

CHAPTER 7

FROM MILANO ON THE MOVE TO VIR

I T A Promuovere la mobilità degli artisti italiani e la permanenza di quelli stranieri in Italia e a Milano in particolare è un'altra delle missioni fondative dell'organizzazione, nel corso degli anni divenuta una reale azione programmatica e costante. In principio è stato *Interplace Access*, progetto a cura di Tatiana Trouvè e Marion Baruch/Name Diffusion, e la formalizzazione di borse di studio che permettessero periodi di ricerca per artisti italiani all'estero. Ma la crescente incisività e il conseguimento di tale obiettivo è stato reso possibile grazie al più articolato networking che Viafarini ha costruito nel corso degli anni, tramite l'attività di ArtBox, qui raccontata da Monica Thurner che l'ha sviluppata. Le collaborazioni *in primis* con altre realtà analoghe per missioni ma differenti per struttura (quali la Fondazione Bevilacqua La Masa, la Fondazione Antonio Ratti, il Premio Furla per l'Arte e la Fondazione Spinola Banna per l'Arte). Quindi grazie a inviti diretti ai direttori di prestigiose istituzioni straniere a brevi ma incisivi periodi di ricerca a Milano. Un programma chiamato *Milano on the move*, attraverso cui sono state strette amichevoli corrispondenze, tra gli altri, con Platform Garanti, Rijksakademie e Gasworks. Un programma che ha reso loro possibile una più articolata conoscenza della realtà italiana e ha stimolato la presenza degli artisti italiani in residenze e in mostre al di fuori dei confini nazionali, raccontato in questo capitolo dalla sua madrina, Gabi Scardi.

Per trattenere invece gli artisti stranieri oltre gli esigui tempi di installazione di una mostra, e creare contestualmente occasioni di scambio e dialogo, si è avvertito anche la necessità di fondare il primo Residence Program di Milano. Occasione resa possibile anche grazie allo spostamento dell'attività istituzionale di Viafarini dalla storica sede in via Carlo Farini 35 alla più recente venue (aprile 2008) all'interno della Fabbrica del Vapore. Una forte motivazione unitamente a un altrettanto significativo bisogno, congiuntamente a uno spazio libero da occupare con un altro progetto. È stato così fondato il VIR Viafarini-in-residence. Tre studi, quattro appartamenti, tre mesi di permanenza per altrettanti artisti di varia provenienza, esperienza e formazione, nominati da artisti e critici riconosciuti internazionalmente che negli anni hanno collaborato con Viafarini. Incontri e memorie a confronto, con l'auspicabile possibilità di creare occasioni di scambio con l'audience cittadina e principalmente con gli artisti dell'Archivio. In corso d'opera l'istituzionalizzazione di scambi con altri residence stranieri. Attivi al momento quelli con la Townhouse del Cairo, lo HIAP di Helsinki e Futura di Praga.

E N G Promoting the mobility of Italian artists and hosting those from abroad in Italy – Milan in particular – is another founding aspect of Viafarini's mission; one which had always been an ambition, and which over time has become a regular element of the programme. At first it was *Interplace Access*, a project curated by Tatiana Trouvè and Marion Baruch/Name Diffusion, along with the granting of scholarships, which allowed Italian artists to spend a period abroad for research. However, the increasing achievements were due to the well-constructed network created by Viafarini over the years. Above all, it was due to its collaboration with other organisations that were similar in mission yet different in structure (such as the Fondazione Bevilacqua La Masa, the Fondazione Antonio Ratti, the Premio Furla per l'Arte and the Fondazione Spinola Banna per l'Arte). And also thanks to the invitations extended to the directors of prestigious institutions abroad to participate in brief yet insightful periods of research in Milan. A programme called *Milano on the move*, through which friendly rapports have been established with Platform Garanti, Rijksakademie and Gasworks, among others. A programme which has enabled them to broaden their knowledge of Italian organisations and has stimulated the presence of Italian artists in residences and in exhibitions beyond the national borders.

To extend the foreign artists' stay beyond the brief duration of the exhibitions and at the same time create the opportunity for exchange and dialogue, it became necessary to create the first Residence Programme in Milan. This was also made possible thanks to the moving of Viafarini from its historic site at number 35 via Carlo Farini to its current venue in the Fabbrica del Vapore in April 2008. A strong motivation along with a significant need, and a vacant space to occupy with another project. And so the VIR Viafarini-in-Residence was founded. Three studios, four apartments, a three-month stay for three artists of different origins, experience and training, under the guidance of the internationally renowned artists and critics who have collaborated with Viafarini throughout the years. Encounters and shared memories, with the desirable opportunity to create an exchange with the Milanese audience, and above all with the artists from the Archive. Other exchanges with other international residence programmes are in the process of being instituted. At present, collaboration projects are underway with the Townhouse in Cairo, the HIAP in Helsinki and Futura in Prague.

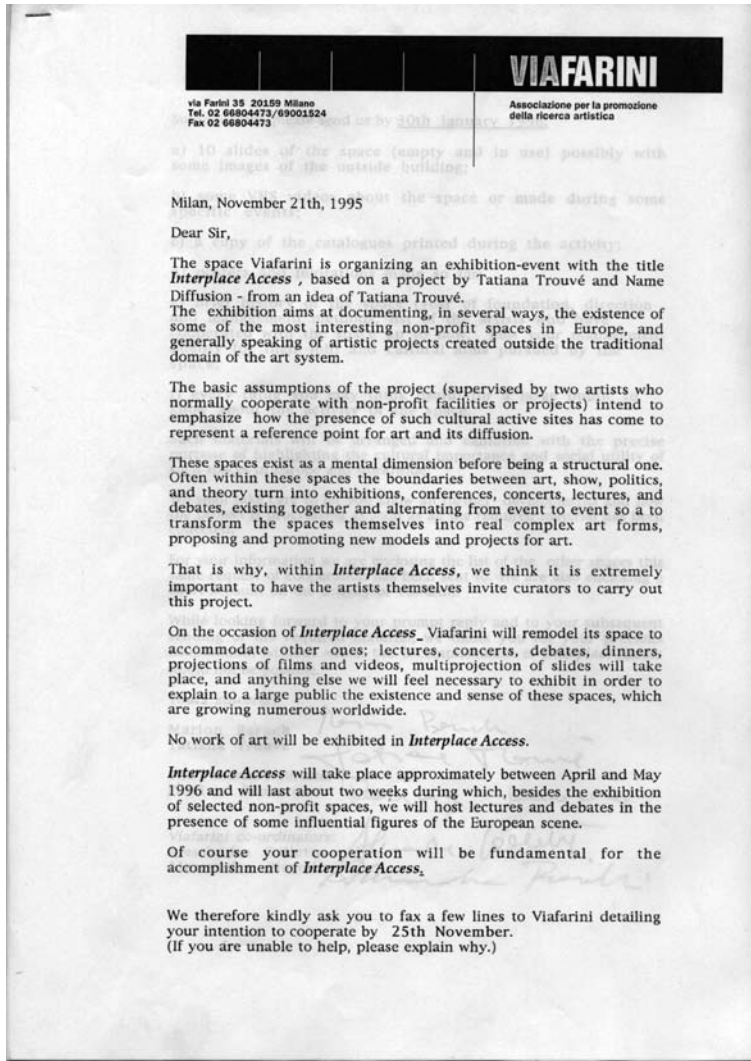


FIG 1

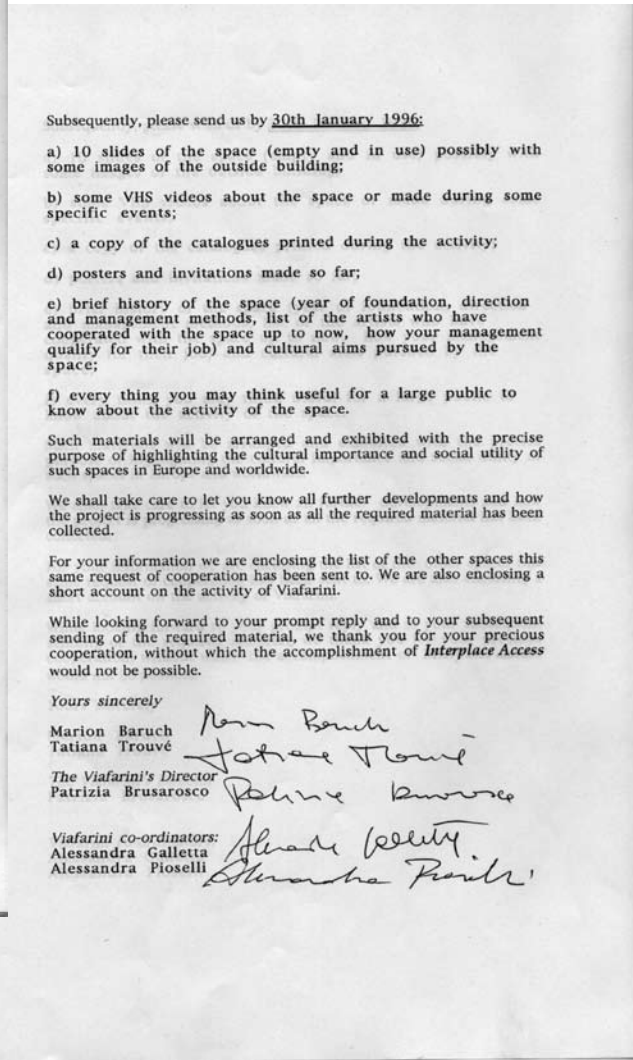


FIG 2

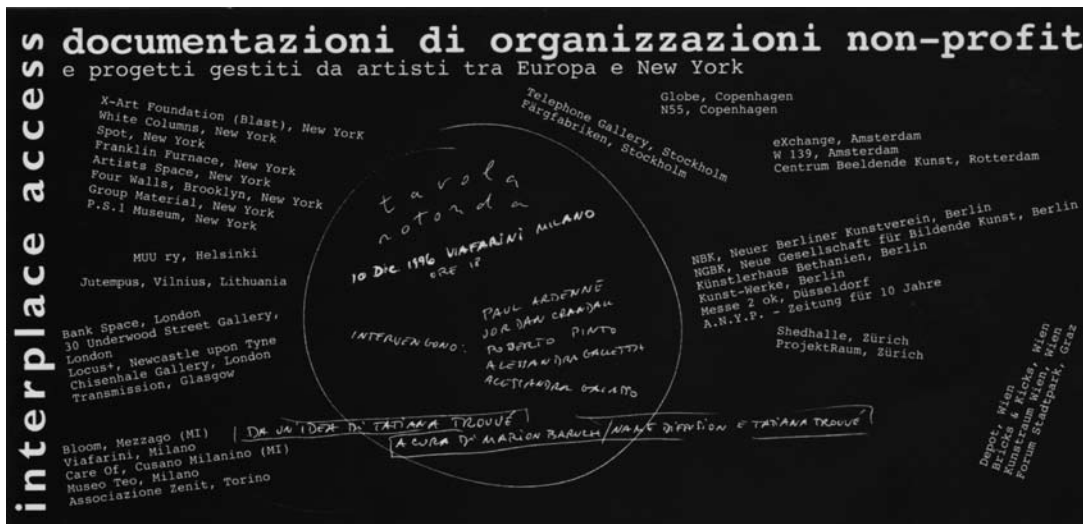


FIG 3

interplace access

DOCUMENTAZIONE DI ORGANIZZAZIONI NON-PROFIT E PROGETTI GESTITI DA ARTISTI
TRA EUROPA E NEW YORK

X-Art Foundation, NY
White Columns, NY
Spot, NY
Franklin Furnace, NY
Artists Space, NY
Four Walls, Brooklyn
Group Material, NY
P.S.1 Museum, NY
Bank, London
30 Underwood St Gallery, London
Chisenhale Gallery, London
Locus+, Newcastle-upon-Tyne
Transmission, Glasgow
Telephone Gallery, Stockholm
Färgfabriken, Stockholm
Globe, Copenhagen
N55, Copenhagen
MUU ry, Helsinki
eXchange, Amsterdam
w139, Amsterdam
Centrum Beeldende Kunst, Rotterdam
NBK, Berlin
NGBK, Berlin
Künstlerhaus Bethanien, Berlin
Kunst-Werke, Berlin
Messe 2ok, Köln
A.N.Y.P. - Zeitung für 10 Jahre
Kunstraum Wien
Depot, Wien
Bricks & Kicks, Wien
Forum Stadtpark, Graz
Shedhalle, Zürich
Kombirama, Zürich
ProjektRaum, Zürich
Jutempus, Vilnius
Interzone, Milano
Museo Teo, Milano
Associazione Zenit, Torino
Bloom, Mezzago
Viafarini, Milano
Care of, Cusano Milanino

*Interplace excess**
(intervento di Giancarlo Norese)
Metrònom, Barcelona
Link, Bologna
MargHeritA, Castellanza
Vegetali Ignoti, Como
Internaso, Mariano Comense
Campoblu, Milano
Centro Sperimentale Arte a Parte, Milano
ZeroMetriQuadri, Milano
Artway of thinking, Mogliano Veneto
I giochi del senso e/o non senso, Roma
Opera Paese, Roma
Opening, Roma
Plasticità Neuronale, Roma

Viafarini
via Farini 35, 20159 Milano
tel. 02/66804473
e-mail: viafarini@planet.it
orario 15.30-19.30

da un'idea di Tatiana Trouvé
a cura di Marion Baruch/Name Diffusion e Tatiana Trouvé

con l'intervento di Museo Teo, Bloom, Giancarlo Norese
e Interzone

coordinamento
Patrizia Brusarosco, Alessandra Galasso, Alessandra Galletta,
Alessandra Pioselli e Monica Thurner

inaugurazione e tavola rotonda
10 dicembre 1996 ore 18.00

con Paul Ardenne, Jordan Crandall (Blast),
Ursula Biemann / Marion Von Osten (Shedhalle),
Barbara Faessler (ProjektRaum), Peter Spillmann
(Kombirama), Jukka Ylitalo (MUU ry), Ingvil Aarbakke /
Marius Hartmann / Rikke Luther / Jon Sorvin / Cecilia Wendt
(N55), Maria Bjurestam / Malin Lobell (Telephone Gallery),
Alessandra Galasso

esposizione 10-19 dicembre 1996 tutti i giorni, compresi la
domenica e il lunedì

FIG 5

FIG 4



FIG 1 — 5 *Interplace access: documentazioni di organizzazioni
nonprofit e progetti gestiti da artisti tra Europa e New
York, 1996, curated by Tatiana Trouvé and Marion Baruch/Name Diffusion*

I T A MONICA THURNER Siamo a metà degli anni novanta, l'Italia inizia a prendere coscienza del suo status di "paese dei bamboccioni" e Viafarini ha già colpito nel centro uno dei principali problemi degli artisti italiani: per crescere dal punto di vista professionale è indispensabile guardare oltre le proprie quattro mura e confrontarsi con la scena artistica internazionale. Fuori dall'Italia c'è un mondo di opportunità da cogliere: i college a Londra, le accademie europee, i residence negli Stati Uniti, borse di studio, premi... si tratta solo di fare conoscere ai giovani artisti e curatori italiani queste opportunità e mobilitarli perché ne usufruiscano.

La prima a mobilitarsi è proprio Viafarini e nel 1996 realizza un progetto a cura di Tatiana Trouvé e Marion Baruch, due artiste italiane rispettivamente di origine e di adozione, che hanno già all'attivo una fitta rete di relazioni internazionali. Il progetto si chiama *Interplace Access* e si traduce in una mostra e una tavola rotonda, cui sono invitati diversi spazi nonprofit europei e statunitensi a presentare al pubblico milanese le proprie attività e a confrontare le proprie esperienze di spazi alternativi e indipendenti.

Sono anche gli anni in cui internet si va affermando come principale mezzo di comunicazione, e nel 1997 il primo database di informazioni su borse di studio, concorsi, premi, corsi e stage, finanziamenti e servizi per l'arte va online, anch'essa frutto della collaborazione con due artiste, Federica Thiene e Stefania Mantovani di *artway of thinking*, aperte alle esperienze internazionali e da tempo impegnate ad "allargare gli orizzonti" degli artisti italiani. Da allora la banca dati ArtBox offre un servizio impagabile per chi opera nel settore dell'arte contemporanea in Italia, reso via via più conosciuto e utilizzato anche grazie alla ArtBox Newsletter che periodicamente informa gli utenti sulle opportunità più interessanti in scadenza.

È un primo passo importante. Ma Viafarini decide di andare oltre e si mobilita per fare in modo che non solo le opportunità da cogliere sulla scena internazionale siano conosciute dagli artisti italiani, ma che anche la scena internazionale conosca meglio gli artisti italiani e la loro ricerca. Il programma *Milano on*

the move "muove" i direttori dei più prestigiosi residence stranieri e li invita a Milano a consultare i portfolio e le documentazioni degli artisti italiani, offrendo loro anche l'opportunità di approfondirne la conoscenza visitando i loro studi. È così che la rete relazionale costruita in oltre dieci anni di meticolosa raccolta di informazioni su quello che il mondo ha da offrire porta ai primi risultati tangibili per gli artisti italiani, che finalmente si candidano e partecipano sempre più ai programmi di residence internazionali, che offrono importanti opportunità di formazione e di lavoro in un contesto ricco di stimoli. Ma non finisce qui. Anche diverse istituzioni si attivano per promuovere la mobilità degli artisti italiani e istituiscono diverse borse di studio e premi che rendono possibile la loro partecipazione ai programmi internazionali. Il passo successivo sembra scontato. Perché non creare anche a Milano un centro di produzione artistica "internazionale"? Un luogo in cui talenti di provenienze diverse possano risiedere e lavorare gomito a gomito in un mutuo scambio di idee? Nasce quindi VIR Viafarini-in-residence, centro di residenza internazionale in Italia con un programma articolato di inviti e di scambio con organizzazioni analoghe estere e luogo per il dialogo e il confronto tra talenti di provenienze diverse.

Incredibile ma vero: dalla *Milano to move* – ovvero "la Milano da muovere" alludendo a un noto slogan pubblicitario che rappresentava la città dal suo lato più glamour alla fine degli anni ottanta – passando alla *Milano on the move*, la "Milano che si muove", siamo giunti alla *Milano to move to*.

E N G MONICA THURNER We are in the mid '90s, Italy is beginning to become aware of its status as a nation of *bamboccioni**, and Viafarini has struck at the heart of the matter concerning Italian artists. That is, in order to grow professionally it is necessary to look beyond one's "own four walls" and look out onto the international arts scene. Outside Italy there is a world full of opportunities: colleges in London, European academies, residences in the United States, scholarships, awards... It is only

a question of informing Italian artists and curators while encouraging them take advantage of these possibilities.

The first to make a move in this direction was Viafarini in 1996 through a project curated by Tatiana Trouvé and Marion Baruch, two Italian artists (the latter of foreign origin) who already had a strong international network. The project was named *Interplace Access*, and it involved a round table within the exhibition, where different European and American non-profit organisations presented their modus operandi and compared their experiences as alternative and independent entities to the Milanese public.

During this time the internet was spreading as the principal means of communication. In 1997 the first database containing online information on scholarships, competitions, awards, courses, internships, sponsorships, and other services for art was introduced. This was again due to the collaboration with two artists, Federica Thiene and Stefania Mantovani from *artway of thinking*, who had long been committed to Italian artists' international experiences as a means to "broaden their horizons". Since then, the ArtBox database has provided an invaluable service to those who operate within the field of Italian contemporary art and has gradually become more widespread since it introduced the ArtBox Newsletter, which periodically informs users of the more interesting opportunities approaching their deadlines.

It was an important first step. However, Viafarini went beyond just informing Italian artists of opportunities abroad; it also made their work known to the international art scene itself. The *Milano on the move* programme "moves" directors from prestigious residences abroad by inviting them to Milan to visit the artists' studios and to examine their portfolios and documentation, in turn offering them the opportunity to broaden their knowledge.

And so the network was built up over ten years, and after the meticulous gathering of information on what the world had to offer, it brought the first tangible results. Italian artists finally applied and participated to more international residence programmes that offered significant training and working opportunities within a stimulating environment.

But that's not all. There have been a number of institutions sponsoring artists by granting scholarships, thus allowing their participation in these international programmes.

The following step seemed obvious. Why not create an "international" art centre in Milan? A place in which talent from different nations could reside and work side-by-side thereby exchanging ideas? It was then that VIR was conceived as a centre for international residences in Italy, where a dialogue could be established with other similar organisations towards the promotion of international talent.

Incredible but true: from *Milano to move* (alluding to the well-known advertisement of the late 80's representing the city's glamorous side) to *Milano on the move*, we have reached *Milano to move to*.

* A term used in Italian to describe young people who have completed their degree at university (and who in some cases are employed), yet continue to live with their parents.

Monica Thurner has been in charge of the Documentation Center from 1996 until today

FIG 6

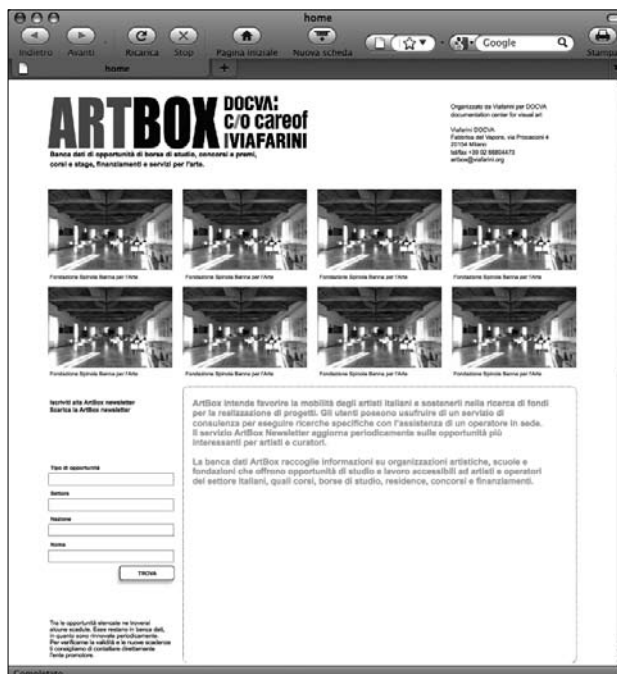


FIG 7

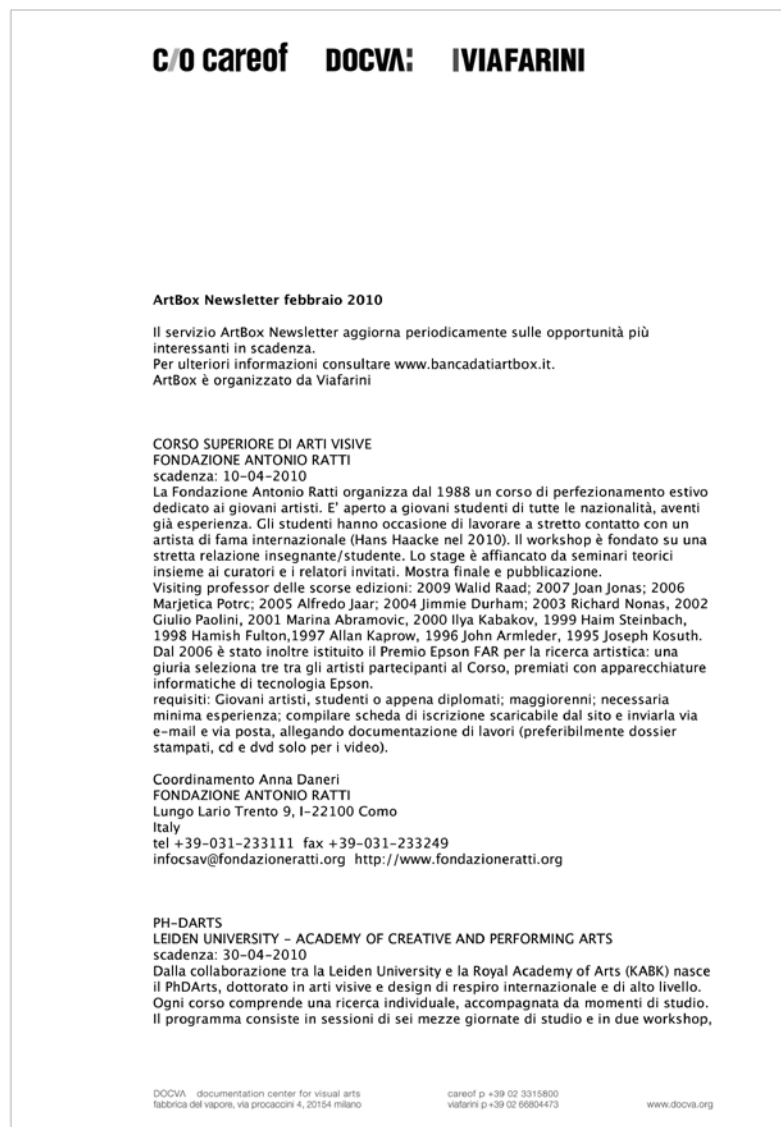


FIG 6 Design for the new ArtBox homepage (www.bancadatiartbox.it)

FIG 7 ArtBox newsletter

ITA

GABI SCARDI Viafarini si attesta, sin dagli esordi, come protagonista attivo e propositivo di un panorama italiano in cui un'evoluzione risulta necessaria; e sente fortemente la necessità di stimolare la mobilità internazionale degli artisti: un modo per consentire alle energie presenti nel paese di svilupparsi, oltre che di farsi conoscere fuori dai confini nazionali. Artisti, infatti, si nasce, ma questo non basta; artisti si cresce per via di riflessioni e di esperimenti, d'incontri e di travasi, di confronti.

E per la maggior parte degli artisti la possibilità di usufruire di una residenza corrisponde non soltanto a una conferma, ma soprattutto a un periodo di concentrazione in cui ricevere e rielaborare impulsi esterni, in cui sviluppare nuovi progetti avendo, in molti casi, il supporto necessario per realizzarli; un periodo in cui attivare reti di relazioni destinate a crescere, ed eventualmente a risultare preziose concretizzandosi in seguito. Volendo compensare le carenze di quaggiù, Viafarini appunta dunque l'attenzione sui più seri esempi di strutture deputate alla mobilità internazionale degli artisti.

Nel 2006 nasce il progetto "inCONTEMPORANEA, la rete dell'arte", varato e supportato dalla Provincia di Milano con l'intento di valorizzare e promuovere il ricco panorama artistico contemporaneo italiano. inCONTEMPORANEA si concretizza, tra l'altro, in una serie di appuntamenti a cadenza annuale con le associazioni nonprofit.

Viafarini coglie con tempestività gli intenti del progetto, ed entro questa cornice sviluppa *Milano on the move*, programma teso a promuovere i rapporti tra l'ambiente artistico italiano e alcune delle migliori residenze per artisti all'estero.

L'innesto risulta perfettamente organico: nel 2006 il primo momento di *Milano on the move* (sostenuto anche dal Ministero per i Beni e le Attività Culturali - DARC Direzione Generale Architettura e Arte Contemporanee), si concretizza nell'invito rivolto a quattro direttori di prestigiosi programmi di residenza per artisti a trascorrere a Milano un soggiorno di ricerca

sulla scena artistica italiana. L'invito è volto a offrire a chi si occupa della selezione degli artisti presso tali residenze l'opportunità di conoscere quanto accade oggi in Italia nelle arti visive.

Gli ospiti, in quell'occasione, sono Karin Eklund, direttrice di Delfina Projects di Londra, Els van Odijk, direttrice di Rijksakademie di Amsterdam, Christoph Tanner, direttore di Künstlerhaus Bethanien di Berlino, Euridice Arratia, membro del comitato di Art Omi di New York.

Per loro vengono organizzati incontri e studio visits; l'archivio di Viafarini viene messo loro a disposizione perché lo perlustrino, poi aperto al pubblico mettendo in risalto i nomi da loro selezionati.

Negli stessi giorni una tavola rotonda aperta al pubblico con la presentazione dei programmi dei residence da loro diretti si svolge presso la fiera, nell'ambito di MiArt.

Un programma diverso ma altrettanto sfaccettato si svolge negli anni successivi, con il coinvolgimento dei responsabili di altri residence: nel 2007, Vasif Kortun, direttore di Platform Garanti di Istanbul e Chus Martinez, allora direttrice del Frankfurter Kunstverein; nel 2008, Alessio Antonioli, direttore di Gasworks di Londra, Nirith Nelson, direttrice del JCVA Jerusalem Center for the Visual Arts di Gerusalemme e Kaja Pawelek, curatrice del Centrum Sztuki Wspolczesnej - Centre for Contemporary Art di Varsavia.

Il risultato è tangibile: cogliendo una necessità già fortemente avvertita, ma non sempre capace di generare concrete iniziative, *Milano on the move* fa conoscere, smuove e fornisce conferme riguardo alla possibilità di usufruire di quei preziosi momenti che sono i periodi di residenza all'estero.

Milano on the move sarà, infine, il momento germinale di VIR Viafarini-in-residence, con cui è la volta di Viafarini nell'offrire ad artisti provenienti da altri paesi ospitalità, supporto e la possibilità di sviluppare il proprio lavoro all'interno dell'ormai storico spazio di via Farini 35.

ENG

GABI SCARDI Since its foundation, Viafarini has been a leading proactive figure within an Italian artistic scene in need of evolution. Its strong urge to stimulate artists towards development and self-promotion by steering them towards moving on an international level has allowed for the channelling of emerging talent beyond our national boundaries. Indeed, it is not enough to be born an artist; it is a process of growth through reflection and experimentation, encounters and exchanges, and comparisons.

For most artists, the chance to take part in a residence programme is not simply a matter of approbation. Above all, it is a period of concentration, re-examination and development through external stimuli, in most cases with the necessary funding for new projects. It is a period in which to increase a network that could prove to be invaluable in the future. In order to compensate for the lack of opportunities available in Italy, Viafarini maintains contacts with the most reputable organisations that promote artists abroad.

In 2006 the Provincial Council of Milan launched "inCONTEMPORANEA, la rete dell'arte", a project promoting the rich Italian contemporary arts scene, which was also continued through a series of annual events with various non-profit organisations. Viafarini promptly captured the concept behind the project, and so *Milano on the move* was created within this framework as a programme aiming to establish an exchange between the Italian art world and some of the most renowned artists' residences abroad.

The graft was successful: since the early stages of *Milano on the move* in 2006, four directors from prestigious residence programmes have been invited to spend a period of research on the arts scene in Milan. This experience – made possible also thanks to funding from the Ministry of Cultural Heritage and Activities, and the – DARC, the Department for Contemporary Art and Architecture – enabled selectors from residences to become acquainted with current Italian visual arts.

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On that occasion, the guests were Karin Eklund, director of Delfina Projects in London, Els van Odijk, director of the Rijksakademie in Amsterdam, Christoph Tannert, director of the Künstlerhaus Bethanien in Berlin, and Euridice Arratia, a member of the committee at the Art Omi in New York.

During their stay, various meetings and visits to studios were arranged, the Viafarini archives were made available for research, and subsequently opened to the public, highlighting the artists selected by the guests. At the same time during a public round table within the MIART fair, the guest directors presented their residence programmes.

Over the years to follow, another multifaceted programme was developed involving other representatives of leading residences: in 2007, Vasif Kortun, director of the Platform Garanti of Istanbul and Chus Martinez, then director of the Frankfurter Kunstverein; in 2008, Alessio Antonioli, director of the Gasworks in London, Nirith Nelson, director of the JCVA Jerusalem Center for the Visual Arts in Jerusalem, and Kaja Pawelek, curator of the Centrum Sztuki Wspolczesnej - Centre for Contemporary Art in Warsaw.

The results have been tangible: having seized an imminent need that had not been actively addressed, *Milano on the move* introduces, moves, and provides the chance to take advantage of these invaluable international opportunities such as the residence programmes.

Milano on the move eventually became fundamental to the launch of VIR – Viafarini-in-residence, where this time it was Viafarini that provided housing and funding for artists from abroad, while allowing them to develop their work within its now historic site at via Farini No. 35.

FIG 8

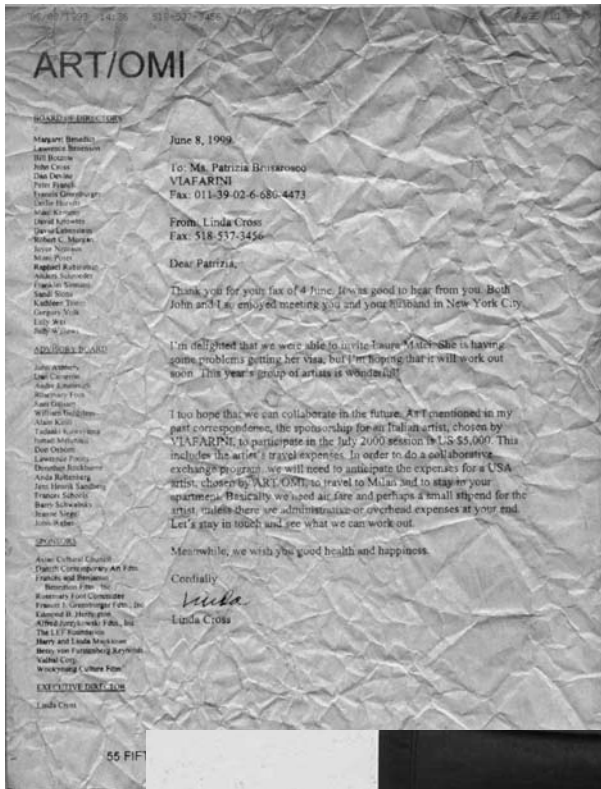


FIG 10

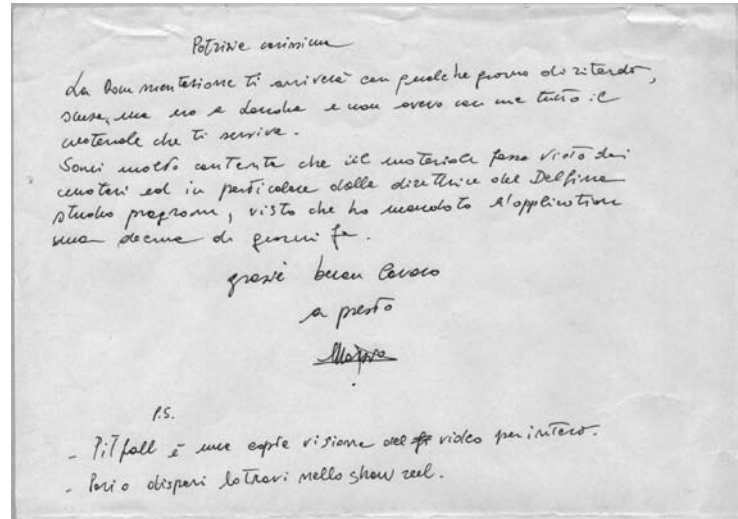


FIG 9



FIG 11

FIG 8 Primi contatti con la residenza Art Omi vicino a New York a supporto della partecipazione dell'artista Laura Matei, 1999 — First contacts with Art Omi residency programme near New York to support Laura Matei's application, 1999

FIG 9 Laura Matei, *1/2.3D*, 1998, half point embroidery with cotton thread, diameter 27 cm

Detail of the installation *Cose Inversosimili*, 1998, curated by Alessandra Galasso; with the artists Domenica Bucalo, Antonio De Pascale, Fulvio Di Piazza, Tiziana Fusari, Laura Matei and Fabrizio Rivola

FIG 10 Contatti tra l'artista Marzia Migliora e la residenza Delfina Project a Londra durante il programma *Milano on the Move*, 2006 — Contacts between artist Marzia Migliora and Delfina Project residency programme in London during *Milano on the Move*, 2006

FIG 11 Marzia Migliora, *no. 1*, from the series *Home Raised*, 2007, pen and ink drawing on paper, 16 x 11 cm

CHAPT # 7 - FROM MILANO ON THE MOVE TO VIR

NIRITH NELSON, JCVA ART DIRECTOR, JERUSALEM

The JCVA is an international artist-in-residency program which hosts both distinguished and promising artists in an intellectually stimulating and magnificent setting. The invited artists have a choice between detaching themselves and exploiting this time and space as a tranquil island of creation, or to get involved with the local social and political reality, as a vital first-hand experience. The Jerusalem Center for the Visual Arts (namely the JCVA) was founded in 1987 thanks to the generosity and vision of the philanthropist Francis K. Lloyd. He understood the importance of an artists-in-residence program as a major cultural contribution to Israel, by establishing a fertile mutual interaction for a profound dialogue between the local and the global.

The JCVA director's trips provide the opportunity and in depth exposure to art scenes abroad especially if the host is another art residency who facilitates the procedures and helps with the artists introduction. My visit to Viafarini was one such encounter which has yielded important connections to the Milanese art realm. Prior to my trip I looked into artists' portfolios from the Viafarini archive and thanks to that research, during my visit I met with 15 artists in two days, from whom I was very much impressed and keep track of their exhibitions and works. In addition, I gave a lecture about the JCVA in the Triennale with two other residency directors from the UK and Poland. Since the JCVA schedule is booked ahead of time, the fruits from this visit are starting to ripen now. Adrian Paci will come to a JCVA residency at the end of this year and hopefully we will do the exchange project between Viafarini and the JCVA I wish to do with Gabi Scardi, who was at the JCVA last year.



FIG 12

FIG 12 manca dida

SOUVENIR D'ITALIE. A nonprofit art story

ELS VAN ODIJK, RIJNSAKADEMIE DIRECTOR, AMSTERDAM

Da: "Els van Odijk"
Data: 04 giugno 2006 21:45:57 GMT+02:00
A: <viafarini@viafarini.org>
Oggetto: applications

Dear Patrizia, dear Milovan,
Fully engaged in the selection procedures from the one side and daily concerns from the other side, step by step contours of the coming residential year are becoming sharper.

From Italy in the end we got 32 applications from the 1250 in total. For the interviews 4 candidates from Italy are invited; they will take place in the third week of June.

I am very excited to have this many Italian candidates in this stadium of selection, I cannot remember any moment to have had such a quantity of Italian artists.
We invited for interview in the international selection in total about 36 artists. We do have 13 studios available for this group.
I will keep you informed about the whole, the interview process, but also make remarks about "the why" the other Italian applications were not valued to proceed to another stage. In due time I will give you some facts and details about that.

With regard to my visit to Milan, Viafarini, this can be mentioned to already have been a success in many respects. I have a lot of after effects from that, but will write about that in a later stage.

For now I appreciate to give you all my warm regards,
Els van Odijk

Da: "Els van Odijk" <els.van.odijk@rijnsakademie.nl>
Data: 25 febbraio 2010 12:43:14 GMT+01:00
A: <viafarini@viafarini.org>
Oggetto: FW: applications

Dear Patrizia,

Thanks for your mail.
Looking back to the invitation of Viafarini in 2005 there has been a real impact on the Italian representation in the Rijnsakademie population. More Italian artists applied, but what is even more important, the quality of the applications improved.

At this moment five Italian artists are having a residency in Amsterdam. Effectively this means nearly 10% of the total artists population. Three of them are in their second work period and two started a residency in January this year. In terms of finding fellowships for the Italian artists we are still working hard to find support from Italy. Hopefully this year brings improvement also in this respect.

Els van Odijk



FIG 13



FIG 14



FIG 15

Rossella Biscotti, Giorgio Andreotta Calò, Alberto De Michele, Anna M. Franceschini and Gino Saccone participated in the Rijksakademie Residency in 2010.

FIG 13 Giorgio Andreotta Calò, *Monumento ai caduti / Bologna*, 2010, intervention and action at the new venue of the Municipality of Bologna

FIG 14 Anna M. Franceschini, *Polistirene*, 2007, single channel installation, video DV PAL, 12'00"

FIG 15 Rossella Biscotti, *Everything is somehow related to everything else, yet the whole is terrifyingly unstable*, 2008, series of 10 photographs

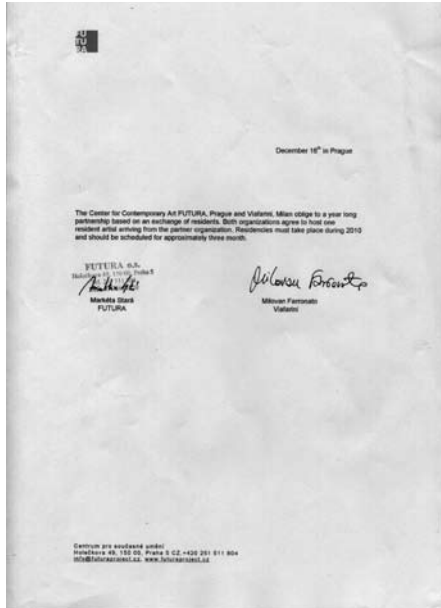


FIG 16



FIG 17



FIG 18

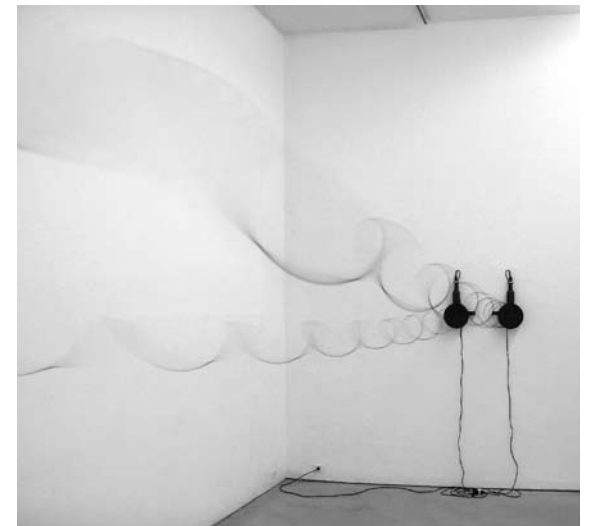


FIG 19

ALESSIO ANTONIOLLI, GASWORKS DIRECTOR, LONDON

Milano on the Move, developed by Viafarini, is an amazing gateway to the contemporary art scene, giving curators, writers and researchers based outside Italy an immediate snapshot on emerging practices and access to artists. I could not have asked for a better way to be re-introduced to the art of a country that I left 20 years earlier.

At the same time, Viafarini has become a bridge, through their residency programme and their international presence, offering artists the opportunity for essential dialogue and exchange beyond national boundaries. It is this ability to evolve and respond to the need of artists to widen the horizons and opportunities for professional development that keeps Viafarini connected to the ground and ever more relevant.

FIG 16 Collaborazione con la residenza Futura a Praga, con uno scambio tra gli artisti Emily Verla Bovino and Pavel Sterec, 2010 — Collaboration with Futura residency programme in Praga, in form of artist exchange between Emily Verla Bovino and Pavel Sterec, 2010

FIG 17 Emily Verla Bovino, *On Death Styles as Such and On Ways of Death*, 2007-2009, mixed materials, variable dimensions; installation view at Careof DOcVA, Milan

FIG 18 Alberto Tadiello è stato invitato a Gasworks a Londra grazie al Premio Furla, con cui Viafarini collabora nel coordinamento delle residenze d'artista all'estero. — Alberto Tadiello was invited to Gasworks in London thanks to the Premio Furla, to which Viafarini collaborates coordinating the awarded artists' stays abroad.

FIG 19 Alberto Tadiello, *PWS 1200 IPC KH3116*, 2008, cables, drillers; installation view at VIR Viafarini-in-residence, Milan

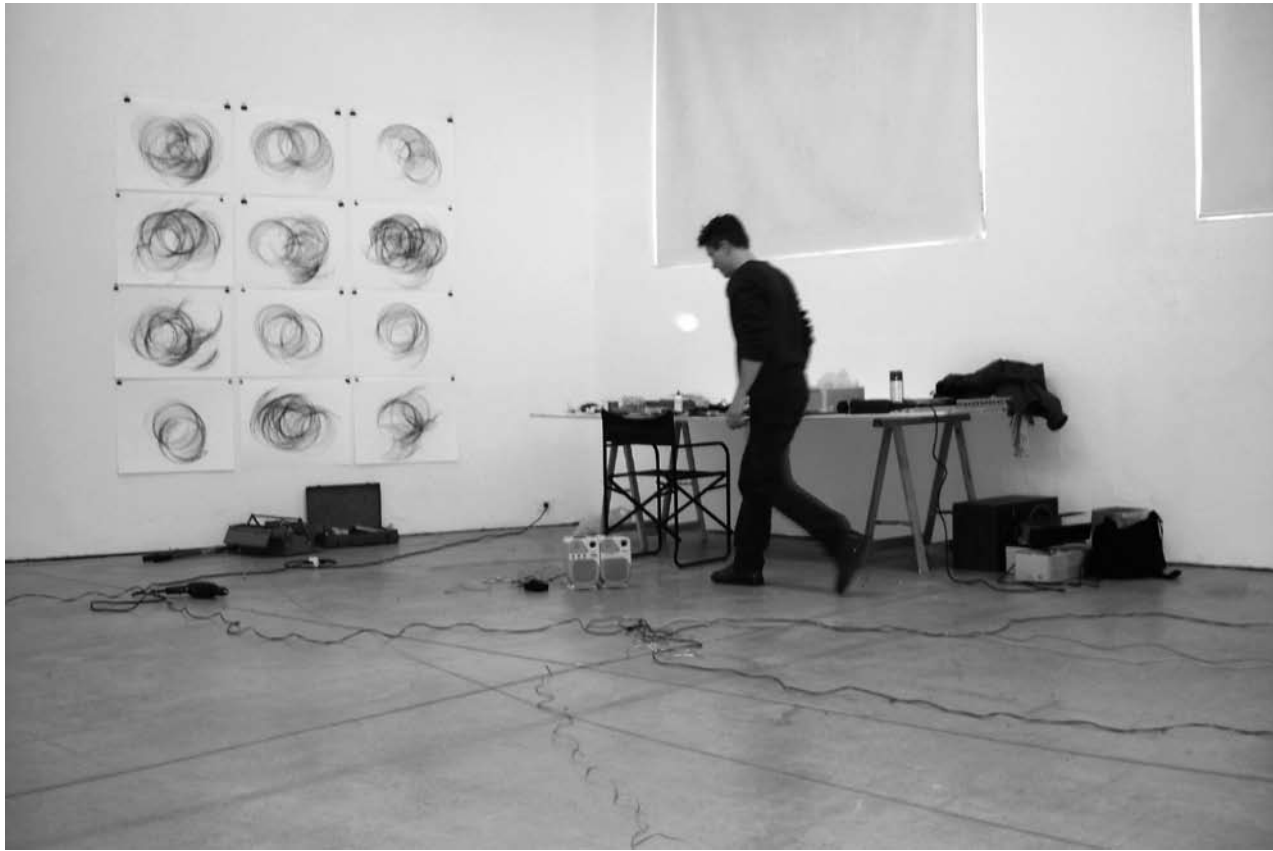


FIG 20

Viafarini.

Once past the sliding wall, a great vacuous body opens before you.

As an aisle extends on the left, it almost unexpectedly seizes you from the side and pulls you in.

At the end, the inclination of the wall deforms the perspective, accentuates the escape, increases the distance.

I have inhabited this space, looked at it, bet on it, dreamt it.

For a moment I also feared it.

As if one were immersed within a different magnitude and had difficulty in finding an axis through which to browse.

There are different dimensions, proportions to calculate.

I believe to have perpetuated certain rhythms and movements within by the agitation of cables and the pulsation of magnetic cones, as an attempt to fasten, condense, sustain...

I always thought of this space in terms of an impulse, an instance of disparity.

And somewhat of a grammatical sign: it connects as much as it disconnects.

To have the chance to stay and think, to manage time and space, is strength, luxury, freedom.

ALBERTO TADIELLO

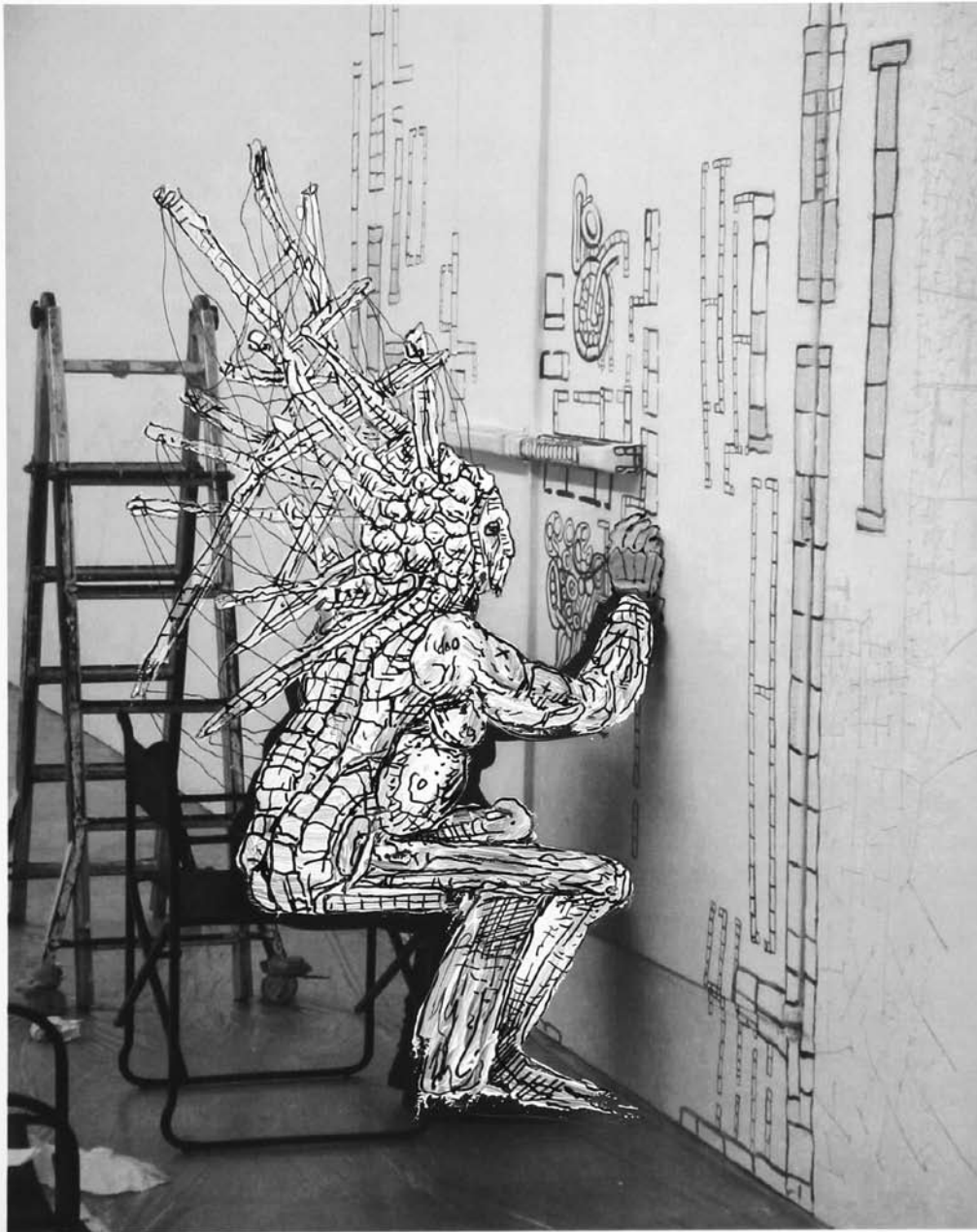


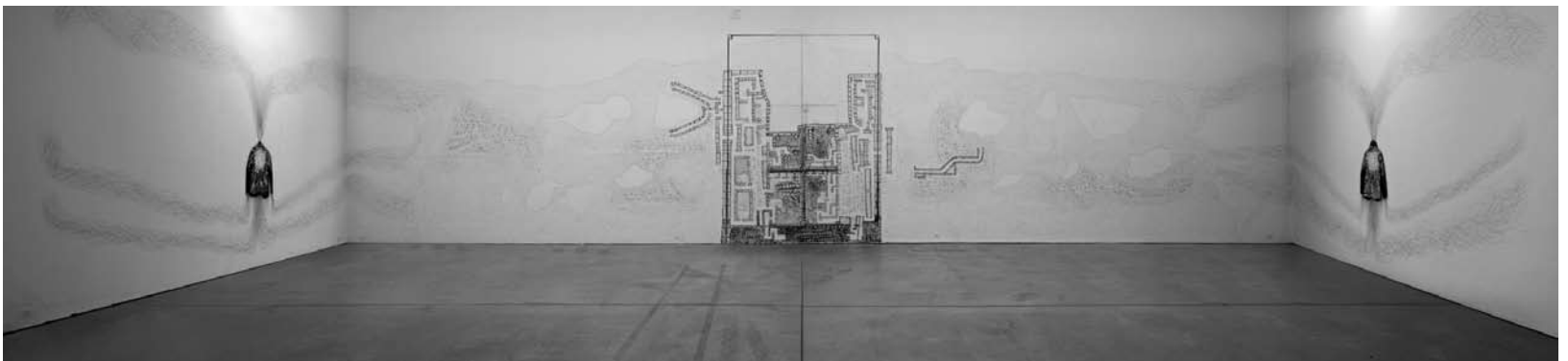
FIG 21

Memories of Viafarini: a terrific balance of independent work and collaboration with younger Milanese artists; all-hours access; the site manageable, a bit challenging (that door!); the courtyard refuge; cigar-smoking in the Piazza Segrino and Lagosta; the morning stroll for a cappuccino, then later a glass of wine; intense, concentrated work; lively conversations in the gallery with visitors, joking with the staff; the bank of windows streaming late-afternoon light, the city buzzing in the distance.

KIM JONES

FIG 21 — 22 Kim Jones, 2008, pencil on wall, installation view at VIR; photo by Santi Caleca

FIG 22



CHAPT # 7 - FROM MILANO ON THE MOVE TO VIR

FIG 23 Ulrich Vogl, installation view at VIR

Le Grand Prix d'Eurovision

You know of those contests you have in your head – and you make categories and it is like the Grand Prix d'Eurovision? Lots of glamour. English and French announcements. Zero to ten points. People clapping. All in your head?

Well, one of those contests I have is on "artists' residencies". There are five main categories: Studio (ideally large with light, concentrated atmosphere), location (if in a city – central, but not too central – so not to be distracted too much), staff (open, friendly, helpful and professional but not too nosy), contacts (studio visits and introduction to other artists, curators, collectors, journalists etc.), fellow artists (I prefer not to work alone, so it is great to have other artists around).

The year the Viafarini was in the contest it was a great party! Lots of Champagne! I gave it nine points total. I know that is not ten points – but it is always good to have things ahead! And listen – nine points!!

When I arrived the atmosphere at the foundation was distanced – in a way that I was used to from the art world. However it irritated me. It did not fulfil my cliché about the Italians – "family", "warm" and "pasta". It was March, rainy and cold, restaurants pretty expensive and as I said – people working there were pretty distanced. Or was it Milanese style? It was my first time in Milan.

If you live in the same building and work in the same building the whole time with the same people, after three months you have the feeling you know the people there quite a bit. And if they are interesting people you are interested in the way they do things. First you might wonder, then get used to it and then you start loving the way they do things. The distance gets smaller. Maybe then you start loving them. That is what happened to me.

If anybody asks me today how I liked it – I say "great". And it was. Once we got to know each other it fulfilled the cliché about the Italians – it was like a family. And we worked hard and did a good job – it fulfilled the cliché of the Milanese. And maybe I fulfil the cliché of a German giving points! All I know is that in the end – I did not want to leave!

ULRICH VOGL



FIG 23

FIG 24 Benjamin Greber, installation view at VIR

I remember how I saw

The snow covered peaks of the Alps
When I walked down Viafarini for the very first time
How people never stopped watering their flowers
In this beautiful backyard
And how the heat wrapped it in silence sometimes
How I stubbed my head on the door beam once a day
How we stepped out into the street
How we got into a fight in the bar to the right
And a free drink by the waitress after losing it

I remember the young upcoming models
and the transvestites
Waiting at the supermarket check out
The guy that stole my cigarettes
The guy that tried to sell roses
People that were talking a lot
And those who kept quiet a lot
And how it was all the same to me
As I do not speak Italian

Somebody had laid out a little garden
In a corner of an empty open space
That used to be part of a freight yard once

It is good to write things down
Before they fade

BENJAMIN GREBER



FIG 24



FIG 25

FIG 25 L'artista Sefer Memisoglu che esegue le riprese per il video a VIR, 2009 — Artist Sefer Memisoglu shooting at VIR, 2009

Being at Milan

Every time I travel to, I felt like shadows in Milan have different life styles. This mysterious call winded from the city turned out to be a magnificent inspiration with the timely invitation from Milovan. On the April 27th of 2009, I came to Viagarini, Milan for spending 3 months period of my life & my studies. Everyday I was getting out of Viagarini 35 & having small tours to observe impressive historical trade-life and to have feeling of the city.

These tours mainly consisted of passing through extraordinary Central Train Station of Milan to get lost in the search of shadows, and these tours generally made its end in Duomo & I was ending up smoking my dear cigar with the escort of imagery gained by these specific excursions.

As a consequence of these daily hanging-arounds, it made one of my favourite works, in which shadows became a reality, happen. We realized a very good production at the end of a perfect organization.

I am thankful for this granted cosy life in Milan, flawless collaboration and devotion in Viagarini.

SEFER MEMISOGLU



FIG 26

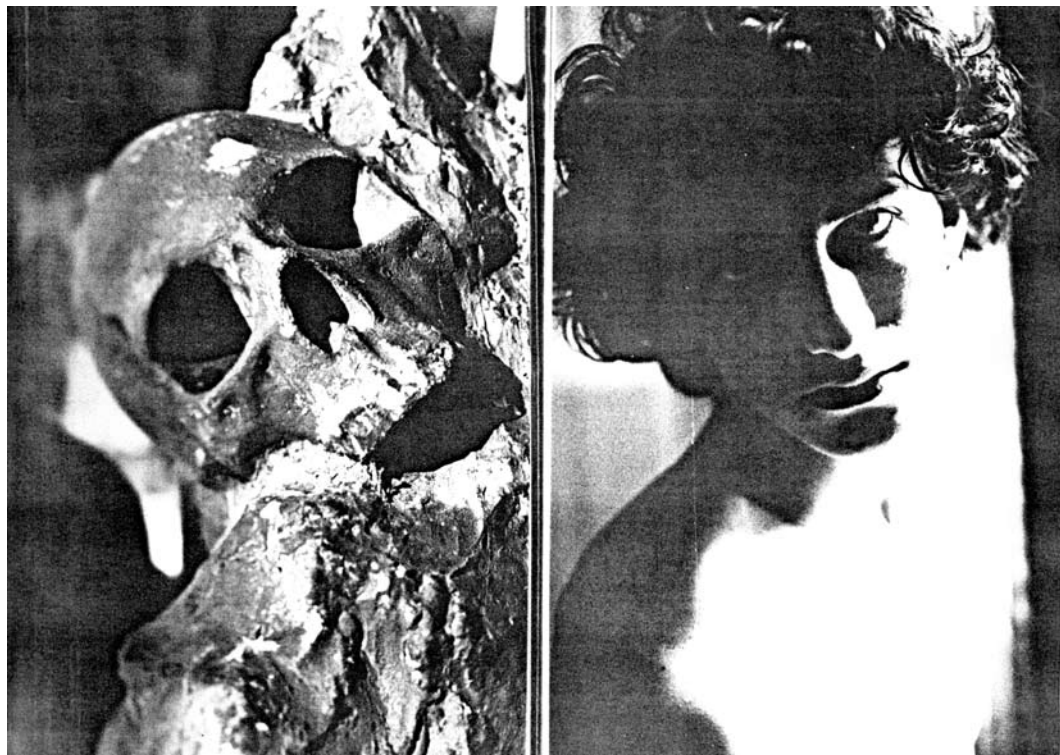


FIG 27

FIG 26 — 27 Scott Treleaven, *Cimitero Monumentale*, 2009, photographic process (detail)

The VIR Viarini-in-residence provided me with a unique opportunity to work free from the rigor of commercial and institutional exhibitions, and instead allowed me an opportunity to explore and reflect, unencumbered, both in the studio and out in the complex psycho-geography of Milan; a city that perhaps doesn't readily yield itself up to the casual tourist, but thoroughly rewards repeated excursions. The conscientiousness of the staff and decent facilities made it easy for me to develop my own agenda, and this has gone a long way in ensuring that my time in the VIR Viarini-in-residence, and in the city itself, will continue to be recurring points of reference in my work.

SCOTT TRELEAVEN



FIG 28 Jonathan Baldoock, 2009, mixed materials, installation view at VIR

FIG 28

VIR Viafarini-in-residence gave me the opportunity to ponder, reflect and explore. I feel that the residency has been essential to my artistic development and a completely unique experience. With the wealth of artistic and cultural history at your fingertips – not just in Milan, but the surrounding cities it is impossible not to feel inspired and invigorated as an artist. This in addition to the supportive role of Viafarini itself has meant that I am still feeling the effects long after I have left.

JONATHAN BALDOCK

FIG 29



FIG 30



FIG 29 – 30 Da sinistra, gli artisti Julia Staszak e Shane Campbell, con la stageista Francesca Chiacchio – From the left, artists at VIR Julia Staszak and Shane Campbell, with Viafarini intern Francesca Chiacchio

VIR Viafarini-in-residence presented a great opportunity to spend three months exploring the rich history of Northern Italy. It was a pleasure to work with the other residents and work with the Viafarini community.

All the activities such as the high school and the visits by the class of curators and the open studio were great.

Mihovil Markulin taking us out to see the galleries and some night activities.

All the staff were very nice to me and it was a pleasure to be there for three months.

The studio and apartment were ample and worked well for me.

Things to make the residency better:

*Have a dinner/coffee/anything in the beginning. This way we meet each other much quicker.

*Best not to schedule anything a day or two before the open studios.

*A drill permanently in the residency so I don't have to chase one down from the gallery area.

SHANE CAMPBELL

CHAPT # 7 - FROM MILANO ON THE MOVE TO VIR

FIG 31 Julia Staszak, installazione realizzata con opere di altri artisti trovati a VIR, 2009 — Julia Staszak, installation produced with art works by other artists found at VIR, 2009

Cara mia Julia!

Schade, daß ich Dich nicht angetroffen habe: wir hätten viel Spaß miteinander gehabt. Schon damals, als Massimiliano, Ali und ich die Auguststrasse gerockt haben und uns die Arschgeleihe eben nicht am Arsch vorbei gingen, hätten wir uns begegnen müssen.

Berlin – Mailand, ach das sind doch Inseln, abgelegene Inseln, die nach Sand riechen und schmecken. Eigentlich wollte ich sie nur noch mit dem Finger auf der Landkarte besuchen. Schiffbruch erleiden kann ich geschmackvoller haben. Und Vergessen, ja manche Leute glauben mir tatsächlich, ich könnte meine Vergangenheit vergessen: Du weißt es besser. Nicht mal meine Zukunft kann ich vergessen, dabei möchte ich doch am liebsten nur mal zehn Jahre lang zu denken aufhören. Kunst schaffen, ohne nachzudenken, wie all die Südseeheim-sucher es wollten.

Nun hast Du Claudia aus Patricias altem Schrank hervor gekramt. Ich weiß nicht, ob das gut war. Du wirst es spätestens in Mailand gemerkt haben, daß nichts besser zusammen geht als schwule Männer und schöne Frauen. Ich will da gar nichts zu Michelangelo gesagt haben, seine Pieta im Castello ist eine Glaubensinsel, schöne Madonnen hat er als junger Mann gemacht.

Gestern war ich bei meinem alten Freund Massimo, stellt er doch tatsächlich wieder Condo aus! Ich sollte ihn noch mal an die Wand heften, endlos Tippkicker spielen lassen oder auch in einen Kühlschrank zwingen. Kühlschränke oder alte Schuhe, was macht den Unterschied, überall können zarte, junge Pflanzen wurzeln, Apokalypse und Hoffnung kann man gemeinsam denken, darf es nur nicht zu oft. Trotzdem: Kreuze sind nicht nur für Kreuzigungen gut. Du hast den Weg des Anbetenden zu Claudia mit Andreaskreuzen gepflastert, dein Freund Volkmar hatte Dich gewarnt: die Blickrichtung des Adoranten ist entscheidend. Warum lässt Du ihn nicht zu dem neckischen Fußballpokal beten, oder zu Yin und Yang? Überhaupt diese weibische Stickerei, laß Dich lieber tätowieren. Oder von Erwin Wurm fotografieren, wie Claudia.

„Him“ hat Zeit seines Lebens nur sich selbst angebetet, wenn er am Ende um Absolution bit-tet, kann Gott ihm vergeben? Wann muß ein Künstler sich rechtfertigen? Wenn er schlechte irrelevante Kunst für viel Geld verkauft? Wann muß ein Mensch um Absolution bangen? Wenn er Schlechtes tut, oder schon, wenn er nicht gegen das Schlechte kämpft?

Robinson hatte es auf seiner Insel einfach. Solche Inseln gibt es nicht mehr.

Ist diese von Dir mit einem Kreuz vernagelte Tür auf die Gasse nicht das Schönste an der viafarini? Vielleicht die schönste Tür Mailands. Ein Ausweg, wie man ihn im Leben selten hat. Wenn wir nur einmal gemeinsam durch diese Tür gingen, hätte die liebe Seele Ruh, wie ihr Deutschen sagt. Vielleicht ist Mailand gar keine Insel, sondern viafarini die Insel und Mailand das Meer. Tosend, unwirtlich, hassenswert? Ein Spiegelbild der apokalyptischen Gegenwart? Der Dom die einzige andere bewohnbare Insel in diesem Meer, in seiner Krypta bei den toten Bischöfen rumort Wallinger und sein Dach ist ein Ausguck zum Blick ins Nichts. Die Alta Moda Boutiquen wie die Asiashops in der via Bramante: nur Sirenen an Odysseus Weg. Ach ja, Bra-mante, schön daß Du in der Basilika Santa Maria Presso San Satiro warst, noch so eine Insel, alles andere ist untergegangen, da Vinci in die Belanglosigkeit versenkt..

Pessimistisch? Ich? Ich bin doch nicht pessimistisch, das Leben funkelt und wenn das Brot zur Neige geht, besuchen wir die nächste Lobsterparty. Marie-Antoinette versus David Foster Wallace. Aber das überlasse ich anderen.

Maurizio

FIG 31





FIG 32

The possibility to spend a residency at this precise moment of my life proved to be of fundamental importance for me, especially considering that I had the opportunity to work without leaving Milan. The fact that I had a place to work and also the opportunity to meet people with whom I interacted and exchanged views day by day, surely contributed to make my work much more enjoyable and stimulating for me.

DRAGANA SAPANJOS



FIG 33

FIG 33 Exhibition view: Dragana Sapanjos, *Reverb*, 2010, performance held during the opening, with the participation of 20 deaf-mute actors; Xabier Salaberria, *Non objective geometry produces objective reality*, 2010, two desks, laminated chipboard, wood, paint; Pavel Sterec, documentation of the work realised during the residency

NETWORKING WITH RESIDENCIES IN ITALY:

I T A GAIL COCHRANE - DIRETTORE FONDAZIONE SPINOLA BANNA PER L'ARTE.

Per i giovani artisti è vitale lo scambio di esperienze che completano il bagaglio di conoscenze e relazioni oggi sempre più necessario per chi intenda confrontarsi sul territorio globalizzato delle arti visive. Questo scambio è molto penalizzato nel nostro paese, dove non esiste una vera sensibilità al contemporaneo, perché l'attenzione delle istituzioni preposte è da sempre focalizzata più sul passato che sul presente o sul futuro. Dunque, in Italia, le opportunità di alta formazione e di mobilità per i giovani sono davvero poche, a differenza di quanto accade in altri paesi europei, dove invece le offerte formative nel campo delle arti visive sono molteplici, sia in termini di scuole specialistiche con lauree brevi e master, sia in termini di mobilità, con borse di studio per poter accedere a programmi di residenza all'estero. In Europa, inoltre, realtà come la Städelschule Art Academy di Francoforte dimostrano l'eccellenza dell'insegnamento nelle Accademie, che purtroppo in Italia è obsoleto e non permette di sviluppare strumenti adeguati al mondo delle arti visive, mentre mancano le università specialistiche e sono pochissimi i programmi di residenza per artisti del territorio nazionale. Lo Iuav di Venezia è l'unica università italiana che offre un corso di laurea triennale in Arti Visive e un biennio specialistico in Progettazione e Produzione delle Arti Visive e chiama a insegnare artisti e curatori di rilevanza internazionale. La Naba di Milano è un'accademia privata molto interessante per la qualità dell'offerta formativa, con un triennio in Pittura e Arti Visive e un biennio specialistico in Arti Visive e Studi Curatoriali. Per quanto riguarda le residenze per artisti, la prima in Italia è stata la Fondazione Ratti a Como che ha creato il Corso Superiore di Arti Visive tenuto da grandi artisti internazionali. Un altro programma di residenza italiano ormai consolidato è quello degli atelier della Fondazione Bevilacqua la Masa di Venezia.

La Fondazione Spinola Banna per l'Arte, in provincia di Torino, ha un programma di formazione post-universitaria sull'arte

contemporanea, con residenza, dedicato ad artisti under 35 attivi sul territorio nazionale, con workshop e seminari focalizzati sull'approfondimento teorico delle pratiche artistiche attuali e dei temi più rilevanti del dibattito filosofico a esse correlato, che come docenti vedono impegnati artisti di rilievo internazionale.



FIG 34

E N G GAIL COCHRANE - DIRETTORE FONDAZIONE SPINOLA BANNA PER L'ARTE.

For young artists it is vital to exchange experiences that complete the wealth of knowledge and relationships which are nowadays increasingly more necessary for those who are about to face the globalised territory of visual arts. Such an exchange is often penalised in our country, which lacks any real sensitivity to the contemporary as a result of the institutions' focus on the past rather than the present or the future. Consequently, in Italy there are very few opportunities to receive a high level of training and of mobilising young artists, unlike other European countries where there are multiple training opportunities (be they in terms of specialised schools with short degrees and masters, or of mobility by granting scholarships for residence programmes abroad). Furthermore, European academies such as the Städelschule Art Academy in Frankfurt demonstrate an excellence in teaching, which unfortunately in Italy remains obsolete, as well as the lack of specialised

universities and very few residence programmes for artists, which prevent the development of the appropriate tools for the world of visual arts. The IUAV in Venice is the only Italian university that offers a three-year degree course in Visual Arts and a two-year specialised course in Planning and Production of the Visual

Arts, which summons artists and curators of international importance to hold lectures. The NABA of Milan is a very interesting private academy as far as training is concerned, and offers a three-year course in Painting and Visual Arts as well as a two-year specialisation course in Visual Arts and Curatorial Studies. With regards to the residence programmes

for artists, the first in Italy was the Fondazione Ratti in Como which created the Advanced Course in Visual Arts held by major international artists. The Fondazione Bevilacqua la Masa in Venice also offers another well-established residence programme in Italy.

The Fondazione Spinola Banna per l'Arte near Turin offers a post-graduate training programme in contemporary art for Italian-based artists under 35 years of age that includes a residence programme with workshops and seminars focusing on an in-depth examination of the theory and philosophical debate on the current practical arts, held by internationally renowned artists.

FIG 32 Viafarini collabora con la Fondazione Spinola Banna per l'Arte per la selezione degli artisti da invitare ai workshop curati da Gail Cochrane nella sede della Fondazione vicino a Torino. — Viafarini collaborates with the Fondazione Spinola Banna per l'Arte for selecting the artists to be invited to the workshop curated by Gail Cochrane at the Foundation venue in the countryside near Turin.



FIG 35

Fondazione Furla
Fondazione Querini Stampalia Onlus
MAMbo - Museo d'Arte Moderna di Bologna
UniCredit Group

sono lieti di invitarLa al

7. PREMIO FURLA 2009

Artisti finalisti
Giorgio Andreotta Calò, Meris Angioletti, Giulia Piscitelli,
Alberto Tadiello, Ian Tweedy

Sabato 24 gennaio 2009
h.15.00: Tavola rotonda "Progettare per un artista"
h.18.00: Cerimonia di premiazione

Arte Fiera Art First 2009
Spazio Art Talks | Ammezzato 15-20
Quartiere fieristico di Bologna
Ingresso da Piazza Costituzione

Interverranno alla tavola rotonda:
Marina Abramovic, Alessio Antonioli, Zdenka Badovinac, Laura Barreca,
Chiara Bertola, Daniel Birnbaum, Caroline Corbetta, Roberto Daolio,
Giacinto Di Pietrantonio, Walter Guadagnini, Francesco Manacorda,
Gianfranco Maraniello, Hans Ulrich Obrist, Alessandro Rabottini,
Pierluigi Sacco, Andrea Viliani

I cinque progetti finalisti saranno esposti dal 23 al 26 gennaio in Arte Fiera, Padiglione 20

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in collaborazione con
FONDAZIONE FURLA MAMbo UniCredit Group VIA FARINI



7. PREMIO FURLA 2009

FIG 36

FIG 35 Dagli anni '90 Viafarini collabora con la Fondazione Bevilacqua La Masa di Venezia per le attività della Fondazione legate all'archivio e alle residenze. — Since the nineties Viafarini collaborates with Fondazione Bevilacqua La Masa Venezia for their archive activities and for their residency programmes.

FIG 36 Fin dalle origini Viafarini collabora con il Premio Furla per le attività d'archivio; nel 2009 il Premio Furla è diventato una borsa di studio per una residenza all'estero. — Since the beginning Viafarini collaborates with the Premio Furla for their archive activities; in 2009 the Premio Furla became a grant for a residency abroad

Exhibition view of *Opera2009*, curated by Mara Ambrosic and Stefano Coletto at Viafarini DOCVA, with artists in residence at Atelier Bevilacqua La Masa Venezia



FIG 37

Dal 1993 Viagarini collabora con la Fondazione Antonio Ratti per la promozione del programma Corso Superiore di Arti Visive realizzato in residenza a Como. — Since 1993 Viagarini collaborates with Fondazione Antonio Ratti for the promotion of his residency program Advanced Course for Visual Art in Como

FIG 37 Linda Fregni Nagler, *Il confronto*, 2004, two photographic prints

L'opera è stata realizzata con la partecipazione di tutti gli artisti che hanno preso parte al corso del 2004, del visiting professor Jimmie Durham, dei curatori Anna Daneri e Roberto Pinto e di Patrizia Brusarosco. — The work shows all the artists participating in the 2004 workshop, the visiting professor Jimmie Durham, the curators Anna Daneri and Roberto Pinto, as well as Patrizia Brusarosco.