

## Reflections on Mother Earth, Agriculture and Nutrition

### **Musée Ariana**

10, avenue de la Paix, Geneva

**Press Conference December 18, 2012 at 12 am**

***Opening December 18, 2012 at 6:30 pm***

**Exhibition runs from 19 December 2012 to 24 February 2013**

Curated by

**Adelina von Fürstenberg**

A project of



in collaboration with

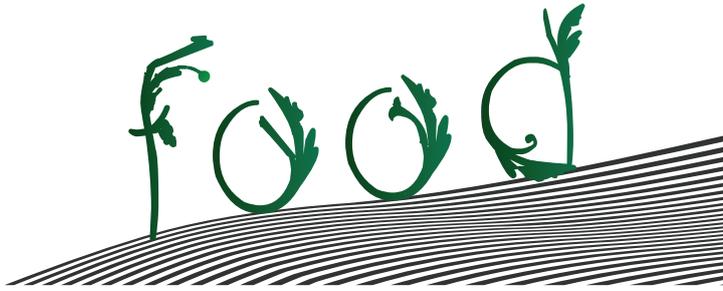
**ariana**



musée  
suisse  
de la céramique  
et  
du verre

## Index

p. 3	<b>Press Release and Contacts</b>
p. 5	<b>Introduction</b>
p. 7	<b>Venues and Dates</b>
p. 8	<b>First Venue: Ariana Museum</b>
p. 9	<b>Organization</b>
p. 10	<b>Partners</b>
p. 11	<b>Artists and Artworks</b>
p. 40	<b>Short Films and Directors</b>
p. 47	<b><i>ART for The World</i></b>



## Reflections on Mother Earth, Agriculture and Nutrition

### Press Release

***Inauguration Tuesday, December 18, 2012 at 18.30***

**Exhibition runs from 19 December, 2012 to 24 February 2013**

**ART for The World** presents **FOOD**, an international travelling exhibition that will be presented in avant-première in Geneva at the Musée Ariana, the Swiss Museum of Ceramics and Glass, at 10 Avenue de la Paix, Geneva, located in the heart of the international organizations area and next to the United Nations Geneva Headquarters.

Designed and curated by **Adelina von Fürstenberg**, **FOOD** focuses on the **preservation of our Mother Earth** and **food choices**, as well as **the effects of climate change**, the **poisoning of agricultural products**, the **food distribution gap**, **famine** and other related concerns. **FOOD** is multi-faceted: a **contemporary art exhibition**, a series of **lectures** and **round tables** bringing together stakeholders in the food supply chain and a programme of films on the theme of food.

The works of the following artists will be exhibited: **Marina Abramović** (Serbia), **John Armleder** (Switzerland), **Joseph Beuys** (Germany), **Lenora de Barros** (Brazil), **Marcel Broodthaers** (Belgium), **Mircea Cantor** (Romania/France), **Subodh Gupta** (India), **Jannis Kounellis** (Greece/Italy), **Los Carpinteros** (Cuba), **Anna Maria Maiolino** (Italy/Brazil), **Marcello Maloberti** (Italy), **Cildo Meireles** (Brazil), **Miralda** (Spain), **Tony Morgan** (UK/Switzerland), **Liliana Moro** (Italy), **Gianni Motti** (Italy/Switzerland), **Ernesto Neto** (Brazil), **Meret Oppenheim** (Germany/Switzerland), **Angelo Plessas** (Greece), **Pipilotti Rist** (Switzerland), **Dieter Roth** (Switzerland), **Shimabuku** (Japan), **Vivianne van Singer** (Switzerland), **Raghubir Singh** (India), **Daniel Spoerri** (Romania/Switzerland), **Barthélémy Toguo** (Cameroon/France), **Nari Ward** (USA).

In parallel, short films by the following directors will be screened: **Jia Zhang-Ke** (China), **Murali Nair** (India), **Idrissa Ouedraogo** (Burkina Faso), **Pablo Trapero** (Argentina) and a documentary on **Mesa Brasil**, produced by the Regional Department of SESC, **Sao Paulo, Brazil** and one by the Austrian collective **wastecooking**.

After **Geneva** and in the context of **EXPO Milano 2015**, whose theme is *Feeding the Planet, Energy for Life*, **FOOD** will be presented at the **Spazio Oberdan, Milan** in September 2013 in collaboration with the **Province of Milan**, at the **SESC, Sao Paulo** from March to June 2014 in collaboration with the Regional Department of SESC, Sao Paulo, and in **Marseilles** from October 2014 to February 2015 at **MuCEM** (Museum of Civilisations from Europe and the Mediterranean).

On 16 October 2012, **WORLD FOOD DAY**, the FOOD project was presented in **Milan** to the national and international press and media in the presence of **Mr. Filippo Ciantia, Head of International Relations for EXPO Milano 2105**, **Mr. Sami Kanaan, Administrative Counsellor of the City of Geneva and Head of the Department of Culture and Sport of Geneva**, **Mr. Umberto Maerna, Vice-President of the Province and Head of the Department of Culture of the Province of Milan**, **Ms. Daniela Rubino, Vice-President of Slow Food**, **Professor Marina Calloni, University of Milano-Bicocca**, as well as the main partners and organizers.

In collaboration and with the support of the **Department of Culture and Sport of the City of Geneva**, the **Loterie Romande**, the **CBH (Compagnie Bancaire Helvétique)**, the **Ernst Goehner Foundation** and the **Foundation for Tourism of the State of Geneva**, **FOOD** is a project realized by **ART for The World** and made possible thanks to the participation of the **Municipal Contemporary Art Fund of the City of Geneva (FMAC)** (Geneva), **Professional Training Centre for the Applied Arts of the City of Geneva (CFPAA)** (Geneva), **TPG Advertising** (Geneva), **Hôtel Le Richmond** (Geneva), **Amici Caffè** (Switzerland), **Biscotti P. Gentilini** (Rome), **Hôtel Les Nations** (Geneva), **HelvéCie** (Geneva), **Boulangier Pougner** (Geneva), **Migros** (Geneva), **Vision Color** (Geneva), **Natural Le Coultre** and the **Restaurant du Parc des Bastions** and of the following collections : **AL'H** (Geneva), **Archivio Bonotto** (Molvena, Italy) **Daros Latinamerica AG** (Zurich), the Netherlands Media Arts Institute (Amsterdam), **MAMCO - Museum of Modern and Contemporary Art** (Geneva), the **Netherlands Media Arts Institute** (Amsterdam), the **Raghubir Singh Estate** (Paris), as well as the galleries **Air de Paris** (Paris), **Valentina Bonomo** (Rome), **Andrea Caratsch** (Zurich), **Raffaella Cortese** (Milan) **Sean Kelly** (New York), **Peter Kilchmann** (Zurich), **Lelong** (Paris), **Magazzino d'Arte Moderna** (Rome), **Bob van Orsouw** (Zurich), **Marie-Puck Broodthaers** (Ixelles) and the **Municipality of Grand-Saconnex**, among others.

**ART for The World** is a Non Governmental Organization (**NGO**), affiliated to **UNDPI**, the United Nations Department of Public Information, and recognized of public utility by the Canton of Geneva, which aims to mobilize contemporary art, cinema and culture on the key issues of our society. Since its foundation in 1996, **ART for The World** has organized large travelling projects and produced several short films. It operates mainly in Switzerland, Italy, France, Great Britain, Greece, Turkey, Armenia, India, Africa, Latin America, especially Brazil and in the USA. Since 1998, **ART for The World** has collaborated with the **Regional Department of SESC Sao Paulo**, the most important Brazilian NGO. In 2005, **ART for The World Europa**, its sister association, was founded in 2005 in Turin, with executive headquarters in Milan.

#### **Contacts :**

##### **ART for The World**

Press Office Lucia Crespi

T +39 02 89415532 - +39 02 89401645 fax +39 02 89410041

Mob. +39 338 8090545

lucia@luciacrespi.it

press@artfortheworld.net

www.artfortheworld.net | art-for-the-world.blogspot.com

##### **Musée Ariana**

Swiss Museum of Ceramics and Glass

10, avenue de la Paix - 1202 Geneva (CH)

T +41 22 418 54 55 | ariana@ville-ge.ch | www.ville-geneve.ch/ariana

## Introduction

### By Adelina von Fürstenberg

*“The preparation of a simple tomato is more difficult than the solution of the problem of the infinitude of God”*

Antonin Artaud

Our naturally nurturing relation to food is much more complex and significant than a mere connection to gastronomy. It is through feeding that the affective link between mother and child develops. It is from its mother's breast that the new-born human receives the strength necessary to surviving into the world. As the fruit from the tree, milk from the mother is the vital substance that will not let the little one who absorbs it die, that permeates the baby with all of the indispensable energy. Such primordial rooting and vital attachment – the very first ring of the wide and complex food chain – are an experience bound to shape any further human behavior related to food. All human attitudes towards the essential source of life resemble an extension of our initial approach to feeding and being fed.

The blessing of the primary gift - the mother's milk offer to the child - makes us innately related to nature. We are instinctively led to know and cultivate the fruits of the earth, through that same generous pattern of generating and providing the elements necessary to our survival. Like the mother's milk, food proceeds from the womb of the earth. Which is what industrial-agricultural production systems seem to have forgotten: because of the maximum profit principle imposed on them by contemporary society rules, they are constantly violating the natural cycles of the earth, savagely ravaging and submitting it to a ruthless over-production pace estranged from nature.

Food is human kind's very first shelter, its deep connection to the earth. In our times of dramatic demographic growth and globalization, any distortion taking place in processes related to food can rapidly take an impressively disastrous turn. Famine is an unfortunate example, no longer caused by natural calamities only, but by the alimentation production chain itself instead. Famine is not a result of a lack of food. It actually is the opposite: worldwide food surplus is used to undermine agricultural production in developing countries. As the Canadian economist Michel Chossudovsky wrote denouncing the role of the multinational industrial-agricultural production systems «For the first time in human history, agriculture worldwide today has the capacity to meet with the whole planet nourishing needs. Yet the very nature of the world market system will not let it happen.» Every five seconds a child dies of starvation. Nearly a billion of human beings is severely under-nourished.

There of course are several behaviors towards food, such as the gesture of ending the connection to a world perceived as being unfair, or not providing us with any sign of affection. Whereas a hunger strike becomes a prisoner's last appeal, expressing his wish to withdraw from the world he belongs to, anorexia appears to be a deliberate deprivation of the vital stream keeping all men and women in a condition indispensable to their existence as individuals. The refusal of food is not only a mean to establish a distance between oneself and the world. It may also claim an attempt to get closer to

what is divine through a renouncement aimed to test the core of human existence: we find such a pattern in Western and Eastern religious practices, in Christian fasting before Easter or Muslim fasting during Ramadan, in mystical self-discipline and repentance, in the ascetical path of a Hindu *pandit*.

Since always, from devotion shown for seeds buried in the ground to all forms of spiritual meditation related to nature, food has been the link to the nurturing earth, the free gift stimulating us to wonder about the mystery of creation. Tibetan monks' mandalas and Ancient Greece *apárke* tradition resemble in conveying the same message, by rituals and ceremonies of offering the first fruits of the season to divinities.

According to the great French anthropologist Claude Lévi-Strauss, who thoroughly explored the act of eating through a range of different approaches to food, «the preparation of aliments is a language through which the inherent structure of a society subconsciously expresses itself».

It seems that today the food has lost its basic connotation and it has been ironically replaced by the concept of *Fast Food*, generating more obesities than ascetics. *Fast Food* is not the only innovation that has emerged during the last century: we can add the disappearance of the traditional place assigned to women, the phenomenon of celebrity "chef star", the disuse of traditional recipes for innovation and experimentation, and the discovery of new products artificially made. No doubt it is the extremely complex reverse of the medal.

The fascinating question of food definitely is highly complex, simultaneously dealing with survival, health, economy and culture. It calls for deep investigation upon the basic act of eating all over the world, including inquiries into different issues directly or indirectly related to food, such as the consequences of climate changes on world agriculture, the poisoning of agriculture products, the gap in distribution of food among the rich and the poor. In *Poverty and Famines: an Essay on Entitlement and Deprivation*, Nobel Prize Indian economist Amartya Sen demonstrates that famine occurs not only from an actual lack of food, but mostly from inequalities built into mechanisms for distributing food.

In producing relevant art works and films – along with meetings and debates embracing culture, economy, traditions and creativity – worldwide outstanding artists, filmmakers and performers as well as high profile intellectuals (economists, sociologists, anthropologists, scientists).

Through the timeless artistic language and its strong communication power **FOOD** will extensively explore the complex way production, consumption, and distribution of food resources are impacted by a variety of factors. The production of food in fragile environments and the sustainability of subsistence food systems in particular will be carefully explored, investigating the role of agricultural development in reducing hunger and poverty throughout the world.

## Participating Artists

**Marina Abramović** (Serbia)  
**John Armleder** (Switzerland)  
**Joseph Beuys** (Germany)  
**Marcel Broodthaers** (Belgium)  
**Lenora de Barros** (Brazil)  
**Mircea Cantor** (Romania/France)  
**Subodh Gupta** (India)  
**Jannis Kounellis** (Greece/Italy)  
**Los Carpinteros** (Cuba)  
**Anna Maria Maiolino** (Italy/Brazil)  
**Marcello Maloberti** (Italy)  
**Cildo Meireles** (Brazil)  
**Miralda** (Spain)  
**Tony Morgan** (UK/Switzerland)

**Liliana Moro** (Italy)  
**Gianni Motti** (Italy/Switzerland)  
**Ernesto Neto** (Brazil)  
**Meret Oppenheim** (Germany/Switzerland)  
**Angelo Plessas** (Greece)  
**Pipilotti Rist** (Switzerland)  
**Dieter Roth** (Switzerland)  
**Shimabuku** (Japan)  
**Vivianne van Singer** (Switzerland)  
**Raghubir Singh** (India)  
**Daniel Spoerri** (Romania/Switzerland)  
**Barthélémy Toguo** (Cameroon/France)  
**Nari Ward** (USA)

## Venues and Dates



**Geneva, Ariana Museum**  
December 18, 2012 – February 24, 2013



**Milan, Spazio Oberdan,  
Piazza Oberdan, Casa del Pane, ATM**  
September 18- November 24, 2013



**Sao Paulo, Brazil, SESC Regional Direction**  
March-June 2014



**Marseille, MuCEM (Museum of Civilisations  
from Europe and the Mediterranean)**  
October 22, 2014 - February 24, 2015

## First Venue

### Ariana Museum, Geneva



The Musée Ariana stands in a beautiful verdant setting, close to the European headquarters of the United Nations. Its magnificent architecture, the starry vault and audacious colonnades of its great hall are the visitor's first source of amazement. With an extensive collection of 25,000 objects illustrating twelve centuries of ceramic culture, from the Middle Ages to contemporary creations, across Switzerland, Europe, the Near East and the Far East, the Musée Ariana holds a unique place in Switzerland and is one of the major European museums specialising in the arts of fire. In the field of contemporary ceramics, the Musée Ariana is the home to the International Academy of Ceramics (AIC), an association founded there in 1952 and which now has more than four hundred member ceramists worldwide. So that visitors can not only appreciate the building's extraordinary architecture, but also benefit from the infrastructure demanded of a modern museum, the Musée Ariana underwent a major renovation programme that lasted nearly twelve years. The project was completed in 1993, when the museum was reopened to the public.

### Ariana Museum

Swiss Museum of Ceramics and Glass  
10 avenue de la Paix  
1202 Geneva  
T +41 22 418 54 50  
[www.ville-geneve.ch/ariana](http://www.ville-geneve.ch/ariana)

Dates	<b>Wednesday, December 19, 2012 - Sunday, February 24, 2013</b>
Opening Reception	<b>Tuesday, December 18, 2012 at 6:30 pm</b>
Opening hours and prices	<b>Tuesday - Sunday from 10 am to 18 pm</b> <b>Full price: CHF 5. -</b> <b>Reduced price: CHF 3. -</b> <b>Free admission every first Sunday of the month and up to 18 years</b>

## Organization

Curator	<b>Adelina von Fürstenberg</b>
Exhibition Design and Coordination	<b>Arch. Uliva Velo</b>
Associate Curator	<b>Anna Daneri</b>
Assistants	<b>Laura Bardier Antonella Croci Sera Dink Habiba Saly Celeste Sergianno</b>
Coordination Geneva	<b>Sixtine Crutchfield</b>
Technical Unit	<b>Agence Pièces Montées, Paris Idee in Luce, Vicenza Marcio Generoso</b>
Exhibition Logo	<b>Angelo Plessas</b>
Graphic Design	<b>Niccolò Mazzoni</b>
Press Office	<b>Lucia Crespi Chiara Cereda</b>
PR and Communication, Geneva	<b>Oliver T. Ernst</b>
PR and Communication, Milan	<b>Fulvio Zandrini</b>
Special thanks	<b>Students of the Centre de Formation professionnel Arts Appliqués, Geneva Françoise Abt Marie Claire von Alvensleben Marietta Bieri Yves Borgeaud Philippe Knecht Anne Marie Illy Isabelle Oppliger Jocelyne et Fabrice Pétignat Jean-Claude Schmalz and the City of Grand-Saconnex</b>
<b>Ariana Museum</b>	
Direction	<b>Isabelle Naef - Galuba</b>
Coordination	<b>Anne-Claire Schumacher</b>
Communication-Promotion	<b>Christine Azconegui Suter</b>
Cultural Mediation	<b>Marie-Hélène de Ryckel</b>
Technical Unit	<b>Jean-Marc Cherix</b>

## Partners

Under the patronage of



A project by



In collaboration with



With the support of



Fondation pour le Tourisme State of Geneva

Hôtel Les Nations \*\*\*\*

With the participation of



MIGROS



NATURAL LE COULTRE SA



With special thanks to the lenders

Collection AL'H, Geneva  
Archivio Bonotto, Molvena, Italy  
Daros Latinamerica AG, Zurich  
MAMCO, Geneva  
Netherlands Media Arts Institute, Amsterdam  
Succession Raghbir Singh, Paris  
Air de Paris Gallery, Paris  
Valentina Bonomo Gallery, Rome  
Gallery Marie-Puck Broodthaers, Ixelles  
Gallery Andrea Caratsch, Zurich  
Gallery Raffaella Cortese, Milan  
Sean Kelly Gallery, New York  
Gallery Peter Kilchmann, Zurich  
Gallery Lelong, Paris  
Magazzino d'Arte Moderna, Rome  
Gallery Bob van Orsouw, Zurich

## Artists and Artworks

### **Marina Abramović**

*The Onion*, 1996

### **John Armleder**

*Androsace Sarmantosa*, 2008

*Dianthus Plumarius*, 2008

*Dicentra Spectabilis*, 2008

*Silvano*, 2008

*Arsenic Trioxide*, 2008

*Mai-Thu*, 2008

*Sogno Infranto*, 2008

*I'm Late, I'm Late, I'm Running for a Date*, 2008

*Charybde*, 2011

Series of artist's plates

### **Joseph Beuys**

*Oil Can F.I.U.*, 1980

*Vino F.I.U.*, 1983

### **Marcel Broodthaers**

*La soupe de Daguerre*, 1975

*Le manuscrit*, 1971

*Le manuscrit trouvé dans une bouteille*, 1974

*Sans titre, Moule de moules de forme conique*, 1965-1966

*Sucres*, 1974

### **Lenora de Barros**

*CALABOCA/SHUTUP, Paralela*, 2006

### **Mircea Cantor**

*Stranieri*, 2011

### **Subodh Gupta**

*Curry 2*, 2005

### **Jannis Kounellis**

*Senza Titolo*, 1968

### **Los Carpinteros**

*Luz dentro de Pan*, 2012

### **Anna Maria Maiolino**

*Entrevistas (Between Lives)*, 1981-2012

### **Marcello Maloberti**

*La voglia matta*, 2012

### **Cildo Meireles**

*Inserções em circuitos ideológicos: 1 - Projeto Coca-Cola*, 1970

### **Miralda**

*Reserva Natural*, 2002-2012

**Tony Morgan and Daniel Spoerri**

*Beefsteak (Resurrection)*, 1968

**Liliana Moro**

*Dumme Gans*, 2002

**Gianni Motti**

*Spauracchio*, 2012

**Ernesto Neto**

*Variation on Color Seed Space Time Love*, 2009

**Meret Oppenheim**

*Fleur Bluemay-Ode*, 1969

**Angelo Plessas**

*MetaphorsOfInfinity.Com*, 2012

**Pipilotti Rist**

*I Drink Your Bath Water*, 2008

**Dieter Roth**

*Entenjagd*, 1971-72

*Familienbad*, 1971

*Portrait of the artist as Vogelfutterbuste*, 1969

**Shimabuku**

*Kaki and Tomato*, 2008

**Vivianne Van Singer**

*Envies, le voglie delle madri*, 2012

**Raghubir Singh**

*Crawford Market, Mumbai, Maharashtra*, 1993

*Professional Lunch Distributor, Mumbai, Maharashtra, India*, 1992

*Water Seller, Delhi*, 1987

*Women Gossip, Chennai, Tamil Nadu*, 1995

**Daniel Spoerri**

*Nature Morte, Tableau-piège*, 1974

**Barthélémy Toguo**

*Get up and walk*, 2004

*Purification XXX*, 2010

*The Giving Person*, 2010

*Le jugement dernier X*, 2012

*Le jugement dernier XI*, 2012

*Le jugement dernier XII*, 2012

*Le jugement dernier XIII*, 2012

*Le jugement dernier XIV*, 2012

*Le jugement dernier XV*, 2012

*Habiter la terre*, 2011

*Purification XXVII*, 2012

*Mama Africa*, 2012

**Nari Ward**

*Transtranger Café*, 2012

## Marina Abramović (Serbia)

Born in Belgrade in 1946.  
Lives and works in New York.



### **The Onion, 1996**

video, 20'

Courtesy Sean Kelly Gallery, New York  
Distribution Netherlands Media Art  
Institute, Amsterdam

### **Artwork in exhibition**

Part of a series of performances for video, *The Onion* (1996) shows the artist's face in close-up as she eats an onion. The progressive difficulty of the action gives viewers an increasing sense of unease, making them an integral part of the ambivalence of the world, especially the world of art.

Belonging to a relational system, whether professional or deriving from a cultural or nationalist identity, is here symbolized by the suffering produced by the ingestion of indigestible food, as well as by the feelings that are repeated by the artist's mantra-like voiceover: "I'm tired of changing planes so often, waiting in the waiting rooms, bus stations, train stations, airports. I am tired of waiting for endless passport controls. Fast shopping in shopping malls. I am tired of more career decisions: museum and gallery openings, endless receptions, standing around with a glass of plain water, pretending that I am interested in conversation..." (M. Abramović).

### **Biography**

Marina Abramović's work has included, in the past, such themes as danger, physical violence and social issues. By pushing the body to its limits, this work takes the artist and the audience to a different mental state. Marina Abramović's work is marked by the desire to transform her own fears and emotions into striking images that often assume the aspect of a ritual or ceremony.

Marina Abramović has recently exhibited at the Solomon R. Guggenheim Museum, New York (2005), at MoMA, New York (2010) and at PAC - Padiglione d'Arte Contemporanea, Milan (2012). She has participated in major art events such as the Venice Biennial, the Whitney Biennial, dOCUMENTA in Kassel. The 2012 world première of the documentary film *Marina Abramović: The Artist is Present* was shown at the Sundance Film Festival. Marina Abramović was awarded the Golden Lion at the Venice Biennial in 1997.

## John Armleder (Switzerland)

Born in Geneva in 1948, where he lives and works.



***Dianthus plumarius, 2008***

mixed technique on canvas

240 x 180 cm

Courtesy of the artist and Gallery

Andrea Caratsch, Zurich

### Artwork in exhibition

In the context of the FOOD exhibition at the Musée Ariana, John Armleder has created an *in situ* installation that combines the use of organic materials, ceramics and pigments, without stylistic or linguistic hierarchies, as is typical of his work.

The installation brings together for the first time the series of dishes designed by the artist in different situations, recent paintings and Murano glass pieces, thus constituting a new set of *sculpture-paintings* that questions the traditional museum apparatus.

### Biography

John Armleder's work revolves around the transformation of the artwork's status in terms of its perception and reception. The complexity of relationships that an artwork can possess according to different environments and the interactions it provokes, is central to the artist's approach. From 1979 onwards, he developed a personal vocabulary combining Abstraction and found furniture, creating artworks that fall between sculpture and painting, the *furniture-sculptures*.

John Armleder's work has recently been exhibited at: the Staatliche Kunsthalle Baden-Baden (1999), MoMA, New York (2001), the Kunstverein Hannover (2006), Villa Arson, Nice (2007), the Institute of Modern Art, Brisbane, Australia (2008) and at the Peggy Guggenheim Collection, Venice (2011). He has also participated in the Venice Biennial and DOCUMENTA in Kassel.

## Joseph Beuys (Germany)

Krefeld, 1921 - Düsseldorf, 1986

### Artworks in exhibition

Food as an artistic medium has always been crucial for Beuys, both for the comprehensibility and the vital and creative energy it transmits, and for its metaphoric power as spiritual nourishment. *Vino F.I.U.* and *Oil Can F.I.U.* (Free International University, founded by the artist in 1972) are part of the *Difesa della Natura* (Defence of Nature) project led by Joseph Beuys in Abruzzo, Italy. Beuys' stay in Bolognano was seen by the artist as a "social sculpture". The various activities he carried out there aimed to "reform not only the aesthetic, but also the economic and ecological practices" of this farming village in southern Italy.

The possibility of imagining and building a future for society was the basis of all F.I.U.'s activities, whose interconnections were inspired by the production of several multiples. *"On the one side, this beautiful undamaged nature form which I took a lot and had a lot of possibilities for contemplation, meditation, research, collecting things, making a kind of system; and on the other side, this social debacle that I felt already as a coming dilemma."* (J. Beuys).

### Biography

Through drawings, sculptures, videos and performances, Beuys produced, throughout his career, a highly committed artistic oeuvre. Questioning the themes of humanism, ecology, sociology, and especially of anthroposophy, his work gave life to the concept of "social sculpture" as a total work of art. From 1964, Beuys included organic materials in his installations: felt for protection from cold, a symbol of warmth and energy, honey, as well as beeswax, earth, butter, blood and wood.

Over the years, the work of Joseph Beuys has been exhibited in the most important institutions throughout the world, including DOCUMENTA in Kassel (1964, 1972), the Venice Biennial (1976), the Tate Modern in London, and the Hamburger Bahnhof in Berlin. Beuys also gave several public lectures (London, Dusseldorf, Dublin, Brussels, Paris, New York, etc.), and taught in several institutes.



#### **Vino F.I.U., 1983**

box of 12 red wine bottles  
crate containing 12 bottles of the red  
wine Montepulciano d'Abruzzo *F.I.U.*  
64 x 35 x 27 cm  
Courtesy Archivio Bonotto,  
Molvena, Italy

#### **Oil Can F.I.U., 1980**

metallic container containing olive oil  
53 x 30,5 cm  
Courtesy Archivio Bonotto,  
Molvena, Italy



## Marcel Broodthaers (Belgium)

Brussels 1924 - Cologne 1976

### Artworks in exhibition

The works of Marcel Broodthaers are composed of objects, assemblages, accumulations of eggshells, sugar, mussels, French fries, fragments of poems, in which humour mingles with absurdity. The material or metaphorical use of food always refers back to the Belgian gastronomic culture, becoming a mirror of society.

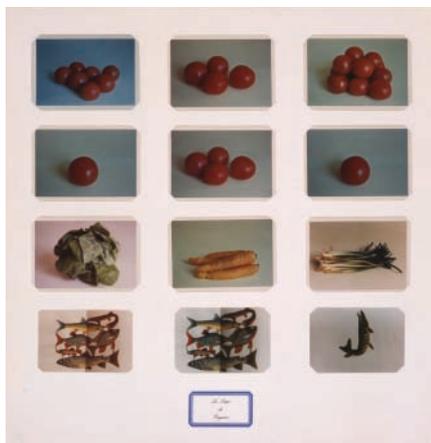
The selection on display is representative of Broodthaers' artistic approach, which both owes much to his compatriot René Magritte and also influenced conceptual artists. The mussels, the empty bottle and the sugar symbolize the functioning of the artwork with its formless contents: the concept is taken up and shaped by the shell. Thus, food becomes for Broodthaers a comprehensive concept for understanding the process of signification of the world in general and of art in particular.



### Biography

As an extension of language, using object and word hybrids, the work of Marcel Broodthaers is structured around key issues such as the nature and function of art or the place of the spectator in the age of capitalism. His first pieces, panels onto which he attached mussels, or tables covered with eggshells, gradually gave way to more sophisticated ensembles that included texts, films and photographs.

Several international museums have dedicated retrospective exhibitions to Marcel Broodthaers' work, such as the Walker Art Center, Minneapolis and the Carnegie Museum of Art, Pittsburgh (1989), the Jeu de Paume, Paris (1991), the Palais des Beaux-Arts, Brussels (2000), the Castello di Rivoli, Turin (2005) and the MuHKA Museum of Contemporary Art, Antwerp (2010).



#### ***Le manuscrit trouvé dans une bouteille, 1974***

bottle of wine of Bordeaux,  
cardboard, paper  
49,5 x 36 cm  
Collection AL'H, Geneva

#### ***La soupe de Daguerre, 1975***

12 color photographs  
52,8 x 51,6 cm  
Private collection, Brussels  
Courtesy Estate Marcel Broodthaers

## Lenora de Barros (Brazil)

Born in 1953 in São Paulo, where she lives and works.



**CALABOCA/SHUTUP, Paralela, 2006**  
video-performance  
52'  
Courtesy of the artist

### Artwork in exhibition

“The video *CALABOCA / SHUTUP, Paralela* was created in 2006 on the occasion of the photo-performance *Silencio*, begun in 1990. The idea that guided the original work came from a metalinguistic reflection, aiming to break the silence of the word *Silencio* of the title. I

brought out the image and sounds of language by hammering on the photographs that show the letters of the words “exit” or “enter” in my mouth. I believe that the work acquires new meanings in the context of an exhibition whose theme is food. A decisive interpretation for the selection of this work is the relationship between power and food and speech and hunger and silence. You could think of the two sides in a power struggle: the side of “silence = hunger” and that of “food = voice / social or political expression.” (L. de Barros).

### Biography

Lenora de Barros is one of the major figures of Brazilian contemporary art. Having lived through the difficult period of the Brazilian dictatorship, her art lies within the context of aesthetic radicalization and existential experimentation. Lenora de Barros' work is based on the legacy of Brazilian “visual poems” and the concrete poetry of the 1950s. Her art has developed through the use of different media: video, graphic design, performance, photography, object construction and installation. Among her recent exhibitions: “SONOPLASTIA” at the Millan Gallery (Sao Paulo), the Lyon Biennial - “A terrible beauty is born” and “MERIDIANOS”, Museum of Modern Art, Rio de Janeiro (2011), Third Triennial Poli/gráfica of San Juan (El Panal/The Hive) (2012).

## Mircea Cantor (Romania/France)

Born in Oradea, Romania in 1977.

Lives and works in Paris and Cluj Napoca (Romania).



### **Stranieri, 2011**

wooden round table, bread, knives, salt  
247 ø x 80 cm

Courtesy of the artist and Magazzino  
d'Arte Moderna, Rome

### **Artwork in exhibition**

Mircea Cantor's personal experience of being uprooted geographically and culturally during his migration to France in the late 1990s, became a recurring theme in his work, which combines an almost classic iconic power with poetic resonance. The use of food in his research is laden with meaning that makes reference both to the traditions of his country of origin and to the cultural archetypes of the countries where he finds himself.

In *Stranieri* (2007-2011), knives are planted into bread, and salt seems to be running out of these cuts. The gift-symbol of hospitality given to 'foreigners' upon their arrival, takes on a painful aftertaste in the equation bread equals flesh and salt equals blood. The salt also refers to a childhood memory: according to an archaic custom, salt should be placed on wounds to stop the bleeding. Cantor's installation appears to remind us of the number of 'stranieri' (foreigners) who currently require hospitality.

### **Biography**

The work of Mircea Cantor, consisting of video, drawing, painting and installation, revolves around a critical reflection on the positive and negative aspects of globalization. Sometimes using ready-made objects, as in the work of Marcel Duchamp, it exposes the ambiguity of everyday life in the postmodern era, reflecting the cultural mix that results from the collapse of geographical, cultural and symbolic borders.

Cantor's works are found in numerous museum collections, such as MoMA, New York, the Philadelphia Museum of Art and the Centre Georges Pompidou, Paris. He has recently exhibited at: the Hirshhorn Museum, Washington (2007), the Kunsthaus Zurich (2009), the Walker Art Center, Minneapolis (2010) and the Tate Modern, London (2011). He was awarded the Prix Ricard in 2004 and, in 2011, the Best Dance Short Film at the Tiburon International Film Festival with the video *Tracking Happiness*. In 2011, he won the Marcel Duchamp Prize.

## Subodh Gupta (India)

Born in Khagaul, Bihar in 1964.  
Lives and works in New Delhi.

### Artwork in exhibition

The piece *Curry 2* (2005) attempts to understand how all objects, both ordinary and emblematic of a culture at the same time, construct individual or collective identities as well as the political corpus of the nation itself. Subodh Gupta's vocabulary is close to that of commemoration, like those strange concrete monuments scattered around the Indian countryside. Shiny stainless steel utensils simply and efficiently convey the socio-economic and cultural complexity of India today, between archaic culture and modernity.



**Curry 2, 2005**  
stainless steel kitchen utensils  
220 x 138 x 39 cm  
Private collection, Switzerland

### Biography

Gupta's artistic research echoes his personal story of transition: born in Bihar, one of the poorest regions in India, he now lives in New Delhi, the largest metropolis in India. Despite this personal reflection, Gupta focuses his work primarily on the major icons of Indian culture: cows, galvanized iron cookware, scooters, bicycles, etc.. From a formal point of view, abundance, characteristic of the proliferation typical of the Hindu civilization, is visible in the multitude of pots that constitute his works.

Subodh Gupta has exhibited in major museums and galleries, including: the Tate Britain, London, The Gallery of Modern Art, Brisbane (2009), the Kunsthalle, Vienna (2010), the Centre Pompidou, Paris, the Museo Nazionale delle Arti del XXI secolo, Rome and the Musée d'Art Contemporain, Lyon (2011).

## Jannis Kounellis (Greece/Italy)

Born in Piraneus in 1936.  
Lives and works in Rome.



**Senza titolo, 1968**  
installation with jute bags,  
sunflower seeds  
variable size  
Courtesy of the artist

### Artwork in exhibition

The use of natural materials and of their potential for direct significance is a recurring motif in the work of Arte Povera artists. Among those most frequently employed by Jannis Kounellis, the jute bag has the capacity to represent in itself a material that refers back to the pictorial tradition. The jute bag also recalls the stories of travelling merchants, bringing back their goods by sea or land, their traditions of men seeking food, freedom and knowledge. In the 1968 installation, recreated for FOOD, all these elements are present in a very direct way, interacting with the ground. The sunflower seeds thus become sculptures, a tribute to the earth, with a possible reminiscence of the mythology of the sun.

### Biography

The tension between the search for a historical identity, a poetics and the desire to break with the traditional way of thinking about art, is at the basis of the works of Jannis Kounellis. His large installations often contain natural elements and aspects which refer back to everyday life, such as living people and animals, plants, coffee powder, wool, jute bags and seeds. The resulting ensemble emphasizes the concretisation of an idea, and the consequent construction of the image.

Kounellis has participated in seven editions of the Venice Biennial and twice at dOCUMENTA in Kassel (1972 and 1982). His works are found in major museums worldwide. Among the most recent exhibitions: the Musée d'art moderne de la Ville de Paris (1980), the Museum of Contemporary Art Chicago, the Stedelijk Museum, Amsterdam (1990), the Museo Nacional Centro Reina Sofia, Madrid (1996), the Museum Ludwig, Cologne (1997), the Pecci Museum in Prato (2002), Isola Madre, Isole Borromeo, Lake Maggiore (2005), and the Neue Nationalgalerie, Berlin (2007).

## Los Carpinteros (Cuba)

Marco Antonio Castillo Valdés, born in Camagüey (Cuba) in 1971.  
Dagoberto Rodríguez Sánchez, born in Caibarién, Las Villas (Cuba) in 1969.  
They live and work in Madrid and La Havana.

### Artwork in exhibition

*Inventing the World* was the title of an exhibition organized by Los Carpinteros in 2005, that well summarizes the practice of these Cuban artists who question, through their work, the nature of culture and recent ideas about globalization. Through the media of drawing, sculpture and installation, they explore the boundaries between disciplines. *Luz dentro de Pan* is a series begun in 2011 that transforms one of the most common foods in the world into a sculptural object that takes us to a new spatio-temporal world. "This project aims to demonstrate how light can pass through bread" (Los Carpinteros). The bread thus becomes a spacecraft, or a light tunnel whose functioning is imponderable.



***Luz dentro de Pan*, 2011**  
bread, light, mirrors, wood  
Courtesy of the artists and the  
Peter Kilchmann Gallery, Zurich

### Biography

The Los Carpinteros collective (The Carpenters) has created some of the most important works to come out of Cuba in recent decades. Formed in 1991, the collective decided to abandon the notion of individual authorship and, instead, to connect with the older tradition of artisans and skilled workers. Interested in the crossover between art and society, the group merges architecture, design and sculpture in an unexpected and often humorous way. Los Carpinteros artworks form part of the permanent collections of the Los Angeles County Museum of Art, the Museum of Modern Art, New York, the Guggenheim Museum, New York, the Museo de Bellas Artes, Havana, the Museo Nacional Centro de Arte Reina Sofía, Madrid, the Thyssen-Bornemisza Contemporary Art Foundation, Vienna and the Centro Cultural de Arte Contemporáneo, Mexico. They have taken part in exhibitions in the United States at MoMA P.S. 1 Museum, the Museum of Modern Art, the Guggenheim Museum, Art in General, Artists Space and at Arizona State University.

## Anna Maria Maiolino (Italy/Brazil)

Born in Scalea (Italy) in 1942.  
Lives and works in Sao Paulo.



### **Entrevidas (Between Lives), 1981-2012**

installation with eggs  
variable dimensions  
Courtesy of the artist and Gallery  
Raffaella Cortese, Milan

### **Artwork in exhibition**

“It is a territory mined with the fragility of lives. / Guardian embryos enclose the male/female: the egg coupled fertilized. / That is on the plate, on the pedestal, in the middle of the space. The threat of death lies in the false step that crushes, in treading upon this field of seeded lives. / Original fullness requires care. / In a religious silence, feet make their way under the extended canopy. This is a piece of Heaven determining that the Earth should be occupied. / Thus we relive that which has been forgotten and step by step we recall that which is known” (A. M. Maiolino, 1981)

“In 1981, General João Figueiredo was the president of Brazil, once again a military man promising to initiate the democratization of the country. Nevertheless, in Brazil we live in the uncertainty of our political future. (...) With my spirit darkened by uncertainties, afflicted by the recent political past of the dictatorship, but stirred by great hope, I designed and assembled for the first time the installation *Entrevidas* at the Paço das Artes, Sao Paulo, in 1981.”

### **Biography**

Anna Maria Maiolino is a sculptor, designer, printmaker, painter and multimedia artist. In 1961, she began a wood engraving course at the National School of Fine Arts (Enba) in Rio de Janeiro and became part of a new figurative movement, seen as a reaction to Abstractionism and the Brazilian political atmosphere of the time. In 1967, she took part in the exhibition on *Nova Objetividade Brasileira* (New Brazilian Objectivity), which proposed, among other things, the transcendence of objects over painting. Since the 1970s, she has worked with various media such as installation, photography and film. In Curitiba she took part in the first Super-8 Film Festival, winning the award for her first video *In-Out, Antropofagia* (In-Out, Cannibalism). In the late 1970s, she turned to performance.

Anna Maria Maiolino's work has been exhibited in the most important museums in the world and in 2012 she participated in DOCUMENTA in Kassel. In 2002, a major retrospective of her work, *A Life Line / Vida Afora* was held at the Drawing Center in New York.

## Marcello Maloberti (Italy)

Born in Codogno, Lodi, in 1966.  
Lives and works in Milan.



**La voglia matta, 2012**  
coconut, water, sound  
Courtesy of the artist and Gallery  
Raffaella Cortese, Milan

### Artwork in exhibition

Marcello Maloberti presents a new installation designed for the spaces of the Musée Ariana, comprising a fountain similar to the one used by street vendors to keep coconuts fresh. The nature of this object, as well as belonging to the tradition of performance and ephemeral sculpture, refers back to the urban and popular imagination that has always inspired Maloberti's work. In this aesthetic context, the eye travels to the fringes of the symbols and icons of scholarly and popular culture, between the precious and the mundane, between ornament and poetry.

The sound of water from Milanese fountains will be amplified, creating a loud noise that accentuates the overall effect of absurdity.

### Biography

Marcello Maloberti observes people, searching for beauty within diversity. He finds it in the agricultural world from where he comes, in the typical, almost archaic, faces of elderly people and teenagers. He also finds beauty in other recesses of society: images of endangered worlds mingle with representations of emerging ones. Although, on one hand, the artist cultivates nostalgia, on the other he produces a reading of socio-anthropological changes through the transfiguration of reality in poetic representation.

Marcello Maloberti has exhibited in Italy and internationally in museums and galleries, including: MACRO, Rome (2012), the Frankfurter Kunstverein, Frankfurt (2012), the Generali Foundation, Vienna (2010), GSK Contemporary, Royal Academy of Arts, London (2010), Museion, Bolzano (2010), Washington Square Park, New York (2009), the Milan Triennial (2008), the Raffaella Cortese Gallery, Milan (2007).

## Cildo Meireles (Brazil)

Born in 1948 in Rio de Janeiro, where he lives and works.



### ***Inserções em circuitos ideológicos: 1 – Projeto Coca-Cola, 1970***

Coca-Cola bottles, printed text  
24,5 x 6 x 6 cm each  
Courtesy Daros Latinamerica  
Collection, Zürich  
Photo: Dominique Uldry, Bern

### **Artwork in exhibition**

The series *Inserções em Circuitos Ideológicos* is based on an investigation into the social mechanisms behind the movement of goods and information. For the first version of *Inserções em Circuitos Ideológicos: Projeto Coca-Cola*, Cildo Meireles printed the phrase “Yankees Go Home” onto bottles of Coca-Cola, and put them back into circulation. The global nature of the Coca-Cola distribution circuit, at first sight efficient and attractive, is then brought into question. The inserted texts represent the negation of authority (for the series of banknotes) and of copyright. For the artist, they are not artworks but rather incentives for action and participation. The artist, judging that anyone can propose the same action anywhere and at any time, questions the pathological approach to art, which sees art as the autobiography of the artist.

### **Biography**

In his objects, sculptures and installations, Cildo Meireles plays with the delicate balance between the political and the poetic. The space that hosts his artworks acquires “physical, geometrical, historical, psychological, topological and anthropological” connotations, regardless of their size: Meireles has always avoided any hierarchy of dimensions, styles and material.

Cildo Meireles was one of the founders of the Experimental Unit of the Museu de Arte Moderna, Rio de Janeiro in 1969 and 1975, under the direction of the art review *Malasartes*. In 2008, he received the Velazquez Plastic Art Awards of the Spanish Ministry of Culture. A major retrospective of Meireles’s work was held at the New Museum of Contemporary Art in New York in 1999, at the Museu de Arte Moderna Rio de Janeiro and the Sao Paulo Museum of Modern Art. An internationally-renowned artist, he set up his first major exhibition in the UK at the Tate Modern (2008), becoming the first Brazilian artist to be exhibited at the Tate. This travelling exhibition was subsequently presented at the Museu Universitario Arte Contemporaneo in Mexico in 2010.

## Miralda (Spain)

Born in Terrassa in 1942.

Lives and works in Barcelona.



### **Reserva Natural, 2002-2012**

beans, papier-mâché,  
fabric, sawdust  
variable dimensions  
Courtesy of the artist

### **Artwork in exhibition**

"The theme of *Reserva Natural* is a sort of archaeological reliquary, a showcase/memory enabling us to look at the seeds (different types of beans), symbolizing the first plants cultivated during the introduction of agriculture in the world" (Miralda).

The images of death (skulls) and of life (the fruits of the earth) are united, evoking both biodiversity and its threatened destruction. The combination raises awareness of the role of the individual in the defence of nature, confirmed by the motif of the fabrics that accompany the sculptures. A true ode to the fight against deforestation, this motif sets up a dialogue between the different continents.

### **Biography**

For forty years, Miralda has produced artworks and artistic events related to food rituals and objects. General Commissioner of the Food Pavilion at Expo 2000 in Hanover, Miralda has worked since 2000 on the Food Culture Museum project, a museum without walls that regroups food culture archives. This artist is interested in popular culture, especially food practices, whose rituals and objects he observes from a social, economic and political standpoint.

Miralda's work has been exhibited at the Neue Galerie, Graz (2009), the Museu d'Art Contemporani (MACBA), Barcelona (2009) and the Musée d'art contemporain, Bordeaux (2005). Since the late 1990s, the Food Culture Museum has been presented at the MACBA, Barcelona in 1996, at EXPO 2000 in Hanover and at MIAM, Sète (France) in 2009. In 2010, the Museo Nacional Centro de Arte Reina Sofia, Madrid dedicated a major retrospective to him.

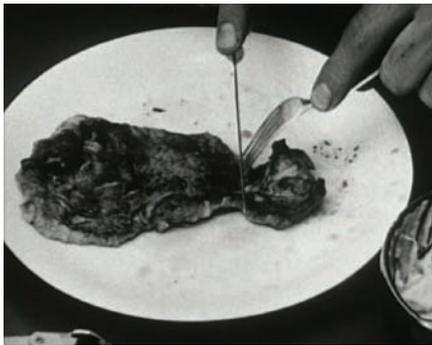
## Tony Morgan (UK/Switzerland)

Pickwell, 1938 – Geneva, 2004

## Daniel Spoerri (Romania/Switzerland)

Born in 1930 in Galati, Romania.

Lives and works in Austria.



### ***Beefsteak (Résurrection)*, 1968**

film edition (unlimited),

16 mm on DVD, b/w,

mono, 10'

Courtesy FMAC, Fonds d'art

contemporain de la Ville de Genève

### **Artwork in exhibition**

What lies behind everyday activities, such as eating a meal? What are their effects? The significant power of art creates a deeper understanding of individual and shared contexts. *Beefsteak -Resurrection* (1968) relates the story of a steak from the toilet to the birth of a calf. The film was based on an idea by Daniel Spoerri and tells the reverse story of a steak, filming from the moment of human defecation, to a man eating the meat, buying it at the butchers', the butcher preparing to slaughter the cow, and, possibly, to the resurrection of calf and cow that defecate in the meadow. In all of this, the artists are interested in the circular structure that connects life and death.

### **Biography**

Sculptor, painter and performer, Tony Morgan comes from the Fluxus movement, in which attitudes and words equally challenge the viewer. The artist experimented with most media and left behind a considerable body of work. Morgan's work, often regarded as "self-portraiture", denotes an interest in androgyny, semantics and perceptive representation. Over the years, Tony Morgan's oeuvre has been exhibited in museums and galleries, including: the Kunstmuseum Stuttgart (2010), the Kunsthalle, Dusseldorf (2009), the Kunstmuseum Bonn (2006), the Centre d'édition contemporaine, Geneva (2000), MAMCO - the Museum of Modern and Contemporary Art, Geneva (1996) and the Haus der Kunst, Munich (1984).

## Liliana Moro (Italy)

Born in Milan, 1961, where she lives and works.



***Dumme Gans*, 2002**  
wood structure, biscuits,  
sweets, drawings  
250 x 220 x 260 cm  
Courtesy of the artist  
Photo Claudio Abate / Gallery  
Valentina Bonomo, Rome

### Artwork in exhibition

In exploring in her work the contradictions inherent in personal, family and social relationships, Liliana Moro gives shape to collective dreams and nightmares. *Dumme Gans* is a house entirely made of biscuits which, with its poetic language that does not shirk from emotional tensions, makes reference to the disturbing tale of Hansel and Gretel. The materials used (biscuits and sweets) take us back to a state of insecurity and instability that plays on the binary logic that characterizes the work of the artist: strength and fragility. However, the emphasis appears to be directed towards revolt. The attractive beauty of the structure is a trap, from which you can only escape by violent action. The title refers precisely to this: through the epithet “*Dumme Gans*” (Silly Goose), Gretel frees herself from her jailer.

### Biography

Liliana Moro's work consists of metaphors highlighting the nuances of the individual and social body. She looks at alternative worlds, finding in them a means of expression through their physical, material and sensory qualities. Through their clearly visible attributes, her installations speak to the viewer in a paradoxically straightforward way. The position of the viewer constantly oscillates between witness and participant.

Liliana Moro has exhibited in museums and galleries worldwide, including: the Museum of Contemporary Art Chicago (2009); the Quadriennale di Roma, Rome (2008), the Italian Cultural Institute, Los Angeles (2007); the Centro per l'Arte Contemporanea Luigi Pecci, Prato (2006) the CCA Wattis Institute for Contemporary Arts, San Francisco (2005), the Castello di Rivoli, Turin (1994); 93 Aperto, Venice Biennial (1993), dOCUMENTA IX, Kassel (1992).

## Gianni Motti (Italy/Switzerland)

Born in Sondrio in 1958.  
Lives and works in Geneva.



**Spauracchio, 2012**  
wood, fabric, straw  
Courtesy of the artist

### Artwork in exhibition

Like rectified ready-mades, the three *Spauracchio* (scarecrows) placed in the Musée Ariana instil a certain sense of fear through their disturbing appearance. Made in the same way as the traditional scarecrows of Valtellina, the Italian region from where Gianni Motti comes, the three figures resemble businessmen supposed to monitor world expansion and stability. It is a well known story... By personifying global economic power, the artwork questions the speculation on food commodities that provokes the imbalance between countries and populations, and warns us about the control of agriculture being gradually concentrated in the hands of a financial elite.

### Biography

Gianni Motti habitually surprises and wrong foots the viewer. Examples of his practices include: in 1986, he claimed responsibility for the explosion of the shuttle Challenger; in 1989, he pretended to be dead and arranged his own funeral; in 1992, he claimed to have caused an earthquake in California, and through this, to have created the largest work of art in the world. Gianni Motti is a subversive element, an agitator. These “acts” are never gratuitous provocation, but are always an opportunity to point a critical finger at certain situations in the contemporary world.

Gianni Motti has exhibited in several museums and galleries, including the P.S.1 Contemporary Art Center, New York (2006), the Galleria Civica di Arte Contemporanea, Trento (2007), the Centre Pompidou-Metz, (2009), the Vilnius Contemporary Art Centre (2009), the KW Institute for Contemporary Art, Berlin (2011), the Migrosmuseum für Gegenwartskunst, Zürich and the Hayward Gallery, London (2012). He has also participated in the Biennials of Venice (2005) and Moscow (2007).

## Ernesto Neto (Brazil)

Born in 1964, in Rio de Janeiro, where he lives and works.



**Variation on Color Seed  
Space Time Love, 2009**  
plastic netting, beans  
Courtesy Gallery Bob van Orsouw,  
Zurich

### Artwork in exhibition

Made from suspended industrial netting containing beans, the most common food in Brazil, *Variation on Color Space Time Seed Love* creates a space structured with different colours, shapes and heights. Like all the hanging sculptures that characterize the work of Ernesto Neto, the mixing or intersection of the nets with the weight of the beans creates a complex and highly poetic organism. A rhythm is set up, and visitors can modulate their body in relation to the work. The symbolic aspect of the materials used is also fundamental and gives the work political significance, echoing colonial relationships linked to trade in food and raw materials.

### Biography

The artworks of Ernesto Neto, between sculpture and installation, invite the viewer to touch, smell and enter the space created. The heir to Neo-Concreto, the Brazilian art movement that placed the viewer at the centre of the creative act, Ernesto Neto produces organic forms related to the body, considered as a representation of an inner landscape. Neto's installations, with their both fragile and sensual appearance, consist of nets and membranes that contain spices, flavourings or seeds. Among the exhibitions featuring his work are: the Museu de Arte Moderna, Sao Paulo (1992), the Centre Pompidou and MoMA P.S.1 (2003), the Museum of Contemporary Art Chicago (2005), the Fearnley Museum of Modern Art, Oslo (2010), the MuHKA Museum of Contemporary Art, Antwerp, and Macro, Museo d'arte contemporanea, Rome (2011).

## Meret Oppenheim (Switzerland)

Berlin-Charlottenburg, 1913 – Basel, 1985



***Fleur Bluemay-Ode*, 1969**  
plastic flower covered with cereals  
50 x 14 x 8,5 cm  
Collection AL'H, Geneva

### Artwork in exhibition

Diversion and dreams play an important role in Meret Oppenheim's work, in which she often applied the Surrealist formula "idea-humour-instant-chance." Like one of her major works, *Objet/ Déjeuner en fourrure* (1936), *Fleur Bluemay-Ode* (1969) is a sculpture that transforms a common object into something 'other' due to the superimposition of an unusual material. The flower that constitutes this work is covered with cereals. The artist offers us a work that is strange, provocative and poetic all at once. This is an example of transformation, which renders the usable object unusable and both attracts and repels. From it emanates an indefinable sense of uneasiness. Food plays a central role in Meret Oppenheim's artistic practice, as in *Cannibal Feast* (1959), designed for the opening of the last International Surrealist Exhibition in Paris, which included a naked mannequin on a table covered with food, representing woman as an object of consumption.

### Biography

Meret Oppenheim was an exceptional artist, one of the eminent representatives of Surrealism. In Paris, in the early 1930s, she created her own mythology by being photographed by Man Ray in the famous series of shots. Together with Man Ray, Magritte and Mirò, among others, she exhibited in 1933 at the 6th *Salon des Surindépendants*. She returned to Basel and became interested in dreams and Jungian dream theory. In a fresh creative start, she produced a diverse body of work, often based on her subconscious. Over the years, Meret Oppenheim's oeuvre has been exhibited in major museums worldwide. A major retrospective of her work was held in 1967 at the Moderna Museet in Stockholm. In 1974-1975, a travelling exhibition was organized in Switzerland.

## Angelo Plessas (Greece)

Born in 1974 in Athens, where he lives and works.



**MetaphorsOfInfinity.com, 2012**  
online website  
Courtesy of the artist

### Artwork in exhibition

“*MetaphorsOfInfinity.com* is an interactive online piece reflecting on preoccupations associated with environmental evolution and nutrition. In it, a character who initially appears as an almost animal-like creature is eating organic and biomorphic forms that fall from the sky and move through an endless landscape. While the character eats and moves, its body begins a progressive mutation different from the ‘landscape’ scenarios. The iconography of the piece is derived from several sources: typical symbols from Asian art linked to nature and natural phenomena, ancient architecture to retro-utopian imagery. The exhibit also produces primitive sounds that together ‘compose’ a visual poem, an imaginary ‘habitat’ inside our computer screen.” (A. Plessas)

### Biography

The work of Angelo Plessas consists of websites that look like animated movies - an “object” - with a domain name that works as the title and location of the piece. These objects often resemble portraits of imaginary characters that are funny and poignant, weird and romantic. In his work, Plessas combines the iconography of ancient civilizations, Surrealist abstraction and modernist references. The immaterial pieces have a strong graphic style, always lively and interactive. Sometimes focusing on the theme of identity, these pieces become characters and portraits; while others become experiments with colour and shape.

Angelo Plessas has exhibited internationally in museums, galleries and art institutions, including: the National Museum of Contemporary Art, Athens (2011), the Museum of Modern Art of the City of Paris (2010), NetArtPortal, Berkeley Art Museum (2009), the Jeu de Paume, Paris (2009), the Deste Foundation (2006). He has also participated in the Biennials of Athens and Thessaloniki.

## Pipilotti Rist (Switzerland)

Born in 1962 in Grabs.  
Lives and works in Zurich.



***I Drink Your Bath Water*, 2008**  
short film, 2'32"  
episode of the film  
episode from the film Stories  
on Human Rights  
produced by ART for The World,  
Geneva

### Artwork exhibited

The short film *I Drink Your Bath Water* (2008) is an audiovisual poem: the person's hair forms trees, their skin is the earth, wrinkles are tracks and their eyes sparkle like lakes. The film travels over the surface of their body, combined with other images of nature in different dimensions. The human body is treated as a landscape. Pipilotti Rist wishes to emphasize that there is ultimately no difference between a human body and a plant. If human beings felt this more deeply, there would be less pollution.

### Biography

Pipilotti Rist's work questions contemporary issues, such as identity, gender differences and entertainment culture. Often present in her own videos, she recreates fictions that fall somewhere between irony and a disturbing strangeness. The woman's identity is never presented tragically, but rather as a performance: singing, dancing and colours take us to a playful dimension, between reality and dream. Pipilotti Rist has exhibited in numerous museums and institutions, such as the San Francisco Museum of Modern Art (2004), the Centre Pompidou, Paris (2007), the Hara Museum, Tokyo (2007), the Museum of Modern Art, New York (2008) and the Fondazione Trussardi, Milan (2012).

## Dieter Roth (Switzerland)

Hannover 1930 – Basel 1998

### Artworks in exhibition

The use of organic materials plays an important role in the work of Dieter Roth. Biodegradable works express the great interest in the random, the unstable and the perishable: curdled milk, sausages reappropriated, heads made of sugar and chocolate, with which the artist began to experiment in 1968. This interest in composite materials can be found in artworks that comprise accumulations of heterogeneous elements. The autobiographical aspect, related to the desire to avoid the rupture between art and life, is also often present in his work. One of the pieces produced in this period is Portrait of the artist as Vogelfutterbuste, a reference to James Joyce, a bust of himself as an old man made of chocolate mixed with bird food.



**Portrait of the artist as  
Vogelfutterbuste, 1969**

chocolate, bird food  
21,5 x 16 x 10 cm  
Collection AL'H, Geneva

**Entenjagd, 1971-72**

chocolate, plastic figurines,  
wooden box  
55 x 65 x 7 cm  
Collection AL'H, Geneva

### Biography

Dieter Roth, a Swiss artist of German origin, combined drawing, graphic design, installation, sculpture and video in his artistic practice. Close to the Fluxus movement and the New Realists, he presented, in his works, traces of his material existence: from food waste to dried flowers and cigarette butts.

Dieter Roth's works have been displayed in several exhibitions in Switzerland, Iceland, Germany, Great Britain, Austria and more recently in the Van Abbemuseum, Eindhoven (2011), the Museum of Contemporary Art Chicago (2011), the Kunsthalle Lucerne (2010), the State Gallery Stuttgart (2009), the Sprengel Museum, Hannover (2008), the Museum of Modern Art, P.S. 1 Contemporary Art Center, New York (2004).

## Shimabuku (Japan)

Born in 1969 in Kobe.  
Lives and works in Berlin.



***Kaki and Tomato, 2008***  
C-print mounted on aluminium  
36,6 x 46,2 cm  
Courtesy of the artist  
and Air de Paris, Paris

### Artwork in exhibition

Shimabuku's poetic research is based on familiar objects: he compares identical products or apparently antithetical objects, by emphasizing their similarities and differences. It is through this poetic observation of nature that our criteria of choice or taste are put to the test and our hasty judgments are called into question. In his works, Shimabuku refers back to questions of conventional wisdom, such as the acceptance of something incomprehensible at first glance or the unpredictability of life. His work, based on anecdotes, is composed of micro-events from everyday life, that give rise to unexpected scenarios.

### Biography

Shimabuku creates from the little things in life: fruit, vegetables and fish are the subjects of his photographs, installations, videos and performances.

In 2011, the Centre international d'art et du paysage, Ile de Vassivière devoted a solo exhibition to him. He has recently exhibited at the Moscow Museum of Modern Art, Moscow (2011), the 21st Century Museum of Contemporary Art, Kanazawa (2009), the Watari Museum of Contemporary Art, Tokyo (2008), the Neue Nationalgalerie and the DAAD Gallery in Berlin (2008) and the Whitechapel Art Gallery, London (2008).

## Vivianne Van Singer (Switzerland)

Born in 1957 in Como.  
Lives and works in Geneva.



### Artwork in exhibition

*Envies, le voglie delle madri* is an installation that occupies two black marble tables, formerly used for the display of the Musée Ariana's collections. Reminding us, by their dimensions, of tables for banquets and parties, they are covered with white tablecloths with embroidered decoration: motifs of desire, stains the colour of food, of varied and suggestive shapes. The motifs of "*Voglie delle madri*", mothers' cravings for sweet things and flavours are taken up here, creating an ensemble that refers back to the primary relationship of the mother to the child.

"In popular belief, they are called "*envies*" or "*desires*"; those almost indelible marks that some subjects bear on their skin, are associated with a pregnant woman's sudden desires and they have food-related names: port-wine, chocolate, coffee, strawberry, raspberry, gherkin, etc. stain." (V. van Singer).



***Envies, le voglie delle madri, 2012***  
fabric, embroidery, false fruit  
Courtesy of the artist

### Biography

All of Vivianne van Singer's visual arts research focuses on colour. The selected places of colour are thus those of the body and the fluids that flow through it, substances that treat and nourish it, chemicals that are sometimes remedies, sometimes poisons; those of objects, clays and pigments and those of landscapes and works art.

Vivianne van Singer's work has been exhibited at Vittrines PAC, Fribourg (1998), the Museo d'arte moderna, Ascona (2006), the Espace Arlaud, Lausanne (2010), the Musée Cantonal des Beaux-Arts du Valais, Sion (2011) and at the Cotonou Biennial, Benin (2012).

## Raghubir Singh (India)

Jaipur 1942 – New York 1999



### Artworks in exhibition

Raghubir Singh presents a colour portrait of a country, a social and urban portrait where tradition and modernity try to coexist. His photographs depict Indian daily life with its traditions, its cuisine, its markets and its food. For Singh, the essence of Indian life and landscape could only be “captured” by the infinite shades that change, unite and transmute into an endless spectrum of colours. “Unlike people in the West, Indians have always intuitively seen and controlled colour. Our theories, from antiquity, became a flowing and rhythmic entity on India’s river of life—its river of colour..the eyes of India only see in colour.” (R. Singh).



***Crawford Market, Mumbai,  
Maharashtra, 1993***

C-print

Courtesy Estate of Raghubir Singh

***Women Gossip, Chennai,  
Tamil Nadu, 1995***

C-print

Courtesy Estate of Raghubir Singh

### Biography

World-renowned photographer Raghubir Singh captured Indian life, its culture, its society and its people. A colleague of Henri Cartier-Bresson for many years, he became the “pioneer” of colour photography in India and throughout the world. His particular technique of organizing space and controlling colour to give a clear, crisp realism to the depiction, transformed his photographs into “reflections of the many facets of contemporary India.”

Raghubir Singh exhibited in major museums and galleries worldwide, including: the Whitechapel Art Gallery London (2004), the Querini Stampalia Foundation, Venice (2002), the Tate Modern, London (2001), the Hirshhorn Museum, Washington (2002) and The Art Institute of Chicago (1999). Many of his works are part of the permanent collections of international museums such as the Tate Modern in London and the Museum of Modern Art in New York.

## Daniel Spoerri (Romania/Switzerland)

Born in 1930 in Galati, Romania.

Lives and works in Austria.



### **Still-life, Snare-picture, 1974**

fabric, metal, plastic, glass, wood,  
raffia, paper, terracotta, cork,  
tobacco, sugar, leather, bone,  
feathers, earthenware, glue  
75 x 115 x 30 cm

Collection of Mamco, gift of Sylvie  
and Pierre Mirabaud

Courtesy Mamco, Geneva

Photo: Ilmari Kalkkinen

### **Artwork in exhibition**

Spoerri made his first snare-pictures by glueing onto boards some everyday objects collected in his hotel room, which acquire a strange presence when passing from the horizontal to the vertical plane. This work led him to join the New Realists group when it was founded in 1960. "Don't think of the snare-pictures as art. A kind of information, a provocation, directing the eye toward things that it does not generally notice, that is all. And art, what is that? It's perhaps a way, a form of life", asserts the artist.

### **Biography**

Daniel Spoerri owes his fame as an artist to the *Fallenbildern*, or snare-pictures, produced since the 1960s. His career began in Bern as a dancer in the 1950s. Later, he made his name as the founder of Eat Art and for the many banquets organised at the Eat Art Gallery in Dusseldorf. In the '90s, the artist constructed a sculpture park, The Daniel Spoerri Garden, in Tuscany, Italy, which became a foundation in 1997. In 2009 he opened the Kunststaulager Spoerri in Hadersdorf am Kamp, Austria.

Daniel Spoerri has exhibited internationally in major museums and art institutions, including the Stadtmuseum Graz (2012), the Kunsthalle zu Kiel (2012), the Kunstmuseum Bern (2010), the Kunsthalle, Dusseldorf (2009), the Padiglione d'Arte Contemporanea, Milan (2008), the Galeries Nationales du Grand Palais, Paris (2006) and the Musée d'art contemporain, Bordeaux (2005).

## Barthélémy Toguo (Cameroon/France)

Born in 1967 in Cameroun.

Lives and works in Paris, New York and Bandjoun in Cameroun.

### Artworks in exhibition

"For FOOD I am presenting two specific pieces of work. The Last Judgment, a series of drawings in which, starting from the Apocalypse of St. John, I propose a reflection on death, hell and damnation, some of the major themes of Western art since the Middle Ages. A series of skulls meet, intersect, communicate as if in search of their destiny... Beautiful and attractive in appearance, they all seem to be suffering due to the many nails dotted around their contours. But hope for renewal springs forth; lush vegetation prevails over the morbid, the new germination continues to grow... This work is thus offered to the visitor as a troubled and ironic interpretation of hell, while at the same time celebrating the birth of a new life. Mama Africa, 2012, is an invitation to a feast, a kind of appeal for solidarity; that all those who are hungry may be able to come and eat in a convivial atmosphere on a large, colourful carpet. It is an evocation of the African Mother." (B.Toguo).



#### **Le jugement dernier XII, 2012**

watercolor on paper  
38 x 38 cm  
Courtesy the artist  
and Gallery Lelong, Paris

#### **Le jugement dernier XIII, 2012**

watercolor on paper  
38 x 38 cm  
Courtesy the artist  
and Gallery Lelong, Paris



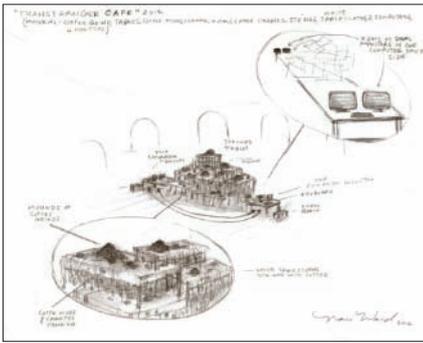
### Biography

Barthélémy Toguo studied at the Ecole des Beaux Arts in Abidjan, Ivory Coast, at the Ecole Supérieure d'Art in Grenoble and at the KunstAkademie in Dusseldorf, Germany. He constructs his works by a process of accumulation, working equally in sculpture, painting, video, photography and performance. He thus creates installations, like small personal theatres on themes inspired by his travels. Some recurring elements in his work include references to the divide between the West and the non-West.

Barthélémy Toguo's work has recently exhibited at the Paris Triennial (2012), the Wattis Institute for Contemporary Arts, San Francisco (2012), the Havana Biennial (2012), the Design Museum, London (2011) and the Museum of Contemporary Art Kiasma, Helsinki (2011).

## Nari Ward (USA)

Born in 1963 in St. Andrews, Jamaica.  
Lives and works in New York.



### **Transtranger Café, 2012**

tables, cups, coffee, computers  
variable dimensions  
Courtesy of the artist

### **Artwork in exhibition**

Revealing the many emotions inherent in everyday objects, the works of Nari Ward examine issues of race, poverty and the consumer culture. "The Internet cafe has created a new means of being together, drinking coffee while the computer screen offers a different reality, a multitude of experiences. "Transtranger Café" is an installation that transforms the ritual of coffee drinking and Internet use into a display of self and of vulnerability. A variety of stacked coffee tables are covered with white tablecloths. On each table there are several piles of ground coffee. Coffee cups and carafes are suspended on cords attached to each table. At opposite ends of this construction are placed two computers which visitors can use to access the Internet and to see what is on the other screen." (Nari Ward)

### **Biography**

Nari Ward uses abandoned objects, recycled materials, as well as symbolic vestiges of his own past that he transforms to give them a new life within vast installations that deal with energy conversion: deterioration, abandonment, regeneration. His works are halfway between reality and the imaginary; the emotions derive from the surmised, supposed or fantasized significance given to the objects, sculptures and materials of the pieces exhibited. Nari Ward reveals the energy of objects, acting like an alchemist.

Nari Ward has exhibited in major museums and art institutions, including: the Massachusetts Museum of Contemporary Art (2011); the Hangar Bicocca, Milan (2010), the Solomon R. Guggenheim Museum, New York (2010), the Kunsthalle and Museum of Modern Art, Vienna (2007), the Isabella Stewart Gardner Museum, Boston (2002). He has also participated in major art events such as the Whitney, Taipei and Havana Biennials and DOCUMENTA in Kassel.

## Short films and Directors

### ***Black Breakfast, 2008***

**Jia Zhang-Ke** (China)

Production ART *for The World*

### ***La Mangué, 2008***

**Idrissa Ouedraogo** (Burkina Faso)

Production ART *for The World*

### ***Mesa Brasil, 2012***

Production SESC Regional Direction Sao Paulo

### ***Sobras, 2008***

**Pablo Trapero** (Argentina)

Production ART *for The World*

### ***Tragedy of an Indian Farmer, 1993***

**Murali Nair** (India)

### ***Days in Trash, 2012***

**wastecooking** (Austria)

## Jia Zhang-Ke (China)

Born in Fenyang, China, in 1970.  
Lives and works in Beijing.



### **Black Breakfast, 2008**

Short fiction film, 3'  
episode from the film *Stories on Human Rights*  
An ART for The World production,  
Geneva

### **Synopsis**

In *Black Breakfast* (2008), a tourist, equipped with a camera, arrives in a provincial town where she hopes to discover cultural remains and historical sites. But contrary to her expectations, she finds herself in a heavily-polluted, industrial urban area. Later, upon leaving the town, she notices a group of workers having their breakfast in the coal dust: their faces are blackened by coal and hardly recognizable. Sitting down in the dust beside them, she also eats a “black breakfast”, and her food is as black as that of the workers.

### **Biography**

Jia Zhang-Ke's films are characterized by highly accentuated realism. He draws his themes from everyday life in semi-urban areas of China, where he exposes the hidden side of a country largely mystified by Chinese cinema. Belonging to the sixth generation of ‘underground’ Chinese filmmakers, he has received numerous awards from international film festivals. In 2006, he was awarded the Golden Lion at the 63rd Venice Film Festival with *Still Life*. On the same occasion, he presented, in the “Horizons” section, *Dong*, a documentary film about the painter Liu Xiaodong. At the Cannes Film Festival, he presented *24 City* in 2008, and *I Wish I Knew* in 2010.

#### *Awards (selection)*

2006 Venice Film Festival:

Golden Lion for *Still Life*

2005 Toronto International Film Festival:

Best foreign language film for *The World*

1998 Berlin International Film Festival:

Wolfgang Staudte Award for *Pickpocket*

## Idrissa Ouedraogo (Burkina Faso)

Born in Banfore (Burkina Faso) in 1954.  
Lives in Ouagadougou.



### ***La Mangué (The Mango), 2008***

short film, 2'45"

episode from the film *Stories on Human Rights*

An ART for The World production, Geneva

### **Synopsis**

In *La Mangué* (2008), Koro, a six year-old girl, picks up a mango seed and plants it in a public square, ignoring her friends who make fun of her. Day after day, the girl tends the plant that grows and grows, just like her. When Koro – now a woman – falls in love and gives birth to her first child, ripe mangoes fall from the tree. The film ends with Koro's child picking up mango seeds and planting them.

### **Biography**

In 1986, Idrissa Ouedraogo directed his first feature film *Le choix*. In 1988, the film *Yaaba* was released and won the Film Critics Award at Cannes in 1989 and the FESPACO Audience Award in the same year. In 1990, he directed *Tilai*, the transposition of a Greek tragedy into contemporary Africa and won the Grand Prize of the Jury at Cannes in 1990 as well as the *Étalon de Yennenga* (the Grand Prize) at FESPACO in the same year. His film *Le Cri du coeur* (1994), obtained the Audience Award at the 5th African Film Festival in Milan the following year. At the 8th edition of the festival in 1998, he received the Award for Best Feature Film for *Kini et Adams* (1997). In 2003, he directed *La Colère des dieux* and in 2006 *Kato Kato*. Idrissa Ouedraogo is a Commandeur de l'Ordre National of Burkina Faso and Chevalier de l'ordre des Arts et des Lettres françaises.

#### *Awards (selection)*

1993 Berlin International Film Festival:

Silver Bear Award for *Samba Traoré*

1990 Cannes Film Festival:

Grand Prize for *Tilai*

1989 Cannes Film Festival:

FIPRESCI Prize for *Yaaba*

## Mesa Brasil (Brazil)



### **Mesa Brasil, 2012**

Production Regional Direction SESC,  
Sao Paulo

### **The Programme**

The *Mesa Brasil* programme of the Regional Department of SESC, Sao Paulo, Brazil, is a social and educational initiative that brings together companies and volunteer organizations. Created in 1994 by the SESC Sao Paulo, this programme aims to reduce food waste and malnutrition, as well as to promote the improvement of the quality of life of the poorer populations monitored by NGOs.

The programme has a strategic food distribution service which, using appropriate vehicles, establishes a link between corporate donors and institutions that receive these gifts as soon as possible. Finding out where there is a surplus, intervening where there is a need: it is the very principle of urban harvesting.

Over the years, *Mesa Brasil* has become a model applied throughout the entire country, thanks to a joint proactive effort by the SESC, companies, social institutions and the volunteer sector to reduce food shortages and waste. This shows that it is possible to minimize the effects of hunger and malnutrition through social programmes, at a reduced cost and with immediate implementation.

The Brazilian government's programme *Fome Zero* includes *Mesa Brasil* among its specific programmes and priorities. At the ceremony marking the national launch of *Mesa Brasil* in Brasilia in 2003, President Luiz Inacio Lula da Silva declared: "*Fome Zero* can only succeed if we do not count just on the government but also on civil society. The latter will be largely responsible for the fight against famine in the country".

*Mesa Brasil* also receives the support of the FAO, which uses this programme as a model for the rest of the world.

## Pablo Trapero (Argentina)

Born in San Justo, Buenos Aires, 1971.

Lives and works in Buenos Aires.



### **Sobras, 2008**

short documentary film, 3'20"

episode from the film

Stories on Human Rights

Production ART for The World, Geneva

### **Short film**

Public or private companies, supermarkets, airlines, restaurants, families, people, we all discard food. This food could help to fight hunger in many parts of the world. Dozens of people climb, pick out from mountains of garbage, assess and consume this lost food. The short film *Sobras* follows the trail of these leftover food items. These could be apocalyptic science fiction images, dissonant sounds, or Kafkaesque labyrinthine phrases; it could also be a portrait of our society instinctively celebrating inequality.

### **Biography**

The first feature film by Pablo Trapero, *Mondo Grúa* (1999), described, in an almost documentary style, the difficult everyday life of the working class in Argentina. Three years after this first attempt noticed at numerous international festivals, Pablo Trapero directed *El Bonaerense* (2002), selected at Cannes in the "Un Certain Regard" section. Embodying the New Wave of Argentinian cinema, he presented in Venice the road movie *Familia rodante* (2004), before going on to Patagonia to shoot *Nacido y Criado*. In 2008, he went again to Cannes to present *Leonera* and in 2011 he went back behind the camera for *Carancho*. In 2012, he participated in the collective film *7 días en La Habana* and his film *Elefante Blanco* was selected at Cannes for the "Un Certain Regard section". He was a member of the jury at the Venice Film Festival in 2012.

#### *Awards (selection)*

2011 Argentinian Film Critics Association:

Best Film and Best Director for *Carancho*

2008 Festival Iberoamericano:

Best Film, Best Set Design for *Leonera*

2002 Chicago Film Festival:

FIPRESCI award for *El Bonaerense*

## Murali Nair (India)

Born in Kerala (India), in 1966.  
Lives and works in Hyderabad.



*Tragedy of an Indian Farmer*, 1993  
short fiction film, 6'20"

### Synopsis

*Tragedy of an Indian Farmer* is a short film depicting the fate of a traditional Indian farmer in a situation where he is not the landowner. Full of hope, he plants a banana tree. When it is time to harvest the fruit, the owner of the land comes onto the scene, creating chaos in the small world of the farmer. His wife and children are sad to have to give up everything. This short film was inspired by a famous poem by a poet from Kerala. No other language can better describe the universal nature of the subject. The emotions are eloquent. The film received the Silver Lotus Award of the President of India and marked the beginning of the career of the director-writer, Murali Nair.

### Biography

Murali Nair is a director and producer who has made numerous films, shorts and documentaries mainly inspired by rural Indian culture and society. In 1999, he directed his first feature film *Throne of Death*, winning the Camera d'Or at Cannes. His second feature film, *A Dog's Day* was selected in 2001 for the "Un Certain Regard" section at Cannes. Both films have been honoured at numerous festivals. *A Story that Begins at the End*, his third feature film, was also selected in 2003 for the "Un Certain Regard" section at Cannes.

#### *Awards (selection)*

1999 Cannes Film Festival:

Caméra d'Or for *Throne of Death*

1999: Turin Film Festival:

Best Film for *Throne of Death*

1993: Indian national award for the best Indian short film for *Tragedy of an Indian Farmer*

## wastecooking (Austria)

David Gross (art director), Tobias Judmaier (Chef),  
Daniel Samer (photography)



*Days in Trash, Salzburg, 2012*  
short documentary film, 10'

### Short film

Our approach is to follow “waste-divers” as they rescue food from the darkness of the Supermarkets’ garbage containers and then bring that food into the spot light of a cooking show. Our perception of “dirty” and “clean” gets turned upside down when we see the images of “waste divers” taking fresh food out of Supermarkets’ garbage bins. A bit later on, the “waste-chef” is using this food to prepare a delicious meal for the guests, the “waste divers” and the film crew. It all ends in a feast. wastecooking aims to reach the viewer on a sensual and sensory level; it wants to reach the viewers’ brains through their stomach, in order to raise awareness for the global topic of food waste.

Almost half of all foods produced on the planet are either lost or thrown away. In Europe this equals approximately 90 million tons of food per year. This amount would be sufficient to feed everybody suffering of hunger on Earth.

Wastecooking does not offer a recipe to make the world a better place – the film shows our immediate experience that moves us and touches us deep within. If the philosopher Ludwig Feuerbach is right, when he says “We are what we eat”, then the way we treat our food says more about the state of our society, than we would wish for.

### Biography

“The wastecooking art project was launched in April 2012 in Salzburg, Austria, by a specialised film-crew, its director and a creative chef. Our idea was to use art as a means of making people aware of the global issue of food waste. We have produced a cooking show, which uses produce which, although of good-quality, had been thrown away, in order to prepare delicious meals. We aim to demonstrate the real “dirty business” of the food industry.”

In order to reach a large part of the population, we chose several means of communication.

“wastecooking” can be watched as web-episodes on our website as well as on selected TV channels. We also put on performances in public spaces and create cooking shows in venues that attract the attention of the community, such as town squares, concerts, festivals and fairs. Our approach is to rescue food from the obscurity of supermarket bins and bring it under the spotlights of a cookery programme”. (wastecooking.com)



## ART for The World

ART for The World is a non-governmental organization (NGO) associated with the Department of Public Information of the United Nations, which mobilizes contemporary art and culture to promote the principles and values attached to human rights. Its action is based on Article 27 of the Universal Declaration of Human Rights, which states that creative activity is «an essential element of well-being,», «everyone has the right to take part freely in the cultural life of the community and enjoy the arts. «

The NGO was founded by Adelina von Fürstenberg in 1995 in the context of *Dialogues of Peace*, an international exhibition of contemporary art for the 50th Anniversary of the United Nations. In keeping with these objectives, ART for The World organizes international cultural events, exhibitions, films, seminars, concerts, in which creators from all over the world speak out on issues related to human rights. Artists, filmmakers, writers, musicians, architects, sculptors, photographers, participating in the projects of NGOs - both emerging and well known, from all five continents - are distinguished by the quality of their work and their commitment to the dissemination of the values of the Universal Declaration of Human Rights.

Activities ART for The World is placed beyond the traditional boundaries of art and create opportunities to reach different audiences. ART for The World can be considered as a traveling museum without walls. Its raison d'être is not linked to a permanent and definite location, but the content of its projects. ART for The World is a common thread that unites contemporary culture in defense of universal values. ART for The World is organized as a lightweight structure with limited permanent staff, but a wide network of consultants and collaborators around the world, particularly in Europe, United States, Brazil and India. ART for The World is powered by the contributions of its members and sponsors, including public institutions and private companies. The latter, whose activities are not always directly related to art, share the ideals and objectives of the association. Since its inception, the NGO, has organized cultural events for major United Nations headquarters in Geneva (1995, 2001 and 2009) and New York (1998 and 2001) as well as its agencies such as the World Health Organization (1998-99), the High Commissioner for Refugees (2000-2002) and the High Commissioner for Human Rights for his 60th birthday (2008). In 2008 ART for The World has worked with the European Commission to produce the feature film *Stories on Human Rights* since 2009 and with the Council of Europe and the Alliance of Civilizations UN for the production of the feature *THEN AND NOW Beyond Borders and Differences* on the tolerance of beliefs.

Since 1998, ART for The World collaborates regularly with SESC Sao Paulo, Brazil, where its large exhibitions have been shown, as well as solo shows and lectures by artists such as Marina Abramović and Robert Wilson, among others.

In 2005, the affiliated NGO ART for The World Europa was founded in Turin, with executive headquarters in Milan.