

territoria 4

Andrea Abati

Born in 1952 at Prato, where he lives and works.

Abati's interest has been focused on multiple transformations taking place in Italy's urban landscape. Since the 1980's he has distanced himself from the rhetoric of social reportage, although remaining deeply linked to observation and documentation of places. His aim consists in exploring the turns of urban transformations, natural landscape and tensions generated by their modifications, through an anthropological approach. From 1988 till the present day he has continued his observation of *Luoghi del Mutamento*. A series of large format images showing demolitions and reconstruction of industrial buildings in Prato, giving of it a clear, serene but apocalyptic vision, with acid artificial colours. Cities change also because its people change, increasingly becoming a place of transit and transition: new citizens, new inhabitants. (*Viaggi d'emigranti*, Prato 1995; *Gente del Corno d'Africa*, Prato 1999; *Empowerment*, Genova 2004, *Economies*, Milano 2004). Some of the many exhibitions the artist has participated in are: *Atlante Italiano007*, at MAXXI in Rome (2007); *Storie Immaginate in Luoghi Reali*, at Museo di Fotografia Contemporanea of Cinisello Balsamo (2007); *Il Paesaggio Tradito*, Galleria San Fedele, Milano (2005); *Da Guarene all'Etna*, Taormina and Venice Biennale (2002). Abati has also exhibited in several foreign countries, such as France, Belgium, Germany, Austria, United States, Canada. He has also worked with fellow artists in team: in 2004 / 2006 participated in the multidisciplinary group *Renshi*; since 2006 has activated *SDF SenzaDimoraFissa*, laboratory of urban artistic practices.

In the project for Territoria 4, *Prato - via Bresci > via Malaparte*, Abati has analysed relational and socialisation difficulties in an average metropolitan town, in the throgs of a structural economic crisis in a time of strong presence of foreign citizens, especially Chinese.

Photos of *social* domestic places have been observed and collected rather provocatively: entryways, common spaces, stairwells, buildings located around Prato chosen only for the street names .

Alek O.

Born in 1981 in Buenos Aires. She lives and works in Milan.

Alek O. points her photographic tool, drawings or videos towards subtle provocations, although maintaining a "light and deceiving cheerfulness". While studying industrial design at Politecnico of Milan, Alek O. started her work with Isola Art Center. In 2003 participated in the Higher Course of Visual Arts at the Fondazione Antonio Ratti in Como and in 2005 she was invited to participate in the collective exhibition *J'en rêve* at Cartier Foundation in Paris. In 2007 she participated in the fifth Ink Painting Biennial of Shenzhen. In 2007 Salzinsel Gallery in Luxembourg presented her works in a solo exhibition together with the publication of the artist's book *Oh, Charlotte*. That same year her solo exhibition *Be Calm* at the Federico Bianchi Gallery of Milan. In 2008 she was selected for the Onufri Prize of the National Gallery of Arts in Tirana and one of her works was included in the collection of the Museo de Arte Contemporáneo de Rosario (MACRO). In 2009 the Association 317 organised a solo exhibition in Nice. Her experience of collaboration with other artists and writers has become public with the exhibition *As you enter the exhibition, you consider this a group show by an artist you don't know by the name of Mr. Rossi*, in Milan.

For Territoria 4 the artist presents *Karaoke per l'estate*, inside the monumental work by Xu Tan as a pretext to let Prato's inhabitants meet informally and thus strengthen community ties. The videos illustrate five songs known by anyone and already belonging to Italy's popular culture. In Prato's social context, they act as a tool of integration for Italians and foreigners who will sing them together.

The five videos have been created for the Isola district in Milan during the festival of Forum Isola, a district which has made of aggregation a true form of resistance against strong building speculation.

Marco Colombaioni

Born in 1983 in Milan, where he lives and works.

Colombaioni prefers the painting approach through which he develops a research around the African theme, explored under the dual element of fascination and "détournement" of Africanism; at times closer to stereotypes and clichés in some works, more linked to a wider and deeper analysis of mutual cultural influences on the complex work on Annibale Barca. Interested in working where artistic practice is integrated in the more dynamic reality of a community, the artist cooperates with Isola Art Center of Milan, an active research and experimentation centre, moving inside and outside spaces traditionally considered suitable for art. He participated from the start in the project Cherimus founded in 2007 in Sardegna, for the integration, respect and conservation of local territory through contemporary art. In November 2008 he

participated in the project of Matteo *Rubbi I sette arcobaleni* at Careof in Milan, where he chose to exhibit his works outside the usual art venues.

For Territoria4 he has chosen to exhibit masks inspired by Africa, whose original models are on display in the Royal Museum for Central Africa in Tervuren (Belgium). His work on the ancestral appeal of magic evokes a thought on hybrid identity. The masks find their place in the cultural interstice of intermingling and exchange. All the masks are made with recycled and waste material.

Paola Di Bello

Born in Naples in 1961. She lives and works in Milan.

Through video and photographic research Paola Di Bello explores the contemporary world, in particular the relationship between human life, urban phenomena, and their contradictions. The artist intends focusing her attention to details, secondary events, the rejects of society, to establish a comparison between habits and prejudice, which often produce a change of vision and a superficial attitude with respect to the surrounding world.

For Territoria 4 the artist presents a new chapter of *Framing the community*, a project started at the Isola Art Centre in Milan to be exhibited for the people of the Province of Prato.

"I intend to prepare a traditional set of portraits of varied groups of local people, to be placed not before the usual backdrop, but before a window opening on an urban landscape. The volunteers who will be portrayed with their friends and families will participate in the idea of belonging to a specific human and urban landscape."

Jiang Zhi

Born in 1971 in Yuanjiang, Hunan Province, China. Lives and works in Shenzhen and Beijing.

Jiang Zhi's research explores a variety of media, photography, video, and installation. His works are deeply moving and challenge observers to interpret them at multiple level. In the first period of his artistic work, Jiang focussed his talent on the writing of short stories and photography at the same time, besides pursuing his strong interest in poetry. Perhaps these literary influences enabled him to reach complex levels of intertextuality in his work, turning it into a challenging game for observers.

The artist has held several solo exhibitions in China, Singapore and USA, and participated in many international events. Let us mention here *Building Code Violations*, Long March Space, Beijing, China (2008), *La rivoluzione siamo noi*, Isola Art Center, Milan (2006), *China Power Station Part 1*, Serpentine Gallery, London, UK (2006), 2nd Guangzhou Triennial, Guangdong Art Museum, Guangzhou, China (2005), *Between Past and Future: New Photography and Video from China*, ICP and Asia Society, New York, USA (2004), *Zone of Urgency*, 50^a Biennale di Venezia (2003), and 4th Gwangju Biennial, South Korea (2002).

Onward! Onward! Onward! is a video installation created with the help of three professional actors, each of them imitating a political personality, namely the three Presidents of the People's Republic of China : Mao Zedong, Deng Xiaoping and Jiang Zemin. The three men run one after the other, with Mao in front. Although the presidents run ahead, they move within their limited black space till they have no more strength left.

Their running is ironically highlighted much more than the narration of the progress, the moving ahead, which automatically speaks to us about the past, the present and the future of China, the spirit which is the reason behind its rapid transformation, the by-products of historical alienation and unspeakable anxiety generated by relentless development. The artist Qiu Zhijie has remarked on his work by saying that the leaders in the video represent themselves, but also the Chinese people and their faith in progress. Even the recent world economic crisis may become a new perspective for the "excessively rapid growth", bringing about an additional level of interpretation to his works.

Jun Yang

Born in 1975 in Qintian, China. Lives and works in Vienna.

Jun Yang moved from China to Austria in 1979 at five years of age. All of a sudden he became a stranger, someone noticeable, instead of being just a child. In many of his works, Jun Yang has used his personal history as a starting point to explain what it means to grow between two different cultures, and to explore his cultural and personal identity.

The artist held many solo exhibitions in Europe, the USA and China, like the recent *Paris Syndrome* at Vitamin Space of Guangzhou in China (2008). Has participated in many international exhibitions, for example the Taipei Biennial (2008) *The Experience of Art*, 51st Biennale di Venezia (2005), *Shake*, Kunsthalle Linz (2004), Manifesta 4 (2002),

Living without a residence permit is a daily challenge, in order to avoid attracting attention and suspicion. How to blend in the crowd, without being noticed? In the pictograms of the series *X-Guide*, presented for Territoria 4, Jun Yang gives basic survival rules: learn the local language, wear simple clothes, cut your hair. Like a chameleon, you have to blend in with the surrounding world.

Kings

Federica Perazzoli was born in Sorengo (MI) in 1966, **Daniele Innamorato** was born in Milan in 1969. They live and work in Milan.

"Kings is the artistic project, created in 2000, by Federica Perazzoli and Daniele Innamorato; the couple is at the heart of the project around which artists and creative move like in a new Warhol's Factory, in a work encompassing diverse expressions and techniques, privileging photography and neon, but also with forays in merchandising, installation, the publication of self-produced fanzines.

The starting point of Kings's poetics is the social, with an approach moving away from political intentions and involvement, and from the *pars destruens* of denunciation works, the *pars costruens* of works is placed as a venue for

positive communication and proposal of change. They operate within the boundaries of architectural research, reportage, but also fashion, design, and mostly music, Kings's first and foremost passion and never ending source of inspiration, cooperation and experimentation on extra artistic media and materials.

Photos which immortalise bodies marked with substance abuse, borderline social behaviours, permanent consequences of self-destructive actions, documented with an objective and explicit approach, without being judgemental, but representational; reportages which accompany real architectural projects for the recovery of brownfield urban areas which are given back a new identity of art space, by acting upon a skeleton of delapidated eco-monsters and turned into New Museums even by simply applying a sign, drawing a new map of the town's artistic participation. Strong statements like punk slogans, requiring direct and free art, are lit up in bright coloured neon installations, lights aiming at illuminating a critical consciousness in culture users [...]” *Guia Cortassa*

For Territoia 4 Kings presents New Museum: a 10-metre-long neon writing made in 2006 for the roof of “La Stecca degli artigiani”, former location of Isola Art Center and placed now in one of the most popular squares of Montemurlo, Piazza Libertà. The project intends embodying what Henri Lefebvre called the “logic of visualisation”, reverting it: it does not only announce to the city a contemporary art project, but it also intends to make an architectural and social space in the realm of vision by involving spectators.

The work sets up a space where the relations between the individual body and the social body are re-created together with a way to think anew the public space as an action space, capable of triggering a process of change of the social structure in an organism generating creativity.

Kuang-Yu Tsui

Born in Taiwan in 1974. He lives and works in Taipei.

Since the mid Nineties, Tsui Kuang-Yu has produced video-performances serially, which document actions taking place in different towns (from Taipei to London, from Amsterdam to Liverpool) and based on the relations between human beings and their habitat. Tsui's approach to situations recalls Buster Keaton's hyperactivity bordering the absurd, and revealing hidden aspects of our daily environment and a parallel city, an “invisible city”, as defined by the artist himself. Of Kuang-Yu Tsui's recent shows, let us recall the Venice Biennale 2005, in 2006 the Liverpool Biennial Werkleitz Biennial of Halle in Germany, Contour Biennial of Mechelen in Holland, the exhibition “Thermocline of Art – New Asian Waves” at ZKM in Karlsruhe, in 2008 the Taipei Biennial and Biennale-Cuvée in Linz, Austria.

For Territoria 4, Kuang-Yu Tsui presents a new series of videos *Invisible City: Taiparis York* (2008). Stereotyped images, like a couple kissing passionately with the Eiffel Tower in the background, or surrounded by a romantic atmosphere in New York skyline, are deconstructed all at once. In reality all the scenes take place in Taipei with replicas of tourist attractions that the artist has found in his town. Even the Statue of Liberty and the Arc de Triomphe are just miniature copies in a square in Taiwan capital. Is this a perfect symbiosis between eastern and western cultures, or an absurd, purely imitative phenomenon devoid of any meaning?

museo aero solar

(designed by Tomas Saraceno, curator Alberto Pesavento)

One of the most involving and participated projects of Territoria 4 is *museo aero solar*. This is a new kind of itinerant museum, a collective work started by Argentinian artist Tomas Saraceno and conceived in a constant dialogue and cooperation with Isola Art Center, a district art center for which artists and local people have been working for years in Milan. *Museo aero solar* is a solar energy balloon entirely made with re-used plastic bags, whose number and size grow progressively, depending on the number of participating people in its creation (from the cattle breeder to the aerospace engineer) and new travel in different countries. Its strength resides in the inventive input by people working in its creation, more than its final image: between spontaneous collective action, science, art and do-it-yourself technology, this is a to-and fro time travel, defying the laws of flying to come back to earth. The project, in its implementation in different areas of the world, started in Sharjah (Arab Emirates) and came to its first completion for the first time in spring 2007, for the exhibition *SituazioniIsola*, curator Marco Biraghi, Maurizio Bortolotti, and Bert Theis in Milan and subsequently in Columbia, France, Switzerland, Albania, Israel (the Arab village of Ein Hawd), USA, and recently Germany.

Anri Sala

Born in Tirana (Albania) in 1974. Lives and works in Berlin.

Anri Sala is perhaps the Albanian artist who is best known abroad. He belongs to a generation of artists emerging after the collapse of the ultra-Stalinist regime of Enver Hodja, and his work has remained deeply rooted to the reality of the country. After graduating from the Fine Arts Academy of Tirana, he moved to Paris where he continued his studies, and later he moved to Berlin. The artist is mostly known for his highly poetic videos which - especially for his early works - often maintain the autobiographical trait with personal recollections and experiences, like in *Byrek* from 2000. Later his interest shifted towards less personal events, with cultural and political features, for example in the documentary on Tirana *Dammi i colori* (2005), or social and psychological themes, as in *Answer me*, shot last year in Berlin. Anri Sala is one of the unquestionable protagonists of the international artistic scene, participating in the most important events, like the Venice Biennale, Manifesta, Hugo Boss Prize.

With *Déjeuner avec Marubi* from 1996, Territoria 4 presents a rather unknown work by the artist, speaking to us about the conflicting encounter of two different worlds and traditions. In practice this is the first video by Anri Sala: a video-animation from an already cult image by Albanian photographer Marubi, made in the early years of last century, where two women from the north of Albania, wearing the traditional dress, work with a sewing machine on an image of Manet's masterpiece *Le Déjeuner sur l'herbe*. In the end Manet's naked woman is dressed with the same traditional costume worn by women in Marubi's photograph. It should also be recalled that under Hodja's dictatorship, nudes, even in classic

art works, were considered pornography.

Saso Sedlacek

Born in 1974 in Ljubljana (Slovenia). Lives and works Ljubljana

His work may be defined under the principles of the disposal theory, with the use and reuse of low cost technologies and the recycling of waste material. The artist works often in public spaces through the adoption of resistance strategies and friendly tactics, without making recourse to typically political or ideological means, to remind us that we live in a hyper-consumer world, where do-it-yourself modes, open systems, common good may become an alternative to the growing number of people who are excluded from or simply dissatisfied with mainstream life. His work does not want to present grand solutions, but rather to trigger small concrete changes in society, showing that individuals and groups can produce small-scale changes for the definition of their environment and their mutual influence. Of the important exhibitions he has participated in, let us mention here Seccesion, Vienna, Austria (2008), Mala Gallery, Museum of Modern Art, Ljubljana, Slovenia (2008), 6.Taipei Biennial, Taiwan (2008), Ars Electronica, Linz, Austria (2008), Museumsquartir (MUMOK, Freiraum), Vienna, Austria (2009).

For Territoria 4 he presents *Beggar Robot*, a robot for materially disadvantaged people wholly constructed by assembling used computer components with other material put together free of cost. This is a surrogate agency created for a world where excluded groups do not go begging on the street, unless they are truly desperate.

The robot has access to areas which are usually off-limit for beggars, like shopping malls, or participates in community events attended by society's echelons. The concept is that this group of people may show some solidarity towards the downtrodden only if they are kept at a distance and through a technological interface.

The project puts to test and exploits the advantages of the robotic interface by bringing the *Beggar Robot* in public spaced in different countries and by adapting it to the local context and language, to beg in the name of the poor. The project is both a social experiment and a small charity action to make us aware of invisible poverty and possible solutions to the problems.

Mirko Smerdel

Born in Prato (Italia) in 1978, Mirko Smerdel lives and works in Milan.

Smerdel's interest is focussed on the themes of Public Memory and Disappearance: not only to represent but also to work through a digressing field, an alternative knowledge and counter-memory, a mental archeology and geography of contemporary life. Narration: creating links between past and future, new private mythologies. Micro-stories and their relations with political or social power.

Since 2008 he has started exhibiting nationally with installations which often refer to the relation between public memory and everyday life experience.

In his project for Territoria 4, Smerdel, starting from the meaning of the word symbiosis in psychology, traces a series of analogies and similarities between different visual traces, and therefore analyses changes of perception and behaviour of the local population with respect to foreign nationals and in particular the Chinese. The symbiotic mentality or propensity of character, or in short, symbiosis developing in the early stages of child's development on which adult personality takes shapes, due to the failed differentiation of the self from the mother, in the mother-child relationship. Consequences of symbiosis in adult life are problems of sadness, linked to the feeling of having one vital component of the self missing, and behaviours, and mental attitudes adopted to compensate.

More serious consequences in more advanced cases are clear-cut affective pathologies with anxiety and panic attacks, or in less advanced cases, where the psychic development has stopped or regressed, schizophrenia may develop

Xu Tan

Born in Wuhan, Hubei Province (China) in 1957. Lives in Shanghai and Guangzhou.

In the early 1990's the artist joined the experimental group Big Tail Elephant in Guangzhou aiming at developing critical strategies to counter the rapid economic and cultural development of life in China. Xu Tan has focused on a lifestyle at the fringes of society, by keeping in touch with the changes of social and cultural life and questioning the boundaries of contemporary art. Throughout the years, this attitude has brought his work closer to the approach of a social scientist than a purely visual artist's.

He has participated in important international art exhibitions and collective shows, such as P.S.1 of New York, the 50th Venice Biennale, Berlin Biennial, Asia Pacific Triennial of Contemporary Art in Brisbane, Australia, Guangzhou Triennial, Taipei Biennial, De Appel in Amsterdam. He is one of the guest artists of the 53rd Venice Biennale.

Jiu Yue Jiu De Jiu, the project created for the first time in 2005 in China for the Guangzhou Triennial has been proposed to the town of Prato. The title of the large installation recalls the title of a Chinese popular song well known to Chinese workers, for its themes of home sickness and migrant's life. Thus Xu Tan talks about his work: "Due to the fast development of towns, and the great number of building sites mushrooming all over, finding buildings covered with woven plastic sheets, or even makeshift constructions made entirely with this material is quite easy. Downtown or in the suburbs, you can often see sheds entirely built for workers as special multi-functional public spaces: canteens, meeting or entertainment places to watch TV or play Karaoke. In the shed I have built, all kinds of karaoke are possible. Two social spaces overlap: the creative space for workers, the other more abstract one, composed of popular songs for unprivileged groups."

Yang Jiechang

Born in Foshan, Canton, China in 1956. Lives and works in Paris and Heidelberg, Germany.

Yang Jiechang belongs, together with Chen Zen and Huang Yong Ping, to the first generation of Chinese artists known in the West, thanks to exhibitions like *Magiciens de la terre*, designed in 1989 by Jean Hubert Martin. As for the majority of artists in the Guangzhou art scene, Jiechang's work has often taken a strong political connotation. His artistic research has focussed on the detection of areas of tension between eastern and western culture (a relevant subject today in Prato). Italian visitors had the opportunity to discover this artist in the Venice Biennale in 2003, in the section designed by Hou Hanru, with whom Jiechang had studied in Canton, experimenting his first performances. For his works Jiechang uses all available media, although showing his best talents in calligraphy and classic Chinese painting, which he studied and taught in Canton, together with Taoism, which he further explored in a two-year course in a nearby monastery. Since 1989 the artist has participated in the most important exhibitions and international biennial events.

At Territoria 4 dedicates a small solo exhibition to a Yang Jiechang, who focuses on the concept of "transformation". The artist presents a series on new works dedicated to video, calligraphy performances, installations and painting. With a live performance the artist will change a target painted over a sculpture with 200 arrows. A cloth flag produced by the artist will instead attempt to open a visual dialogue with the surrounding territory.

Contributions:

Francesco Galluzzi

teaches aesthetics at Accademia BB.AA. of Palermo and art and cinema at Siena University.

Works regularly with magazines "Il Ponte" (Firenze), "Titolo" (Perugia), "Cyberzone" (Palermo). Is chief editor for the art section of the magazine "Millepiani" (Milan). From 1992 to 1995 was responsible for the feature of art news for the community radio station "Novaradio" (Florence).

Besides articles for catalogues, collective books and specialised journals, has also published: *Pasolini e la pittura*, Roma 1994; *Picasso*, Firenze 1996; *Vita d'artista. Picasso*, Firenze 2004; *Roba di cui sono fatti i sogni. Arte e scrittura nella modernità*, Milano 2004; *Il barocco*, Roma 2005; *Le avventure delle immagini. Percorsi tra arte e cinema in Italia*, Chieti 2009; has edited together with S. Righetti and A. Finelli, *La Stanza Rossa: Trasversalità artistiche e realtà virtuali negli anni Novanta* (anthology of the magazine), Milano 2007. Has translated the book by Jean-Claude Lebensztejn, *L'imitazione nelle belle arti*, Chieti 2008.

Besides his activity of militant critic, has participated in the designing of "Pier Paolo Pasolini. Dipinti e disegni dall'Archivio contemporaneo del Gabinetto Vieusseux di Firenze" (Cremona 2000). Has worked as curator for "Il cinema dei pittori. Le arti e il cinema italiano 1940/1980" (Castiglione 2007).

Martina Köppel-Yang

art curator and historian, lives and works in Paris.

Martina has studied in China, France and Germany, with a specialisation in modern and contemporary Chinese art. Has dedicated special attention to Chinese avant-garde from 1979 to 1989. This was a wave of non-conformist art before the Tianamen massacre in 1989, leading to the emigration of many artists and intellectuals. A critical text, *Semiotic Warfare – The Chinese Avant-garde 1979 – 1989*, has been dedicated to this period, *Semiotic Analysis*, published in 2003 in Hong Kong by timezone 8. Today she is board member of the art magazine *Yishu Journal for Contemporary Chinese Art* in Vancouver, and *Red Flag Collection, Map Publishers* in Hong Kong. Her activity of independent art critic and curator started in 2000. Since then she has followed a great number of collective shows in China and Europe. In 2006 for two exhibitions in the Tang Gallery in Beijing: *Surplus Value* and *Accumulation*, and *Canton Express - the Next Stop*, and later the *5th Shenzhen International Ink Painting Biennial* in Shenzhen. In Italy let us recall *Onda Anomala* in the context of Manifesta 7 at Casa Morenberg, Trento (2008) and *La rivoluzione siamo noi* at the Isola Art Center, Milan (2006). In recent years she has prepared as curator solo exhibition of Zheng Guogu, Yang Yong, Lin Yilin, Adel Abdessamed, Ken Lum, and Yang Jiechang, who is also her husband and has worked with her in joint projects.

For Territoria 4 we have asked Martina to present today's Chinese art which has maintained or re-invented the critical spirit of 1980's avant-garde, a little known element which would speak to us of yet another China.

Vincenzo Latronico

writer and translator, lives and works in Milan.

University degree in Philosophy at Università Statale of Milan. *Ginnastica e rivoluzione*, Bompiani 2008, his first book written in four years, narrates the adventures of four twenty-years old ending up in Paris looking for the past May revolution in the days preceding the mass protest marches in Genoa in 2001. Winner of the 20th Edition of the Berto Prize in 2009. His short stories have been published in newspapers, magazines and three anthologies. Latronico has translated several novels from French and English, such as (together with Ivan Cotroneo) *The Body* by Hanif Kureishi (Bompiani), *Twelve* by Nick McDonnell (Bompiani), *Billard Blues*, *Amazone e la leggenda del pianoforte bianco* e *Tango Masai. L'ultimo sultano*, all by Maxence Ferminé (Bompiani), *Mele* by Richard Milward (Bompiani) and *Morte all'Excelsior*, by P.G. Wodehouse (Excelsior 1881).

On Radio onda d'urto in Milan has a weekly feature "Mai più soli" within the programme Flatlandia, where he keeps an imaginary dialogue with Kurt Vonnegut, in the netherworld, through a special telephone designed by the American writer, the Hooligan. He comments with the writer on weekly events.

Works regularly with the Isola Art Center. Participated in 2009 in the show-event *Public Turbulence-Disordine in Pubblico* with a street reading. In 2009 he started writing about contemporary art for the magazine Flash Art.

Tina Salvadori Paz

She was born in Prato, formerly in disguise, an even number of years ago and just in time to witness the end of an eventful decade. Nonetheless, she decided to postpone her meeting with her hometown till her young adulthood, circling it instead with wide detours for many years. In the meantime, she floats between literature and academical studies of her scientific passions. Her comeback in her town overlaps with her discovery of what is often referred to as the visual arts, which are what she's presently focusing her attention, research and experimentation on.

Wolfgang Träger

photographer.

Over the last fifteen years he has documented for "Kunstforum", Germany's most important art magazine, every Venice Biennial, Documenta, Manifesta, and other events. Within Territoria 4 he's been invited to follow the opening days so as to offer his personal photographic narration of the event.

Special Projects:

Bert Theis Building Philosophy

Exhibition curated by Stefano Pezzato and Marco Scotini

The Luigi Pecci Centre for Contemporary Art is presenting the first solo exhibition of Bert Theis in any Italian museum. The show, titled Building Philosophy, represents a new stage of Theis' artistic career in proposing actions which are intended to face the lack of adequate theory to the contemporary cultural crisis.

The works of Bert Theis are conceived as symbolic, philosophical or utopian projects distributed in spaces in which art can take part in individual or communal life as a place for reflection, a usable form or situation of social discourse. Marquees, benches, daises, stages, kiosks, containers, suggested as much by minimalism as by impromptu architecture, are offered as open mechanisms whose interpretation and eventual use is left up to the public: works which induce rest and relaxation, which prompt one to political and cultural activism, or else, to put it in the artist's own words, "audience specific" works "in which uncertainty becomes synonymous with democratic practice". (Marco Scotini)

Bert Theis Supplying reality

Winner project of the concept contest for the permanent public installation of a balustrade in Luicciana as part of Circuito Arte Pubblica of the Complesso Artistico Contemporaneo del Comune di Cantagallo

The balustrade is 31 meters long, and it is composed of 31 square elements framing 31 letters; the work is part of a wider series of *Text Works* realized by the artist over the last years. Such structure is organically embedded within a normal balustrade running along the sidewalk. The letters are willfully hard to decipher. They are typeset in the art nouveau font. The text is a détournement of a statement by philosopher Jean-François Lyotard: "Il ne nous appartient pas de fournir de la réalité" (It's not up to us to supply reality), originally stated in his *The postmodern explained to children*, and here inserted in a context related to the issues of public and land art.