



OPENING.

9. Esposizione Internazionale di Sculture ed Installazioni

9. International Exhibition of Sculptures and Installations

a cura di Paolo De Grandis

**30.8 → 1.10.2006 Venezia - Lido**

# ORGANIZZAZIONE

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Foam Birth, 2006 / Modello, tessuto e pvc, metallo e viti, alluminio, base in legno con tasselli in ceramica Light weight model, fabric and pvc, metal with screw joints, aluminium, wooden platform with ceramic tiles / Opera grafica stampata su pvc Printing on pvc graphic work / 230 x 100 x 100 cm - A lato Opposite: dettaglio detail

## CHINA | Zhao Guanghui



→ Nel 2005 ha dato il via a una serie di opere intitolate "Excavated Future" (Reperti dal futuro). In questa serie Zhao presenta frammenti fossili pseudo-ossei ricoperti da cumuli di sabbia. I fossili che emergono hanno la forma di parti di un'autovettura o di un computer. Con questa serie l'artista ci proietta in avanti, in un'epoca in cui gli umani possono osservare il nostro presente preistorico, recuperando i reperti fossilizzati delle nostre macchine come se si trattasse di dinosauri moderni. Questa prospettiva evolutiva delle macchine viventi non pretende necessariamente di porsi come modello rappresentativo per l'evoluzione del mondo animale. La premessa evolutiva della "legge del più forte" sottintende che nel mondo naturale sopravvivono soltanto gli organismi più forti. Eppure tale premessa non può essere accolta in maniera aprioristica. Forse la visione tradizionale e ottimistica sull'evoluzione delle specie è nata dall'osservazione dell'evoluzione delle macchine, che diventano obsolete in seguito a variazioni nella tecnologia e nelle esigenze umane. Forse la nostra lettura del mondo biologico è stata influenzata inopportuno dalla nozione di progresso scientifico. In questo caso, le macchine viventi di Zhao assurgono a simbolo beffardo della nostra epoca e a caricatura perfetta del nostro immaginario collettivo. Zhao scruta l'orizzonte per individuare il prossimo grado evolutivo delle macchine, ma il suo stile di pensiero lo induce anche a voltarsi indietro.

→ He has created a series of works since 2005 titled "Excavated Future". In this series he presents bone-like fossil fragments covered in heaps of sand; the fossils turn out to be parts of a car, or parts of a computer. With this series Zhao takes us forward to the age when humans may look back at the pre-historic present to excavate the fossilised bones of our machines as modern dinosaurs. If this is the prospect of the evolutionary future of creature-machines, it does not necessarily mean this mode of evolutionary change is also a correct picture of the history of the animal world. The evolutionary premise of "survival of the fittest" implies that the biological world leaves us with the most fitting creatures; but this is an assumption that may not go unchallenged. Perhaps the traditional optimistic view of evolution of species is prompted by the observation of the evolution of machines, which become obsolete with changes in technology and human needs. Perhaps our reading of the world of living creatures has been unduly coloured by the idea of scientific progress, in which case Zhao's creature-machines may serve as an amusing symbol of our age, and represent a fitting caricature of our collective imagination. Zhao looks forward to the next evolutionary step of machines, but his mode of thinking also prompts him to look backwards as well.

text by Chang Tsong-zung

1972 Born in Xishuangbanna, Yunnan, China  
1996 Graduated from school  
Currently lives in Kunming and Beijing

### Solo and Group Exhibitions

- 2006 OPEN2006 9. International Exhibition of Sculptures and Installation, Lido, Venice, Italy  
Excavated Future: Sculptures by Zhao Guanghui and Chen Changwei, Hanart T Z Gallery, Hong Kong  
Sharing the Same Land, Sifang Contemporary Art Museum, Nanjing, China  
New Interface, Red Bridge Gallery, Shanghai, China
- 2005 Beijing International Art Exhibition, Beijing, China  
The 1st 798 Art Space Biennial, Beijing, China  
Young Artists Exhibition, Shenzhen, China  
The 3rd Guizhou Biennial, Guizhou, China

## CYPRUS | Kikia Catselli Trachoniti

→ Era una vecchia tradizione custodita da piccole aziende a conduzione familiare, ciascuna delle quali salvaguardava i propri segreti per la fabbricazione delle tinture con le quali erano colorati i motivi organici dopo che i loro contorni erano stati impressi sul tessuto utilizzando stampi in blocchi di legno ("manas"). L'intero processo somigliava al lavoro svolto nel laboratorio di un alchimista medioevale e la protezione dei "segreti" dell'arte ha contribuito alla scomparsa della tradizione. La 'mandila' era parte integrante dell'abbigliamento delle donne (e occasionalmente degli uomini) e spesso era veicolo di vari simbolismi. Tra i suoi utilizzi pubblici vi era un breve rituale (ancora in uso) nel quale i genitori passavano una 'mandila' attorno alla vita della sposa e dello sposo a simboleggiare il legame familiare e la benedizione trasmessa alla giovane coppia. In altre occasioni, indossare una 'mandila' nera era segno di lutto e dolore. A questa tradizione si richiama l'opera di Kikia Catselli-Trachoniti. La sostituzione della plastica al tessuto per l'"abito" allude alla morte dell'elaborato procedimento-rituale manuale di fattura della 'mandila', ma, nel contempo, rappresenta una forma di resistenza allo sfruttamento a piene mani, nostalgico, ispirato ai cliché e, dunque, superficiale, del passato locale. L'intera costruzione, invece, aspetto sottolineato dalle ampie stampe sospese in guisa di palinsesto ad un palo posto accanto alla "figura" principale dell'installazione, funge da veicolo della memoria personale, una memoria che inevitabilmente contiene aspetti della coscienza collettiva (ma anche dell'inconscio), pur opponendo resistenza ai discorsi collettivi, egemonici. Nonostante i riferimenti apparenti alla tradizione recente e alle presunte allusioni all'antica mitologia, "foam birth" resta ostinatamente personale, ma non per questo ermeticamente sigillata: è un'opera aperta che stimola incontri e scambi individuali, interpersonali.

→ It was an old tradition, consisting of small family businesses, each safeguarding its secrets regarding the making of dyes, with which the organic motifs were coloured, after their outlines had been printed on the fabric, using wooden-block stencils (manas). The entire process resembled work in a medieval alchemist's workshop, and the safeguarding of the trade's 'secrets' contributed to the tradition's demise. The 'mandila' was an integral part of women's (and, occasionally, men's) attire, and often carried various symbolisms. Its public uses included a (still-practiced) brief ritual, in which the parents pass a 'mandila' around the waists of

the bride and groom, indicating familial ties, and blessings wished upon the young couple. On other occasions, wearing a black 'mandila' was a sign of grief and mourning. It is to this popular tradition that Catselli's work refers. The replacement of cloth by plastic, for the 'dress', alludes to the death of the elaborate, manual-skill procedure-ritual of 'mandila' making. At the same time, it constitutes a resistance to a nostalgic, cliché-ridden, and thus superficial, tapping into the local past. Instead, and this is reinforced by the large, palimpsest-like prints that hang on a pole, standing next to the main 'figure' of the installation, the entire construction acts as a bearer of personal memory. A memory that inevitably carries aspects of the collective consciousness (as well as of the unconscious), which, however, resists hegemonic, collective discourses. Despite the apparent references to recent tradition, and the supposed allusions to time-honoured mythology, Catselli's 'foam birth' remains stubbornly personal, yet not hermetically sealed: it is open and is inviting individual, one-to-one encounters and exchanges.

text by Antonis Danos

COB: Cyprus DOB: 1964

### Studies

- 1986 BA (Hons) Fine Art, Central Saint Martins School of Art, London.
- 1985 Art & Design, North East London Polytechnic.

### Solo Exhibitions

- 1985 "People's Scene"; Tricycle Theatre, London
- 1988 "Meeting the artist"; Nicosia
- 1993 "Apocalypse"; Nicosia
- 1999 "New Horizons"; Nicosia
- 2004 "Art is..." ; Nicosia
- 2005 "Reverse Phenomena", Nicosia

### Group Exhibitions

- 1987 Biennale Toulouse
- 1989 Cultural Centre, Athens
- 1990 Inner Wheel Club, Nicosia
- 1993 Unicef, Nicosia
- 2000 Bank of Cyprus, Nicosia Lions, Nicosia
- 2001 Bank of Cyprus, Nicosia Telethon, Nicosia
- 2002 Cyprus painters of the millennium, Nicosia K Gallery, Nicosia
- 2003 Melina Merkouri Foundation, Nicosia
- 2005 International Biennale of Contemporary Art, Florence

### Other participations

- 2003 Poster Design, Ministry of Education and Culture, Cyprus
- 2004 UEFA Stamp design, Cyprus Postal Services
- 2005 Cyprus Art in the 20th century, Unops published in Cyprus
- 2005 Member of ENCATC European Network of Cultural Administration Training Centres

## FRANCE | Arman

Nice 1928 - New York 2005



- 1934 As a result of several misunderstandings, he attended the "Cours Poizat", a school for girls until 1940.
- 1936 The beginning of an undying passion for chess.
- 1946 Graduated in philosophy and mathematics in Nice.
- 1947 He met Yves Klein and Claude Pascal in Paris. Hitchhikes with them across Europe.
- 1949 He left the Nice "Ecole des Arts Décoratifs" for Paris, where he enrolled to the "Ecole du Louvre" and studies archeology and oriental art for two consecutive years. In this period his paintings are surrealistic.
- 1952 Military service in the Indo-China conflict.
- 1954 He visited Kurt Schwitters' exhibition at the Berggruen Gallery in Paris. He was especially impressed by the prints, which will have a lasting influence on his artistic research. After a small non-commercial exhibition at the London P.E.G.
- 1956 After a small non commercial exhibition at the London P.E.G, he has his first solo exhibition at the Haut-Pavé Gallery in Paris.
- 1957 He departed for a long journey through Turkey, Iran and Afghanistan.
- 1958 Disappearance of the final "d" in his name as a consequence of a misprint on a catalog cover.
- 1960 October, Pierre Restany founds the group of "Nouveaux Réalistes" in Milan of which Arman is a founder member. "Fullness" exhibition at the Iris Clert Gallery, Paris, contrasted with Yves Klein's "Emptyness" exhibition.
- 1961 First personal exhibition in New York (Cordier-Warren Gallery), exhibition in Milan (Schwarz Gallery).
- 1965 Exhibition at Haus Lange Museum Krefeld (West Germany) then in Lausanne, Paris and Venice.
- 1966 Retrospective at the Palais des Beaux-Arts, Brussels.
- 1969 The works executed in collaboration with Renault have been presented in an itinerant exhibition at the Stedelijk Museum, Amsterdam; the Musée des Arts Décoratifs, Paris; the Twentieth Century Gallery, Berlin;