

SOUS LE VOLCAN EXACTEMENT

FIORUCCI ART TRUST - STROMBOLI

C'est au pied du Stromboli, le plus puissant volcan en activité d'Europe, que le Fiorucci Art Trust abrite depuis 2010 Volcano Extravaganza, programmation incluant performances, conférences et expositions. Tirant avantage de la situation tragicomique du Phare de la Méditerranée, entre décor paradisiaque et impossible issue, Milovan Farronato, directeur de la Fondation, déconstruit la résidence d'artistes classique, érigeant l'inattendu comme concept neuf.

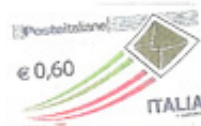
Propos recueillis par William Massey



Tramboli 2010
Galluete dalle polvere
del melcorno

le grove
cavalce in
seguita...
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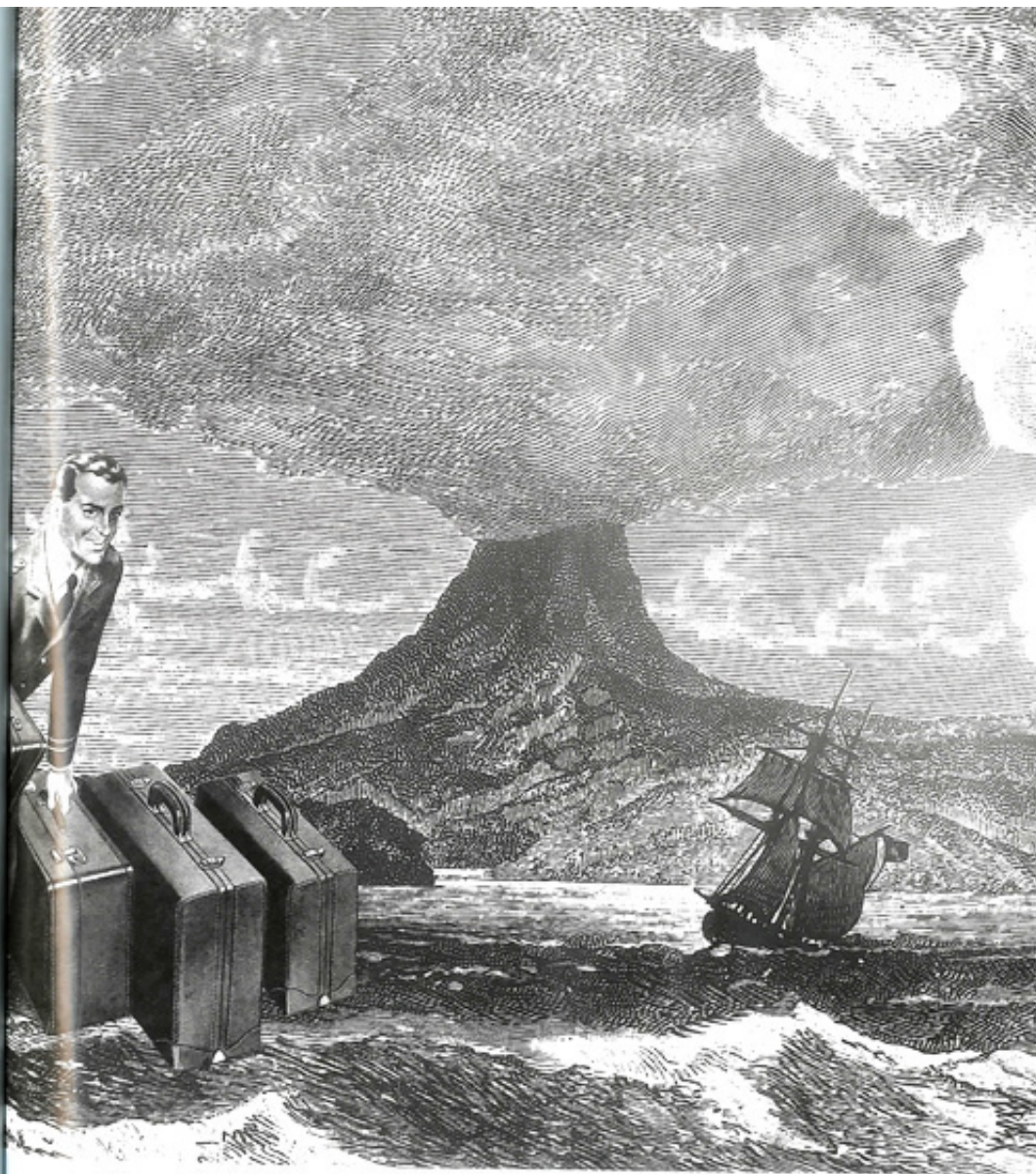
Per Nicoletta Finucci
Via Margutta 54
Roma



P) Foto fabricada
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Foto fabricada - tentativa de fraude por parte do acusado.

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Pages de gauche, Sissi, *Do Strambali e N.F.*, technique mixte, recto-verso, 2010, 15 x 10 cm.
Ci-dessus, Goshka Macuga, *Untitled*, 2009, collage, 28 x 26 cm.

"EN RAISON DE LA PRÉSENCE DU VOLCAN, ON ASSISTE ICI À DES MANIFESTATIONS DE CRÉATIVITÉ QUI NE SE PRODUIRAIENT PROBABLEMENT PAS AILLEURS."

L'OFFICIEL ART : Quelle est la genèse du Fiorucci Art Trust ?

MILOVAN FARRONATO : Nicoletta Fiorucci a toujours été une collectionneuse d'art contemporain. J'ai commencé à travailler avec elle il y a cinq ans en tant que commissaire de sa collection. Je crois qu'à cette époque-là elle a éprouvé le besoin d'avoir un dialogue et un échange permanent d'idées avec quelqu'un appartenant au monde de l'art. Au bout de quelques années, elle a eu le sentiment que le fait de collectionner n'était pas suffisant à lui seul. Elle a voulu partager avec les artistes, soutenir leurs idées, échanger avec eux. C'est à partir de ces idées qu'a été fondé il y a trois ans le Fiorucci Art Trust, une structure souple qui ne possède pas de collection propre. Aujourd'hui, la fondation mène toutes sortes d'activités allant du soutien et de la collaboration avec des organismes non lucratifs et des projets indépendants à la publication d'ouvrages d'artistes et au versement de bourses qui ne sont pas uniquement conçues pour permettre aux artistes d'éprouver le grand frisson sur les pentes du volcan...

De nombreux artistes sont venus à Stromboli au fil des années... La résidence est-elle un moyen de capitaliser sur toutes ces années d'inspiration artistique et d'énergie créatrice ?

Stromboli entretient non seulement une relation fameuse avec le cinéma (plusieurs réalisateurs, de Rossellini à Antonioni, ont tourné des films sur l'île même et dans le reste de l'archipel des Éoliennes) et avec diverses œuvres littéraires (on se souvient qu'à la fin du *Voyage au centre de la terre*, de Jules Verne, les explorateurs refont surface par le cratère du Stromboli), mais que l'île cultive également une proximité déjà ancienne avec l'art contemporain. Marina Abramović a vécu plusieurs saisons sur l'île (la fondation a acquis la maison qu'elle occupait sur les pentes du volcan et l'utilise comme lieu de travail et d'exposition). Mimmo Paladino y a effectué de fréquents séjours. Giovanni Anselmo continue à y résider de manière régulière du printemps

à la fin de l'automne. Nan Goldin y a fait des photos, tout comme Mimmo Jodice. Cindy Sherman, William Kentridge et Anselm Kiefer ont également fait le voyage. Bien entendu, nous étions au courant de la fréquentation de ces illustres visiteurs et des potentialités de l'endroit. Nous avons aussi pensé que les habitants de l'île pourraient être disposés à s'impliquer, et c'est ce qui s'est passé.

Comment définiriez-vous le concept artistique de Volcano Extravaganza ?

Disons que ce serait plus un backstage qu'une scène à proprement parler. Même si, à chaque saison (la troisième a eu lieu en été), nous organisons une série d'événements comprenant performances, conférences et expositions. La Volcano Extravaganza est née d'un projet de résidence qui, depuis quelques années, a attiré de nombreux artistes sur l'île, parmi lesquels Runa Islam, Tino Sehgal, Christian Holstad, Goshka Macuga, Enrico David, Paolo Gonzato, Chiara Fumai, Haroon Mirza et Gaia Furgazza. C'est un lieu de transit où les projets s'élaborent, se cristallisent dans une démarche qui est ensuite développée ailleurs, au-delà de l'île elle-même et bien au-delà de nos attentes. Pour moi, Volcano Extravaganza est aussi la déconstruction d'un projet de commissariat d'exposition ; il s'agit pour la fondation de croire aux possibilités de l'inattendu comme définition même de l'action culturelle, et d'exploiter ce potentiel. Les artistes que nous invitons à participer (ou tout simplement à être présents) bénéficient d'une très large indépendance et d'une totale liberté d'action. Des synergies étonnantes apparaissent.

En quoi Stromboli est différent des autres résidences d'artistes ?

Le fait qu'elle se déroule sur un volcan en activité qui entre en éruption à peu près tous les quarts d'heure lui confère un charme tout à fait particulier. Il ne s'agit pas d'une résidence de promotion ni même, en réalité, de production. Il y a quelques années Nicoletta Fiorucci a décidé d'installer sur l'île, indépendamment du programme, une œuvre de Liliana Moro provenant de sa collection

personnelle, à savoir l'inscription Spazio Libero (Espace libre) composée de lettres capitales en bois, peintes à l'ocre jaune. Disons que nous nous accordons une grande marge de liberté. En raison de la présence du volcan et de la façon dont la résidence est organisée, on assiste à Stromboli à des manifestations de créativité et à des processus artistiques qui ne se produiraient probablement pas ailleurs.

Il y a quelque chose de très émotionnel à se tenir sur les pentes du Stromboli, quelque chose de magnétique et fascinant. La perception du temps et de l'espace en est complètement modifiée. Les spectateurs deviennent performeurs et vice-versa...

Ce que vous dites est apparu de manière évidente dans l'événement conçu par Danny McDonald le 16 août 2012, par exemple. Les performeurs (c'est-à-dire la quasi-totalité du personnel de Volcano Extravaganza ainsi que les intervenants présents ce jour-là) se sont mêlés au public. Le backstage, le lieu de résidence, est devenu la scène d'une pièce qui a incorporé pratiquement tout ce qu'il était possible de faire jouer, qu'il s'agisse de personnes ou d'objets inanimés : Mindy Vale's Extra-Special Terrestrial and Aquatic Visit to the Volcano Extravaganza Adventure, Part 1.

L'effet de cette énergie se prolonge-t-il au-delà du volcan lui-même ?

J'ai revu le Stromboli dans des sculptures que Christian Holstad a créées longtemps après ses séjours sur l'île. Je l'ai également retrouvé dans certains tableaux d'Enrico David. J'ai reconnu des paysages familiers dans des passages de vidéos réalisées par Jessica Warboys et dans certaines céramiques de Sissi. Et l'image d'un rideau gonflé décoré d'un ciel étoilé dans la vidéo d'Anna Franceschini *Untitled (Almost Lost)* est, à mes yeux, un hommage à son expérience sur les flancs du volcan.

Quel avenir pour Volcano Extravaganza ?

Information non disponible... Migrer vers l'esprit tutélaire d'un autre volcan ? Fiorucci Art Trust : <http://fiorucciarttrust.com>



Ci-dessus, Paolo Gonzato, *Out of Stock-Vulcano*, 2010, techniques mixtes sur carton, 71 x 50,5 cm.
Ci-dessous, Goshka Macuga, *The Lost Art of Seduction*, 2009, collage, 27,6 x 41,5 cm.



of sudden it's real again.

Will you ever work the same way after this experience, going back to a studio, in a closed context?

To use a metaphor, my process is very much like a tree. Each project has these roots, these ideas, questions, philosophies I am wrestling with. Each project is like a branch and I want each branch to go as far as it possibly can, so extreme as to create its own language. The next exhibition I'm doing a year from now is in San Francisco. It's literally to have three huge installations which won't be in the museum at all but in the city. I'm really curious about that. It will bring me back to a sense of place, whereas Station To Station is no place.

82+87
UNDER THE VOLCANO - FIORUCCI ART TRUST, STROMBOLI
by William Massey

At the foot of Mount Stromboli, the most formidable active volcano in Europe, lies the Fiorucci Art Trust. For some years now, it has been home to an artistic programme including performances, conferences and exhibitions. Making the most of the tragicomic position of the "Lighthouse of the Mediterranean" - a paradisiacal setting with nevertheless a pervading sensation of no escape - the director of the foundation, Milovan Farronato, revisits the classical notion of the artist residency to reconstruct a new curatorial concept centered around the unexpected.

L'OFFICIEL ART: What are the origins of the Fiorucci Art Trust? Where does Nicoletta Fiorucci's involvement come from?

MILOVAN FARRONATO: Nicoletta Fiorucci has always been a collector of contemporary art. I started working with her five years ago as curator of her collection. At that moment, I think, she felt the need for a dialogue and an ongoing exchange of ideas with an "insider." In order to deal with the most cogent contemporary developments with greater awareness and sense of responsibility. After a few years, collecting was no longer sufficient in itself for her. She felt the need to add a new dimension and take on the role of patron as well. She felt the necessity to collect not just works but experiences too: sharing with the artists, providing support for their ideas, mutual exchange. And so, the Fiorucci Art Trust was born three years ago. It is a flexible structure, set up under British law (its registered and administrative office has always been in London) with no collection of its own.

How does the Stromboli residency fit in with the other activities of the foundation?

The residency has been around longer. It was created before the Fiorucci Art Trust. There is no relation of cause-and-effect, and the trust carries out a variety of activities—ranging from support for and collaboration with non-profit institutions and independent projects to the publication of artists' books and the provision of fellowships—that cannot be ascribed solely to the adventure under the volcano. But through experiences shared with the artists who have been our guests on Stromboli, we have certainly been able to structure the activities of the trust with greater awareness. The residency has a particular emotional value. Stromboli is an inspiring place for us too.

Many artists have come to Stromboli over the years... Is the residency a way of capitalizing on this long history of artistic inspiration and creative energy?

Actually, Stromboli not only has a celebrated relationship with the cinema (directors from Rossellini to Antonioni have set films on the island and around the Aeolian archipelago) and a distinguished place in literature (Jules Verne's *Journey to the Centre of the Earth*, for example, ends with the explorers coming back to the surface at Stromboli), but also a long-standing familiarity with contemporary art. Marina Abramović

lived on the island for several seasons (the trust has acquired what used to be her house on the slopes of the volcano and uses it as a workplace and exhibition venue). Mimmo Paladino has visited the island many times. Giovanni Anselmo is still a regular resident, from spring until late autumn. Nan Goldin has taken photos there, as has Mimmo Jodice. And Cindy Sherman, William Kentridge and Anselm Kiefer have also been seen on the island. Of course, we were aware of these illustrious visitors and of the potentialities of the place. We thought, too, that the inhabitants might be interested onlookers and willing to get involved, and that's how it turned out.

How would you define the artistic concept of Volcano Extravaganza? How has the program evolved since the start?

A backstage rather than a stage! Every season (the third one has just come to an end) we put on a string of events that include performances, conferences and exhibitions. Volcano Extravaganza was born from a residency project that, over the years, has brought many artists to the island, including Runa Islam, Tino Sehgal, Christian Holstad, Goshka Macuga, Enrico David, Paolo Gozzato, Chiara Fumai, Haroon Mirza and Gaia Fugazza.

It's a place of transit where projects are born and crystallize in action, before being developed elsewhere, beyond the island's shores and far beyond our expectations. For me, Volcano Extravaganza is also the deconstructing of a

curatorial project. For the trust, it is a question of believing in and exploiting the possibility of the unexpected as a characterizing definition of cultural action. The artists invited to take part (or even simply to be present) have great independence and freedom of action. Surprising synergies emerge. I remember July 27, 2012, for example. First came Andro Wekua's performance in which a block of lava as tall as the artist with the word boom carved on its side at heart level was pushed into the sea by Nick Mauss (co-curator and artistic leader that year) from a ten-meter high cliff, which I imagine to be a sort of metaphorical suicide. Then came the sunset over the real and fictitious sea, replicated by a film shot and edited by Wekua the day before. One next to the other, a perfect doppelgänger that accompanied Stuart Comer's lecture, entitled *You Stole My Dream* and focusing on the presentation of materials by Joseph Cornell and Jack Goldstein and films from the beginning of the 20th century—all exclusively silent material, unexpectedly accompanied by the voice of Emily Sundblad and the live music of Andreas Rehse in an unscheduled appearance (they were to stage their own event in the following days) that may not have been on the program but was not out of place!

What makes this residency different from others? How do you choose the artists?

The fact that it takes place on an active volcano that erupts every fifteen minutes is a distinctive amenity. It is not a promotional residency and not even, in reality, one of production. A few years ago Nicoletta Fiorucci decided to install on Stromboli, outside of the program, a work by Liliana Moro from her private collection: the words *Spazio Libero* ("Free Space") in block capitals made of wood and painted a yellow-ochre color. Let's say that we allow ourselves a lot of license. Manifestations and evolutions of creativity happen that would probably not occur elsewhere because of the volcano and the way the residency is structured. As for the choice of artists we follow our intuition and try to manage the coincidences.

The latest Volcano Extravaganza was entitled Evil Under the Sun. How does this title reflect the tragicomic situation of the island?

Lucy McKenzie, co-curator and artistic leader of the residency that just ended, wanted to incorporate suggestions of another story and another setting from Rossellini's *Stromboli*, *Terra di Dio*, which so widely characterizes the cultural, visual and touristic parameters of the island to the film based on the book of the same name by Agatha Christie, also set on an island but with a very different scenario. In addition, to complement this direction, Lucy and Alan Michael wrote a series of crime stories set on Stromboli, collected Penguin-style in the

volume *Unlawful Assembly*. This was recently also presented at The Artist's Institute, where many of the ideas and protagonists of last summer's events on Stromboli spontaneously fed into the seventh season of the program at the Institute in New York, curated this year by Lucy. An ad hoc example of how the Stromboli experience can be moved, transformed or expanded elsewhere.

Volcano Extravaganza is quite extreme because it brings together very different talents who are all given carte blanche. How did you deal with deconstructing and spontaneity when conceiving this year's program with Lucy McKenzie?

Perhaps this aspect was more characteristic of the first two years, whereas Lucy and I conceived a project that was to some extent more circumscribed, where spontaneity and the value of encounters were still fundamental but within a more closely defined conceptual framework and narrative structure. Besides, Lucy had been a guest of the trust on Stromboli in other years. She was familiar with the context, with the project. She offered her personal version with great commitment. For me, this year has been a bit like curating Lucy's choices through the protagonists she invited, following a precise succession and juxtaposition of ingredients and synergies.

What were the best surprises you had among this year's projects?

The lecture by Ray McKenzie, a professor at the Glasgow School of Art and Lucy's father, on a minor local artist; the launch of the book written by Lucy and Alan; Fashion Day (August 8); the presentation of the perfume *Evil Under the Moon* created by Nicoletta at Lucy's behest; and the closing performance by choreographer Maria Hassabi and artists Jason Gomes, Bea McMahon and Zhana Ivanova (all artists-in-residence at the Rijksakademie with which the trust has been collaborating for two years).

There is something very emotional about being on the volcano, something magnetic and fascinating. The perception of space and time is totally changed. Audience becomes performers and vice-versa. Does this energy travel beyond the volcano itself? Do you think the residency continues to impact the artists' practice after they leave the island?

What you say was made fully and visibly manifest, for example, in the event conceived by Danny McDonald for August 16, 2012. The performers (practically the whole of Volcano's staff) and all its participants at that specific moment, merged with the audience. The backstage, the place of residence, became the stage of a play that involved literally everything that was available, whether human

or inanimate: Mindy Vale's Extra-Special Terrestrial and Aquatic Visit to the Volcano Extravaganza Adventure, Part 1 (and I can tell you there will be a part two in the future).

I have seen Stromboli in some of Christian Holstad's sculptures created a long time after his visits. I've also glimpsed Stromboli in some of Enrico David's paintings. I've encountered familiar landscapes in some of Jessica Warboys' video fragments and in some of Sissi's ceramics. And the image of a billowing curtain with a starry sky printed on it in Anna Franceschini's video *Untitled (Almost Lost)* is, in my opinion, a homage to her experience under the volcano.

What is the future of Volcano Extravaganza?

Here's a scoop... I don't know. Migrating under the tutelary spirit of another volcano? For the moment, we are thinking about simply changing the dates, getting away from the holiday season and putting it on outside of July and August. A Volcano Extravaganza 2014 in successive stages, in different months, perhaps starting in May!

110 + 117
HUMAN NATURE
Zeng Fanzhi interviewed by Jérôme Sans

JÉRÔME SANS: When did you start painting?

ZENG FANZHI: I started messing around at age eight or nine. At fifteen or sixteen, I began a systematic and formal study of drawing and color, so that I could get into art academy. In 1987, I started at university, the oil painting department.

What did you start by doing at school and when you got out of school?

I think my first real work was made in 1989, a realist image of a person. When I decided to paint it, I had already been observing this model for quite some time and trying to convince him to pose for me. I told him I wanted to paint him. He agreed and I began to paint. When I began to paint him, I felt quite excited and even agitated. I say this is my first good work because I felt I succeeded in using lines to express my emotions.

Why did you start your series about a hospital?

I painted the hospital series in 1991, but the work I first mentioned was from 1988 or 1989. I was still in college then, so I had to create on the educational terms of the school. At that time, in Chinese art schools, there was this idea of going to the country to experience "real life" and make art. We would go to places where there were minorities, in the countryside, to little villages, for short stays, painting the locals. I hated this,

hated painting sheep and shepherds. I thought it was boring and wanted to paint something closer to my own life. I wondered why it was necessary for me to go to the countryside in order to "experience life." I figured

I was experiencing life every day as it was. That's why I decided to paint the things around me, the things I experienced and saw day in and day out, the things that moved me and made me feel. I had to go to the hospital more or less every day back then. I lived next door to the hospital and the place where I was living had no toilet. In the 1980s, it was a very big deal to have a toilet in your own home, and we didn't even have one in my dormitory. If I needed to use the toilet, I had to go to the hospital. The faces of the people in the hospital were inspiring to me. They would carve themselves into my brain and I had no way of avoiding them any longer. So I began to paint them.

These doctors look wild, unfriendly, almost as if in a prison, torturing people. To me, all these paintings could come from a prison. It's a sort of mirror where you don't know if these are patients, soldiers, or inmates in a concentration camp.

Many of the figures in these paintings are not actually taken from the hospital. Some are my friends or neighbors or other people I know well. At that time, I simply painted the people around me. But hospitals then were quite scary, with people lying everywhere awaiting salvation. It was very much like in my paintings. This was the situation in Wuhan's hospitals, people lying around with doctors next to them. There was no such thing as a clean, pristine hospital. I was scared, too. I liked to look at these scenes, but they always made me nervous. So perhaps these paintings actually show what I felt looking at them. Of course, when people get sick to a certain point, this terror disappears.

How did you move from the Hospital Series to the Mask Series?

I began the Mask works after I left Wuhan, when I came to Beijing in 1993. I found myself in a new environment, and I was still painting hospitals and meat, but I started to feel this was no longer interesting, that I no longer had a sense of excitement or urgency. I got very nervous and started to think I was done for, that I had nothing left to paint, that my talent had dried up. There was a lot of emphasis on natural talent back then, and I thought I no longer had any. So I decided to stop painting these other things and began to change my subject matter around, painting different things. In 1993 and 1994, I changed styles quite often.

Then one day I painted a portrait of a man wearing a mask. I had painted it almost unconsciously. There are no secrets to my painting. I just throw pigments onto canvas. After I finished this work, I realized it was very close to how I was feeling at the time, because I had arrived in a new city and everything around