

## APPLICATION MONDRIAAN FOUNDATION

### 1. Number of bank account

Account number 70273230106 at COMIT Banca Commerciale Italiana, ag.7, ABI 2002, CAB 1607

### 2.

-Legal status: organisation (cultural association)

- Articles of Association in attachment

- Registration document:

- Registration number at the Chamber of Commerce: we are not registered

-Objective of legal entity: Promotion of contemporary artistic research

-Registered for VAT: Yes, the V.A.T. number is 10432120151

### 3b. Starting date of presentation and Closing date of presentation

19 february-19 march 2004

- **Estimated number of visitors**

1.000

### 4b What is the objective of the organisation?

Since 1991 Viafarini has been active as a non-profit association for the promotion of contemporary art. It runs an exhibition space and a documentation centre.

### 4c What is the nature of its activities?

The **exhibition programme** focuses on the presentation of site-specific projects by artists working at international level in Italy and abroad, and initiatives to promote current art research of young artists in Italy, with no commercial purpose.

The programme includes curatorial projects, installations, performances and events, as well as workshops, educational activities, and debates on specific issues.

Since 1995 Viafarini collaborates with the association **Care of** and the Municipality of Milan in order to offer to the public specific documentation and information services in the field of contemporary visual arts, such as the Artists Archive, the Library and the database ArtBox, forming the **Care of - Viafarini Documentation Centre**.

The **Artists Archive** collects the documentation of works and projects by Italian artists, including texts and images such as biographical material, slides and

photos, catalogues, videos, projects, writings etc. The material of the archive is constantly selected by a curator. The **Archive database** contains nearly 6.000 works of about 300 talented up-coming artists, which will soon be in the internet.

The **Library**, specialised in contemporary visual arts, includes about 10.000 volumes and 500 video tapes (both by artists and documentation videos). The library can be also consulted through a specific database - **BiblioBit** - that allows specific researches, and will soon be in the internet.

The data bank **ArtBox** - already in the internet - contains information regarding art organisations and schools in Italy and abroad, as well as stages, residency programmes, competitions, grants, financial support for specific projects.

Further, the **Viafarini residency programme** intends to develop, in collaboration with other countries, the association's activities in contemporary art by organising residency periods in Italy in studios located at the Viafarini gallery in Milan.

Viafarini organises and promotes art projects through **press office, fundraising and assistance**.

Viafarini endeavours to establish **collaborations and networks** with other art organisations.

#### **4d. What is the presentation/exhibition policy and what is the most recent year programming?**

It is possible to make a comparison with an art-institution in Amsterdam (Stedelijk Bureau Amsterdam) where they basically show upcoming, talented Italian artists and once a year a guest artist from abroad:

David Mach, Not Vital, Mona Hatoum, Gillian Wearing, Martin Creed, Tania Kovats, Katarina Matiassek, Rosemarie Trockel, Vito Acconci, Jimmie Durham, Jennifer Tee, Freudenthal & Verhagen, Tobias Rehberger, Maja Bajevic, The Marina Abramovic Class, Nic Hess

*Io direi:*

Regarding the site-specific projects and workshops with artists working at international level in Italy and abroad:

1992

- Not Vital, *Cacche di Mucca*, 50 sculpture in bronzo per ospedale in Nepal
- Mat Collishaw, Angus Fairhurst, Abigail Lane, *An English View*, a cura di Emi Fontana

1993

- David Mach, *Going Down*
- *Critical Quest: i Giochi di Ruolo della Critica*, a cura di Alessandra Galletta e Marco Senaldi: F. Bonami, A. Bonito Oliva, N. Bourriaud, K. Bush, D. Cameron, G. Ciavoliello, A. Dannatt, R. Daolio, J. Decter, G. Di Pietrantonio, J. Deitch, R. Fleck, C. Freedman, M. J. Jacob, H. Kontova, D. Kuspit, L. Lambrecht, J. Lebrero Stals, C. Leigh, C. Levi, J. Luis Brea, G. Magnani, V. Misiano, R. Morgan, A. Renton, J. Sans, C. Strasser, I. Van Veelen, A. Vettese, B. Wallis, B. Weil, T. Wulffen (in collaborazione con Galleria Transepoca, Milano)

1994

- Alan Belcher, *Complex Milano*

1995

- Martin Creed, Tania Kovats, Gillian Wearing, *Fuori Fase*, a cura di Angela Vettese
- Mary Brogger, *Sciogliere*
- Mona Hatoum, *Quarters*, a cura di Angela Vettese
- *Interplace access: documentazioni di organizzazioni non profit e progetti gestiti da artisti tra Europa e New York*, a cura di Tatiana Trouvé e Marion Baruch/Name Diffusion: *A.N.Y.P. - Zeitung für 10 Jahre; Artists Space*, New York; *Associazione Zenit - Arcate Murazzi*, Torino; *Bank*, London; *Bloom*, Mezzago (Milano); *Bricks & Kicks*, Wien; *Campoblu*, Milano; *Care of*, Cusano Milanino (Milano); *Centro Sperimentale Arte a Parte*, Milano; *Centrum Beeldende Kunst*, Rotterdam; *Chisenhale Gallery*, London; *Depot*, Wien; *Färgfabriken*, Stockholm; *Forum Stadtpark*, Graz; *Four Walls*, Brooklyn, New York; *Franklin Furnace*, New York; *Globe*, Copenhagen; *Group Material*, New York; *Internaso*, Como; *Interzone*, Milano, *Kombirama*, Zürich; Künstlerhaus Bethanien, Berlin; *Kunstraum Wien*, Wien; *Kunst-Werke*, Berlin; *Link*, Bologna; *Locus+*, Newcastle-upon-Tyne; *MargHeritA*, Castellanza; *Messe 20k*, Köln; *Metronom*, Barcelona; *Museo Teo*, Milano; *MUU ry*, Helsinki; *N55*, Copenhagen; *NBK - Neuer Berliner Kunstverein*, Berlin; *NGBK - Neue Gesellschaft für Bildende Kunst*, Berlin; *ProjektRaum*, Zürich; *P.S.1 Museum*, New York; *Shedhalle*, Zürich; *Spot*, New York; *Telephone Gallery*, Stockholm; *Vegetali Ignoti*, Como; *Viafarini*, Milano; *w139*, Amsterdam; *White Columns*, New York; *X-Art Foundation (Blast)*, New York; *ZeroMetriQuadri*, Milano

1997

- Maria Hahnenkamp, Petra Maitz, Katarina Matiasek e Constanze Ruhm, *Time is a man. Space is a woman*, a cura di Chiara Bertola e Christa Steinle
- Jimmie Durham, *Invitation to a pointless investigation*, a cura di Carolyn Christov Bakargiev
- Asta Gröting, *La voce interna*, a cura di Francesca Pasini
- *Arte giapponese oggi - Media art*, presentazione di 4 artisti multimediali giapponesi, a cura di Mikiko Kikuta (Viafarini, Milano)
- Proiezione di opere video di Gordon Matta-Clark: *Office Baroque, Conical Intersect, Splitting-Bingo Ninth, Day's End*, a cura di Marc Glöde, Christian Rattemeyer e Laura Ruggeri (Viafarini)

1998

- Dennis Del Favero, *Abbraccio d'addio - Motel Vilina Vlas*

1999

- Marlene Dumas, Andries Botha, presentazione dell'edizione *Lovesongs & Playing cards*
- Vito Acconci e 60 autori italiani, *Arte e architettura e design verso lo spazio pubblico*
- Rosemarie Trockel, *Pausa*

2001

- Shona Illingworth, Daniela Kostova, Adrian Paci, a cura di Lino Baldini
- Tobias Rehberger, *Luci Diffuse*, a cura di Angela Vattese
- *Designers Block Milano*, Georg Baldele, EOOS, Pergo, Tomato Interactive, Superreal
- Freudenthal/Verhagen, Keupr/vanBentm, Niels Klavers, Jennifer Tee, .nl, a cura di Marieke van Hal

2002

- *Prêt-à-perform. The Marina Abramovic Class*, Evento performance del gruppo di Marina Abramovic alla Braunschweig School of Art: Anna Berndtson, Oliver Blomeier, Sarah Braun, Ivan Civic, Yingmei Duan, Nezaket Ekici, Franz Gerald-Krumpl, Marica Gojevic, Daniel Muller-Friedrichsen, Iris Selke, Dorte Strehlow, Melati Suryodarmo, Irina Thormann, Susanne Winterling, Herma Auguste Wittstock, Viola Yesiltac
- Maja Bajevic, *Avanti Popolo*, a cura di Gabi Scardi
- Studio Job at Viafarini

2003

- Nic Hess, *The Doors and a Window (Are We All American?)*

Regarding initiatives to promote current art research of young artists in Italy, mention among others the following shows:

Guido Anderloni, Piero Almeoni, Stefano Arienti, Roberto Bagatti, Marina Ballo Charmet, Luca Barzaghi, Massimo Bartolini, Marco Boggio Sella e Francesco Toreno, Clara Bonfiglio, Ivo Bonacorsi, Enrica Borghi, Pierluigi Calignano, Paolo Canevari, Maggie Cardelùs, Letizia Cariello, Gabriella Casiraghi, Gea Casolaro, Maurizio Cattelan, Alessandro Ceresoli, Marco Cingolani, Nada Cingolani, Manuela Cirino, Martino Coppes, Cuoghi & Corsello, Paola Di Bello, Giovanna Di Costa, Maurizio Donzelli, Stefano Dugnani, Eredi Brancusi, Paolo Fabiani, Simonetta Fadda, Salvatore Falci, Lara Favaretto, Stefania Galegati, Piero Golia, Gerd Holzwarth, Yumi Karasumaru, Massimo Kaufmann, Dimitris Kozaris, Filippo La Vaccara, Marcello Maloberti, Miltos Manetas, Margherita Manzelli, Eva Marisaldi, Roberto Marossi, Florencia Martinez e Silvia Levenson, Laura Matei, Maurizio Mercuri, Sabrina Mezzaqui, Mario Milizia, Pino Modica, Liliana Moro,

Antonella Ortelli, Luca Pancrazzi, Marco Paternostro, Diego Perrone, Alessandro Pessoli, Gabriele Picco, Alex Pinna, Raffaele Piseddu, Isabella Puliafito, Luca Quartana, Luisa Rabbia, Annie Ratti, Giovanna Ricotta, Sabrina Sabato, Paola Sabatti Bassini, Marco Samorè, Manuela Sedmach, Ugo Simeone, Günther Solo, Alessandra Spranzi, Sabrina Torelli, Patrick Tuttofuoco, Massimo Uberti, Enzo Umbaca, Vedova Mazzei, Carla Vendrami, Francesco Voltolina, Wurmkos, Italo Zuffi.

#### **4e Which international contacts and co-operation links does the organisation have?**

Co-operations abroad:

Ateliers d'Artistes de la Ville de Marseille, Marseille

Färgfabriken, Stockholm

Australia Council for the Arts

Dena Foundation, New York

International Studio Program, New York

Art/Omi, New York

Zerynthia, Roma

Broadway Projects, London

Attitudes, Geneva

In Italy, Viafarini co-operates with several foreign cultural institutes as Goethe Institut and British Council.

Contacts abroad:

Viafarini organises ArtBox ([www.Undo.net/artbox](http://www.Undo.net/artbox)), a database with information about several international organisations with which we are in contact.

#### **4f What can be said with regard to the organisation's visiting public?**

The public Viafarini mainly addresses to consists of young artists and art students as well as critics, curators, collectors and gallerists interested in and following their work. For this audience both the exhibition space and the Care of-Viafarini Documentation Centre are a point of reference, where they know they can find information and documentation about the Italian contemporary art scene and artists, about art events taking place on the international scene, or about study and job opportunities for artists (such as courses and masters, residencies, scholarships and grants, etc.). Further, the library is extensively

consulted by art and art history students as well as critics, since here they can find literature about all the major actors and movements of art after 1960.

Also at international level Viafarini is renowned as a unique source of information about the Italian art scene. Just to mention a few examples: the curators of the Manifesta 1998 who came to survey the Italian artists, stated that the Viafarini Archive is the most well-organised centre of all those they visited during their “information trip” of several countries in Europe. Hans Ulrich Obrist or Francesco Bonami, too, occasionally contacts or visits Viafarini in order to be updated about new upcoming names.

Through the imminent publication of the Care of-Viafarini Documentation Centre its audience will be further widened to a more international and more trans-disciplinary public.

Further, Viafarini succeeded in involving a larger audience, i.e. a public not only taken from the members of the art world or people particularly interested in contemporary art. In particular, by organising or hosting events related to fashion and design, Viafarini attracted also the attention of the fashion and design world – an interest kept alive through a regular press office addressing also to the most important fashion and design magazines.

Thus, the gallery’s openings are regularly attended by an audience mixing local and national art world members with the “general public” who follows with interest Viafarini’s activities.

Also the educational program addresses a non-specialised public: in the past a series of lectures were set up, meant to give a broad introduction to contemporary art. More recently a workshop about new technologies was organised: besides young artists and critics, also graphic and web designers were invited to participate in this “team work” to design Care of’s and Viafarini’s web site.

#### **4 g. Does the organisation receive a subsidy from the authorities in the country where it is established?**

Viafarini has a contract, to be renewed every year, with the City of Milan, Youth Office; it also receives yearly subsidies by the other local authorities (Cultural Office of the City of Milan, Provincia di Milano and Regione Lombardia).

5 h A copy of the invitation from the foreign organisation.

**Da:** Viafarini <viafarini@viafarini.org>

**Data:** Tue, 29 Jul 2003 17:08:10 +0200

**A:** <mathilde@inter.net>

**Oggetto:** Viafarini

Dear Mathilde Terhaine,

as you probably know, the curator Gabi Scardi suggested to schedule a show with you at Viafarini in Milan, contemporaneously with your show at Artopia, for next March 2004.

Viafarini is a non-profit space in Milan, ideal for site-specific installations, which makes it particularly interesting both for its architectural features and also for the organizational character. In the past few years we put up exhibitions with Vito Acconci (documentation and discussion about public art), Mona Hatoum, Asta Gröting, Jimmie Durham, Rosemarie Trockel, Tobias Rehberger, Maja Bajevic, The Class of Marina Abramovic, Nic Hess, whereby each project was produced here in Italy. Viafarini is wellknown in Italy for its activities, especially for promoting emerging young Italian artists, and for hosting an internationally known artist once a year.

I send you the plan of Viafarini space in order to have a project from you.

Because Viafarini is a non profit space I also need to know the costs and to find the ways to cover them.

Please see more informations about Viafarini at [www.viafarini.org](http://www.viafarini.org).

Sincerely,

Patrizia Brusarosco

**5 i Publicity activities: which activities are being undertaken to make the presentation know to the public?**

*Besides regular publicity activities (press notice, invitationcard, infobrochure, opening, exhibitioncalendars etc.) we will contact Flash Art Magazine and Tema Celeste*

Because of its contacts with specialized art press, Viafarini often organizes press office also for other organizations and events.

**NUOVA APPLICATION FOR PRESENTATION**

**Application form**

Grant program for financial assistance for a presentation of visual arts or design to be held outside the Netherlands

**1 Details of the applicant (and other involved organizations)**

You should use a copy of this page if there are more organizations or locations involved

Name of the organization<sup>1</sup> : associazione Viafarini  
Address :via Carlo Farini 35  
Postal code and city :20159 Milano  
Country :Italia  
Telephone number :02-66804473 / 69001524  
Fax number :02-66804473  
E-mail :viafarini@viafarini.org  
Website :www.viafarini.org  
Name of contact person :Ms Patrizia Brusarosco

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Telephone number of contact person :  
Bank name : Intesa BCI, rete Comit, Agenzia 7 - ABI 03069 - CAB 09461

Bank address :via Carlo Farini

Bank city :Milano

Bank account number :70273230106

And IBAN number if available

SWIFT code :

Or routing/sort code (BLZ) code

In case we decide to grant support to your project, would you like to receive an advance payment of 50% of our maximum support?  yes  
 no

Involved Dutch artist(s) or designer(s): Mathilde ter Heijne

Names only

**Please supply, as appendix, the requested information for the following questions**

- **Objective of the organization**

Since 1991 Viafarini has been active as a non-profit association for the promotion of contemporary art. It runs an exhibition space and a documentation centre.

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- **Nature of its activities**

The **exhibition programme** focuses on the presentation of site-specific projects by artists working at international level in Italy and abroad, and initiatives to promote current art research of young artists in Italy, with no commercial purpose.

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Viafarini organises and promotes art projects through **press office, fundraising and assistance**.

Viafarini endeavours to establish **collaborations and networks** with other art organisations.

#### - **Presentation and exhibition policy (or main activities of the organization)**

It is possible to make a comparison with an art-institution in Amsterdam (Stedelijk Bureau Amsterdam) where they basically show upcoming, talented Italian artists and once a year a guest artist from abroad, as in the past years:

David Mach, Not Vital, Mona Hatoum, Gillian Wearing, Martin Creed, Tania Kovats, Katarina Matiassek, Rosemarie Trockel, Vito Acconci, Jimmie Durham, Jennifer Tee, Freudenthal & Verhagen, Tobias Rehberger, Maja Bajevic, The Marina Abramovic Class, Nic Hess

Regarding the exhibition program of the last 3 years:

#### **2003**

- Daniele Bacci, Maura Banfo, Barbara Brugola, Alessandra Caccia, De Blasi - Moscara, Fabio Marullo, Linda Fregni Nagler, Stefano Romano, Luca Trevisani, Ester Viapiano, Y Liver, *In movimento*, a cura di Gabi Scardi

- *Tracce di un seminario*, Ventiquattro artisti del Corso Superiore di Arte Visiva 2002 della Fondazione Antonio Ratti, Visiting Professor Giulio Paolini, a cura di Giacinto Di Pietrantonio, Angela Vettese: P. Balomenos, Breviario, D. Casini, A. Dal Pont, C. Dibangtchou, M. Fulgeri, S. Gazzato, M. Giligan, P. Gonzato, A. Hely, T. Iaria, M. Johnson, V. Khatlamajyan, M. Larose, I. Malerba, C. Modica, C. Noël, Pennacchio Argentato, B. Pietromarchi, A. Puleo, D. Rivalta, P. Roccasalva, L. Santamaria, S. Zabell
- Nic Hess, *The Doors and a Window (Are We All American?)*

## 2002

- Sabrina Mezzaqui, *Vocabolario*, a cura di Alessandra Pioselli
- Pierluigi Calignano, *Ci sono sogni che preferirei non ricordare*, a cura di Roberto Pinto
- *Prêt-à-perform. The Marina Abramovic Class*, Evento performance del gruppo di Marina Abramovic alla Braunschweig School of Art: Anna Berndtson, Oliver Blomeier, Sarah Braun, Ivan Civic, Yingmei Duan, Nezaket Ekici, Franz Gerald-Krumpl, Marica Gojevic, Daniel Muller-Friedrichsen, Iris Selke, Dorte Strehlow, Melati Suryodarmo, Irina Thormann, Susanne Winterling, Herma Auguste Wittstock, Viola Yesiltac
- Maja Bajevic, *Avanti Popolo*, a cura di Gabi Scardi
- *Tracce di un seminario 5*, Marina Abramovic e ventisette artisti del Corso Superiore di Arte Visiva della Fondazione Antonio Ratti, a cura di Giacinto Di Pietrantonio, Angela Vettese: K. Alksne, M. Angioletti, A. Bokstrom, H. Bollig, K. Cavaliere, P. Chiasera, S. Cossu, T. M. den Uyl, V. Farinha, D. Geminiani, S. Geraghty, A. Guidato, A. Sif Gunnarsdóttir, P. Kruk, J. P. Mäkinen, G. Malgeri, M. Migliora, M. Morgantini, C. Navarrete, E. Payer, P. Petrei, B. Reiser, G. Robert, V. Sanguini, A. Schneemeier, Sissi, F. Tilotta
- Studio Job at Viafarini
- Kristine Alksne, Tarin Gartner, Clara Luiselli, Stefano Peressini, Anna Ramasco, Sara Serighelli, Donatella Spaziani, *Note: Stati Mentali*, a cura di Gabi Scardi
- Lorenza Lucchi Basili, Stéphanie Nava, Elena Nemkova, Dubravka Vidovic, *Note: Nostalgie*, a cura di Gabi Scardi
- Stefano Calligaro e Alex Cecchetti, Donatella Di Cicco e Elisa Pavan, Goldi e Chiari e Pennacchio Argentato, *Blind Date*, tre appuntamenti al buio a cura di Alessandra Galletta

## 2001

- Franco Vaccari, *Fuori schema*, a cura di Claudia Zanfi
- *Piero Golia: Retrospectiva*, testi di Barbara Casavecchia e David Hunt
- Shona Illingworth, Daniela Kostova, Adrian Paci, a cura di Lino Baldini

- *Tracce di un seminario 4*, mostra degli allievi del Corso Superiore di Arte Visiva della Fondazione Antonio Ratti, a cura di Ilya Kabakov, Giacinto Di Pietrantonio, Angela Vettese: Z. Bazel, R. Biscotti, M. Borzi, S. Brotherus, M. Cantor, Wan Man Cheung, N. Ekici, D. Herskowitz, J. Hiah, G. Mille, Antonia Iurlaro, U. Janig, D. Juhas, P. Lovsin, T. A. Müller, S. Nicoletta, A. Odoni, V. Patrnoic, R. Rox, L. Ruscigno, M. Santorum, A. Vanriette, L. Veronesi, T. N.Yakobou, M. Zilberman
- Tobias Rehberger, *Luci Diffuse*, a cura di Angela Vattese
- *Designers Block Milano*, Georg Baldele, EOOS, Pergo, Tomato Interactive, Superreal
- Freudenthal/Verhagen, Keupr/vanBentm, Niels Klavers, Jennifer Tee, *.nl*, a cura di Marieke van Hal
- Carolina Antich, Alvise Bittente, Pietro Capogrosso, David Casini, Michele Chiossi, Andrea Di Marco, Francesca Forcella, Elisa Gallenca, Gavino Ganau, Pina Gigi, Fausto Gilberti, Paolo Gonzato, Andrea Grappolo, Marco Grassi, Gruppo Eya, Debora Hirsch, Sarah Ledda, Roberto Morone, Simone Panzeri, Marco Raparelli, Stefano Santoro, Lorenzo Scotto di Luzio, Francesco Sena, *Emporio, parte seconda* a cura di Luca Beatrice e Alessandra Galletta
- Alessandra Andrini, Massimiliano Buvoli, Katthy Cavaliere, Simone Cesarini, Damiano Colacito, Marina Fulgeri, Christian Frosi, Tarin Gartner, Massimo Grimaldi, Filippo Leonardi, Andrea Melloni, Davide Minuti, Sandrine Nicoletta, Sonja Porcaro, Riccardo Previdi, Andrea Sala, Francesco Simeti, Francesco Spampinato, Patrizia Tibaldo, *Emporio, parte prima* a cura di Guido Molinari

#### - **International contacts and cooperation links**

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Färgfabriken, Stockholm

Australia Council for the Arts

Dena Foundation, New York

International Studio Program, New York

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- **Visiting public**

The public Viafarini mainly addresses to consists of young artists and art students as well as critics, curators, collectors and gallerists interested in and following their work. For this audience both the exhibition space and the Care of-Viafarini Documentation Centre are a point of reference, where they know they can find information and documentation about the Italian contemporary art scene and artists, about art events taking place on the international scene, or about study and job opportunities for artists (such as courses and masters, residencies, scholarships and grants, etc.). Further, the library is extensively consulted by art and art history students as well as critics, since here they can find literature about all the major actors and movements of art after 1960.

Also at international level Viafarini is renowned as a unique source of information about the Italian art scene. Just to mention a few examples: the curators of the Manifesta 1998 who came to survey the Italian artists, stated that the Viafarini Archive is the most well-organised centre of all those they visited during their “information trip” of several countries in Europe. Hans Ulrich Obrist or Francesco Bonami, too, occasionally contacts or visits Viafarini in order to be updated about new upcoming names.

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Thus, the gallery’s openings are regularly attended by an audience mixing local and national art world members with the “general public” who follows with interest Viafarini’s activities.

Also the educational program addresses a non-specialised public: in the past a series of lectures were set up, meant to give a broad introduction to contemporary art. More recently a workshop about new technologies was organised: besides young artists and critics, also graphic and web designers were invited to participate in this “team work” to design Care of’s and Viafarini’s web site.

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- Does the organization receive a subsidy from the authorities in the country where it is established? If so, from which (local) authority or authorities?

Viafarini has a contract, to be renewed every year, with the City of Milan, Youth Office; it also receives yearly subsidies by the other local authorities (Cultural Department of the Municipality of Milan, Provincia di Milano and Regione Lombardia).

### Information on the presentation

aan Stichting  
aan Foundation)

- Type of presentation
- solo exhibition
  - group exhibition with one Dutch artist or designer
  - group exhibition with more Dutch artists or designers
  - event
  - symposium or conference
  - otherwise:

Starting date of presentation: 19 february 2004

Closing date of presentation :19 march 2004

Place(s) where the presentation is to be held : Viafarini exhibition space

Estimated number of visitors : 1.000

Please supply, if applicable, as appendix the requested information for the following questions

- What is the objective of the presentation?

The exhibition aims to present the project that Mathilde ter Heijne has so introduced:

*Qo akti?\**.

" I had been thinking about making a work about the life of an existing person in relation to the subject of idealism (and it's borders) for some time, since so far the characters I used for my work were anonym or fictive. I was looking for a

female person that would fit in my line of works that deal with one of my other interest; self-sacrifice. A person from whom, despite wonderful achievements, it would be clear to see personal borders.

A friend of mine told me about Simone Weil and I became immediately interested in her extreme way of life and after I read some of her works I realized how important her thinking was and maybe still could be, opening up a different approach of problems of today from a her typical philosophical standpoint.

I was doing some research about her and came across the script of Liliana Cavani, a feminist filmmaker that is by now 72. She made several documentary films (and feature films) about subjects that caused often a lot of commotion after being shown (for instance in Feministic circles in the 70-ties). The subject of Simone Weil was another subject that was no so easy to digest probably since she had a hard time raising money for the film so the script was never made into a film.

I wanted to combine those two women, with similar interests, both with unconventional ideas and from a different generation, in one piece. And I wanted to use the script, to revive something that had been forgotten, like Simone Weil had been forgotten. It wasn't clear to me how I could combine the two, because just to follow the script was no option to me; I wanted to make the material more abstract.

The idea, using an artificial language for spoken text, came after I've been working on another piece on the abstract use of language. I got into contact with the people who developed the artificial language *Glosa* (a politically neutral Language build up from Greek roots with a grammar related to Chinese and Indonesian) and this seemed a perfect way to "glue together" the two already existing backgrounds.

The person (professor Laurence Hogben) who invented this language lived in the same time as Simone Weil and to my opinion had a similar goal that is to bring understanding, knowledge and power "to the people". He worked out for instance a method for people to learn more easily (*Science for the Citizen, Mathematics for the Million*).

In order to know who and what she was writing and thinking about Simone Weil went to work in the factory, side by side with the "workers". This was a practical solution to see if communistic theory and revolutionary plans could function in reality. An honest try to be equal.

If you talk nowadays about globalization (a funny coincidence is that the people who speak this language, Glosa, are called Glossarists) and it's engagement with inequality in the world and with the empowerment of the people, if you talk about misunderstanding between different cultural and religious groups, all these issues are part of the thinking of Simone Weil and Professor Hogben in those days. Both of them found a way in contributing to the realization of equality. Is this the same with Liliana Cavani? Is film able to bring practical solutions? And what about art?

Of course an art piece is partly content but still exist because of its formal appearance. I was looking for visual solutions for using video images that could function parallel to the script without following the visual narration too much. First I choose the 6 monitors because I took 6 parts from the script, 6 periods out of the life of Simone Weil. I wanted to have them play simultaneously or at least partly overlapping, like events in a real life. They happen sometimes parallel, in which one thing leads to another, and in which time doesn't seem so linear as we normally construct history.

I thought of very simple images that would be not too spectacular and would visually bring to the point what where the most important ingredients of the life of Simone Weil; teaching and writing; trying to do hard physical labor though being to fragile; eating problems; religiosity; the ability to be close to people from very different backgrounds, fighting for ideals. As a reference for some of the images, I used the film of Rossellini; Europa 51, with Ingrid Bergman playing the life of a woman, very similar to that of Simone Weil. Then I took myself as player in the video, since I am the one who puts it all together and the film would show in the end my borders as a actress and as an artist who tries to put together material coming from very different backgrounds and who is still not able to bring forward any change in society.

All the images of the video dissolve into a background color, so there are parts in which you'll only see colored monitors. At the colored screens you see only the translation of the spoken text as subtitle (the text spoken in the video is in Glosa). The subtitles are so far in German, English and Italian. Other languages are possible. I made the music, accompanying the images. "

\*translation into Glosa from: Do what?, or Was tun?

a question that became known after Lenin said this in relation to the issue of how to bring power to the people.

(I read it in a text of the popular philosopher Slavoi Zizek).



- Please give a description of the presentation plan.

Title: Qo akti?

exhibition curated by art critic Gabi Scardi (curriculum enclosed)

Videoinstallation with six monitors

The diversity of languages in our world has led to the fact that many people cannot understand each other. English, the most spoken language, is relatively easy to learn compared to French, but for a Chinese it is more difficult to speak than Arabic might be for us.

According to the American linguistic Noam Chomsky, basic language structure resides internally and basic patterns are innate to human beings. This theory is termed universal grammar. Chomsky's definition of universal grammar is "the system of principals, conditions, and rules that are elements or properties of all human languages, the essence of all human languages." Essentially, what is being said is that humans, when born, have a set of rules already built into them. These rules allow human beings the ability to learn any language. The next logical question would then be: As all languages are not structured similarly, how does one set of rules pertain to all languages?

As a solution to language diversity, Professor Hogben developed in 1943 *Interglossa* (later *Glosa*), a proposal for an universal language. It has a vocabulary of only 1000 words and is based on scientific terms. It is a language that has no grammar, and that is not bound to one country or one part of the world and so is neutral. It is a language that can be learned in two days and is therefore suitable to be used by everyone who wants to communicate.

The text of Mathilde ter Heijne's video work *Qo Akti?* (2003) is taken from the script of an unrealized film by the Italian film maker Liliana Cavani about the French philosopher Simone Weil. Mathilde ter Heijne has had part of the script *Lettere dall' Interno* (written by Liliana Cavani and Italo Moscati in 1971) translated into Glosa. Glosalist Wendy Ashby developed this language together with Ron Clark in the 1980's. She has translated and spoken a part of the original script by Liliana Cavani in newly-developed *Euro-Glosa*.

The little-known script is a melodrama of partly biographical and partly documentary character. The life of Simone Weil (a struggle to free the working-class and provide equal opportunity for everyone) and her thoughts (about death, suffering, and deliverance) picture the following string of events: from her working in a factory in France at the beginning of the 1930's, her fighting in the Spanish Civil War, the exile in the USA to her death at the beginning of the 1940's in England, where she died at the age of 34 of self initiated malnourishment and exhaustion.

Simone Weil refused to eat more than her compatriots suffering under German occupation. She was a woman for whom authenticity could not be reached without own existential experience; a socialist, who always advocated, that leftist philosophers have to be understandable for all, that also the mass of workers can understand them. And who has been fulfilled by a deep religiosity.

The place where Mathilde ter Heijne shot her videomaterial is the former Nazi barracks in Krampnitz in the vicinity of Berlin, where the Russian army was stationed before German reunion. Nowadays this place a popular set for many movies.

*Lettere dall' interno*, Liliana Cavani / Italo Moscati, 1974

-

- **Which publicity activities are being undertaken to make the presentation known to the public?**

Besides regular publicity activities (press notice, invitationcard, infobrochure, opening, exhibitioncalendars etc.) we will contact Flash Art Magazine and Tema Celeste

Because of its contacts with specialized art press, Viafarini often organizes press office also for other organizations and events.

### **3 Information on the artist(s) or designer(s) from the Netherlands**

The presentation contains work of the following artist living and working in the Netherlands:

Mathilde ter Heijne

van Hogendorpstraat 148 hs

1051 BX Amsterdam

year of birth 10-09-1969

**How did you get to know (the work of) the involved artist(s)/designer(s)?**

The artist was invited to a personal show at Viafarini by our curator Gabi Scardi

**Have you informed the involved Dutch artist(s) or designer(s) of this application?**

Yes

**Will the artists or designers involved receive any remuneration?**

No

**Will there be any work on show from artists or designers not living in the Netherlands?**

No, it is a solo show

4 Publication

The presentation will be accompanied by a small brochure of 22 pages, black and white, with the text of the curator Gabi Scardi in Italian and English, edited by Viafarini (see the brochure for Maja Bajevic)

aan Stichting  
aan Foundation)

5 Preparation or guidance

In case you apply for support for preparation or guidance costs by a gallery holder, museum employee or other involved Dutch professionals, please supply the following information.

Describe the involvement of this third party. What are the activities that this party will undertake abroad? Why could these activities not be undertaken by the organization or the artists or designers themselves?

6 Documentation

Description of the enclosed documentation.

The most complete documentation on Viafarini activity is in our website:

[www.viafarini.org](http://www.viafarini.org)

Also, here enclosed:

-brochure on Viafarini activities and list of exhibitions

-4 images from the video of Mathilde ter Heijne, *Qo akti?*

-curriculum of critic Gabi Scardi

-publication for Maja Bajevic as sample

-brochure of *.n/*, the previous exhibition with the support of Moondrian Foundation

7 Specification

Any further information and motivation with regard to the application for financial assistance.

Viafarini already received the Mondriaan Foundation financial assistance in 2001 for the project:

.NL

curator: Marieke van Hal

artists: Jennifer Tee, Niels Klavers , Freudenthal & Verhagen, Keupr/van Bentm

With the support of:

Mondriaan Foundation, Amsterdam

Ambasciata dei Paesi Bassi, Roma

Netherlands Media Art Institute, Montevideo/TBA

The artist Mathilde ter Heijne is also been invited to held a personal show at Galleria Artopia in Milan, during the same period of the show at Viafarini.

Viafarini already succesfully collaborated with Galleria Artopia for the exhibition of Maja Bajevic, when the two different projects of the artist for the two spaces were coordinated in the same period of time and with a unique brochure.

For Mathilde ter Heijne We are thinking to the same kind of collaboration with Galleria Artopia, with a unique curator Gabi Scardi for two different projects in the two spaces, and a unique brochure (see the brochure of Maja Bajevic).

## **8 Budget and financing plan**

Please give a specified budget of all expected expenses and revenues in connection with this presentation. Please include any tenders form third parties, such as transport companies, publishers and printers, as well as requests or pledges concerning financial assistance to be granted by third parties. Revenues include any entry fees; sale of catalogues, publications, art works and designs; co-financing by third parties, e.g. companies, organizations, authorities or funding agencies; the contribution from the applicant, the foreign organization(s) and location(s) and the artist or designer. Please state clearly for which expenses and to what amount you are applying for financial assistance from the Mondriaan Foundation.

In case of a request for support of a publication, please enclose a separate budget for the publication, including expected income from sales and showing co-financing of the publication by other parties than the Mondriaan Foundation.

## Financing plan costs/income

Associazione Viafarini will cover the costs for organization, curator, invitations, press and publicity, opening, and part of the costs of brochure.

Also the costs involved for designing the space and constructing the works (materials, equipment, people) will be paid by Associazione Viafarini. Partly Fondazione Viafarini will use own their own equipment, partly we will rent equipment.

The exhibition activity of ssociazione Viafarini is financed by the Cultural Department of the Municipality of Milan.

For the brochure no money will be asked. There will be no entrance fee for visitors.

The expected spin-off from the exhibition (increase of reputation of the artist) will be the biggest 'income' of the show.

We ask to Moondrian Foundation to cover costs for travel, accomodation, per diem, transport and insurance, rental equipment for videoprojection and part of the brochure, for a total of Euro 9.500,00.

Euro

### - travel

2 x return Amsterdam - Milan artist (2 x 400,-)  
800,00

### - accomodation

10 nights in Milan 1.000,00

### - per diem

10 days x 50,- 500,00

### - transport and insurance

1.000,00

### - video projection/ rental equipment

5.000,00

- <u>production artworks</u>	1.000,00	
- <u>invitation cards/publicity/press office</u>		2.000,00
- <u>organisation/curator</u>		2.000,00
- <u>publication</u>		
to be printed if Moondrian Foundation will contribute		
text, translation, design, print brochure	2.500,00	
<b>TOTAL</b>		<b>15.800,00</b>

aan Stichting  
aan Foundation)

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## Checklist

Please indicate what you have enclosed.

- application form with your signature
- appendix requested information on 1 - 8
- exhibition program of three years
- CV of artist or designer
- documentation
- certificate proving the legal status of the applicant (if applicable)

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**Further details on the applicant**

What is the legal status of the applicant?

X foundation  organization  otherwise:

Please send a certificate proving the legal status of the applicant.

Is the organization, or the artist or designer, registered for VAT?

X Yes, VAT registration number: 10432120151

No

You can send the application to: Mondriaan Foundation, Jacob Obrechtstraat  
56,  
1071 KN Amsterdam, The Netherlands

**Signature**

Name of applicant :

Date :

Signature :

**CONSOLATO GENERALE DEI PAESI BASSI DI MILANO**  
**DOMANDA DI SOVVENZIONE**

**1. Informazione generale sul richiedente:**

Associazione Viafarini, Milano Italia  
via Carlo Farini 35 20159 Milano,  
Tel 0039-02-69001524 fax 0039-02-66804473  
email [viafarini@viafarini.org](mailto:viafarini@viafarini.org) [www.viafarini.org](http://www.viafarini.org)

Nome e funzione della persona da contattare  
Patrizia Brusarosco, presidente dell'Associazione

Al progetto collaborano altre organizzazioni? In caso affermativo, quali?  
Moondrian Foundation, Amsterdam  
Assessorato alla Cultura del Comune di Milano (finanziamenti alle attività di Viafarini)

**2. Informazioni essenziali sul progetto:**

Nome/titolo e breve descrizione del progetto  
"Qo akti?" una mostra personale di Mathilde ter Heijne  
un nuovo progetto per una videoinstallazione con sei monitors per lo Spazio  
Viafarini,  
a cura del critico Gabi Scardi

Si allega progetto in dettaglio

La durata del progetto  
dal 26 febbraio al 19 marzo 2004

L'obiettivo del progetto e del pubblico a cui è destinato  
Quali sono le aspettative del progetto?

Incrementare la notorietà dell'artista olandese in Italia; contribuire alla sua affermazione a livello internazionale; contribuire alla realizzazione di questo



nuovo progetto di Mathilde ter Heijne; portare il pubblico dell'arte e non solo milanese a conoscenza della ricerca dell'artista

Quanti visitatori (spettatori) si prevedono?

Qualche centinaio

Ha già realizzato questo progetto in qualche altro luogo? In caso affermativo, con quale risultato?

No trattandosi della produzione di una nuova opera dell'artista olandese.

I nomi dei partecipanti

La curatrice **Gabi Scardi** è nata a Milano, dove vive e lavora. È critico e curatore. Si occupa prevalentemente delle ultime tendenze della ricerca artistica.

Collabora con numerosi giornali e riviste (tra i quali l'inserito domenicale del Sole 24 ore, FlashArt, ArtPress, Abitare, ecc.), con siti web, con strutture istituzionali (tra gli altri il Settore Giovani del Comune di Milano, il Centro Nazionale d'Arte Contemporanea Le Magasin di Grenoble, il centro culturale di Parigi), spazi non profit (tra gli altri c/o Care of e Viafarini, a Milano) e con numerose gallerie private e case editrici. Ha organizzato serie di incontri sull'arte contemporanea, e suoi contributi compaiono in numerosi cataloghi e pubblicazioni. È membro della commissione per il rilancio della committenza pubblica per l'arte nella città di Grenoble.

### **Mathilde ter Heijne**

1969            Strasbourg  
1988-1992    Stadsacademie, Maastricht  
1992-1994    Rijksacademie, Amsterdam

### **Solo-exhibitions**

1994            W139, Amsterdam  
                  BEAM, Nijmegen  
1995            *Haagmans, ter Heijne*, Galerie Ardi Poels, Maastricht  
                  *Wherever I lay my head ...*, Gemeentemuseum, Helmond  
                  *Shadowshow*, W139, Amsterdam  
1996            *Many true stories* (Met Sam Samore), Berchkerk, Deventer  
                  *Storage of imagination*, Het glazen huis, Amstelpark, Amsterdam  
                  *Epos*, Perdu, Amsterdam  
1997            *Dutch courage*, Lasca Gallery, Los Angeles

- 1998 *On a night like this*, Galerie de Expeditie, Amsterdam  
*Life inside storage*, Galerie Arndt & Partner, Berlin
- 1999 *Indifference to the truth*, Künstlerhaus Bethaniën, Berlin
- 2000 Galerie Martina Detterer, Frankfurt am Main  
*Mathilde, Mathilde ...*, Galerie Arndt & Partner, Berlin  
*98 00*, Galerie de Expeditie, Amsterdam  
*Suicide Bomb*, Förderkoje Art Cologne 2000, Köln
- 2002 *Tragedy*, Migros Museum für Gegenwartskunst, Zürich  
*For a better world*, Kunstbank, Berlin  
*Small things end, great things endure*, Art Unlimited auf der Art Basel  
*Number One*, Galerie Arndt & Partner, Berlin
- 2003 *Qo akti?*, Galerie Martina Detterer

### Selected Group-exhibitions

- 1995 *Caravan Serail*, W139, Amsterdam  
*La Valise du Célibataire*, Railway Station, Maastricht  
*PrixNI*, Galerie Nouvelles Images, Den Haag  
*Drawings*, Rijksacademie, Amsterdam  
*Chosen*, Startstipendia, RAI, Amsterdam
- 1996 *Peiling*, Stedelijk Museum, Amsterdam  
*Germinations 9*, Villa Arson, Nice  
*Collectie OCE*, Bonnefantenmuseum, Maastricht
- 1997 *Heb ik iets van je aan?*, Begane Grond, Utrecht  
*PRIX NI*, Galerie Nouvelles Images, Den Haag  
*Germinations 9*, Chateau de Bourglinster, Tutesall  
*Camping*, Neuer Aachener Kunstverein, Aachen  
*Eté '97*, Centre Genevois de Gravure Contemporaine, Genève  
*Hora est*, Stedelijk Museum, Sittard
- 1998 *Mutatis Mutandis*, Broerskerk, Zwolle  
*One step forward*, Liste '98, Art Basel  
*Plastische Ideen*, Galerie Martina Detterer, Frankfurt am Main  
*Transparantie*, Oude Kerk, Amsterdam  
*Mobil 2000*, Berlin Biennale, Berlin
- 1999 *City Pity*, DAAD Galerie, Berlin  
*Come in and find out, Vol 2*, Podewil, Berlin  
*Collectie alterna/boswinkwel*, Stedelijk Museum, Schiedam  
*Hirschhorn, ter Heijne, Leandowsky, Turcot*, Galerie Arndt & Partner,  
 Berlin
- Buitenlandse ateliers*, Fonds BKVB, Amsterdam  
*Subreal*, Inmo Gallery, Los Angeles  
*City Pity*, Workhouse, Liverpool Biennale, Liverpool  
*Alucinations*, B+D Gallery, Milano
- 2000 *Samenscholing*, Bonnefantenmuseum, Maastricht  
*Glück & Casino*, Kunst Haus, Dresden  
*Heimat Kunst*, Haus der Kulturen der Welt, Berlin  
*[RE: songlines]*, Halle für Kunst, Lüneburg  
*real/unreal perception*, Change Studio d'Arte Contemporana, Rom  
*On the spot, Work in progress*, Bern

*Buren*, Stedelijk van Abbemuseum, Eindhoven  
*Vanessa Beecroft, Mathilde ter Heijne*, Gallery Mario Seguiera,  
 Braga  
*Viatico*, Home abroad e.V, Frankfurt am Main  
 2001 *Get that Balance*, Kampnagel K3, Hamburg  
*The Big Nothing*, Staatliche Kunsthalle, Baden-Baden  
*Double Trouble*, Burusan Centre for Culture & Arts, Istanbul  
*A Arte do Povo*, Central Electrico do Freixo, Porto  
*Hemorrhaging of States*, TENT, Rotterdam  
*The people's art*, Witte de With, Rotterdam  
*Prodigal Prodigy*, White Box, New York  
*Futureland*, Museum Abteilberg, Mönchengladbach, Museum Bommel  
 van Dam, Venlo  
*Teil von ...?*, Kunsthalle Exnergasse, Wien  
*I am someone else*, de Kapel, Amsterdam  
*Neue Modelle*, Trafo, Budapest  
*Hrillershow*, Bonnefantenmuseum, Maastricht  
 2002 *She knows*, Mama Cash, Rotterdam  
*Collective Unconsciousness*, Migros Museum für  
 Gegenwartskunst, Zürich  
*The Berlin Files*, Gallery de Chiara, New York  
*Prin temps de Septembre*, Les Jacobins, Toulouse  
*Ter Heijne et Mathieu Pernot*, Espace Caviolle, Cahors  
*Junge Kunst*, Wilhelm-Hack-Museum, Ludwigshafen  
*Realities und histoire d'amour*, Kunstverein, Ulm  
 2003 *M\_ARS - Kunst und Krieg*, Neuen Galerie, Landesmuseum,  
 Joanneum, Graz  
*This is de oneindigheid*, Museum Catharijnenconvent,  
 Utrecht, Museo S. Angelo, Rome  
*Turbulence. Contemporary Dutch artists*, Centre for  
 Contemporary Art, Kiev  
*Turbulence*. Museum voor moderne Kunst, Arnhem  
*Taktiken des Ego*, Wilhelm Lehmbruch Museum, Duisburg  
*Narcissus*, Centre Régional d'Art Contemporain Alsace  
*Bourgeois, Calle, ter Heijne, Marshall*, Galerie Arndt&Partner, Berlin

- 2004 *Thuis in de oneindigheid*, Museo S. Angelo, Rome  
*Panic Room*, Schloss Ringendorf, Hammelkeln

### **Cd-rom and video presentations**

- 1999 Film und Arc, Medien & Architecture Biennale, Steierische Herbst, Graz
- 2000 Combinazione!, Video festival, Musée Art Contemporaine, Lyon  
 No-site-specific, Lux gallery, London  
 World Wide Video festival, Amsterdam
- 2001 Berlin-London-2001, ICA, London  
 World Wide Video festival, Amsterdam  
 Mediamatic Salon, ITFA, Amsterdam
- 2002 Video-Zone, Center for Contemporary Art, Herzeliya, Israel
- 2003 La nuit art video, Maillon-Wacken / Théâtre de Strasbourg

### **Prices & Stipendia**

- 1992 Hustinxprijs, Maastricht
- 1998 Stipendium Künstlerhaus Bethanien, Berlin
- 1999 Stipendium Podewill, Berlin
- 2001 Mama Cash Kunstprijs, Amsterdam
- 2002 Saar-Ferngas-Förderpreis Junge Kunst, Ludwigshafen

### **Publications**

- 1993 *Kijkgaten*, Rijksacademie, Amsterdam (artist book)
- 1995 *Wherever I lay my head*, Gemeentemuseum, Helmond (catalogue)
- 1996 *Endless True Stories*, Berchkerk, Deventer (catalogue)
- 1997 *On a night like this*, Rijksacademie, Amsterdam (artist book)
- 1999 *Indifference to the Truth*, CD-rom, Künstlerhaus Bethanien, Berlin
- 2000 *Mathilde ter Heijne 98-00*, Artimo, Amsterdam (catalogue)
- 2001 *For a better world*, CD-rom, Griffelkunstvereinigung, Hamburg  
*Mathilde ter Heijne*, Mama Cash, Amsterdam (catalogue)
- 2002 *Mathilde ter Heijne*, Wilhelm Hack Museum, Ludwigshafen (catalogue)  
*Tragedy*, Migros Museum für Gegenwartskunst, Zürich

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Pontzen, Rutger en Schutter, Xandra *Vijf kunstenaars aan een tafel*, Vrij Nederland 6 nov. 1999

den Hartog Jager, Hans *Mathilde ter Heijne* NRC Handelsblad, 7 okt. 2000

Perra, Daniele *Scatole nomadi*, *Mathilde ter Heijne* Kult, okt.. 2000 pp 152

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Groot, Paul *A digital palimpsest* mediamatic 10 No. 3 2001

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Müller, Katrin Bettina *Generation Gewinner*, TAZ 15.01.2002

Spinelli, Claudia „Die Künstlerin als exzentrische Selbstmörderin“ Kunst-Bulletin, april 2002, Seite 16-21

Affentranger-Kirchrath, Angelika, *Vom Selbstmord zum Opfertod*, Neue Züricher Zeitung, april 2002

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Legett, Mike, *For a better World*, Leonardo Digital Reviews, june 2002

Ruthe, Ingeborg, *Das neue Ende einer alten Geschichte*, Berliner Zeitung, 5/6 okt. 2002

Ohnemus, Melanie, Mathilde ter Heijne: Tragedy, Springerin, Band 8, heft 2/02, 2002, Seite 79

Zürcher, Barbara, Weibliche Selbstmordrituale, Tagesanzeiger, 15.04.2002

Zwez, Annelise, Dem Selbstmord auf die Spur gekommen, Aargauer Zeitung, 19.04.2002

Julliard, Nicolas, Les Tragédies intimes de Mathilde ter Heijne à Zürich, Le Temps, 25.04.2002

Affentranger-Kirchrath, Angelika, Neue Züricher Zeitung, 25.04.2002

## Texte in Kataloge und Bücher

Hoenjet, Frank *Feestgedruis op de jongste dag* in Kat. zu: *Wherever I lay my head...*, Gemeente Museum, Helmond 1995

van den Berg, Els *Many true stories* in Kat. zu: *Endless (Many true stories)*, Berchkerk, Deventer 1996

Stevensz, Bert, *Mathilde ter Heijne* in Kat.zu: *Dutch Courage*, Amsterdam 1997

van der Beek, Wim in Kat. zu: *Mutatis Mutandis* Zwolle 1998

Ebeling, Knut *Spaces where you can enter* in Faltblatt zu: *Indifference to the truth*, Künstlerhaus Bethanien, Berlin 1999

Heiser, Jörg *Meine Schuld, dein Opfer* in Kat.: Mathilde ter Heijne 98 00 , Artimo, Amsterdam 2000

Rabinowitz, Cay Sophie *Displaced Delivery* in Kat.: Mathilde ter Heijne 98 00 , Artimo, Amsterdam 2000

Munder, Heike in Kat. zu: *[re:songlines]*, Lüneburg 2000

Ebster, Diana *Mathilde ter Heijne* in Katalog zu: *Big Nothing* Staatliche Kunsthalle, Baden Baden 2001

Mouktar, Esmā *For a better world*, in Kat. zu: 19th World Wide Videofestival, Amsterdam 2001

Spinelli, Claudia in Kat. *Mathilde ter Heijne*, Mama Cash, Amsterdam 2001

Gilli, Martha, in Katalog zu: *Fragilités, Printemps du Septembre*, Toulouse 2002

Ploeger, Albert K.in: *Dare we observe?* Peeters Press, Leuven, 2002, seite 121

Informazioni sul luogo della manifestazione

Since 1991 **Viafarini** has been active as a non-profit association for the promotion of contemporary art. It runs an exhibition space and a documentation centre.

The **exhibition programme** focuses on the presentation of site-specific projects by artists working at international level in Italy and abroad, and initiatives to promote current art research of young artists in Italy, with no commercial purpose.

The programme includes curatorial projects, installations, performances and events, as well as workshops, educational activities, and debates on specific issues.

Since 1995 Viafarini collaborates with the association **Care of** and the Municipality of Milan in order to offer to the public specific documentation and information services in the field of contemporary visual arts, such as the Artists Archive, the Library and the database ArtBox, forming the **Care of - Viafarini Documentation Centre**.

The **Artists Archive** collects the documentation of works and projects by Italian artists, including texts and images such as biographical material, slides and photos, catalogues, videos, projects, writings etc. The material of the archive is constantly selected by a curator. The **Archive database** contains nearly 6.000 works of about 300 talented up-coming artists, which will soon be in the internet.

The **Library**, specialised in contemporary visual arts, includes about 10.000 volumes and 500 video tapes (both by artists and documentation videos). The library can be also consulted through a specific database - **BiblioBit** - that allows specific researches, and will soon be in the internet.

The data bank **ArtBox** - already in the internet - contains information regarding art organisations and schools in Italy and abroad, as well as stages, residency programmes, competitions, grants, financial support for specific projects.

Further, the **Viafarini residency programme** intends to develop, in collaboration with other countries, the association's activities in contemporary art by organising residency periods in Italy in studios located at the Viafarini gallery in Milan.

Viafarini organises and promotes art projects through **press office, fundraising and assistance**.

Viafarini endeavours to establish **collaborations and networks** with other art organisations.

It is possible to make a comparison with an art-institution in Amsterdam (Stedelijk Bureau Amsterdam) where they basically show upcoming, talented Italian artists and once a year a guest artist from abroad, as in the past years:

David Mach, Not Vital, Mona Hatoum, Gillian Wearing, Martin Creed, Tania Kovats, Katarina Matisek, Rosemarie Trockel, Vito Acconci, Jimmie Durham, Jennifer Tee, Freudenthal & Verhagen, Tobias Rehberger, Maja Bajevic, The Marina Abramovic Class, Nic Hess

## Informazioni finanziarie del progetto

### Budget

	<u>Euro</u>
- <u>travel</u>	
2 x return Amsterdam - Milan artist (2 x 400,-)	800,00
- <u>accomodation</u>	
10 nights in Milan	1.000,00
- <u>per diem</u>	
10 days x 50,-	500,00
- <u>transport and insurance</u>	
	1.000,00
- <u>video projection/ rental equipment</u>	5.000,00
- <u>production artworks</u>	1.000,00
- <u>invitation cards/publicity/press office</u>	2.000,00
- <u>organisation/curator</u> _____	2.000,00
- <u>publication</u>	
text, translation, design, print brochure	2.500,00
 TOTAL	 15.800,00

Viafarini, a sua volta finanziata dal Cultural Department of the Municipality of Milan, si fa carico delle spese dell'organizzazione (spese di amministrazione, personale)

Moondrian Foundation coprirà i costi di viaggio, trasporti, videonoleggio

Chiediamo al Consolato un contributo alle spese di organizzazione e curatela del progetto e dell'artista stessa a Milano, di promozione e comunicazione della mostra e per la pubblicazione del catalogo