

Participation

ART for The World 1995—2016

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Mousse Publishing

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This book was made possible
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This book is dedicated to the artists, filmmakers, collaborators, colleagues, collectors, professionals, media, friends, public institutions, private sponsors, and various audiences around the world who have followed and supported ART for The World over the years, in particular:

Sami Kanaan, Administrative Counselor of the City of Geneva, Head of Department of Culture and Sport

and
Stefano Boccalini, Milan; Eric Binnert, Paris; Raphaël Biollay, Vevey; Cacá Carvalho, São Paulo; Marco Cabassi, Milan; Ana Helena Curti, São Paulo; Cofigen, Geneva; Anna Daneri, Milan; Fabiana de Barros, São Paulo / Geneva; Oliver T. Ernst, Geneva; Alberto and Nicole Fanni, Rome / Gstaad; Dominique Föllmi, Geneva; Laura Frencia, Turin; Annamaria Gallone, Milan; Thérèse Gastaut, Paris / Geneva; Dakis Joannou, Athens; Brij Khindaria, Geneva / New Delhi; Reverend Father Elia Kilagbrian, Superior of the Mekhitarist Monastery of San Lazzaro Island, Venice; Márcio Medina, São Paulo; Roger M. Mayou, Geneva; Peter Nagy, New Delhi; Victoria Preston, London; Pavlina Proteou, Athens; Milka Pogliani, Milan; Fulvio Salvadori, Empoli; Igor Valas, Turin; Uliva Velo, Florence; Gianluca Winkler, Milan; Denys Zacharopoulos, Athens; Flaminio Zadra, Rome; Elisabeth Ziegler, Geneva

Foreword

ART for The World was created by the curator Adelina von Fürstenberg in the context of an exhibition in Geneva for the fiftieth anniversary of the United Nations. Having been personally involved with the organization for many years, I am proud of the projects and their incredible impact. This book is a wonderful tribute to an extraordinary body of work. It is also a tribute to the inspiring leadership of von Fürstenberg. Her ability to build bridges between art and international affairs is truly extraordinary. It has been and continues to be a profoundly enriching experience to work with her and her impressively talented team and collaborators.

The creation of ART for The World in Geneva was no coincidence. As the birthplace of the League of Nations and the operational hub of today's global governance system, Geneva is a symbol of multilateralism. The exhibitions, films, and other projects described in this book have explored innovative ways of communicating the ethos and impact of this vibrant place. They also became part of our daily lives by stimulating thought and discussion on a range of topics.

Through exhibitions at the Palais des Nations, the World Health Organization, the United Nations High Commissioner for Refugees, and the International Red Cross and Red Crescent Museum, among others, ART for The World has highlighted critical elements of the work taking place in international Geneva, which daily impacts people's lives across our planet. Inspired by Article 27 of the United Nations Universal Declaration of Human Rights, which states that "everyone has the right freely to participate in the cultural life of the community [and] to enjoy the arts," ART for The World's projects in various countries create new spaces for engagement with the values and norms that the United Nations and the wider international Geneva stand for.

Multilateral diplomacy and the work of international organizations are often perceived as abstract. It is one of my priorities to find ways of changing this narrow perception and highlighting the tangible results of our work in the promotion of peace, rights, and well-being worldwide. Art has a unique power to transgress the boundaries between abstraction and reality. The different projects described in this book were, and continue to be, important messengers, placing art firmly into social interactions at the international level.

As we celebrate the seventieth anniversary of the United Nations and the twentieth anniversary of ART for The World, the world is embarking on the implementation of new frameworks for sustainable development, combating climate change, and facing a range of other challenges and opportunities. This will only be possible if we work together across all sectors of society. I am firmly convinced that art will continue to play its part in bringing people together, inspiring them to think outside the box, and reminding them of the values enshrined in the United Nations Charter. ART for The World's activities, including its cooperation with the Alliance of Civilizations and the broad collaboration with artists from all regions of the world, give me hope and confidence in the future and ART for The World's ability to help us shape it.

MICHAEL MØLLER

United Nations Under Secretary General, Director General of the United Nations Office at Geneva, and Honorary President of ART for The World



Guided by principles of global capitalism, contemporary societies operate based on both modular and hybrid foundations, and are continuously permeated and reconfigured by currents that result from geopolitics, which turn the surface of the globe into an endless, dynamic web of motion, change, and conflict as well as collaboration.

Amid these currents, one may assert that the expression of contemporaneity is, in a seemingly paradoxical fashion, guided by the local, and brought to light when borders are torn down and exchanges become frequent. These exchanges have been increasingly encouraged and promoted by initiatives carried out in the fields of art and culture.

It is within this context that the enduring and constant partnership between ART for The World and Serviço Social do Comércio (SESC) takes place, substantiated by their common prioritization of promoting the circulation of artistic elements to establish a vibrant dialogue with existing social dynamics.

In their two decades of cooperation, the two institutions have carried out uniquely relevant exhibition projects in Brazil, marked by an interaction between basic contemporary visual artistic concepts and fundamental aspects of human existence, covering issues such as gender, the environment, economics, and multiculturalism.

I would like to take this opportunity to highlight the important role played by Adelina von Fürstenberg in leading the curatorship of these many joint projects, which has been characterized throughout by a respect and appreciation for cultural contributions made toward improving human relations. It couldn't have been any other way, given her Mediterranean personality. Born in Istanbul of Armenian background, based in Switzerland and Italy, and having worked in many different countries around the world, von Fürstenberg lives in between places and travels the globe with a keen eye for new developments and an extraordinary ability to make the most surprising connections.

It is in light of this all-encompassing perspective on the role played by artistic and cultural initiatives in the sphere of education that I once again would like to reiterate the enduring compatibility between ART for The World's objectives and those adopted by SESC with regard to social and cultural improvement.

The international nature of the projects that have been carried out has always been in line with the social agenda advocated by the United Nations, which seeks to encourage dialogue among populations, thus fostering a global agenda that is committed to solidarity and the acceptance of others. To the SESC, collaborating with ART for The World means having the opportunity to deepen educational initiatives geared toward the development of full citizenship and forms of sensitivity that are open to alterity—both of which are much-needed values in today's world.

DANILO SANTOS DE MIRANDA

Regional Director of SESC (Serviço Social do Comércio), São Paulo



Bankers have always been interested in art. There are thousands of examples throughout history in the long line of “banker-collectors,”¹ for instance Everhard Jabach (1618—1695), a major collector of paintings, especially those of Raphael, as well as marble and bronze sculptures; William Hope (1802—1855), enthusiast of British paintings of Dutch origins; and Henri Cernuschi (1821—1896), whose collections are housed in his eponymous Paris museum.

There is nothing surprising about this trend. Indeed, as the sociologist Pierre Bourdieu has brilliantly demonstrated, cultural capital—in this case works of art—goes hand in hand with economic wealth for two reasons. The first is sociological (social mobility), while the second is financial (investment). Owning works of art is a powerful strategy to distinguish oneself in the public arena—a means of elevating one’s seeming brilliance of the soul. By selling his collections twice—to Louis XIV no less—the banker Jabach demonstrated the importance of his social and political standing. The second reason is that art has always been perceived as a wise financial investment, considered by some as a safe haven and a class of asset in and of itself.

CBH Compagnie Bancaire Helvétique supports ART for The World for entirely different reasons. Through this partnership we are not hoping to receive any accolades or a return on our investment. We are driven by other, more potent, motivations: the power of pleasure, desire, and knowledge.

I am speaking of the pleasure that comes with being in the presence of thought-provoking works that deal with burning social issues and compel the spectator to consider political questions. I speak as well of the pleasure and challenge of conceiving art as more than a distinctive toy, lapel pin, or military medal, but rather as a means of changing the world. The artist’s vocation is to awaken numb, preformatted minds. Only an artist can lead certain sacred cows to the slaughterhouse. Art is a space for forward-thinking and daring: art combined with communication technologies will certainly be the agent of the next revolution.

CBH possesses the desire to support, with no desire for return on investment, the efforts of Adelina von Fürstenberg, a formidable organizer and leader, as she invents a new profession: creator-curator. In this case it is more about investing oneself than investing money.

Finally, a demand for knowledge. The Canadian futurologist Marshall McLuhan (1911—1980) said that artists are like psychics equipped with radar and night-vision goggles. In many ways they are the visionaries of tomorrow’s world. They develop a sensitivity that makes them sources of enlightenment. They can help us find new ways, new ideas, and new paradigms.² In these troubled times, can we really refuse to consider their ideas?

SIMON BENHAMOU

Deputy General Manager of CBH, Compagnie Bancaire Helvétique, Geneva



1. Marie-Claude Chaudonneret, “Collectionner l’art contemporain (1820–1840): L’exemple des banquiers,” in *Collections et marché de l’art en France 1789–1848*, ed. Monica Preti-Hamard and Philippe Sénéchal (Rennes, France: Presses Universitaires de Rennes, Collection Art et Société, 2005), 273–82.
2. Marshall McLuhan, *Pour comprendre les médias* (Paris: Editions Seuil, Coll. Points Essais, 2015).

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ART for The World

ART for The World is a bridge between art and society. Its inspiration is Article 27 of the Universal Declaration of Human Rights, in which creative activity is considered an essential element of human well-being: “everyone has the right to take part freely in the cultural life of the community, [and] to enjoy the arts.”

As a direct outgrowth of *Dialogues of Peace*, an international exhibition held on the fiftieth anniversary of the United Nations, ART for The World was founded in Geneva in 1995 as a non-governmental organization (NGO) associated with the United Nations Department of Public Information and organized as a traveling museum without walls, not fixed to any permanent location, but rather attached to the contents of its projects.

ART for The World’s aim is to promote contemporary art as a tool for fostering dialogue among diverse peoples, cultures, and worldviews in order to underscore the importance of the relationship between creative people and the most compelling issues of our time.

While conceiving international traveling art exhibitions, performances, film productions, seminars, and concerts, the NGO merges ethics with aesthetics to build cross-cultural relations; promotes education, well-being, and sustainability; and gives a voice to the voiceless, including minorities of different genders, faiths, and origins. These activities are based on the ideals of human rights, dignity, freedom, peace, and solidarity, which are enshrined in the Universal Declaration of Human Rights.

In addition to regular collaborations with art institutions and museums, ART for The World projects often take place in culturally and historically significant sites.

ART for The World was formed with an open structure. Avoiding the imposition of fixed viewpoints, it creates platforms that enable dialogue and audience interaction. It operates with limited permanent staff, relying instead on a network of collaborators around the world. The organization depends largely on contributions from public institutions, corporate sponsors, and individuals who share its ideals.

In its twenty years of existence, the NGO has made a collaborative effort that unites artists, international institutions, and private corporations from different continents who all share its ideals. ART for The World’s activities expand and reach beyond the traditional confines of art, striving to be inclusive and accessible to the broadest possible audience.

In 2005 its sister NGO, ART for The World Europa, was established in Turin with additional offices in Milan. Sharing the same missions and goals, ART for The World Europa collaborates mainly with the European Commission and the Council of Europe. ART for The World Europa has conceptualized and realized a great number of projects during its first ten years, many of which concern the Mediterranean as well as the Global South regions, thanks to its board of artists and other creative talents, and to contributions of young curators and interns from various Italian universities and art academies.

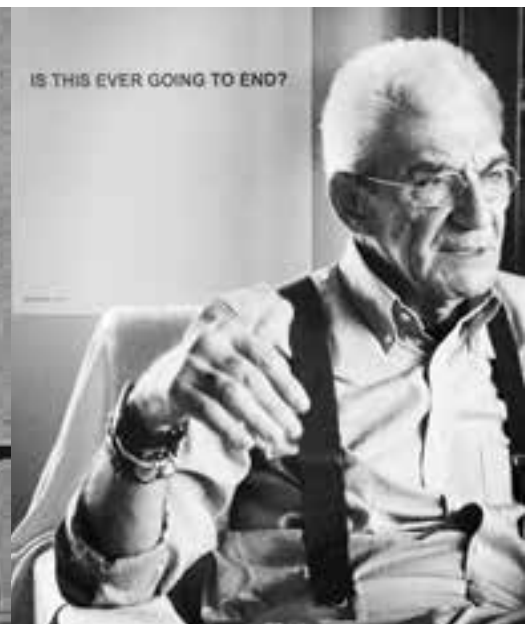
A principal partner of ART for The World since 1998 has been the Serviço Social do Comércio (SESC) in São Paulo, a nonprofit organization that stimulates social welfare and is a key generator of cultural and artistic activity in the region and city of São Paulo. Both SESC and ART for The World strive to promote art linked to ethical, social, and educational concerns.



Fidel Castro, and Ruth Dreifuss (Federal Councillor of the Swiss Confederation, 1993–2002, President of the Swiss Confederation, 1999), World Health Organization Headquarters, Geneva, 1998



Henri Cartier-Bresson and Philip Johnson, Venice, 1999



Yiannis Boutaris, Mayor of Thessaloniki (from 2011 to present), in the back a poster by Bill Balaskas, 2013



Egon von Fürstenberg, Venice 2015



Dan Perjovschi, Marseille, 2014



AA Bronson, General Idea and Willie Bester in Ariana Park, UN, Geneva, 1995



Robert Rauschenberg, Venice, 1996

Another World

Adelina Cüberyan von Fürstenberg and Stephanie Bailey in Conversation

ADELINA CÜBERYAN VON FÜRSTENBERG

Founder and Director of ART for The World. She is an independent curator and film producer, founder and former Director of the Centre d'Art Contemporain de Genève, and former Director of Magasin-CNAC, Grenoble, France. Curator of the National Pavilion of Armenia, Golden Lion for best national participation at the 56th Venice Biennale 2015, and winner of the Swiss Grand Award for Art/Prix Meret Oppenheim 2016.

Adelina von Fürstenberg founded the Centre d'Art Contemporain de Genève in 1974 as a student of political science in a time characterized by antiauthoritarian revolt. "In those days, studying political science was a gesture of freedom and an act of participation in society's transformation," she notes. A trip to curator Harald Szeemann's the seminal 1972 *Documenta 5* prompted a move into art. In Kassel, von Fürstenberg met James Lee Byars, Edward and Nancy Reddin Kienholz, and Joseph Beuys, among others. "I realized then how important the defense of artistic creation was," she recalls.

Beuys was a pivotal influence: "I immediately subscribed to his belief in the creative capacity of every individual to shape society through participation in cultural, political, and economic life, and in the production of art and knowledge through viewer and artist." She founded the Centre d'Art Contemporain on her university campus two years later, and has never since stopped exploring and challenging the boundaries of art. In this interview, we gain insight into the life of this most radical of curators.

Stephanie Bailey You showed some of the late twentieth century's most significant artists at Centre d'Art Contemporain de Genève, from John Cage to Andy Warhol, Laurie Anderson to Joan Jonas. How did this experience influence your work in the beginning?

Adelina von Fürstenberg I came to the art world during the sweeping period of the 1970s, and have since spent most of my life with artists. Many of them became my mentors. Early on, Christian Boltanski introduced me to the work of Daniel Buren, who immediately introduced me to the New York avant-garde. I then worked with Lawrence Weiner and Dan Graham, through whom I met Bob Wilson, Philip Glass, Lucinda Childs, and so on. After these encounters, I was able to invite everyone to show and perform in Geneva—all this in the first few years of my curatorial work! Of course, the art world in those days was a way of thinking and doing. It was not about doing business.

SB In Geneva you explored ways of presenting art outside of institutional spaces, curating an exhibition of Arte Povera artists by Lake Lemman in 1985, for instance. What inspired you to think beyond the confines of the art world in this way?

AvF It had to do with necessity, given the working conditions at the time. As a nonprofit alternative space, the Centre was dependent on local sponsors, and we had to look for new exhibition spaces almost every two years in accordance with the support we received. To move around became a state of mind for me—a way to go beyond the limits of walls.

SB In 1989 you left the Centre to direct Le Magasin, Centre National d'Art Contemporain of Grenoble, France, where you also led the School of Curators (for which you won an award at the 45th Venice Biennale). Why did you leave Geneva?

AvF I left because the city authorities of Geneva finally gave the Centre a permanent space and support. My role was accomplished. The ship had found a home. I couldn't learn much more.

I came to Grenoble during the most amazing moment for contemporary art in France, under the Minister of Culture Jack Lang. This was a Renaissance period: everything was possible. In working there, I learned a lot, curating one-person shows in a three-thousand-square-meter space, and organizing symposia and seminars.

SB You left Le Magasin in 1994 after you were invited to curate the fiftieth anniversary exhibition of the UN, *Dialogues of Peace*, at its headquarters in Geneva. This happened shortly after you staged Alighiero Boetti's *Alternando da 1 a 100 e viceversa* at Le Magasin in 1993, right?

AvF Boetti's was one of the most meaningful projects for me, since he was incredibly influential on my work. He was a citizen of the world: a man of the West and the East. The Grenoble project consisted of fifty large kilims fabricated in Peshawar, Pakistan, by Afghan carpet makers based on designs by students selected from fifty French art schools, some of Boetti's friends. Such a project would be impossible in today's world.

Soon after, Boutros Boutros-Ghali, the sixth secretary general of the UN, invited me to curate *Dialogues of Peace*, a large contemporary art show for the fiftieth anniversary of the UN, staged for the first time on the premises of the UN. I was lucky because the director of the office of the UN in Geneva at the time, Vladimir Petrovsky, had an immense respect for art, artists, and curators. He welcomed us and was most helpful in organizing the show.

SB *Dialogues of Peace* is exemplary of another defining aspect of your career: working with artists from outside Western centers.

AvF One of the big influences on *Dialogues of Peace* was Jean-Hubert Martin's *Magiciens de la terre* (1989), the first large exhibition that included artists from different continents. Most of the African artists in *Dialogues of Peace* were discovered during that show.

SB How was *Dialogues of Peace* received?

AvF The *New York Times* dedicated its cover to the exhibition, and few pages inside the paper. Yasser Arafat, Jacques Chirac, and other heads of state came to the opening. You could see them in conversation with Robert Rauschenberg, Chen Zhen, and Alfredo Jaar, among others.

Looking back, these were other times, and other worlds. I'm not sure if such a diverse and interactional opening would be possible today. At the end of the twentieth century there was a certain hope for an open dialogue among the arts, civil society, and politics. The most evident example was Francois Mitterrand's France and its cultural scene, or the World Economic Forum, which organized the first and only World Art Forum to engage with figures of the cultural vanguard at the time. Strangely enough, though today's art is popular, very few actually take the time to listen to the voices of the artists. Art for the most part is seen as a commodity.

SB You founded ART for The World in 1996, right after *Dialogues of Peace* ended. How did this happen?

AvF It was the direct result of that unique experience. The name of the organization, ART for The World, came from Italian philosopher Fulvio Salvadori, a mentor to me and other artists for many years. His knowledge was universal: it was thanks to him my approach to the arts, aside from being political, became philosophical. The permanent process of learning is very important to me. It is crucial to constantly explore other territories, and look for new perspectives.

SB A permanent learning process is a fitting way to describe ART for The World, which is a conceptual project through which ideas surrounding art, politics, culture, and social engagement are explored.

AvF ART for The World isn't about artists taking sides, or being activists. Artists must remain, first and foremost, creative and free. The NGO is more about putting art at the service of the international community so as to foster justice, equality, and freedom. For me, art is an instrument of awareness. It reflects the human condition and stimulates actions to transmit knowledge and fight injustice. It opens doors to peace and tolerance by using a poetic language that is understandable to any audience.

Our mission is to make art inclusive and accessible to a broad audience while exploring a new kind of universal through the open space art offers us. I am not interested in producing shows populated by celebrities that illustrate or promote a brand. I would prefer to be remembered for the quality of my projects. This is what makes the difference.

SB How would you define quality?

AvF For me, making an art project of a certain quality is about doing something unusual and unexpected, and possibly for the first time, in a way that makes sense for the surroundings. When a project's meaning is sustainable, the artist is satisfied, the media react positively, and a large public is drawn to see what was created. If this happens, we can say that the project was of a certain quality.

Of course, though quality is related to certain truths, its definition may not be given to, or accepted by, everyone. In this sense you could say that quality is not considered a common value.

SB There is an interesting contradiction in this notion of quality: art becomes at once for everybody, but not for everybody.

AvF Art produces offerings to the public but doesn't need to answer to public demand. We cannot expect that each and every person accepts or understands the meaning of an artwork, nor will he or she perceive it in the same way. This is a good thing. If art were to become a duty rather than a right, this would be very dangerous for culture in general. Diversity, and consequently tolerance, is an essential concept in the field of art, since it contains the notion of understanding and respect.

SB This relates to Article 27 of the Declaration of Human Rights, which ART for The World was founded on: that everyone has the right to freely take part in creativity.

AvF Article 27 underlines why the notion that art is not for everyone is actually untrue. Art is totally accessible to everybody; however, not everybody feels the necessity to be creative, and others simply choose not to engage. That is fine. Just because you have a right to art doesn't mean you have to necessarily be interested in enjoying it. The point is to have the choice.

SB How are the intentions of ART for The World reflected in the way the organization operates?

AvF We are a museum without walls made up of a limited permanent staff and a global ensemble of people who do their own work outside of what we do. Most of our exhibitions are global productions, which relates not only to how the organization works, but also to various experiences.

Thanks to my previous role as director of the School of Curators of the Magasin in Grenoble, for instance, I developed a very large network early on, and my students went on to become directors of institutions, editors, publishers, or journalists in different countries. This network has grown over the last twenty years, and when we do a project, we usually have around twenty to thirty people from everywhere working on it. This is what gives our projects energy: everyone participates.

ART for The World is also an elastic organization, which relates to how we manage ourselves economically. When we work on a project, we first need to find the space, and then we need to develop the budget, since we do not have an established sponsor or a single patron. Consequently we not only have to create a concept and clear proposal before we start work, but we also have to look for the right support, whether this comes from the state, an institution, or an organization.

Of course, lacking a permanent benefactor means that every project requires a huge effort, but the model also grants us incredible freedom. We don't need to follow any rules but our own, and this allows us to go beyond the limits of common knowledge or understanding.

SB The development of relationships, not only with artists and collaborators, but also with spaces and sites, is a crucial aspect of ART for The World's work. San Lazzaro in Venice, for example, has hosted a number of your projects, including *Armenity* at the 56th Venice Biennale.

AvF This is important in terms of how we operate. As ART for The World doesn't have a permanent space, we are dependent on others. In this respect, working on an exhibition in a given location is like living in somebody else's home without trying to change all the furniture around. In many ways, this makes us a permanent guest—but aren't we all guests on this Earth?

SB Do you think this fluid way of working reflects your belief that the purpose of forward-looking art is not to eliminate the differences that make up our world, but to respect these differences?

AvF Yes. ART for The World has always engaged in the fight to recognize and respect differences, which is something we established from our very first show. Being equal is one of the most important human aspirations, and the question of how we can be both equal and different is still a challenge for all of us.

There is something very irrational to how ART for The World operates, since there is an aspect to the organization that relies on chance. I suppose this is where the influence of Fluxus—an art movement I was also involved in—comes in. The idea is to bring everything together—intuition, knowledge, professionalism, events in the world, and so on—so that you can create something that makes sense. Taking risks and not being afraid to engage with different situations and contexts is crucial. You have to do something with what you have, and with the opportunities available to you.

SB This relates very much to what you said about art's ability to raise awareness, which itself is a form of knowledge that leads to collective action. This philosophy defines ART for The World as an active, movable feast of an organization that doesn't produce passive exhibitions.

AvF It is a very difficult position to take, since this is a dematerialized way of working in art.

SB It is also a very precarious position to take.

AvF Yes, that's right. ART for The World is based on precarity, since practicing art is itself a very precarious life choice to make. In the arts, however, we also have the ability to explore this condition through creative means. Precarity goes together with resilience—they are often two sides of the same coin, and resilience is a strong motivational force, an engine that keeps us going.

SB If ART for The World had a political agenda, how would you describe it?

AvF There is no agenda: an agenda means some sort of strategy. There is only a mission, which is very different notion. For us, every artwork is related to human values, while most artists, without even being conscious of it, work for human rights. Respecting human values is our only agenda.

STEPHANIE BAILEY

Senior Editor of *Ibraaz*, Contributing Editor at *LEAP Magazine* and *Art Papers*, and Editor-at-large for *Ocula.com*. She lives and works between London, Athens, and Hong Kong.



Danilo Santos de Miranda, Geneva, 2003



Yasser Arafat and Boutros Boutros-Ghali (Secretary-General of the UN 1992-1996) at the UN 50th Anniversary, Geneva, 1995



Alanna Heiss and Tadashi Kawamata in the park of the UN, Geneva, 1995



Montien Boonma and Chen Zhen at WHO, Geneva, 1998



From left: Rosana Palazyan, Aram Jibilian, Ayreen Anastas, Nigol Bezjian, Sylvina Der-Meguerditchian, Rene Gabri, Venice, 2015



From left: Ange Leccia, Gabi Scardi, Hüseyin Karabey, Anaid Demir, Adrian Paci, Areti, Philip Rantzer, Thessaloniki, 2013



Uliva Velo and Marcio Medina, Florence, 2015



Gianni Motti and Stefano Bocalini, Geneva, 2005

Artists and Civil Society

Ginevra Bria

The artists who participate in ART for The World engage with the social sciences in unveiling the complexity of intersubjective space. They do this through artistic investigations that go beyond specific geographies. Over the course of twenty years of activities, they have infused the entire cultural climate of ART for The World with ideal tensions, familiarizing the real story of the world and reinfusing it with a subtle life spirit. It is an approach that has paid off since the very beginning, in 1995, with the Geneva exhibition *Dialogues of Peace*, which inspired the foundation of this NGO. One of the featured artists, Chen Zhen, originally from Shanghai, set up in the heart of the United Nations courtyard a circular table made of raw wood embedded with twenty-six unique chairs. It was a symbolic gesture that brought artistic production close to cultural engineering.

A testimony to this reciprocal relationship can also be found in Robert Rauschenberg's *Tribute 21* (1994), which describes twenty-one humanitarian themes celebrating the twenty-first century via twenty-one prints dedicated to twenty-one personalities who will positively influence the future over the next one hundred years. In contrast, works by Sophie Ristelhueber, Georges Adéagbo, and Nari Ward creatively recognize collaborative acts by working with preexisting communities or establishing their own interdisciplinary networks.

Many artists involved with ART for The World, for instance Daniel Buren, Alfredo Jaar, Ilya Kabakov, and Nam June Paik, don't distinguish between work that is internal versus external to the gallery. They address social collaboration as an extension of one's conceptual practice, whether the work takes the form of installation or video art. At *Bajo el Volcán* (Under the Volcano) in 1996 in Mexico, with the artists Miguel Angel Rios, Teresa Serrano, and Gerardo Suter, or in *Meditations* in Marrakech, Morocco, in 1997, where ART for The World collaborated with Farid Belkahia, Alighiero e Boetti, Anish Kapoor, Rachid Koraïchi, Sol LeWitt, and others, abstract, conceptual, and sometimes mechanical practices served as a way of reproducing specific social skills, while the work of art was, in its own uniqueness, placed against, as a way of subverting, a world in which the viewer is reduced to a pseudo-community of consumers. Such acts of critical resistance serve as a political reinforcement of social inclusion, and of an interior achievement.

For *Playgrounds and Toys* (2000–ongoing), artists transform themselves into mediators between the art community and an ever-growing intercontinental public. Fabrice Gygi, Chen Zhen, Shirazeh Houshiary and Pip Horne, Fabiana de Barros, Andreas Angelidakis, and others put their authorial intention in the service of an ethical discussion about the conceptual, aesthetic, social, and territorial meaning of play. With *The Children's Museum in Guadalajara by Philip Johnson* at the Palazzo Zenobio in Venice in 1999, many of the problems previously encountered in practice and by need clearly invoked an architecture composed of interventions in *being*, within which metonymically the author-architect himself doesn't occupy a leading pedagogical position, but rather makes his own experiential baggage explicit through the international style and deconstruction.

On the other hand, the social facets in *Art and Social Realities* (Geneva, 2000) took ART for The World's work into an ethical sphere, manifesting the artists' interests and work processes, and emphasized a pragmatics of opposition within the confrontations of a determined capitalistic reality. In this dimension, every aesthetic choice is superseded by ethical concerns, as in the phenomenal architecture of Shigeru Ban's *Paper Loghouse* (1996–1999), Vito Acconci's request for help in *Self-Writing Billboard* (1998–1999), Kimsooja's crazed streets in *A Needle Woman* (1999–2000), and in Gilles Delmas's *Migrations* (1999), opening visitors' eyes to a premonitory context defined by

the possibility of interchange and discussion, both motivated by the desire to integrate oneself in the neighboring Other.

In 2001, with *The Overexcited Body*, presented in Milan as part of a United Nations program aimed at eliminating racial discrimination, the artists personified the metaphor of physical efficiency as a degree of social unity, elevating the dialogical condition through works of art and human limits. From Wim Delvoye to Nelson Leirner, Andreas Gursky, Keith Haring, and Grazia Toderi, the paradox of the collective emphasized individual specificity as a component of human strength, offering visibility and consistency. Members of a uniquely diverse group that included Carlos Amorales, Barbara Kruger, Marcello Maloberti, Tracey Moffatt, and Sylvie Fleury demonstrated the need for change via discursive experiences that required gentleness in acts of exchange, negotiation, and channeling physical and visual energy as seen in the works of John Armleder, Hélio Oiticica and Regina Silveira.

On San Lazzaro Island in Venice, two large one-person shows—featuring Jannis Kounellis in 2003 and Joseph Kosuth in 2007—inscribed the monastery's convent via scales (Kounellis) and neon lights (Kosuth) with a poetic and mature vision of the human condition. In 2005–2008, *Femme(s)* in Geneva, *Donna Donne* (Women Woman) in Florence's Palazzo Strozzi, and *Mulher Mulheres* (Woman Women) at the São Paulo's SESC Avenida Paulista included, among others, Ghada Amer, Eija-Liisa Ahtila, Nan Goldin, Zoe Leonard, Elisabetta Di Maggio, and Zilla Leutenegger, and addressed women's rights not in terms of femininity, but via legal and intellectual recognition. The protection of basic human rights opposes itself to an inflexible way of thinking; thus Katharina Fritsch, Jitka Hanzlová, Margherita Manzelli, and Shirin Neshat revealed visions for an integral political correctness in the daily role of collective equality. In 2006 Marina Abramović's *Balkan Erotic Epic* expressed the potential duality of traditions and superstitions, and the coherence of a body that encounters reactions from the public, as the nutritional roots of feminine bonds.

A few months later, at the Edizione d'Arte del Lago Maggiore, Italy, new works by William Kentridge, Liliana Moro, and Robert Wilson became the genius loci of the Borromeo Islands. These works included *Preparing the Flute*, a theater on which Kentridge projected his videos of animals inspired by Mozart's *Magic Flute*, and Wilson's *Never doubt I love 2*, an ensemble of sculptures of werewolves, rabbit people, and deer people inspired by traditional European folk tales. Artists such as Candice Breitz, Liam Gillick, Melik Ohanian, Philippe Parreno, and Mike Kelley, at *Collateral: When Art Looks at Cinema* in Milan in 2007, and later at SESC in São Paulo in 2008, reverberated the effects of the image in motion. The artists investigated compositely the relation between avant-garde stagings, performances, and multiple narrative sound performances, describing experimental cinematographic atmospheres and emotions.

In crescendo, in 2007–2010, through the productions of Indian artists from different generations, including Anita Dube, Subodh Gupta, Reena Kallat, Bharti Kher, Nalini Malani, and Hema Upadhyay, the NGO introduced its work in Italy and in Brazil. Entitled *Urban Manners*, the show was an early answer to the deep contradictions of societal stratification in the opposition between the rural and the urban, modernity and tradition, and spirituality and capitalism, underscoring the delay between underdevelopment and technological advancement.

More recently, ART for The World presented an interpretation of a renovated geographical social picture in a contemporary setting, hosting artists from southern Europe. *The Mediterranean Approach*, a show in the context of the Arab Springs at the 2011 Venice Biennale, adjusted its itinerary to the cultural and linguistic models that

were the outcome of crossings. The works of artists such as Marie Bovo, Ange Leccia, Adrian Paci, Khalil Rabah, Zineb Sedira, and Gal Weinstein were shown together in the baroque rooms of the Palazzo Zenobio. In anticipation of the themes that were to be tied together by *Expo 2015, Milan: Feeding the Planet, Energy for Life*, the NGO's project *FOOD* was shown in 2012, 2013, and 2014 in Geneva, São Paulo, and Marseille, where food became a symbolic vehicle through the artists' worlds and bodies, through the culture of the image and the sediment of tradition, representing the dissemination of multiple conventions. The presentation included Anna Maria Maiolino's eggs, Mircea Cantor's cube-shaped garlic clove, Ernesto Neto's volumetric suspension of spices and vegetables, Stefano Boccalini's breads, and Shimabuku's fish and chips. In 2013 at the 4th Biennale of Thessaloniki, Greece, in a sort of premonition and remedy to Greece's grave social and economic crises, ART for The World turned toward a concern for the language of integration with regard to people of the Mediterranean, but also with regard to time and distance, through the interventions of more than forty-five artists, among them Maja Bajević, Haris Epaminonda, Gülsün Karamustafa, Maria Papadimitriou, and Raed Yassin.

Connections between iconography and linguistic belonging, between delocalizations and archetypes of roots, were also strongly evident in 2015 and 2016 in both Geneva and São Paulo in the works of African artists such as Frédéric Bruly Bouabré, Romuald Hazoumè, Adelita Husni-Bey, Nadia Kaabi-Linke, Abu Bakarr Mansaray, J. D. 'Okhai Ojeikere, Malick Sidibé, and more, giving life to *AquíAfrica: Africa Contemporânea Através do Olhar de Seus Artistas* (Here Africa: Contemporary Africa Through the Eyes of Its Artists). If, thanks to these artists, the essence of a new emanation of the metaphorical laws that underlie the imaginary in contemporary Africa led to a concrete retelling of the Western story, then in 2015, in the name of another land, the works of artists such as Nigol Bezjian, Anna Boghigian, Hera Büyüktaşçıyan, Silvina Der Meguerditchian, Rene Gabri and Ayreen Anastas, Yervant Gianikian and Angela Ricci Lucchi, and Rosana Palazyan were presented in the National Pavilion of Armenia at the 56th Venice Biennale, which was awarded the Golden Lion for best national participation.

In the spirit of Article 27 of the United Nations Universal Declaration of Human Rights, which asserts that "everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author," the NGO has gathered around itself a community of artists and filmmakers (the latter group including Hany Abu-Assad, Sergei Bodrov, Jia Zhang-Ke, Hüseyin Karabey, Etgar Keret and Shira Geffen, Jafar Panahi, Walter Salles and Daniela Thomas, Abderrahmane Sissako, Pablo Trapero, Apichatpong Weerasethakul, and Jasmila Žbanić, among others in ART for The World film productions *Stories on Human Rights* and *Then and Now: Beyond Borders and Differences*, who have embodied, represented, and defended liberty, heteronomies, community approaches, experiences, and aesthetics by participating directly in the reality of the contemporary world. Cultural diversity, through the production and the realization of their works, has been protected by ART for The World from the beginning, where basic human rights, freedom of communication, as well as the ability of each individual to choose different methods of cultural expression have been guaranteed. During its international traveling exhibitions, performances, film festivals, public seminars, and concerts, ART for The World's audiences have been able to invoke the provisions of this agreement that honors the human rights and freedoms enshrined in the Universal Declaration.

GINEVRA BRIA

Art historian, critic and independent curator based in Milan.



Subodh Gupta and Vivan Sundaram, New Delhi, 2002



Omar Ba, São Paulo, 2015



Robert Wilson, Lago Maggiore, 2006



Barthélémy Toguo and Romuald Hazoumé, Geneva, 2014



Miguel Angel Rios, Kcho, Teresa Serrano, Venice 1996



Hema Upadhyay, Milan, 2007



From left: M-C Perlingeiro, Julien Jâlal Eddine Weiss, Michael Galasso, Chen Zhen, Joe Ben Jr., Marco Bagnoli, Rajae Benchemsi, Silvie Defraoui, El Sy, Anish Kapoor, Bobo Marescalchi, Farid Belkahia, Shirazeh Houshiary, Sarkis, Marrakech, 1997



Marina Abramović, São Paulo, 2008

When Art meets the UN 1995—2011

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Chapter One

Art has always provided a mirror for culture. And more than simply reflecting the beauty and brutality of the contemporary world, artists are some of the most influential activists and campaigners for change. Talented artists, with their gift for enabling the viewer to empathize with the predicaments of others, have the power to call attention to inadequacies or abuses of individuals' rights, thus challenging us to disrupt the status quo.

The 1948 Universal Declaration of Human Rights was visionary in guaranteeing the rights to freedom, justice, and peace of every man, woman, and child of every race, color, and creed. The advancement of the ideals contained in the declaration's thirty articles are a goal of the highest order. Art, with its ability to touch a diverse audience, amplify the voices of those who need to be heard, and disperse ideas widely and with immediacy, may be one of the most effective promoters of these principles.

Developing new forms of collaboration among artists, filmmakers, institutions, and the international community, ART for The World has created platforms for meaningful exchange and dialogue that lie at the intersection of art and society.

This first chapter situates ART for The World as a bridge between the innovative, imaginative, and ingenious spirit of the arts and the missions of international organizations. Art can break down prejudice, reaching beyond borders and confines of religion, race, nationality, language, and gender. Its universal language makes it a cornerstone for the UN's most cherished values.

DIALOGUES OF PEACE Between Politics and Humanism United Nations Office, Geneva, 1995	34
THE EDGE OF AWARENESS 50th Anniversary of the World Health Organization (WHO) Geneva, New York, São Paulo, New Delhi, Milan, 1998—1999	44
ART AND SOCIAL REALITIES Visitor's Centre of the United Nations High Commissioner for Refugees (UNHCR), Geneva, 2000	52
RWANDA PROJECT BY ALFREDO JAAR The International Red Cross and Red Crescent Museum, Geneva, 2000-2001	56
STORIES ON HUMAN RIGHTS A film production for the 60th Anniversary of the Universal Declaration of Human Rights, 2008	60
THEN AND NOW A film production for the 3rd Forum of the United Nations Alliance of Civilizations, 2010—2011	70

DIALOGUES OF PEACE

Geneva, 1995

In 1995 the United Nations Secretary General Boutros Boutros-Ghali invited Adelina von Fürstenberg to curate a monumental exhibition to celebrate the fiftieth anniversary of the founding of the United Nations. Shown at the UN's European headquarters in Geneva, the exhibition was entitled *Dialogues of Peace*. Sixty artists from around the world presented works dedicated to promoting tolerance, solidarity, and peace among global citizens. The pieces were presented in the majestic public spaces of the United Nations building, including its grandiose courtyard, as well as in adjacent Ariana Park, touching thousands of officials, dignitaries, and diplomats daily.

During *Dialogues of Peace*, von Fürstenberg, together with some of her close collaborators, among them artists and friends, came to realize the potential for harnessing art's unmatched ability to bring awareness to and influence social, economic, and cultural development at the dawn of a new century. This was the impetus for the creation of the non-governmental organization ART for The World in the transitional years between millennia.

POLITICS, THIS IS ART. ART, THIS IS POLITICS

Alan Riding

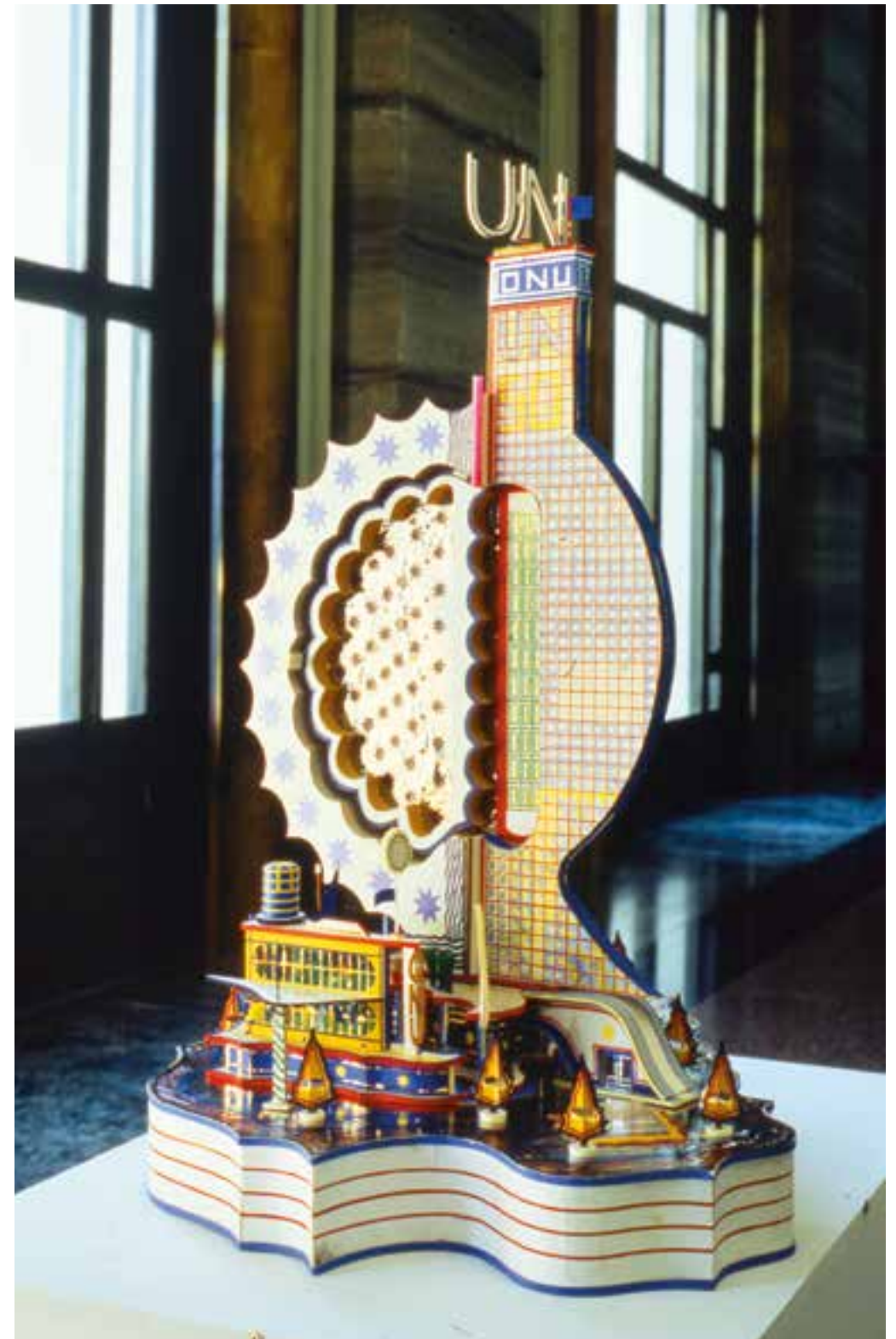
"[This] unusual exhibition at the United Nations complex in Geneva forces art and politics to coexist. The installations and small pavilions in the park have the effect of contrasting with the monumental UN building," said Adelina von Fürstenberg. "They are on a human scale, like individuals in the face of monolithic institutions."

With two-thirds of the works created here, preparation for the show became a political-cultural happening in and of itself, not only because dozens of artists could meet, socialize, and exchange experiences, but also because diplomats and officials could watch installations taking shape. For instance, Joe Ben Jr., a Navajo artist and one of five Americans in the show, took over the main hall of the conference building for two weeks as he patiently created a vast multi-colored sand painting, which, because of its very fragility, is meant to symbolize peace. Chen Zhen, a Paris-based artist from Shanghai, could also hardly go unnoticed in the main courtyard as he constructed "Round Table," a roughly hewn table in which 26 chairs of different size and quality are implanted. For diplomats who spend their lives around conference tables, it is a pointed reminder that some chairs are more equal than others.

Ms. von Fürstenberg said she considered [Robert] Rauschenberg's series, called "Tribute 21," to be "the key" to the exhibition because each of the 21 serigraphs touches one aspect of human existence—from happiness and human rights to health and technology—and, taken together, they cover "the range of human experience."

Excerpt from Alan Riding, "Politics, This Is Art. Art, This Is Politics," *New York Times*, August 10, 1995.

Alan Riding is a British author and journalist, former European Cultural Correspondent for the New York Times.



Bodys Isek Kingelez, DR Congo, *ONU*, 1995. Paper maquette sculpture. Courtesy of CAAC – The Pigozzi Collection, Geneva



Chen Zhen, China / France, *Round Table*, 1995



Marie José Burki, Switzerland, *Translations*, 1995. Video installation



Sophie Ristelhueber, France, *Résolutions*, 1995



Nari Ward, Jamaica, *Birdhouse for Ariana*, 1995. Installation



KCHO, Cuba, *No Juego*, 1995



Tadashi Kawamata, Japan, *Cabanons*, 1995



Ousmane Sow, Senegal, *The Two Wrestlers*, 1992



GENERAL IDEA, Canada, *AIDS*, 1989



Silvie and Chérif Defraoui, Switzerland, *TIDE*, 1994.
Vertical video projection onto a circle of salt



Nam June Paik, Republic of Korea, *UN Family Tree*, 1995



Georges Adéagbo, Benin, *Untitled*, 1995



Sarkis, Turkey / France, *Vers les monts (dedicated to Onat Kutlar)*, 1995

THE EDGE OF AWARENESS

Geneva, New York, São Paulo, New Delhi, Milan
1998—1999

The Edge of Awareness was organized as part of the fiftieth anniversary celebrations of the World Health Organization (WHO), the United Nations' public health agency. Inaugurated at WHO's Geneva headquarters, this large exhibition continued on to New York at PS1 / MoMA and the UN visitors' lobby, to São Paulo at SESC Pompeia, then to New Delhi at the Lalit Kala Akademi, and finally to La Triennale di Milano. Aimed at stimulating the conscience of the global community through culture and art, the featured works raised issues related to health and, by extension, well-being and the environment.

The protection and improvement of health, and its endorsement on the international agenda, can be an artistic agenda; art can highlight our individual and collective responsibility for global well-being. It is a way of conveying what may be difficult to express in words, such as an encounter with hardship or truth. Art helps to humanize issues of inequality, ill health, disease, and their consequences. It helps remind the world community that health is an invaluable asset, one of the end goals of development, and that it cannot be achieved by mere chance.

Among the many works on display were fourteen billboards, each featuring the work of a particular artist. These billboards accompanied the show to each continent, where new artworks were added to complement and highlight specific issues pertinent to each location.

It is not by chance that Hippocrates' caduceus appears over the United Nations symbol as part of the WHO emblem. For Hippocrates and his pupils, the goal of knowledge was not so much to change the world but rather to correct imbalances and to bring things back to their original "natural" state. This in turn presupposed knowledge of the laws governing the harmony of nature which allowed people to act in a reasonable and balanced manner. The "happy medium" was the goal of Hippocrates' pupils, who established the foundations of modern medicine. They understood that well-being and health do not exist in any absolute form but can only be measured in actual practice. Knowledge therefore meant a state of awareness which in turn would lead to proper action.

On the occasion of the 1993 World Health Day, the Director-General of WHO wrote that "security in modern society is a fact of individual and collective conscience." This observation can easily be applied to the sphere of health and well-being in general, which are the prerequisites for peace and harmony between peoples.

In their revolutionary study on *Airs, Waters and Places*, Hippocrates' pupils abandoned the ancient belief in an animistic cosmos, about which knowledge could be established once and for all, and instead adopted the concept of rational harmony—one that was subject to constant redefinition. They believed that health problems varied according to different environments and that the practice of the physician (as well as

lifestyles, customs, and laws) depended on the physical characteristics of these different milieux. It was therefore essential, if disease or disorder were to be prevented in the body and in society, to maintain a balance between these different elements. However, they also believed that there was a universally valid conception of medicine as an art and that medicine and all the other arts derived from an original *techné*, the purpose of which was to ensure everyone's well-being. It was this goal that ought to guide the physician at every stage of his work.

The noble purpose ascribed to medicine in the Hippocratic pupils' little book reflects a dialectical harmony between the abstract and the concrete that is common to all the arts. The physician and the artist come together in their pursuit of a common objective. In practice, too, they have much in common, with the physician requiring some of the caution of the statesman and the intuition of the artist.

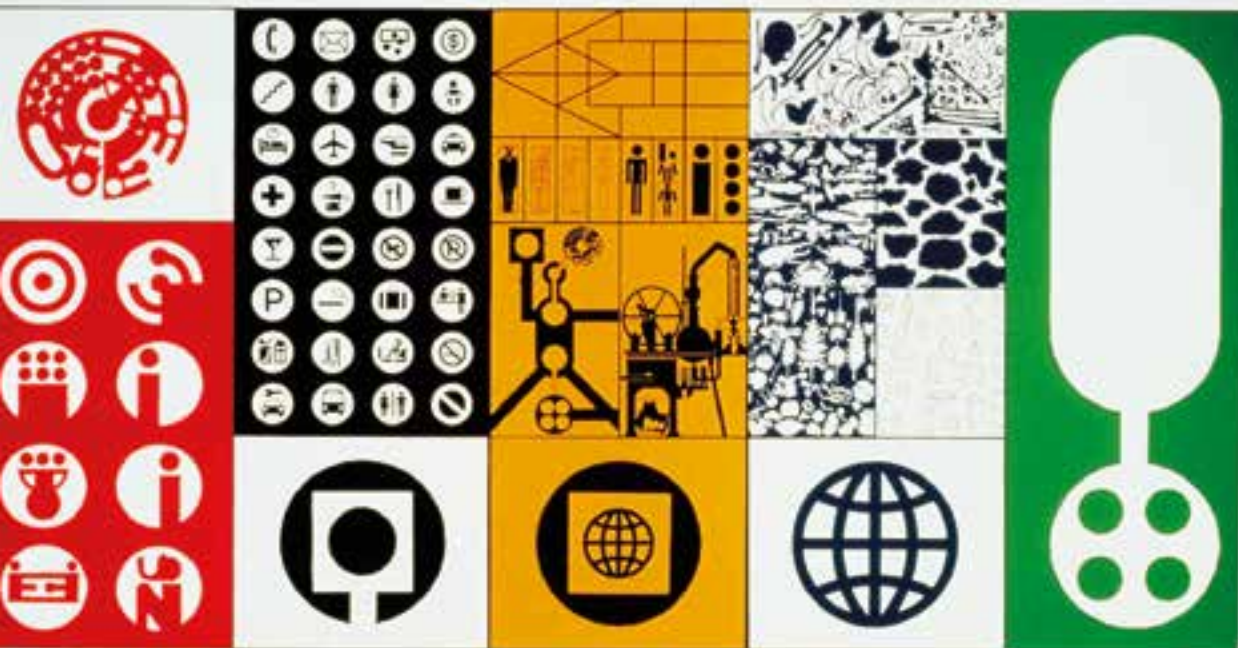
Mankind has always known that perfection does not exist in this world and that each new situation brings new difficulties which must be dealt with in an appropriate manner. Although health is an ideal of perfection in medicine, just as beauty is in art, health and beauty exist only in an imperfect way and no single model can be imposed in the name of an absolute ideal.

Encouraging such an ideal and developing the necessary attendant knowledge can help us to become more aware and thus enable us to transform our desires into deeds. Between the ideal and reality lies the act of doing, which is a characteristic of all the arts. As an ancient text of the School of Hippocrates states: "He who knows that right and wrong do not exist, but that there is a sphere of doing which encompasses the two, will never again leave the realm of art."

Excerpt from the introduction to *The Edge of Awareness* exhibition catalogue (Edizioni Charta, 1998).



Touhami Ennadre, Morocco, *Hands of the World*, 1998. Billboard



Matt Mullican, USA, *Untitled*, 1998. Billboard



Nari Ward, Jamaica, *Waiting Trees*, 1998. On wall: Silvie Defraoui, Switzerland, *The Rules of Order*, 1998



Los Carpinteros, Cuba, *Untitled*, 1998. On wall left: Sol LeWitt, USA, *Wall-drawing 565*, 1988-1998



Ilya Kabakov, Ukraine / USA, *Pour la santé de l'environnement*, 1998. Billboard



Nari Ward, Jamaica, *Amazing Grace*, 1993. 280 abandoned children's strollers, fire hose, audio recording.
Courtesy of Dakis Joannou Collection, Athens



PS1 Center for Contemporary Art, Long Island City, New York. On site installation view of billboards

ART AND SOCIAL REALITIES

Geneva, 2000

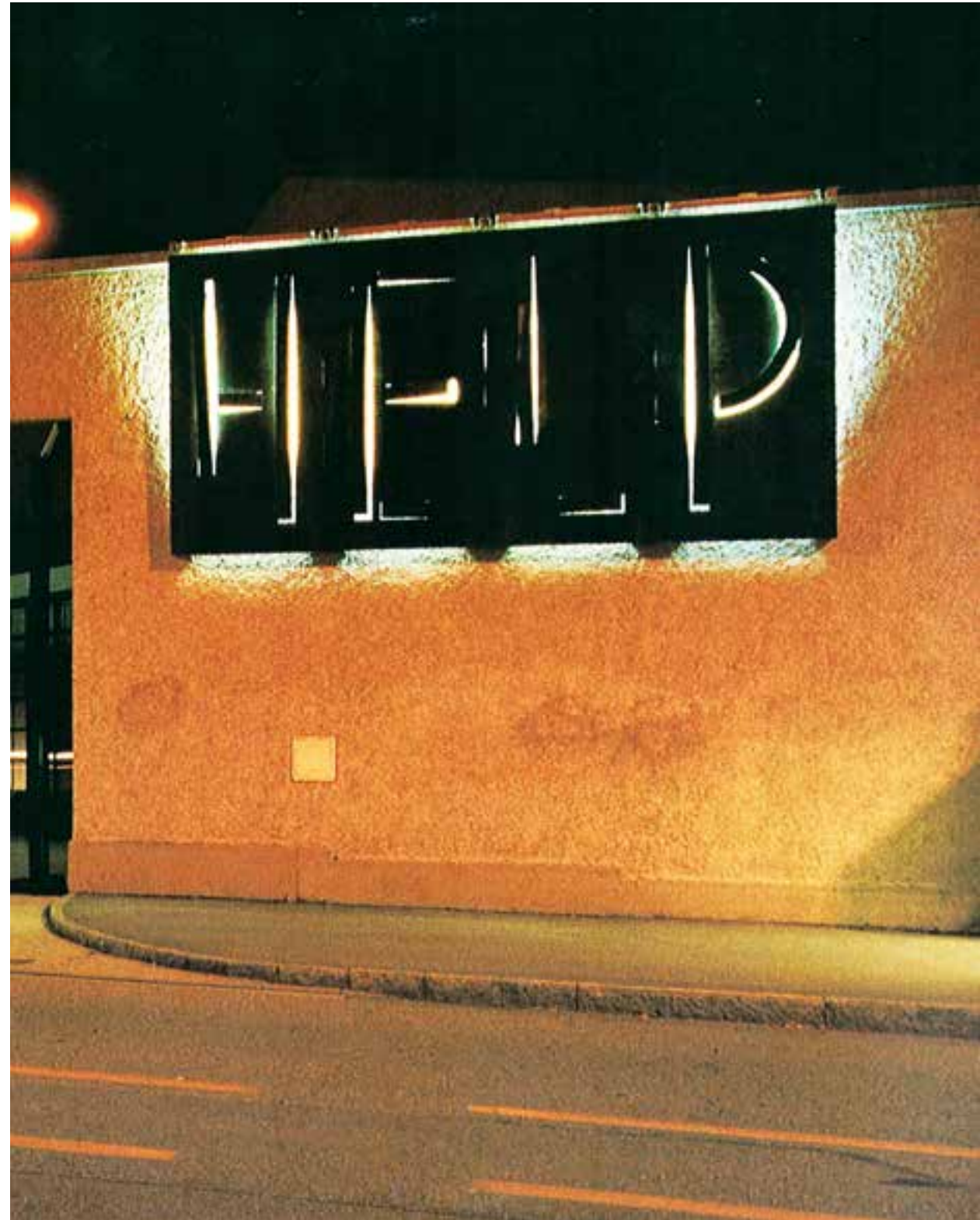
An interdisciplinary project that created a dialogue on the themes of refugees, emigration, and exclusion, *Art and Social Realities* was organized to accompany Geneva 2000, an international summit on social development. The exhibition was hosted at the visitor center of the United Nations High Commissioner for Refugees in Geneva.

Inspired by illuminated billboards on U.S. highways in the 1960s, the American artist Vito Acconci's *Self-Writing Billboard* (1998–1999), installed on the facade, cried out to the public, "Help."

The Japanese architect Shigeru Ban's *Paper Loghouse* (1996–1999) was a makeshift cabin prototype made of recycled cardboard rolls, conceived for refugees and survivors of natural disasters. Hundreds have since been erected for Rwandan, Tanzanian, and Ugandan refugees (1994), for earthquake victims in Kobe, Japan (1995), and in Turkey (1999). This prototype was donated by the architect to ART for The World, which in turn offered the work to the Institut d'architecture de l'Université de Genève.

The video installation *A Needle Woman* (1999–2000) by the Korean artist Kimsooja featured herself standing still on crowded streets while urban chaos swirls and crisscrosses around her. The images transmit the sense of exclusion and alienation felt by individuals in big cities.

Migrations (1999) by the French photographer Gilles Delmas was a series of clandestine photographs in black and white, which could be interpreted as film stills of hostile natural environments, conveying the physical and psychological pain endured on the often perilous and tragic journeys of immigrants.



Vito Acconci, USA, *Self-Writing Billboard*, 1998–1999



Shigeru Ban, Japan, *Paper Loghouses*, 1995. Kobe, Japan



Kimsooja, South Korea, *A Needle Woman*, 1999–2001. Video still from Delhi, India, 8 channel video projection, 6'33" loop, silent. Courtesy of Galleria Raffaella Cortese, Milan, and Kimsooja Studio

RWANDA PROJECT BY ALFREDO JAAR

Geneva, 2000–2001

Rwanda Project by Alfredo Jaar, a moving testimony to the Rwandan genocide and a powerful manifesto against the horrors of all violence, was presented at the International Red Cross and Red Crescent Museum, Geneva, on the occasion of the fiftieth anniversary of the United Nations High Commissioner for Refugees. Jaar's strategy of reducing the scale of the genocide to a single individual, one with a name and story, elicited empathy, solidarity, and an intellectual connection from viewers.

THE SILENCE

Alfredo Jaar

Over a five-month period in 1994, more than one million Rwandans, mostly members of the Tutsi minority, were systematically slaughtered while the international community closed its eyes to genocide. Hutu militias who had been armed and trained by Rwandan military largely carried out the killings. As a consequence of this genocide, millions of Hutus and Tutsis fled to Zaire, Burundi, Tanzania, and Uganda. Many still remain in refugee camps, fearing renewed violence upon their return home.

Like adults, children were systematically targeted and killed. The militias wanted to make sure they did not repeat the mistake of 1959, when they had not killed the children. Those children went into exile and formed a resistance.

It is impossible to estimate the number of children killed during the massacres. Some children were slaughtered with their parents. Other witnessed their parents and brothers and sisters being murdered. Many who survived the killings lost their will to live and died. On Thursday morning, August 25, 1994, I entered the Rubavu Refugee Camp near Gisenyi in Rwanda, as a school was about to begin. As I approached the makeshift school, children gathered around me. I smiled at them and some smiled back. Three children, Nduwayezu, Dusabe, and Umotoni, were seated on the steps in front of the school door. Nduwayezu, the oldest of the three, was the only one that looked directly at my camera. Like the other thirty-six children in the camp, he had lost both parents. When Nduwayezu arrived at Rubavu, he remained silent for four weeks. Four weeks of silence.

I remember his eyes. And I will never forget his silence. The silence of Nduwayezu. Gutete Emerita, 30 years old, is standing in front of a church where four hundred Tutsi men, women, and children were systematically slaughtered by a Hutu death squad during Sunday mass. She was attending mass with her family when the massacre began. Killed with machetes in front of her eyes were her husband, Tito Kahinamura, 40, and her two sons, Muhoza, 10, and Matiragari, 7. Somehow, Gutete managed to escape with her daughter, Marie Louise Unumararunga, 12. They hid in a swamp for three weeks, coming out only at night for food.

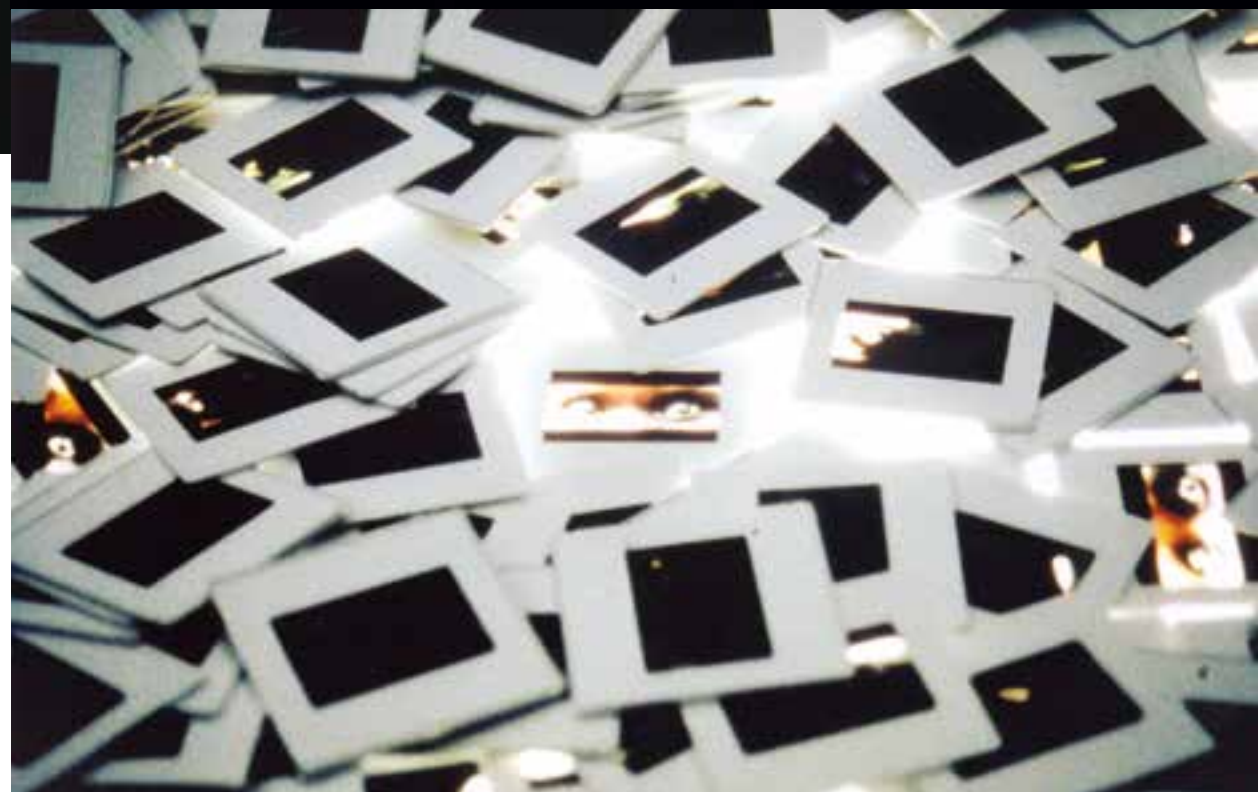
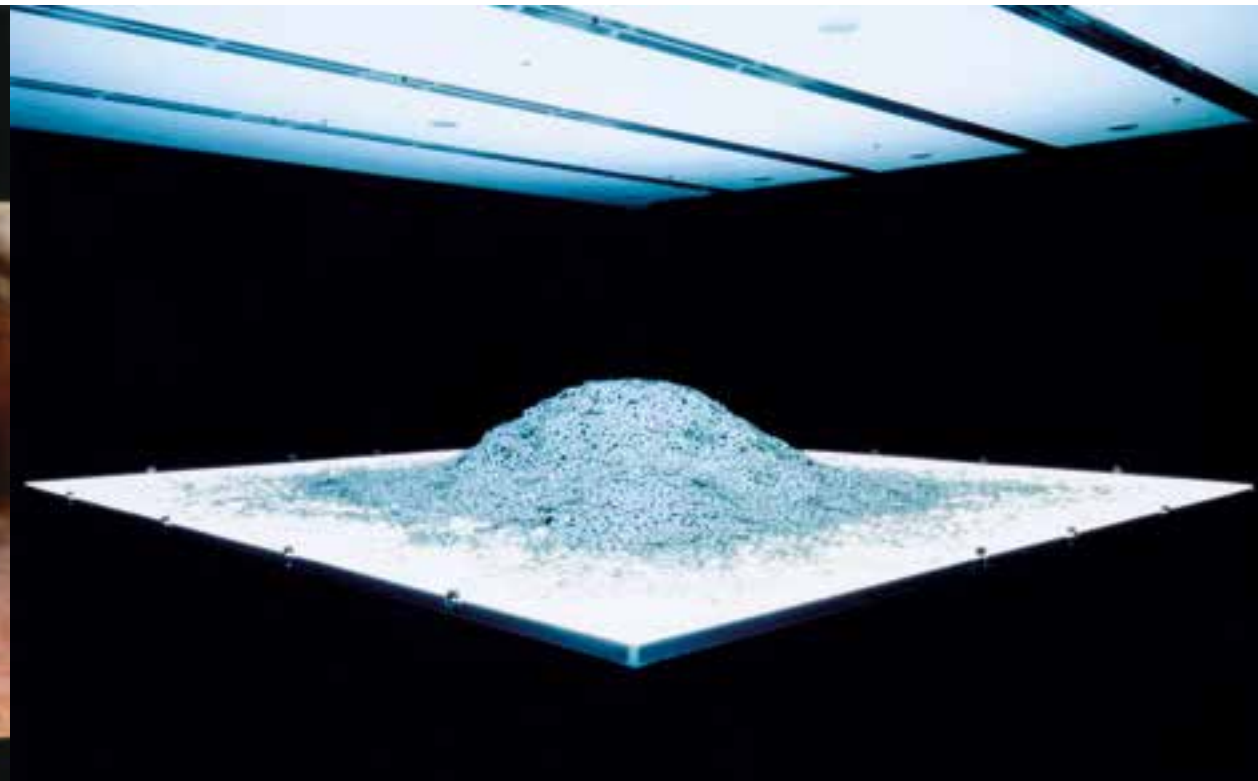
Her eyes look lost, incredulous. Her face is the face of someone who has witnessed an unbelievable tragedy and now wears it. She has returned to this place in the woods because she has nowhere else to go. When she speaks about her lost family, she gestures to corpses on the ground, rotting in the African sun.

I remember her eyes.
The eyes of Gutete Emerita.

Alfredo Jaar is a Chilean-born artist, architect, and filmmaker living in New York.



Alfredo Jaar, Chile, *The Eyes of Gutete Emerita* (details), 1996



STORIES ON HUMAN RIGHTS

Film production, 2008

Some of the world's most prominent filmmakers, artists, and writers were called upon to join forces and contribute to the making of *Stories on Human Rights* (2008) in observance of the sixtieth anniversary of the Universal Declaration of Human Rights. Created and produced by ART for The World, *Stories on Human Rights* was the first large-scale film project produced by the High Commissioner of Human Rights with award-winning filmmakers and artists, using the universal language of art to sensitize people across the planet to what "human rights" actually means. In the making of each three-minute short film, the artist-director was inspired by one of the six themes that capture the ideals enshrined in the declaration: culture, development, dignity and justice, environment, gender, and participation.

The result was twenty-two short films edited into one long feature film, revealing the world's great diversity and cultural wealth, as well as hopes and concerns about the present state of human rights around the world. Indeed, by conveying the timeless significance of human rights and their underlying values, *Stories on Human Rights* offers an opportunity to reflect on the wide historical and human significance of the adoption of this landmark Declaration.

On 10 December 1948, at the Palais de Chaillot in Paris, the General Assembly of the United Nations adopted and proclaimed the Universal Declaration of Human Rights. It was the historic decision of a common will to put an end to conflict generated by totalitarian states and racism. This concept was clearly expressed in the preamble to the Declaration: "Disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind."

This indignant outcry paved the way for the assertion of the "principle of philanthropy," first enunciated by the sophist Protagoras in fifth-century BC Athens during the early days of the foundation of democracy. His maxim, "Man is the measure of all things," meant that truth only exists in relation to the opinions and the free will of human beings: there is no such thing as absolute, predetermined, or divinely ordained truth.

Respect for freedom of opinion was reasserted by the philosophers of the Enlightenment more than two thousand years later. As Diderot wrote in the *Encyclopédie* in an article entitled "Natural Law," "Freedom is far too commonly mistaken for will, but it is the general will that the individual must appeal to. It is the common will that determines the limits of all duties. Tell yourself repeatedly, 'I am human, and I have no other truly inalienable, natural rights except those of humanity.'" Enlightenment philosophers therefore appealed to reason, which is an attribute specific to humankind that differentiates it from the rest of the universe. It is reason that dictates the difference between right and wrong with respect to the rights of others. Adopting reasonable behavior thus means being fully human and, conversely, a fully human being bases his judgment on reason.

More than two centuries after Diderot's declarations, as is recognized today, the technical means developed by humankind have become so powerful that they have disrupted the natural balance and order of things, to the point of endangering life itself on our planet. How can modifying the environment not have an effect on being human and on humankind? If by nature we mean not only the landscape, trees, and animals but also the body of memories, desires, and inspirations that forms the human conscience and generates images, then we may say that the impoverishment and pollution of nature also impoverishes the imagination and pollutes the soul, which leads us to ask the following question: Does art, the producer of images and goods, also have its own specific limits or duties, which are dictated by reason? This is no trifling matter, because it calls into question the freedom of action and expression, and the circulation of ideas, which is one of the cornerstones of democracy.

Can we still apply Diderot's "principle of reason"? Yes, if like him we reply that reason limits our will by appealing to our common humanity, based on the principle of brotherhood and tolerance. Human rights do not come without duties and stem from a general belief that everyone is imbued with them; it is this inner truth that Diderot referred to when he said, "Tell yourself repeatedly: I am a human."

Excerpt from the Introduction to *Stories on Human Rights* catalogue (Electa, 2008).

THE ART OF DIPLOMACY

Philippe Kern

I worked with ART for The World on the project *Stories on Human Rights* (2008). This extraordinarily rich film created to celebrate the sixtieth anniversary of the Universal Declaration of Human Rights was composed of twenty-two shorter films. Our respective organizations punched above their weights out of sheer passion for the arts and culture, its transformative power, as well as our faith in international public organizations—set up after the Second World War to bring peace and to fight aggressive nationalisms, prejudices, intolerance, and ignorance.

ART for The World is also Art for the United Nations, the story of forging a relationship between the disruptive—an aim of both art and intergovernmental organizations in order to build a better, more cohesive world. ART for The World is first and foremost a statement, namely the affirmation that art contributes to addressing questions related to the human condition and to human goals. The organization is not about artists shaping policy; rather it is about putting art at the service of norms adopted by the international community in order to foster justice, peace, equality, and freedom.

Art is a powerful mediator between different conceptions (philosophical, religious, social), traditions, attitudes, and views of the world. Artistic expression recognizes that the world is diverse and that this plurality and complexity make up its very essence. Art embodies opinions connecting humans with ideals, the same ideals that are enshrined in the international conventions and charters of the United Nations.

ART for The World is about giving a visual and diverse identity—as diverse as singular artistic interventions—to legal principles. The artists provide an interpretation of norms, often abstract concepts, which may become a painting, a performance, or a film. As a result complex paradigms are able to reach the public and make an impact. Artists confront their personal universe with the world's contingencies and insufficiencies with a view to questioning conceptions and prejudices.

In a world vitiated by humiliation, injustice, abandonment, economic hardship, xenophobia, and gender inequality, it is evident that free trade and economic spaces alone will not be sufficient to generate world harmony and a sense of common destiny. Beauty and its representations, shared values, mutual understanding, and artistic exchanges are required to build empathy between cultures.

International institutions should engage more with art in order to trigger discussions and engagement in the international community, and to help formulate an international consciousness. This collaboration will enable the development of a narrative that may lift people's horizons, and give one reasons to believe in a common and shared future.

Philippe Kern is founder and director of KEA European Affairs, a Brussels-based consultancy and activist for the arts, culture, sport, creativity, and creative industries.



Jasmila Žbanić, Bosnia, *Participation*, 2008. Film stills



Sergei Bodrov, Russia / USA, *The Voice*, 2008. Film stills



Hany Abu-Assad, Palestine, *A Boy, a Wall and a Donkey*, 2008. Film stills



Jia Zhang-Ke, China, *Black Breakfast*, 2008. Film stills



Idrissa Ouédraogo, Burkina Faso, *La Mangué*, 2008. Film still



Daniela Thomas, Brazil, *Voyage*, 2008. Film still



Apichatpong Weerasethakul, Thailand, *Mobile Men*, 2008. Film stills



Marina Abramović, Serbia, *Dangerous Games*, 2008. Film still



Saman Salour, Iran, *The Final Match*, 2008. Film still



Francesco Jodice, Italy, *A Water Tale*, 2008. Film stills

THEN AND NOW

Film production, 2010—2011

In 2010—2011, in observance of the third forum of the UN Alliance of Civilizations and the Council of Europe, ART for The World produced the omnibus film *Then and Now: Beyond Borders and Differences*, a fifty-five minute feature film composed of seven shorts created by outstanding independent filmmakers from five continents.

Inspired by Article 18 of the Universal Declaration of Human Rights—“Everyone has the right to freedom of thought, conscience, and religion”—the short films, each five to ten minutes long, are based on the themes of tolerance, nonviolence, and respect for differences, and they take various forms, from drama to comedy, documentary to fiction. The result is an instrument of broadmindedness and cross-cultural education, intended to stimulate mutual recognition among people. The invited filmmakers highlight the complexity of cultures and promote social inclusiveness and acceptance.

The title reminds us that separations among cultures and religions are artificial. No barriers, whether natural or human-made, can totally succeed in stifling constructive dialogues between different systems of thought.

Following its world première in Geneva at the International Film Festival and Forum on Human Rights, *Then and Now: Beyond Borders and Differences* has been screened in a number of cinemas and film festivals worldwide, as well as in museums, art and community centers, universities, and schools, in the interest of reaching the widest possible audience.

BEYOND BORDERS AND DIFFERENCES

Jordi Torrent

In 2009 when ART for The World approached us at the United Nations Alliance of Civilizations (UNAOC) with the idea of exploring possible ways of collaborating on the production of the collective film *Then and Now*, we were immediately intrigued. At the time, the UNAOC was in its formative years of implementing its mandate: to work toward the advancement of intercultural dialogue and attenuating identity-based violent polarization, as well as to energize and provide venues for peaceful understanding among peoples from different cultural and religious backgrounds. The directive from the High Level Group Report on the UNAOC indicated that the initiatives to be promoted should focus on four main areas: education, media, youth, and migration. It immediately seemed to us that the ART for The World’s film project *Then and Now*, with the tagline “Beyond Borders and Differences,” was clearly a media project that fit well within the UNAOC’s overall framework. In addition, the vision behind Article 18 of the Universal Declaration of Human Rights embodies that of the film and the UNAOC: “Everyone has the right to freedom of thought, conscience and religion.”

We also recognized the inspiring caliber of the filmmakers attached to the project. Adelina von Fürstenberg, the founder and director of

ART for The World, had once again managed to call upon an astounding group of world-renowned artists to collaborate with her on this extraordinary filmic journey. We offered our support, hoping that the UNAOC’s “stamp of approval” would help her to find financial backing. This was not easy. The 2008 financial crisis was still being felt, and if in moments of economic splendor finding funding for art is already difficult, now with the growing global recession, it was even harder. But Adelina’s innate enthusiasm and determination found the means to bring the project to fruition. And splendidly so.

Some of the short films within this collective feature-length film are truly jewels not only on the level of artistic achievement but also as venues for creating awareness for social justice. Just to mention three: Robert Wilson’s *Gao* (USA), Hüseyin Karabey’s *No Darkness Can Make Us Forget* (Turkey), and Jafar Panahi’s *The Accordion* (Iran).

The UNAOC presented a first cut of *Then and Now* during the 3rd Global Forum of the Alliance of Civilizations (May 2010, Rio de Janeiro, Brazil) while Adelina was still fundraising for its completion. Several of the filmmakers came to Rio for the event, notably the well-known French actress Fanny Ardant, who directed *Chimères Absentes*, an intimate film reflecting on the lack of social inclusion of Romani people in contemporary societies. Some of the short films have also been screened as single pieces at festivals around the world, in particular Jafar Panahi’s *The Accordion*. When in December 2010 Panahi was sentenced by an Iranian tribunal to a six-year jail term and a twenty-year ban on directing any movies, *The Accordion* became an important factor in his release and the global fight for freedom of expression. It has been presented at numerous festivals around the world, including the prestigious Venice Film Festival and New York Film Festival. ART for The World has been truly successful in showcasing that media and art can indeed be platforms for social inclusion and the development of a global culture of peace.

Jordi Torrent is a media maker and educator based in New York. Produced, written, and directed numerous television programs, documentaries, and feature films. Project manager of media and information literacy initiatives of the United Nations Alliance of Civilizations (UNAOC) since 2007.



Jafar Panahi, Iran, *The Accordion*, 2010. Film stills



Idrissa Ouédraogo, Burkina Faso, *La longue marche du caméléon*, 2010. Film stills





Masbedo, Italy, *Distante un padre*, 2010. Film stills



Fanny Ardant, France, *Chimères Absentes*, 2010. Film stills





Hüseyin Karabey, Turkey, *No darkness will make us forget*, 2011. Film stills



Interpreting Sustainability 1999—2016

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Chapter Two

Since the Industrial Revolution, development has continued its forward march. Growth and progress have been achieved, touching nearly every aspect of daily life with rising standards of living everywhere. But these gains have not been without costs: the Earth's natural equilibrium has been skewed to the point of endangering life on our planet. Many regions of the world are facing great environmental stress and damage as the result of growing demand on limited natural resources and increasing pollution and waste—ironic results of higher living standards, affluence, and economic growth. The transformation of our planet has had adverse effects on the human environment, threatening the human race.

Rallying against violations of the natural resources that nurture our planet, art can raise awareness, perhaps just as effectively as the many international conferences on environment and climate change. Human wealth and well-being can and should be measured not only by how we treat other humans, but also by how we treat the surrounding environment and the Earth we live on. The pleasure that we take in nature, as well as how we remember our past interactions with its forces, form part and parcel of our psyche. When we sully the environment and destroy nature, we also destroy ourselves and our very essence as human beings.

If sustainability's ambition is to give us the capacity to endure, to remain diverse and be productive indefinitely, moving toward sustainability is a global challenge of manifold facets. The 2005 World Summit on Social Development defined sustainability's pillars as threefold: environmental, social, and economic. The objective is to guarantee for all the right to education, food, and health while alleviating poverty, confronting gender issues, and empowering women, among many other worthy goals.

"Interpreting Sustainability" broadens the three-pillar definition. It holds that cultural diversity is as necessary for humankind as biodiversity is for nature. It imagines a more satisfactory existence on intellectual, moral, emotional, and spiritual grounds. Cultural rights are an integral component of human rights. By presenting and promoting art projects centered on the intangible assets of participation, endowment, and resilience, ART for The World makes culture sustainability's fourth domain.

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ROBERT RAUSCHENBERG AT SAN LAZZARO ISLAND Venice, 1996

The Armenian Mekhitarist Monastery on San Lazzaro Island in Venice was a unique setting in which to present works by the legendary artist Robert Rauschenberg. His German, Anglo-Saxon, and Native American Cherokee origins put him at the cross-roads of different cultures. He is mostly known as one of the fathers (or grandfathers, as he often puts it) of Pop art, but he is notable as well for using art to communicate his concerns about social injustice, cultural insensibility, the environment, and human rights.

Rauschenberg once said: “I like to think of myself as a reporter, an explorer, and an inventor, instead of a painter.” The Venice works were highly representative of his working method, which is not to impose a specific meaning or relationship on the images he decides to assemble, but to put things into play, creating a context that is deliberately provocative by intermingling the historical and the contemporary, the secular and the religious, which the viewer can then associate or deconstruct.

Rauschenberg long believed that “a one-to-one contact through art contains potent peaceful powers, seducing us into creating mutual understandings for the benefit of all.”



Robert Rauschenberg, USA, *A Quake to Paradise*, 1994. Belvedere of promontory of San Lazzaro Island, Venice



A PAVILION FOR THE WORLD HEALTH ORGANIZATION BY ANDREA ANGELIDAKIS Geneva, 1998

The ART for The World pavilion was conceived as a structure with a double purpose: it was used as an exhibition space for the duration of *The Edge of Awareness* in Geneva, and then was to be shipped to a developing country to be installed as a school/dispensary. As the requirements for exhibiting art are fairly minimal, most of the design effort was directed toward the pavilion's future life as a building independent of infrastructure and topography. The pavilion is designed as a kit that can be taken apart and placed inside a single forty-foot container.

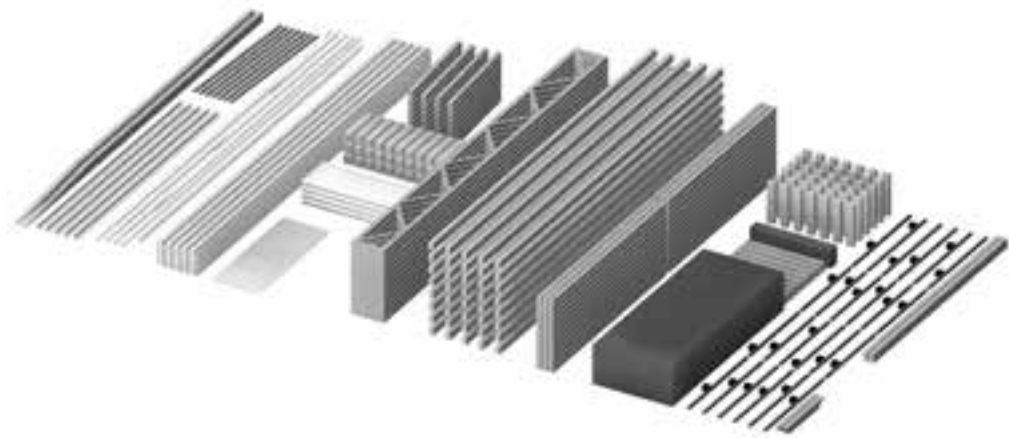
Inspired by World Health Organization's definition of health as "a state of complete physical, mental, and social well-being," the ART for The World pavilion combines the typology of the architectural folly with that of a provisional structure. An "architectural folly" is a structure, usually reserved for world expos or exhibitions, whose purpose is to express architectural ideals or future modes of habitation. It is a temporary structure that serves a specific purpose for the duration of the exhibition and is sometimes reconstructed as a permanent exhibit if the ideas prove to be prophetic. However, it is often discarded at the close of the exhibition to give way to a new generation of proposals. The provisional building, on the other hand, is usually limited to a tent structure that provides a rudimentary space at minimum cost.

In this case, the cultural value of an exhibition pavilion is linked to the physical need for hospital and education spaces. This deceptively simple gesture is in fact quite unique, because it unites notions that until now were never considered together, reflecting ART for The World's mission of art in the service of humanitarian objectives.

Andreas Angelidakis is a Greek / Norwegian architect and artist living and working in Athens.



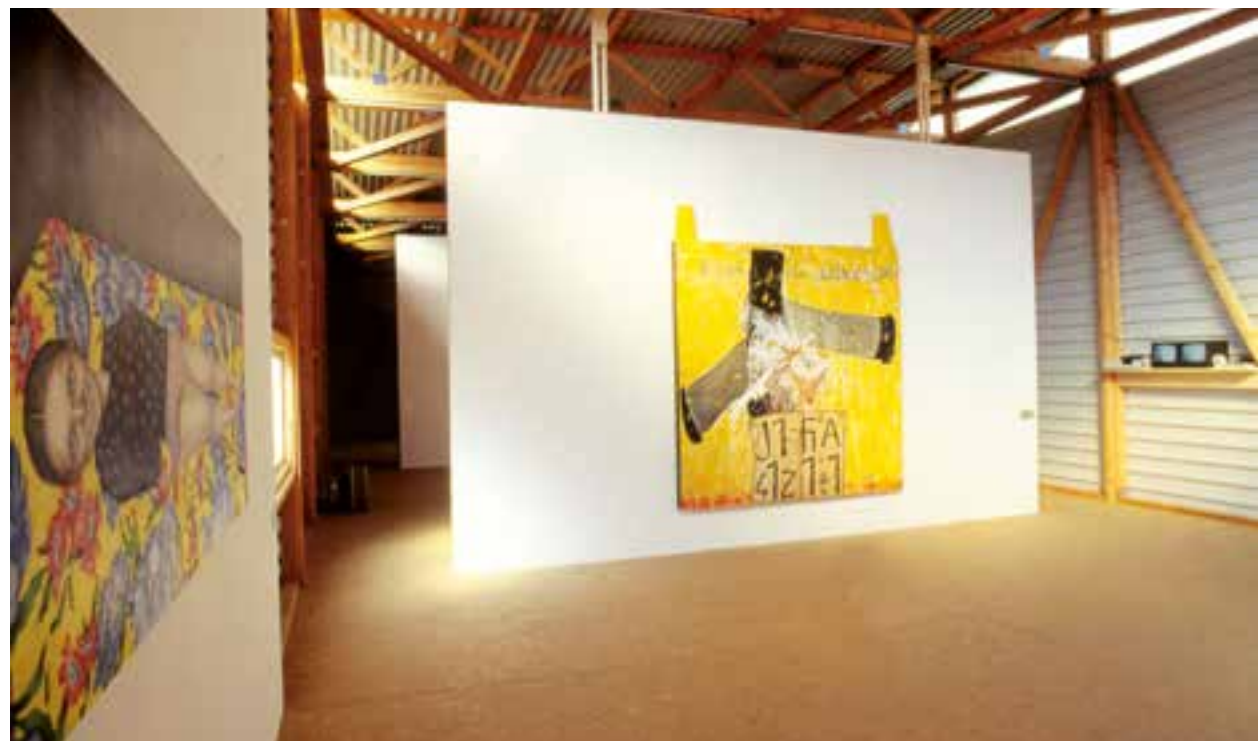
The Pavilion for the World Health Organization, WHO Headquarters, Geneva, 1998.
Architect: Andreas Angelidakis, Greece



Pavilion, components



Pavilion, cross section



Left: Margherita Manzelli, Italy, *Niente piante in pubblico – antibiotici*, 1998.
Right: Ouattara Watts, Ivory Coast, *Barouh*, 1994



Performance by Michael Galasso at the Pavilion for the World Health Organization, WHO

THE CHILDREN'S MUSEUM OF GUADALAJARA

BY PHILIP JOHNSON

Venice, 1999

As part of the collateral exhibitions of the 48th Venice Biennale in 1999, ART for The World presented the project design for the Children's Museum of Guadalajara by the legendary American architect Philip Johnson. The exhibition paid tribute to a pioneer of the three architectural movements that have most influenced the contemporary urban landscape: the International Style, postmodernism, and deconstructivism. Through his designs, writings, and teaching, Johnson helped to define the theoretical discourse and built form of architecture in the United States for more than half a century. The creative journey of a visionary who always remained able to look at the world with the wide eyes of a child found new expression in this children's museum.

The exhibition was comprised of scaled architectural models shown against the gilded Baroque rooms of the Palazzo Zenobio in Venice. Johnson's design included four pavilions—one each for painting, sculpture, and music, and one devoted solely to the movement of children. Formally, each of the buildings is an experiment with primary shapes, thus also making the design an exploration of children's architecture.

ON THE PROJECT IN GUADALAJARA

Philip Johnson

"There is only one absolute in the world and it is change," as my favorite philosopher, Heraclitus, said. These sureties of Plato and Le Corbusier are no longer sureties... It is better to go back to the pre-Socratics, who taught us that you cannot bathe twice in the same river. Therefore I cannot help but be revolutionary, continuously, even against what I previously was myself, and this gives me great freedom.

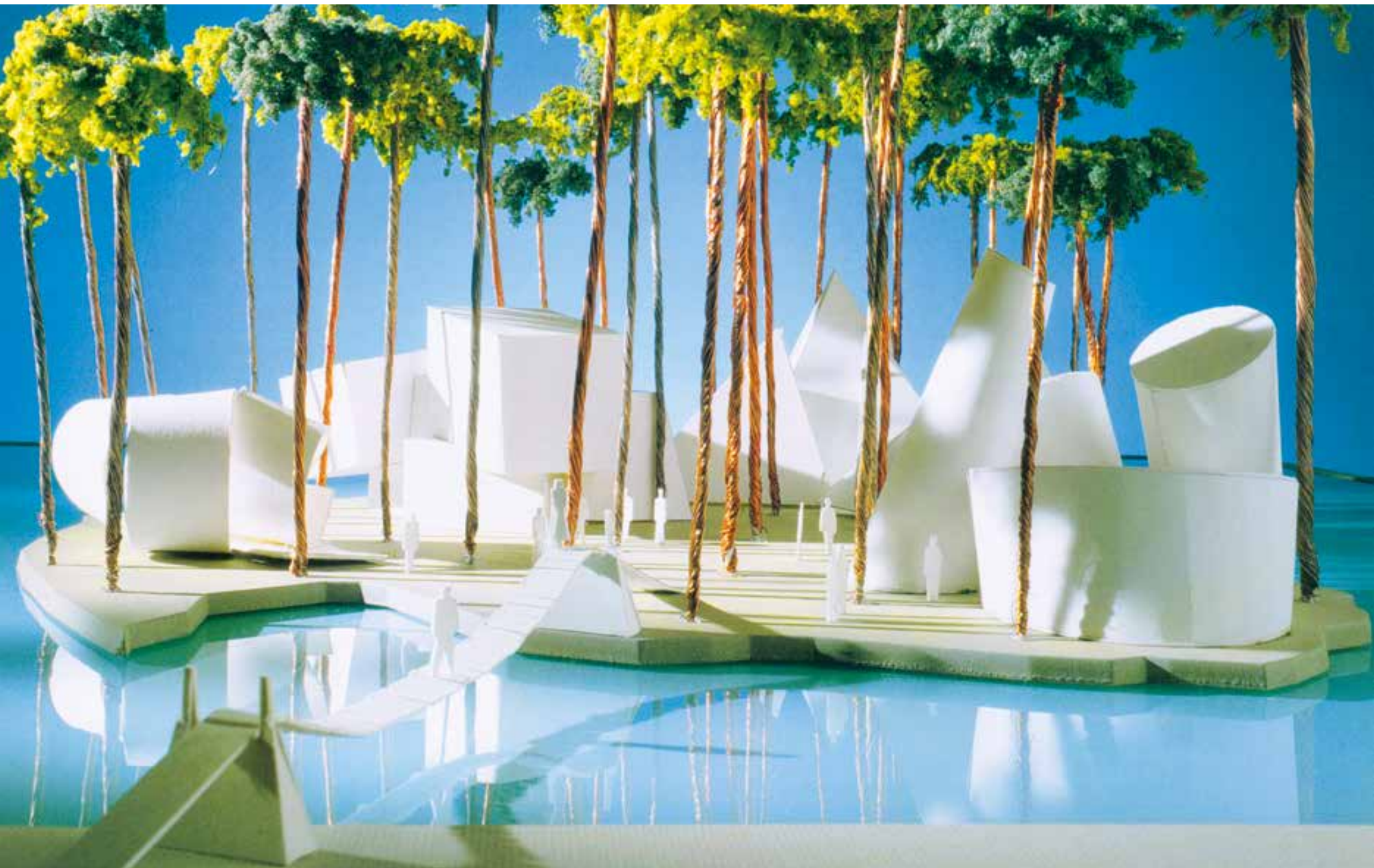
Now, I am trying to warp the classical. It is not that I am out to destroy it. But now I want to explore what can be done with and to the classical. Instead of making one building, I am designing four. That way each one will be small and playful. I want the design of each to be intimate, to look big but feel small. Each of the four will be a different object, loosely based on the cube, cone, cylinder, or pyramid. But they won't be pure Platonic forms. They will be warped. For example, the cylinder appears as a coil. The cones are tapered, warped, and reversed. The pyramids are tilted and collide with each other. The cubes are misshapen, tilted, and crushed together, they are warped like the rest.

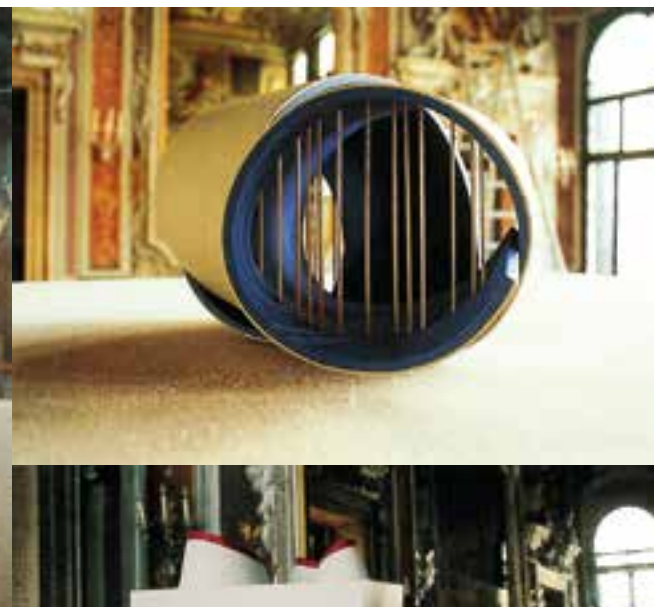
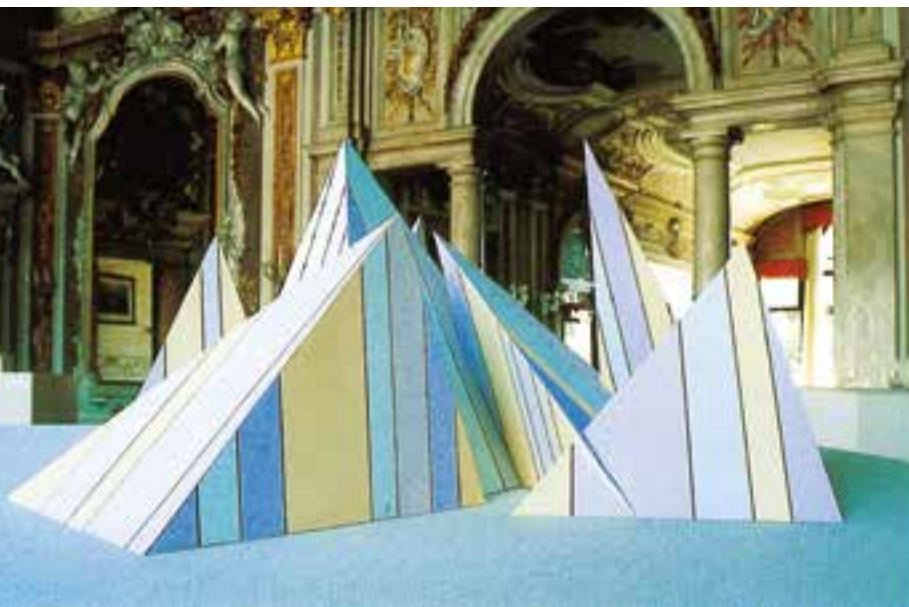
The site for my objects... is an island—entirely man-made, in a man-made lake. I love islands and the way that they can isolate buildings. I will use a rope bridge to bring people to the island. The bridge will be the *gozinta* for the island, then each building there will have its own *gozinta*. The manner in which you enter architecture matters to me greatly. I refer to this as the *gozinta* because it is about how one "goes into" an architectural composition. It is part of the architecture, part of the procession.

In fact I didn't want to make a museum; what on earth is a children's museum? A place where they can be active and have fun. Today's museum is an active, positive place. A place of entertainment, recreation, participation, it is much more interactive than in the past.

Excerpt from *The Children's Museum of Guadalajara* exhibition catalogue, supplement no. 669 *Casabella* (Electa, 1999).

Philip Johnson (1906—2005), born in Cleveland, Ohio. Before designing his first building he had been a client, critic, author, historian, and founder and director of the department of architecture and design at the Museum of Modern Art, New York.





Philip Johnson, USA, Models of the Children's Museum, 1999. Guadalajara, Mexico.
Models by Richard Tenguerian



PLAYGROUNDS AND TOYS

2000—ongoing

Time is the child's kingdom.
—Heraclitus

The possibility to play freely and unpressured during childhood, to construct and deconstruct, to let the imagination wander in the realm of magic, is a fundamental right of every human being. It is too often denied in many parts of our world.

Playgrounds and Toys is a fully sustainable and innovative contemporary art project that offers tangible support to existing schools, orphanages, and local communities in order to improve the welfare and upbringing of disadvantaged children and those with little or no access to such facilities. ART for The World provides these schools and communities with both indoor and outdoor playgrounds and playthings, promoting the children's education while assisting in their personal rehabilitation, keeping them stimulated, encouraging the development of cultural and personal identity, and, most importantly, adding joy to their lives.

With great sensitivity and in accordance with the project's guidelines, more than fifty artists, architects, and designers from all over the world have collaborated with ART for The World since 2000 to create unique designs for playgrounds and educational toys for children that are simple and inexpensive to construct and that strictly abide by standard safety requirements. The playground designs, in the form of 1:15 scale models, have been shown in traveling exhibitions around the world in order to increase awareness among the largest possible international public.

The playgrounds have been developed in schools and communities in India, the United Kingdom, Armenia, Greece, China, and Tasmania/Australia. Additionally, newly designed toys have been distributed in refugee camps in Afghanistan, Cambodia, Nigeria, Pakistan, Sierra Leone, and Tanzania with the help of UN agencies.

TOYS FOR CHILDREN LIVING IN WAR ZONES

Manuela Gandini

Apart from a small number of international delegations, few people have been able to see the exhibition *Playgrounds and Toys* at the visitor lobby of the United Nations headquarters in New York, created for the fiftieth anniversary of the High Commissioner for Refugees and to be exhibited at the occasion of the Special Session on Children of the UN General Assembly [which was postponed].

Benefiting from the support of the Swiss Agency for Development and Cooperation, and designed to the benefit of refugee children from countries at war, this art project offers a certain solace with its soft, colorful, and wonderfully creative toys and playgrounds created by a large number of artists and designers from all over the world.

Scheduled to open on September 18, 2001, the exhibition was never opened to the public for reasons of security and because of a mourning period being observed by the American people and the international community.

In spite of the tragic events of September 11, children will continue to play and to invent new worlds throughout the globe.

Excerpt from Manuela Gandini, "Toys for Children Living in War Zones," // *Sole 24 Ore*, Milan, October 28, 2001.

Manuela Gandini is an art critic and independent curator based in Milan.



Chen Zhen, China / France, *Danser la Musique*, 2000



Fabiana de Barros, Brazil / Switzerland, *Fiteiro Cultural*, 2000



Fabrice Gygi, Switzerland, *Cabane*, 2000



Vito Acconci, USA, *Klein Bottle Playground*, 2000



Vivan Sundaram, India, *Jantar Mantar Playground*, 2002



Shirazeh Houshiary, Iran, and Pip Horne, UK, *Untitled*, 2000



Noritoshi Hirakawa, Japan, *A World Map*, 2001



Paolo Canevari, Italy, *Racetrack*, 2001. UN Visitors' Lobby, New York



Liliana Moro, Italy, *Playhead*, 2003



Enzo Mari, Italy, *The Big Stone Game*, 1968–2000



David Renaud, France, *Untitled*, 2004



Shirazeh Houshiary, Iran, & Pip Horne, UK, Gloucester School, UK, 2004



Chen Zhen, China / France, *Danser la musique*, 2000 to 2009. Courtesy of MONA – Museum of Old and New Art, Hobart, Tasmania, Australia



Stefano Boccalini, Italy, John Kirakossian School, Yerevan, Armenia, 2003



Andreas Angelidakis, Greece (foreground), Fabrice Gygi, Switzerland (background), John Kirakossian School, Yerevan, Armenia, 2003



Fabiana de Barros, Brazil / Switzerland, John Kirakossian School, Yerevan, Armenia, 2003

THE OVEREXCITED BODY: SPORT AGAINST RACISM

Milan, São Paulo, Geneva, 2001—2003

The Overexcited Body brought together sports and contemporary art. Artworks created by more than thirty international artists explored different aspects of sport, ranging from its educational and pedagogical role to its social function as a place where passions, tensions, and enthusiasms confront one another. It also explored crucial issues such as tolerance, and racial and social discrimination.

The show began in Milan and traveled to São Paulo and Geneva.

A BEACON FOR PEACE

Vladimir Petrovsky

Sport is a universal human activity. It fosters team spirit and generosity, and subordinates individual performance to the glory of one's country. Competition drives one to surmount challenges and push toward greater heights, but it also breeds unsportsmanlike conduct such as ego and greed. Thus sport, like society, reflects the best and the worst in human beings. Sport is also an equalizing force. Today's sporting heroes prove that people of all races, backgrounds, and ages can earn recognition. Sport thus transcends the barriers to human development and can serve as a model of what people can achieve if they are only given the chance. This exhibition celebrates sport and art by paying tribute to the human will to overcome and to succeed. This determination brings the torch of peace to all parts of our world.

Excerpt from the *The Overexcited Body* exhibition catalogue (SESC, 2001).

Vladimir Petrovsky (1933-2014). Under Secretary General for political affairs (1992), Director General of the United Nations office at Geneva (1993–2002).

ART AND SPORT

Yorgos Tzirtzilakis

The relationship between art and sport has changed many times through the ages. In the twentieth century a large part of modern and contemporary art remained indifferent toward major sporting events. The concept of body culture had acquired an increasingly remote relation to that of the ancient Greeks, as it is described by Winckelmann or in Homer's *Iliad* or Pindar's poetry. Instead of inhabiting the body, as the ancients believed, the soul was now perceived as being separate from it. Many artists, drawn by a different perception of passion and intellect, by nihilism and negative thinking, reveled in decadence and the "culture of misery," thus rejecting positive stereotypes of health.

Yet there also exists another approach to sport which seems more closely linked with the present. It is here that we must look, if we really want to understand our new social customs and our new conception of the body.

In early twentieth century, most people thought that the great achievements of technology and industrialization would usher in an entirely new way of living. The machine age required new heroes capable of understanding and controlling the new forces at work. Production and consumption became the keys to this brave new world. And art announced its triumph. The revamped perception of the human body played an important role in the machine era's aesthetics: it became thinner, more flexible, and more aerodynamic. Sports became a new way of life and competition. "What matters most to modern man is not pleasure or displeasure any more, but to be excited": this quote by Nietzsche perfectly encapsulates the era of modernism and postmodernism, and invests the title of the exhibition with an added dimension.

Modern artists saw the well-trained and efficient body as a metaphor and paradigm for a new unity that embraced spirit, form, and truth. "Sport must occupy a privileged place," wrote Le Corbusier in the late 1920s, "sport, whose purpose should not just be that of turning out teams for international competitions, but to act as the necessary, inevitable counterpart of modern industrialism: sport is the only way to rebuild our stock of nervous energy." By suggesting it as a perfect antidote to the daily stress created by modern life, Le Corbusier defined sport as a crucial activity for inhabitants of the metropolis, both as a leisure activity and also as an irrepressible physical and mental need.

Walter Benjamin noted that living in the "intensiveness of nervous life" takes a "heroic idiosyncrasy," visualized by many artists. The sports-equipped Gentleman's Bedroom in director Erwin Piscator's Berlin apartment, designed by Marcel Breuer in 1927, reflects our best notions of the archetypal artist-athlete. At the center of this idea was the identification of a "New Man" with that of an "Invincible Boxer." This approach to art not only delighted in selecting themes from the world of sports and adventure, and adhering to them in their most pleasing, positive aspects, but also turned itself into performance. Artists such as George Grosz, Erwin Piscator, and Alexander Rodchenko may not

have imagined what they had set in motion. It took the 1960s, with its concepts of leisure and consuming, for this approach to become a mass phenomenon. Art's movement away from pure spirituality and anti-athleticism toward a union of modern body and soul was irrevocable.

The Overexcited Body presents a selection of viewpoints on this topic by artists of diverse cultural backgrounds. It is not intended to impose any one definitive viewpoint: hence it is structured like a work in progress that changes in each new location. The selected artists are interested in the discourse around the body and its concentrated energy, underlining the attendant social aspects and anthropological criteria, examining built environments and the influence of both local and regional characteristics. What is of interest here is not the cyborg, which seems to recall the old Cartesian dream of liberating the mind from flesh and exorcising the suffering of death, but personified experiences and a new sensibility toward values and concepts.

Excerpt from the Introduction to *The Overexcited Body*, exhibition catalogue (SESC, 2001).

Yorgos Tzirtzilakis is an associate professor at the University of Thessaly and artistic advisor for DESTE Foundation, Athens. Excerpt from the introduction to *The Overexcited Body* exhibition catalogue, 2001.



Joseph Kosuth, USA, / *Am We*, 2001. Poster



Paola Di Bello, Italy, *Video-Stadio*, 1997. Video projection. Courtesy of the artist



Miguel Rio Branco, Brazil, *Insect*, 1992. Collection of the artist. Courtesy of Galeria Camargo Vilaça, São Paulo



José Antonio Hernández-Díez, Venezuela, *Marx*, 2000. C-print. Collection of the artist. Courtesy of Galeria Camargo Vilaça, São Paulo



Wim Delvoye, Belgium, *St. Stephanus (III)*, 1990. Stained glass, metal, enamel. Courtesy of Galleria Cardì, Milan

JANNIS KOUNELLIS

Venice, 2003

Jannis Kounellis created a series of original works on the premises of the Mekhitarist Monastery of San Lazzaro degli Armeni on the Venetian lagoon as part of the collateral events of the 50th Venice Biennale in 2003.

Over the past fifty years, Kounellis's paintings, sculptures, staged installations, and environments have been internationally acclaimed for their materiality, forceful character, and focus on the poetics of the human condition, as well as for their ability to transform their immediate environment. Kounellis has lived and worked in Rome since the 1950s, and during the 1960s he was associated with the Arte Povera movement, when he dialogued with the great artists of the time such as Lucio Fontana and Alberto Burri. The presence of Kazimir Malevich can also be felt in his work.

The icon represented by Malevich's black square forms the backdrop for Kounellis's work. With its drastic erasure of Renaissance perspective, it represents a return to the reverse perspective characteristic of the Byzantine icon, and confronts the three-dimensional nature of the world with the two-dimensional nature of the icon. The black square was thus a form of closure, but also an opening toward new possibilities.

Kounellis's work takes place in this interaction between surface and space determined by the black square, continuously evoking this extremely sensitive condition. The island of San Lazzaro, where the work was located, is an example of such a space in its own right, suspended between land and sea, past and present, East and West.

Kounellis worked without changing the monastery's existing space and architecture. He emphasized light and color and the careful placement of his artworks, thereby transporting the visitor inside a "painting." As Kounellis himself said, his focus is to "present and not represent... All of us, by means of our sight and our positional consciousness, compose and think afterward about what we have composed in our representations of the world. That is why our nature is inevitably artistic with or without our recognition."

The sacred space of the monastery linked naturally to Kounellis's wider concerns for both himself and the viewer. He teased or even forced his viewer to reflect upon his or her condition and to consider what was sacred in it. His interventions and wizardry transform space into infinity and every visitor into a citizen of the world. His work, in its elegant, raw beauty, offered his viewers questions rather than answers and insisted on gentle truths.



Jannis Kounellis, Greece, *Untitled*, 2003.
Monastery of San Lazzaro, Venice



DONNA DONNE

Geneva, Florence, São Paulo, 2005—2008

This traveling exhibition was mounted in the context of the tenth anniversary of the Beijing UN Declaration of Women's Rights and started its journey in Geneva with the group show *Femme(s)* on 8 March 2005, which marked International Women's Day. In autumn of the same year, it was presented in Florence at Palazzo Strozzi with the title *Donna Donne* (Women Woman). A new version, titled *Mulher Mulheres* (Woman Women), was presented at SESC Paulista, São Paulo, in 2007.

At Palazzo Strozzi, in conjunction with *Donna Donne*, the international conference "Declared Rights, Violated Rights" was held to assess the situation of women's rights ten years after the Beijing UN Declaration of Women's Rights, focusing on the achievements and many problems surrounding equality and participation. Professor Amartya Sen, the Indian economist and philosopher awarded the Nobel Prize in economics in 1998 for his enormous contributions to economic theories of famine and social justice, led the conference.

Donna Donne was organized in order to investigate representations of women in contemporary artistic practice. With a plurality of visions and languages, it displayed a diversity of experiences that were untraceable to a single ethnocentric image of the female condition. This vision was exemplified by the image that became something of a symbol for the exhibition, by the Australian photographer and video maker Tracey Moffatt, emblematically entitled *Something More* (1989), which points to a possible future, an aspiration to a freedom and recognition that have yet to be attained. The exhibition, far from presenting a predetermined vision, set in motion a dialogue between the works of the artists involved, underscoring a number of crucial issues that guided the various searches toward a common perspective.

Among these subjects was the relationship between women and domesticity. The domesticity in Marcello Maloberti's work suggested a network of affective identity relationships, while in Elisabetta Di Maggio's soap installation and Ghada Amer's embroidery, it was revealed as a theater of daily and family violence. A claim to the home as origin was also present in the work of Kimsooja in the form of the traveler's bundle that accompanies the artist's migrations—sometimes a burden, but always a treasure.

Shirin Neshat's video displayed the bewilderment of a woman who contemporaneously seeks and flees from a relationship with the other sex, in a suspended scenario that offers neither escape nor refuge. The female body was at the center of many of the works (by male and female artists) on display, for instance in the outer casing for vulnerable intimacy in the sculptures of Liliana Moro and Berlinde De Bruyckere, or presented as both resistance and resource in Marina Abramović's performances. Kara Walker's watercolors and Olivier Blanckart's impenetrable expressions of Algerian women unveiled by force remind us how

the processes of subjugation of peoples and cultures pass through the material and symbolic control of women's bodies.

The same process of female emancipation revealed its ambiguities through Wang Du's "object woman" and Sylvie Fleury's performance, offering ironic commentary on Western models of assertive and overly capable women. The other works on display recalled a multiplicity of references to the unmovable singularity of women's gazes and bodies, the traces left on their faces by experiences and testimony to a long, tormented journey, a path already embarked upon, with a future still to be constructed.

Elisabetta Galasso

CEO of Open Care, Milan, an Italian company offering integrated arts services and management. Former director of NABA – Nuova Accademia di Belle Arti di Milano.



Katharina Fritsch, Germany, *Regal mit acht Figuren / Panther*, 1992. *Regal mit acht Figuren*: 245 × 100 × 100 cm.
Panther: 245 × 500 × 160 cm. Courtesy of Dakis Joannou Collection, Athens



Back: Stefano Boccalini, Italy, *Stazione Isola*, 2005. Lambda print, 70 × 70 cm. Courtesy of the artist.
 Front: Berlinde De Bruyckere, Belgium, *Caroline*, 2001. Wood, wax, polyester, horsehair, 143 × 91 × 60 cm.
 Chielini Collection, Florence. Courtesy of Galleria Continua San Gimignano / Beijing / Les Moulins / Habana



Wang Du, China, *Enter I*, 2004. Resin, acrylic, digital print, 260 × 175 × 80 cm. Courtesy of Galerie Baronian-Francey, Brussels, and Laurent Godin, Paris; Zilla Leutenegger, Switzerland, *Aeffle*, 2005. 150 × 100 cm. Courtesy of Galerie Peter Kilchmann, Zurich; Andrea Marescalchi, Italy, *Luna*, 2005. Ink on canvas, 300 × 200 cm. Courtesy of the artist



Sylvie Fleury, Switzerland, *Here comes Santa*, 2003. Video, 15 min. Courtesy of Galerie Eva Presenhuber, Zurich, and Sprüth Magers, Cologne



Shirin Neshat, Iran, *Mahdokht*, from the series *Women without Men*, 2004. Video installation with sound, color, original format super 35mm, 13 min. 35 sec. Courtesy of National Museum of Contemporary Art, Athens



Nan Goldin, USA, *All by myself*, 1995-1996. Installation with 83 slides and audio, 5 min. 33 sec.
Courtesy of National Museum of Contemporary Art, Athens



Yan Pei-Ming, China, *Prostituée, Clara*, 2003. Oil on canvas, 200 x 200 cm. Courtesy of Galerie Anne de Villepoix, Paris

FOOD

Geneva, São Paulo, Marseille, 2012—2015

The catalogue essay accompanying the international traveling exhibition *FOOD: Reflections on Mother Earth, Agriculture, and Nutrition*, focused on food and its many associated issues. These included the preservation of our planet, food choices, the effects of climate change, the poisoning of agricultural products, the food distribution gap, and famine. A multifaceted presentation, *FOOD* comprised a contemporary art exhibition as well as a series of lectures and roundtables that brought together stakeholders in the food supply chain and a program of films on the theme of food.

The project was exhibited in three countries, starting with the Musée Ariana in Geneva in 2012—2013, followed by SESC Pinheiros in São Paulo in spring 2014. *FOOD* then traveled to the Musée des civilisations de l'Europe et de la Méditerranée (MuCEM) in 2014—2015, where artists such as John Armleder, Stefano Boccalini, Antoni Miralda, Angelo Plessas, and Barthélémy Toguo drew upon MuCEM's popular art collection of food-related items, incorporating selected pieces into their works.

Our relationship to food is far more complex and significant than the simple relationship to gastronomy. It is through feeding that the affective bond is formed between mother and child, and it is the mother's breast that gives the child his power of subsistence, which is essential for his entry into the world. These primal roots, this vital attachment, the very first link in the vast chain of feeding, are what governs all the other acts associated with food, experienced as an emanation of the initial anxiety over nourishment, this essential source of life. Food comes from the womb of the earth, like mother's milk, but today's agro-industrial production systems have forgotten this. In their pursuit of the maximum performance necessitated by contemporary consumer society, they are violating the natural cycle of the soil, abusing it and subjecting it to an uncontrolled and unnatural rhythm of overproduction.

We know that food is our most basic need and we know the deep attachment that binds us to the soil. This is why our relationship with food can sometimes take a drastic turn, as in the case of famine generated by a dysfunction in the chain of food production. As Michel Chossudovsky wrote in protest against the role of food multinationals: "Famine is not the consequence of a scarcity of food but in fact quite the opposite: global food surpluses are used to destabilize agricultural production in developing countries... World agriculture has for the first time in history the capacity to satisfy the food requirements of the entire planet, yet the very nature of the global market system prevents this from occurring." One child under ten years of age dies of hunger every five seconds and nearly a billion human beings suffer from severe malnutrition.

Food is a bond with the nourishing earth that elevates us toward the heavens. The mandalas of Tibetan monks thus go hand in hand with the offerings of food and drink in African funeral rituals and the *aparke* of the

Greek tradition. Each of these rites and ceremonies offers the first fruits of the season to the gods. According to the anthropologist Claude Lévi-Strauss, food preparation is a language in which the intrinsic structure of a society is unconsciously manifested. Yet today food seems to have lost its traditional connotations. Certain artists point out this change, such as the Brazilian Eduardo Srur, who draws attention to the contemporary culture of excess in *Supermercado* (2014).

Food-related innovations of the twentieth century include the invention of fast food, a questioning of the place assigned to women, the phenomenon of great five-star chefs, the abandonment of traditional recipes in favor of innovation and experimentation, and the discovery of new, artificially modified products. The exhibition *FOOD* addresses questions related to survival, health, economics, and culture.

Even though some artists have incorporated into their works comestibles such as eggs (Anna Maria Maiolino, *Entrevida* [1981/2014]), beans (Ernesto Neto, *Variation on Color Seed Space Time Love* [2009]), and sunflower seeds (Jannis Kounellis, *Untitled* [1968]), *FOOD* is not an exhibition about basic gastronomy or cuisine. We do, however, observe rituals related to food in several works. These include those captured in the act of carrying, offering, and serving food by the Indian photographer Raghubir Singh: the hands of women from Chennai carrying rice, or those of a water seller in Delhi, or another pouring tea from an aluminum teapot into a cup in a market in Mumbai. With his work *Mama Africa* (2012), Barthélémy Toguo invites us to share a banquet as a kind of appeal for more solidarity. We also discover a woman intensely engaged in eating an onion (Marina Abramović, *The Onion* [1995]), a quasi-declaratory performance regarding physical and psychological endurance.

Excerpt from the introduction *FOOD: Produire, Manger, Consommer* exhibition catalogue (Skira, 2015).



Barthélémy Toguo, Cameroon, *Untitled*, 2014. Installation view at MuCEM – Musée des civilisations de l'Europe et de la Méditerranée, Marseille. Courtesy of the artist and Galerie Lelong, Paris



Los Carpinteros, Cuba, *Luz dentro de pan*, 2011–2012. Variable dimensions. Courtesy of the artists, Galerie Peter Kilchmann, Zurich, and Ivorypress, Madrid



Marcello Maloberti, Italy, *La voglia matta*, 2012. Coconuts, sound. Installation view at Musée Ariana, Geneva. Courtesy of the artist and Galleria Raffaella Cortese, Milan



Stefano Boccalini, Italy, *Europe 2014 – Bread stamps*, 2014. Cherry wood molds, variable dimensions. Collection of MuCEM, Marseille



Lilana Moro, Italy, *Dumme Gans*, 2002. Wooden structure, biscuits, sweets, paper, 250 x 200 x 260 cm. Collection of the artist



Nari Ward, Jamaica, *Transtranger Café*, 2012. Variable dimensions. On wall: Nari Ward, *Bad, Ugly, Good*, 2012. Courtesy of the artist and Galleria Continua San Gimignano / Beijing / Les Moulins / Habana



Pipilotti Rist, Switzerland, *I Drink Your Bath Water*. Short film, color, sound, HD, color, 2 min. 32 sec. Film still. Produced by ART for The World with SESC São Paulo



Raghubir Singh, India, *Crawford Market, Mumbai, Maharashtra*, 1993. C-print, 77 × 102 cm.
Courtesy of Succession Raghubir Singh, Paris



Anna Maria Maiolino, Brazil, *Entrevidas*, 1981 / 2014. Installation and performance with eggs spread on the ground, wooden base, and fabric. Courtesy of the artist

INVISIBLE OPPONENT BY ULAY

Geneva, 2016

In 2016, the artist Ulay, pioneer of performative photography and body art, returned to the Musée d'art et d'histoire in Geneva to offer a new world première performance entitled *Invisible Opponent*, the same space where he gave the seminal performance *Balance Proof* with Marina Abramović in 1977. For Ulay the body is the medium for investigating the human identity and condition, and the intelligence of the body the medium for acquiring knowledge.

In 2011, Ulay was diagnosed with cancer. His body in sickness became the subject of his documentary film, *Performing Life* (2013), a montage of fragments of previous performances, interviews and conversations about art. The film was screened as a prologue on the eve of the performance. Having formidably defeated the cancer, in *Invisible Opponent*, Ulay dressed in white and barefooted on a chalk-coated pink mirror laid on the ground, etched with his fingernails raw emotions, enigmatic words and gestures, and windows revealing the mirror beneath. Silent all but for the sound of Ulay's fingernails scratching into the surface of the chalk, viewers were left to ponder the multiple narratives of his battle.

AN ULAY REVOLUTION

Noah Charney

Ulay's name will be familiar to anyone with even a passing interest in art. He is one of only three or four conceptual artists who appears regularly in standard intro to art history textbooks (I remember studying him my freshman year, along with Giotto, Michelangelo, Ingres, Malevich and the rest of the 101 gang, and he was one of only five or so still living, among the 200 or so artists referenced). But while he has always been respected, he has been more of a critical and cult favorite—those in the know knew his work, but he was not a household name, largely because he never sought fame for fame's sake, never chasing wealth and notoriety. Gallerists courted him, and he never stopped creating works (though he did slow down on performances), but he did what he wanted, not what some publicists dictated. A free agent, he never accepted representation by a major gallery. Until now.

We are in the midst of a full-on Ulay revolution. It began with *Project Cancer*, a soulful documentary that begins with Ulay approaching his cancer diagnosis and treatment as a sort of forced performance piece, an idea which fades when the reality of the situation sinks in, but which ends with the cancer in remission and a new lease on life, seeing the world with fresh beauty. He has embraced the chance to live again. Ulay was marked to leave us, stricken with cancer and a poor prognosis. But he beat it, threw it into remission, and has never been stronger.

Excerpt from Noah Charney, text for e-flux.com, 25 March 2016.

Noah Charney is an American art historian, professor of art history, internationally bestselling novelist, and a regular contributor to the *Guardian*, *The Art Newspaper* and the *LA Times*.



Ulay, Germany, *Invisible Opponent*, 2016. Performance, Musée d'art et d'histoire, Geneva

Global South 1996—2016

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Chapter Three

The “Global South” generally refers to the collective nations of Africa, Central and Latin America, and Asia, including the Middle East. These countries comprise nearly 160 of the 384 recognized states in the world and account for three-quarters of the world’s population, yet they have access to only one-fifth of the world’s income. The people living in these countries face some of the hardest challenges of the new millennium, yet at the same time present immense hope and opportunity in their emerging potential for economic growth and cultural development.

Today, the nations of the Global South, thanks particularly but not uniquely to social media, are creating direct lines of cultural and intellectual communication. Concepts developed in the Global South are also appropriated by the West, spreading creativity, ideas, and explorations.

This dialogue and exchange has occurred in many spheres, including art. ART for The World’s Global South projects in the last twenty years have focused on the Mediterranean countries, India, Latin America (mainly Brazil), and most recently Africa. Thanks to the itinerant nature of its projects, ART for The World has created a valuable nexus between artists and cultural institutions of those countries, and has forged a constant dialogue with a public of myriad backgrounds and origins.

ART for The World is deeply invested in the notion that art should address issues of global importance and increase awareness of some of the world’s most pressing problems. These include but are not limited to growing income inequality, immigration, refugees, climate change, gender and children’s issues, and human rights violations. As a direct outcome of this, ART for The World in many of its projects has naturally concentrated on working with creative people from the Global South, where these questions are most vividly at stake and constantly debated in the works of artists.

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MEXICO 1996

Miguel Angel Rios, Teresa Serrano, and Gerardo Suter invited the newly formed ART for The World to curate and present the exhibition *Under the Volcano* at the Museo Ex Convento de la Natividad, a UNESCO World Heritage Site in the Nahuatl village of Tepoztlán, just eighty kilometers south of Mexico City. This beautifully situated village, surrounded by soaring, jagged volcanic cliffs, takes its name from the pre-Columbian temple found on one of the cliff summits, dedicated to the Aztec deity Tepoztecatl.

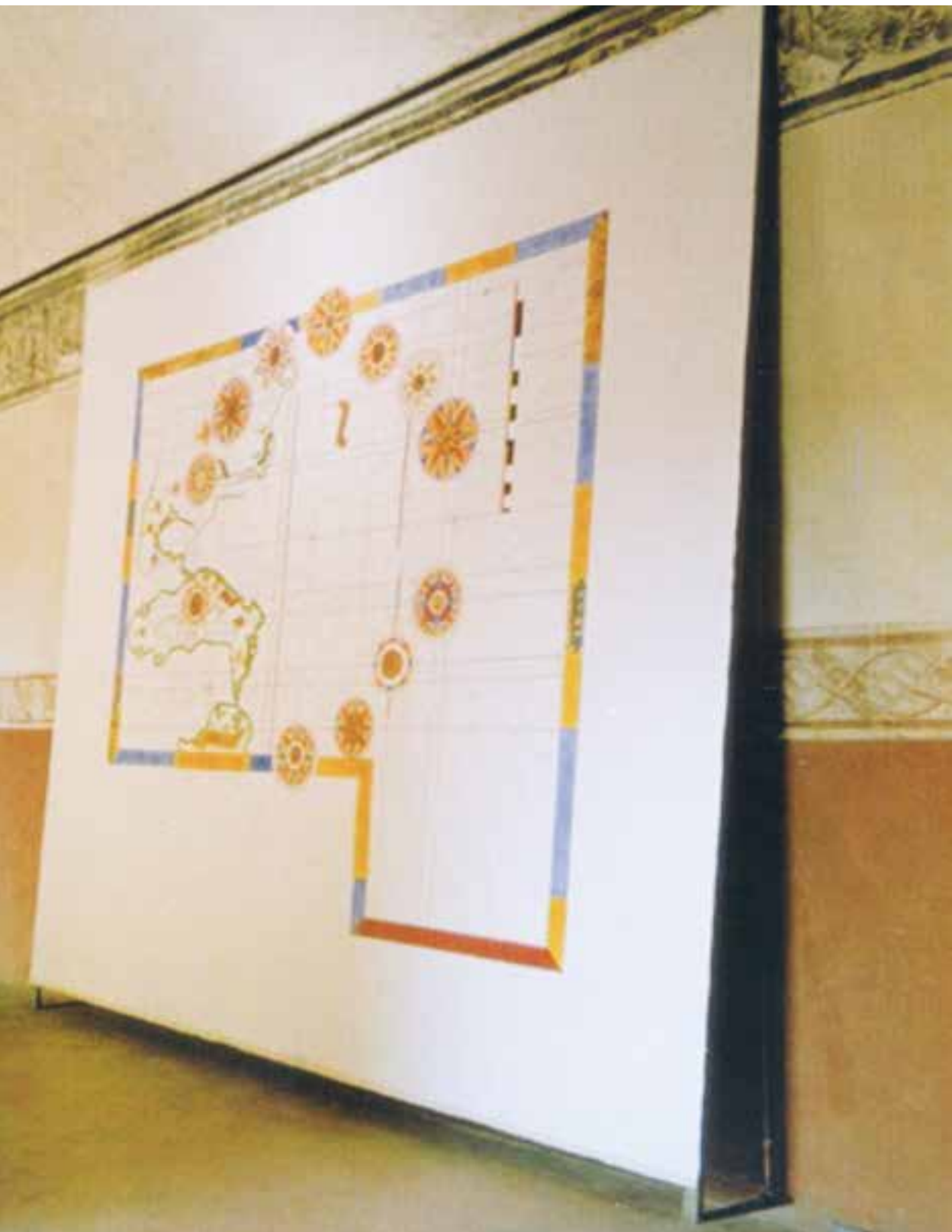
The three Latin American artists created site-specific works to be shown in particular areas of the historic Dominican convent. The complex, featuring a confluence of different architectural styles, including Romanesque, Gothic, Renaissance, and Plateresque (a style richly ornamented with silversmith work), provided a magnificent setting. This exhibition, *Bajo el Volcán* (Under the Volcano), began ART for The World's unique tradition of showing contemporary art in important buildings of historical or cultural importance, with the works created in-situ specifically for the sites. The exhibition's title was inspired by English writer Malcolm Lowry's 1947 novel *Under the Volcano*, which features the Ex Convento de la Natividad.

As an epilogue, the exhibition illustrated art's ability to facilitate change. Concurrently with the exhibition, local villagers were protesting plans for a nearby golf course project that would have required more than half a million gallons of water per day, while the village itself still had no modern water supply. Their plight was noted by art journalists and media outlets in town for the exhibition, who eventually helped to secure a running water supply for the village and arrested the development of the golf course.

Bajo el Volcán, 1996



Gerardo Suter, Mexico, *De los Titulos Primordiales Tepoztlan*, 1996. Courtesy of the artist



Miguel Angel Rios, Argentina, *Tierra Incognita*, 1995. Courtesy of the artist



Teresa Serrano, Mexico, *Quetzalcóatl*, 1996. Courtesy of the artist

BRAZIL

1998—2016

Serviço Social do Comércio (SESC) is a private, nonprofit institution of public interest and national scope established in Brazil by the trade and services business community in 1946. SESC has a permanent cultural and educational mission: to promote social welfare in order to improve quality of life and cultural development not only of employees in the service sector but in other areas of society as well.

SESC has thirty-six centers offering activities in various areas of expertise in the state of São Paulo. With more than twenty million visitors each year to its various venues, SESC offers a wide range of programs and services. The activities are carried out through programs in culture, education, sports, leisure, and health. Figuring prominently are cultural programs in the visual arts, theater, music, dance, video, and film, in the form of shows, exhibitions, festivals, classes, debates, seminars, conferences, and workshops.

The organization has successfully combined social outreach, novel curatorial practices, and a cutting-edge profile with a policy of low-cost admission for some shows. Its programming ranges from hip-hop to classical music, from experimental theater to contemporary dance, from presentations of cuisine from different regions of the world to courses on recycling and environmental education, from physical activity and sports to medium- and large-scale art exhibitions. The diversity is explicit, and the audience runs the gamut of the social spectrum.

In addition to focusing on the performing and visual arts, sports for all, well-being, and environmental issues, its initiatives aim to develop international cooperation for the implementation of music, theater, dance, circus, literature, and visual art projects. In this way international exchanges allow SESC to build partnerships and co-develop a significant part of its projects with institutions, artists, and other professionals from abroad. SESC has a policy of free admission to all of its art shows and offers guided educational tours of all of its exhibitions.

The collaborative opportunities it affords provide both economic benefits and cooperative exchanges, thus helping people to acquire new knowledge and values. Interactions between different institutions keep a culture vibrant and contemporary in an age of globalization, while retaining regional and national cultural particularities remains a priority.

SESC and ART for The World have formed an ideal partnership, given their shared interests in issues related to both sustainability and cultural life. Their relationship began in 1998 with *Limité do Consciência* (Edge of Awareness). The past two decades have witnessed many significant collaborations and a great number of completed projects in different SESC venues and regions of São Paulo.

In 2001—2002 both organizations collaborated on *The Overexcited Body*, presenting works about sports in all its emotional, educational, visual, commercial, and competitive aspects. In 2006 Marina Abramović's *Balkan Erotic Epic* was shown at SESC Pinheiros, the fruition of the artist's research into Balkan folk culture and its use of the erotic as a feminist intervention. In 2007 the exhibition *Mulher Mulheres* at SESC Paulista presented in the form of dialogue and comparison a reflection on femininity, thus providing a poignant analysis of the role of women in the contemporary world.

The year 2008 marked the implementation of numerous projects, the first being *Colateral 2: Quando a Arte Olha o Cinema* (When Art Looks at Cinema), an exhibition that investigated the relationship between art and cinema, offering an in-depth exploration of the many similarities between them. *Stories on Human Rights*, a long feature film composed of twenty-two three-minute short films by award-winning filmmakers and artists, was produced to celebrate the sixtieth anniversary of the Universal Declaration of Human Rights. *VOOM Portraits by Robert Wilson*, an exhibition of provocative video portraits by the epochal avant-garde artist and master of light and drama, combined high-definition state-of-the-art clarity with Wilson's distinctive artistic vision, resulting in a provocative hybrid of photography, film, literature, and sound.

In 2010 *Urban Manners 2: Artistas Contemporâneos da Índia* (Contemporary Artists from India) presented works by eleven artists that revealed the striking contradictions of contemporary India. That same year, the collective feature film (composed of seven short movies) *Then and Now: Beyond Borders and Differences*, showed works from ART for The World's invited filmmakers that highlighted the complexity of cultures and promoted social inclusiveness and tolerance. In 2013 *A Abordagem Mediterrânea* (The Mediterranean Approach) underscored the Mediterranean region's unique geopolitical situation, at the crossroads of many countries and cultures, in order to explore both differences and similarities in past and contemporary Mediterranean identities. *FOOD*, presented in 2014, revolved around the themes expressed in its subtitle—*Reflexões sobre a Mãe Terra, Agricultura e Nutrição* (Reflections on Mother Earth, Agriculture, and Nutrition)—and featured artworks exploring food and all of the issues it encompasses, including survival, health, economics, and culture. Most recently, in 2015 and 2016, the two organizations partnered to produce *AquiAfrica: África Contemporânea Através do Olhar de Seus Artistas* (Here Africa: Contemporary Africa Through the Eyes of Its Artists), which presented contemporary Africa through the viewpoints of artists who live and work there.

The professional team that carries out this work at SESC seeks to go beyond well-known artists and works and shine the spotlight on the lesser known. The program features artists from Latin America, Eastern Europe, Asia, and Africa in addition to artists from the United States and Western Europe. The constant presence of Brazilian artists at the exhibitions coproduced by SESC and ART for The World is remarkable, and a sign of the fruitful exchanges between professionals of both institutions regarding their complementary intentions in transforming a vast range of research into contemporary art projects.

Both SESC and ART for The World strive to promote art that is linked to ethical and social concerns. Beyond intrinsic criteria of "beauty," both organizations believe in art's commitment to society. These two organizations have coproduced an impressive body of work during the last two decades with a clear educational perspective that revolves around their shared objectives.



Kcho, Cuba, *Aislamiento (Isolation)*, 1998. Left wall: Sol LeWitt, USA, *Wall-drawing 565*, 1998



Robert Rauschenberg, USA, *Whole*, 1988; Willie Bester, South Africa, *Poverty and Racism*, 1998.
Installation view at SESC Pompeia, São Paulo



Barbara Kruger, USA, *Descubra o momento em que o orgulho vira subestimação*, 2001. Installation. Courtesy of the artist



Carlos Amoraes, Mexico, *Amoraes vs. Amoraes*, 2001. Performance, SESC Pompeia Theater



Hélio Oiticica, Brazil, *Apropriação Mesa de Bilhar, d'après Van Gogh's Le Café de Nuit*, 1966



Nelson Leirner, Brazil, *Futebol*, 2001. Installation. Courtesy of Galeria Brito Cimini, São Paulo

Balkan Erotic Epic by Marina Abramović, 2006, SESC Pinheiros



Marina Abramović, Serbia, *Balkan Erotic Epic*, 2006. Video installation. Courtesy of the artist

Mulher Mulheres, 2007, SESC Paulista



Angelo Plessas, Greece, *Website animation (flash)*, 2002-2006. Installation view. Courtesy of the artist, Miltos Manetas collection and Rebecca Camhi Gallery, Athens



Vito Acconci, USA, *Home Entertainment Center*, 1991. Installation with inflatable dolls, radios, speakers and strobe lights. Courtesy of the artist



Rochelle Costi, Brazil, *Desvios/Diversions*, 2006. Digital print on duratrans, mounted on backlight. Installation view. Courtesy of Galeria Brito, São Paulo

Colateral 2: Quando a Arte Olha o Cinema, 2008, SESC Avenida Paulista



Colateral 2: Quando a Arte Olha o Cinema, 2008. Ground floor installation view (detail)

VOOM Portraits by Robert Wilson, 2008, SESC Pinheiros



Robert Wilson, USA, *Steve Buscemi, actor*, 2004. Music by Michael Galasso. Produced and commissioned by VOOM HD



Reena Kallat, India, *Walls of the Womb*, 2007. Mixed media. Installation view. Courtesy of the artist



Jitish Kallat, India, *Aquasaurus*, 2008. Resin. Installation view. Courtesy of the artist and Haunch of Venison, London



Subodh Gupta, India, *Hungry God*, 2005-2006. 264 x 498 x 210 cm. Installation view. Collection of Mr. Larry Warsh, USA

A Abordagem Mediterrânea, 2013, SESC Pinheiros



Ghada Amer, Egypt, *100 Words of Love*, 2010. Epoxy resin and acrylic, 170,5 × 182,9 × 172,1 cm.
Courtesy of Cheim & Read, New York



Marie Bovo, Spain, *Cours intérieures*, 2008. Ilfochrome prints mounted on aluminium, 120 × 152 cm each.
Courtesy of the artist and Galerie kamel mennour, Paris



Adrian Paci, Albania, *Last Gestures*, 2009. Four-channel video installation, rear projection, loop, no sound.
Courtesy of kaufmann repetto, Milan



Eduardo Srur, Brazil, *Supermercado*, 2014



Mircea Cantor, Romania, *Stranieri* (detail), 2011.
Wooden round table, knives, bread and salt. 247 cm
(diameter) x 80 cm. Courtesy of the artist and
Magazzino, Rome



Lenora de Barros, Brazil, *Estudo para Facadas*, 2012.
Black and white video, 1 min. 32 sec.



Barthélémy Toguo, Cameroon, *Estrada para o Exílio*, 2015. Installation view

INDIA 1999—2010

When I arrived in India from New York in the early 1990s, it was still a closed system with little connection to the rest of the world. But the Indian art world knew who Adelina von Fürstenberg was, thanks to her pioneering 1987 exhibition of contemporary Indian art, *Alekhya Darshan*, at the Contemporary Art Center at Palais Wilson in Geneva, which preceded her founding of ART for The World. In 1997 many people in India were talking about ART for The World's project in Marrakech, *Meditations*, which united artists, musicians, and poets from different beliefs and countries into a singular cultural expression in the historic building of the Medersa Ibn Youssef. Many of the paradigms of curatorial practice that have come to define the art world of the past twenty years can be found in Adelina's earliest ART for The World exhibitions.

My own involvement with ART for The World began in 1998, when Adelina needed an exhibition coordinator for the Indian presentation of *The Edge of Awareness*, sponsored by the World Health Organization, whose Asian headquarters are located in New Delhi. Using the superb modernist galleries of the state-run Lalit Kala Akademi, the exhibition galvanized the local art scene and led to further projects in India, namely a show of video art at the India Habitat Center in Delhi and the construction of two artist-designed playgrounds at the Deepalaya schools for underprivileged children. The mix of artists was predicated upon the content of the works rather than any regional parameters: this delighted the Indian art world, tired as it was of the nationalistic and continental themes that were perpetually thrust upon it. Of course, throughout her many visits to India, Adelina always made an effort to visit artists' studios and exhibitions. This insider knowledge eventually resulted in the exhibition *Urban Manners: 15 artisti contemporanei dall'India* (15 Contemporary Artists from India) at HangarBicocca in Milan in 2007, an erudite portrait of contemporary India at the dawn of the twenty-first century.

Peter Nagy

Peter Nagy is an American artist and curator, founder and director of the art gallery Nature Morte in New Delhi. Nature Morte has been instrumental in bringing contemporary art from India to the international stage. Mr. Nagy is ART for The World's correspondent for India.



Lalit Kala Akademi, New Delhi. Exhibition *Edge of Awareness*, 1999. Left to right: Alfredo Jaar, Chile, *Untitled*, 1998; Miguel Angel Rios, Argentina, *The Power Flowers*, 1998; Robert Rauschenberg, USA, *Whole*, 1998

I first became aware of the work being done by ART for The World under their *Playgrounds and Toys* projects when I visited the Deepalaya School in South Delhi in 2002. Artists such as Vivan Sundaram, Subodh Gupta, and Chen Zhen, among others, had designed and shown their models in the school, while Fabrice Gygi and Joseph Kosuth had built playgrounds and toys in its garden. Over the next few months I became involved in the ART for The World's Indian activities, helping them to construct play objects for their international artists building, which was meant for Indian children. About a year later, Adelina asked me to design a playground as well.

Not all playgrounds get built, and when I submitted the designs it was site agnostic in the sense that it did not as yet have a location. I did, however, imagine the users to be children like the ones I had met at the Deepalaya School a few years earlier. Deepalaya School had been working quite closely with children who had run away from their homes due to extreme poverty or domestic violence. These children had been picked up from the areas surrounding the railway stations of Delhi and were being housed and educated at various Deepalaya Schools within the national capital region, a large area surrounding and including the Indian capital, Delhi.

While designing the playground, I was interested in working with the home as the central idea. What finally transpired as the final design, entitled *Slow Room*, was a large ten-by-ten-meter square play area with a diagrammatic representation of a sliver of a traditional house at its core. This central area was surrounded by a series of pivoting panels in a grid. I wanted the playground to allow children to create their own spaces within the thousands of permutations and combinations that the panels allowed.

After I had completed the design of my playground, in my conversations with Adelina, she felt that there was a particular local narrative that anchored it within South Asia. Following her successful partnership with Deepalaya School, there was an opportunity to build a series of playgrounds with another branch of the school in Gusbethi, Haryana (a neighboring state of New Delhi).

It was here that we eventually built several designs in 2004, mine a series of pivoting panels and architectural elements layering my personal ideas of play, home, and architecture, the trampoline design by Fabrice Gygi, and Edgard Soares's giant ten-foot-diameter soccer balls entitled *Goal!* I will never forget the image of about two hundred laughing children, all running together at tremendous speed, pushing a giant ball through the fields surrounding their school.

I returned to Gusbethi a few months after we completed the playground to photograph it, and as I stood on the roof of the school looking down at the children playing within the space, I discovered that their play was not random, as I had earlier thought it to be. They had invented a complex game involving the panels and the central concrete sliver. I remember having thought about all the ways in which the children could

possibly play in or through the space when we were designing it, but this was not one of them.

Over the last twelve years, images of the playgrounds have traveled the world and been shown at several venues and published in many periodicals. The challenge today is to create more spaces that foster random play, engender imagination, and respond to children's creativity. Equally urgently, tomorrow's playgrounds must address the reality of our changing, urbanized world and the role of children in cities—where playgrounds are safe grounds.

Martand Khosla

Martand Khosla is an architect and artist living and working in New Delhi.



Joseph Kosuth, USA, *Puzzle*, 2004. Deepalaya School, New Delhi



Fabrice Gygi, Switzerland, *Cabane*, 2004. Deepalaya School, New Delhi



Fabrice Gygi, Switzerland. Deepalaya School, New Delhi



Martand Khosla, India, *Slow Room*, 2004. Deepalaya School, New Delhi



Edgard Soares, Brazil, *Goal*, 2002. Deepalaya School, New Delhi

Fakirs, sadhus, snake charmers, elephants—“spiritual India”—on the one hand, and call centers, IT genius, expanding markets, and kitsch exuberance on the other: both set off against a background of poverty, violence, and inequality. The collective imaginary of India combines leftover orientalist images with post-globalization perceptions, despite vigorous postcolonial cultural critique. International readings of contemporary Indian art often seem to reproduce this construction, and questions of “Indian-ness” and contemporaneity have grown increasingly vexed.

My very first encounter with Adelina von Fürstenberg, when she was curating *Mulher Mulheres* (Woman Women), blew away these tired, static ways of looking at Indian culture. The focus of ART for The World was on critical inquiry, aesthetic and social, in complete resonance with my own thinking. Presenting my work in both Milan and São Paulo as part of *Urban Manners* embodied this resonance.

In Milan the first encounter was with HangarBicocca in 2007. The site is marked by its origin as an industrial building and its history of hosting some of today’s most interesting international artists. It is huge, powerful, challenging. The design, by the architect Uliva Velo, carved out an intimate enclosure for my installation, brilliantly negotiating the cavernous space. The immersive installation used animated lightboxes, sculptures, and sound to reflect on the engagement of humans and nature and the processes and effects of globalization, constructing a parable between premodern times and today. References were drawn from across time and geographies, mapping the richness of Asian cosmopolitanism while evoking the contemporary ecological crisis. These metaphors, materials, and thinking arose simultaneously from both the local and the transnational, forging an aesthetic vocabulary that could be seen as emblematic of *Urban Manners* as a whole. Visitors encountered fifteen statements laid out like an argument that opened up multiple readings of the contemporary in the spaces between conventional binaries.

In 2010 the dialogue that *Urban Manners 2* generated at SESC Pompeia, another fabulous space, designed by the great architect Lina Bo Bardi, was inflected by the specificity of São Paulo, and of the cultural center itself. Similarities and differences between two distinct urbanities produced a charged and vigorous interaction, furthered by a series of talks and workshops. I presented another large installation here, a work that displaces the myth of the god Shiva swallowing poison onto the Indian metropolis. The work looks at the city as a body, an organism, struggling with a condition of toxicity that is both physical and psychological. Inevitably, questions about mutant image cultures, translatability, and reception accompanied this attempt to speak with new publics. Discussions looked at shared conditions and overlapping artistic vocabularies as well as differing relationships with myth and history.

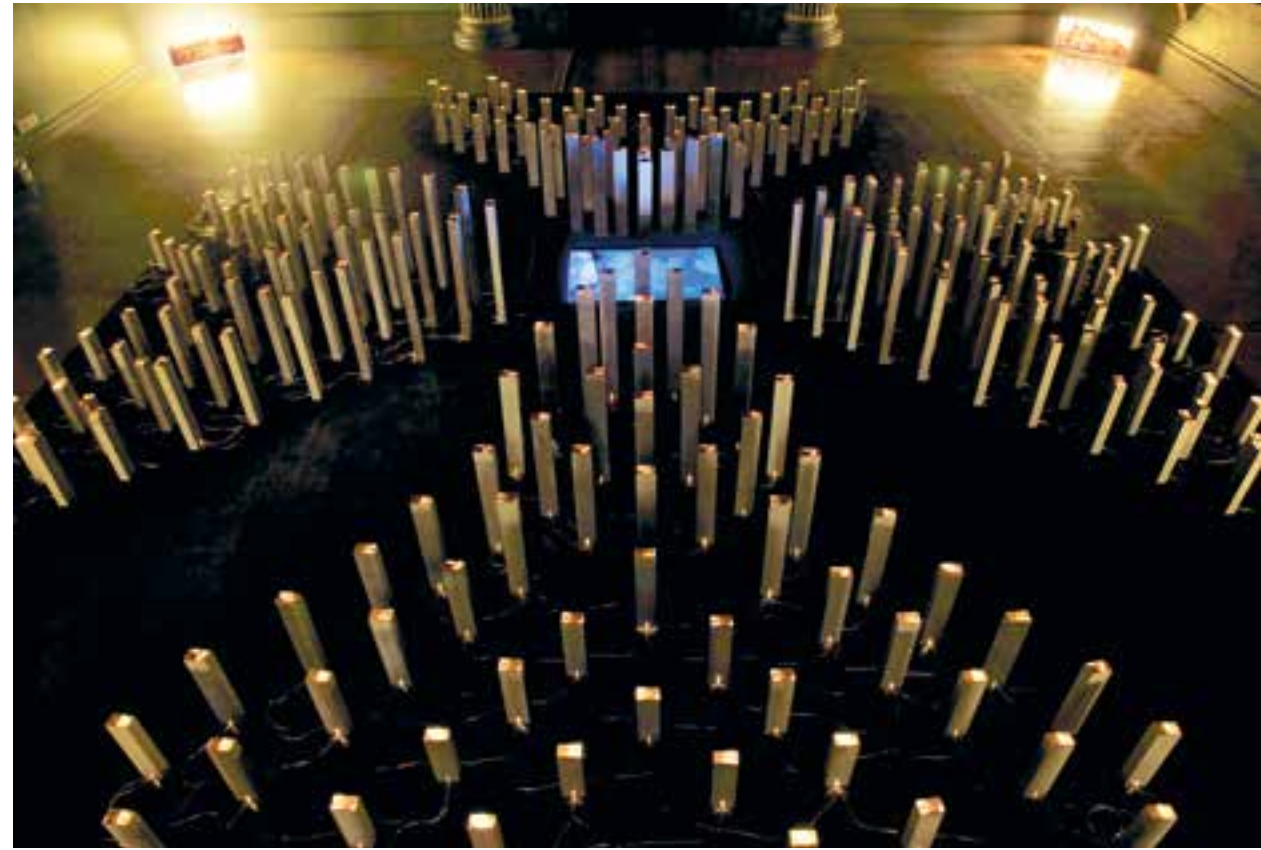
Each siting of *Urban Manners* produced rich and complex conversations. Perhaps the significance of these dialogues lies in offering multiple visions of the urban, interrogating art practice, as well as gesturing toward a different imaginary of India.

Sheba Chhachhi

Sheba Chhachhi is an artist, photographer, women’s rights activist, writer, and filmmaker based in New Delhi, who has exhibited widely in India and internationally.



Ranbir Kaleka, India, *Man with Cockerel*, 2001-2002. Two channel video, 19 min., loop. Courtesy of the artist and Bose Pacia Gallery, New York



Sheba Chhachhi, India, *Neelkanth (Blue Throat): poison/nectar*, 2003/2008. 260 aluminium light-boxes with b/w pigment prints, 4 translights, video 5 min. 35 sec., loop, approximately 9 × 9m. Courtesy of Walsh Gallery, Evanston, USA



Raqs Media Collective, India, *They Called It the Twentieth Century (from The Impostor in the Waiting Room)*, 2004. Installation with 3 screens, soundscape, and site-specific print material. Courtesy of Bose Pacia Gallery, New York



Thukral & Tagra, India, *Delightfully Dreadful - 1*, 2009. Acrylic, oil on canvas. Installation view, SESC Pompeia, São Paulo



Thukral & Tagra, India, *Now in Your Neighborhood*, 2008. Resin, plastic and metal. Courtesy of Mr. Harris Legome



Nalini Malani, India, *Mother India: Transactions in the Construction of Pain* (detail), 2005. Video installation, 5 projections, 5 min. 30 sec. Courtesy of the artist

AFRICA

1997—2016

According to an analysis by the *Economist*, six of the world's top ten fastest-growing economies in the decade leading up to 2010 were located in sub-Saharan Africa.¹ The African economy is booming. Despite the presence of lethal terrorism, particularly in Mali and Nigeria, many of its countries now live in peace. Fewer children carry guns, and figures show record school attendance. HIV and Ebola infections have greatly diminished, and life expectancy on the continent has increased by a tenth, while direct foreign investment has tripled.

Many of the problems that Africa still faces exist elsewhere in the world, of course. And the improvements seen in Africa are far from sufficient. Poverty remains widespread, and the battle against hunger has not yet been won. The major economic concerns include increased threats to food security, inadequate water resources, the degeneration of natural resources, and a decrease in biodiversity, to name just a few.

Against this mixed economic and cultural backdrop, African art is the pride of different ethnic communities across the continent, with its many art centers, biennials, and festivals in Dakar, Bamako, Cotonou, Ouagadougou, Marrakech, and elsewhere. African art features prominently at important art events worldwide. Contemporary art has developed greatly in recent years, drawing on the continent's many traditions that reflect its changing urban realities, in the process touching on deeply important political and social issues. The visual and performing arts and cinema, for example, combine Francophone, Anglophone, and Lusophone cultural backgrounds with native African traditions to create unique works. Defining African art is defining Africa.

1. http://www.economist.com/blogs/dailychart/2011/01/daily_chart

Meditations, Marrakech, Morocco, 1997

RESISTING THE SEDUCTION OF THE SPACE

Antonio Zaya

In the fourteenth century the Medersa Ibn Youssef was a Koranic school. Today, thanks to combined public and private efforts, it is a majestic, labyrinthine monument to the memory of Marrakech. Located in the heart of the Medina of Marrakech, the Medersa has been rescued from the oblivion that is frequently the fate of cultural and architectural achievements of the past.

Pink and ocher colors dominate the central patio, where a pool of clear water reflects the sky. The waters flow from their source in ripples, in a repetitive mode that causes time to stand still and compels rather than invites the visitor to contemplation. The whole building is arranged around a center of walls that are covered with stucco.

Outside the walls of the Medersa, the city of Marrakech, meeting point of great civilizations, is evidence of the coexistence of the past and the present, and is an outstanding example of the diversity and plurality between East and West, North and South. Another dimension exists that extends beyond the realm of the ordinary. Here, personal questions of existence acquire a new depth and direction, transitory and yet undefined.

Meditations presents the artworks of seventeen artists from five continents. In addition, there are nine poets and seven musicians from twelve nations, whose works are offered for private reading or in a group context. These events take place inside the Medersa in single chambers.

The verses and accompanying musical instruments provide an exceptional complementary counterpoint to the entire event, and the artworks are enveloped in an atmosphere latent with tacit complicity and pantheism.

Visitors appreciate the dialogue among the different cultures and artworks while wandering in the Medersa's labyrinth. Echoes of *El mulka liila* and *El'izz liila* can be heard in the heart of a building that allows the works to address the unspeakable by being arranged within an overall concept that spans all senses and forms: of the movement of the void and nullness, of silence—its presence and its absence.

Excerpt from "Meditations: Resisting the Seduction of the Space," *Atlántica*, no. 17 (Summer 1997).

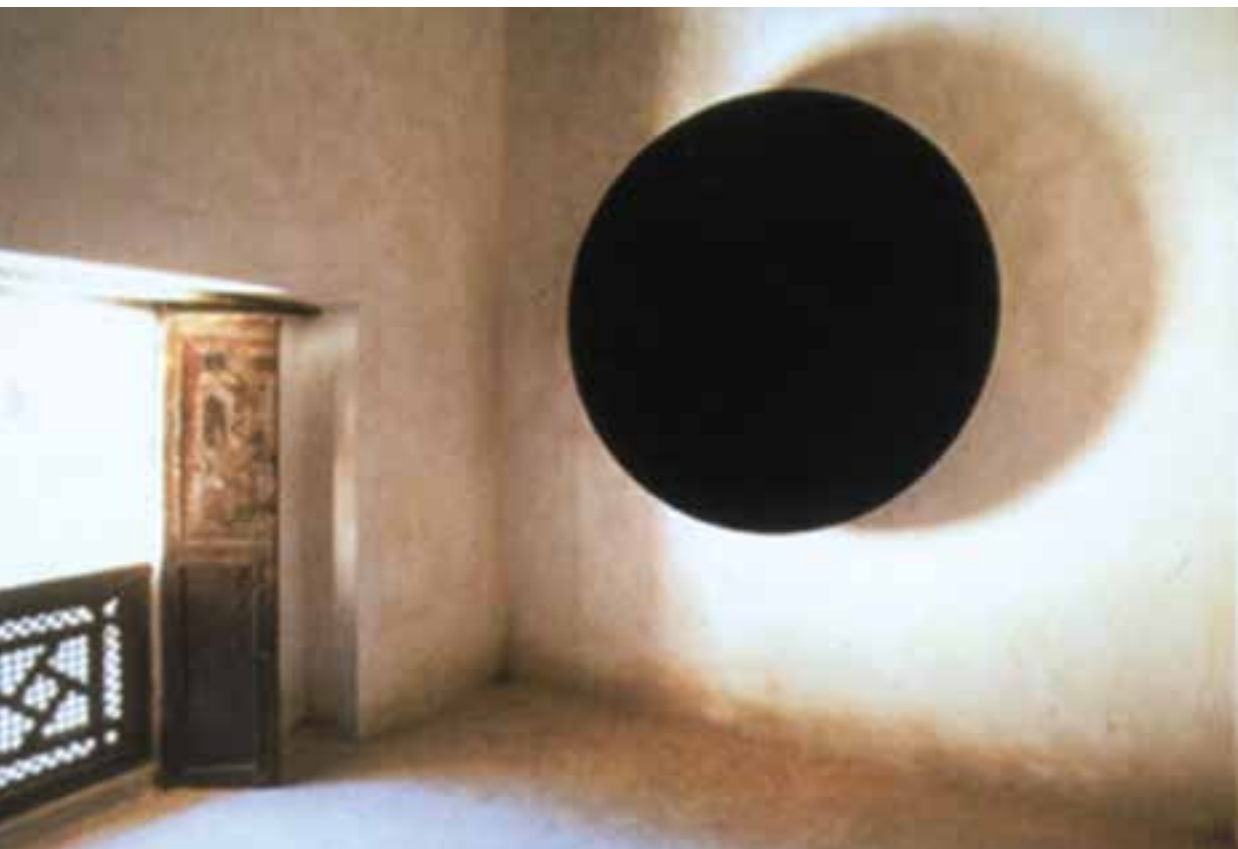
Antonio Zaya (1954—2007) was born in the Canary Islands, lived and worked in Girona, Spain. He was a curator, art critic, poet, painter, performer, and editor of the art journal *Atlántica*.



Ilya Kabakov, Ukraine / USA, *The Blue Carpet*, 1997



Chen Zhen, China / France, *Chaise de Nirvana*, 1997. Installation with chairs. Courtesy of Mr. Gilles Fuchs, Paris



Anish Kapoor, India / UK, *Untitled*, 1997. Courtesy of Lisson Gallery, London



Farid Belkahia, Morocco, *Untitled*, 1996

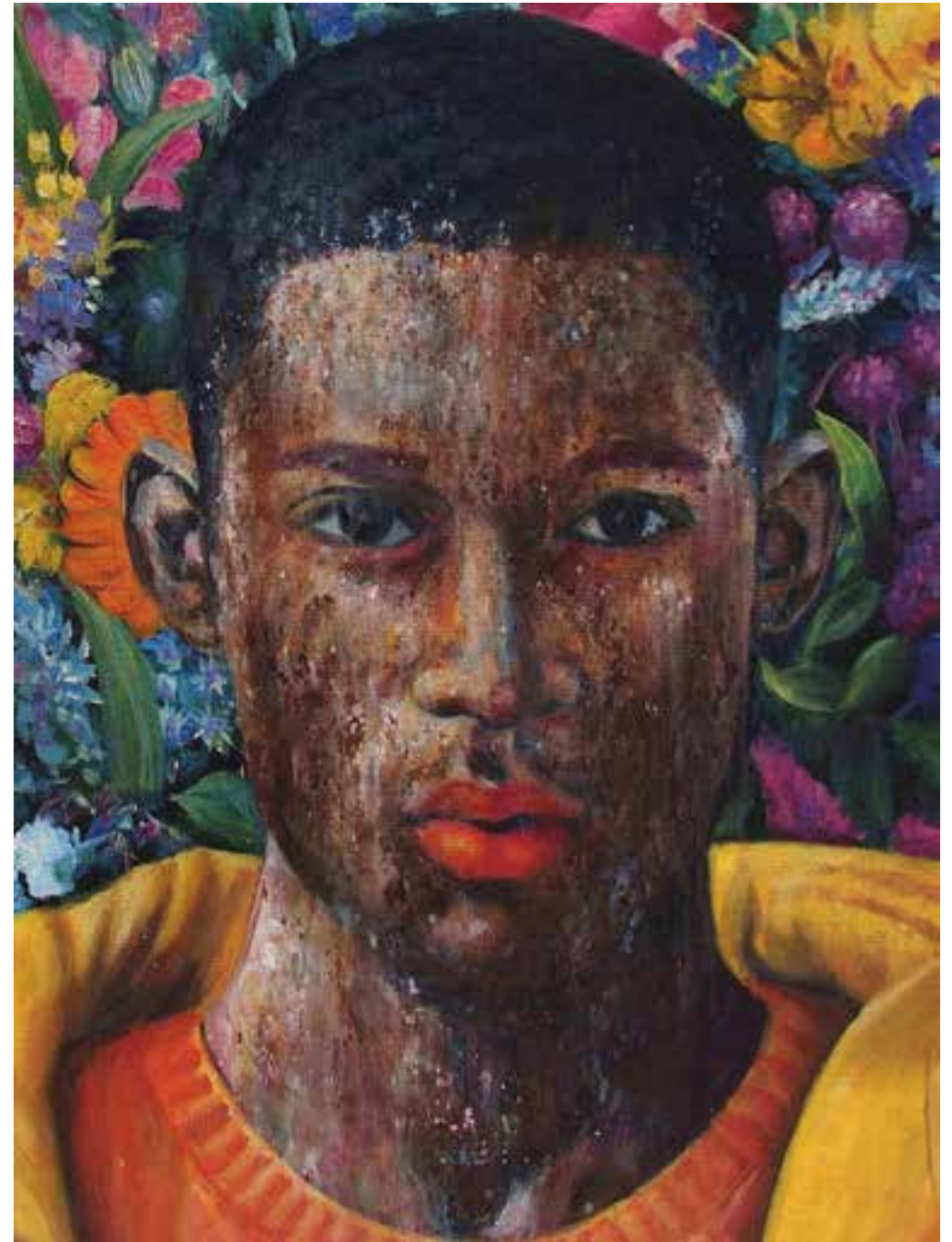
Here Africa / Ici l'Afrique / AquiAfrica
Contemporary Africa Through the Eyes of Its Artists
Geneva, São Paulo, 2014—2016

The itinerant exhibition *Here Africa* brings together the work of a multigenerational selection of artists from different areas of Saharan and sub-Saharan Africa. These artists raise different questions and explore different paths, but their work remains rooted in the world, in a specific place and time. Some, such as J. D. 'Okhai Ojeikere (Nigeria, 1930—2014), who dedicated his work to portraying Nigerian culture, depict African society of the 1960s and 1970s during the decolonization period. *Hairstyles*, his most famous collection of photographs, includes approximately one thousand images of different hairstyles, a truly fantastic mosaic-like portrait of the African woman.

Others have started from traditional cultures and values and use a contemporary, political approach to their era. Frédéric Bruly Bouabré (Ivory Coast, 1923—2014), inspired by the desire to speak in universal terms, transmitted the knowledge of his own people through poetic drawing and writing while simultaneously exploring the surrounding world. Chéri Samba (DR Congo, b. 1956) approaches African society from a political point of view, while Romuald Hazoumé (Bénin, b. 1962) weaves links between history, tradition, and the contemporary world. Barthélémy Toguo (Cameroon, b. 1967) builds on Africa's artistic success by constructing cultural and agricultural infrastructures.

Some of these artists live in Africa; others are part of the African diaspora. *Here Africa* addresses the tension between language and style. Eschewing all notions of hierarchy, this exhibition shows different languages and media without categorizing works by style, language, or genre, be they portraits, landscapes, documents, or photojournalism.

Presented in Geneva in April—July 2014, *Here Africa* exhibited the works of twenty-three artists from the northern, western, and southern parts of Africa. At its São Paulo venue in 2015—2016, the project highlighted the works of thirteen artists, primarily from western Africa.



Mustafa Maluka, South Africa, *Absolute Ethical Order*, 2012. Acrylic and oil on canvas, 61 × 46 cm. Courtesy of the artist and Galerie Sébastien Bertrand, Geneva



Omar Ba, Senegal, *Afrique Now*, 2015. Oil, acrylic, crayons on paper and wall painting, 200 x 130 cm. Installation view, SESC Belenzinho. Courtesy of the artist and Galerie Guy Bärtschi, Geneva



Frédéric Bruly Bouabré, Côte d'Ivoire, *Various (Series Rio-Brésil/ Africa)*, June-October 2010. Graphite, ballpoint pen and colored pencils on cardboard, 27 x 22 cm each. Courtesy of Patrick Fuchs Collection, Geneva, and Noboru Fernandes de Abreu, Rio de Janeiro



Edson Chagas, Angola, *Oikonomos*, 2011. C-print, 100 x 100 cm. Courtesy of the artist and A Palazzo Gallery, Brescia



Filipe Branquinho, Mozambique, *Salas Anexas (Formadores técnicos)*, 2011. C-print, plexiglas, aluminum, 40 x 50 cm. Courtesy of the artist and Galerie Magnin-A, Paris



Malick Sidibé, Mali, *Grand gala de boxe*, 1966–2010. Gelatin silver print, 40 x 30 cm. Courtesy of the artist and CAAC – The Pigozzi Collection, Geneva



Barthélémy Toguo, Cameroon, *Talking to the Moon II*, 2013. Watercolor on paper glued on canvas, 250 x 240 cm. Courtesy of Galerie Lelong, Paris, and Bandjoun Station, Cameroon



Chéri Samba, DR Congo, *Problème d'eau*, 2004. Acrylic on canvas, 135 x 200 x 4 cm. Courtesy of the artist and CAAC – The Pigozzi Collection, Geneva

ART for The World Europa 2005—2015

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INTRODUCTION

Founded in 2005 in order to expand ART for The World's mission, ART for The World Europa can be seen as its outgrowth or, to use another botanic metaphor, its rhizomatic expansion. According to the definition by Gilles Deleuze and Félix Guattari, unlike trees or their roots, the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature.

What made ART for The World Europa's action specific from the very beginning is its capacity for building multilinear relations with the singularities it involves. The association has grown on a yearly basis thanks to the contributions of its diverse and accomplished board. The vision of its founder, Adelina von Fürstenberg, combined with the strategic planning of its secretary general, Igor Valas, and the contribution of many individuals such as Marco Cabassi, who offered the newly formed NGO its offices; Elisabetta Galasso, former director of NABA and now CEO of Open Care; the artist Stefano Boccalini; Gianluca Winkler, founder and the first CEO of HangarBicocca; Elena Quarestani, collector and president of Assab One, Università Bocconi, Università Statale, Università Bicocca; and the architect Uliva Velo, scenographic designer of the majority of the projects; to name just a few, injected energy and meaning into the many initiatives that the association undertook from its very inception. ART for The World Europa has always formed strong relationships with the cities and venues in which it operates. This is especially the case with NABA in Milan, where the association set up a research library for the institute's students. Or consider Open Care, with its program of solo shows and related discussions involving diverse audiences, which filled an important gap in the existing critical discourse, and Assab One, the Milan exhibition space founded by Quarestani.

The first ART for The World project in Milan was in 1999, when the traveling exhibition *The Edge of Awareness* arrived at La Triennale di Milano, followed shortly thereafter by *The Overexcited Body: Sport Against Racism* (2001). The year 2005 marked a significant moment in the history between ART for The World and Milan, as a more formal bond was created with the founding of ART for The World Europa in Turin to complement the preexisting relationship with Milan. Since its foundation, ART for The World Europa has shared a long history and numerous projects with the city, setting in motion exciting initiatives, promoting art, and launching a dialogue that challenges existing dynamics and tries to improve the human condition via projects exploring global issues such as the environment, gender, education, and multiculturalism. Its interdisciplinary approach with respect to critical discourse in various spheres includes collaborations with universities (Università Bocconi, Università Statale, Università Bicocca), institutions, and various organizations that all share a common goal to develop awareness and understanding, build bridges between art and society, and raise public attention surrounding the issues that inspire and challenge society.

ART for The World Europa has generated a variety of exhibition projects that traveled from Italy to other countries, including *Collateral: Quando l'Arte guarda il Cinema* (When Art Meets Cinema, 2007), *The Mediterranean Approach* (2011—2012), and *FOOD: Reflections on Reflections on Mother Earth, Agriculture, and Nutrition* (2012—2015). The strong link of its founder with Italy, the common language, and the multiple institutional and human relations that allowed the association to flourish over the past ten years do not imply the existence of an acritical position toward the relentless cultural decline the country has suffered. Each one of the activities and exhibitions could be interpreted as a warning, or ideally an antidote, to this decline.

The permeability of the artistic, social, economic, and environmental plans that root all the projects creates a syncretic approach that focuses on the importance of art in improving collectivity. As in the work by Alfredo Jaar, quoting James Baldwin in Milan's *The Edge of Awareness*, the exhibition where the seeds of the future association were sown: "Life is more important than art. That's what makes art important."

Anna Daneri

Anna Daneri is an independent curator and founding member of ART for The World Europa, and co-founder and adjunct curator of Peep-Hole, Milan.

MILAN 2005—2012

HangarBicocca 2005—2008

ART for The World Europa produced four major exhibitions in collaboration with HangarBicocca, whose restored exhibition space was set to light in 2004 by Gianluca Winkler with the generous support of Pirelli Re. Located in a former industrial building, HangarBicocca is devoted to the production, exhibition, and promotion of contemporary art. One of the biggest converted industrial spaces in Italy, the site has retained its original, unique characteristics. ART for The World Europa began its collaboration with HangarBicocca in 2005, conceiving and producing solo and group exhibitions by leading international artists whose works and presentations highlighted the space's unique characteristics.

Balkan Erotic Epic (2006), a solo show by Marina Abramović, a pioneer of performance art, presented a group of video installations and performances created between 1997 and 2005. The exhibition included one unedited work, *The Balkan Epic*, an anthology of the artist's recent production concerning Balkan culture and its ancient traditions. Abramović focused on one of her favorite themes: the relationship between the body, sex, and death in the popular culture of her native land. In the process, she offered a fascinating look at Balkan history and traditions through the prism of sexuality. Indeed, the body has always represented both a subject and a medium for Abramović, an artist accustomed to challenging her own physical and mental limits. With this work, new perspectives of archaic rituals that use erotic powers to influence fate and fortune were created—her powerful images excavated ancient practices and images buried deep in our consciousness.



Marina Abramović, Serbia, *Balkan Erotic Epic*, 2005.
Video installation. Courtesy of the artist



Marina Abramović, Serbia, *Balkan Erotic Epic*, 2005.
Multi-channel installation. Courtesy of the artist
Foreground: a tower by Anselm Kiefer, 2004

Collateral: Quando l'Arte guarda il cinema (When Art Looks at Cinema, 2007) embarked on an in-depth exploration of the many similarities between art and cinema. It examined numerous video works as well as artists' attraction to the imagery and structure of cinema. It also considered possible ways to examine and present cinema in a new light. Over the last few years, artists have confronted the medium's myths and traditions with an independent approach, often going beyond prescribed limits and freely reinventing the emotions that cinema evokes.

The scenographic design for the exhibition, conceived by the architect Andreas Angelidakis, highlighted the films in a truly spectacular way. The works existed inside cavelike, cuboid structures inspired by the shape of computer monitors, cinema rooms, and popcorn boxes. In the larger space of HangarBicocca's exhibition hall, these rooms were positioned at seemingly random angles in a space of shifting perspectives and constantly changing views so that the works appeared as buildings in a city of monitors, while offering a communal cinematic experience.



Left: Christoph Girardet & Matthias Müller, Germany, *Kristall*, 2006. Video projection, color, sound, 14 min. 30 sec. Courtesy of Timothy Taylor Gallery, London. Right: Candice Breitz, South Africa, *Aiwa To Zen*, 2003. Short film on DVD, color, sound, 11 min. 30 sec. Courtesy of kaufmann repetto, Milan



From left to right: Pierre Bismuth, France / Belgium, *The Jungle Book Project*, 2002. DVD, color, sound, 75 min. Courtesy of Cosmic Galerie, Paris; Carola Spadoni, Italy / Germany, *Live Through This*, 2006. DVD, color, stereo sound, three channel video installation, loop, 5 min.

Urban Manners: 15 artisti contemporanei dall'India (15 Contemporary Artists from India, 2007) proposed a path that revealed all the striking contradictions of contemporary India. The invited artists were sculptors, painters, and video artists whose works were inspired by the issues that distinguish Indian society, such as immigration, environmental protection, the loss of traditional values, and poverty and wealth in a globalized world. The works—all of which have an extraordinary impact and are imbued with meaning—are modern, yet also make strong references to tradition. As a result, they powerfully express the two souls of contemporary India, a concept also mirrored in Uliva Velo's exhibition design conceived for the gigantic and fascinating premises of HangarBicocca.



Vivan Sundaram, India, *Twelve Bed Ward*, 2005. Installation with 12 beds and shoes, 7,5 × 12 m. Private collection, New Delhi



Hema Upadhyay, India, *Loco-Foco-Motto*, 2004–2007. Chandelier of matchsticks, white glue, board, 230 × 150 × 150 cm approx. Courtesy of the artist



Bharti Kher, India, *The skin speaks a language not its own*, 2006. Bindis on fibreglas, 168 x 153 x 458 cm. Courtesy of Nature Morte, New Delhi



Jitish Kallat, India, *Public Notice-2*, 2007. Installation with fibreglass bones, variable dimensions. Courtesy of the artist



Atul Dodiya, India, *Broken Branches*, 2003. Nine wooden cabinets containing hand-colored framed photographs, used artificial limbs, tools, found objects, billboard paintings. Variable dimensions. Courtesy of Shumita & Arani Bose Collection, New York



Probir Gupta, India, Left: *The White Man's Paranoia*, 2005. Acrylic and oxides on canvas, 259 x 396 cm. Right: *This Is Not a Pipe*, 2005. Acrylic and oxides on canvas with stretched vinyl, 244 x 292 cm. Courtesy of the artist and Nature Morte, New Delhi

**Open Care
2009—2012**

Pièces uniques—Conversazioni (Unique Works—Conversations, 2009–2012). Since March 2009 ART for The World Europe has been located on the premises of Open Care, an Italian company that offers integrated art services and management, including artists' residencies, restoration services, workshops, storage vaults, and archives. In this new home, in addition to office space, the organization has access to a 120-square-meter exhibition space. In a new curatorial twist, on the opening day for each *pièce unique*, an artwork by an invited artist, was paired with the project *Conversations*, panel discussions where speakers of different backgrounds interacted with the public. Seven such events were held at this space with artists, art critics, curators, gallerists, philosophers, writers, journalists, filmmakers, and interested members of the public, creating many lively and ongoing exchanges around contemporary art.



Masbedo, Italy, *Teorema di incompletezza*, 2008. Single channel video. Courtesy of Noire Gallery, Turin



Conversation with Masbedo (Nicolò Massazza and Jacopo Bedogni) at the exhibition opening of *Teorema di incompletezza*, ART for The World Office



Andrea Marescalchi, Italy, *Avida Diva*, 2010. 270 × 480 cm



Marta Dell'Angelo, Italy, *La Prua* (detail), 2009. Oil on canvas, 225 × 820 cm. Private collection



Conversation with Andrea Marescalchi at the exhibition opening of *Avida Diva*, ART for The World Office



Conversation with Marta Dell'Angelo at the exhibition opening of *La Prua*, ART for The World Office

1st AND 2nd EDIZIONI D'ARTE DEL LAGO MAGGIORE 2005—2006

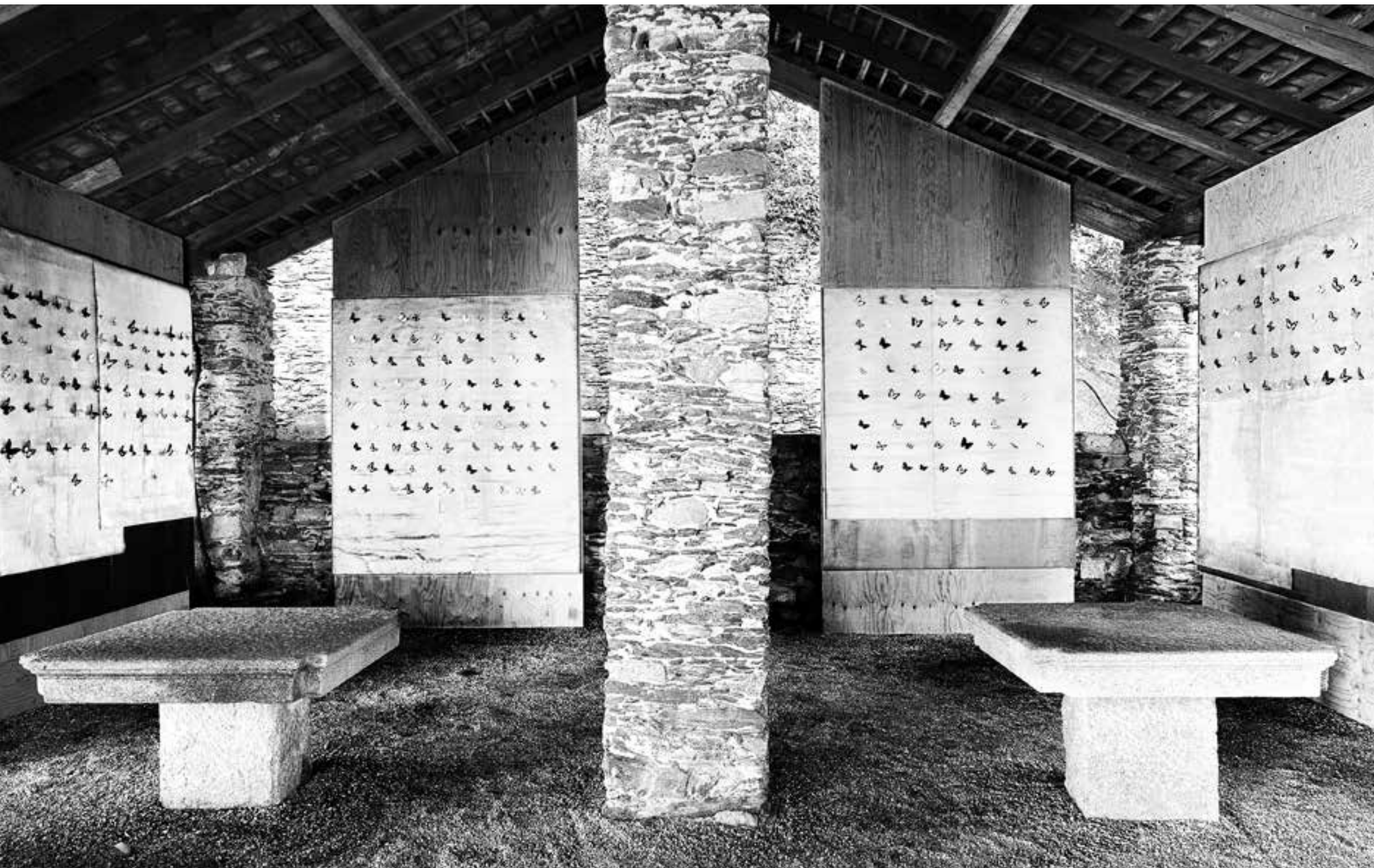
Isola Madre / Borromeo Islands / Lake Maggiore

ART for The World, in the context of the 1st and 2nd Edizioni d'Arte del Lago Maggiore, curated two exhibitions on Isola Madre, the largest of the three Borromeo Islands on Lago Maggiore, serving as the boundary between the Italian regions of Lombardy and Piedmont, as well as between Italy and Switzerland. The concept of an island as an area suspended between the sea and the mainland, the present and the past, often conjures associations of loneliness and closure, and of taking refuge in one's own identity.

Isola Madre (Mother Island) possesses a rare and enchanted atmosphere. The island is a *hortus conclusus*, a secret garden, where art may offer us a new, exclusive space-time condition, transforming the environment into a different landscape that is simultaneously natural and artificial. On this island full of rare plants and flowers, peacocks, parrots, and pheasants roam freely. It was here in 2005 that ART for The World held the first edition of Contemporary Art of Lago Maggiore, opening with a solo show by Jannis Kounellis, followed in 2006 by three one-person shows devoted to the artists William Kentridge, Liliana Moro, and Robert Wilson. *Santa Fe*, 2005 a solo show by Jannis Kounellis at Isola Madre situated itself in a sphere that eschews all sentimentality, a place where the situations that we encounter are free of all narrative or literary references. Seemingly always searching for a primary form of matter, or an underlying state of things, Kounellis offers us as gifts works of enormous magnetism. The objects and materials that he places before us are naked and solitary, and we see them with fresh and unobstructed eyes. Their isolation is their power. This also explains the fascination that Isola Madre exerted on Kounellis: it is a locus that stands apart, a discontinuity, a space where things themselves are essential, a final landing place for the ancient Greek tradition. In short, it mirrors the sheet of metal—hard, dark, and uncompromising—that Kounellis set up as the backdrop for a living, brightly colored parrot in one of his best-known works.



Jannis Kounellis, Greece, *Untitled*, 2005. Isola Madre, Lago Maggiore. Courtesy of the artist



Jannis Kounellis, Greece, *Untitled*, 2005. Isola Madre, Lago Maggiore. Courtesy of the artist

William Kentridge, Liliana Moro, Robert Wilson (2006) was a group show organized for the 2nd Edizione d'Arte del Lago Maggiore with the works of the three artists displayed throughout Isola Madre. A close relationship and intimate dialogue with nature and the history of the island were the common thread uniting the artists in the realization of their works. Sculptures, drawings, videos, and installations were shown in the botanical park, the Orangerie, and in the seventeenth-century Palazzo Borromeo itself.

On the palazzo's second floor, where a collection of antique models of theaters was permanently installed, William Kentridge displayed his large model, *Preparing the Flute*. Referencing the maquettes of opera scenes surrounding it, the installation included a maquette of Wolfgang Mozart's *The Magic Flute* stage set, whose miniature screen showed a video animation. Liliana Moro created a direct dialogue with nature through a site-specific installation of ceramics in the gardens of Isola Madre, relating the human being to Mother Earth and all of her primordial energy. Robert Wilson compared himself and his work with the local flora and fauna. Inspired by French fairy tales, he created *Never doubt I love 2*, in which colorful human figures have deer, rabbit, or wolf heads. These sculptures were installed, together with other new works and drawings, in different parts of the island in order to create the artists' personal tour, leading the visitor from the lakeside to the small square in front of the church, from the Orangerie to the ancient wharf. Original music by the American composer Michael Galasso provided audio "scenery" for Wilson's installations.



William Kentridge, South Africa, *Preparing The Flute* (detail), 2004-2005



William Kentridge, South Africa, *Preparing The Flute*, 2004-2005. Video projection on wooden structure. Permanent collection MAXXI – Museo Nazionale delle Arti del XXI secolo, Rome



Liliana Moro, Italy, *Chi tocca cuore*, 2006. Glazed ceramic sculptures. Courtesy of the artist



Liliana Moro, Italy, *Chi tocca cuore*, 2006. Glazed ceramic sculptures. Courtesy of the artist



Robert Wilson, USA, *Rabbit*, 2006. Aluminum, polished white and colored acrylic, 180 cm (h). Original score by Michael Galasso. Private collection



Robert Wilson, USA, *Drawings*, 2004–2006. Arches, acquarelle, graphite and color ink. Courtesy of the artist



Robert Wilson, USA, *Red Wolf*, 2006. Aluminum, polished red, 180 cm (h). Original score by Michael Galasso. Private collection

VENICE / MARSEILLE 2011—2012

The Mediterranean Approach 2011—2012

The Mediterranean Approach (2011–2012) tried to grasp through the medium of artistic creation the profound originality of the geographic space where the continents of Africa, Asia, and Europe come together.

The Mediterranean Sea represents a unique geopolitical system. From the west, where the Straits of Gibraltar link it to the Atlantic Ocean, the Mediterranean extends eastward to the Sea of Marmara and the Bosphorus to the Black Sea. To the southeast, the Suez Canal links it to the Red Sea. A political and economic crossroads between East and West and North and South, the Mediterranean includes several cultural communities, each of which is the cradle for different lifestyles and worldviews.

But the Mediterranean is much more than a mere geographical notion. A living framework of references for a set of complex models, an intersection of peoples and cultures, it is the birthplace of great civilizations and an open door between East and West. Through the eyes of the participating artists, the exhibition brought to light the similarities and differences that make up the identity and fabric of the peoples of the Mediterranean.

The artists, using a range of different media, including photography, video, and installation, explored the most pressing issues of our times: the desire for liberty and democracy, migration, environmental and health concerns, as well as freedom of expression, thought, and religion.

Over the different stages of the exhibition—from Venice in June 2011 as a collateral event of the 54th Venice Biennale, to Marseille and São Paulo in 2012—certain works were reinterpreted, others stayed as they were, and new works appeared to continue to nourish the public passion and fascination with this much-coveted area.

The Mediterranean Approach included the Swiss photographer Jacques Berthet's *Les Oliviers* (The Olive Trees, 2006–2010), an impressive series of portraits of this particular tree species, which, more than any other, symbolizes this common territory, its frugality and splendor, its resilience and wisdom. Berthet's photographic project took him around the entire periphery of the Mediterranean, from Portugal to Greece, Kabylia to Tunisia and the Middle East, and Israel and Jordan. This tree represents an unchanging world overcome by upheavals, dancing in the sun.

Thierry Ollat

Thierry Ollat is the director of [mac] (musée d'art contemporain de Marseille) and co-curator of *The Mediterranean Approach*.



Ange Leccia, France, *La Mer*, 2001. Video installation, no sound, DVD. Courtesy of Almine Rech Gallery, Paris / Brussels



Gal Weinstein, Israel, *Nahalal (Partly Cloudy)*, 2011. MDF, carpets, acrylan, plexiglas. Courtesy of Galleria Riccardo Crespi, Milan



Jacques Berthet, Switzerland, *Oliviers*, 2008—2011. Inkjet, pigment ink, 114 × 114 cm. Courtesy of the artist



David Casini, Italy, *L'illogica abitudine*, 2011-2013. Resin, corals, wood, glass. Private collection



Khalil Rabah, Palestine, *The 3rd Annual Wall Zone Auction*, 2004. Multimedia installation, 2 channel video projection, 6 min., posters

THESSALONIKI

2013—2014

Everywhere But Now, 4th Biennale of Thessaloniki 2013—2014

The curatorial concept for *Everywhere But Now* (2013–2014)¹ was closely related to the question of the location of different genius loci in the Mediterranean area and the question of the time of creation in our contemporary world. The project broadened the concept of *hic* and *nunc* by giving it a wider significance: a vision that adheres to the ideals of existentialism and recognizes humanity's fragile condition and Heidegger's notion of *Dasein*, or being in the world.

The Mediterranean Sea has always been a place of exchange and transformation. Several civilizations have contributed to the political, economic, and artistic development of the area around the "Mare Nostrum." Yet its borders form observatories: for certainties and perplexities; for the differences between nations, religions, and cultures; for areas of geographical and historical contact between wealth and poverty, political stability and insecurity; as well as for natural beauty and human tragedies.

From this perspective, we have for decades, as in the more distant past, witnessed a succession of crises and wars in this region. The civil war in Syria is decimating the population, destroying a cultural heritage and polluting the territory with tangible remnants of violent confrontations. Oil spills frequently cause adverse effects on the sea's natural resources, and every year fires ravage the Mediterranean coastline and destroy olive groves, vineyards, and countryside. In the last few years we have also faced heavy economic crises, an immense number of refugees, as well as issues of identity and religion.

Can we consider artistic creation a valuable source of identified resistance and a modern challenge to this disorientation? In other words, what are the present and future roles of art in the visible transformation of our contemporary world, particularly in countries around the Mediterranean?

The routes that crisscross the Mediterranean once belonged to merchants, pirates, and conquerors. Today, for the artists of this area, they have become routes toward memory, knowledge, and creativity. Thus the arts are perhaps more important here than elsewhere, one of the most effective tools for fostering the development of human relations, especially in the context of current political and social cleavages. Meanwhile, through their universal language, artists are giving us a better understanding of ourselves and others, and of the much larger human landscape in which we live.

In addition to selected Greek and Mediterranean artists, the main exhibition of the 4th Thessaloniki Biennale of Contemporary Art opened its doors to artists from other continents and generations using different languages.

Everywhere But Now was conceived as an interactive and subtle artistic face-to-face where the public, exchanging past and present knowledge and experiences, was able to rediscover composite artistic realities about the Mediterranean.

¹ The 4th Biennale of Thessaloniki invited Adelina von Fürstenberg to curate the main exhibition, which was made possible thanks to the collaborative efforts of the ART for The World Europa team working in conjunction with Thessaloniki's SMCA team.



Miltos Manetas, Greece, *Looking at the Blackberry*, 2013. Oil on canvas. Courtesy of the artist



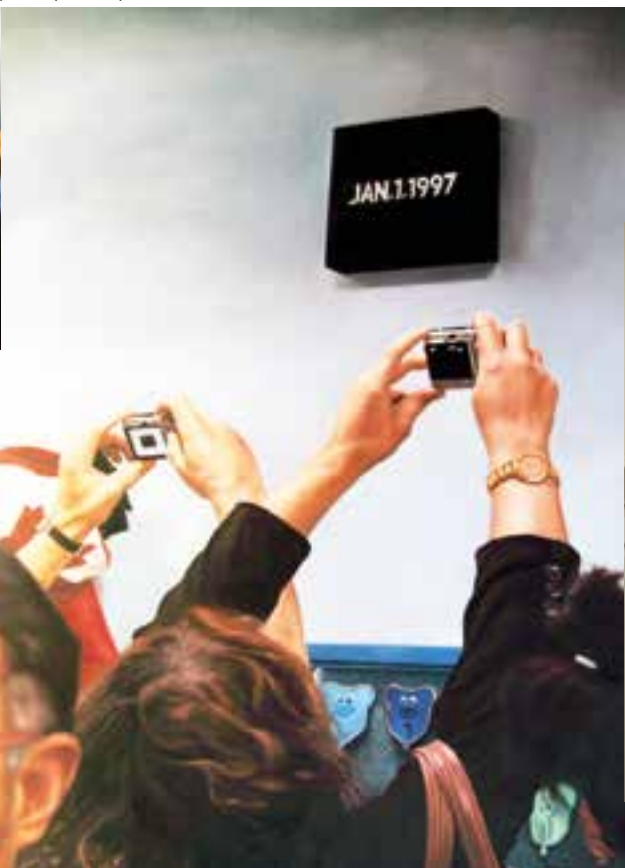
Maria Papadimitriou, Greece, *Apparatus*, 2011. Murano glass, boat



Adrian Paci, Albania / Italy, *The Column*, 2013. Video projection, color, sound, 25 min. 52 sec. Film still



Mohamed Bourouissa, Algeria / France, *ALL-IN*, 2012. Video projection, color, sound, 5 min. 41 sec. Film still. Coproduction Galerie kamel mennour, Paris / La Monnaie de Paris. Courtesy of the artist



Khalil Rabah, Palestine, *Art Exhibition: Reem*, 2011. Oil on canvas, 172 x 255 cm. Courtesy of Sfeir-Semler Gallery, Hamburg / Beirut



Gal Weinstein, Israel, *Fire Tires*, 2013. Installation view, Geni Tzami. Courtesy of the artist and Galleria Riccardo Crespi, Milan



Maria Tsagkari, Greece, *Thank you*, 2012. Installation with ashes, 5 x 6 m



Marcello Maloberti, Italy, *Circus*, 2013. Performance, Thessaloniki

VENICE

2007—2015

The Language of Equilibrium by Joseph Kosuth, 2007

A solo show of Joseph Kosuth works was presented on the island of San Lazzaro degli Armeni as a collateral event of the 52nd Venice Biennale. Kosuth's neon installations were conceived for specific areas throughout the island, offering an integrated mélange of language, art, culture, and architecture.

This project, in yellow neon, has as its basis language itself. It is both a reflection on its own construction as well as on the history and culture of its location. This work is comprised of words from the Armenian, Italian, and English languages. Language here is used as a signifier for the history of the project of the Mekhitarist Order. Yellow neon is chosen for this work because of the symbolic understanding of yellow at the time of the founding of the monastery as meaning “virtue, intellect, esteem and majesty” (Böckler, 1688).

The two supporting components of the work, based on the word “water,” are comprised of words arrived at through a view of their history and use. One aspect of this installation shows this relationship. The other part reflects the role of these words in the *Haygazian Pararan*, or Armenian Dictionary (1749) compiled by Abbot Mekhitar, founder of the Order.

The structure of this installation has two elements, which are integrated on four diverse architectural locations: the bell tower, the northwest wall, the promontory, and the observatory. These four locations reflect the diversity of the island's architecture and also articulate its history and culture. The work engages the cultural and social history of the evolution of language itself, how the history of a word shows its ties to cultures and social realities that are often quite distinct and disconnected. It is only in the present when a word is used, as it is when a work of art is being experienced, that all that which comprises the present finds its location in the process of making meaning. Here, in this work, language becomes both an allegory and an actual result of all of which it should want to speak.

Excerpt from the video, *The Language of Equilibrium*, 2007.

Joseph Kosuth

American conceptual artist, living in New York and London.



Joseph Kosuth, USA, *The Language of Equilibrium*, 2007. Neon mounted on wall, variable dimensions.
Courtesy of Galerie Gmurzynska, Zurich



Joseph Kosuth, USA, *The Language of Equilibrium*, 2007. Neon mounted on wall, variable dimensions.
 Courtesy of Galerie Gmurzynska, Zurich



Armenity / Hayoutioun

**National Pavilion of Armenia Golden Lion for best national participation
56th Venice Biennale, 2015**

In 2015 the Armenian Minister of Culture dedicated the National Pavilion of Armenia to the artists of the Armenian diaspora, more specifically to the grandchildren of Armenian Genocide survivors born all over the world, in such diverse places as Beirut, Lyon, Los Angeles, Cairo, and Rio de Janeiro. Their concerns transcend notions of territory, borders, and geography precisely because of their history and heritage. The pavilion won the Golden Lion for best national participation.¹

The featured artists are global citizens of the twenty-first century. *Armenity*,² the title of the exhibition, was an example for contemporaneity in reminding us how immigrants in very difficult conditions can adapt and build new lives for themselves and their families.

Each diasporic artist carries within him- or herself an inner amalgamation of different cultures. He or she is like a *Wunderkammer* that brings together disparate objects without ever accumulating them. Hence the Monastery of San Lazzaro, where the exhibition took place, represented a centuries-old cabinet of wonders, first assembled in 1717, when Abbot Mekhitar transformed the former leper colony into a place devoted to prayer, the transmission of knowledge, and the conservation of sacred manuscripts. The monastery museum boasts an extensive collection of ancient books and manuscripts that are emblematic of the monks' work, which was crucial in modernizing and passing down Armenian culture to future generations.

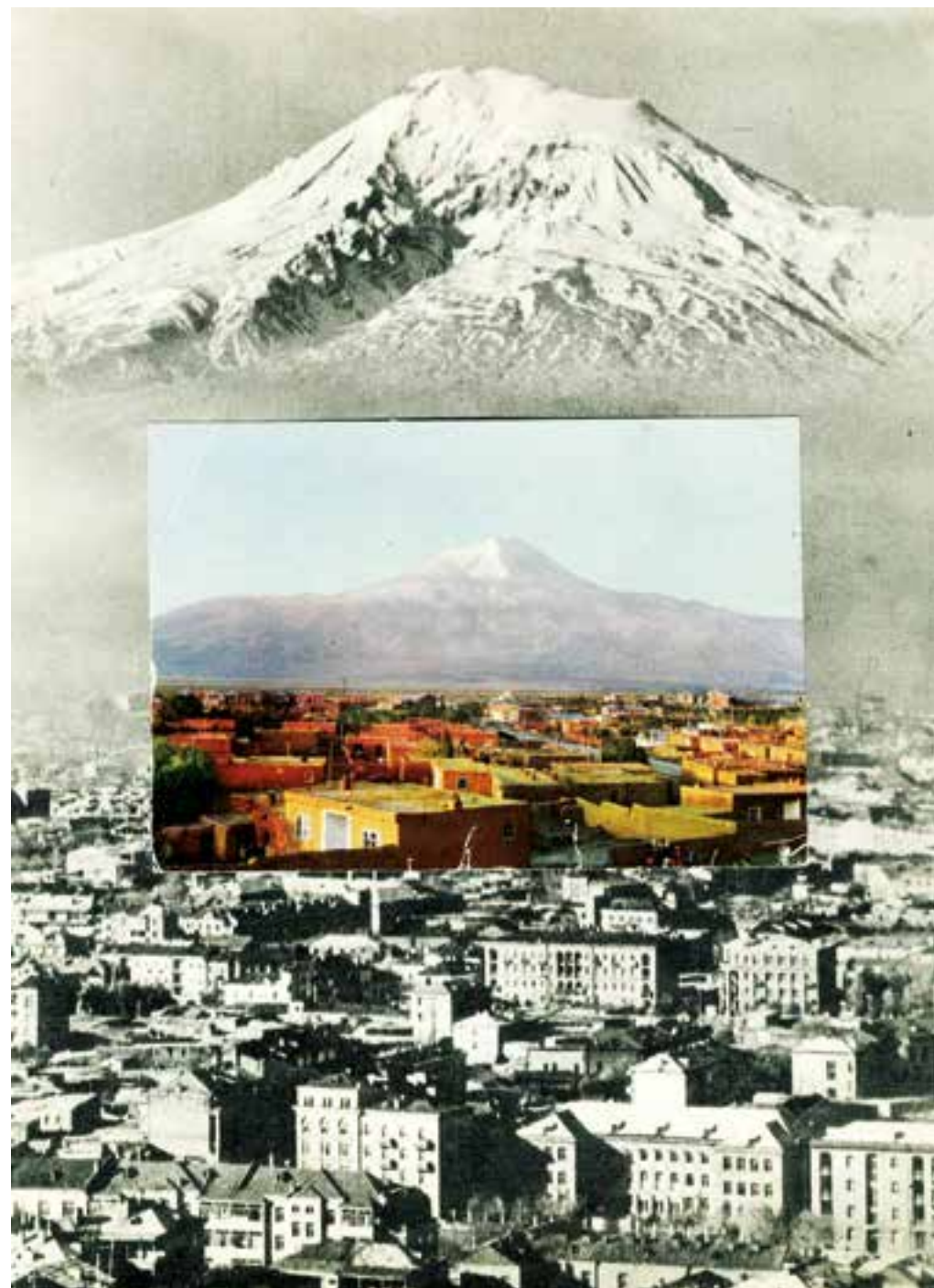
The Syrian artist Nigol Bezjian's work, inspired by the poet Daniel Varoujan, or the works by Rene Gabri (Iran) and Ayreen Anastas (Palestine), engaged directly with the volumes in the monastery, a written testimony to the *medz yeghern* or Great Calamity, which perfectly fits within the monastic context of the island. Their work became part of the site itself while displaying a full awareness of family history and personal memories.

Armenity brought together artists from different generations. Some of them, such as Anna Boghigian (Egypt), approach art as an intersubjective experience, while Yervant Gianikian and Angela Ricci Lucchi, both Italian, emerged from the protest-filled 1960s, an era of contestation that over time they translated into an art form. The exhibition also brought together younger artists such as Haig Aivazian, born in Lebanon, and Mikayel Ohanjanyan, a native Armenian now living in Italy.

Armenity did not present time as a framework for Armenian life but rather as the ethos through which each artist, projecting him- or herself into contemporary society, embodies a universal existence.

1. The Ministry of Culture of the Republic of Armenia invited Adelina von Fürstenberg to curate the National Pavilion of Armenia. The exhibition was made possible thanks to the collaboration of the team of ART for The World Europa.

2. *Armenity* derives from the French word *Arménité*, a notion that expresses the particular characteristics of the grandchildren of Armenian Genocide survivors. These include a state of constant flux, a diversity of self-definition, and a modern and often subjective sense of being in the world.



Aikaterini Gegisian, Greece. From the series: *A Small Guide to the Invisible Seas*, 2015.
Collage on paper, 28,5 x 22 cm. Courtesy of the artist and Kalfayan Galleries, Athens / Thessaloniki



Anna Boghigian, Egypt / Canada, *Ani*, 2015. Site-specific installation. Installation view, Mekhitarist Monastery of San Lazzaro degli Armeni, Venice. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg / Beirut



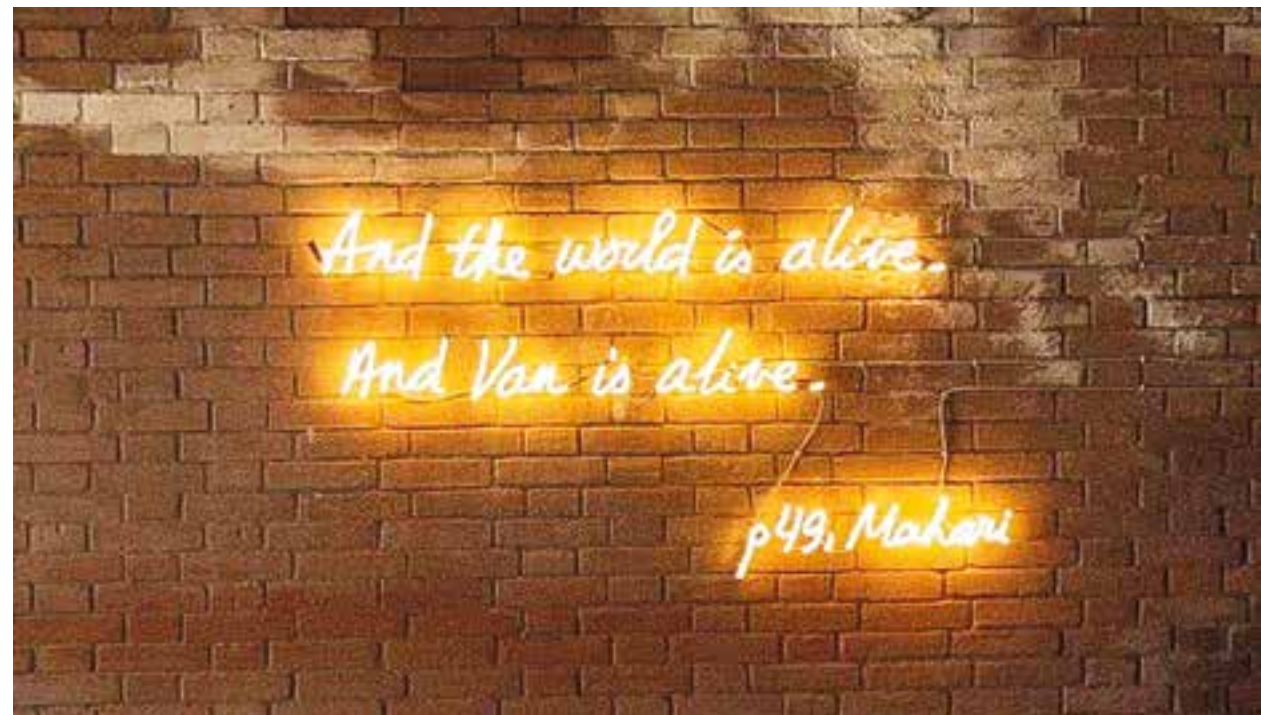
Rosana Palazyan, Brazil, *Uma história que eu nunca esqueci / A story I never forgot*, 2013–2015. Video installation. Video stills. Courtesy of the artist



Yervant Gianikian and Angela Ricci Lucchi, Italy, *Ritorno a Khodorciur: Diario armeno*, 1986. Video, 80 min. Installation view, Mekhitarist Monastery of San Lazzaro degli Armeni, Venice. Courtesy of the artists



Mikayel Ohanjanyan, Armenia / Italy, *Tasnerku*, 2015. Mixed size basalt blocks and discs of corten steel, 120 cm (diameter) each disc. Site specific installation. Installation view, Mekhitarist Monastery of San Lazzaro degli Armeni, Venice. Courtesy of the artist



Mekhitar Garabedian, Belgium, *Untitled (Gurgen Mahari, The world is alive, Venice)*, 2015. Neon. Site-specific installation. Installation view, Mekhitarist Monastery of San Lazzaro degli Armeni, Venice. Courtesy of the artist and Galerie Albert Baronian, Brussels



Aram Jibilian, USA, *Gorky, a life in 3 acts (i.birth)*, 2008. Digital C-print, 78,7 x 94 cm. Courtesy of the artist



Hera Büyüктаşçıyan, Turkey, *The Keepers*, 2014. Wax and bronze, 19 x 9 cm. Courtesy of the artist



Nina Katchadourian, USA / Finland, documentation from practice sessions in the artist's studio for *Accent Elimination*, 2005

Chronology, Venues and Credits

A MUSEUM WITHOUT WALLS

Uliva Velo

Dialogue, encounter, conception: these are the kinds of interactions proposed by ART for The World's art projects. The phenomenon is even more interesting when the same ideas are set up in different sites, resulting in direct and highly fascinating contrasts between the events in question and the cultural contexts in which they are presented.

Versatility in transforming places through art is one of the most distinguishing characteristics of the NGO. The work involved in setting up exhibition venues must be undertaken with extraordinary flexibility. In some situations it is appropriate to intervene in a precise and very measured way to integrate works in a particular architecture, in others it is necessary to build special structures and surfaces to complement the works without diminishing their effect. A pre-established route through areas in which exhibits are displayed is never contemplated. Spatial research has aimed instead to create a studied dialogue between artworks, leaving the visitor free to find his own way through the exhibition area: an active participant, who, *being there* in the Heideggerian sense (*Dasein*), projects his own actions and attitudes in relation to the subjects on display.

The architect Philip Johnson in an interview for his exhibition catalogue published by Casabella in 1999 offered the following: *"The word 'museum' has a sort of stuffy connotation, it can seem boring. ART for The World stems from the desire to remove these connotations. In keeping with an old French idea, it is a museum without walls: first you find the right place for what you want to exhibit, then you can select and change the container each time. From my point of view this is great."*

Uliva Velo is an architect living and working in Florence. Associate Professor of Architectural Drawing at Ferrara University, she has been the exhibition designer of ART for The World since 2005 and a member of the board of ART for The World Europa.

1995

DIALOGUES OF PEACE



United Nations Office building, courtyard, and Ariana Park, Avenue de la Paix, Geneva, Switzerland

3 July – 24 October 1995

In the context of 50th Anniversary of the United Nations

Participating artists: Georges Adéagbo, Sunday Jack Akpan, John Aldus, Rasheed Araeen, Dominique Barthassat, Farid Belkahlia, Joe Ben Jr., Willie Bester, Mickaël Bethé Sélassié, Frédéric Bruly Bouabré, Daniel Buren, Marie José Burki, Carlos Capelan, Jordi Colomer, Mat Collishaw, d'ECO i, Silvie & Chérif Defraoui, Ayse Erkmen, Julio Galán, Gilbert Gendre, GENERAL IDEA, Jochen Gerz, Adam Henein, Shirazeh Houshiary, Alfredo Jaar, Ilya Kabakov, Tadashi Kawamata, Alexis Leyva Machado (Kcho), Bodys Isek Kingelez, Per Kirkeby, Dimitris Kozaris, Mariusz Kruk, Suhrob Kurbanov, Antal Lakner, David Mach, Andrea Marescalchi, Matt Mullican, Marcel Odenbach, Nam June Paik, Nusret Pasic, Khalil Rabah, Philip Rantzer, Robert Rauschenberg, Heinrich R. Reimann, Miguel Angel Rios, Sophie Ristelhueber, Francisco Rocha, Rekha Rodwittiya, Mikhail Romadin, Allen Ruppersberg, Sarkis, Mustafa Skopljak, Ousmane Sow, Pat Steir, Kukuli Velarde, Roop Verma, Nari Ward, Chen Zhen

In collaboration with: the French Ministry of Foreign Affairs (The French Association for Artistic Action, AFAA, Paris), the Geneva Committee for the 50th Anniversary of the United Nations

With the support of: UBS, Etat et Ville de Genève, Fédération des Métiers du Bâtiment (FMB), Genève, Felissimo, Winterthur-Assurances, Swissair, UIT Unité Internationale des Télécommunications, La Tribune de Genève, Association pour le Patrimoine Industriel

Genève, Centre Européen de la Culture
Genève, Air France, Goldstar, Fundación
Amalia Lacroze de Fortabat

Special thanks to: Mr. Boutros Boutros-Ghali, Secretary-General of the UN, Mr. Vladimir Petrovsky, Director General of the UN Office in Geneva, Mrs. Gillian Martin Sorensen, Special Advisor for Public Policy of the Secretary-General, Mrs. Thérèse Gastaut, Spokeswoman for the Secretary-General, Mrs. Zohreh Tabatabai, Coordinator of the UN's Fiftieth Anniversary, Sir Brian Urquhart, Director of The Ford Foundation, New York, Mr. Jean Digne, Director of AFAA, Paris, Ambassador Mrs. Anne Gazeau-Secret, Ambassador M. Walter B. Gyger, Mr. Dominique Föllmi, Mr. Guy-Olivier Segond, Mr. Olivier Vodoz and the Contemporary African Art Collection of Mr. Jean Pigozzi, and all the services of the United Nations Office of Geneva

Concept and curatorship:
Adelina von Fürstenberg

Organization: The French Association
for Artistic Action, AFAA

Advisory board: Brahim Alaoui, Claudio Guenzani, André Magnin, Roger Mayou, Carla Stellweg

Architect: Bruce Dunning
Architectural Interventions: Tadashi Kawamata
Pavilion Designs: Dunning & Versteegh
Architects, Geneva / Maastricht
Creation of the Poster: Ilya Kabakov
Restorer: Renata Knes
Technical Unit: Benoît Dubesset, Marcio Generoso, Eric Binnert, Pièces Montées, Paris, Axel Lathulière

Assistants: Catherine de Charrière, Alessandra Galasso, Pascaline Garnier, Lejla Hodzic, Benedetta Lucherini, Monica Montesinos, Adon Peres, Jacqueline Pujol, Agnès Viénot, Françoise Garnier, Elena Montesinos, Adon Peres, Catherine Pavlovic, the students of NABA – Nuova Accademia di Belle Arti di Milano, and students of l'Ecole supérieure d'arts visuels, Geneva

Catalogue produced by the French Association
for Artistic Action, AFAA, Paris

1996

BAJO EL VOLCÀN



Museo Ex Convento de la Natividad,
Tepoztlán, Mexico
30 March – 30 April 1996

Participating artists: Miguel Angel Rios,
Teresa Serrano, Gerardo Suter

With the support of: Sociedad Internacional
de Valores de Arte Mexicano (SIVAM)
Instituto Nacional de Antropología e Historia
(INAH), Sony Mexico, Business Class S.A., Geneva

Coordination: Axel Lathuilière
Assistants: Benedetta Lucherini,
Monica Montesinos

ROBERT RAUSCHENBERG



The Mekhitarist Armenian Monastery,
San Lazzaro Island, Venice
22 June – 31 July 1996

Participating artists: Robert Rauschenberg,
Darryl Pottorf

With the support of: Illycaffè S.p.A., Trieste,
Felissimo Corporation, Kobe
Special thanks to: Mr. Andrea Illy,
Mr. Francesco Illy, Ms. Haruko Smith

Coordination: Agnes Kohlmeyer
Assistants: Nicolò Asta, Axel Lathuilière,
Benedetta Lucherini
Technical Unit: Thomas Bühler,
Andrea Marescalchi, Dan White

1997

MEDITATIONS



Medersa Ibn Youssef (The Ben Youssef
Madrasa), Marrakech
15 March – 5 April 1997

Under the High Patronage of His Majesty
King Hassan II

Participating artists: Marco Bagnoli,
Farid Belkahia, Joe Ben Jr., Alighiero e Boetti,
Silvie Defraoui, El Hadji Sy, Shirazeh Houshiary,
Ilya Kabakov, Mohamed Kacimi, Anish Kapoor,
Rachid Koraichi, Sol LeWitt, Andrea Marescalchi,
Maria Carmen Perlingeiro, Miguel Angel Rios,
Sarkis, Pat Steir, Chen Zhen

Participating musicians: Narenda Bataju (sitar),
Keyvan Chemirani (zarb), Saïd Chraïbi (lute),
Mohamed Errazzougui (hajhouj), Michael
Galasso (violin), Saïd Nissia (flute), Julien Jalâl
Eddine Weiss (qanun)

Participating poets: Adunis, Mohamed Bennis,
Allen Ginsberg, Juan Goytisolo, Ahmed Hegazy,
Ouafaa Lamrani, Abdelwahab Meddeb, Octavio
Paz, Nicole de Pontcharra, Marin Sorescu

In collaboration with: Ministry of Cultural Affairs
of Morocco; Embassy of Switzerland, Morocco;
Swiss Chamber of Commerce, Morocco; Arab
World Institute, Paris; Friends of the Museum
of Marrakech; UNESCO

With the support of: Asea Brown Boveri, Royal
Air Maroc, Swiss Agency for Development
and Cooperation (SDC), Federal Department

of Foreign Affairs, Fondation Omar Benjelloun,
Marrakech, Winterthur Assurances, Ciments
de l'Oriental S.A., Rabat, Société Générale
de Surveillance, Maroc, VOGUE Italia

Special thanks to: Mr. André Azoulay, Mr. Farid
Belkahia, Ambassador Mr. Henri Cuennet,
Mr. Jean-Robert Campiche, Mr. Mohammed
Melehi, Mrs. Franca Sozzani, Mr. Carlo Ducci

Curatorship in collaboration with Nicole
de Pontcharra

Coordination: Abderrazzak Benchaabane
Architect: Amine Kabbaj
Assistants: Anna Daneri, Nicolò Asta,
Marina Djabbarzaddeh, Pascaline Garnier,
Benedetta Lucherini, Catherine Pavlovic

Catalogue published by ART for The World, 1997

1998—1999

THE EDGE OF AWARENESS



Geneva
WHO Headquarters, Geneva
10 May – 12 July 1998



New York
United Nations Headquarters, Visitor Centre
Lobby, New York City
13 September – 15 October 1998



PS1 Contemporary Art Center, Long Island City,
New York, 13 September – 15 October 1998



São Paulo
SESC Pompéia, São Paulo
7 December 1998 – 30 January 1999



New Delhi
Lalit Kala Akademi Rabindra Bhavan
New Delhi, India, 1 March – 1 April 1999



Milan
La Triennale di Milano, Milan
13 March – 13 May 1999

Participating artists: Vito Acconci, Ghada Amer,
Andreas Angelidakis, Stefano Arienti, Joe Ben
Jr., Willie Bester, Montien Boonma, Mat
Collishaw, Fabiana De Barros, Silvie Defraoui,
Touhami Ennadre, Juan Galdeano, Michael
Galasso, Fabrice Gygi, Henrik Håkansson,
Alfredo Jaar, Ilya Kabakov, Kcho, Dimitris
Kozaris, Sol LeWitt, Los Carpinteros, Margherita
Manzelli, Salem Mekuria, Tatsuo Miyajima and
the Kaki Tree Project Committee, Matt Mullican,

Olu Oguipe, Ouattara Watts, Maria Carmen Perlingeiro, Robert Rauschenberg, Reamillo & Juliet, Ricardo Ribenboim, N.N. Rimzon, Miguel Angel Rios, Sophie Ristelhueber, Rekha Rodwittiya, Teresa Serrano, Pat Steir, Alma Suljevic, Frank Thiel, Adriana Varejão, Nari Ward, Chen Zhen

In collaboration with: United Nations Department of Public Information (UNDPI), New York, WHO, Regional Office for South-East Asia, New Delhi, Permanent Observer Mission of Switzerland to the UN, New York, Embassy of Switzerland, New Delhi, India, Consulate General of Switzerland, São Paulo

With the support of: Swiss Agency for Development and Cooperation (SDC), Federal Department of Foreign Affairs, Switzerland, ZAMBON Group, Hôpitaux Universitaires de Genève, Geneva University, SESC São Paulo, Duggal Visual Solutions, New York, McCann Erikson, Milan, The City of Geneva (Département des Affaires Culturelles, Service des Espaces Verts, Service de la Voirie, Les Energies de Genève), Flos, Scania, Swissair, Winterthur, Pro Helvetia, Migros, Toyota

Special thanks to: Mrs. Nan Annan, Mrs. Aleya Hammad, Mr. Neil Mani, Mr. Walter Fuchs, Mr. Guy-Olivier Segond, Mr. and Mrs. Andrea Zambon, Mr. Dominique Föllmi, Ambassador Guy Ducret, Ambassador Jenö C.A. Staehelin, Mrs. Alanna Heiss, Mrs. Milka Pogliani, Mrs. Miuccia Prada, Mrs. Izumi Ogino, Mr. Carlo Capesa, Mr. and Mrs. Alberto Fanni, Mr. Oliviero Leti

Exhibition Designer in Geneva: Architect Andreas Angelidakis
Exhibition Designer in São Paulo: Architect Márcio Medina
Image of the Poster: Sophie Ristelhueber
WHO Pavilion's collaborators: Hervé Dessimoz, Thomas Büchi, Marc Walgenwitz
Coordinators: Pieranna Cavalchini, New York, Roberto Cenni, São Paulo, Peter Nagy, New Delhi, Mercalis S.r.l. and Rose Marie Parravicini, WEA, Milan
Technical unit: Eric Binnert, Pièces Montées Paris, Marcio Generoso, Thierry Brunet, Costruendo, Produzioni Reali
Assistants: Raphaël Biollay, Anna Daneri,

Marie-Claude Esnault, Mary Goldman, Pierre Grand, Armanda Mainetti, Adon Peres, Frédéric Perez, Ana Prvacki, Carole Wegemans
Office Managers / Administration: Elisabeth Werro, Pierre Grand

Catalogue published by Charta, Milano, 1998

1999

THE CHILDREN'S MUSEUM IN GUADALAJARA



Palazzo Zenobio, Collegio Armeno Moorat Rafael, Venice
6 June – September 1999

Under the Patronage of the Comune di Venezia

Project for *The Children's Museum*, Cultural and Business Center, Guadalajara, Mexico
Client: Omnitrition de Mexico, S.A. de C.V.; Jorge Vergara, Chairman
Architects: Philip Johnson / Alan Ritchie Architects
Project Team: Design Partner: Philip Johnson, Administrative Partner: Alan Ritchie, Design Partner: Elisabeth Murrell, Project Architect: Aaron McDonald, Pietro Filardo, Ken Lin, Cristina Castro
Photographs: Robert Walker, Roy Wright
Models: Richard Tenguerian
Creation of poster: Francesco Illy
In collaboration with the Istituto Universitario di Architettura di Venezia

With the support of: FrancisFrancis, Bulgari and ART for The World's institutional sponsors: Zambon Group, McCann Erickson, Italia

Special thanks to: Padre Vertanes della Congregazione Armena Mechitarista, Isola di San Lazzaro, Mr. Francesco Illy, Mr. and Mrs. Paolo and Donatella Asta, Mr. Claudio Guenzani, Mr. Oliviero Leti, Mr. Marino Folin

Mr. Johnson's Assistant: Aaron McDonald
Project Advisor: Pieranna Cavalchini
Coordination: Massimo Ongaro
Assistants: Chiarastella Cattana Asta Sauro Bocchi, Anna Daneri, Elisabeth Werro
Technical Unit: Costruendo, Venice
Press office and PR for FrancisFrancis: Liana Roditi
Press office and PR for ART for The World: Leti Studio
Sound and Video: Tvexpress, Venice

Catalogue published by Electa, Milan, 1999

2000

ART AND SOCIAL REALITIES



Visitors Center of the United Nations High Commissioner for Refugees, Geneva
19 June – 14 July 2000

Participating artists: Vito Acconci, Shigeru Ban, Gilles Delmas, Kimsooja

In collaboration with: United Nations High Commissioner for Refugees (UNHCR), United Nations Children's Fund (UNICEF), L'école nationale supérieure d'architecture de Bretagne, Rennes, Institut d'architecture de Genève, Fondation pour Genève, Galerie Art & Public, Geneva

With the support of: Loterie Romande, Anteprema
Special thanks to: Mr. John Horekens, Mrs. Izumi Ogino

Concept and curatorship in collaboration with Michael Jacob

Coordination: Simone Manwarring
Assistants: Filippo Addarii, Anna Daneri, Marie-Claude Esnault, Marcio Generoso and the students of the Institute of Architecture, Geneva

THE RWANDA PROJECT



International Red Cross and Red Crescent Museum, Geneva
9 September – 14 January 2000

On the occasion of the 50th Anniversary of the United Nations High Commissioner for Refugees

Artist: Alfredo Jaar

With the support of: Chopard, Private Bank Switzerland (PBS)

Special thanks to: Mr. John Horekens, Mr. Roger Mayou, Mr. Karl-Friedrich Scheufele, Mr. Pietro Solari
Creation of Poster: Alfredo Jaar
Coordination: Simone Manwarring
Communication: Marie-Claude Esnault
Technical Unit: Marcio Generoso, Geneva, Produzioni Reali, Milan
Assistant to Alfredo Jaar: Mark Baumgartner
Assistants: Maya Baumgartner, Raphaël Biollay, Marie-Claude Esnault

PLAYGROUNDS AND TOYS, 2000—ongoing

Under the auspices of UNICEF and UNHCR

Exhibitions

Geneva: International Red Cross
and Red Crescent Museum
9 September – 30 October 2000



Rome: Museo HC Andersen, Galleria
Nazionale d'Arte Moderna
4 November 2000 – 21 January 2001



New York: United Nations Headquarters,
Visitor Centre Lobby, New York City
14 October – 12 November 2001



Lugano: Museo Cantonale d'Arte
26 January – 24 February 2002



London: Italian Cultural Institute
December 2002 – January 2003



Paris: Manufacture des Céillets
9 – 15 February 2004



Monte-Carlo: Musée Océanographique
19 May – 8 June 2004



Brussels: European Parliament
25 – 28 January 2005



Milan: HangarBicocca
28 October – 23 December 2005

Participating artists: Vito Acconci, Andreas
Angelidakis, Igor Antic, Atelier Van Lieshout,
Sergio Augusto, Antonio Barletta, Carlo
Berarducci, Alberto Biagetti, Stefano Boccalini,
Andries Botha, Marie José Burki & Mitja
Tusek, Paolo Canevari, Pietro Capogrosso,
Los Carpinteros, Fabiana de Barros, Silvie

Defraoui, Flavio de Marco, Paola di Bello, Filippo
di Sambuy, Braco Dimitrijevic, Bruce Dunning,
Shin Egashira, Johannes Egger, Sylvie Fleury,
Alessandro Guerriero, Fabrice Gygi, Hariklia
Hari, Noritoshi Hirakawa, Shirazeh Houshiary &
Pip Horne, Alfredo Jaar, Ashot Kanayan, Romi
Khosla and Martand Khosla, Joseph Kosuth,
Donegani & Lauda, Enzo Mari, Eva Marisaldi,
Gérald Minkoff & Muriel Olesen, Tony Morgan,
Liliana Moro, Olaf Nicolai, Yorgos Nikas,
Izumi Ogino, Tsuyoshi Ozawa, Charlemagne
Palestine, Luca Pancrazzi, Maria Papadimitriou,
Maria Carmen Perlingeiro, Angelo Plessas,
Annie Ratti, David Renaud, Pietro Roccasalva,
Bloue Roy, Domingo Sanchez Blanco, Denis
Santachiara, Sarkis, Risa Sato, Franck Scurti,
Teresa Serrano, Edgard Soares, Haim Steinbach,
Vivan Sundaram, Super!, Gregoriou Theodoulos,
Barthélémy Toguo, Margherita Lafranchi
Turewicz, Fabien Verschaere, Nari Ward,
Chen Zhen

In collaboration with: United Nations
Department of Public Information (UNDPI);
Permanent Observer Mission of Switzerland
to the UN; Embassy of Switzerland, France;
Embassy of Italy, UK

With the support of: Swiss Agency for
Development and Cooperation (SDC), Federal
Department of Foreign Affairs, Hôpitaux
Universitaires de Genève, Geneva University
Hospitals, Loterie Romande, Geneva, PRS,
Présence Suisse, Division Politique IV,
Switzerland, Chopard, Private Bank Switzerland
(PBS), FIAT, Monte dei Paschi di Siena, French
Academy in Rome, Artemide, ABN-AMRO
Private Banking, UEFA, Pirelli Re, Provincia di
Milano, L'Association des Amis de Chen Zhen

General Coordinator: Raphaël Biollay
Local Coordinators: New York: Pieranna
Cavalchini, Rome: Filippo Addarii, Lugano:
Bettina della Casa, London: Sauro Bocchi
Architect for the New York venue: Andreas
Angelidakis
Graphic Designer for the New York venue:
Angelo Plessas
Assistants: Simone Manwarring, Nathalie
Anglès, Maya Baumgartner, Marie-Claude
Esnault, James Maylo, Denise O'Kelly, Lorenza
Perelli, Marie-Louise Petitpierre
Technical Unit: Marcio Generoso, Geneva;

Gigi Mariani, Milan
Communication: Marie-Claude Esnault, Geneva;
Lucia Crespi, Milan

Playground Realizations 1:1 SCALE

GREECE, Athens, 2001

Playground by: Fabiana de Barros
Location: Gypsi Camp Medini, Athens
Opening: 10 January 2001
Partner & Sponsor: Ministry of Foreign
Affairs, Greece
Special thanks to: Maria Papadimitriou

INDIA, New Delhi, 2002

Playgrounds by: Fabrice Gygi, Joseph Kosuth,
Edgard Soares
Location: Deepalaya School, Kalkaji, New Delhi
Opening: 12 November 2002
Architect: Romi Khosla, Delhi
Partners: Embassy of Switzerland in India
Sponsors: DDC/DZA, Swiss Agency for
Development and Cooperation, SEWA, Geneva
Special thanks to Peter Nagy

ARMENIA, Yerevan, 2003

Playgrounds by: Andreas Angelidakis, Stefano
Boccalini, Fabiana de Barros, Fabrice Gygi,
Edgard Soares
Location: John Kirakossian School, Yerevan
Working period: April – August 2003
Opening: 31 August 2003
Architects: Andreas Angelidakis, New York
In collaboration with: Ashot Kanayan, Yerevan
Partners: Diplomats Spouses Association,
Yerevan, Armenian Ministry of Education
Sponsors: DDC/DZA, Swiss Agency for
Development and Cooperation

INDIA, Gusbethi, Haryana, 2004

Playgrounds by: Martand Khosla, Fabrice Gygi
and Margherita Lafranchi Turewicz, Edgard
Soares
Location: Deepalaya School, Gusbethi, District
Gurgaon, Haryana
Opening: 20 February 2004
Architect: Martand Khosla, New Delhi
Partner: Embassy of Switzerland in India
Sponsor: State of Geneva
Special thanks to: Peter Nagy

GREECE, Athens, 2004

Playground by: Andreas Angelidakis

Location: Athens

Opening: August 2004

Producer: Marina Fokidis, Deste Foundation, Athens

Architect: Andreas Angelidakis

Partner: 2004 Athens Olympic Committee

Sponsor: 2004 Athens Olympic Committee

UNITED KINGDOM, London, 2004

Playground by: Shirazeh Houshiary and Pip Horne

Location: Gloucester Road Primary School

Daniel Gardens, Peckham, London SE15

Opening: September 2004

Architect: Duncan McLeod in collaboration with Tim Lucas, Structural Engineer

Mike Weston, Health & Safety Advisor

Partner: Creative Partnerships, London South

Sponsor: Arts Council of England, London, Borough of Southwark

Special thanks to: Victoria Preston

INDIA, 2005

Playground by: Margherita Lafranchi Turewicz

Location: Deepalaya School, Orphanage for girls, Gusbethi, District Gurgaon, Haryana

Opening: May 2005

Architect: Martand Khosla

Partners: Khosla Studios, New Delhi

CHINA, Shenzhen, 2009

Playground by: Chen Zhen

Location: Yitian Holiday Plaza, Shenzhen

Production: 3rd edition of the Shenzhen and Hong Kong Bi-City Biennale of Urbanism and Architecture

Sponsors: 140sqm Gallery, Shanghai,

L'Association des Amis de Chen Zhen, Paris

AUSTRALIA, Hobart, Tasmania, 2011—2012

Playgrounds: Chen Zhen

Location: Museum of Old and New Art (MONA)

Courtesy of Guy Bärtschi, Geneva, and MONA, Hobart, Tasmania

A COLLECTIVE TOY, 2003

In 2003, on the occasion of the project *Art & Sport* to commemorate the new Stadium of Geneva, 12 giant balloons created by Brazilian artist Edgard Soares were produced and offered to ART for The World by SESC São Paulo, Brazil.

With the partnership of the following UN Agencies, during the summer of 2003, these balloons were sent to refugee camps in:

Tanzania

Location: NGO KIWOHEDE

Partner: International Labor Office

Sierra Leone

Location: Refugee camps selected by the High Commissioner for Human Rights (HCHR)

Partner: High Commissioner of Refugees

Pakistan and Nigeria

Partner: World Health Organization

Cambodia

Location: Non-Formal Education for Street Children Program

Partners: High Commissioner of Human Rights

Afghanistan

Location: North Afghanistan

Partner: EFA – Enfants et Femmes Afghans, Geneva

2001

THE OVEREXCITED BODY

Art and Sport in Contemporary Society



Palazzo dell'Arengario, Milan
30 March – 13 May 2001



Velodromo Vigorelli, Milan
13 March 2001

Under the patronage of the United Nations Program for the Elimination of Racial Discrimination

Participating artists: Vito Acconci, Carlos Amoraes, Arteaparte, Sergia Avveduti, Lenora de Barros & Cid Campos, Wim Delvoye, Paola di Bello, Slyvie Fleury, Michel Groisman, Andreas Gursky, Fabrice Gygi, Keith Haring, José A. Hernández-Diez, Noritoshi Hirakawa, Joseph Kosuth, Dimitris Kozaris, Barbara Kruger, Nelson Leirner, Armin Linke, Sharon Lockhart, Marcello Maloberti, Miltos Manetas, Tracey Moffatt, Gianni Motti, Marcel Odenbach, Nam June Paik, Maria Papadimitriou, Miguel Rio Branco, Sam Samore, Domingo Sanchez Blanco, Franck Scurti, Haim Steinbach, Grazia Toderi, Uri Tzaig, Nari Ward, Sislej Xhafa, Chen Zhen

In collaboration with: Assessorato Sport e Giovani and the Assessorato alla Cultura del Comune di Milano, La Gazzetta dello Sport, Milan

With the support of: SAP, Movenpick Ice Cream of Switzerland, Asics, Italia, Excite, Italia Epon, Italia, McCann Erickson, Italia, RCS Pubblicità Milan, Hospitaûx Universitaires de Genève (HUG)

Board of Advisors: Denis Curti, Roberto Pinto, Massimiliano Gioni, Valerie Smith, Elio Trifari, Victor Zamudio-Taylor

Special thanks to: Mr. Sergio Scalpelli, Mr. Candido Cannavò, Mrs. Milka Pogliani, Mr. Antonio Colombo, Mr. Luca Fré, Mr. Lorand Hegyi, Mrs. Marie Heuzé, Mr. Pierre Huber, Mr. Dario Montesi, Mrs. Roberta Anelli Monti, Mrs. Cloe Piccoli, Mr. Alberto Pivi, Mr. Matteo Remolino, Mr. Jérôme Sans, Mr. Marco Cantoni, Mrs. Rafaella Cortese, Mr. Jeffrey Deitch, Mr. Pasquale Leccese, Mrs. Monika Spruth, Mrs. Anne de Villepoix

Curatorship in collaboration with Yorgos Tzirtzilakis and Anna Daneri

Image coordinator: Paola Manfrin, McCann Erickson, Italy

Assistants: Filippo Addarii, Maya Baumgartner,

Raphaël Biollay, Lorenza Perelli

Editing and Press: Barbara Casavecchia

Special events: Studio B Leti, Milan

Communication: Marie-Claude Esnault

Technical Unit: Gigi Mariani, Produzioni Reali, Milan, Massimo Ongaro, Costruendo, Venice, Marcio Generoso

THE OVEREXCITED BODY

Art and Sport in Contemporary Society

SESC Pompeia, São Paulo

16 October – 2 December 2001

Under the patronage of Mr. Adolf Ogi, Special Adviser to the United Nations Secretary-General on Sports for Development and Peace

Participating artists: Vito Acconci, Carlos Amoraes, John Armleder, Arteaparte, Lenora de Barros & Cid Campos, Paola Di Bello, Slyvie Fleury, Michel Groisman, Fabrice Gygi, José A. Hernández-Diez, Noritoshi Hirakawa, Joseph Kosuth, Dimitris Kozaris, Barbara Kruger, Nelson Leirner, Armin Linke, Marcello Maloberti, Miltos Manetas, Tracey Moffatt, Gianni Motti, Marcel Odenbach, Hélio Oiticica, Nam June Paik, Maria Papadimitriou, Miguel Rio Branco, Miguel Angel Rios, Domingo Sanchez Blanco, Franck Scurti, Regina Silveira, Grazia Toderi, Uri Tzaig, Nari Ward, Chen Zhen

With the support of: Ministério do Esporte e Turismo Brasil, General Consulate of Switzerland in São Paulo, Hospitaûx Universitaires de Genève (HUG), Comune of Milan, Brazilian Olympic Committee (COB), Projecto Hélio Oiticica, Abril, La Gazzetta dello Sport, SAP, Show Logistics International, Interactive Digital, McCann Erickson, Festcolor

Special thanks to: Ministério do Esporte e Turismo, Brazilian Olympic Committee, Museu dos Esportes, Mané Garrincha/FUNARJ, Projeto Hélio Oiticica, Galeria Brito Cimino, Galeria Millan, Abril Imagens, Agência Estado, Cia das Letras, EMEF Frei Francisco de Mont' Alverne, Elza Soares, Gerson Soares, João Cardoso, José Gonzaga Araújo, Nicolau Sevcenko, Dr. Paulo Afonso da Cunha Alves, Ruy Castro, Mr. Hermann Bufr, Mrs. Electra De Barros, Mr. Marcos Gonçalves, Mrs. Catherine Scharf, Mrs. Alessandra Vilaça

Exhibition Designer: Architect Márcio Medina
Coordinators São Paulo: Celina Almeida Neves, Mariangela Abbatepaulo, SESC São Paulo
Catalogue Editor: Barbara Casavecchia

2003

JANNIS KOUNELLIS

Isola di San Lazzaro degli Armeni, Venice
10 June – 4 September 2003

Under the patronage of United Nations
Department of Public Information (UNDPI) and
the Comune di Venezia, in the context of the
50th Venice Biennale

With the support of: Lottomatica, Bormioli
Rocco and Galleria Christian Stein, Milan / Turin

Special thanks to: The Congregation of the
Mekhitarist Armenian Monastery, San Lazzaro
Island, Venice, Chiara Boroli, Marco Boroli,
Michelle Coudray, Elena Quarestanti

Curatorship in collaboration with Gloria Moure

Assistants: Lorenza Perelli, Raphaël Biollay
Coordinators: Stella Cattana Asta, Massimo
Ongaro
Communication: Marie-Claude Esnault
Catalogue Editor: Gloria Moure

Catalogue published by Mondadori Electa,
Milan, 2003

2005

FEMME(S)



Exhibition venues: Musée de Carouge, gardens
and façades; St. Croix Church; Flux Laboratory;
Cinema Bio 72; Carouge, Geneva
8-27 March 2005

Participating artists: Marina Abramović,
Dimitris Antonitzis, Ghada Amer, Araki, David
Casini, Destiny Deacon, Rineke Dijkstra,
Sylvie Fleury, Nan Goldin, Jitka Hanzlová,
Kimsooja, Zoe Leonard, Elisabetta Di Maggio,

Bruno Serralongue, Barthélémy Toguo, Wang
Du, Noritoshi Hirakawa, Marie José Burki,
Hervé Graumann, Zilla Leutenegger, Marcello
Maloberti, Patricia Plattner, Nathalie Rebholz,
Rini Hurkmans, Malakeh Nayiny, Marco Bagnoli,
Stefano Boccalini, Fabiana de Barros & Michel
Favre, Charles-Daniel Schreiber, Gianni Motti,
Eija-Liisa Ahtila, Ursula Biemann, Gerard Byrne,
Silvie & Chérif Defraoui, Tracey Moffat, Mamta
Murthy, Jean-Luc Godard & Anne-Marie
Miéville, Pipilotti Rist, Carole Roussopoulos
& Véronique Ducret

Filmmakers: Forough Farrokhzad, Mitra
Farahani, Abbas Kiarostami, Jafar Panahi,
Patricia Plattner, Laurence Ferreira Barbosa
With the support of: Loterie Romande,
Fondation Mondriaan

Exhibition Coordinator: Raphaël Biollay
Assistants: Laura Frecia, Sophie Bulliard
Communication: Marie-Claude Esnault

1st EDIZIONE D'ARTE DEL LAGO MAGGIORE Santa Fe by Jannis Kounellis



Isola Madre, Isole Borromeo,
Lago Maggiore, Italy
28 May – 28 August 2005

In collaboration with: Borromeo Islands, Grand
Hotel Majestic, Verbania, Giroscopio, Cultura
e Impresa, Milan

With the support of: Cover Group, Fondazione
Cariplo, Provincia di Verbano-Cusio-Ossola,
Distretto Turistico dei Laghi

Special thanks to: Pinuccia Brunella, Mirella
Motta, Michelle Coudray, Cristina Zuccari,
Marcella Boroli, Marco Borioli, Banca Popolare
di Intra, Gestione Navigazione Laghi, Villa
dal Pozzo D'Annone, Banca Popolare di Intra,
Gestione Navigazione Laghi

Coordination and Assistance: Laura Frecia
Technical and Organizational Coordinator:
Damiano Urbani
Technical Unit: Bruno Anitori, Joel Anitori,
Francesco Iacopelli, Luca Fazio, Paolo Fazio
Realization of the installation: Michelangelo
Lombardi Costruzioni S.r.l., Benevento
Press Office, Promotion and Communication:
Giroscopio, cultura e Impresa, Milan

Catalogue published by Fondazione Achille e Giulia
Boroli, Fondazione De Agostini, Novara, 2005
Images by Manolis Baboussis

DONNA DONNE



Palazzo Strozzi, Florence, Italy
8 October 2005 – 8 January 2006

Under the patronage of the Comune di Firenze,
Assessorato alla Cultura, Provincia di Firenze

Participating Artists: Marina Abramović, Ghada
Amer, Dimitrios Antonitsis, Olivier Blanckart,
Stefano Boccalini, Berlinde De Bruyckere,
Daniela De Lorenzo, Paola Di Bello, Elisabetta
Di Maggio, Wang Du, Sylvie Fleury, Katharina
Fritsch, Nan Goldin, Jitka Hanzlová, Kimsooja,
Jannis Kounellis, Zilla Leutenegger, LIS, Liza Lou,
Marcello Maloberti, Margherita Manzelli, Andrea
Marescalchi, Yan Pei-Ming, Tracey Moffatt, Liliana
Moro, Shirin Neshat, Chris Ofili, Charlemagne
Palestine, Yinka Shonibare, Grazia Toderi,
Barthélémy Toguo, Kara Walker, Chen Zhen

In collaboration with: Firenze Mostre,
Festival dei Popoli

With the support of: Banca Toscana Gruppo MPS
Special thanks: Daria Bicocchi, Fulvio Salvadori,
Ilaria Guidi Velo

Exhibition Designer: Architect Uliva Velo
Coordinator: Laura Frecia
Assistant: Sophie Bulliard
Technical coordination: Stefano Dugnani

Catalogue published by Giunti Editore,
Florence-Milan, 2005

2006

BALKAN EPIC BY MARINA ABRAMOVIĆ

HangarBicocca, Milan
20 January – 23 April 2006

Under the patronage of Regione Lombardia,
Provincia di Milano, Comune di Milano

With the support of: Capitalia, Fondazione
Siemens Italia, Metis, Pirelli Re, SAI, Telecom
Progetto Italia

Special thanks to: Carla Conca, Epson, Milan,
Elisabetta Galasso, NABA, Milan; Galleria Lia
Rumma, Naples / Milan

Coordination: Laura Frecia, Michela Negrini
Technical coordination: Uwe Schwarzer,
Amsterdam
Installation: Stefano Dugnani, Christian Raimondi,
Icet Studios
Press office: Mara Vitali Comunicazione – Lucia
Crespi, Milan; Marie-Claude Esnault, Geneva
Installation production: Icet Studios, Milan
Post-production and video distribution:
Netherlands Media Art Institute, Montevideo /
Time Based Arts, Amsterdam
Administration: Monserrat Del Valle / Cofigen
and Giovanni Zani

Catalogue published by Skira, Geneva / Milan,
2006

**BALKAN EROTIC EPIC
BY MARINA ABRAMOVIĆ**



SESC Pinheiros, São Paulo
4 October – 5 November 2006

Exhibition design: Architect Marcio Medina
Coordination: Michela Negrini
Production: Com Tato – Claudia Taddei
Project supervisor: Joel Naimayer Padula
Communication: Ivan Paulo Giannini
Project manager: Rosana Paulo da Cunha,
Paulo Casale, assistant
Project assistants: Evelim Lucia Moraes,
Juliana Braga De Mattos
SESC Pinheiros Manager: Antonio Carlos
Moraes Prado, Denise Lacroix Rosenkjar,
assistant

Catalogue published by SESC SP, São Paulo,
Brazil, 2007

**2nd EDIZIONE D'ARTE
DEL LAGO MAGGIORE
William Kentridge, Liliana Moro,
Robert Wilson, with Michael Galasso**



Isola Madre, Isole Borromeo, Lago Maggiore
11 June – 19 September 2006

Under the patronage of Regione Piemonte,
Provincia di Verbano-Cusio-Ossola, Consulate
General of Austria, Milan

In collaboration with: Borromeo Islands,
Grand Hotel Majestic, Pallanza-Verbania
Giroscopio, Cultura e impresa, Milan,

Change Performing Arts, Milan, Fondazione
Comunitaria del Verbano Cusio Ossola

With the support of: Camera di Commercio,
Industria, Artigianato e Agricoltura, Cover
Group, Unione Industriali del Verbanio Cusio
Ossola, Banca Popolare di Intra, Engel & Völkers,
Lago Maggiore, Distretto Turistico dei Laghi,
Gestione Navigazione Laghi, Rovellotti, Almax

Spacial thanks to: Pinuccia Brunella, Mirella
Motta, the Princes Borromeo, Mrs. Cristina
Zuccari, Galleria Nazionale d'Arte Moderna
e Contemporanea, Rome, MAXXI – Museo
Nazionale delle Arti del XXI secolo, Rome,
Mrs. Anna Mattiolo, DARC – Direzione generale
per l'architettura e l'arte contemporanea, Rome,
Fondation Pierre Bergé – Yves Saint Laurent,
Paris, Mr. Paolo Colombo, Rome, Mr. Marcello
Comoglio, Milan, Galleria Emi Fontana, Milan,
Galleria Lia Rumma, Naples / Milan, Fabrizio
Tramontano, Naples

Organization and Coordination: Laura Frencia,
Fuyumi Namioka, Michela Negrini
Robert Wilson's assistants: Fatima Bianchi,
Vera Cannone
Technical Unit: Stefano Dugnani,
Christian Raimondi
Press Office, Promotion and Communication:
Marie-Claude Esnault, Geneva; Giroscopio,
Cultura e Impresa, Milan

Catalogue published by ART for The World
and Giroscopio, Cultura e impresa, Milan, 2006

2007

COLLATERAL: When Art Looks at Cinema

HangarBicocca, Milan
2 February – 15 March 2007

Under the patronage of Regione Lombardia,
Provincia di Milano, Comune di Milano

Participating artists: Cory Arcangel, Pierre
Bismuth, Candice Breitz, Brice Dellsperger,
Charles de Meaux, Omar Fast, Thomas Galler,
Liam Gillick and Philippe Parreno, Christoph
Girardet and Matthias Müller, Pierre Huyghe,
Runa Islam, Mike Kelley, Dimitris Kozaris,

Melik Ohanian, Carola Spadoni, Clemens von
Wedemeyer

With the support of: Pro Helvetia, Fondazione
Svizzera per la Cultura

Spacial thanks to: Milovan Farronato, Milan,
Emi Fontana, Milan, Anna Galtarossa, New
York, Laurence Gateau, FRAC des Pays de la
Loire, gb agency, Paris, Benedetta Lucherini,
Studio Lucherini Pignatelli, Rome, NABA, Milan,
Jocelyne and Fabrice Petignat, Geneva, Angela
Savoldi, Venice, Pooja Sood, Apeejay Media
Gallery, New Delhi, Giorgio Verzotti, Milan

Curatorship in collaboration with Anna Daneri
and Andrea Lissoni
Coordinator: Laura Frencia, Michela Negrini
Exhibition Design: Andreas Angelidakis
Technical Unit: 6070 Allestimenti
Administration: Monserrat Del Valle/Cofigen
and Giovanni Zani

Catalogue published by Edizioni Charta, Milan,
2007

MULHER MULHERES



SESC Avenida Paulista, São Paulo
9 March – 10 June 2007

In collaboration with SESC Avenida Paulista

Participating artists: Marina Abramović,
Vito Acconci, Fabiana De Barros & Michel Favre,
Lenora De Barros, Stefano Boccalini, Sheba
Chhachhi, Rochelle Costi, Marta Dell'Angelo,
Sylvie Fleury, Noritoshi Hirakawa, Nelson
Leirner, Zilla Leutenegger, Armin Linke,
Gianni Motti, Matthias Müller, Rosana Palazyan,
Charlemagne Palestine, Angelo Plessas,
Teresa Serrano

Coordination: Michela Negrini, Milan
Exhibition Design: Architect Mârcio Medina
Installation project: Mârcio Medina; Thereza
Faria, and Vinicius Simões, assistants, São Paulo
Executive production: Com Tato: Claudia Taddei,
Valentine Moreno
Press Office: Solange Viana

SESC SP
Project Supervisor: Joel Naimayer Padula
Communication: Ivan Paulo Giannini
Project Manager: Rosana Paulo da Cunha,
Paulo Casale, assistant
Project Assistant: Evelim Lucia Moraes,
Juliana Braga De Mattos
Design Manager: Eron Silva, Helcio Magalhaes,
assistant

SESC Avenida Paulista
Manager: Elisa Maria Americano Saintive,
Claudia D. Tavares Prado, assistant

Catalogue published by SESC SP, São Paulo,
Brazil, 2007

**THE LANGUAGE OF EQUILIBRIUM
by Joseph Kosuth**

Isola San Lazzaro degli Armeni, Venice
10 June – 21 November 2007

Collateral event of the 52nd Venice Biennale
Under the patronage of the Città di Venezia

In collaboration with HangarBicocca, Milan

Courtesy of Galerie Gmurzynska, Zurich
With the support of: Fluxum Foundation,
Geneva, Fundación Almine y Bernard Ruiz-
Picasso para el Arte

Special thanks to: Roman Plutschow,
Gianluca Winkler

Coordinators: Laura Frencia, Michela Negrini
Technical Unit: Seamus Farrel, Raimondo Piaia,
Neonlauro
Administration: Monserrat Del Valle/Cofigen
and Giovanni Zani

Catalogue published by Mondadori Electa,
Milan, 2009

URBAN MANNERS

15 Contemporary Artists from India

HangarBicocca, Milan

19 October 2007 – 6 January 2008

Under the patronage of Regione Lombardia,
Provincia di Milano, Comune di Milano

Participating artists: Sheba Chhachhi, Atul Dodiya, Anita Dube, Probir Gupta, Subodh Gupta, Jitish Kallat, Reena Saini Kallat, Ranbir Kaleka, Bharti Kher, Nalini Malani, Raqs Media Collective, Raghubir Singh, Vivan Sundaram, Thukral & Tagra, Hema Upadhyay, Avinash Veeraraghavan

Curatorship in collaboration with Peter Nagy

Exhibition Design: Architect Uliva Velo
Assistants: Laura Frenchia and Michela Negrini
(ART for The World) and Olimpia Piccolomini
and Federica Schiavo (HangarBicocca)
Technical Unit in Milan: 6070 Allestitimenti
Administration: Monserrat Del Valle / Cofigen
and Giovanni Zani

Catalogue published by Edizioni Zero,
Milan, 2007

2008

COLATERAL 2: Quando a Arte Olha o Cinema

SESC Avenida Paulista, São Paulo
31 January – 30 March 2008

Participating artists: Cory Arcangel, Pierre Bismuth, Candice Breitz, Brice Dellsperger, Charles De Meaux, Omar Fast, Thomas Galler, Liam Gillick and Philippe Parreno, Christoph Girardet and Matthias Müller, Pierre Huyghe, Runa Islam, Mike Kelley, Dimitris Kozaris, Melik Ohanian, Carola Spadoni, Clemens von Wedemeyer

In collaboration with HangarBicocca, Milan

Special thanks to: Cosmic Galerie, Paris;
Electronic Art Intermix (EAI), New York;
Galerie Air de Paris, Paris; Galerie Chantal Crousel, Paris; Galerie Jocelyne Wolff, Paris;

Galerie Marian Goodman, Paris / New York;
kaufmann repetto, Milan; Jay Jopling / White Cube, London

Curatorship in collaboration with Anna Daneri
and Andrea Lissoni
Exhibition Coordinator: Michela Negrini
Exhibition Design: Architect Mârcio Medina,
Thereza Faria, assistant
Press office: Solange Viana

SESC, São Paulo

Project Supervisor: Joel Naimayer Padula
Communication: Ivan Paulo Giannini
Project Manager: Rosana Paulo da Cunha,
Paulo Casale, assistant
Project Assistants: Evelim Lucia Moraes,
Juliana Braga De Mattos

SESC Avenida Paulista
Manager: Elisa Maria Americano Saintive,
Claudia Darakjian Tavares Prado, assistant
Production Coordinator: Clivia Ramiro
Executive Production: Com Tato – Claudia
Taddei, Valentine Moreno, Elvis Santana,
São Paulo

Catalogue published by SESC SP, São Paulo, 2008

2008—2009

VOOM Portraits by Robert Wilson

SESC Pinheiros, São Paulo
18 November 2008 – 1 February 2009

Production by VOOM HD, New York;
Matthew Shattuck and Noah Khoshbin
Coordinator: Michela Negrini
Project Installation: Architect Mârcio Medina,
Thereza Faria, assistant, São Paulo
Executive Production: Com Tato, São Paulo;
Claudia Taddei, Veridiana Aleixo, Alice Junqueira
Press Office: Solange Viana

Catalogue published by SESC SP, São Paulo, 2008

2009—2011

PIÈCES UNIQUES - CONVERSAZIONI Exhibitions and Panel Discussions



ART for The World Europa at Open Care
Via Piranesi 10, Milan

26 May 2009 – 27 February 2011

A cycle of solo exhibitions by Italian artists
in ART for The World's premises at Open
Care, Milan. Each exhibition opening included
a round table discussion with the participating
artist, philosophers, art critics, journalists,
musicians, scientists, etc.

Participating artists: Letizia Cariello, Claudio
Citterio, Marta Dell'Angelo, Flavio de Marco,
Francesco Jodice, Andrea Marescalchi, Masbedo,
Diego Morandini, Luca Pancrazzi, Luisa Protti

In collaboration with Open Care, Milan
Special thanks to Marco Cabassi

Coordination: Michela Negrini, Laura Frenchia
Administration: Giovanni Zani

La Prua by Marta Dell'Angelo

26 May – 30 June 2009

Panel discussions with: Bignami Silvia,
contemporary art historian; Cappelletto Chiara,
aesthetics researcher, Università di Milano;
Guerri Maurizio, philosophy researcher; Lumer
Ludovica, neuroscientist; Massarenti Armando,
journalist, Il Sole 24 ore; Pinotti Andrea,
aesthetics researcher; Zanchetti Giorgio,
contemporary art historian, Università di
Milano. Special thanks to Pasquale Leccese

Teorema di incompletezza by Masbedo

15 September – 1 October 2009

Panel and discussions with: Lorenzo Buccella,
film critic; Gianni Marocco, music producer;
Demetrio Paparoni, art critic and historian.
Special thanks to Marco Noire

Still Life by Luca Pancrazzi

17 – 26 November 2009

Panel discussions with: Elio Grazioli, art critic,
Milan; Gigi Giannuzzi, Editor, Trolley Books,
London; Horacio Fernández, art critic and
curator, Madrid; Mario Cristiani, Galleria
Continua, San Gimignano / Beijing / Les Moulins /
Habana; Flavio de Marco, artist, Berlin / Bologna.
Special thanks to Alessandro Seno, Milan,
and Andrea Caratsch, Zurich

Questioni di lingua by Claudio Citterio, Diego Morandini and Luisa Protti

1 December 2009 – 20 January 2010

Panel discussions with: Giorgio Colombo,
photographer, Contemporary Art Archives;
Massimo Minini, gallerist, Galleria Massimo
Minini, Brescia; Valter Rosa, curator at Museum
Diotti, Casalmaggiore (Cremona) and professor
of History of Modern Art at Accademia di Belle
Arti, Brera, Milan; Francesco Tedeschi, art critic
and professor of History of Contemporary Art,
Università Cattolica, Milan. Special thanks to
Arianna Giorgi, Renata Knes

Una domenica al Parco Sempione by Flavio de Marco

8 February – 31 March 2010

Panel discussions with: Jonny Costantino,
filmmaker, director of *Rifrazioni. Dal cinema
all'oltre* magazine, Bologna; Federico Ferrari,
philosopher, Milan; Francesca Pasini, director
of Fondazione Pier Luigi e Natalina Remotti,
Camogli; Adriana Polveroni, journalist and art
critic, Rome. Special thanks to Elena Quarestanti,
Assab One, Milan, and Atelier Si-Teatrino
Clandestino, Bologna

ARAL_Citytellers by Francesco Jodice and A cena con Timeo by Letizia Cariello

26 April – 31 July 2010

Discussion with Francesco Jodice and
Saverio Pesapane, architect and researcher

La scimmia, l'immagine, il suo doppio by Andrea Marescalchi

27 September – 27 February 2011

Discussion with Andrea Marescalchi and
Giorgio Celli, ethologist and Professor Emeritus,
University of Bologna.
Special thanks to Alessandro Seno, Milan

2010



Exhibition venues: Fondazione Zoé, Spazio Monotono, Loggia del Capitaniato and Teatro Comunale, Vicenza
10 October – 21 November, 2010

In the context of the event “Vivere Sani Vivere Bene”, Vicenza, Italy

In collaboration with: Fondazione Zoé / Zambon Group, Vicenza

Participating artists: Vito Acconci, Stefano Arienti, Willie Bester, Sheba Chhachhi, Silvie Defraoui, Alfredo Jaar, Ilya Kabakov, Sol LeWitt, Masbedo, Matt Mullican, Nikos Navridis, Farid Rahimi, Robert Rauschenberg, Miguel Angel Rios, Sophie Ristelhueber, Teresa Serrano, Pat Steir

Assistants: Stefania Scarpini, Giulia Casertelli
Technical Unit: Stefano Dugnani
Administration: Giovanni Zani

URBAN MANNERS 2

Artistas Contemporaneos da India

SESC Pompeia, São Paulo
21 January – 4 April 2010

Participating artists: Sheba Chhachhi, Atul Dodiya, Anita Dube, Probir Gupta, Subodh Gupta, Jitish Kallat, Reena Saini Kallat, Ranbir Kaleka, Bharti Kher, Nalini Malani, Raqs Media Collective, Raghubir Singh, Vivan Sundaram, Thukral & Tagra, Hema Upadhyay, Avinash Veeraraghavan

Special thanks to: Harris Legome, Larry Warsh; the Raghubir Singh Estate, Paris; Haunch of Venison, London; Nature Morte, New Delhi; Bose Pacia Gallery, New York

Curatorship in collaboration with Peter Nagy, New Delhi

Coordinator: Michela Negrini
Exhibition Design: Architect Uliva Velo
Scenographer: Architect Mârcio Medina
Technical Unit in São Paulo: Eprom and Selo
Arte Production in São Paulo: Com Tato Agencia Cultural

SESC, São Paulo
Project Supervisor: Joel Naimayer Padula
Communication: Ivan Paulo Giannini
Project Manager: Rosana Paulo da Cunha, Paulo Casale, assistant
Project Assistant: Juliana Braga De Mattos

SESC Pompeia
Manager: Elisa Maria Americano Saintive, Roberto Cenni, assistant

Catalogue published by SESC SP, São Paulo, 2010

2011

THE MEDITERRANEAN APPROACH

Palazzo Zenobio, Venice
1 June – 15 August 2011

In the context of the 54th Venice Biennale
Under the auspices of: Cultural Council of UPM (Union pour la Méditerranée), Marseille
Provence 2013, European Cultural Capital

Participating artists: Ghada Amer, Ziad Antar, Faouzi Bensaïdi, Marie Bovo, David Casini, Hüseyin Karabey, Ange Leccia, Adrian Paci, Maria Papadimitriou, Khalil Rabah, Zineb Sedira, Gal Weinstein, Peter Wüthrich

With the support of: Boghossian Foundation, Brussels, Fundación Almine y Bernard Ruiz-Picasso para el Arte, and Espace d'art contemporain HEC, Paris

Sponsors in kind: EPSON, Piper Heidsieck, Neonlauro, Gondrand
Curatorship in collaboration with Thierry Ollat, Director of the Musée d'art contemporain, Marseille, and Anna Daneri, Independent curator

Coordinator and Exhibition Design: Architect Uliva Velo, Florence
Promotion: Laura Revelli Beaumont
Assistant: Laura Frecia
Administration: Monserrat Del Valle / Cofigen and Giovanni Zani

Special thanks to: Mr. Jean Boghossian, Mrs. Almine Rech, Galerie Guy Bärtschi, Geneva, Cheim & Read Gallery, New York, Galleria Riccardo Crespi, Milan, Galleria Fumagalli, Bergamo, kaufmann repetto, Milan, Galerie kamel mennour, Paris, Galleria Francesca Minini, Milan, Galerie Almine Rech, Paris / Brussels, Galleria Christian Stein, Milan, Gondrand Italy

A COSA SERVONO LE MOSTRE? (WHY EXHIBITIONS?)

Careof DOCVA, Fabbrica del Vapore, Milan



7 – 8 October 2011

Two day panel discussion in collaboration with Roberto Pinto, Chiara Agnello and Mario Gorni

With the participation of: Francesca Alfano Miglietti, Katia Anguelova, Stefano Arienti, Stefano Baia Curioni, Chiara Bertola, Stefano Boccalini, Patrizia Brusarosco, Gianni Caravaggio, David Casini, Vincenzo Chiarandà, Simeone Crispino, Claudia D'Alonzo, Anna Daneri, Emanuela De Cecco, Marco De Michelis, Valerio Del Baglivo, Marta Dell'Angelo, Giacinto Di Pietrantonio, Eva Fabbri, Alessandra Galasso, Alberto Garutti, Massimiliano Gioni, Francesca Guerisoli, Andrea Lissoni, Paola Nicolini, Adrian Paci, Francesca Pasini, Cesare Pietroiusti, Francesco Poli, Luisa Protti, Elena Quarestanti, Paolo Rosa, Remo Salvadori, Gabi Scardi, Marco Scotini, Francesco Tedeschi, Anna Stuart Tovini, Lea Vergine, Massimo Uberti, Angela Vettese, Giorgio Zanchetti, Italo Zuffi
With the support of: Fondazione Cariplo, Fratelli Bionda Distillerie

Organization by ART for The World Europa, Milan, and Careof DOCVA, Milan

2012

THE MEDITERRANEAN APPROACH



[mac] Musée d'art contemporain, Marseille, France

17 February – 20 May 2012

Participating artists: Ghada Amer, Ziad Antar, Faouzi Bensaïdi, Jacques Berthet, Marie Bovo, David Casini, Hüseyin Karabey, Ange Leccia, Adrian Paci, Maria Papadimitriou, Khalil Rabah, Zineb Sedira, Gal Weinstein, Peter Wüthrich

Under the auspices of: Cultural Council of UPM (Union pour la Méditerranée), Marseille
Provence 2013, European Cultural Capital

Curatorship in collaboration with Thierry Ollat, Director of the Musée d'art contemporain de Marseille, and Anna Daneri, Independent curator

Special thanks to: Ville de Genève, Israel Consulate of Marseille, Espace d'art contemporain HEC, Paris, Galerie Guy Bärtschi, Geneva, Cheim & Read Gallery, New York, kaufmann repetto, Milan, Galerie kamel mennour, Paris, Galleria Francesca Minini, Milan, Galerie Almine Rech, Paris / Brussels, Galleria Christian Stein, Milan

A ABORDAGEM MEDITERRÂNEA

Sesc Pinheiros, São Paulo
7 October 2012 – 13 January 2013

Participating artists: Ghada Amer, Ziad Antar, Faouzi Bensaïdi, Jacques Berthet, Marie Bovo, David Casini, Hüseyin Karabey, Ange Leccia, Adrian Paci, Maria Papadimitriou, Khalil Rabah, Zineb Sedira, Gal Weinstein, Peter Wüthrich

SESC Events Calendar: Cristiane Ferrari, Juliana Braga and Nilva Luz
Communications: Cristina Tobias

Production: arte3
Production Coordinator: Ana Helena Curti
Executive Production: Cássia Campos,
Franco Almada and Gabriel Curti
Exhibition Designer: Architect Uliva Velo
Scenographers: Márcio Medina and Thereza Faria
Associate Scenographer: Paula Molinari

FOOD

Reflections on Mother Earth, Agriculture and Nutrition



Ariana Museum, Geneva
19 December 2012 – 24 February 2013

Under the patronage of EXPO 2015, Milan

Participating artists: Joseph Beuys, Marcel Broodthaers, Lenora de Barros, Mircea Cantor, Subodh Gupta, Jannis Kounellis, Los Carpinteros, Anna Maria Maiolino, Marcello Maloberti, Cildo Meireles, Antoni Miralda, Tony Morgan, Liliana Moro, Gianni Motti, Ernesto Neto, Meret Oppenheim, Angelo Plessas, Pipilotti Rist, Dieter Roth, Shimabuku, Vivianne van Singer, Raghubir Singh, Daniel Spoerri, Barthélémy Toguo, Nari Ward and with short films by Etgar Keret and Shira Geffen, Idrissa Ouédraogo, Jia Zhang-Ke, Murali Nair, Pablo Trapero, Mesa Brasil and the Austrian collective wastecooking

With the support of: the Département de la Culture et Sport de la Ville de Genève, FMAC, Musée Ariana, Loterie Romande, Compagnie Bancaire Helvétique (CBH), Fondation Ernst Göhner, and the Foundation for Tourism, Geneva, Professional Training Centre for the Applied Arts of the City of Geneva / CFPAA, TPG, Hôtel Le Richemond, Amici Caffè, Biscotti P. Gentilini, Rome, Hotel Les Nations, HelvéCie, Boulanger Pougner, Vision Color, Natural Le Coultre, Restaurant du Parc des Bastions, and the Municipality of Grand-Saconnex
Special thanks to: AL'H 74, Geneva; Archivio

Bonotto, Molvena, Italy; Daros Latinamerica Collection, Zurich; Netherlands Media Arts Institute, Amsterdam; Museum of Modern and Contemporary Art (MAMCO), Geneva; the Raghubir Singh Estate, Paris; as well as the Galleries: Air de Paris, Paris; Valentina Bonomo, Rome; Andrea Caratsch, Zurich; Raffaella Cortese, Milan; Peter Kilchmann, Zurich; Lelong, Paris; Magazzino d'Arte Moderna, Rome; Bob van Orsouw, Zurich; Marie-Puck Broodthaers, Brussels

Curatorship in collaboration with Anna Daneri

Exhibition Designer: Architect Uliva Velo
Exhibition logo by: Angelo Plessas
Coordinator: Laura Frencia
Assistants: Laura Bardier, Antonella Croci, Celeste Sergianno, Sera Dink, Habiba Saly
Technical Unit: Agence Pièces Montées, Paris; Idee in Luce, Vicenza; Marcio Generoso Administration: Monserrat Del Valle / Cofigen
Press Office: Lucia Crespi, Milan, and Christine Azconegui Suter, Musée Ariana

2013

EVERYWHERE BUT NOW Main Exhibition of 4th Biennale of Thessaloniki

Main exhibition venues: Alatzá Imaret, Archaeological Museum of Thessaloniki, Museum of Byzantine Culture, Geni Tzami, Macedonian Museum of Contemporary Art, Pavillion 6 – Thessaloniki International Trade Fair area, State Museum of Contemporary Art – Moni Lazariston



Periptero 6



The State Museum of Contemporary Art,
Moni Lazariston



Alatzá Imaret



Geni Tzami

18 September 2013 – 31 January 2014

Participating countries: Albania, Algeria, Bosnia and Herzegovina, Brazil, Cuba, Cyprus, Egypt, France, Germany, Greece, Iran, Israel, Italy, Lebanon, Malta, Morocco, Palestine, Romania, Russia, Serbia, Spain, Switzerland, Syria, Turkey, USA

Participating artists: Marina Abramović, Ghada Amer, John Armleder, Maja Bajević, Bill Balaskas, Lenora de Barros, Beforelight, Jacques Berthet, Nigol Bezjian, Mohamed Bourouissa, Marie Bovo, David Casini, Sheba Chhachhi, Claire Fontaine, Jordi Colomer, Marta Dell'Angelo, Desertmed Collective, Haris Epaminonda, Inci Eviner, Ymane Fakhir, Parastou Forouhar, Apostolos Georgiou, Khaled Jarrar, Hüseyin Karabey, Gülsün Karamustafa, Iseult Labote, Ange Leccia, Los Carpinteros, DeAnna Maganias, Marcello Maloberti, Miltos Manetas, Mark Mangion, Liliana Moro, Adrian Paci, Rosana Palazyan, Jafar Panahi, Maria

Papadimitriou, Dan & Lia Perjovschi, Paris
Petridis, Ivan Petrović, Khalil Rabah, Philip Rantzer, Zineb Sedira, Veronica Smirnoff, Priscilla Tea, Panos Tsagaris, Maria Tsagkari, Gal Weinstein, Peter Wüthrich, Raed Yassin, Yiorgis Yerolymbos, Vasilis Zografos

Main exhibition concept and curatorship by Adelina von Fürstenberg
Exhibition designer: Architect Uliva Velo
With the support of: The Regional Operational Programme of Macedonia-Thrace 2007–2013, implemented by the State Museum of Contemporary Art, and the European Union European Regional Development Fund

2014

FOOD Reflexões sobre a Mãe Terra, Agricultura e Nutrição

SESC Pinheiros, São Paulo
19 February – 4 May 2014

Participating artists: Marina Abramović, Lenora de Barros, Stefano Boccalini, Mircea Cantor, Ymane Fakhir, Martand Khosla, Anna Maria Maiolino, Miralda, Ernesto Neto, Angelo Plessas, Pipilotti Rist, Shimabuku, Raghubir Singh, Eduardo Srur, Barthélémy Toguo, Nari Ward, with short films by: Etgar Keret and Shira Geffen, Jia Zhang-Ke, Murali Nair, Idrissa Ouédraogo, and Pablo Trapero

Realization by SESC São Paulo
Project Supervisor: Joel Naimayer Padula
Communication: Ivan Paulo Giannini
Project Manager: Rosana Paulo da Cunha, Paulo Casale, assistant
Project Assistant: Juliana Braga De Mattos

Production: arte3
Production Coordinator: Ana Helena Curti

Catalogue published by SESC SP, São Paulo, 2014

FOOD

Produire, Manger, Consommer



MuCEM – Musée des civilisations de l'Europe et de la Méditerranée

28 October 2014 – 23 February 2015

In co-production with MuCEM

Participating artists: Marina Abramović, John Armleder, Joseph Beuys, Stefano Boccalini, Marcel Broodthaers, Mircea Cantor, Claire Fontaine, Ymane Fakhir, Robert Filliou, General Idea, Subodh Gupta, Jannis Kounellis, Marcello Maloberti, Gordon Matta-Clark, Cildo Meireles, Antoni Miralda / FoodCultura, Tony Morgan, Gianni Motti, Ernesto Neto, Meret Oppenheim, Bill Owens, Dan & Lia Perjovschi, Angelo Plessas, Pipilotti Rist, Dieter Roth, Dorothée Selz, Raghubir Singh, Daniel Spoerri, Eduardo Srur, Barthélémy Toguo, Vivian van Singer, Wolf Vostell, Nari Ward, Chen Zhen, Vasilis Zografos

With the support of: Ville de Genève, Fonds d'art contemporain de la Ville de Genève, Musée Ariana, Geneva, SESC São Paulo, Compagnie Bancaire Helvétique SA (CBH)

With the contribution of the Fondation Carrefour, the Fondation Logirem and Galeries Lafayette

Special thanks to: Daros Latinamerica Collection, Zurich, Fondazione Bonotto, Molvena, Fonds municipal d'art contemporain (FMAC), Geneva, Fonds regional d'art contemporain (FRAC) Basse-Normandie, Caen, Fonds regional d'art contemporain (FRAC) Languedoc-Roussillon, Montpellier, LIMA, Amsterdam, Musée d'Art contemporain (MAC), Lyon, Musée d'Art Moderne et Contemporain (MAMCO), Geneva, Gallery Air de Paris, Paris, Gallery Andrea Caratsch, Zurich, Gallery Bob van Orsouw, Zurich, Galleria Continua, San

Gimignano / Beijing / Les Moulins / Habana, Galleria Raffaella Cortese, Milan, Metro Pictures Gallery, New York, AL'H 74, Geneva, Collection Mina et Jacques Charles, Malakoff, Paris, the Raghubir Singh Estate, Paris

Exhibition Design by Architect Uliva Velo
Exhibition Coordination: Éric Binnert, Agence Pièces Montées, Paris
Assistants ART for The World: Camilla Salvaneschi, Laura Frecia
Exhibition Production: Emily Picand
Production Assistant: Coraline Chambon
Technical Coordinator: Antonin Anceau-Darnal
Communication and media: Emilie Vitale
Press Relations: Muriel Filleul

Catalogue published by Skira, Milan, 2014

ICI L'AFRIQUE / HERE AFRICA

Contemporary Africa Through the Eyes of Its Artists



Château de Penthes, Musée des Suisses dans le Monde, Chambésy-Pregny, Geneva
8 May – 6 July 2014

Participating artists and filmmakers: Omar Ba, Faouzi Bensaïdi, Filipe Branquinho, Frédéric Bruly Bouabré, Edson Chagas, Romuald Hazoumé, Pieter Hugo, Adelita Husni-Bey, Nadia Kaabi-Linke, Gonçalo Mabunda, Mustafa Maluka, Abu Bakarr Mansaray, J.D.'Okhai Ojeikere, Joshua Okoromodeke, Richard Onyango, Idrissa Ouédraogo, Chéri Samba, Sarkis & Guem & Perdrix, Zineb Sedira, Yinka Shonibare MBE, Malick Sidibé, Abderrahmane Sissako, Pascale Marthine Tayou, Barthélémy Toguo

In collaboration with Château de Penthes, Musée des Suisses dans le Monde
With the support of Ville de Genève,

Compagnie Bancaire Helvétique (CBH), Fondation pour Genève, Loterie Romande, Hotel Le Richemond

In partnership with: Ibraaz, Brussels Airlines, TPG Geneva, Cofigen, Visioncolor, Expositions Natural Le Coultre SA, Claudio Cervelli, Gondrand, HelvéCie, SPG- Société Privée de Gérance SA, Foundation for Tourism, Geneva, Migros, Geneva

Special thanks to: Anselm Zurfluh, Geneva
Nouveau Musée National de Monaco, C.A.A.C.-Collection Pigozzi, Geneva, Collection Marco Colucci, Noboru Fernandes de Abreu, Patrick Fuchs and Benedicte Montant, Geneva, Pierre Huber, Art & Public – Cabinet PH, Geneva, A Palazzo Gallery, Brescia, Galerie Guy Bärtschi, Geneva, Galerie Sébastien Bertrand, Geneva, Laveronica, Modica, Galerie Lelong, Paris, Galerie Magnin-A, Paris, Galerie kamel mennour, Paris

Exhibition Design: Architect Uliva Velo
Assistants: Celeste Sergianno, Nuné Nikoghosyan, Stéphanie Chartier
Technical Unit: Christian Meier, Marcio Generoso, Nikos Mikoyannis, Fabrice Bernasconi
Conception of logo, graphic design and communication: Carolina Rodriguez Silborn

Catalogue published by ART for The World, 2014

2015

ARMENITY / HAYOUTIOUN

Contemporary Artists from the Armenian Diaspora

The National Pavilion of The Republic of Armenia
56th Venice Biennale

Mekhitarist Monastery on the Island of San Lazzaro degli Armeni, Venice
6 May – 4 November 2015

Participating artists: Haig Aivazian, Nigol Bezjian, Anna Boghigian, Hera Büyüktaşçıyan, Silvana Der-Meguerditchian, Rene Gabri & Ayreen Anastas, Mekhitar Garabedian, Aikaterini Gegisian, Yervant Gianikian & Angela Ricci Lucchi, Aram Jibilian, Nina Katchadourian, Melik Ohanian, Mikayel Ohanjanyan, Rosana Palazyan, Sarkis, Hrair Sarkissian

With the support of: Bullukian Foundation, Lyon, Hrechdakian Family, Vahé Gabrache, Geneva, Jean Altounian, Geneva, Harry Babikian Family, Brussels, Boghossian Foundation, Brussels, Ruben Vardanyan and Veronika Zonabend Family Foundation with the support of IDEA Foundation, Armenia, Armenian General Benevolent Union (AGBU), New York, Alliance Armenian Foundation, Geneva, Fondation Armenia, Geneva, Agentschap Kunsten & Erfgoed, Brussels, Ara Arslanian, New York, Raffi Arslanian, Brussels, Larry Gagorian, New York, Philipposian Foundation, Geneva, Hampar Chakardjian, Geneva, Albert Baronian, Brussels, Zorah Wines, Armenia

Special thanks to: H.E. Mr. Sargis Ghazaryan, Ambassador of the Republic of Armenia to Italy, and Genni Fortunato, Embassy of the Republic of Armenia, Rome

Concept and Curatorship by
Adelina von Fürstenberg

Commissioner: Ministry of Culture of the Republic of Armenia
Deputy Commissioners: Armenian Mekhitarist Congregation of San Lazzaro, ART for The World Europa, Embassy of the Republic of Armenia in Italy, Vartan Karapetian

Exhibition Design and Coordination:
Architect Uliva Velo
Associate Coordinator: Giulia Casarelli
Technical Unit: Claudio Cervelli, Idee in luce S.N.C., Vicenza, Eric Binnert, Agence Pièces Montées, Paris, Yiorgos Efstathoulidis, Thessaloniki, Raimondo Piaia, Neonlauro, Treviso, Georges Menchakian, San Lazzaro, Venice, Fabrice Bernasconi, Geneva
Register: Angeliki Charistou
Communication: Camilla Salvaneschi
Press Office: Lucia Crespi, Milan
Administration: Monserrat Del Valle / Cofigen, Giovanni Zani

Catalogue published by Skira, Milan, 2015

AQUIAFRICA
África Contemporânea Através do Olhar
de Seus Artistas



SESC Belenzinho, São Paulo
19 November 2015 – 28 February 2016

Participating artists and filmmakers: Leonce Raphael Agbodjelou, Omar Ba, Frédéric Bruly Bouabré, Edson Chagas, Kudzanai Chiurai, Romuald Hazoumé, Samuel Kane Kwei, Rigobert Nimi, J.D.'Okhai Ojeikere, Idrissa Ouédraogo, Chéri Samba, Abderrahmane Sissako, Barthélémy Toguo and 7 artists of Volatile Viewing of Videos, Benin, for Kulturforum Sud-Nord, Cotonou, Hamburg

With the support of Compagnie Bancaire Helvétique (CBH)

Special thanks to: CAAC – The Pigozzi Collection, Geneva, The Patrick Fuchs, Bénédicte Montant and Marco Colucci Collection, Geneva, The Noboru Fernandes de Abreu Collection, Rio de Janeiro, Kulturforum Sud-Nord, Cotonou-Hamburg, A Palazzo Gallery, Brescia, Art & Public – Cabinet PH, Geneva, Art Bärtschi & Cie, Geneva, Galerie Lelong, Paris

Exhibition Design: Architect Uliva Velo
Coordination: Angeliki Charistou
Art Handler: Christian Meier, CAAC – The Pigozzi Collection, Geneva
Assistant: Nunu Luan
Administration: Monserrat Del Valle / Cofigen

Realization: SESC São Paulo
Production: arte3
Production Coordinator: Ana Helena Curti
Executive Production: Rodrigo Primo
Exhibition Set-up Coordination: Lee Dawkins
Technical Unit: Aldo Repetto, Alecsandro Berlim, Ana Cristina Benvindo, Caio P. Caruso, Carlos Eduardo Canton, Daniel Nogueira,

Elvis V. Moreira, Helio Bartsch, Jonathas Bastos Jr, Juan Castro, Juan Manuel Wissocq and Lucas Itacarambi

Catalogue published by SESC São Paulo, 2015

INVISIBLE OPPONENT BY ULAY



Le Musée d'art et d'histoire (MAH), Geneva

4 April 2016, Film screening of Ulay's documentary *Project Cancer* (2013), followed by Q & A session with the artist
5 April 2016, New world première performance of Ulay, *Invisible Opponent*

A production of ART for The World in collaboration with the Musée d'art et d'histoire, Geneva

Participating artist: Ulay

With the support of Compagnie Bancaire Helvétique (CBH), Département de la culture et du sport, Ville de Genève, Fraser Suites Hotel Geneva, and Marco Colucci Encadrement & Art, Geneva

Special thanks to: Jean-Yves Marin, Marta Dell'Angelo

Curatorship by Adelina von Fürstenberg

In collaboration with the Musée d'art et d'histoire: Muriel Pavesi, Bertrand Mazeirat, Sylvie Treglia-Détraz, Shani Brutsch, Christiane Zimmermann, Justine Moeckli
Coordination: Nunu Luan
Assistants: Veronica Bellei, Alexis Kasparians
Administration: Monserrat Del Valle / Cofigen
Exhibition Design and Coordination: Architect Uliva Velo
Technical Unit: Claudio Cervelli, Giancarlo Cappellarolli
Press Office: Lucia Crespi, Milan

CINEMA

Film Productions

2008

STORIES ON HUMAN RIGHTS by Filmmakers, Artists and Writers

For the occasion of the 60th Anniversary of the Universal Declaration of Human Rights

Long feature film composed of 22 short movies 3 minutes each in length, inspired by the Universal Declaration of Human Rights.

Filmmakers and artists: Marina Abramović, Hany Abu-Assad, Armagan Ballantyne, Sergei Bodrov, Charles De Meaux, Dominique Gonzalez-Foerster and Ange Leccia, Runa Islam, Francesco Jodice, Etgar Keret and Shira Geffen, Jia Zhang-Ke, Murali Nair, Idrissa Ouédraogo, Pipilotti Rist, Daniela Thomas, Saman Salour, Sarkis, Bram Schouw, Teresa Serrano, Abderrahmane Sissako, Pablo Trapero, Apichatpong Weerasethakul and Jasmila Zbanic

An initiative of the United Nations Office of the High Commissioner for Human Rights

Produced by ART for The World

Funded by the European Union

With the support of: French Ministries of Culture and Foreign Affairs, CNC, SESC São Paulo
In collaboration with: UNRIC, CultureFrance, KEA European Affairs, Janni, Fauda e Associati, NABA – Nuova Accademia di Belle Arti di Milano, Fundação Padre Anchieta, Dorjefilm, Technicolor, Kodak

Special thanks to: Communications Section, Office of the United Nations High Commissioner for Human Rights, Geneva; European Union, European Instrument for Democracy and Human Rights; Direction générale de la coopération internationale et du Développement du Ministère français des affaires étrangères et européennes et la Sous-direction de la gouvernance démocratique, Paris; Ministère de la Culture et de la Communication, Paris; Centre national de la cinématographie, Paris;

Directorate of Culture and Cultural and Natural Heritage, Council of Europe, Strasbourg; Regional Direction of SESC São Paulo, Brazil; United Nations Regional Information Centre for Western Europe, Brussels; Culturesfrance, Paris; Anna Sanders Films, Paris; Chinguitty Films, Paris, Deblokada, Sarajevo; European Think Tank on Film and Film Policy, Hvidovre; Hazazah Film & Photography, Amsterdam; Hugofilm, Zurich; Kick the Machine Films, Bangkok; Kinofabrika, Hamburg; Kneller Artists Agency, Tel Aviv; Les Films de Là-Bas Production, Geneva; Matanza Cine, Buenos Aires; NDK Production, Ouagadougou; Perceptual Engineer, Auckland

and
Sara Alonso, Paola Amadei, Martine Anstett, Helen Ardiff, Veronique Arnault, Afsane Bassir-Pour, Laure Beloin, Fiona Blyth-Kubota, Loretta Bondi, Aristotelis Bouratsis, Henning Camre, Alessio Cappellani, Paolo Carta, Brunetto Casalini, Gregory Cornwell, Susan Curran, Parissa de Monerach, Violaine De Villemeur, Laura Dolci-Kanaan, Yvon Edoumou, Michel Favre, Alberto Fanni, Victor Fernandez, Thérèse Gastaut, H.E. Anne Gazeau-Secret, Ivan Paulo Giannini, Charles Girard, Karine Girard, Alessandro Guglielmi, Rio Hada, Nick Hedley, James Heenan, Leo Kaneman, Nicolas Koechlin, Anne Koistinen, Jessie Kollen, George Korontzis, Richard Kuhnel, Veronique Leblanc, Luc Levy, Andrea Lissani, Victor Losada, Ben Majekodunmi, Valentina Mariani, Bela Matias, Delphine Matsumoto, Giacomo Mazzone, Sandrine Mbea, Craig Mokhiber, Cecilia Möller, Michael Möller, Marie Christine Molo, Alessandro Montel, Laurence Pais, Eldon Pearce, Bernadette Pierard-Pasquier, Marta Piroli, Roman Plutschow, Annie Poussielgues, Elena Quarestani, Charles Radcliffe, Praveen Randhawa, Madeleine Rees, Valter Sales, Walter Salles, Fulvio Salvadori, Chris Sanger, Alessandra Santerini, Daniel Schlosser, Franco Serra, Andre Studer, Igor Valas, Saliha Vinatier-Bouima, Christine Wambaa, Michael Weber, Irene Weidmann, Flaminio Zadra, Elisabeth Ziegler, H.E. François Zimeray

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Adelina von Fürstenberg

Music by:
Michael Galasso

Associate Producer:

Philippe Kern

Executive Producer:

Flaminio Zadra

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Guido Fauda, Janni & Fauda Associati

Giuliano Lemme, Janni & Fauda Associati

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Daniele Cipriani

Data Managers:

Moreno Menchi

Pietro Troilo

Premières

The film's world première was held on 10 December 2008, on the same day and site of the original signing of the Universal Declaration of Human Rights in 1948, at the Palais de Chaillot, Trocadero, Paris. Premières were subsequently held in New York, Geneva and Milan.

Distribution

The long feature and the single short films have been distributed all over the world, appearing in more than 80 film festivals including San Sebastian, Berlin, Rotterdam, São Paulo, Rio de Janeiro, Tokyo, Thessaloniki, Singapore, Shanghai, Ankara, Milan, Prague, Cape Town, Jeonju, Sydney, Brooklyn, Lisbon, Sarajevo, Kiev, Belgrade, Hong Kong, Pittsburgh, Toronto, Hamburg, and Glasgow. The film has also been

widely distributed in museums, universities and schools, through international organizations such as Amnesty International and the Human Rights League, as well as via television broadcasts with Arte, Ebu, and Canal +.

Awards

Cultural Event 2008 of the European Council, which recognized a handful of exceptional and innovative artistic projects organized in Europe conveying strong messages related to the Council of Europe's work and critical issues for European's societies.

Best Short Films at the Cineposible Film Festival, in Cáceres, Spain 2010, for the short movies: *A Boy, a Wall and a Donkey* by Hany Abu-Assad, *La Mangue* by Idrissa Ouédraogo, and *N'Dimagou* by Abderrahmane Sissako.

Catalogue published by Mondadori Electa, Milan, 2008

DVD

Runtime: 88 min.

Subtitles: Arabic, Chinese, English, French, Russian and Spanish

The Short Movies:

Dangerous Games by Marina Abramović

(color, 3 min. 34 sec., no dialogue)

A Boy, a Wall and a Donkey by Hany Abu-Assad

(color, 3 min. 11 sec., Arabic)

Lily and Ra by Armagan Ballantyne

(color, 3 min. 30 sec., English)

The Voice by Sergei Bodrov

(color, 3 min., Russian)

Garish Sun by Charles de Meaux

(color, 3 min., English)

Des Films à Faire by Dominique

Gonzalez-Foerster & Ange Leccia

(color, 3 min. 20 sec., French)

What About Me? by Shira Geffen & Etgar Keret

(color, 4 min. 7 sec., Hebrew)

Trust by Runa Islam

(color, 3 min., no dialogue)

Black Breakfast by Jia Zhang-Ke

(color, 3 min., no dialogue)

A Water Tale by Francesco Jodice

(color, 3 min. 44 sec., Kazakh)

The Crossing by Murali Nair

(color, 3 min., no dialogue)

La Mangue by Idrissa Ouédraogo

(color, 2 min. 45 sec., no dialogue)

I Drink Your Bath Water by Pipilotti Rist

(color, 2 min. 32 sec., no dialogue)

The Final Match by Saman Salour

(color, 3 min., Persian)

La victoire sur les sachets by Sarkis

(color, 3 min. 15 sec., no dialogue)

Impasse by Bram Schouw

(color, 3 min. 49 sec., no dialogue)

Glass Ceiling by Teresa Serrano

(b/w, 2 min. 17 sec., no dialogue)

N'Dimagou (Dignity) by Abderrahmane Sissako

(color, 3 min. 15 sec., Hassanya and Pulaar)

Voyage by Daniela Thomas

(color, 3 min., no dialogue)

Sobras by Pablo Trapero

(color, 3 min. 20 sec., no dialogue)

Mobile Men by Apichatpong Weerasethakul

(color, 3 min. 15 sec., Thai)

Participation by Jasmila Žbanić

(color, 2 min. 59 sec., no dialogue)

2010—2011

THEN AND NOW

Beyond Borders and Differences

Long feature composed of seven short movies inspired by Article 18 of the Universal Declaration of Human Rights, “Everyone has the right to freedom of thought, conscience and religion.”

Filmmakers: Tata Amaral, Fanny Ardant, Hüseyin Karabey, Masbedo, Idrissa Ouédraogo, Jafar Panahi, Robert Wilson

Under the auspices of The United Nations Alliance of Civilizations, Council of Europe

In partnership with SESC São Paulo and ARTE France

Produced by ART for The World

Co-produced by: Filmmaster, Milan / Rome, Dorjefilm, Rome

With the support of: Loterie Romande, City of Geneva, DOSTA! Campaign, Regione Emilia Romagna, Cineteca Bologna, Foundation Solares, Parma, Italy

Special thanks to: UNRIC, FIFDH Geneva, Open Care, KEA European Affairs, Artmedia, Cofigen, Jean Altounian, Afsané Bassir-Pour, Claudio Bergamin, Gabriella Battaini-Dragoni, Beatrice Bulgari, Remi Burah, Marco Cabassi, Patrice Chegard, Marijn Duijvestein, Alberto and Nicole Fanni, Laura Galasso, Annamaria Gambuzzi, Anna Maria Gallone, Vahe Garbach, Thérèse Gastaut, Michael Guet, Léo Kaneman, Emmanuel Kattan, Parissa de Montenach, María Ochoa-Llidó, Roberto Olla, Robert Palmer, Raphy Sarkissian, Danilo Santos de Miranda, Marc Scheuer, Luca Tontodonati, Jordi Torrent, Eleni Tsetsekou, Igor Valas, Jörn Weisbrodt, Irene Weidmann, Elisabeth Ziegler

Credits

Conceived and Produced by:

Adelina von Fürstenberg

Music by:

Michael Galasso

Executive Producer:

Flaminio Zadra

Production and Distribution Assistant:

Laura Frenchia

Post-production Supervisors:

Franco Casellato

Damien Molineaux

Graphic Designer:

Francesca di Giamberardino

Administration:

Montserrat Del Valle / Cofigen

Special Consultants:

Philippe Kern, Serge Mangel, Fulvio Salvadori,

Yvon Thiec, Egon von Fürstenberg

Premières

The long feature was produced in two stages: a first series of five short films by Tata Amaral, Fanny Ardant, Idrissa Ouédraogo, Masbedo and Robert Wilson produced in 2010, and a full version with seven shorts including two additional short movies by Jafar Panahi and Hüseyin Karaby, released in 2011.

27 May 2010: screening of the first series at the Museum of Modern Art of Rio de Janeiro, on the occasion of the opening of the 3rd Forum of the Alliance of Civilizations of the United Nations, in collaboration with the Ministry of Foreign Affairs of Brazil.

1 September 2010: world première screening of *The Accordion* by Jafar Panahi at Venice Days,

in the context of the 67th edition of the Venice Film Festival. Co-produced by Dorje Film, Rome, in partnership with SESC São Paulo and ARTE France, with the support of the Department of Culture of the City of Geneva and the Region of Emilia-Romagna, Cineteca di Bologna, and the Solares Fondazione delle Arti, Parma.

29 October 2010: screening of the new version of *Chimères Absentes* by Fanny Ardant at the Rome Film Festival. The short movie is associated with the Council of Europe's Dosta! campaign seeking to overcome the prejudices towards Roma people.

4 March 2011: screening of the full version with seven short movies at the International Film Festival and Forum on Human Rights (FIFDH) in Geneva.

Distribution

During 2010-2011, both the long feature and the single shorts were screened at the international film festivals of Montréal, New York, Istanbul, Yerevan Golden Apricot Film Festival, AFI Fest Los Angeles, Abu Dhabi, Festival of Liberties, Brussels, São Paulo, Glasgow, Portland, Milan, Amsterdam, Jeonju, Sydney, Melbourne, Sarajevo, Kabul, Interfilm Berlin, Seattle, Mardin, Sofia, Kiev, Prague, Florence, and Regensburg Short Film Week, among others.

Other screenings were organized by international organizations such as Amnesty International in London, in museums and art centers such as ZKM Karlsruhe, Yerba Buena Center for the Arts in San Francisco, as well as in theaters and cinemathèques such as Cineteca Bologna, Cinema Farnese Rome, Cinémathèque de Paris, and Filmoteca De Catalunya in Barcelona.

Awards

Adana Golden Boll for Best Short Animation in the Mediterranean Short Film Competition of the Adana Film Festival, Turkey awarded in September 2011 to *No darkness will make us forget* by Hüseyin Karabey, and the Best Short Film Award of the Pomegranate Film Festival, Canada, in December 2011.

DVD

Runtime: 55 minutes

Subtitles: English, French

The short movies:

Carnaval dos Deuses by Tata Amaral

(color, 7 min., Portuguese)

Chimères Absentes by Fanny Ardant

(color, 12 min., Italian and Romanian)

No darkness will make us forget by Hüseyin

Karabey (b/w and color, 10 min., Turkish)

Distante un padre by Masbedo

(color, 7 min., Italian)

La longue marche du caméléon by Idrissa

Ouédraogo (color, 6 min., French)

The Accordion by Jafar Panahi

(color, 8 min., Farsi)

GAO by Robert Wilson

(color, 3 min., no dialogue)

BOOKS

ART for The World, 2002

ART for The World, 1995 – 2001, 2002

Published by ART for The World, Geneva

Printed in Madrid, 2002, 255 pages

Publishing Editor: Antonio Zaya

Editorial Director: Francisco Nuño, Editorial

Cromart SL

Editorial Coordination: Raphaël Biollay, Anna

Daneri, Alessandra Galasso

Text and translations in collaboration with:

Frédéric Perey, Marie Louise Petitpierre,

Pedro Jiménez Morras, Barbara Casavecchia,

Nathalie Anglès

Design by Cristina Ortega

General Coordination: Oscar M. Leo

Cover: Armin Linke, *Kumbh Mela*, 2001

Special thanks to Victoria van Schultess Preston

With the support of: Alberto & Nicole Fanni,

Geneva, Nicolas & Vivienne Koechlin, Bern, Fonds

Rapin, Geneva

Special thanks to: François Bellanger, Maria Cristina

Molo Bettelini, Paul Blanchard, Ennio Bonomini,

Electra de Barros, Carlo Ducci, Dominique Föllmi,

Eric Franck, Francois Hers, Emilia and Ilya Kabakov,

Renata Knes, George Koronzis, Alex Lathuilière,

Oliviero Leti, Elisabeth Ziegler Müller, Milka Pogliani,

Nicole de Pontcharra, Annie Poussièlgues, Florence

Prini, Fulvio Salvadori, Danilo Santos de Miranda,

Teresa Serrano, Pietro Solari, Pat Steir, Yorgos

Tzirtzilakis, Padre Vertanes, San Lazzaro, Venice

Visioni del femminile nella storia

e nell'arte, 2005

Salvadori, Fulvio, *Visioni del femminile nella storia*

e nell'arte, 2005

Published by ART for The World, Geneva

Printed in Florence by Giunti Industrie Grafiche

S.p.A., Stabilimento di Prato, 2005, 335 pages

Graphics and layout by Open Lab, Florence

Cover design by Matteo Bicocchi

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Publisher
Mousse Publishing, Milano

Publishing Editor
Ilaria Bombelli

Copyediting
Lindsey Westbrook

Graphic Design
Mousse

Printing
Grafiche Tintoretto, Villorba (TV), Italy

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Printed May 2016

ISBN 9788867492237