



KINDS OF MONUMENT
PRESENTATION OF THE EXHIBITION
5-29 May 2016, Venice

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B#SIDE WAR PROJECT -A QUICK SUMMARY

Kinds of Monument exhibition is part of the *B#SIDE WAR* project: a festival totally funded and endorsed by the Friuli Venezia Giulia regional government and by the Italian National Council of Ministers Presidency. The festival is officially part of the agenda for the National Commemorations, and it's now waiting to receive the Unesco patronage.

WHAT IS *B#SIDE WAR*

In its second edition, the *B#Side War* festival wants to talk about the heritages of the Great War on the contemporary time, and, most of all, about its legacies to the new generations.

The point of view of this festival is not a strictly commemorative one, yet, it is an exploration on how the tragic event of the first world conflict has influenced our identity and our perception of the world.

We would like to spread the memory of this historic event, in order to reflect on the 'liquid' cultural identities of today, and in order to enhance the material heritage liven by the war (trenches, forts, galleries, buildings and memorials), such as the immaterial ones (traditions, ideas, cultural identities, visual and spoken languages, rituals and symbols).

WHY *B#SIDE WAR*

In our experience with young people, we have noticed that they do not easily understand what are the great social and historical changes that in this century, from the Great War, have influenced our everyday life. This is the main reason which push us in organizing the visual art festival.

We are motivated by the idea of working on the links connecting our past to our present.

Infact, the Great War has been a cultural and social dam: it has given flow to several processes that contributed to a change our common uses, myths and rituals. Moreover, it has had an enormous influence on the world where we live today (just think about the so-called "liquid society" and the facility with which today we can travel across borders).

The first world conflict has been a true social, cultural and economic "bomb" that has invested civilians, individuals and family groups, acting on the cultural patrimonies and identities: a trauma that still needs to be elaborated and processed by the citizenry of many places involved in the conflict.

INVESTIGATING THE "B SIDES" OF THE WAR THROUGHT THE AESTHETIC POWER OF ARTS

B#Side War is a cultural and artistic festival spread on a vast territory and it is dedicated to the many "B sides" of the war. The aim of this festival is to deepen the investigation towards those themes which are not presented in the "official history" and are forgotten in the "official" museum strategies: the suffering undergone by the civilians, including women, children and families; the tragic experiences of the civilians living in border areas, whose cultural identity has been severely tested; the symbolical death of the human being, such as the psychic wunds, the identity traumas, the incommunicable sufferings. All these unsolved sufferings have been transferred to the new generations and have been cause of new wars and renovate violence throughout the century.

In order to 'get in contact' with the truths and the inheritances of the Great War, the *B#side War* festival cooperates with researchers and scholars, as well as artists and practitioners who use their artworks to connect on a universal basis people living a century ago with people living in our nowadays world.



FOLLOWING, FEW VIDEOS TELLING SOME OF THE ACTIVITIES HELD IN THE FIRST EDITION OF THE FESTIVAL:

Interactive and relational art installation *Citizen-Gate* / Trieste (Italy) - Piran (Slovenia)

<https://www.youtube.com/watch?v=s7i2e5HJBZs>

Conceptual art installation *In-Cubo* + special talk *Psiche and body facing the war* / Fogliano Redipuglia, Gradisca d'Isonzo (Italy)

<https://www.youtube.com/watch?v=mhquH6Pe4I8>

Conference *The body of human memories* / Malborghetto (Italy)

<https://www.youtube.com/watch?v=UQ4lcrKOpU>

Collective international exhibition of contemporary art *Experience and poverty of war* / Villa Manin, Passariano (Italy)

<https://www.youtube.com/watch?v=jjbgTB18KFI>

Site-specific installation *Memoria-Spazio* / Tarvisio (Italy)

<https://www.youtube.com/watch?v=iw5-0l8Ru7s>



An imagine of In-Cubo installation, by Joshua Cesa



IN ORDER TO HAVE A 'BACKGROUND': IDEAS WHO BASED THE EXHIBITION



An imagine of the inside of the installation In-Cubo, by Joshua Cesa

Through this exhibition we would like to enhance a reflection on the idea of monument, exploring the role and the functionality of the monument in the contemporary world.

In fact, all around the world, the idea of monument mean something 'epic', something 'rhetorical', which suggest a 'static' and 'monolithical' memory of the events.

According to the recent studies of Dr. Paolo Fonda¹ (the Director of the *Psychoanalytic Institute for the Eastern Europe*), often, the building of a monument responds to a particular need of a community, which is hidden in the unconscious: the need to 'lock' the pain of the war in a materical-physical body; the need to 'materialize' the trauma in a stone.

This is why, in both the opinion of the Architect and Artist Joshua Cesa² than in the opinion of the Psychologist Dr. Marinella Lena³, most of the monuments have square and angular shapes (like triangles, and sharp-cornered tip: forms that seem to reject the human body and to hurt the eyes of the observer), they are usually made with cold and inorganic materials.

¹ Dr. Fonda cooperates with us, he is a very eminent voice in the field of psychoanalysis: he faces every day the traumas that still affect the people of the Balkans after the last conflict.

² Joshua Cesa developed his artistic poetics on the border between architecture, digital art and contemporary art installation, he is perhaps, in the Italian national scene, the more intense and vigorous investigator on the cultural legacies of the conflict, and some of his works seem like gathering the inheritance of the spatial interventions done by Daniel Libeskind and Menashe Kadishman at the Jewish Museum in Berlin.

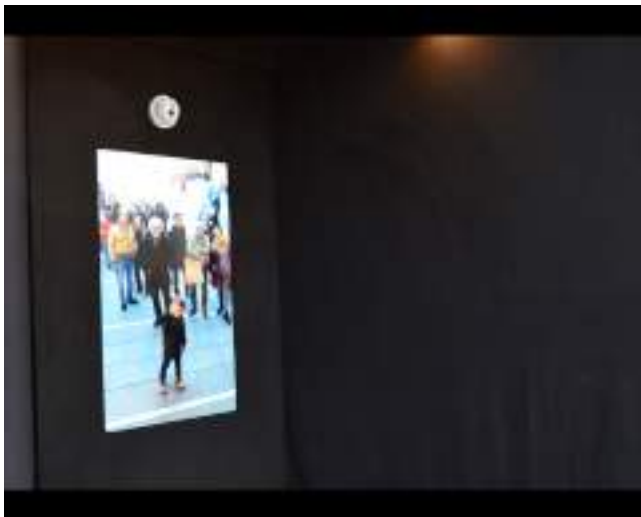
³ Dr. Lena is a pioneer of therapy, she has treated many patients and groups (both young people than adults) taking into account the symbolic and the aesthetic perceptions and power of art and symbols.



According to these researchers, the edification of these static and 'rejective' installative elements actually do not naturally leads the observer to a real processing of the trauma. In order to be useful in the grief's recovery process, it is necessary for the monument to be 'connected to life', in a way or another, in order to carry the person who observe to a positive 'alignment of its internal objects'⁴, revealing and facing the trauma in a real intimate and 'internal' way, although connected to the universal experience of war (between all, 'An experience'⁵ so powerful to be capable in crossing the measure of life of those who have faced it directly, able to be transmitted even after the death of the individual, strong, like any symbolic reality, in shaping the cultural identity from generation to generation).

In contemporary times, are especially the artists, as individuals capable through their work to join us with the 'world of every human beings images'⁶, to express important contributions related to the theme of the monument/memorial, making contact with the aesthetic experience and with the signification processes emanated from the artistic work. The exhibition will give voice to the thought of the artists on the theme of monument (generally considered a dominant topic for architecture, engineering and politics).

Our organization believes in a cross-fertilized approach, in which artists, curators, cultural managers, psychologists, psychoanalysts, philosophers and intellectuals can work together to bring to light the important meanings for the community.



Citizen-Gate interactive installation by Joshau Cesa, and Monument for the black gold, installation by Bernd Trasberger

⁴ See Donald Meltzer, in *"Fear and Trembling of Beauty"*, see also the same author in *"The Apprehension of Beauty: The Role of Aesthetic Conflict in Development, Art and Violence"*.

⁵ See John Dewey, in *"Experience and human nature"*, see also the same author *"The experience of art"*.

⁶ See Megan Harris, in *"The Aesthetic Development: The Poetic Spirit of Psychoanalysis. Essays on Bion, Meltzer, Keats"*.



WHAT KIND OF EXHIBITION WE INTEND TO PRODUCE

OBJECTIVES OF THE EXHIBITION: BRING TO LIGHT THE THOUGHT OF THE COMMUNITY OF CONTEMPORARY ARTISTS ON THE THEME OF THE MONUMENT, AND IDENTIFYING NEW SYMBOLIC FUNCTIONS OF THE MONUMENT

Within our organization, the reflection on the role and significance of the monument was deeply unraveled through interdisciplinary dialogue, concluding that often were the artists to revisit, reinterpret, to propose critical reflections, but also to 'suggest' new functions and symbolic truth of the monument.

The community of artists has produced reflections (sometimes provocative, sometimes purely propositional, often evolving) on the role of the monument today, leading to the creation of new modern functions of the monument: the aim of the exhibition is to bring to light the contribution of artists in this evolutionary process, and this is why we have search, throughout the world, works of art that have had the capacity to re-discuss the idea of memorial/monument.

TYPES OF ARTISTIC PATHS IDENTIFIED – Artists chosen

Starting from reflections which are sometimes provocative, sometimes eschatological (see the work of Juan Alberto Negroni), or from the definition of a monumental feature who works by subtraction or opposition, radically changing the nature of the material used and its perceptual effect (see for example the artwork of Cai Guo-Qiang, *Transparent Monument*), sometimes reaching experimental orders of magnitude, then hypothesizing their importance in the monumental rhetoric (see the work of Jimmie Durham, in *Arc de Triomphe for personal use*), or even assuming a complete de-functionalization of the monument (as in the case of Ciprian Homodorean in *Arcus non Triumpalis*), the artist suggests and offers a mosaic of new possibilities of analysis related to the monument. Among the artists of the world, there are those who come to evoke vital and organic elements inside the monument in order to give a 'living' meaning -as in the *Hall of Remembrance* of Hiroshima Park, or as in the case of *In-Cubo* by Joshua Cesa, both works that echo to liquids as the essence of memory, which is interpreted, in fact, as fluid. Or as in the case of the organic, 'domestic' but at the same time 'molecular', and almost post-Einsteinian memory described by Ambrose Tézenas in its portrait of the *Memorial in Ntamara Church*.

There are those who reflect on what are the memories that deserve to be remembered (see *Proposal for a monument at Altamont riceway*, by Sam Durant), who pose a shroud on the collective painful memories, or on a devastated land (see the *Cretto di Gibellina* by Alberto Burri, or *Leftovers*, by Louis Camnitzer), someone see national and economical interests or responsibility in the idea of monument (Bernd Traberger, as well Giuseppe Zigaina), who sees it as a chance to enhance his landscape/context of insertion (Robert Smithson, in *Proposal for a Monument on the Red Sea*) and who see it as a personal and intimate matter (see *Monument- Odessa* by Cristian Boltanski), coming to make it fragile, more than a human shadow (Klaus Pinter).



ORGANIZATIONAL FEATURES

Kinds of monument exhibition will be organized in Venice (Italy), from 5 to 29 may 2016, thanks to the help of our Italian and international partners.

The exhibition will be completely photographic: the reason which push us to recognize the bi-dimensionality as the best way to talk about symbols and functions of the monument, is the belief that the reflection on shapes and forms is connected to the one regarding functions, but, in this context, need to stay a step back and emerge as a complementarity (this kind of perception will not be possible in a tridimensional context, in which forms will easily prevaricate on functions): we will try to 'isolate' the topic of the symbolic function by reducing from three to two dimensions the contents of the exhibition.

The exhibition will expose 15 peculiar work of art (they will be exposed in photographs or in blow up photographs, in order to give the idea and perception of monumentality to the observer), each of one will be accompanied by a critical apparatus, in order to explain the process of creation: 15 photos/15 artworks to explain the active role of the artist in evolving the idea of monument.

Artists and artworks involved:

Juan Alberto Negroni, *Proposal for a Collective Insult (a monument to decay)*;

Cai Guo-Qiang, *Transparent Monument*;

Jimmie Durham, *Arc de Triomphe for personal use*;

Ciprian Homodorean, *Arcus non Triumpalis*;

Hiroshima Park, *Hall of Remembrance*;

Joshua Cesa, *In-Cubo*;

Sam Durant, *Proposal for a monument at Altamont riceway*;

Alberto Burri, *Il Cretto di Gibellina*;

Louis Camnitzer, *Leftovers*;

Cristian Boltanski, *Monument- Odessa*;

Klaus Pinter, *Untitled*;

Robert Smithson, *Proposal for A Monument on the Red Sea*;

Bernd Traber, *Monument for the black gold*;

Giuseppe Zigaina, *Dal colle di Redipuglia*;

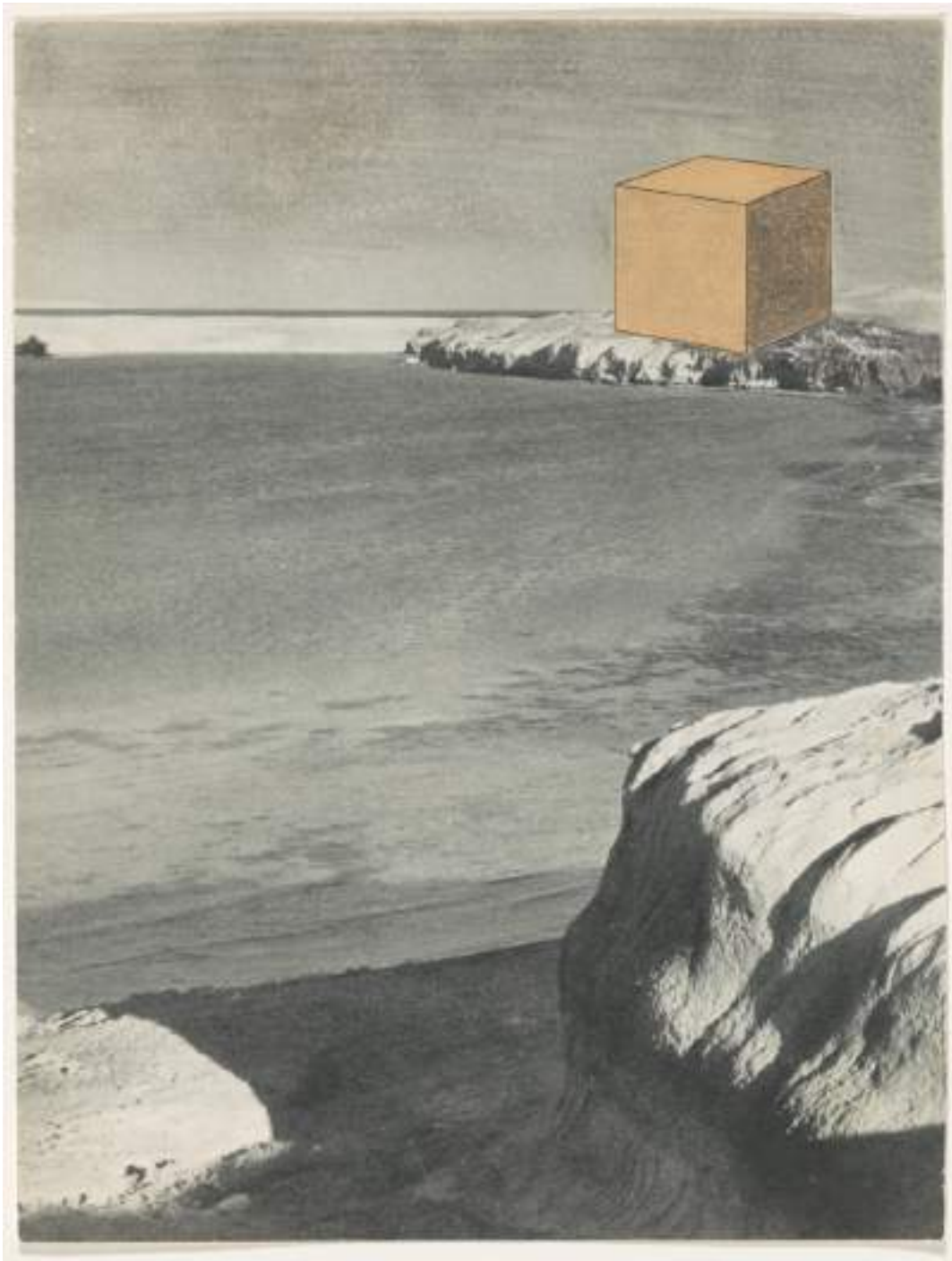
Ambroise Tézenas, *Memorial in Ntamara Church*

THE AUDIENCE

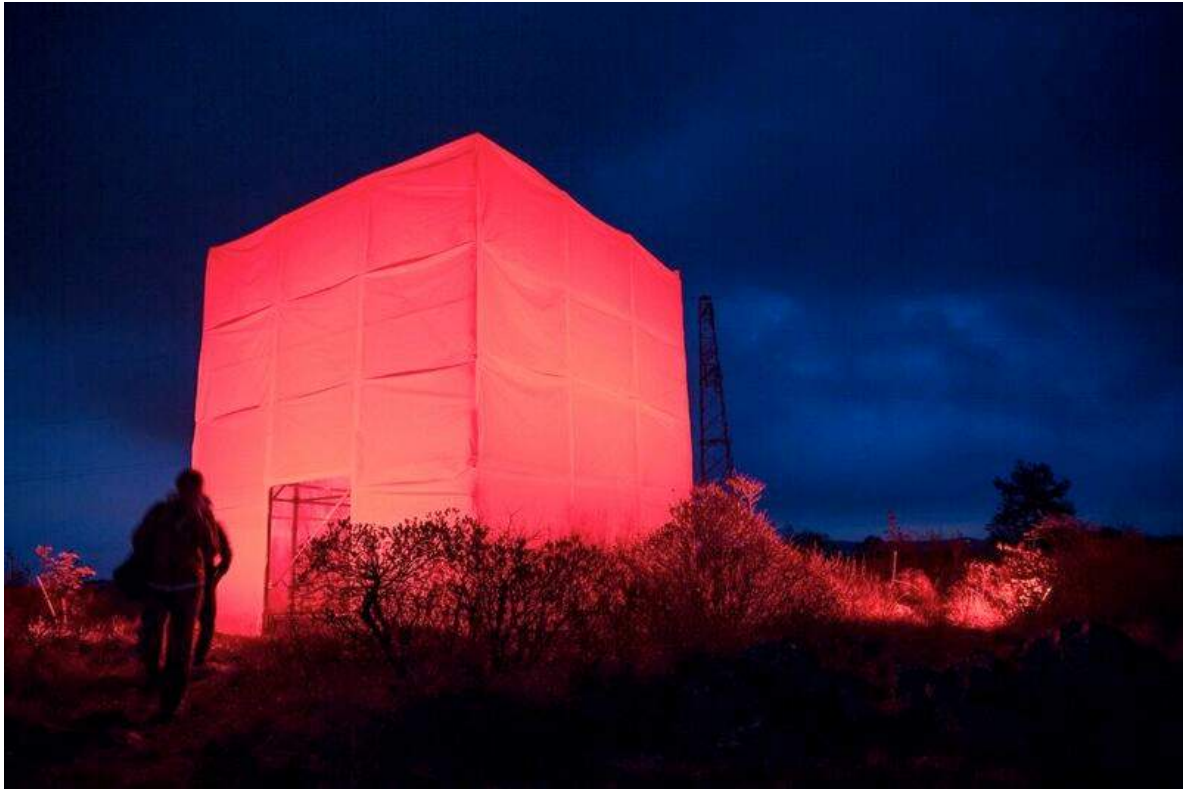
The exhibition will be open free to different audiences, accessible in Italian, English and 2 other languages to be selected. Specific actions involving families, schools, universities and young people will be created; The exhibition will be completely non-profit and free for the visitors.



Following a private preview of some images of the artworks will be exposed
(begging for the full respect of the confidentiality agreement that binds us to the artists and that
characterizes these images, subjected to copyright and still not publicly diffusibles)



Robert Smithson, *Proposal for a Monument on the Red Sea* (composition on paper currently hold by the MoMA, authorization already obtained)



On the Carsic Upland, a photo by Riccardo Tosetto -contemporary photographer already exhibited in the Montenegro Biennale Pavillion- which portrays *In-Cubo*, conceptual art installation Joshua Cesa, built on the Carso upland between Redipuglia Memorial and the Dolina dei Bersaglieri (authorizations already obtained)



Bernd Trasberger, *Monument for the black gold*



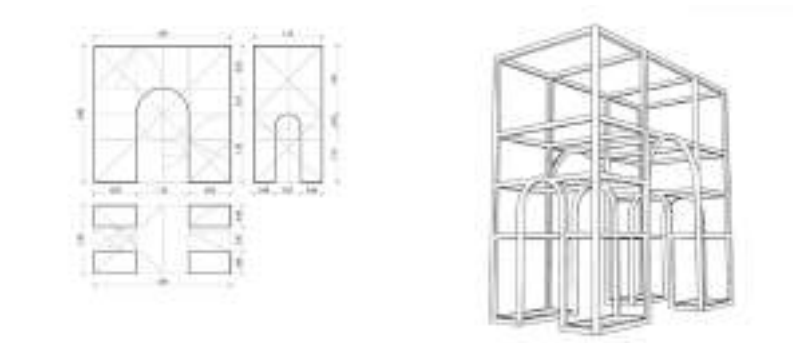
Juan Alberto Negroni, *Proposal for a Collective Insult (a monument to decay)*



Cai Guo-Qiang, *Transparent Monument*



Jimmie Durham, *Arc de Triomphe for personal use*



Ciprian Homodorean, *Arcus non Triumpalis*



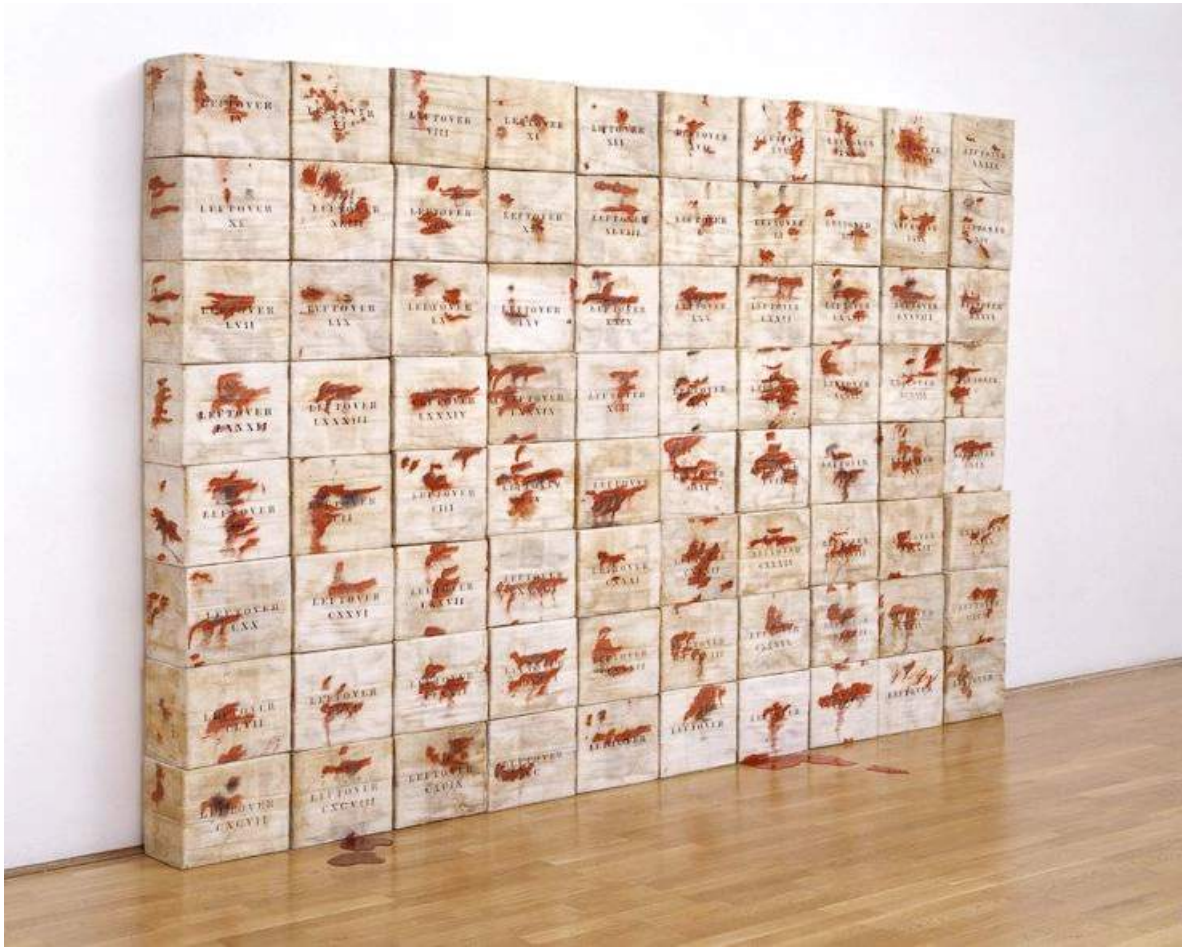
Hall of Remembrance di Hiroshima Park



Proposal for a monument at Altamont Riceway, Sam Durant



Il Cretto di Gibellina di Alberto Burri (authorization already obtained)



Leftovers, di Louis Camnitzer (authorization already obtained)



Monument- Odessa di Cristian Boltanski (authorization already obtained)



Dal colle di Redipuglia, *Giuseppe Zigaina*



Ambroise Tézenas - *Memorial in Ntamara church*



project
graphic - sculpture

description
colourable prints - interactive object

title
untitled

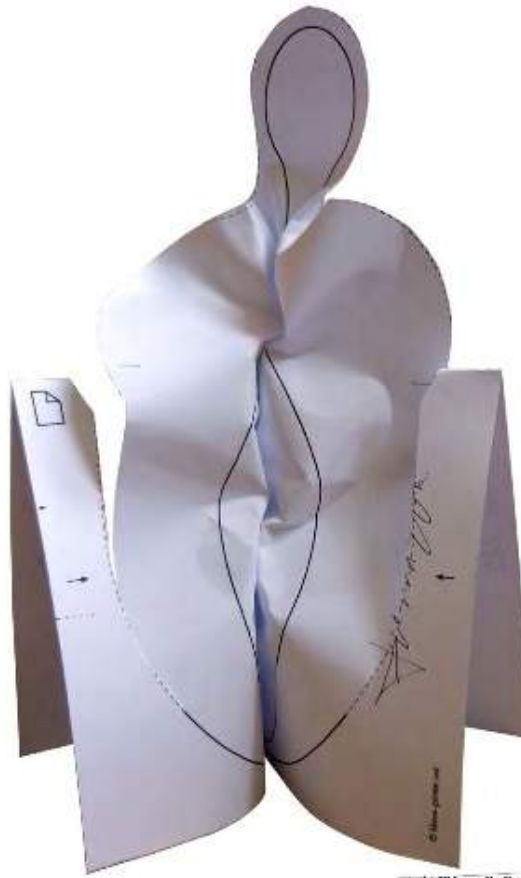
technique
paper, print
one pre coloured and signed print, 14 free prints for the audience

size
21 x 29,7 cm

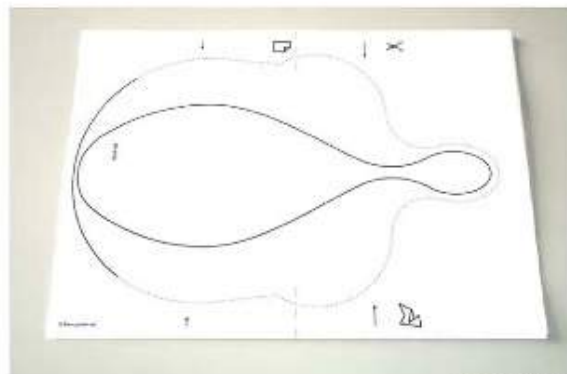
position
prints, wall, table...

organisation
< via snail mail
> no

gimmick
5 glowsticks



untitled, 2015, paper, 21 x 29,7 cm



untitled, 2015, paper, 21 x 29,7 cm