confiscating the elements considered suitable in order to use them in a different context and thus satisfy different interests, the appropriation functions by calling the canons and authority of central paradigms into question⁶.

Victoria Suescum's painting translates the female view on the position of Latins in the USA, the hispanisation of English, the new idioms and appearances in the immigration areas. Her sources are the posters of the Chicanos, popular art, urban folklore, the colours and wit of signs and notices in numerous, small Latin American towns.

As Monica Kupfer affirms, we see that with a semantic and visual play between popular art and the history of art, "the artist explores the vernacular culture reflected in advertisements and household posters, like the concepts of female beauty and male chauvinism that are part of the daily life of thousands of people whose lives unfold far from the centres of power"⁷.

With his installation of artificial flowers, which stay intact and natural, which die, Joaquín Rodríguez del Paso remembers the "Paradise"⁸ the *conquistadores* sought (and didn't find) and the utopias (which in the double meaning of the Greek root means "good place", and "non-place") they didn't create. Paradise is the perfect place; utopias have common features: they offer the detailed image of a complete society, enclosed in itself (which explains the geographical preference for islands or planets and their projection into a distant future) and with a critical attitude to current society. This explains why, in conceiving them, many looked to the other side of the Atlantic. "Paradise and Utopia are intertwined in the same web of dreams and longing, the regretted past and desired future come into contact thanks to Discovery. From that moment the nostalgia for perfection is transformed into an urgency to build it here and now"⁹.

Ferdinando Bryce (in what could be an interesting parallel with the Brazilian Vik Muniz, who does *après* photographs of famous works created with chocolate, ketchup, metal wire or dust; and with the Equadorian Pablo Cardoso, who paints copies of photos of cities taken by himself with the subject out of focus) reproduces images and texts taken from real life, calling his work "mimetic analysis". In this way he introduces us to a museum of the glimpse, with evident colonial connotations. Behind the bad taste is an

unconscious disturbed by Creole-oligarchic power before a geography that is greater than it and extraneous to it, but must make it its own¹⁰.

By way of the boat, which in reality is a cultural vector that converges in his life and work, Marco Lora Read introduces us to the magnificent insularity of his land, working always with objects that give shape to memory, as individual as it is cultural. With Antonio Benítez Rojo¹¹, Lora Read seems to claim that "...the sea peoples incessantly recur, differentiating between themselves, travelling together to infinity. Certain dynamics of his culture also recur and navigate through the seas of time without arriving anywhere. If they could be listed in two words, these would be: actuation and rhythm".

Using dissected animals and artificial flowers, Maria Fernanda Cardoso takes the organic form towards geometric abstraction, constructing primary structures filled with a semantically charged material. Her poetic installation of white starfish interwoven with metal wires awakens in us sensations relating to the sea, to blue, and to the profound fascination lost in the depths inhabited by brightly coloured animals and plants. The "interwoven" stars seem to fluctuate in space, as if they were fragments of "water", creating an undersea atmosphere where the observer is surrounded by organic structures. Placed in this way, they can make us perceive the sensation of 'physical exaltation, similar to a lucid intoxication' which produces "the clarity, transparency and coolness of water in the early hours of the morning"¹². Maria Fernanda Cardoso's installation is like a homage to "her" Caribbean Sea, to the Adriatic which at this moment envelops us, and to the Pacific, which laps both her country and Australia, the continent where she currently lives.

Charlie Nijensohn makes video installations starting from performance events. Choosing immense isolated places for filming, the Salinas Grandes, in the province of Jujuy, a plain in the province of Santa Cruz – both in Argentina – and the icebergs of Antarctica, he creates a real hymn to life, to endurance, to the possibility of constantly triumphing. *Travel to nowhere* is an impossible journey to a place one never reaches... A visionary journey in which, when things begin to appear, they immediately vanish into thin air... an act of intensity, a poetic *mise en scène*.

These artists take us on a magnificent "journey" through the magic spirit of Latin America, provoking the limits of the real¹³ with boats, clouds, starfish and performances in deserts and on icebergs.

Like Gerardo Mosquera¹⁴ we could ask whether this representation sums up the Latin American 'corpus'. Naturally, it does not. It simply allows us to cultivate additional desires. *Irma Arestizábal*

¹⁰ E. Martínez Estrada, *Radiografía de la Pampa*, critical edition, L. Follman coord., Alca XX, Madrid, 1996.

¹¹ On this subject, see G. Mosquera, *No es solo lo que ves: pervirtiendo el minimalismo*, Centro de Arte Contemporáneo Reina Sofía, Madrid, 2000.

¹² E. Martínez Estrada, *Radiografía de la Pampa*, cit.

¹³ We want to remember the anthropophagous movement created by Oswald de Andrade, inspired by *Abapuru* (Tarsilia do Amaral), which spoke of Latin America's ability to swallow the examples and to give a new answer to the questions.

¹⁴ N. Richard, *Latino America y la postmodernidad: la crisis de los originales y la revancha de la copia*, in *La estratificación de los márgenes*, Santiago de Chile, 1989.

¹⁵ G. Mosquera, *No es solo lo que ves...*, cit.

¹⁶ IILA catalogue, 50. Biennale di Venezia, 2003.

¹⁷ "Here is the Heavenly Paradise, where nobody can arrive, except for God's will" (Letter by Christopher Columbus to the Catholic Kings).

¹⁸ G. Scheines, *Las metáforas del fracaso*, Ed. Sudamericana, Buenos Aires, 1993.

¹⁹ G. Buntix, *Cutting edge-Cunning edge- Recortes del arte peruano emergente en los años noventa*, in *Políticas de la diferencia*, Costantini Museum, Buenos Aires, 2002.

²⁰ *La isla que se repite*, Editorial Casiopea, Colección Ceiba, Barcelona, 1998.

²¹ Extract from A. Carpentier, *El Siglo de las Luces*, Ayacucho Library, Caracas, 1979.

²² And here we want to paraphrase Gabriel García Márquez, saying that nothing is more Latin American than the sinking of a ship carrying a circus off the coast of Patagonia. Something that allows elephants, monkeys and tigers to be put swimming among the penguins and sea lions...

²³ G. Mosquera, *No es solo lo que ves...*, cit.

DELEGATION CURATORS

ARGENTINA

Mercedes Casanegra

CHILE

Luisa Ulibarri

PANAMA

Mónica Kupfer

PERU

Jorge Villacorta

DOMINICAN REPUBLIC

Marianne de Tolentino

THE COORDINATORS BY COUNTRY,

THE CULTURAL ATTACHES OF

ARGENTINA

Mercedes Parodi

CHILE

Patricia Rivadeneira

COLOMBIA

Patricia Di Prima

COSTA RICA

Olga Coll

ECUADOR

Nelly Witt

EL SALVADOR

Lucy Calderón

PANAMA

Carlos Alberto Alvarado Escala

PERU

Carlos Manchego

DOMINICAN REPUBLIC

Milagros de la Cruz

SPECIAL THANKS TO

Banff Centre For the Arts, Corcoran

Gallery, Fundación Antorchas,

Félix Alberto Angel, Emanuela

Bassetti, Patty Birch, Laura

Buccellato, Javier Chavarria, Chiara

and Piero Castiglioni, Marino

Cortese, Carla and Maurizio

D'Orazi, Marula Di Como, Fidel

Egas, Alberto Isequilla, Lilian

Llanes, Santiago Olmo, Marcelo

Pacheco, Luisa and Antonio Piva,

Kevin Clark Power, Virginia Pérez

Ratton, Giovanna Rosso del Brenna,

Silvia Rivas, Mimmo Roselli,

Gregorio Rossi, Julian Zugazagoitia,

the authors of the notes

WITH THE CONTRIBUTION OF

BID, Banco Interamericano

de Desarrollo

BID Cultural Center, Washington

Centro Arte Pepi, Follonica

TECHNICAL SPONSORS

Studio Architettura Paola Pisanelli

I Guzzini Illuminazione

Allestimenti Sara Progetti

Pannelli Vona Arredamenti

Tipografia Bandecchi & Vivaldi

Trasporti Zumstein
Spedizionieri Associati
Calamea & C.

WITH THE ASSISTANCE OF
Associazione Italia-Colombia,
al servizio dell'Infanzia dal 1988;
Digital Xpress. El Diario de Hoy,
el periódico de El Salvador; El
Salvador.com, el primer medio
Internet; Fundación Arte y Cultura.
Fundación Punta del Este. Galleria
Nuova Icona; Hare and Hound Press.
Hungaria Palace Hotel, Venezia
Lido; Office of Cultural Affairs, City
of San Antonio; Tim tu libertad, Peru

RESEARCH
Susanna Nanni
Selena Perco

TRANSLATIONS
Francesco Bertello
Valentina Bianco
Susanna Nanni
Farah Paredes

PHOTOGRAPHS
Ben Blackwell
Annemarieke Van den Broek
Adriana Meyer

GRAPHIC
Andrea Frolla
Daria Reina

STAGING DESIGN
Paola Pisanelli

LIGHTING
I Guzzini Illuminazione

ELECTRICAL SYSTEM
Raffaele Muià (IILA)

PRODUCTION
Alessandra Bonanni (IILA)

MANAGER'S ASSISTANT
Caterina Delle Fratte (IILA)

COORDINATION
Camilla Seibezzi

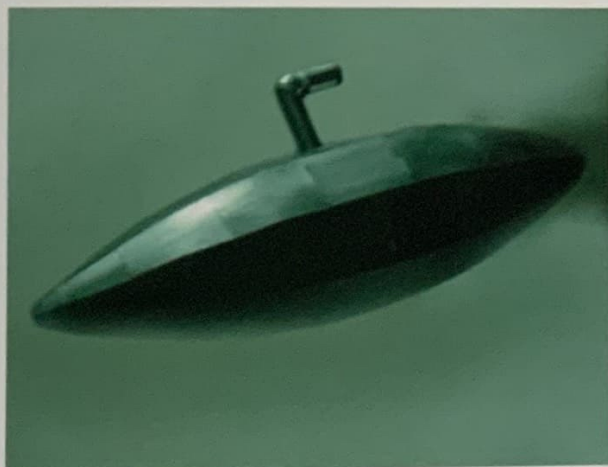
PRESS OFFICE
Antonio Arévalo



4



5



6



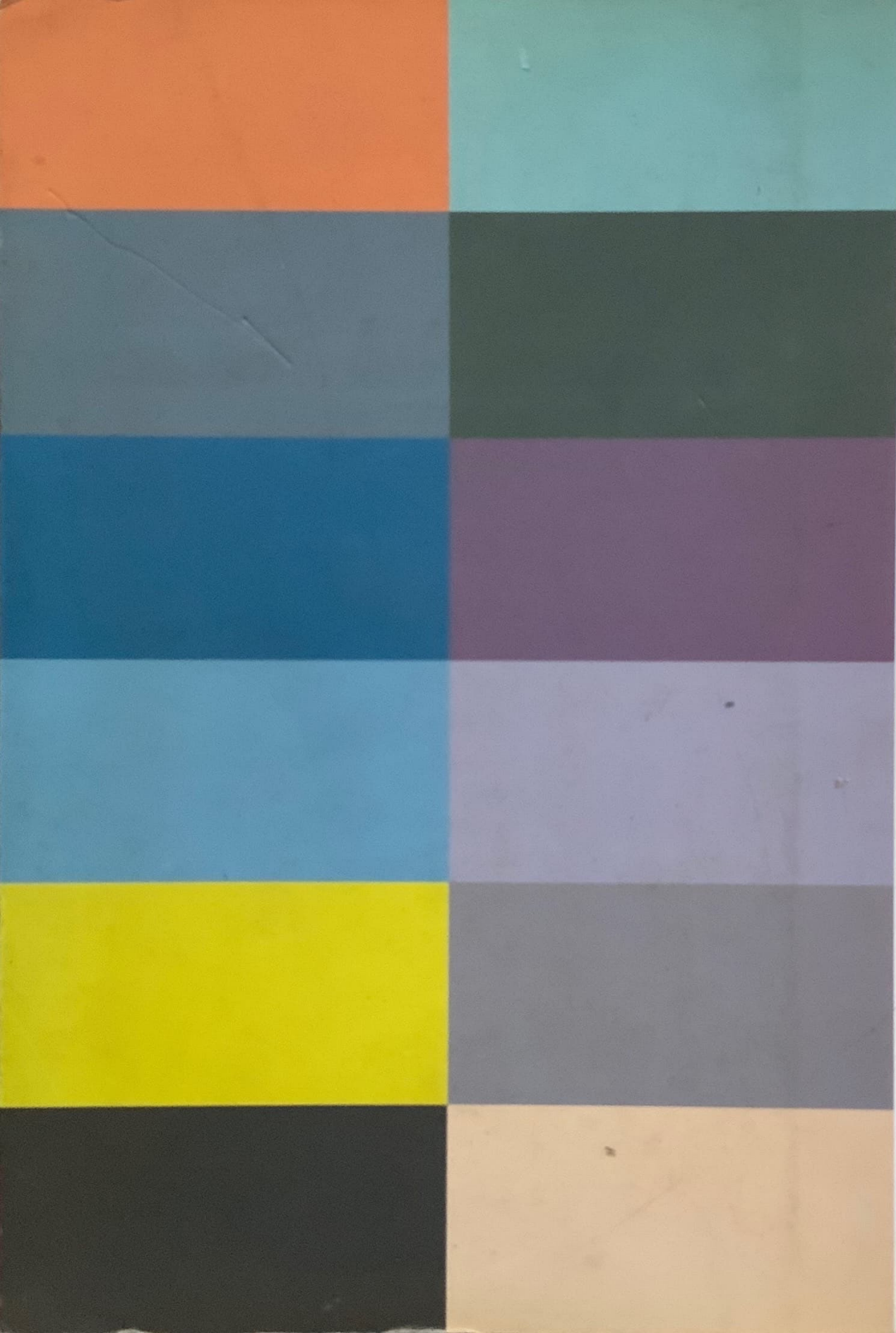
7

4
(Costa Rica) **Marisel Jiménez Rittner**,
La valse / The waltz, 2003. Carving
on wood, oil painting, wood, oil, pencil,
string, 1.10 x 0.70 x 45 cm

5
(Costa Rica) **Rossella Matamoros**, *Piedra en
flor / Stone in blossom*, 2003. Installation,
mixed technique, iron, wood, canvas,
collage, acrylic paint

6
(Dominican Republic) **Marcos Lora Read**,
*Submundo caribeño / Caribbean
underworld*, 2003. Good and metal,
300 x 80 x 80 cm

7
(Costa Rica) **Joaquín Rodríguez Del Paso**,
Tierra fértil / Fruitful land, 2003.
Installation, dirt, artificial plants, vinyl
resins on walls, 400 x 300 x 45 cm



ISBN 86-917-6236-3



9 788831 782364