JAN FABRE IN ROME
MAXXI and Fondazione Romaeuropa pay tribute to the great artist-performer

a retrospective

JAN FABRE. STIGMATA. Actions & Performances 1976-2013
curated by Germano Celant

800 documents, works and residual elements of performances from 1976 to the present
MAXXI, 16 October 2013 – 16 February 2014

and two theatrical productions

THE POWER OF THEATRICAL MADNESS
NATIONAL PREMIERE – Restaging of the 1984 original
Teatro Eliseo, 16 and 17 October 2013

THIS IS THE THEATRE LIKE IT WAS TO BE EXPECTED AND FORESEEN
NATIONAL PREMIERE – Restaging of the 1982 original
Teatro Eliseo, 20 October 2013

www.romaeuropa.net | www.fondazionemaxxi.it

Rome, 15 October 2013. The partnership between MAXXI and Fondazione Romaeuropa continues to bear fruit. Following last year’s tribute to William Kentridge, another genius from the contemporary art scene will be the protagonist in a joint venture staged by the two institutions. From 16 October in fact, an exhibition and two theatrical productions will bring the obsessions and visions of Jan Fabre to Rome. MAXXI will be housing the first retrospective to present his work as an artist performer from 1976 to the present, while at the Teatro Eliseo, within the ambit of the Romaeuropa Festival 2013, Fabre will be staging two productions from the 1980s.

MAXXI. JAN FABRE. STIGMATA. Actions & Performances 1976-2013

Like a river, like an avalanche, 92 transparent panels, glass work tables will invade the MAXXI spaces carrying over 800 documents, drawings, thinking models, films, art works and residual elements of the performances realised by Jan Fabre from 1976 to the present. JAN FABRE. STIGMATA. Actions & Performances 1976-2013 curated by Germano Celant is a world première and an important retrospective devoted to the Flemish artist and his performance art and will be presented at MAXXI from 16 October 2013 to 16 February 2014.

Jan Fabre and Germano Celant will meet MAXXI’s public today, Tuesday 15 October at 6.00 pm, for a talk at the museum’s Auditorium (free entrance while seats last).

Jan Fabre is one of the most interesting contemporary artists who sees performance as an exploration of boundaries, actions and reactions of the body, both internal and external. “Per-for-mance means a person who per-for-ates himself and his environment (it is at the same time, an analysis, a destruction, a concession)” (New York, 20 February 1982).

During the course of his research the artist has drawn with his own blood, followed the Antwerp tramlines from north to south with his nose in the rails, burned spectators’ cash, invited art critics to shoot him, kidnapped the philosopher Lars Aagaard-Moegensen and been arrested and had himself
tied up on a pillory at the Tokyo Museum of Contemporary Art, exposing himself to hundreds of thrown tomatoes.

From the first actions such as Money Performance from 1979 and Ilad of the Bic-Art Room from 1981, by way of Sanguis/Mantis presented at the Festival Polysonnieres in Lyon in 2001, through to the later works such as Virgin/Warrior, a performance realised with Marina Abramović at the Palais de Tokyo in Paris in 2004; from the videos, the drawings and the canvases obsessively marked with a blue ballpoint pen to the drawing from the series My body, my blood, my landscape, realised with his own blood in 1978, JAN FABRE STIGMATA. Actions & Performances 1976-2013 presents an incredibly rich corpus of works similar to a stream of consciousness, a journey through the memory of the artist who embraces the spectators just like the fluid spaces of the architecture designed by Zaha Hadid.

On each of the 92 panels, that recalls the glass work surfaces on which the artist creates in his studio in Anversa, are arranged in the form of short stories, drawings, thinking models, collages, film, photos, documents and iconic object such as costumes and sculptures, from dozens of performances and actions, both private and public, realised by Jan Fabre over around 40 years. The panels are arranged so as to cover the entire surface of the exhibition layout in MAXXI’s Gallery 4 following, like a river, the different levels of the floor. Spectators will be “transported” by a flow, immerse themselves in a canyon, in which the works will also invade the walls of the gallery through to the ceiling, while the panels, following this imaginary current, will become part of the walls themselves. Without making distinctions between the objects, with a simple chronological progression, JAN FABRE, STIGMATA. Actions & Performances 1976-2013 does not restrict itself to presenting the works, but intends to restore that “way of thinking” that has led Fabre to create his works while underlining that narrative fever that frequently accompanies the artists who stage performances, works that do not “physically” exist if not in their documentation.

On the occasion of the exhibition at the MAXXI’s bookshop 30 copies of Jan Fabre’s Giornale Notturno (Cronopio Edizioni, in bookshops 30 October 2013) will be available. The volume is a selection of diaries form 1978 until 1984; some of the quotes whitin the exhibition’s display were taken from such diaries.

The catalogue of the exhibition JAN FABRE, STIGMATA. Actions & Performances 1976-2013 edited by Skyra will be presented at MAXXI in November 2013.

The documentary Extra Art – JAN FABRE, STIGMATA. Actions & performances 1976 – 2013 will be broadcasted exclusively next on Sky Arte HD (channels 130, 400 and exceptionally 110)

ROMAEUROPA (TEATRO ELISEO)
THE POWER OF THEATRICAL MADNESS 16 e 17 ottobre, ore 20
THIS IS THEATRE LIKE IT WAS TO BE EXPECTED AND FORESEEN 20 ottobre, ore 16

Written in 1982 and in 1984, The Power Of Theatrical Madness (Teatro Eliseo, 16th and 17th October, h.20.00) and This Is Theatre Like It Was To Be Expected And Foreseen (Teatro Eliseo, 20th October, h.16.00) are the Jan Fabre’s deep-rooted and devouring passion for theatre testimony. Thirty years after debuts, Romaeuropa Festival brings to the stage a new edition of these historical works —curated by the same author and now interpreted by a cast of exceptional calibre— that are a forceful proposal which translate Fabre’s long-standing experience as a visual artist transfering years of street and gallery performance into a single stage one.

In 4 hours, The Power Of Theatrical Madness deals with issues such as the dialectical juxtaposition of true/false, stage action/theatrical acting, those ever-valid metaphors of power’s dynamics. An explosive mixture in the setting of a scenography-installation; projections of classical and mannerist paintings by Michelangelo, Raphael and Fragonard render this short circuit between the visual arts and theatre even more evident. The extolled image of the body conveyed by the paintings is compared to the movement and the corporeity of Troublynactors’spyrotechnical skills who distil the essence from everyday gestures.No longer a mere mise en scene, theatre is a deliberate strategy; it is even transformed into a cruel quiz show to construct a Pantheon of playwrights from Brecht, Cechov, Béjart and Brook and with a place of honour reserved for Wagner and his total artwork.

On the other hand, 8 are the hours that shocked audience when This Is Theatre Like it Was To Be Expected And Foreseen had his debut. The show goes beyond a make believe mise en scene to becomes a true “performance”. A novel approach to dramaturgy which revolutionised theatre entirely;
the scenography installation plays a central role and is often highly imaginative and inspired by contemporary art. We can see works by contemporary art, indeed. This is Theatre... today reveals its incisiveness, its destructured and multifaceted narration, its treacherous mélange of visual and textual symbols; a studied sequence of images with perilous oscillations between Eros and Thanatos which were to distinguish Fabre’s later works and those of many other contemporary dramatists.

EXHIBITION INFO
MAXXI – National Museum of XXI Century Arts
info:+ 39 06.320.19.54; info@fondazionemaxxi.it | www.fondazionemaxxi.it
opening hours:11.00 – 19.00 (Tuesday, Wednesday, Thursday, Friday, Sunday) |11.00 – 22.00 (Saturday)
closed:Mondays, 1 May, 25 December | tickets:€11.00 adults, € 8.00 concessions
MAXXI press office +39 06 3225178, press@fondazionemaxxi.it

THEATRICAL PERFORMANCE INFO
Fondazione Romaeuropa info:+ 39 06.45553050; promozione@romaeuropa.net | www.romaeuropa.net
Performance times:every day 21, Saturday 19, Sunday 17 | tickets:from €35.00 (adults) to €14.00 (concessions)
Press office +39 06 45553060/14, ufficiostampa@romaeuropa.net

The press pack and images of the exhibition may be downloaded from the reserved area of the Fondazione MAXXI site at http://www.fondazionemaxxi.it/?page_id=5176 inserting the password areariservatamaxxi.
JAN FABRE. STIGMATA. Actions & Performances 1976-2013
MAXXI, 16 October 2013 – 16 February 2014

Giovanna Melandri President Fondazione MAXXI

Jan Fabre. Stigmata. Actions & Performances 1976-2013, curated by Germano Celant, is a plunge into the artist’s visionary universe, an ambitious exhibition that for the first time brings together the actions and performances realised by Fabre from the 1970s to the present. Drawings, photographs, sculptures, sketches, images, films and documents wind their way through MAXXI’s Gallery 4 in a grandiose presentation, a fluid itinerary embracing diverse idioms.

Conceived as a representation of Fabre’s creativity, the exhibition permits visitors to relive the artist’s radical actions, his all-embracing performances, understood as “per-for-actions”, analysing, challenging and consuming the body. In tracing an overview of the artist’s research in this period, the exhibition brings together material from his studio and maquettes for sculptures, photographs and videos documenting his multifaceted performances. What emerges is a stimulating dialogue that annuls any barriers between the arts, a magmatic flow that allows the public to experience the explosive wealth of Fabre’s artistic universe.

In this sense, Stigmata reflects and amplifies MAXXI's own diverse strands of research, summarizing our versatility in a single show.

The Jan Fabre exhibition falls within a precise strategy designed to valorize the interdisciplinary nature of the various idioms: from the inaugural performance by Sasha Waltz in which the dancers were invited to dance within the empty MAXXI spaces, through to the video installations of Fiona Tan and the films of Clemens von Wedemeyer; over the last few years the museum has promoted ever different cultural, aesthetic and sensorial experiences. Out of this web of experiments has emerged a fertile dialogue with the architecture of the museum housing the works on show, allowing them to interact with the fluid, evolving geometries traced by Zaha Hadid.

Realised in collaboration with the Romaeuropa Festival, the exhibition confirms the need to reinforce even further in the future the network of relationships with diverse institutional realities. In an ever more open and evolving cultural context, the promotion of contemporary art cannot afford not to define a common strategy through dialogue and the sharing of experiences.

Anna Mattirolo Direttore MAXXI Art

The exhibition Jan Fabre. Stigmata. Actions & Performances 1976-2013 presents itself as a stunning avalanche of documents, works, studio models, and photographs that create for the museum audience a wonderful, fascinating and comprehensive portrait of Jan Fabre's performance activities. The Flemish roots of his art reveal themselves at MAXXI through his mature and profound reflection on the value of death, on the decadence of corporeal matter and on the regulatory mechanisms of natural forms.

Like an invisible presence, the artist welcomes visitors to Gallery 4, which has been completely transformed by the hundreds of objects and works crowding its walls, with the magnificent costumes created for his performances, residual elements of experiences and action that have consecrated him within the ambit of this art form that has so profoundly modified the research of the last few decades. The chance to explore the confines and the frequent encroachments of his art makes this exhibition, curated by German Celant, a unique opportunity to thoroughly explore the various idioms through which Jan Fabre has expressed himself.

His incredible creative output has frequently led him to combine diverse techniques, media and idioms with a versatility that recalls the figure of the renaissance artist in his continuous and fertile attitude to experimentation.

In accepting the demanding but fundamental challenge of this retrospective, the museum is renewing its commitment to offering its public the opportunity to thoroughly explore the work of the great masters of recent decades.

Once again the museum spaces have reacted to and establish a dialogue with the exhibition, a flow of dozens of panels that, like carriers of memory, expand in the gallery, establishing a chequerboard across which we have the privilege of being able to trace the research and biography of Jan Fabre, surrounded by the sounds and words of his performances.

Introduction

Jan Fabre. Stigmata. Actions & Performances 1976-2013 is a voyage into the memory of this Flemish artist through drawings, photographs, study models – which Fabre refers to as “thinking models” – and filmic documentations of his performances, from the second half of the 1970s to the present. Visitors are greeted by a labyrinth of tables introducing the artist’s philosophies. This tool serves to understand his ideas, his memories, his art, profoundly inspired by the traditions of Flemish painting and focused on the study and use of the body.

This booklet examines five of the performances presented in the exhibition. The respective tables are marked by a specific icon.

Money Performance (1978);
The Rea(dy)make of the Money Performance (1980);
Money (Art) in Culture (1980)

These three performances, among Fabre’s first works, offer a critical reflection on the value of money and the work of art as a commodity. Fabre composes a series of plays on words on the floor. He uses words like “money” and “honey”, together with banknotes that he later ripped, ate and finally burned. The cumuli of ash remaining at the end of the performance are used to form the word “money”.

Fabre selected money for its material characteristics, as pieces of paper, forcefully negating its economic value through the act of burning. However, this action simultaneously affirms and confirms it by assuming the value of money as a common starting point. The influence of Marcel Duchamp on the early works of Jan Fabre is clearly evident in their titles. For example, The Rea(dy)make of Money Performance is a reference to the concept and practice of the ready-mades. Sea-salt of the Fields (1980), a performance during which Fabre attempts to materialise the spirit of the French artist using salt, is a literal translation of the pronunciation of the name Marcel Duchamp: sea (mer) salt (sel) of the field (du champ).

Ilad of the Bic-Art (1980);
Ilad of the Bic-Art, The Bic-Art Room (1981)

In these two performances Fabre presents his “ball-pen art” as an alternative to the art of the great masters. In Ilad of the Bic-Art, Ilad is the anagram of Salvador Dalí’s last name. Fabre hangs reproductions of paintings by famous historic artists, doodling on them with a blue Bic pen and ripping them: the same irreverent use made of banknotes in the Money performance. Art is thus stripped of its aura. Yet, as with the Money performance, in which the value of legal tender must be confirmed in order to acquire meaning, in Ilad of the Bic-Art traditional art maintains its power.

In Ilad of the Bic-Art, The Bic-Art Room the artist spent 72 hours in a Dutch art gallery, incessantly drawing with a ballpoint pen until he had coloured the walls, floor, bed and his own body. The objects covered with blue ink are transformed into hallucinations, disappearing and reappearing in other forms. The blue ink of the Bic pen symbolises a metamorphosis, a highly significant theme in Fabre’s work. It also refers to the concept of “The Hour Blue”, theorised by the French entomologist Jean-Henri Fabre: the instant between the end of the night and the rising of the sun when everything changes and when anything can happen.


The sculpture from which the piece takes its title, dedicated to his late brother, is perhaps Fabre’s most eloquent and melancholic self-portrait. It is also an homage to death and the role of the artist. The man represented is in a precarious equilibrium at the top of a library ladder, leaning into the void; he holds a school ruler in his hands, awaiting the chance to measure a passing cloud. “It’s dangerous to be an artist – both literally and figuratively speaking”, Fabre claims. The piece expresses the predisposition to “plan the impossible, which is actually what the artist does. [It] symbolises my profession”. The Man Measuring the Clouds synthesises a tenacious determination to catalogue what cannot be classified. The romantic image of the attempt to impose and force empirical data on an increasingly shifting natural world is furthermore in harmony with Fabre’s artistic practices. The title is allusion to Robert Stroud, the American criminal nicknamed “the Birdman of Alcatraz” for his studies of canaries made while in detention. In a 1962 film, as Stroud leaves the prison he states: “I am going to measure the clouds”, fully aware that it is an impossible mission.
Sanguis/Mantis (2001)
The title of this work refers to the blood (Sanguis) of the artist and the praying mantis (Mantis), the female insect that devours its male partner during mating. The head of the mantis inspires the form of this almost blind helmet, with two antennae and two side openings. The piece is part of the armature in polished stainless steel worn by Fabre. In the room, tables with pens and sheets of paper create a labyrinth. A nurse prepares a series of phials and begins to draw Fabre’s blood, which he will use to write manifestos on art and the condition of the artist. Sanguis/Mantis is the culmination of a work realised by the Flemish artist since 1978 with his own blood, and the incessant study of his body and the ability to overcome its limits: “my body [….] is a sort of laboratory”, he states. Fabre’s entire oeuvre, in particular his performances, draws inspiration from the medieval age and Flemish masters such as Jan Van Eyck, Hieronymus Bosch and Pieter Bruegel the Elder. Skeletons and skulls, stuffed animals and suits of armour are recurring elements. Like a modern knight, he defines himself and the actors/dancers of his theatre pieces “warriors of beauty” fighting for a more authentic and involving artistic language.

Art kept me out of jail (Homage to Jacques Mesrine) (2008)
“Art kept me out of jail” Jan Fabre proclaimed in 1981. The statement was made during a performance dedicated to Jacques Mesrine, one of France’s most famous criminals from the 1960s and 70s, with a talent for disguise and escape. “And [out of] museums […]. I will flee France’s most beautiful prison! The Louvre! The golden cage of Paris! Of France!” he added in 2008 during a performance inside The Louvre itself. Fabre impersonates Mesrine and assumes all of his identities, even staging his death, at the feet of the Nike of Samothrace (2nd Century BC). Fabre becomes Mesrine, speaking to the public of freedom, yelling, seeking to hide, attempting to escape, fleeing like a fugitive.
According to Jan Fabre, long fascinated by the figure of the gangster, the artist and the criminal share the role of being an outsider, of being outside and beyond the system of generally accepted rules and laws. Mesrine is thus a reflection of society’s incapacity, and perhaps refusal, to accept anything that does not conform. As a jail imprisons those who break the law, museums imprison art and limit the artist. This performance, realised in the most famous museum in the world, is thus an attempt to liberate art, the crucial battle of any “warrior of beauty”.

Jan Fabre (Antwerp, 1958) is a visual artist, performance artist, theatre maker and author. He is considered one of the most innovative and versatile contemporary artists. After studying at the Royal Academy of Fine Arts of Antwerp, in 1978 he began his study of the body, above all through performance, using his own blood to create art. In 1980 he invented Bic-Art, art made with a ballpoint pen, as an alternative to the work of the masters of the past. In 1986 he created the Troubelyn theatre company. Fascinated by entomology, he makes frequent use of insects in his sculptures and installations. In 2002 covers the ceiling of the Royal Palace in Bruxelles with almost two millions of wing-cases of buprestids. He was the subject of an important retrospective at The Louvre in 2008. He is worldwide recognized for his ability in using different media always renovating them.
prima italiana

Jan FABRE | TROUBLEYN
The power of theatrical madness

riallestimento dall’originale del 1984

Teatro Eliseo - Roma
16 e 17 ottobre ore 20

durata 4h20'

Testimonianza di una passione sanguigna e divorante per il teatro, The power of theatrical madness, è una creazione di Jan Fabre del 1984 divenuta subito leggendaria. In molte occasioni è stato chiesto all’artista belga di riportarla sulla scena, ma aveva sempre rifiutato credendo che il mito fosse più forte della realtà: questo nuovo allestimento da lui stesso curato con una generazione di giovani interpreti sembra dargli torto. In The power of theatrical madness, suo terzo lavoro per la scena, Fabre affronta temi come la contrapposizione dialettica di vero/falso, azione scenica/recitazione teatrale, inossidabili metafore delle dinamiche del potere.

Una miscela esplosiva, ambientata in una scenografia-installazione in cui sono proiettati dipinti della pittura classica e manierista da Michelangelo e Raffaello a Fragonard, rende ancora più esplicito il corto circuito tra arti visive e teatro. La decantata immagine del corpo che la pittura ci consegna si confronta con il movimento e la fisicità dei pirotecnici interpreti di Troubleyn che spremono gesti quotidiani fino a farne uscire il succo.

Ironicò e tragico, Fabre crea momenti di danza indimenticabili, tra le atmosfere fiabesche de I vestiti nuovi dell’imperatore of Hans Christian Andersen, metafora della menzogna del potere, e La marcia funebre di Sigfrido of Richard Wagner, usata come musica per intrecciare le figure erotiche del tango.

Non più messa in scena, il teatro diventa strategia e può trasformarsi addirittura in un quiz crudele finalizzato a disegnare un pantheon degli autori teatrali dove tra Brecht, Čechov, Béjart e Brook, un posto privilegiato spetta a Wagner e alla sua opera d’arte totale: li a forza di sculacciate finisce anche Jan Fabre.

Written in 1984 in testimony of his deep-rooted and devouring passion for theatre, Jan Fabre's The power of theatrical madness immediately became legendary. The Belgian artist was asked in many occasions to stage this work again but he always refused; his belief was that myth was much more powerful that reality: he was proven wrong by his own performance and young cast of performers. In this, his third theatrical work, Fabre deals with issues such as the dialectical juxtaposition of true/false, stage action/theatrical acting, those ever-valid metaphors of the dynamics of power.

An explosive mixture in the setting of a scenography-installation; projections of classical and Manierist paintings by Michelangelo and Raphael up to Fragonard render this short circuit between the visual arts and theatre even more evident. The exiled image of the body conveyed by the paintings is compared to the movement and the corporeity of the pyrotechnical skills of the Troubleyn actors who distil the essence from everyday gestures.

Ironic and tragic at the same time, Fabre is capable of creating unforgettable choreographic moments; the fable-like atmosphere of his version of The Emperor's new clothes of Hans Christian Andersen, a metaphor of the falsehood of power and Siegfried’s funeral march by Richard Wagner which he uses as a musical accompaniment to portray the weaving and erotic movements of the tango.

No longer a mere mise en scene, theatre is a deliberate strategy; it is even transformed into a cruel quiz show to construct a pantheon of playwrights from Brecht, Čechov, Béjart and Brook and with a place of honour reserved for Wagner and his total artwork. By sheer brazen and irreverent force, Jan Fabre also finds his place.
prima italiana

Jan FABRE | TROUBLEYN

*This is theatre like it was to be expected and foreseen*

**riallestimento dall’originale del 1982**

Teatro Eliseo - Roma
20 ottobre ore 16

durata 8 ore

Fece un gran baccano *This is theatre like it was to be expected and foreseen* quando nel 1982 apparve sulle scene: dal voci delle proteste emerse l’allora ventiquattrenne Jan Fabre, imponendosi come figura di punta di un nuovo modo di fare teatro che si stava delineando.

A trent’anni da quel debutto fiammeggiante il riaimblemento di questo pezzo storico, curato dal suo stesso autore e sospinto da un nuovo cast di eccezionale potenza, propone con tutta la sua energia l’idea di tradurre la lunga esperienza di Fabre, artista visivo con alle spalle anni di performance in strada e nelle gallerie, in una azione scenica per il teatro. Per una durata di otto ore –ma il pubblico può entrare e uscire a piacimento– gli interpreti sudano, si fanno male, solidificano stereotipi alla maniera di Duchamp, gioiscono e vivono quello che a tutti gli effetti supera la finzione della “messa in scena” e diventa una “performance”.

Un modo di fare teatro che al suo apparire rivoluzionò molte delle idee sulla drammaturgia, e in cui è centrale il ruolo della scenografia-installazione, immaginifica e ispirata alle arti contemporanee, in particolare all’arte povera di Kounellis e Schnabel, ma soprattutto ai lavori del giovane Fabre, che in una proiezione appare mentre si punta un revolver alla tempia.

Accolto nel 1982 come una provocazione, *This is theatre like it was to be expected and foreseen* oggi rivela la deliberata incisività, la narrazione destrutturata e molteplice, l’intreccio infido di simboli visivi e testuali, la calcolata sequenza delle immagini, le pericolose oscillazioni fra Eros e Thanatos, che saranno la cifra di Fabre e di tanto teatro contemporaneo.

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*This is theatre like it was to be expected and foreseen* created an uproar when it was first performed in 1982: the protest that emerged pushed the twenty-four years old Jan Fabre along the road to becoming a protagonist in the innovative approach to making theatre which was then on-going.

Thirty years after this dramatic debut, a new edition of this historical work -curated by the same author and now interpreted by a cast of exceptional calibre- is a forceful proposal which translates Fabre’s long-standing experience as a visual artist with years of street and gallery performance into a single stage performance. Lasting eight hours with the audience free to enter and leave, the interpreters sweat it out, they get hurt, they consolidate stereotypes in the style of Duchamp, they rejoice and live an experience which goes beyond a make believe “mise en scene” to becomes a true “performance”.

A novel approach to dramaturgy which revolutionised theatre entirely; the scenography-installation plays a central role and are often highly imaginative and inspired by contemporary art. Indeed, we see works inspired by Kounellis and Schnabel’s “arte povera” but above all, the a representation of a young Fabre who, in a video projection points a revolver at his own temple.

Considered as a provocation in 1982, *This is theatre like it was to be expected and foreseen* today reveals its incisiveness, its deconstructed and multifaceted narration, its treacherous mélange of visual and textual symbols, a studied sequence of images with perilous oscillations between Eros and Thanatos which were to distinguish Fabre’s later works and those of many other contemporary dramatists.
This is theatre like it was to be expected and foreseen

Concept, set e luci Jan Fabre
Coreografia Jan Fabre, Marc Vanrunxt
Musiche Guy Drieghe
Costumi design Pol Engels

Performers Maria Dafneros, Piet Defrancq, Carlijn Koppelmans, Lisa May, Giulia Perelli, Gilles Polet, Melissa Guérin, Pietro Quadrino, Kasper Vandenberghe

Drammaturgia e assistenti alla regia Miet Martens, Renee Copraj
Costumi Katarzyna Mielczarek
Direzione tecnica Thomas Vermaercke
Direttore di produzione Helmut Van den Meersschaut
Styling Savagan Brussels

Produzione Troubleyn/Jan Fabre Vzw
Co-produzione Desingel, Antwerp (prima belga), Romaeuropa Festival, Rome Internships Giulio Boato (drammaturgia)
Yorrith Debakker (attore), Zafeiria Dimitropoulou (attrice)

Prima mondiale 2012 Impulstanz International Dance Festival Vienna

Foto © Wonge Bergmann
ARCUS: INTERVENING IN SUPPORT OF CULTURAL HERITAGE

In the month of February 2004, the Ministry for Cultural Heritage and Activities was responsible for the constitution of Arcus SpA, a limited company devoted to supporting art, culture and the performing arts, in accordance with Law No. 291 of 16 October 2003. The company capital is wholly underwritten by the Ministry of the Economy, while the company’s day-to-day activities are based on the programmes established by annual decrees adopted by the Minister for Cultural Heritage and Activities – who also exercises the shareholder rights – together with the Minister for Infrastructures. Arcus may also develop independent projects.

Arcus’s declared aim is that of providing innovative support for significant and ambitious projects within the world of cultural heritage and activities and its possible interrelations with the country’s strategic infrastructures.

Within the ambit of Arcus’s mission, supporting projects entails identifying important initiatives, contributing to the completion of planning, intervening in organizational and technical aspects, participating – where appropriate or necessary – in the financing of the project, monitoring its development and contributing to its successful outcome. It is important that Arcus’s modus operandi is clearly understood, as explained above: the company intervenes to provide organizational and financial support for significant projects, but in no way is it comparable to an agency for the distribution of funding, nor may it be numbered among the "scattershot" distributors of public or private funds. Arcus is, therefore, an original instrument for the support and launching of significant and innovative projects within the panorama of Italian culture.

Economic support, where provided, must be seen as wholly instrumental within the ambit of a cultural project that is conceptually valid and operationally share.

In more detail, Arcus provides assistance for initiatives relating, for example:

- to the establishment of projects for the restoration, redevelopment and improved fruition of the cultural heritage;
- to the preservation of the landscape and cultural heritage through actions and interventions also designed to mitigate the impact of existing or forthcoming infrastructures;
- to support the programming, monitoring and evaluation of interventions in the cultural heritage sector;
- to promote planning within the cultural heritage and activities sector and that of the performing arts;
- to identify and support projects valorizing and protecting cultural heritage through interventions with significant technological contents;
- to support projects relating to cultural tourism in the broadest sense of the term;
- to promote the birth and constitution of cultural catchment areas in relation to emblematic examples of cultural heritage within the ambit of an integrated and systemic vision capable of linking local cultural heritage, infrastructure, tourism, allied industries and transport;
- to intervene in the broad-based sector comprising initiatives designed to render the cultural heritage fully accessible to the differently able.

To achieve its aims Arcus draws on resources detailed in article 60 of Law 289 of 27 December 2002 (Financial Law 2003). The legislation provides for 3% of the funding for infrastructures being devoted to expenses relating to interventions safeguarding and in favour of cultural heritage and activities. Arcus is identified as the recipient structure for these funds. Furthermore, in accordance with article 3 of Law No. 43 of 31 March 2005, the above-mentioned percentage is increased annually by a further 2%. Moreover, the company may receive finances provided by the European Union, the state and other public and private bodies.

Arcus also works to bring potential stakeholders into contact with the various projects. When necessary, therefore, the company contacts foundations with banking origins or otherwise, local authorities, exponents of local bodies and civic society, the universities and private individuals in order to aggregate around the initiatives increasing resources and coordinated financing.

Arcus’s ambitious project is therefore that of becoming the "glue" that renders operative the systemic capacity for the promotion and planned support of initiatives designed to enhance the cultural heritage and activities, with a view to ever better conservation, fruition and valorization. By taking appropriate measures, Arcus favours the necessary convergence of the various stakeholders, thus contributing to the success of the various cultural projects identified.
THE CHAMBER OF COMMERCE SUPPORTS THE SHOW THE CAST

Promoting territorial and business development and improving the quality of life of its citizens: these are the guiding objectives of the activity of the Chamber of Commerce of Rome. An institution which, in following a “culture of doing”, has chosen to invest its resources and its know-how in the creation of a competitive and cutting-edge local context, complete with modern infrastructure, both tangible and intangible, and of services fully able to meet the needs of business. Thanks to a “common understanding” among the representative associations that make up its governing bodies, the Chamber of Commerce has actively promoted the development of infrastructures critical to both the modernization of the city and the creation of employment and wealth, such as the Exhibition Centre - Fiera Roma, the System of Technology Parks (Tiburtino and Castel Romano), the Food and Agriculture Centre and the Rome Auditorium-Music Park. This action has gone hand-in-hand with a strong commitment to supporting the growth of the economic fabric of the capital, achieved through the development of its productive sectors and of some of its most genuine vocations, such as innovation, tourism and culture.

Within this strategic approach, support for culture takes on particular importance. The Rome Chamber of Commerce in fact believes that this is an investment in the true sense of the word, able to activate development dynamics through the valorisation of our most precious assets. Promoting culture in fact means triggering a powerful economic multiplier and strengthening an essential attraction for tourists and foreign investors, with obvious positive consequences for business and employment. For a city like Rome and a country like Italy betting on culture is an essential choice if the aim is balanced development in which economic competitiveness and social cohesion go hand- in-hand.

The activity of our Institution is aimed at creating a local context with a high level of creative and cultural vitality. One of the ways this is reflected is in involvement and support for the most important events on the city’s cultural calendar, such as “The Cast”. The show is focused on Clemens von Wedemeyer, internationally renowned German artist committed in the research of the comparison between film and the other visual arts. This event further strengthens the collaboration between the Chamber of Commerce of Rome and the MAXXI Foundation – the National Museum of 21st century art.
Contributing to the growth and development of the country including through support for activities and projects to disseminate culture, taking advantage of one of its core businesses: it is with this objective that Telecom Italia has chosen to exploit the web as a cultural vehicle capable of bringing together and distributing contemporary knowledge, at the same time providing access free from constraints of space and time.

In 2013 the Company renewed its relationship with one of the main cultural realities of Rome, Fondazione MAXXI. Together, they are organizing the second edition of MAXXinWeb, the series of meetings with experts from the arts and architecture broadcast in live streaming and on demand from the Museum Auditorium, and it will also create a dedicated mobile App for the enjoyment of digital culture.

From the partnership with Fondazione Accademia Nazionale di Santa Cecilia there comes the PappanoinWeb project, which is committed to bringing symphonic and chamber music to a wider audience and which, during its three years of activity, has registered over 1 million visitors to the project website, also thanks to the listening guides to concerts, the exclusive interviews and the opportunity to comment live shows on social network channels, by interacting live with an expert musicologist of the Academy.

In the wake of the success of past editions, this year too Telecom Italia and Fondazione Musica per Roma organized, once again the MIT – Meet In Town, an electronic music festival, and Luglio suona Web, the festival dedicated to the great concerts of the summer season which allowed the Net fans to watch live performances by Mario Biondi, Ludovico Einaudi and Baustelle.

Always in the field of music, the collaboration with Fondazione Lirico Sinfonica Petruzzelli e Teatri di Bari has opened the doors of the Petruzzelli Theatre in Bari to the web audience, by broadcasting the Premiere of Rigoletto and the Premiere of La Sonnambula as part of the new 2013 OperainWeb project.

In the field of visual arts and architecture Telecom has collaborated with some leading international organisations, like the Fondazione Biennale di Venezia, making available to the Net audience all the contributions of the last edition of the International Architecture Exhibition in a virtual path marked by the testimonies of its protagonists.

The new 2013 collaboration with Galleria Borghese fits in this context. Indeed it led to the development of the project Candida Höfer per la Galleria Borghese: an exhibition dedicated to a personal re-interpretation of the Gallery museum spaces by the German artist and an exclusive interview with Candida Höfer which became an opportunity for discovery and discussion for the audience connected to Net.

In the field of theatre and contemporary dance Telecom Italia has been collaborating for several seasons with Fondazione Romaeuropa supporting the international Romaeuropa Festival, of which it offers a selection of events called Metamondi di Telecom Italia broadcast in live streaming, which brings to the Net the artistic avant-garde shows projected towards a future rich in technological suggestions. As part of that same partnership, Telecom Italia also presents Digital Life, a polycentric exhibition path that explores the potential of the relationship between the arts and the new technologies.

Moreover, it supports the Festivaletteratura di Mantova (the Mantua literature festival), with the aim to sensitize readers to the new digital forms of enjoyment of literature; during the edition that just ended it presented scrittori in web (writers on the web), a series of meetings with some of the most popular international authors broadcast in live streaming directly from Mantua, and Tracce (Traces), 23 meetings
open to the Festival audience that ranged from the classical culture to the most current topics and that are available also on demand on the Telecom Italia website.

To conclude, it promotes the Italiax10 series together with its partners: a series of meetings where 10 "talents" in the field of innovation, arts and literature, who have been carefully selected by the partners, are brought to the forefront of the web in a virtual arena where they can present their ideas and experiences interacting in real time with the audience connected on the Net.

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Telecom Italia develops infrastructures and technological platforms on which voice and data become advanced telecommunications services, ICT solutions and cutting-edge media: development tools for the Group and for the entire country. Telecom Italia, TIM, MTV Italia and Olivetti are the main brands of the Group, familiar icons to consumers and a guarantee of reliability and competence. Customer proximity and technological innovation are the hallmarks of the Group, with a streamlined organization that focuses on quality of the service, simple offers, attention to moments of contact with customers and ongoing research in the TiLab laboratories. In addition to its domestic leadership, Telecom Italia has a significant international presence in the large South American market with TIM Brasil and Telecom Argentina, which now account for 34% of Group revenues.

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SKY ARTE HD
- SKY CHANNELS 110, 130 and 400 –

PAINTING, SCULPTURE, MUSIC, LITERATURE, DESIGN, ANCIENT AND CONTEMPORARY FORMS OF EXPRESSIONS:

ART AND KNOWLEDGE ARE THE HEART OF THE PLATFORM

SKY ARTE HD it’s the first Italian TV channel dedicated to art in all its forms and it’s now available to all Sky subscribers (who have HD in their subscription) on channels 110, 130 and 400 of the platform. Painting, sculpture, architecture, music, literature, theater, design and all forms of artistic expression are found within a single schedule dedicated not only to the fans who have the opportunity to deepen their interests, but also to the curious ones than can get closer to art in a brand new way, through both the major international productions (Sky Arts, BBC, Channel 4, Arte, PBS, Sundance Channel) and the original ones of the channel. Sky Arte HD tells the infinite resources of the world’s artistic heritage, with a special consideration for the Italian extraordinary tradition and our artists’ talent and it uses a contemporary and never didactic language, characterized by the contamination of genres.

The channel hosts all the languages of art. On the one hand, the Sistine Chapel, which was presented on Sky Arte HD in all its expressive power thanks to the original production Michelangelo – The heart and the stone, broadcast on Sky 3D with an exclusive documentary on the Sistine Chapel, on 1st November. On the other hand, the channel tells the provocations of Marina Abramovic and the charm of conductors such as Daniel Barenboim, or rock legends as Jim Morrison, eclectic talents as Tom Ford and the queen of photography Annie Leibovitz.

Among the original productions, there are programs especially created for children, such as Art explained to kids, which uses cheerfulness to help children and parents to discover art as an element that can be part of everyone’s life; furthermore, there are travels in the contemporary world, as Potevo farlo anch’io hosted by Alessandro Cattelan and Francesco Bonami, who travel with us among the wonders and the paradoxes of the greatest masterpieces of contemporary life, with an ironic approach. Local events have a great relevance on the channel: exhibitions, shows and retrospectives will be told in the report Great Exhibitions, which describes step by step the complex mechanism of an exhibition, from the transport of works to the vernissage.
On the occasion of the Salone and Fuorisalone 2013, Sky Arte HD realized the original production *Design*, which led the audience in the heart of Milan design week with daily capsules dedicated to the *Fuorisalone*, with a final report on the whole 2013 edition and an important doc series on the history of design. Another Sky Arte HD original production is *Bookshow*, a show entirely dedicated to books that tells their story through a simple but in-depth tripartite structure: a book, a place, a guest. The crossed destinies hotel is a carefree colorful cartoon which talks about particular meetings that have changed history; the set is a hotel where the room doors open and close on the fate of the protagonists. In June, Sky Arte HD presented *Contact*, another original production that takes an extraordinary and fascinating journey in the forbidden city of photo proofs, near the famous photographers of Magnum Photos, the legendary agency founded in 1947.

In October, Sky Arte presents *Unveiled Masterpieces: Greta Scacchi* will explain how a great artist, as well as an extraordinary artistic interpreter, can also be a real storyteller of her time. In November a new season of *Contact* and *Street Art*, an original production dedicated to the world of street art, will be broadcast on Sky Arte.

Sky Arte HD relies on the contributions of Enel, main sponsor of the channel and of its flagship shows, as *Michelangelo – Il cuore e la pietra*. Enel participates actively in the creation of ad-hoc productions, such as *Corti di luce* and the specials dedicated to *Enel Contemporanea*, the contemporary art project sponsored by the company, now in its 6th edition.

Sky Arts HD has also signed some important partnership with the Istituto Luce-Cinecittà and with festivals, exhibitions and fairs to tell the main Italian cultural events, such as the Festivaletteratura of Mantova, the RomaEuropa Festival and Artissima. Sky Arte HD will be a media partner of the MAXXI: starting from the month of October, there will be some original productions which will describe the main exhibitions of the season of the National Museum of the Arts of the XXI century (MAXXI).

In line with modern language of programming, the channel has a strong presence on the web and on social networks (Facebook, Twitter and Instagram), thanks to the website www.skyarte.it and Sky Go, the streaming service program that allows you to watch Sky on PC and smartphones. The main contents of Sky Arte HD are also available on the Sky on Demand service.

«*We are making a big commitment* – says Roberto Pisoni, head of of Sky Arte HD – *because talking about arts on television, with all its facets and in a brand-new and original way is a great bet. Art, in its various expressions, both ancient and contemporary, both cultured and popular, is a life-changing experience, that offers an infinite source of exciting stories. We are proud to offer it to the Sky audience.»

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