



Lovely Daze is a journal of artists' writings and artworks published twice a year in limited editions. The seventh issue: Good Intentions Lead to Hell? is a double issue: one side edited by guest editor Alessandra Sandrolini and the reverse side by the publisher reflecting on a shared topic.

I have lived before and after the conquest of space (man on the moon). Before, I remember looking at a village with the sensation of my thoughts being drawn up toward the heavens. Afterwards, viewing the same place, it was as though I saw it from above, from out of this world. Before doing the mirror-paintings I looked at art and wondered how to progress, now I look back and go ahead without problems. I used to feel that there was something, somewhere that had to 'come out' - it was the mirror. (...) Conceptual art is the highest secular endeavour of an antique spiritual gaze toward the heavens. But art reached this goal when we were already returning from the moon. Capsized by the mirrored-dome we returned upside down to see the great monuments and tiny villages on the face of the earth. What I really want to say is that the only thing has changed in art, with respect to the past, is that now the 'sacred' is produced via a descent instead of an ascent.
- Michelangelo Pistoletto. *Soul*, 1983

'Good intentions lead to Hell' may suggest that the best intentions are worthless unless they are followed by concrete actions, but also that even good acts can lead to evil results, or perhaps that people sometimes justify their bad actions with supposed good ends. Whatever its correct interpretation may be, the title of *Lovely Daze* Issue 7 links the potential of an action directly to its effect, human desires and wills with the shadow of the hereafter punishment. Translated in the context of this curatorial journal, this title seems to address this sort of questions: What is the role of Utopia in art? Can an artwork provoke an effective change in society? How far can an artist go to challenge his audience? Does a work of art mirror the exterior reality or the interior world of the artist? Should it transform us, or just to inspire us, increasing the beauty of our tedious world?

The artists contributing to this issue of *Lovely Daze*, responded to the paradoxes expressed by this title from a variety of intellectual positions and with different aesthetic approaches. Instead of composing a monolithic answer, their works, by affinity or by contrast, raise a number of other questions like: What does it mean to have a gift? Do we also have a responsibility as spectators? Is working necessary for our spiritual realization? Aren't good intentions enough to take us to Heaven? And is it necessary to move Heaven and Earth for a work of art?

We could for instance speculate the fact that the aphorism 'Good intentions lead to Hell' has been used by Karl Marx in a passage of *Capital* relative to the production of plus value. But it will be enough to mention here that there are artists who dream of a different economy, not based on the multiplication of objects and goods but on its con-division. The ritual of sharing food as a symbol of communion, explicitly negated by Jean-Baptiste Ganne solipsistic cooking, is enhanced by the fruit offered (as the original sin) in Paola Anziché's performance. Beyond explicit comments on the failure of various ideologies and beliefs (for instance Renata Polijak's work about the deception of communism as well as of

imposed Catholicism and global capitalism, or Harun Farocki's video showing the metaphysical quests of identity requested by the work market economy), all the contributors of *Lovely Daze* Issue 7 ultimately reflect on their own intentions and on their role as artists and intellectuals within the contemporary society. While Alfredo Jaar's *Hell* is a kunsthalle on fire, meaning a society without art, Marnie Weber's is a circus on fire, meaning the risk of fake charity and "love in the form of entertainment".

Perhaps the idea of questioning good faith is a typical Western issue, linked with Christian ideas of morality, martyrdom and salvation, as the work of Dora Garcia seems to suggest. In Buddhism for instance, there is a different concept of good and evil, individuality and entirety: a personal benefit can be profitable and contribute to the good of all beings. In Rirkrit Tiravanija's installation, the vision of a socially responsible aesthetic project is manifested by a rescuing barge, unifying Utopian architecture, myth and social reality. The idea of a common fight for the good of everyone implies the negation of the artist's authority and leaves space to various form of collective work. Finally, Michelangelo Pistoletto's good intentions lead him to imagine the *Third Paradise*, a project that demonstrates that the personal spiritual achievement of the artist is not always in contradiction with worldly concerns.

Optimistic or cynical, romantic or pragmatic, Michelangelo Pistoletto, Alfredo Jaar, Dora Garcia, Rirkrit Tiravanija, Renata Polijak, Harun Farocki, Paola Anziché, Jean-Baptiste Ganne and Marnie Weber somehow stand as equilibrists between inspiration and reality. An artist avoids jumping too quickly to the (dead) end of judgement and knows how to remain as long as possible in the very moment of potency.

In my view, *Lovely Daze* Issue 7 is a collection of two books tied together, one edited by Charwei Tsai and the other by myself. They are as different as we are: the names of the invited artists show our friendship, stubbornness, and discoveries. We are united in expressing our deep trust and thankfulness toward all of them, also the one who unfortunately could not be included, my own deep gratitude goes to her first.

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back cover ~ rirkrit tiravanija, *less oil more courage*, 2003, courtesy of galerie chantal crousel, paris
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Michelangelo Pistoletto
Love Difference Manifesto, 2002

Love Difference – Artistic Movement for an InterMediterranean Politic was established in Biella in spring 2002 in the Politics Office of the Cittadellarte-Fondazione Pistoletto. The aim is to bring together, around the regions facing onto the Mediterranean Sea, people and institutions interested in creating new prospects that reach beyond the tragic conflict between different cultures.

Why an Artistic Movement for an InterMediterranean Politic?

The course of world politics cannot be left purely to the logic of economic speculation. Politics and the economy need to be inspired by a new way of thinking. The formative space for this thinking is the creative laboratory of socially engaged art. *Love Difference* is a movement of ideas arising out of this laboratory. Traditional political systems have revealed their inability to face and deal with the major problems inherent in the current cultural transformation, which concerns global society and the physical condition of the planet.

The Western world is now talking about art and creativity as a possible last resource to reestablish some kind of control over things. But creative commitment requires taking on much more important responsibilities than one might believe. The effective creative faculties of human beings are being put to test in all fields, not only specifically artistic ones.

Art, the foremost expression of creativity, is assuming social responsibility and becoming a compass bearing for a prospective new planetary civilization. The Cittadellarte projects put art into live contact with each sector of the social structure, including that of politics. Politics is no longer extraneous to art but is incorporated within it, sharing with it a vision and a responsible operative system. This gives rise to a political movement of creativity and art aimed at furthering discussion and cooperation with all other sectors of human activity in the search for solutions to the major problems of society.

Why Love Difference?

Love Difference is a name, a slogan, a declaration of aims. The movement combines the universality of art with the idea of political transnationality, and focuses on the Mediterranean in that it mirrors the problems of global society.

On one hand the difference between ethnic groups, religions and cultures is the cause of terrible conflicts; on the other, the supremacy of powers, which is leading to uniformity and the erasure of differences, has led to a dramatic

situation. The system of standardization clashes with the multiple and diverse geographic, cultural and political entities that have come to surface in the aftermath of the Cold War between the US and the USSR.

Uniformity and difference are the two opposing terms that represent the maximum conflicting tension in the current world situation. Politics which lead people to 'love difference' is vital for the development of new prospects throughout the social domain. The name of the movement, *Love Difference*, encapsulates a concept which goes beyond a rational notion of 'tolerance' for what is diverse and penetrates directly into the sphere of feelings: love means feeling attraction and emotion, expressing affection and dedication. The first thing to accept, in an open, sensitive and warm fashion, are the differences between people and social groups, in order to finally give meaning to the word 'humanity' in this increasingly globalized world.

Why InterMediterranean?

The Mediterranean is the birthplace of differences stemming from many cultures, all of which are different expressions of common roots. In the past the Mediterranean was a 'workshop' of differences between peoples, ethnic groups, religions, arts and trade concerns. The Mediterranean Sea reflects the history of a large part of humanity, but it also reflects the future, in that the society which one day overlooks its shores will be a measure of civilization on a world scale. It lies on the edge – not only in geographical terms – of the large continental areas of Asia, America, Africa and Europe. World tensions are being relentlessly released into this basin.

Many institutions are currently active in the Mediterranean countries, each with its own programme. However, there needs to be an effective overall strategy to produce a significant inversion in the current state of affairs in the area. *Love Difference* seeks to activate a movement of thought and action that leads, through creative engagement, to the formation of a network of connections with and between the different countries of the Mediterranean area. The movement intends to use this network to lay the foundations for a Mediterranean Cultural Parliament. To change the current dramatic situation it is necessary to identify people and bodies throughout the Mediterranean area with whom it will be possible to work towards a 'responsible social transformation'.



Dora Garcia
Good Intentions Lead to Hell, 2010

"Good Intentions lead to Hell", apparently the original text is "The Road to Hell is Paved with Good Intentions". Another version of the same sentence is attributed to Samuel Johnson: "Hell is paved with good intentions." So, not only good intentions lead to Hell (where do then bad intentions lead to?) but also the way to get there is paved with good intentions and Hell itself is paved with good intentions as well. So, there are good intentions everywhere!! Where did the bad intentions go? I'd say, to avoid being caught in such paradoxes, stop worrying whether your intentions are good or bad, and just try not to have any intentions at all. The mistake, as always, is "wanting", and not being really there is the most elegant way of being present.

~ dora garcia, *steal this book*, 2009, photo courtesy of the artist & galerie michel rein, paris, france

Dora Garcia
"What a Fucking Wonderful Audience!", 2008

Lenny Bruce had been booked to perform in Sydney for one week in 1962. The first evening he performed, while walking to the stage and being fairly high on drugs, he couldn't find his way among all the curtains and then opened one of those curtains, discovering an enormous mirror that reflected the audience, upon which he exclaimed: "WHAT A FUCKING WONDERFUL AUDIENCE!" It was the first time that the word 'fuck' had been uttered in a public venue in Australia.

According to witnesses, the silence that came after it was reminiscent of the silence after a bomb being dropped. Someone called the police and Lenny Bruce was arrested and never allowed to perform again in Australia. A good story and a clear case of lack-of-balance between audience and actor. This story lies at the origin of one of the videos I will show in the exhibition, "Just because everything is different it does not mean that anything has changed: Lenny Bruce in Sydney". What would Lenny Bruce have said to his Sydney audience had he been given the chance to speak, and what about if that day was no longer in September 1962, but by some sort of quantum leap, was 19 June 2008?

~ excerpt from an interview between the artist and Vincent Honore, 2009.



~ photo courtesy of the artist & galerie michel rein, paris, france



Rirkrit Tirvanija "Untitled" (asile flottant), 2010

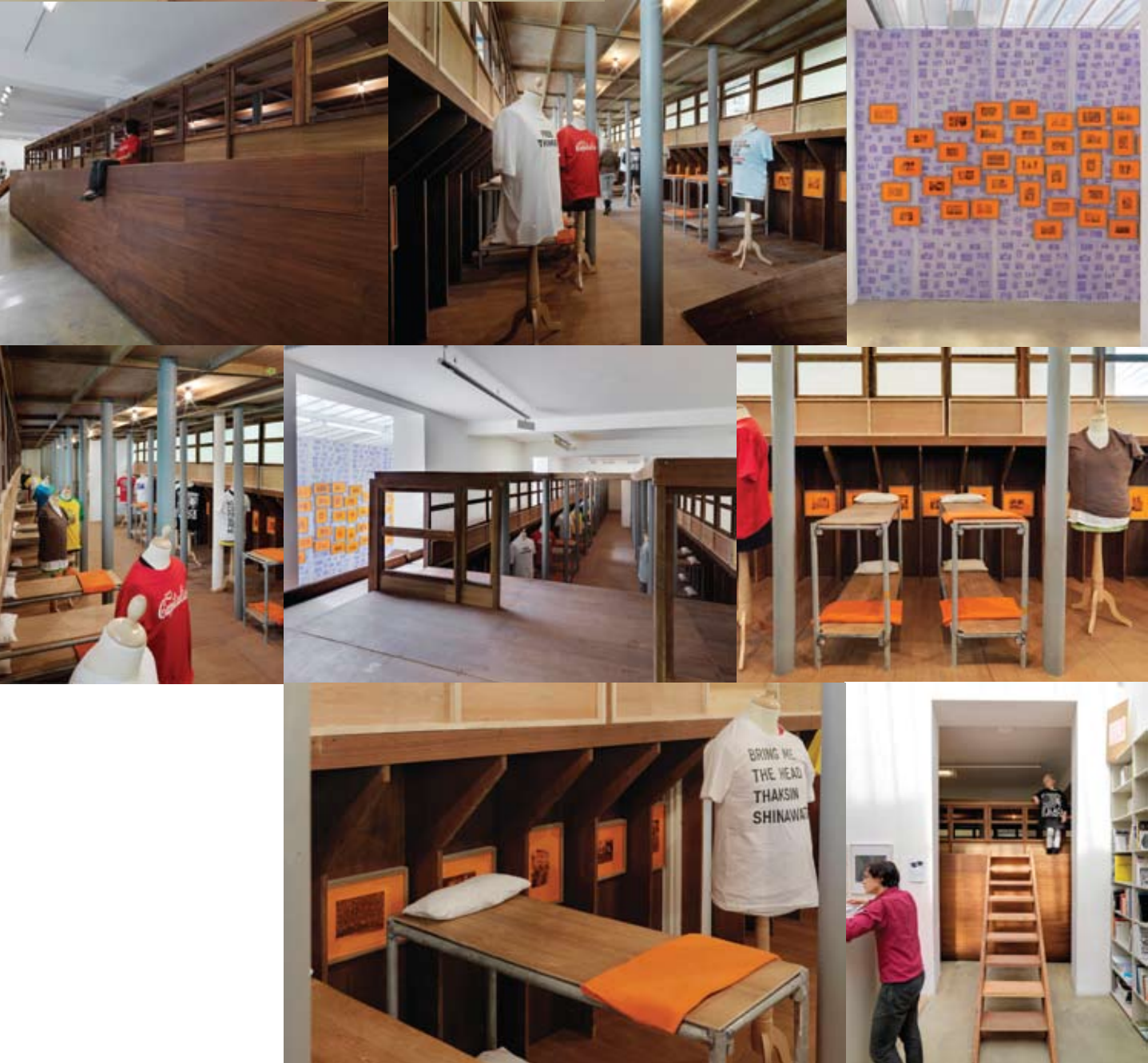
In Thailand monks predict their country's fate lies in water - flooding will destroy their homeland, cities in the north whose names begin with either a "Chiang" or "Lam" will be spared, all the others will be ravaged by the deluge.

Rirkrit Tirvanija has constructed a sketch of Le Corbusier's boat as a pavilion that houses both political T-shirts designed by the artist, and others that have been collected from all over the world. This barge was designed in 1929 by Le Corbusier for the Salvation Army literally as a floating asylum meant to provide temporary overnight shelter for vagrants wandering the streets of Paris. Tiravanija's one, constructed in Chiang Mai, Thailand, highlights the ability of what we wear to act as a platform for interaction and communication.

Alongside the barge Tiravanija exhibits a suite of T-shirt Demonstration Drawings made from images taken from the press where demonstrators wearing t-shirts bearing political slogans represent dissent. The drawings are an ongoing project by the artist where young Thai artists are commissioned to create drawings of images ripped from the press. Part of the proceeds from the drawings benefits "The Land Foundation" in the village of Sanpatong, Thailand. The Land Foundation is a sustainable community founded in part by Tiravanija.

Le Corbusier's floating asylum as represented by Tiravanija is transformed into an archive of political demonstration, a pavilion that serves to collect and exhibit an ongoing history of the political t-shirt in relationship to the political climate of today. Calling into question how information is consumed and distributed within contemporary culture and more importantly how we are always active participants.

~ text & photo courtesy of galerie chantal crousel, paris, france



Alfredo Jaar
The Skoghall Konsthall, 2000

I was invited to Skoghall, a small Swedish town renown for the paper industry that gave it its birth. Stora Enso, the largest paper producer in the world, has its headquarters there and is the main employer in the city. In my research I quickly discovered the alarming absence of a Kunsthalle or major space for exhibitions. I immediately proposed to work directly with the paper mill company instead of using the city founding, as it seemed logical to me that as “creators” of the entire city infrastructures, they had to also offer the inhabitants of Skoghall a place for culture. Stora Enso accepted my proposal and decided to cooperate fully in the design and construction of the first Skoghall Konsthall. Naturally, we built it out of paper produced by the paper mill. I curated an opening exhibition of 15 young Swedish artists, who were invited to respond to a paper Kunsthalle in a city known for its paper industry. It was a popular event and the entire Skoghall community attended the opening by the mayor of the city. Exactly 24 hours after the opening we burned it down, and this event was even better attended than the opening. Before the burning, a group of concerned citizens approached me to inquire about the possibility of saving the Kunsthalle. I was thrilled as they had reacted exactly as I wanted. But I insisted in the grand finale I had designed. For me, it was important not to impose to the community an institution they never fought for. And burning it was the most dramatic way to illustrate the absence of culture. The following year Skoghall selected its disappeared Kunsthalle as its most significant building. Seven years later I was invited back to Skoghall, as an architect this time, to design and build the first permanent Skoghall Konsthall. I never considered this project as an example of so-called ‘institutional critique’. The obvious reason being that there was no institution to start with. Besides I have always found the concept of institutional critique quite problematic. I see this project more as institution-building, in close collaboration with the Skoghall community. In order to accomplish this I had to create that geography of self-awareness I was talking about earlier, and let the community itself come to realization of its needs.

~ excerpt from *Klat*, issue #01, interview with Luigi Fassi
~ photo courtesy of the artist & studio





~ photo courtesy of the artist

Renata Poljak

I Need You to Believe in Something, 2008

The photos on the left and right were taken in Albania in the town of Fier in 2001. I was participating in a group show there and the primary school made us welcome.

The scenography of the school play and the atmosphere reminded me strongly of school plays in which I participated when I was their age. In Yugoslavia in the early '80s, during the period of strong faith in socialism and Tito, in the years which the Tito's portrait displayed everywhere.

Now in 2000 Albania on the curtain behind the "performers" we can see their symbol of 'imposed' desire, what they are supposed to believe in, symbolized by yellow stars on a blue background, representing the European Union.

The photo in the center was taken in Medugorje, ex-Yugoslavia today's Hercegovina.



Harun Farocki
The Interview, 1997

In the summer of 1996, we filmed application training courses in which one learns how to apply for a job. School drop-outs, university graduates, people who have been retrained, the long-term unemployed, recovered drug addicts, and mid-level managers - all of them are supposed to learn how to market and sell themselves, a skill to which the term 'self management' is applied. The self is perhaps nothing more than a metaphysical hook from which to hang a social identity. It was Kafka who likened being accepted for a job to entering the Kingdom of Heaven; the paths leading to both are completely uncertain. Today one speaks of getting a job with the greatest obsequiousness, but without any grand expectations.

~ photo courtesy of the artist & galerie thaddaeus ropac, paris, france

Paola Anzichè
Shopping-t, 2004

Shopping-t, symbol of the gift within an economy of exchange.

The gift can build relations. If you receive a gift you are led to give it back, and therefore you will enter in a movement, in a circuit, in a choreography of circular behaviours. Linked between each other, these actions and gestures of reflection, can establish interpersonal relationships.

The gift goes from hand to hand, as in the mythological image of the *Three Graces*, where the form of the circle is a figure of the complexity of the act of giving, one hand gives the benefit, the other receive it, the third give it back. In this case the title *Shopping-t*, is a ironic homage to the circulation of object that become gifts.



~ photo courtesy of the artist

Jean-Baptiste Ganne

The Cookist, 2003

Cooking... Cooking...Cooking. I am Cookist. I am artist. I am fucking, fucking french artist. What can I do ? What can I do ? Que podemos hacer ? Que podemos hacer ? Que podemos hacer ? Fucking french, fuck-ing french mister Poussin. Fucking french mister Champagne. Fucking, fucking french mister Manet. Fucking, fucking french mister Matisse. Fucking, fucking, fucking french mister Duchamp. I am, I am a fucking, fucking french artist. I am, I am a fucking, fucking french cookist. Smelling, smelling, smelling. Smell-ing, smell-ing. What's about the Revolution of the proletarians, mister Cooker ? What's about Revo... What's about the Revolution mister Cooker ? What's about the Revolution ? Waste of time. Waste of space. Waste of food, mister Cooker. Waste of time. Waste of space. Waste of tapes. Waste of food. Waste of peper. Waste of time. Waste of food. Waste of sense. Waste of sense, mister Cooker. Waste of sense, waste of sense... Waste of time, waste of sense. Waste of time mister Cooker. Que sinifica oggi essere comunista ? Que sinifica oggi... Lazy, you lazy, artist, you fucking lazy french artist. You fucking lazy artist. What's about the Revolution of the proletarians, mister Cooker ? What will you do mister Waiter ? Smell, smell, smell. Smell. Smell. Is that revolutionary smell ? Schizophrenic smell ? Abstract smell ? Organic smell ? Anti-imperialist smell ? Just a smell. Just a smell. Just a fucking french artist smell. French artists smells. French artists smells. De la daube. De la daube. C'est de la daube, mister fucking french artist. What are you doing, Mister ? What are you doing, what is your work ? What is your work ? What are you doing ? What are you doing mister ? Are you an artist ? Are you an artist ? What is your work ? What is your work ? What are you working on mister Cooker ? Cooking, cooking, cooking, cooking, cooking, cooking. Cooking, you, fucking, you fucking fucking french, you fucking french artist. You fucking fucking fucking french Cookist. You, bloody bastard french. Bloody french. What is your contribution to the Revolution ? What is your contribution to the Revolution, mister Cooker ? Que haces para la Revolucìon, compañoero ? Que haces ? Mister Cooker doesn't do anything for the people. What are you fucking doing you fucking french artist ? You fucking smell. French artists smells. You bastard smell. What's about the Revolution of the proletarians, mister Cooker ? What's about the Revolution of the proletarians, mister Cooker ? What do you do for the people, mister Cooker ? What do you do mister Cooker ? What do you do for the people ? You are not working for the people, mister Cooker. You are playing, you are not working, mister Cooker. You are playing, you don't work for the people. What do you do for the Revolution of the proletarians mister Cooker ? What do you do for the Revolution of the proletarians mister Cooker ? Cooking, schyzophrenic cooking cooking. Abstract cooking cooking. Revolutionary cooking cooking. International. International cooking cooking. Za ljubav. You are playing. You are playing mister Cooker. What are you doing ? Cooking cooking. Fucking french artist is cooking, mister Poussin. Fucking french artist is cooking, mister Champagne. Fucking french artist is cooking, mister Delacroix. Fucking french artist is cooking, mister Courbet. Fucking french artist is cooking, mister Manet. Fucking french artist is cooking, mister Duchamp. Fucking french Cookist. It's senseless cooking. Stupid abstract senseless non-revolutionary cooking. You stupid fucking french cooker. You stupid stupid fucking french artist. You stupid french Cookist. You stupid fucking french. You stupid artist. You stupid cookist. You fucking french stupid cookist. I am fucking french artist. I am, I am, I am fucking french, making fucking smell. La daube ça pue monsieur. C'est de la daube, votre travail c'est de la daube monsieur. Votre fucking french travail c'est de la daube Monsieur. Do you know that there is a war going on mister Artist ? Da li ti znas da ima rat mister Artist, gospodine Umjetnice ? Da li ti znas da ima rat... rat ? Da li ti znas ? Za ljubav. Waiting, waiting. Waiting for the cook to be done. Waiting for the Revolution to happen. Waiting for the work to be free of. Waiting for the cook to be done. Waiting for the Revolution to be done. Waiting for the Art to be done. Waiting, waiting, waiting, waiting, waiting, waiting, waiting, waiting, waiting, waiting, waiting, waiting, waiting, waiting, waiting, mister Cooker. What are you doing ? Smelling, smelling, cooking, waiting. What are you doing ? Smelling, cooking, waiting, smelling, cooking, waiting. What are you doing, mister Artist ? I thought you were an artist mister Cooker...



~ photo courtesy of the artist



~ collage by marnie weber, *melancholy elephants*, 2008
photographed by lee ann nickel, courtesy of the artist & praz-delavallade gallery, paris, france

Marnie Weber
The Great Circus Fire, 2010

For her it all started with a series of animal rescues. Fuzzy bunnies with foot afflictions, lost circus bears in red tutu's and cone hats, a girl-faced goat with big tearful eyes and wandering pig and donkey-man musicians. Afflictions are very important for a really good rescue.

They all represented parts of her, lost parts that needed to be saved. Like in a dream she wandered surreal, desolate landscapes collecting her animal friends. Each animal rescue represented a piece of her lost puzzle, fitting in together somehow, as if all the pieces had gotten scattered, trampled upon, neglected. And now she was trying to put them back together again to form a beautiful picture puzzle of herself.

Our heroine then moved onto society's rejects, the circus clown: fat ones; thin ones, creepy old man clowns with down turned frowns. She like their cheerful, happy, spotted clothes in right contrasting colors. They seemed to be shouting, "isn't life grand?" while each sang a different sad song. That's why she loved them and brought them along on her journey. They were happy and sad just like her.

Sometimes the burden of so many downtrodden lost friends got to her. She felt so tied up inside. She literally would awaken from her slumber in ropes. It was just a game to them but for her it was deeply symbolic. All these bundled up, mixed emotions of love, fear and responsibility culminated into clarity the day of "The Great Circus Fire." She was channeling spirits in a sideshow of the clowns' invention. Her lovely corseted body swayed to and fro on a bale of hay. The voices of the dead: sending messages of love in the form of entertainment, to a wide-eyed audience looking for god. In the circus, like in the theater, what seems real to the eyes and to the touch can be really just "make believe." She knew the fire was real but those silly, sometimes stupid clowns thought it was smoke and mirrors.

This is again the burden of responsibility that she always felt was her cross to bear, that of protector of all. Well that fire was really hot! It was hotter than all the passion she had inside. It was hotter than any real love she had known. It was hotter than hell. And those silly laughing clowns had tied her up real good this time. In a flash she had a revelation. It was a big revelation. Now was the moment to save herself! Nobody could do it for her. They were too busy juggling balls, doing prat-falls or grazing on hay to help her. It felt like a big bucket of water had splashed on her face. Like magical snakes of twine, these ropes loosened and dropped down onto the floor at her feet. She stood up and walked away. She was free.



~ marnie weber, *the arrival of the circus clowns*, 2008
photographed by lee ann nickel, courtesy of the artist & praz-delavallade gallery, paris, france

CONTRIBUTORS...

PAOLA ANZICHÈ was born in 1975 in Milan. She graduated from the Städelsschule, Staatliche Hochschule Für Bildende Künste, in Frankfurt am Main. Her solo exhibitions include: 'Greater Torino: Paola Anzichè-Paolo Piscitelli', Fondazione Sandretto Re Rebaudengo, Torino (2010); 'Tapis-à-porter', Careof, Milano (2009); 'The Functional Fake Objects', Placentia Arte, Piacenza (2007); She participated in the residency program, Pact Zollverein, Essen (2010); Cité Internationale Universitaire de Paris, Fondation Biemanns-Lapôtre, Paris (2009); Centre International d'Accueil et d'Echanges des Recollets, Dena Foundation for Contemporary Art, Paris (2009); group exhibitions include: 'Meteoriti in Giardino, Fondazione Merz', Torino (2009); 'Sans les Murs, Glassbox', Cité Internationale Universitaire de Paris, Paris (2009); 'Die Sammlung Rausch, It Takes Something to Make Something', Portikus, Frankfurt am Main (2008).
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HARUN FAROCKI was born in 1944 in Germany. He studied at the Deutsche Film und Fernsehakademie in Berlin where he currently lives and works. He began his career as a film director and was editor of *Filmkritik*, a magazine where he articulated an important set of theoretical ideas about the image from 1974 to 1984. Employing a wide range of media (photographs, drawings, documentary images, films), his own work questions the production and perception of images, decoding the medium of film and examining how audiovisual culture relates to politics, technology and war. Since 1996 he has participated in numerous solo and group exhibitions internationally including Documenta 12 in Kassel, Germany.
www.farocki-film.de

JEAN-BAPTISTE GANNE was born in 1972 in France and currently lives and works in Nice. He studied at Villa Arson, Nice and was an artist-in-residence at Rijksakademie in Amsterdam in 2003~2004 and at Villa Medici in Rome until April 2007. With various modes of expression as photography, writing, performances, video and installations, the activities of Jean-Baptiste Ganne are articulated around the 'representation of politics and the politics of representations'. He illustrated Marx's Capital chapter by chapter (*The Illustrated Capital*, 1998~2003), he was on strike (cooking) for six days during open studios in Rijksakademie (*The Cookist*, 2003 and redid the performance at the SFAI in San Francisco, 2007), decided to spread out his production budget converted to ten cents coins in Rome (*Senza Titolo (All that Glitters is Gold)*, 2007) or read the whole *Don Quixote* in luminous Morse code with a red lamp (Amsterdam, 2005; Nice, 2006; Istanbul, 2007; Gent, 2008; Paris, 2009). He exhibited with WHW in Zagreb (2001) published with Fotohof in Salzburg (2003), showed at Ellen de Bruijne Project in Amsterdam (2005 and 2006), was part of Istanbul Biennial (2007) and La Force de l'Art 02 in Paris (2009).
www.documentsdartistes.org/artistes/ganne/repro.html

DORA GARCÍA was born in 1964 in Valladolid, Spain. She studied Fine Arts at the University of Salamanca, Spain, and the Rijksakademie in Amsterdam, Holland. She currently lives and works in Brussels. Dora García uses the exhibition space as a platform to investigate the relationship between the visitor, the artwork, and place. To this end the artist often draws on interactivity and performance. Through minimal changes, not encroaching on the space, the room is converted into a sensory experience, with each visitor leaving it again with his or her perceptions altered, or at the very least perhaps with a degree of skepticism. Her work has been exhibited at: 'The Flower of May', Gwangju Biennale and Manifesta (2010); 2nd Athens Biennale, 10th Biennale de Lyon (2009); Sydney Biennale, H Box, MUSAC, Leon, Spain, MUDAM, Luxembourg, Tate Modern, London (2008).
www.doragarcia.net

ALFREDO JAAR was born in 1956 in Santiago, Chile and currently lives and works in New York. He attended Instituto Chileno-Norteamericano de Cultura, Santiago (1979) and Universidad de Chile, Santiago (1981). In installations, photographs, film, and community-based projects, Jaar explores the public's desensitization to images and the limitations of art to represent events such as genocides, epidemics, and famines. Jaar's work bears witness to military conflicts, political corruption, and imbalances of power between industrialized and developing nations. Subjects addressed in his work include the Holocaust in Rwanda, gold mining in Brazil, toxic pollution in Nigeria, and issues related to the border between Mexico and the United States. Jaar's works have been exhibited extensively including Biennales of Venice (1986, 2007), Sao Paulo (1987, 1989), Sydney (1990), Istanbul (1995) Johannesburg (1997), Gwangju (1995, 2000), as well as the Documenta exhibitions (1987, 2002) in Kassel. He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. In 2006, he was awarded Spain's Premio Extremadura a la Creación.
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MICHELANGELO PISTOLETTO was born in 1933 in Biella. He began to exhibit his work in 1955. An inquiry into self-portraiture characterizes his early work. In the two-year period 1961-1962, he made the first *Mirror Paintings*, which are the foundation of his subsequent artistic output and theoretical thought. In 1965 and 1966 he produced a set of works entitled *Minus Objects*, considered fundamental to the birth of *Arte Povera*, an art movement of which Pistoletto was an animating force and a protagonist. During the nineties, with Project Art and with the creation in Biella of Cittadellarte - Fondazione Pistoletto and the University of Ideas, he brought art into active relation with diverse spheres of society with the aim of inspiring and producing responsible social change. In 2003 he won the Venice Biennale's Golden Lion for Lifelong Achievement. In 2004, the University of Turin awarded him a *laurea honoris causa* in Political Science. On that occasion the artist announced what has become the most recent phase of his work, *Third Paradise*.
www.pistoletto.it

RENATA POLJAK was born in 1974 in Split, Croatia and currently lives and works in Paris. She earned her undergraduate degree from the Arts Academy in Split, and her post-graduate degree from the École Régionale des Beaux-Arts de Nantes, France. She has been invited to residencies in San Francisco, Vienna, and New York. Poljak's work has been shown internationally and has received numerous awards including the first prize at the True Diva Biennale, Skowhegan, Maine (2009), Golden Black Box Short Award at the Balkan Black Box Festival in Berlin (2006), and the Annual Award of Women's Art Center Electra in Zagreb, Croatia (1997). In 2010, her videos were screened at Centre Georges Pompidou, Paris.
www.renatapoljak.com

ALESSANDRA SANDROLINI is an independent curator, critic, and PhD candidate at La Sorbonne in Paris. She currently lives between Bologna where she was born and Paris where she won a curatorial residency of the Dena Foundation For Contemporary Art in 2005. She worked as curator at Villa Medici in Rome and at Centre Pompidou in Paris where she researched and assisted in curating the shows 'Dada' (2005); 'Mouvements des Images' (2006); and 'Traces du Sacré' (2008). Her projects as an independent curator include a show dedicated to Aleister Crowley and Kenneth Anger at the Palais de Tokyo (2008) and an exhibition of Gino de Dominicis at the Chateau de Versailles and at the Grand Hornu in Mons, Belgium in 2008. Recently, she organized a series of talks and screenings dedicated to Jerzy Grotowski at the Centre Pompidou and co-curated the exhibition 'Flowers of May' organized by the Gwangju Biennale.

RIRKRI TIRAVANISHA has transformed the constant movement and cultural interaction of his own life into an engaged conceptual art practice. Born in 1961 in Buenos Aires, of Thai origin, he was raised in Thailand, Ethiopia and Canada and educated in Chicago and New York. He now lives between Berlin and New York, also spending time in Thailand. His work is exhibited around the world in major museums, galleries and international art events. He is co-curator of 'Utopia Station' at the Venice Biennale in 2003.

MARNIE WEBER was born in 1959 and currently lives and works in Los Angeles. She received her B.A. from University of California, Los Angeles. Much of Weber's visual art revolves around a recurring cast of characters. An animal often found in her work is the bear, which is linked to the Greek goddess Artemis. These characters, among others, are placed in vividly colorful environment, ornate, Empire style interiors or dark, dense, eerie landscapes. Her work most often focuses on the adventures of women, which sometimes take the form of half-human, half-animal hybrids with bodies cut from pornographic magazines, and other times, pale-faced, folksy ghosts known as *Spirit Girls*. The *Spirit Girls* is the name of Marnie Weber's alt-rock musical group and also refers to a group of characters that are found in her art. Weber has two solo albums, *Woman with Bass* (1994) and *Cry for Happy* (1996), both recorded as Marnie. In 2004, a compilation of her work was released entitled *Songs Forgotten: The Best of Marnie 1987 - 2004*. Her work has been exhibited internationally and was featured on the cover of the 1998 Sonic Youth album *A Thousand Leaves*.
www.marnieweber.com

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