

MEMORIES AND ENCOUNTERS Residency program for international artists in Milan at VIR Viafarini-in-residence



Sefer Memişoğlu, *Reflection*, 2008 | Scott Treleaven, *Ghost of a Flea*, 2008

presentation: **thursday, May 14 2009, 6 pm:** VIR program presentation and introduction to the research project of the artists **Sefer Memişoğlu (Turkey)** and **Scott Treleaven (Canada)**

following is an aperitif at 8 pm

open day: **thursday July 9 2009, 6 pm**


site: **VIR Viafarini-in-residence, via Carlo Farini 35, Milano**

in collaboration with:



The new season of VIR Viafarini-in-residence -- a residency program started in Milan in 2008 - sets out with a new experimental frame, and a new introducing title: **Memories and Encounters**. Three groups of artists will follow one after the other from May 2009 to March 2010, thanks to the precious contribution of **Fondazione Cariplo**, that promotes the entire project, of **PARC** part of the Ministero per i Beni e le Attività Culturali, as well as other organizations or individuals who decided to sustain the invited artists. **Gemmo spa**, Viafarini's institutional partner, and **ACACIA** - Associazione Amici Arte Contemporanea, involved in the start-up of the project, both confirm their support for this year, along with the new individual adhesion of **Nicoletta Fiorucci**.

Memories and Encounters is meant to show and compare different artistic experiences and promote them to the Italian public. Each combination of artists coming from areas far away from each other (not only from a geographical point of view) will live and work together for



about three months in the residency space, in order to experiment a possible dialogue and produce a joint project to be exhibited to the public during the conclusive **open day**.

Following is the 2009 / spring 2010 calendar:

may / july 2009: **Sefer Memişoğlu (Turkey)** and **Scott Treleaven (Canada)**
september / november 2009: **Jonathan Baldock (GB)**, **Shane Campbell (USA)** and **Julia Staszak (Germany)**
january / march 2010: **Xabier Salaberria (Spain)**, **Dragana Sapanjoš (Croatia)**, **Pavel Sterec (Czech Republic)**

Memories and Encounters does not only involve artists in a exhibitional program, but aims also at investigating the interaction between autonomous projects inside a shared atelier. It is an attempt to probe the possibility of communication between different poetics. The final result will be measurable through the critical writing of curators and especially through the net of contacts triggered among different artistic realities in the Italian scenario and the international hosts. The artists will receive regular studio visits, will dialogue with the protagonists of the Italian artists scene, will be involved in a series of workshops and public meetings and will participate to a educational project that involves several schools from Milan through the collaboration with **ANISA** – Associazione Nazionale Insegnanti di Storia dell’Arte. Memories and Encounters is a collaborative project of Patrizia Brusarosco, Milovan Farronato, Nicoletta Fiorucci, Gabi Scardi, Marco Tagliafierro, Gemma Testa, Giulio Verago, Angela Vettese.

The artists were selected under the suggestions of prestigious residency programs and international artists and critics Viafarini collaborated with in its 18 years of activity.

- _ International residency programs: Platform Garanti (Istanbul), Gasworks (Londra), Futura (Praga), CCA Centrum Sztuki Wspolczesnej (Varsavia), Künstlerhaus Bethanien (Berlino), Rijksakademie (Amsterdam) Gerusalem Center for visual art (Gerusalemme)
- _ Artists: Marina Abramovic, Maurizio Cattelan, Jimmy Durham, Katharina Fritsch, Hans Op de Beeck, Tobias Rehberger, Runa Islam, Katharina Grosse.
- _ Critics: Dennis Cooper, Chuz Martinez, Nirith Nelson, Rita Pinto, Marina Wallace

Thanks to the ongoing international collaborations, **Memories and Encounters** project will allow an Italian artist to go to Prague in 2010 for a three-months residency program.

Press kit and high-resolution images are available on the website:

www.altofragile.it/press_docva.html

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VIR Viafarini-in-residence Information on the artists

may / july 2009: Sefer Memişoğlu (1977, Turkey) and Scott Treleaven (1972, Canada)


Sefer Memişoğlu _ The video maker artist develops his research as a reflection on the torrent of images that overwhelms our lives. The figures and places in his works are real and imaginary at the same time. Memişoğlu does not make a critique of the contemporary approach to images, but he rather shows the everyday relationship with the flux of visual stimulus made possible by the hypertextual culture. His art is entirely digital and it could be generated by the computer or obtained from other sources, through photographic scanning or software drawing and computer graphics. His compositions are rich in signs and sophisticated allusions, historically pointy references and irony. The quotations he uses are not placed in a hierarchical way and the tone of the discourse stays still, never complaisant or emotionally pathetic.

Scott Treleaven _ The research undertaken by Scott Treleaven is meant to explore the border between identity and alterity, and eventually to force them out. Treleaven's aim is to discover which is the limit of the body as a unanimously recognized symbol, in the attempt to free it from the bond of gender definition. Drawing on these assumptions, his research revolves around the definition of the so-called era of the 'end of ideology', and the signs that characterize it. Treleaven has no regret for social classes dissolution and their correspondent symbolic codes, but it looks out for new possible combinations within the debris of present time. Hence the collage is a perfect complement to his investigation needs, not only as a medium, but as a method. the artist works with super-8 film and photography, following the fil rouge of young subcultures behaviours and expression. During the residency Treleaven will go on exploring the limits of objectivity of representation of urban space with the collage technique, starting from a photographic research, and finally acting on the photographs with ink, gouache or watercolour.

september / november 2009: Jonathan Baldock (1980, Great Britain), Shane Campbell (1978, U.S.A), Julia Staszak (1973, Germany)

Jonathan Baldock _ The artist works with sculpture, installation and painting. His pieces, cheerful and flighty, are based on a research of the grotesque, deforming representation and on paradox and exasperation. His sculptures are characterized by geometric and naturalistic decorations, obtained from the tangle and shocking combination of different materials. Through this figurative approach the artist ends up comparing himself to the ideal history of human figure in the History of Art, investigating it with a hybrid eye that prefers absurdities and perception tricks like in the surrealism tradition. For his residency project Baldock will start from the analysis of the theatrical aesthetic traces to be found in Milan, linked to the farcical and bizarre artistic expressions where beauty is mixed to horror and grotesque. the artist is interested in the contraposition of these traditions and in their role in today's Milan, perceived as a cosmopolitan capital of fashion and design.

Shane Campbell _ The paintings of Shane Campbell are embedded in the expressionist research tradition, conserving the tension to the chipping of language pertaining to the historical movement. The artist expresses his feelings through a linguistic choice that exasperates, deforms and twists expressive tools and subjects, preferring violent and not



naturalistic colours, the alteration of spatial structures and the simultaneous simplification and emphasis on the sign.

During his residency the Californian artist will start from a study of the fragmented architectonic pattern of Milan, characterized by the juxtaposition of the monument's historical relevance and the modern temples of business. Shane Campbell wants to dwell on the contrast between traces of the past and the natural inclination toward the future, deepening the dynamism generated by these formal, historical and cultural contrasts.

Julia Staszak _ Julia Staszak education as a painter has then shifted to a combination of painting techniques with those of the conceptual tradition, along with sculpture and installation. Her installations are apparently inconsistent compositions of materials and techniques with dramatically different histories, that disclose to a careful look a series of analogies and correspondences between the elements that are at stake. The artist freely flaws between different sources of inspiration, so blending vernacular and profane register with literary quotations, in a continuous and only apparently contradictory flux of appropriations, references, transformations and contrapositions, that the artist understands as empathic relations between dissimilar worlds. Staszak's works therefore reveals a deep tension to the construction of a shared background for social relations.

During her staying at VIR, the artist, starting from a research on the logics of art commission in Italy and in Milan specifically, will take inspiration from the evolution of the relationship between patrons and artists – from the historical role of Catholic Church to the contemporary art scene and that of industrial design.

January / March 2010: Xabier Salaberria (1969, Spain), Dragana Sapanjos (Croatia), Pavel Sterec (1985, Czech Republic)

Xabier Salaberria _ Salabierra works on the proportional relations between man and architecture, reckoning man as a possible unit of measurement to which every architectonic structure is related and, most importantly, from which every project should start out. In so doing, he reveals also a second relationship, psychological, emotional, with architecture. The habitats he creates search for a communication between spectator and artist and confront themselves with ancient, ancestral fears, linked to darkness, to constraint and to every bond attributable to architectural signs.

Dragana Sapanjoš _ Disturbing sensations are recurring elements in Dragana Sapanjoš works, both in terms of interference with the signal of the instrumentations often included in her artworks, as well as unpleasant sensations provoked in the viewers. For instance considering some of her environmental and sound installations, a too low or too loud noise dinconcert the viewer, putting him into a hard, uncomfortable condition. In the recent video installation *I love you*, a too insistent and shouted love declaration provokes in the viewer a sense of aggression, emotional blackmail and abuse. According to Dragana Sapanjoš art is a place for a very close physical and psychological proximity, a narrow contact zone between the artist and the audience, a kind of direct – and often painful – match, a chance for a peripheral relationship within the mass communication context, a too much vehement face to face embrace.

Pavel Sterec _ His research usually starts from a performative approach. The artwork emerges as the result of deliberately constructed situations and episodic events. After having attended the Prague Academy of Performative Arts his artistic career started as an actor and performer, then he graduated at Prague Academy of Fine Arts and founded the alternative radio Lemurie. In collaboration with Jan Pfeiffer he founded in 2008 Pavillion Gallery and in the same year he attended a course by visiting professor Polish artist Zbigniew Libera.

