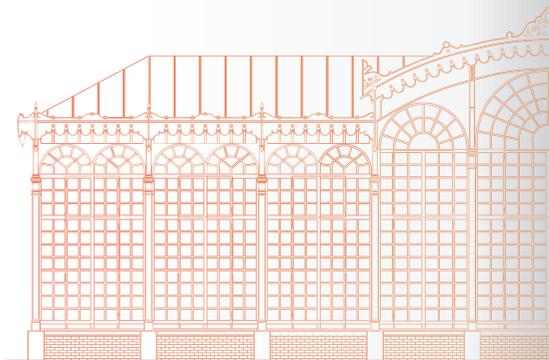


MICR ● CLIMA



Manifesto

Microclima is a long-term artistic project created for the Greenhouse located in the Castello district of Venice. The Greenhouse was built in 1894 to preserve during the winter the exotic plants that were to be used for the coeval International Exhibitions of Art.

Microclima, seen as the set of particular conditions taking place in small areas, **offers a wide artistic program underlining the physical, social, symbolic and cultural aspects of the Greenhouse** and its network of relationships.

Microclima looks for converging international artists tackling themes focused on the relationships among art, nature and socio-cultural implications in a place that is both a didactic and recreational centre. Conferences, workshops and performances are organized to create synergies, to encourage a direct contact with the artists and to offer people more chances to enjoy contemporary art.

Microclima is the word that summarizes the tight network of exchanges, both inside and outside the Greenhouse, among people sharing the same vision and consciousness of the cultural and environmental dynamics of our planet.

Microclima offers a new opportunity to experience a place that is characterized by its history and ongoing activities -from plant and flower cultivation to didactics, workshops for children, conferences, research, experimental approaches and spreading of a new concept of sociality.

All project events will be recorded together with the corresponding material (movies, interviews, pictures, etc.) to build up the Greenhouse physical and digital archive.

www.microclima-venezia.com



Periferry

(from June 2011)

Microclima hosts a "Periferry" installation inside the Greenhouse.

"Periferry is a project initiated by Desire Machine Collective (DMC) in the year 2007. The founding members of DMC are Sonal Jain and Mriganka Madhukaillya. Periferry is a nomadic space on ferry for hybrid practices. It is a trans-local initiative that looks at a critical use of technology, collaborative experiments with local communities in an environmentally and socially sustainable manner.

It works as a laboratory for people engaged in cross-disciplinary practice. The project focuses on the creation of a network space for negotiating the challenge of contemporary cultural production in a background of local-global negotiations. Periferry aims to promote experimentation in art, ecology, technology, media and science and to create a public space and public domain, physical as well as virtual for critical reflections.

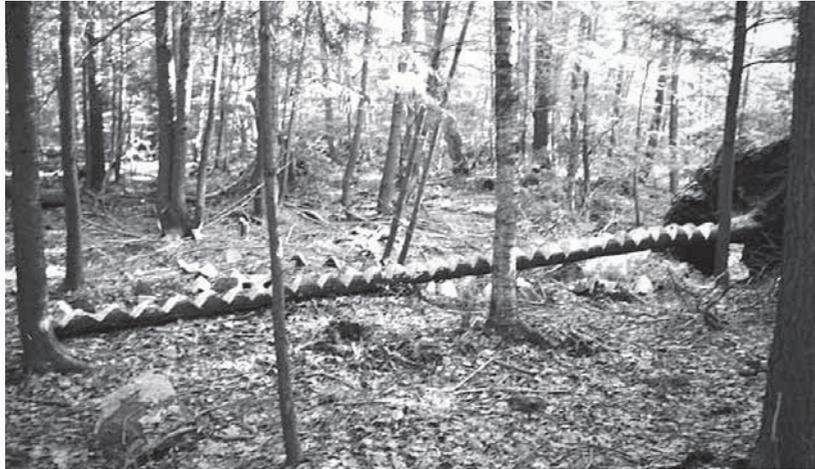
It is located on a ferry on river Brahmaputra docked in Guwahati. As with many other waterways throughout the world, the Brahmaputra was historically an enormously important trading and communication route with economic and trade links with the UK, a legacy of British colonial interests.

This has now largely been superseded by improved road transport, and the remnants of a former river economy are left idling. Historically at the centre of many tensions, disputes and conflicts, rivers may well become flashpoints for future conflicts. The project aims to broaden the understanding of rivers from local and national interests to encompass a wider, intercultural recognition.

The research crosses boundaries between art, environmental science, architecture, urban design and cultural thinking, connecting the empirical and analytical with the self-reflexive and critical tendencies of contemporary art. **It explores also pertinent relationship the river and the ferry have with energy, food and living.** It is a space for reclaiming a public dialogue on the topic".

"In collaboration with Microclima, Periferry invites people engaged in inter-disciplinary practices from outside the region to engage with issues specific to the local community and the project Periferry. It initiates a local-global dialogue and provides a space both in literal and metaphorical ways, to counter both hegemonic art discourses and grand narrative of history. In doing so alternate art practices and 'micro histories' can be explored and the every concept of centre-periphery dichotomy is challenged and subverted."

www.periferry.in



Trisha Brown's farm, 1970

Richard Nonas

(Autumn 2011)

Richard Nonas (New York, 1936) may be considered a father of the whole project Microclima. Every piece of his art refers to human manipulation and antagonism against the natural world. The alien presence of man irreparably destroys the environmental balance, transforming every space into a human settlement.

One of the main messages of Richard Nonas art is the dichotomy between man and nature and the irreversibility of every human intervention on earth. The raising of consciousness on the gap that separates man and world is the first and most important step towards an eco-sustainable behaviour.

During the next months Richard Nonas will work at the Marghera fortress, with a permanent path cut into the wild vegetation of a small sighting island separated from the fort by a few meters of water and accessible by lagoon boat.



In the context of the revitalization of abandoned fascinating places, the project involves the fortresses of Marghera and Sant'Andrea, the two military defensive poles of Venice: the former protects the land and the latter the seaside.

Fortress Marghera complex occupies an area of more than 48 hectares, including the canals between the mainland and the Venice lagoon. The old village of Marghera was transformed into a great fortress by Napoleon and then by Austrians. Later on, it was used as an army logistic base and, only recently, it returned to public use. Today it conserves an important historical and environmental heritage and its reuse represents a great opportunity of cultural, social and economic development.



photo by Luigi Negro

“The Celebration of the Living (who reflect upon death)”

(October/
November 2011)

On November 2nd 2010, the artist-run initiative “And And And”, -which is using the time between now and dOCUMENTA (13) in 2012 to consider with individuals and groups across the world the role art and culture can play today and the constituent publics or communities which could be addressed- invited

Emilio Fantin, Luigi Negro, Giancarlo Norese and Cesare Pietroiusti.

These artists, **in collaboration with Luigi Presicce**, proposed to turn the “Day of the Dead” celebration into a new festivity “The Celebration of the Living (who reflect upon death)”. For this celebration the artists invited everyone to be part of the shortest and slowest pilgrimage in the world, that departed (and arrived) at Lu Cafausu, in San Cesario di Lecce.

A circular pilgrimage around Lu Cafausu, an imaginary place that really exists, an architectural and existential anomaly, a place full of potentiality producing metaphors and narratives. Lu Cafausu cannot be defined without generating a non-sense because it is a place full of history and meaning but nobody knows what they are. Lu Cafausu is a place around which the presence of death is floating.

Any day, the small building can in fact be demolished to accommodate more parking space for cars, or can also fall apart due to its precariousness. It could also be turned and frozen into a monument. Because of this feeling of the presence of death, Lu Cafausu is an ideal place for a new celebration. ‘La Festa dei Vivi’ is for those who, in order to give sense to life, reflect upon death; their own, first and foremost.

During the pilgrimage the participants had the opportunity to meditate and discuss on themes such as that of “vital death”, of “suspension on the threshold”, a precariousness that is physical, floating, enjoyable.

The pilgrimage was made of stops and very slow moves, to which every participant could contribute pushing, in the streets of San Cesario, a little boat full of books.

The pilgrimage, among other places and sites, reached the “Santuario della Pazienza” made in the early ‘70s by Ezechiele Leandro (1905-1981), a unique and extraordinary example of a mystical garden, a forest of sculptures, a temple or a cemetery, an irrepresentable site created by the artistic expression of a self-taught man, an artist whose position was beyond the division between low and high culture.

www.lucafau.su.tk

For the second edition of “The Celebration of the Living (who reflect upon death)” on November 2011, Fantin, Negro, Norese, Pietroiusti and Presicce propose a workshop to be held at the Greenhouse in Venice. The participants to such workshop will pay homage to Ezechiele Leandro, trying to make all together a sculpture inspired by his “three-dimensional mosaics”.

At the end of the workshop, all the participants will leave Venice with a bus, towards San Cesario di Lecce, carrying with them the newly made sculpture. The trip will be the occasion to continue discussing the issues that will be proposed in the workshop as well as to elaborate once more the theme of the new celebration. On November 2nd, the sculpture will be delivered to San Cesario di Lecce.

Cesare Pietroiusti (see page19)

Emilio Fantin, Bologna, Italy. He has participated in important contemporary art events and exhibited in international galleries and museums (Venice Biennale - Performance07 - The Magazine, Grenoble - Neue Galerie, Graz - Sculpture Centre, NY). Currently he is working on a multidisciplinary research: art -agriculture, art-mathematical logic, art-dreams, art-architecture.

Giancarlo Norese was born 1963 in Novi Ligure, Italy, lives in Milano. Graduated of the Accademia di Brera, he was one of the initiators of the Progetto Oreste and the editor of its publications. Since the mid-Eighties he has been involved in many collaborative art projects, mostly dealing with precariousness, the metaphors of the public space, the mistakes of the landscapes, and the self-generated beauty. As an individual artist, he is interested in formless forms of art.

Luigi Negro is an artist, sociologist and historian of economics who focuses his practice on developing social designs and collaborative curatorial projects as forms of art. Negro -a collaborator to the network for contemporary culture UnDo.Net- lives and works in Lecce, Italy, and together with Alessandra Pomarico and David Cossin is a curator for SoundRes, a residency program for visual and sound artists.

Luigi Presicce is born in Porto Cesareo (Lecce) in 1976. He lives and works in Milan and Porto Cesareo. After having received a BA at Accademia di Belle Arti di Lecce he moved to Milan. In 2007 he attended the Advanced Course in Visual Arts (CSAV) at the Fondazione Antonio Ratti in Como. He is one of the founding member and director of Brownmagazine and Brown Project Space (with Luca Francesconi and Valentina Suma), which were founded in Milan in 2008. Starting from 2007 Presicce also heads a residency program in Porto Cesareo (LE) in collaboration with Salvatore Baldi.



Mariateresa Sartori

(End 2011)

In collaboration with the Galleria Michela Rizzo

The artist is going to develop an intervention at the Greenhouse in dialogue with the curator Viktor Misiano.



Deadmotherfucker plants

(from June 2011)

Carved slate

"The plants mirror our actions/intervention on the natural world, the extraction and manipulation of a material that pertains to that world, changing it to our own satisfaction could be seen as killing it".

Will West (1964, GB)



photo by Riccardo Banfi

/ Lecturer biographical notes /

Microclima asked different artists to perform a preliminary survey in view of a possible intervention in the next few years. Following this, we invited some of these artists to lecture about their work and their purpose starting from the beginning of June 2011.

1st June

h 14:00 Mariateresa Sartori

2nd June

h 14:00 Superflex

3rd June

h 14:00 Maria Thereza Alves

4th June

h 14:00 Desire Machine Collective

15th June

h 18:30 Cesare Pietroiusti

July

Richard Nonas, Venice intervention

Mariateresa Sartori

Mariateresa Sartori works and lives in Venice, Italy. In 1987 she graduated in German language and literature with a thesis on Freud and the psychology in art. Her work is strongly influenced by a specific interest on neuroscience, linguistics and philosophy of science, which offer her specific angles from which to observe the human condition and in particular the modalities of interpersonal communication.

Since some years the music strongly influences her artistic research, often intertwined with linguistics, such as in the 2008 project *The Sound of Language*, a sound installation acquired by the Fondazione Querini Stampalia in Venice, where she investigates the value of the melodic sound of the world languages beyond their meaning. She has also been teaching painting and drawing at governmental courses for adults according to the Betty Edwards method, which shares with her artistic research the same neuroscience background.

Further information about her work in www.italianarea.it

Superflex

SUPERFLEX is a Danish artist group founded in 1993 by Jakob Fenger, Rasmus Nielsen and Bjørnstjerne Christiansen. Superflex describe their projects as tools, as proposals that invite people to actively participate in and communicate the development of experimental models that alter the prevailing economic production conditions. Often the projects are assisted by experts who bring in their respective special interest, these tools can then be further utilized and modified by their users.

Their projects are mainly related to economic forces, democratic production conditions and self-organisation. The artists have examined alternative energy production methods (Supergas) and commodity production in Brazil, Thailand and Europe in their projects, which both expose and question the existing economic structures. These artistic activities -as, for example, the ongoing project Guarana Power, in which the artists developed a drink together with local farmers who cultivate the caffeine-rich berries of the guarana plant- are not necessarily opposed to commercialism and globalisation, but try instead to render economic structures visible and to establish a new balance.

Through their projects engaging with alternative models for the creation, dissemination and maintenance of social and economic organisation -such as Copyshop, Guarana Power, Rebranding Denmark and Free Beer- Superflex have become involved in several legal disputes, as well as suffered prohibition orders and police raids, relating to their artistic use of commercial signs and symbols. However, finding that the restrictions placed on their work sometimes led to unexpectedly interesting results, Superflex began to explore the productive potential of prohibition and conceived a series of projects structured to impose regulations on others.

Maria Thereza Alves

Maria Thereza Alves is a Brazilian artist living in Europe. Always active in the intersections between art and politics, she began working for the International Indian Treaty Council in New York City in 1979, and remained politically active throughout the 1970s and 1980s. In 1979 she founded the Brazilian Information Center, which lobbied for human rights of indigenous peoples, and co-founded the Partido Verde (Green Party) in Sao Paulo, Brazil in 1981.

Alves received her artistic training at Cooper Union, New York, and has exhibited widely in North America and Europe. She sees her political work as informing her artistic practice, which is centered on creating artist books, texts, drawings, photographs and videos that reframe local histories. She worked in the swampy area of the Pantanal (Brazil), in the mountain village Matsunoyama (Japan), in the huge arbor of Guangzhou (China), in the native village Amatlan in Central Mexico, in the farming village of Fadiouth in Senegal (where she was awarded Honorary Citizenship) and throughout Europe.

During a conference organized by the Royal Society of Arts at the London School of Economics, Alves said: "historically, the categories of knowledge stop knowledge from developing. Art is where this could not happen. Just because in this wonderful historical juncture art can be everything, and without categories". She is best known for her multi-year project Seeds of Change, which explores the social history of plant seeds in different port cities throughout Europe. The project was awarded by the EU Culture Grant of 2007 and it was one of the parallel events at the "International Architecture Biennial Rotterdam, 2009. Recent exhibitions of Maria Thereza Alves work include the Sao Paulo Biennial, Guangzhou Triennial, Manifesta 7, Trento, the Prague Biennial and the Lyon Biennial, where she received the inaugural Francophonie prize.

Desire Machine Collective

Sonal Jain, b. Shillong, India, lives and works in India. She is a fine arts graduate from the Maharaja Sayajirao University of Baroda and subsequently taught in the Communication Design at the National Institute of Design in Ahmedabad.

Mriganka Madhukaillya, b. Jorhat, India, lives and works in India. He is a physics graduate from Fergusson College in Pune and subsequently studied film and video at the National Institute of Design. Currently he teaches film and new media at the Department of Design, Indian Institute of Technology, Guwahati.

Collaborating since 2004 as Desire Machine Collective (DMC), Sonal Jain and Mriganka Madhukaillya work through film, video, photography, and multimedia installations. Assuming their name and theoretical disposition from *Anti-Oedipus*, a seminal text from 1972 by French philosopher Gilles Deleuze and psychoanalyst Félix Guattari, *Desire Machine* seeks to disrupt the neurotic symptoms that arise from constricting capitalist structures with healthier, schizophrenic cultural flows of desire and information. As the French philosopher Michel Foucault put it, *Anti-Oedipus* is an introduction to a non-fascist life. In similar fashion, through their practice Jain and Madhukaillya confront the many forms of fascism that lead to violence and injustice, both regionally in Guwahati, Assam and around the world.

Recent exhibitions of DMC were at the Guggenheim Museum-Berlin, the Vadehra Art Gallery-New Delhi, the Frieze Art Fair-London and the Biennial of Young Artists-Bucharest. Upcoming exhibitions will be at the Indian Pavilion of the forthcoming Venice Biennale, the Centre Pompidou in Paris, the MAXXI museum in Rome and the Solomon Guggenheim Museum in New York.

Cesare Pietroiusti

Cesare Pietroiusti's art practice focuses on problematic and paradoxical situations that are hidden in common relationships and in ordinary acts - thoughts that come to mind without a reason, small worries, quasi-obsessions that are usually considered too insignificant to become a matter of discussion or of self-representation.

In 1997 he published *Non-functional thoughts* (ed. Morra, Naples), a small book containing approximately one hundred useless, parasite or incongruous ideas to be realized as art projects by anyone. Some of these ideas have been executed by artists and curators, such as for the exhibition "Democracy!" (Royal College of Art, London, 2000) and "One hundred things that are certainly not art" (Platform, Vaasa, 2001).

In the last five or six years his research has been focused mostly on paradoxical characteristics of the economical exchanges applied to contemporary art.

Richard Nonas

Richard Nonas was born in New York in 1936.

He was educated at the University of Michigan, Lafayette College, Columbia University and the University of North Carolina, first in Literature, and then in Social Anthropology. He worked as an anthropologist for 10 years, teaching at the University of North Carolina and Queens College, and doing field work on American Indians in Northern Ontario, Canada, Yukon territory, Canada, and then, for 2 years, in Northern Mexico and Southern Arizona.

About 30 years ago, he left anthropology and began to make sculpture. Since then, he has exhibited extensively all over the world making small and very large works both indoors and out, and has written extensively about the culturally dependent intellectual and emotional meanings of sculpture, space and place.

Richard Nonas has in the last few years built and shown sculpture in France, Sweden, Poland, Holland, Spain, Norway, Denmark, Austria, Switzerland, Italy, Germany, Monaco, Mexico, Belgium, Japan, Bosnia, Spain, Serbia and in many cities of the United States.

/ Events /

3rd June

h 11:00 Ettore Favini: "lezione dal vivo"/ in collaboration with Esterno 22

27th May - 3rd June

"La macchina botanica" by Joseph Herscher

1st - 4th June

Musical performance by the guitarist Paolo Spaccamonti.
45 minute performances starting at h 13:00

In culo (al)la Barena Open lecture by Ettore Favini

Invited by Esterno22 in collaboration with iPac



Microclimatic experimentation on plant species, greenhouses between experimentation/utopia and madness. We'll present some studies about bioelectric vegetal alterations and the connection between sound and plants; we'll try to understand if plants have memory and soul. Are plants able to talk and communicate? Would plants have something to say about the edification of Mose in Venice? What would happen at plants on the barenas? We will find it out on 3rd June.

Ettore Favini's (Cremona, 1974) work deals with themes as memory, time, and the connection between man and nature. In 2006 Favini won Artergiovane Prize with Verdecaturata. In the project he set local regional plants in roundabouts and urban environments inside an area built by the FIAT industries upon an original agricultural land. He wants to connect the story of the place to a sustainable way of life. For the project developed during his residence at the Italian Academy in New York, 2007, Favini worked connecting time and landscape ideas: he tries to make the city aware of property speculation threatening the gardens in the Lower East Side.

Esterno22 is a non-profit cultural association founded in 2010 by a group of students and by a curator and art critic. A meeting point between the education world and contemporary art to share an alternative approach to the transmission of knowledge. An education space that uses the art creation as a process to stimulate autonomous forms of thought.



Joseph Herscher

The "Macchina Botanica" is a 12-metre-long Rube Goldberg machine comprising ten modular panels. Each panel will contain a set of interacting objects that trigger subsequent movements, such as rotating gardening forks that knock wooden balls, with the sequences of all ten panels connecting to form a continuous chain of motion. The final panel will consist of mechanisms forcing several pitchers to tip, one after another, to pour water over various plants.

The machine will be built over the course of six days, from 2pm to 6pm, at the rate of two panels per day. The construction will be overseen by Herscher, according to his design, with the help of forty local kids and two assistants / translators.

The children will learn many techniques for working with everyday found items to produce whimsical, captivating, functional creations. There will be a strong emphasis on pacing, scale and repetition to form a clear narrative. On-the-spot problem solving will be encouraged. The final demonstration of the fully-functioning machine will take place in front of the Greenhouse on June 3 at 4pm.

Joseph Herscher is a kinetic artist specializing in Rube Goldberg machines. His work has been viewed by millions of people worldwide, and featured in *The New Yorker* online, as well as numerous television and radio shows.

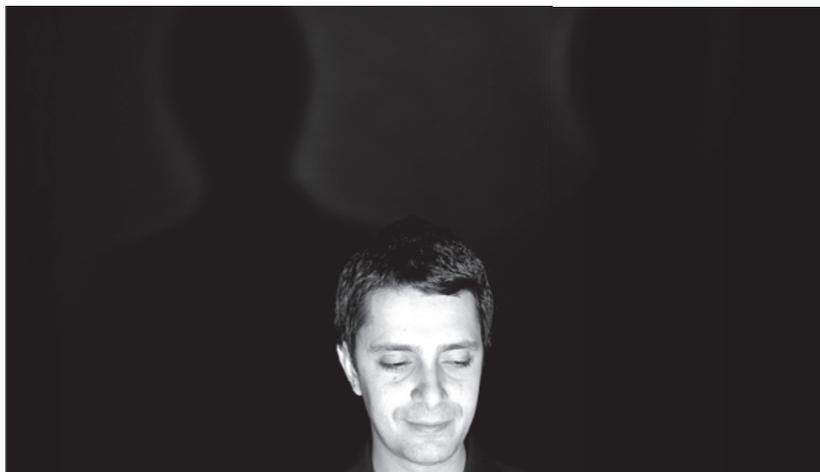


photo by Riccardo Villani

Paolo Spaccamonti

Contemporary guitarist, composer and experimenter, Paolo Spaccamonti plays music without words, building pyramids of crystalline notes that hide inside voices and silences. In his exploration of the infinite possibilities of expression of a electric guitar, the artist from Turin uses effects pedals and electronic inserts to create hypnotic loops and ethereal atmospheres of rare candor, but also rough hardness.

His second album "Buone notizie" (Bosco Rec / distribution Audioglobe) has been recently published, two years after the release of his debut album "Undici pezzi facili".

Curated by Guido Andruetto

Guido Andruetto

Born in Turin in 1974, he is a journalist of "La Repubblica". He writes regularly for the magazine "Rolling Stone", and the weekly "Il venerdì di Repubblica".

Collaborators

Paolo Rosso, Guido Andruetto, Riccardo Banfi, Leonardo Cabiddu, Enrico Casagrande, Marco Chiodi, Ivan Dalla B , Beatrix Dalsass, Roberto Fassone, Marco Di Giuseppe, Annamaria Gennaro, Arch. Carlotta Girardi, Alessandro Girelli, Michela Intra, Lorenzo Mazzi, Alessandra Messali, Elisa Paulin, Enrico Piva, Gaia Pucci, Giulia Ravasio, Niccol  Zorat.

Design

glueglue.com

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