



**Project Coordinator** Athens Biennial, GREECE

**Coorganisers** Festivals internationaux de Lyon et Rhône-Alpes (les Biennales de Lyon), FRANCE  
Istanbul Foundation for Culture and Arts / Istanbul Biennial, TURKEY  
KW Institute for Contemporary Art / Berlin Biennial for Contemporary Art, GERMANY  
Liverpool Biennial of Contemporary Art Ltd. UNITED KINGDOM

**Associated Partners** Göteborg International Biennial for Contemporary Art, SWEDEN  
International Foundation Manifesta, THE NETHERLANDS  
Periferic Biennial for Contemporary Art, Iasi, ROMANIA  
Tirana Biennial, ALBANIA  
Venice Biennial, ITALY

# Biennial Exchange and Residency Program

## Publicity, Dissemination & Press material



Education and Culture DG

Culture Programme

With the support of the Culture Programme of the European Commission

# EU Cultural Contact Point

Information, advice and  
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### European Biennial Network

#### Strand

1.2.1 Co-operation projects

#### Project start and end dates

September, 2007 - September, 2009

#### Description

The European Biennial Network is a collaborative structure, active in the field of contemporary art, that aims to promote dialogue, interaction and collaboration between contemporary art Biennials in Europe. It intends to use the knowledge, experience and wealth of information accumulated by organisers of large-scale periodic art events, in order to support the communication and mobility of artists and art professionals. Biennials are clearly a very successful form of presenting art and interconnecting global tendencies with local experience. The European Biennial Network takes the next logical step by providing a practical way for Biennials to relate to each other, to disseminate their knowledge and experience, and to seek out the knowledge and experience of others. In doing so, it perceives Biennials as constant hubs of activity, perpetually beneficial to both international exchange and local needs, rather than identifying them simply through their peak, which is the biennial exhibition itself.



Grant (euros)

Year of Application

Project No / Ref

200,000.00

2006

133454

**Percentage of  
Budget Funded**

**Project Website**

**Number of  
Partners in Project**

[www.europeanbiennialnetwork.org](http://www.europeanbiennialnetwork.org)

3

### Lead Partner

**Name:** The Athens biennial non-profit organization, GR

**Contact Details:**

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### Non UK Partners

Festivals Internationaux Lyon Rhône-Alpes, FR

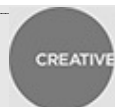




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# Οι Μπιενάλε της Ευρώπης στην Αθήνα

Πρώτη δημόσια παρουσίαση του Δικτύου των διοργανώσεων αύριο σε ημερίδα

Ο πολλαπλασιασμός των Μπιενάλε, των ανά διετία περιοδικών εκθέσεων τέχνης, σε όλο τον κόσμο είναι ένα φαινόμενο γνωστό και πολυσυζητημένο. Η Ευρώπη δεν αποτελεί εξαίρεση, καθ' ότι όχι μόνο πολλές ευρωπαϊκές πόλεις διαθέτουν Μπιενάλε αλλά και νέες θεσπίζονται κάθε χρόνο: η Μπιενάλε των Αθηνών, για παράδειγμα, παρουσίασε την πρώτη της διεθνή έκθεση το 2007 και προετοιμάζει τη δεύτερη για το 2009, η πρώτη Μπιενάλε των Βρυξελλών επικάιται, ενώ προετοιμάζεται και η πρώτη Μπιενάλε του Δουβλίνου.

Τώρα όμως οι Μπιενάλε της Ευρώπης αρχίζουν να πρώτη φορά να επικοινωνούν μεταξύ τους σε έναν νέο οργανισμό ο οποίος ονομάζεται Δίκτυο Ευρωπαϊκών Μπιενάλε. Ο οργανισμός αυτός έχει ηλικία μόλις λίγων μηνών, αποτελεί πρωτοβουλία της Μπιενάλε της Αθήνας και θα παρουσιαστεί για πρώτη φορά δημόσια σε ανοικτή στο κοινό ημερίδα που διοργανώνεται αύριο, Κυριακή 1η Ιουνίου, στην πόλη μας, στο αμφιθέατρο του Ιδρύματος Εικαστικών Τεχνών και Μουσικής Β. & Μ. Θεοχαράκη (ώρα έναρξης: 10.30).

Το Δίκτυο Ευρωπαϊκών Μπιενάλε είναι ένας συνεργατικός οργανισμός στον τομέα της σύγχρονης τέχνης, που έχει στόχο να εξερευνή-



Ο λογότυπος του Δικτύου Ευρωπαϊκών Μπιενάλε

σει τις δυνατότητες διαλόγου και ανταλλαγής μεταξύ των Μπιενάλε και να προσδιορίσει τους τρόπους με τους οποίους η συγκεντρωμένη τεχνολογία και πείρα των διεθνών περιοδικών εκθέσεων μπορεί να χρησιμοποιηθεί για να προαγάγει την επικοινωνία και την κινητικότητα των καλλιτεχνών και των επαγγελματιών της τέχνης. Στο Δίκτυο συμμετέχουν ως τώρα οι Μπιενάλε της Αθήνας, του Βερολίνου, της Βενετίας, του Γκέτεμποργκ, της Κωνσταντινούπολης, του Λίβερπουλ, της Λυών, των Τιράνων, η Περιφερειακή Μπιενάλε (Ιάσιο,

Ρουμανία) και η Ευρωπαϊκή Μπιενάλε Manifesta. Το Δίκτυο Ευρωπαϊκών Μπιενάλε έχει ήδη θεσπίσει το BERP (Πρόγραμμα Ανταλλαγών και Δημιουργικής Φιλοξενίας Μπιενάλε), που συγχρηματοδοτείται από την Ευρωπαϊκή Επιτροπή και το οποίο αποτελεί έναν αρχικό διετή κύκλο δραστηριοτήτων, με εργαστήρια, συναντήσεις εργασίας, πρόγραμμα εκπαίδευσης για επαγγελματίες της τέχνης, πρόγραμμα ανταλλαγής καλλιτεχνών κ.ά.

Στην ημερίδα, η οποία τιτλοφορείται «Χαρτογραφώντας το Δίκτυο Ευρωπαϊκών Μπι-

νάλε», θα μιλήσουν οι **Τσους Μαρτίνεζ** (διευθύντρια, Frankfurter Kunstverein, Φραγκφούρτη και επιμελήτρια, MACBA - Μουσείο Σύγχρονης Τέχνης της Βαρκελώνης), **Λαρς Μπανγκ Λάρσεν** (ανεξάρτητος επιμελητής και συγγραφέας), **Χέλγκε Μόσχαμερ** (research fellow στο International Research Center for Cultural Studies της Βιέννης και διδάσκων στο Goldsmiths College του Λονδίνου), **Πίτερ Μέρτενμπεκ** (καθηγητής Visual Culture στο Πανεπιστήμιο Τεχνολογίας της Βιέννης και visiting fellow στο Goldsmiths College του Λονδίνου), **Μάικε Κρούζε** (επικοινωνία, Μπιενάλε του Βερολίνου), **Ρενάτε Βάγκνερ** (συντονισμός, Μπιενάλε του Βερολίνου), **Μάγια Ερσάν** (συντονισμός Εκθέσεων, Μπιενάλε της Κωνσταντινούπολης), **Αντονι Πικτολ** (επικεφαλής Marketing & Communications, Μπιενάλε του Λίβερπουλ), **Φρεντερίκ Γκοτιέ** (καλλιτεχνικός συντονισμός, Μπιενάλε της Λυών) και **Δέσποινα Σεβαστή** (συντονισμός Διεθνών Προγραμμάτων, Μπιενάλε της Αθήνας). Θα ακολουθήσει ανοικτή συζήτηση με το κοινό.

Ιδρυμα Εικαστικών Τεχνών & Μουσικής Β. & Μ. Θεοχαράκη, Βασ. Σοφίας 9 και Μέριλιν 1, πληροφορίες στο τηλ. 210 5232.222, [www.europeanbiennialnetwork.org](http://www.europeanbiennialnetwork.org)

article on the European Biennial Network in major Greek newspaper "To Vima"

unlocking  
**1<sup>st</sup> Athens  
Biennale  
2007**



# creative partners



## RemapKM

*Remap KM*, a project that ran parallel to the 1st Athens Biennale 2007 Destroy Athens, took place at the Kerameikos/Metaxourgeio (KM) district, in downtown Athens. An Athens Biennale partner, Remap KM hosted the *Destroy Athens - Appendix*, including the exhibitions *How to Endure* and *Young Athenians*, as well as the two-day music and performance festival. Also hosted at Remap KM were project spaces by numerous galleries, including AD Gallery, Blow de la Barra, The Breeder, Rebecca Camhi Gallery, Eleni Koroneou Gallery, Loraini Alimantiri – gazonrouge, IBID Projects, Ileana Tounta Contemporary Art Centre, Johann König, Andreas Melas Presents, Nice & Fit, Peres Projects, Rodeo Gallery, Spencer Brownstone, Vamiali's, Xippas Gallery - a testament to the rejuvenation of the art scene brought on by the Athens Biennale!

## Athens International Film Festival Opening Nights

True to its commitment to open up towards all contemporary creative practices, the Athens Biennale formed a partnership with the highly successful Athens International Film Festival *Opening Nights*. The two vibrant organizations created a joint film program for the "On the edge" section of the festival, including films by acclaimed directors and visual artists.



# international initiatives

## Tres Bienn

*Tres Bienn* was a collaborative program that brought together 3 biennales of contemporary art that all took place over autumn 2007: the Athens Biennale, the Istanbul Biennale and the Lyon Biennale. *Tres Bienn* illustrates the willingness for collaboration that is developing between these three events: exchange of artists and artistic projects, development of cultural interchange, joint communication and visibility strategies. In 2007, Tres Bienn initiated artistic collaborations, collaborative events, joint tourist packages and promotional activities at the Venice Biennial, Art Basel and Documenta.



## European Biennial Network

As a new Biennale in Europe, the Athens Biennale has taken the initiative to set up a dynamic network uniting the most prestigious Biennials of Contemporary Art in Europe. These include the Lyon, Istanbul, Liverpool, Berlin, Venice, Tirana Biennales, and others. The *European Biennial Network* and its *Biennial Exchange and Residency Program* intend to operate as a permanent and ongoing collaborative network of city Biennials, where a variety and diversity of cities and countries in Europe can learn from each others practices and exchange information and experience on the various aspects related to the development of a contemporary art Biennial as well as aspects such as city marketing, regeneration, art tourism, cultural policy and international relations. The *Biennial Exchange and Residency Programme* is realised with the support of the Culture Programme of the European Union.





6 exhibitions

7 curators

150 artists

300 works of art

115 days

75.000 visitors

Olympic complex, Esplanade building, Water plaza, Flisvos cultural centre

Faliro and Batis beaches

40 parallel events

20 concerts

2 festivals

20 performances

workshops

3.500 visitors at the opening

50 guided tours

educational programmes

school visits

lectures - symposiums - presentations

NOUS Guide multimedia tour on an i-phone device

articles and reviews

journalists, art critics, curators, art professionals

interviews - presentations

heaven's blog



# **2nd Athens Biennale Heaven 2009 Report**

## European Biennial Network

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Biennales are clearly a very successful form of presenting art and interconnecting global tendencies with local experience. The European Biennial Network takes the next logical step by providing a practical way for biennales to relate to each other, to disseminate their knowledge and experience, and to seek out the knowledge and experience of others. In doing so, it perceives Biennales as constant hubs of activity, perpetually beneficial to both international exchange and local needs, rather than identifying them simply through their peak, which is the biennale exhibition itself. Participants in the European Biennial Network include the Athens, Berlin, Istanbul, Liverpool, and Lyon Biennales, as main partners, and the Göteborg, Manifesta, Peripheric, Tirana, and Venice Biennales, as associated partners.

Founded by the Athens Biennale, the European Biennial Network has initiated, with the support of the Culture Programme of the European Union, the Biennale Exchange and Residency Programme: a two-year cycle (2007-2009) of workshops, residency and traineeship programmes, research visits, and networking events.

These activities are designed to reflect the diversity of different approaches to contemporary art, and to create opportunities for research, exchange of ideas, and creative partnerships. It is particularly looking to enrich the opportunities for international travel, research, practical training, writing, networking and exchange, not only for artists and curators, but also for independent art professionals and arts writers, exhibition organizers, art managers, administrators, as well as trainees.



ΓΔ Εκπαίδευση και πολιτισμός

Πρόγραμμα Πολιτισμός

with the support of the Culture Programme  
of the European Union

## General Secretariat of Youth

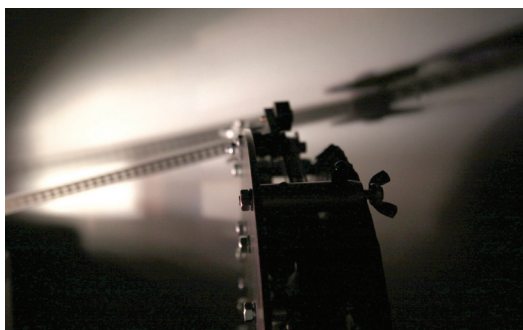
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The Athens Biennale in cooperation with the Greek General Secretariat of Youth and the European Programme "Youth in Action (Action II European Volunteer services)" accommodated for 5 months (May-September) the volunteers Charlotte Duparc, Elisa Gigliotti and Dilek Ozkan from France, Italy and Turkey respectively, who worked throughout the installation, opening and duration of the 2nd Athens Biennale.

## Greek Film Archive

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Contemporary artistic creation is undoubtedly affluent in mediums and techniques. Especially at a time when digital technology appears to have conquered the audiovisual sector, the opportunity to project two 16mm films in the exhibition was a delightful occasion. The Greek Film Archive, by generously providing the projection machines for the duration of the exhibition and making available the specialized technical support of its staff, rendered feasible the presentation of the films.





[CONT3XT.NET](http://cont3xt.net)

## Re: Interview #008: A Practice Without Discipline | Networked Cultures



In 2005 Peter Mörtenböck and Helge Mooshammer initiated the [Networked Cultures](#) project, a research platform on the potential of translocally networked spatial practices. Interviews, exhibitions, films and presentations are the many forms they collaborate on architecture, art and theory projects and investigate urban network processes, spaces of geocultural crises, and forms of cultural participation and self-determination. Networked Cultures investigates the cultural transformations in Europe through examining the potentials and effects of networked spatial practices. The project interacts with art, architectural and urban practices across Europe and beyond to look at ways in which “contested spaces” allow for a multi-inhabitation of territories and narratives across cultural, social or geographic boundaries. Sites of alternative urban engagement are collected on a database which serves as a growing archive for research into emerging architectural cultures, including projects such as [United We Stand – Europe has a mission](#), by Eva and Franco Mattes, the [Trans European Picnic](#), organised by the New Media Center\_kuda.org and V2\_Institute of the Unstable Media, or projects like [Cartography of the Straits of Gibraltar](#) by the Spanish collective Hackitectura. In the following interview Peter Mörtenböck and Helge Mooshammer talk about the network as “the digital age’s ubiquitous object of desire”, the presentational form of socio-politically engaged creative projects and their own creative processes, defined as a “practice without discipline”.

### What are the smallest and the broadest networks you are engaged with?

Networks are highly complex assemblages that enmesh our feelings, thought and action with speculation about an ever-expanding elasticity in terms of cultural involvement, ranging from intimate exchanges to globally orchestrated forms of articulation. From one-on-one networks to the worldwide social movements of our time, each of these networks is presumed to be able to expand or retract in accordance with the urgency of any given situation. So due to an inherent element of myth and fiction and due to the multiplication of such currencies by network actors the absolute size of networks is indeterminable. In many respects, our research on relational structures and our own engagement in a variety of networked spatial practices has equally remained unconcerned about the empiricist doctrines of determinable

quantity and scale. This disregard of determinate dimensions can be traced back to the very nature of the structures and the kinds of practice that have been at the heart of our activities in the first place: emerging networks in the field of art and the wider cultural, political and intellectual ecologies they are embedded in.

That said, it needs to be noted that the breadth of any type of organisation is not necessarily linked to the complexity of the actions it can perform, nor does it reveal anything about the quality of communications that help to sustain it. If we look at globally dispersed corporate organisations, for instance, their logistics and the globalising connectivity they bring into action may differ significantly from environmental groups or human-rights activism operating at a similar degree of pervasiveness. This has to do with the fact that, for networks, form is not a given. It is a retractable instantiation of what could be or what could be done at any moment in time. This form is best reflected in the potentiality produced by a variable and instantaneous grouping together of different interests. Such is the flexible shape of informal trade routes or the recent upheaval and rioting of citizens in the centre of Athens. Their protest does not draw on a finite and localised number of contributors but on a translocally disaggregated potentiality, which it has been possible to re-aggregate and to force into action because of the shock of distinct events.

As perpetual transformation is a key characteristic of network structures, it has become part of the politics of most networks not to reveal their actual ultimate strength. What many people find so attractive with regard to network organisation is precisely this clandestine character: the way networks disseminate information, the way they obfuscate the ins and outs of participation, the way their operations change direction and new forms of cohesion suddenly arise. All this can be attractive for many different reasons. One reason of course is that it allows for a widening of the sphere of cultural participation. And this is not about a range of choices that are on offer. It is about the way in which the lack of centrality and clarity—in other words a high level of structural and content-related indeterminacy—makes it possible to take part on one's own terms.

A case in point is the network that originated around the *Lost Highway Expedition* in 2006—an experimental gathering in which several hundred people participated and that brought together a multitude of individuals, groups and institutions in the nine different regions spanned by the expedition along the unfinished *Highway of Brotherhood and Unity* in former Yugoslavia. The idea of the self-organised, collective undertaking was to reclaim the conflict-ridden territory of the western Balkans as a platform for new cultural practices. When we participated in the expedition as part of our research, none of us felt obliged to collaborate or stay together for any length time, and yet dozens of projects have emerged and new connectivities have been created. Undoubtedly, this form of participation differs from the way one can participate in the more purpose-oriented networks we are involved in, such as the European Biennial network, which connects a range of ten European biennials of diverse profiles, or the Curry Stone Prize fellowship, which aims to promote design projects or innovative ideas that contribute positively to living circumstances for broad sections of global humanity. Still, one can find a whole gamut of indexed moments in which the potentiality inherent in one network structure crosses over to a different network and certain registers of participation become compatible with one another. The potentiality embodied by an individual and the impregnable potentiality of a thought thus never cease to spark off aberrations and odd penetrations of order. They always constitute what one might call 'potential networks'.

**In the book *Networked Cultures* you describe the network, among other things, as “the digital age’s ubiquitous object of desire” promising “a flexibilisation of our relationships and an expansion of our possibilities.” Is this still utopian?**

It would be easy to argue that the utopia of the network, just like any other kind of utopia, has been doomed to failure as it has been corrupted by the regimes of postmodernity or the aggression of late capitalism or other global currents and everything that comes with them. But instead of dismissing the frail concept of utopia completely, we could try to reroute and align it with the potentiality embedded in the present, amidst the everyday manifestation of social and cultural phenomena. In this way utopia would be rendered less the idealised product of a distant future than a form of communicative praxis that draws on the potentiality of the present. Of course, this brings up the question as to how we actually handle our

objects of desire: what happens if desire suddenly turns into fear? If, for instance, the buzz created around an object of desire is taken hostage by an enemy or when it gets detached from its initial arena of signification and moves on to a less consensual field of societal activity, to do with disease, crime, catastrophe or terror? Such shifts highlight the ambivalences of utopian ideas, rendering them far more contradictory objects of both desire and contention.

The treacherous nature of utopias is perhaps not due to the poor conception of their original ideas but rather to the finality of the reality resulting from such shifts of political and cultural esteem. In particular, the manner in which the centres of late capitalist power have perceived the network has changed. Once viewed as a tool of trouble-free control, it is now feared as a source of uncontrollable danger. In this regard, networks have replaced the most powerful figure of modernity: the threatening figure of the masses in the nineteenth and twentieth centuries. Elias Canetti's concept of the masses as a symbol of being touched by the unknown has given way to a trope of being connected with the unknown. Increased mobility, accelerated contacts and the declining relevance of spatial distance—as an expression of our sense of proximity and distance—have allowed new parameters to emerge and generated not only a new connective quality but also elements of uncertainty and fear: fear of the unchecked spread of global epidemics, fear of terrorist networks and fear of a profound social, financial and governmental crisis in the old centre of world power.

The network has become a diffuse symbol of the enemy, one encrusted with fears—just as diffuse—of disintegration, transmission and contamination. In the widespread talk of a 'war on terrorism', the network has become a useful tool to give fear a place. Of infinite scope, this place can be experienced everywhere—which is why it must also be reorganised, monitored and protected everywhere by political leaders. Fear has become the ultimate mobilising principle in a 'global' society without overt political struggle. The use of the 'network' concept and the myths of its all-pervasiveness thus cleverly disguise a global policy of expert administration that attempts to control network dynamics on the one hand but must provide space for its expansion on the other to uphold its mobilising powers and to achieve its own goals.

***Networked Cultures* treats Media and Internet-based Art in the same way as it deals with Architecture, Visual Arts and social projects. Is the idea to integrate different artistic practices with the aim of expanding the space paradigm or does the choice of projects arise from the topics you are dealing with?**

Our point of departure is the spatial logics maintained by the realities of a post-national world as they are produced and lived out on the ground. Architects, artists and media practitioners are some of the actors in this convoluted field, where they are joined by many other actors and interests. Through what they produce they act as catalysts of possible configurations of space, substance, people and communication. They disclose possibilities for alternate sets of relations to evolve. This is why, amid the claims for a global sphere of connectivity between multiple incompatible domains, art plays an important role in positing new horizons and in opening up a world for meaningful cultural engagement. So it is essentially these practices and projects themselves rather than their conceptual framings which expand the paradigms of spatial production and experience.

Today, an ever-growing percentage of cultural production takes place outside the officially designated channels—outside the institutions, protocols and technologies that have been developed and authorised as a way of productively engaging in culture. Of course this is not an isolated phenomenon. It is happening in response to the growing instabilities and deregulation in society at large, in response to a climate in which new forms of economic, societal and state organisation are evolving and spreading globally to an extent to which each of us is affected by these changes in their own forms of embeddedness.

We are not dealing here only with an expanded realm of artistic work or with the overlapping of different sectors of creative spatial production. Something else is at stake: a vital characteristics of our 'globalised' world. This world does not exist in a single form. It is a proliferating set of conditions, furnished with all sorts of spatial products that make up parallel worlds with different territorial demands, conflict zones, relays, intermediaries, strategists, boundary regimes and so on. Any encounter between these different



worlds could nurture opportunities for cooperative engagement, but the difficulty lies in finding the right instruments to maintain these unstable spaces of mediation.

On closer examination, though, what is provoked on many different levels by what we term ‘networked cultures’ is nothing less than a range of circulations between different practices that do not refer to one another through centrally authorised categories—a well-grounded discipline, a solid institution, a common history, a particular geography or the concept of the nation state—but through the way they collaborate to address real urgencies and create platforms of participation in the sphere of culture. Here it is the flow of interactions and not some legitimising point of origin that puts something in place to gradually gain momentum. In that way, networked cultures shift our attention in critical spatial practice from constituting categories to processes of constitution, from stable spatial characteristics to emergent properties of spaces, from the production of objects to the production of relationalities.

**One of the dilemmas of (socio-)politically motivated forms of art is the fact that it rarely addresses those who should be addressed. Do you think that the shift of the presentational form of projects—combined with an aesthetic value for the spectators—could lead to a broader distribution and mediation of the contents?**

The vision articulated by this extended field of architecture, art and media practices cannot but bring to mind the whole spectrum of collectivised civic engagement aimed at counteracting the logic of global capital and its political back-up—urban social movements or human rights activism, to name but two. The conflation of these realms is not only potentially productive for either side, it is also transformative. In very broad terms, art can be seen as a laboratory landscape in which one can invent all sorts of self-produced devices: tools for communication, tools for inhabitation, tools for representation. However ephemeral or vulnerable these tools may seem, they are highly instrumental in adding provisional support, creating sudden discontinuities or yielding unpatterned forms of access. Such acts of de-normalisation are an important disposition to loosen the boundaries of knowledge in a world centred around an insatiable politics of inclusions and exclusions.

The Paris-based Campement Urbain collective is one of several practices that have successfully managed to induce a mix of art, propaganda, city policies and social relationships in the landscape of urban normality. Manipulating the context prescribed for urban renewal, their long-term Je&Nous project breaks down the boundaries between the inhabitants of a multi-ethnic district, local authorities and planners, not just by advocating a transgression of planning routines on the zero level of politics but by jointly exposing the risks and possibilities of building a communal structure: Who decides on its design? Who controls access? Who takes responsibility for its maintenance? Rejecting singular logics associated with the perfect organisation of such a place, Campement Urbain encouraged the myths and fictions that enable a community to emerge and those in which a community continues to exist. Importantly, work on this project has not been contained by the confines of its physical location in Sevrans-Beaudottes near Paris. It has been presented and discussed at many international events and exhibitions, thus raising awareness of the collapse of top-down policies of containment, as well as offering a model for self-authorised participation and citizenry.

One of the most memorable aspects with regard to changing perceptual regimes is that networks do not simply represent an environment but actively create it. Armed with instruments of change, they excel in projecting and multiplying webs of continual communication. The *Je&Nous* project has been put into circulation on a variety of different levels, including continuous discussions and gatherings of residents, a multitude of collective actions, the project’s crucial contribution to the Venice Biennale and Jacques Rancière’s reference to the project in his lecture/essay on *The Politics of Art and its Paradoxes*. Each of these levels offers a variety of interdependent entry points for contributors, which is why changes at one level may affect the anatomy of organisation at another level. This is the space of transformation, the space of chafed stratifications, the space of unforeseen externalities that cannot be realigned. And it is precisely here, at the point where this space—in a constant reshuffling of alignments—opens up to multiple logics that the aesthetic value of a project such as Je&Nous is both generated and disseminated.

**Reasoning the ‘linguistic turn’ from the 1970s, is your project settled within the so-called ‘spatial turn’, which took place at a global level at the end of the 1980s? Where is the theoretical basis for your research on the multiple phenomena of *Parallel Architectures and the Politics of Space* as formulated in the subtitle of your book?**

Widespread recognition of such cultural turns and their interpretative strategies, whether they are linguistic, spatial, educational or participatory ones, has always effected a flood of attempts to define the ins and outs of these particular turns, furnishing the horizon on which an engagement in culture takes place with all sorts of rules and imperatives and emulations, instead of aiming to keep up the active moment created by unregulated critical engagement. That is why we are a bit wary of attempts to categorise our work with regard to such frameworks. Locating network structures in the arts as a mode of engagement in the world that cannot be anything but political, a key challenge for them today is the way in which they negotiate their role in the development of new forms of cultural participation.

Our theoretical approach is thus less committed to the confines of a particular turn than to the workings of an ungrounding that lies at the heart of these very practices. In other words, it is along the lines of network practice itself that our research is oriented towards disruptions, interventions and fragmentations and towards the emergent properties that arise from the interactions of various network components. We also try to take on board the fact that these components are likewise highly unstable and shaped by the interactions they are immersed in. Most of all, as our research aims to participate in building up unsolicited networks that design their own processes, the conceptual and analytic tools have to be developed in close exchange with this building process. Of course one has to do a lot of spadework oneself, but the real benefit of opening up research in this way lies in developing a shared basis through practice, which might allow for more differentiated views on the production of theoretical frameworks.

When engaging with creative practices we are particularly keen to find out if and how they not only reflect back on existing networks of governance but how through their work they produce minor transgressions and mutations that shake up the existing order and create something new. Much of the discourse in the western art world in the late 20th century has been caught up in institutional critique, but these kinds of critical intervention are now felt to be too narrow, given that today’s field of intervention accrues from transnational challenges operating outside the boundaries of institutional frameworks. We are rather faced with the interaction of an array of incomplete and provisional systems that increasingly bypass the vertical links around which institutions previously tended to be built. The most important question is: how do such networks manage to mark out a socio-spatial process whose properties emerge from a situation rather than being solely tied to local or historical restrictions?

**Having a background in Architecture and Theory, you describe your working methods as ‘a practice without discipline’. Aren’t the discourse and the context you are pushing ahead with the discipline itself?**

Certainly, one of the challenges of our endeavour lies in producing an account of a subject in formation without either formalising it through particular framings or allowing it to escape any form of critical evaluation by naturalising it. What follows is that the space constituted by the discourse, of which our project itself is a vital part, needs to be subject to critical interrogation as are all the entities populating this space. This is not an easy task, especially when you need to make decisions that affect different lines of action, and one has to maintain a certain level of awareness of the risks of such an approach.

Trying to operate within the dynamics of network formations instead of analysing networks from outside, our working method is a parallel process of cultural practice and analytic reflection, and perhaps this parallelism also reflects a degree of concurrence in our present cultural climate. What really strikes us as the pre-eminent characteristic of our contemporary situation is an all-encompassing elasticity of cultural belonging. Most notably, cultures have become subject to a shift from a universal rootedness in territories, disciplines and institutions to a more performative set of socialities and spatialities, which are only loosely interlinked yet are continuously overlapping and obscuring one another. The boundaries that normally provoke and regulate the collective production of critical work have become fragmented to a degree that

it is now impossible to distinguish between inside and outside in traditional binary terms.

This is not to be confused with axiomatic erosion and weakening of boundary regimes. The realities we experience are in fact infused with an active obfuscation and concealment of power structures; they are transformed by an increasing dematerialisation and flexibilisation of the various apparatuses managing spatial distribution and production. So there is a real urgency to develop new vocabularies and new forms of articulation that match the complexities of the new organisational matrix of our lives. Under these conditions the production of ‘artistic devices’, as Brian Holmes has called the elaborate experimental settings through which contemporary art practices act as catalysts of unforeseen relations and possibilities, offers a form of access to the changing modalities of societal formation: self-organised camps and expeditions, informal gatherings, autonomous education programmes, makeshift architectural structures, counter-summits and cultural networks are the corresponding contemporary tools. They are focal points that temporarily create spheres of a collectivised critical engagement.

In a situation where the predominant mode of production is not division and confinement but multiplication and mobilisation, these artistic practices propel a multiplicity of entanglements at different levels. They complicate the existing structures rather than abstracting a purified model. What this entails, though, is that not only the artistic position but also the position of everyone and anyone becomes highly unstable, raising the question of how we can draw upon network resources and network capacities to create zones of autonomy within an all-consuming culturalisation of the global economy.

**Both of you are not only researchers but also part of the different networks you are theoretically dealing with. Isn't this a problematic role with too much involvement? Or is this practice integral part of your research?**

Drifting in and out of various roles is a crucial mode of interaction for participants in networks. The drift allows you to explore different opportunities and epistemic constellations as you experiment with a changing set of relational structures. In this way the creation of alternate relationship patterns provokes the evolution of knowledge, which would not happen otherwise. The same goes for academic research, which in a situation of radical ambiguity actively seeks to provoke opaque operations to reveal themselves. Rather than using the network as a testing ground for a priori assumptions, you interact with the network in order to learn about its potential.

Coming back to our previous example of the *Lost Highway Expedition*, participants in this collective investigation were deliberately left to define their own projects, plan their own time and make their own contacts. The concept of swarming perhaps best describes the way in which knowledge of the expedition spread, the way the vaguely defined groups moved from section to section, converged again and subsequently disseminated the knowledge generated during their journeys in different and only partly interconnected projects—exhibitions, seminars, workshops and publications. What enabled the socio-aesthetic experiment to become more than a self-referential group experience was the space of action that was generated by the collaboration of the project's initiators and that absorbed new actors and formulated an expanded political space. The artistic projects produced during and in the wake of the expedition form archives of knowledge that in turn allow for an extension of the expedition beyond those involved in situ.

While an external observer of this process would have struggled to grasp the dynamics of how transient alliances were formed around project ideas and how these ideas developed and spread along the route, direct involvement in the expedition made it possible to gain first-hand experience of all the minor moves and nudges, the tacit knowledge and the emergent results of local interactions. This kind of knowledge production does not limit its own scope by opting to apply the most elaborate and consensual methodological canon. It favours the principle of good enough, which is in fact a common protocol of software and systems design to enable a system to evolve and gain complexity as it goes along. Despite potential inaccuracies due to one's own involvement, the benefit of this approach lies in focusing on what is gained in a network process rather than contemplating its formal weaknesses and failures.

**What are the future plans for Networkedcultures.org?**

Commonplace tropes of geocultural transformation, such as urban migrant quarters, diaspora communities and refugee settlements, no longer suffice to understand the shifting patterns of global socio-spatial organisation. Instead, we need to pay more attention to conditions and technologies that emerge from an ongoing transformation of citizenship arrangements and to the ways in which networked cultures exercise forms of societal involvement that advance our current conception of political and societal participation. Having studied the dynamics of contemporary art and urban networks in terms of network creativity and relational agency, we are now embarking on a series of further examinations of the enmeshments of art, architecture and politics that use culture as a radical dispositive to produce their own referential systems for social encounters and material expressions. In collaboration with various partners we are going to install a series of 'research platforms' of collective knowledge production, which will focus on specific questions of civil society, network transformation and intercultural competence. While it may be claimed that today's global dynamics impinge without restraint on the local level, studying the micro level of network projects, in turn, addresses the much larger quest for new forms of political engagement in a world of global connectivity.

**Thank you very much for the interview!**

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- **interviewer**  
Franz Thalmair

#### **book**

Peter Mörténböck / Helge Mooshammer (eds.): "Networked Cultures: Parallel Architectures and the Politics of Space." NAi Publishers, Rotterdam, 2008.

#### **about**

Peter Mörténböck is professor of Visual Culture at the Vienna University of Technology and Visiting Fellow at Goldsmiths College (London) with a focus on spatial conflicts, urban informality, model of networking and relational theories.

Helge Mooshammer is director of the research project "Relational Architecture" at the Vienna University of Technology and has been Research Fellow at the International Research Centre for Cultural Studies (IFK, Vienna) in 2008.

# **liverpool biennial**

**REVIEW 2007 and 2008**

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## International Links

**Shrinking Cities** was a thought provoking exhibition in collaboration with CUBE in Manchester and Liverpool John Moores University (LJMU). Site Gallery in Albert Dock showed the second part of the exhibition, "Shrinking Cities – Interventions". The RENEW Rooms of RIBA in Liverpool focused on the theme of spatial polarization, which is especially acute in the region, with artworks about Manchester, Liverpool, and Detroit, some of them newly created.

The touring **Martha Rosler Library** exhibition, supported by e-flux, was hosted by LJMU and Liverpool Biennial, and included a publication on the seminal library. The Library has travelled to Frankfurt, Antwerp, Berlin, Paris and Edinburgh, as well as Liverpool.

**MADE UP Artists' Talks & Conversations** enabled visitors to hear from and question eight of the artists at individual events throughout the festival.



Orion Maxted, *Banana*, MADE UP Weekend



Dorit Chrysler at MADE UP Weekend

### MADE UP Weekend

was a subversive mix of truth seeking amidst make believe with special guests, special events and an extended club-night. This extended the themes of the *International* with an eclectic series of performances, happenings, talks, debates and fun.

Through the **European Biennial Network**, Liverpool Biennial has been working with the Biennials in Athens, Berlin, Lyons and Istanbul to map out the unique aspects of each event and extend collaborative possibilities.

The European Biennial Network aims to promote dialogue, interaction and collaboration between contemporary art Biennials in Europe. It will use the knowledge, experience and information accumulated by organisers of these events, to support communication and mobility among artists and art professionals.

Biennials are a very successful form of presenting art and interconnecting global tendencies with local experience. The European Biennial Network provides a way for Biennials to relate to each other as constant hubs of activity, continuously benefiting both international exchange and local needs.

Liverpool Biennial hosted a meeting of the Network and a public discussion about Biennials during the festival Opening weekend.



Culture Programme

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museo d'arte  
contemporanea  
della sicilia

**RISO/ANNEX.**

DI

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RISO

ANNEX.  
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MUSEO D'ARTE  
CONTEMPORANEA  
DI SICILIA  
A CURA DI  
ALESSANDRO  
RISO 2011  
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FRANCESCO AMORELLI  
S  
ERRANEO  
DIO QUAGLIA  
LAH KARROUM

GIORGIO IOVANE  
PAOLO BAFFI

# OTHERS MEDITERRANEO

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2011 – n.1-2

– vol.VI-VII

## INTERNATIONAL ISTANBUL BIENNIAL

**L'International Istanbul Biennial nasce nel 1987 con lo scopo di creare un punto di incontro nel campo delle arti visive tra il pubblico e gli artisti di diverse culture. Predilige un modello espositivo che sottolinea il confronto tra gli artisti e le opere, piuttosto che la rappresentazione nazionale. L'International Istanbul Biennial è membro dell'European Biennial Network, una struttura attiva nel campo dell'arte contemporanea che promuove il dialogo, l'interazione e la collaborazione tra le Biennali d'arte contemporanea d'Europa.**

www.iksv.org

## INTERNATIONAL ISTANBUL BIENNIAL

The International Istanbul Biennial was founded in 1987 to provide a meeting ground in the field of visual arts between artists of different cultures and the public. It adheres to an exhibition model that emphasizes the encounter between artists and works over national representation.

**The International Istanbul Biennial is a member of European Biennial Network, a structure that is actively engaged in the field of contemporary art to promote dialogue, interaction, and collaboration between Europe's contemporary art biennials.**

www.iksv.org

La mostra "What Happens to the Hole When the Cheese Is Gone?" raccoglie parte delle opere esposte all'11th International Istanbul Biennial dal titolo "What Keeps Mankind Alive" (12 settembre – 12 novembre 2009). È stata concepita come un *post scriptum* della biennale, o meglio ancora, come un *post festum* – nel senso letterale di "dopo la festa" – in un momento in cui i riflettori del mondo dell'arte a livello globale sono già puntati verso nuove biennali.

Il titolo "What Happens to the Hole When the Cheese Is Gone?" è da considerarsi in un'ottica di dialogo sia pur indiretto con i temi ed i percorsi chiave dell'11th International Istanbul Biennial "What Keeps Mankind Alive", allo stesso tempo però, suggerisce immediatamente l'incertezza o persino l'impossibilità di ricreare la mostra originale. Come riprodurre quelle qualità sfuggenti di una mostra che vanno al di là della somma dei suoi elementi costitutivi? Anche se si esponessero le stesse identiche opere, andrebbe comunque perso il contesto, per sua natura inamovibile, della mostra originale: il discorso complessivo, il dialogo con il panorama artistico locale, il particolare contesto sociale degli edifici originali, le reazioni che hanno accompagnato la mostra...

Si perderebbe insomma quella sinergia creata dall'incontro tra il susseguirsi di elementi attentamente selezionati e situazioni totalmente casuali.

"What Happens to the Hole When the Cheese Is Gone?" cerca di opporsi all'idea di una Bien-

# WHAT HAPPENS TO THE HOLE WHEN THE CHEESE IS GONE?

The exhibition "What Happens to the Hole When the Cheese Is Gone?" brings together part of the works included in the 11th International Istanbul Biennial "What Keeps Mankind Alive" (12 September–12 November 2009). It is composed as a *postscriptum* of the biennial, or more accurately, it is a *post festum*—in the literal "after the feast" meaning of this phrase, in a moment when lights of the global art world are already pointed toward some new biennial editions.

The title "What Happens to the Hole When the Cheese Is Gone?" is in direct dialogue with the key themes and trajectories of the biennial, but it also immediately suggests the dubiousness and even the impossibility of recreating the original exhibition. How could one represent the elusive "surplus" of an exhibition, which would go beyond just sum of its constitutive elements? Even with completely identical works, one would miss the ineradicable context of the original exhibition: the overall discourse, the dialogue with the local art scene, the particular social context of the venues, the accompanying reactions... The unique synergy of the succession of carefully chosen elements in communication with completely unintentional situations would be lost.

"What Happens to the Hole When the Cheese Is Gone?" tries to contrast the idea of a bien-

WHW. What, How & for Whom è un collettivo curatoriale formatosi nel 1999, con sede a Zagabria, Croazia. Ne fanno parte Ivet Ćurlin, Ana Dević, Nataša Ilić, Sabina Sabolović e Dejan Kršić. WHW organizza una serie di produzioni, esposizioni e progetti editoriali e, dal 2003, dirige la Gallery Nova di Zagabria. Il nome What, How & for Whom, deriva dalle tre domande fondamentali di ogni organizzazione economica ed è nato con il primo progetto di WHW dedicato al 150° anniversario del Manifesto del Comunismo, nel 2000 a Zagabria. In seguito è divenuto il motto del lavoro del collettivo WHW che ha vinto il Premio per la Cultura e Teoria del 2008.

WHW. What, How & for Whom/WHW is a curatorial collective formed in 1999 and based in Zagreb, Croatia. Its members are Ivet Ćurlin, Ana Dević, Nataša Ilić and Sabina Sabolović and the designer and publicist Dejan Kršić. WHW organizes a range of production, exhibition, and publishing projects and, since 2003 has directed Gallery Nova in Zagreb. What, How and for Whom are the three basic questions of every economic organization. These questions formed the title of WHW's first project dedicated to the 150th anniversary of the Communist Manifesto in 2000 in Zagreb, and became the motto of WHW's work and the title of the collective. In 2009 WHW curated 11th International Istanbul Biennial under the title "What Keeps Mankind Alive?". WHW is the first recipient of Igor Zabel Award for Culture and Theory, awarded in 2008.



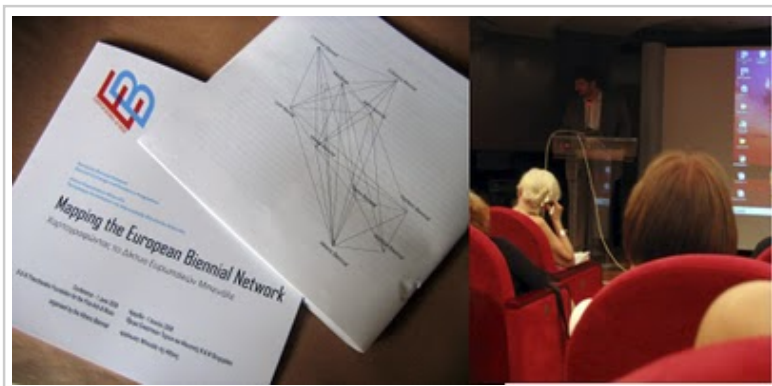
# BOOTS CONTEMPORARY ART SPACE NEWS BLOG

MONDAY, JUNE 2, 2008

## Mapping the European Biennial Network Conference

Sunday, June 1st, 2008, Athens

@ B & M Theodorakis Foundation for the Fine Arts and Music  
organized by the Athens Biennial



**Augustine Zenakos**, Co-Director, Athens Biennial, and Project Manager, Biennial Exchange and Residency Programme

### Did you know of the European Biennial Network?

How about its members? Well, here they are: Athens Biennial, Berlin biennial, Göteborg Biennial, Istanbul Biennial, Manifesta, Liverpool Biennial, Lyon Biennial, Periferic Biennial (Iasi, Romania), Tirana Biennial and Venice Biennial.

Apparently, the European Biennial Network is a collaborative structure in the field of contemporary art that aims to promote dialogue, interaction and collaboration between contemporary art biennials in Europe. It intends to use the knowledge, experience and wealth of information accumulated by organisers of large-scale periodic art events, in order to support the communication and mobility of artists and art professionals.

Also, the European Biennial Network has initiated the BERP (Biennial Exchange and Residency Program), a two-year cycle of activities co-funded by the European Commission, that includes workshops,

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### ABOUT ME



**BOOTS  
CONTEMPORARY ART  
SPACE NEWS BLOG  
SAINT LOUIS, MO**

Boots Contemporary  
Art Space is an

art-laboratory on the south side of Saint Louis, Missouri. Located in the historic Antique Row District on Cherokee Street, this shotgun brick building was once a shoe repair shop in the early 1900's. The fading images of boots on the storefront served as the inspiration for the name. Boots was founded in April 2006 by Juan William Chávez (St. Louis, MO) in collaboration with artists Bryan Reckamp (San Francisco, CA), Georgia Kotretsos (Athens, Greece /

research visits, traineeship programs for art professionals, artist residencies, etc

The participants of the conference took part in a closed workshop the previous day, the results of which were presented at the conference. This is the first public presentation of the European Biennial Network. It was an introductory presentation within a supportive, friendly and comforting setting.

A discussion regarding the pros and cons of such a network has yet to take place.

It's always disappointing seeing less than 10 artists at a conference in Athens and especially when the guest speakers are of this caliber. Other than that, during intermission, some orange juice and a cookie of sort should be offered to the attendees of a 10 am to 5 pm conference.

Overall it partly satisfied my geeky nature on a 96 degree Sunday.



Berlin Biennial: **Maïke Cruse**, Communication and Press & **Renate Wagner**,  
Coordination office& Istanbul Biennial: **Maya Ersan**, Exhibition Management



Lyon Biennial: **Frederique Gautier**, Artistic Coordination with Liverpool Biennial: **Antony Pickthall**,  
Head of Marketing & Communications& **Despoina Sevasti**: International Projects Coordination, Athens  
Biennia



"Do I feel lucky? Well, do ya punk? - Visibility and research, can they go together?": **Cush Martinez**,  
Director, Frankfurter Kunstverein, Frankfurt, and Chief Curator, MACBA; "The biennial and art as norm":

Johannesburg, South Africa) and Jon Peck (Miami, FL). As an artist run space our mission is to provide emerging to mid-career artists and curators, local, national, and international, with an art lab that will support them in creating and showcasing new work. Through programming and exhibitions we attempt to stimulate a creative dialogue between the Saint Louis art community and the contemporary art world. Saint Louis was our choice of location due to the contemporary art boom in the community over the last few years. We wanted to invest and contribute in that growth.

[VIEW MY COMPLETE PROFILE](#)

**Lars Bang Larsen**, independent writer and curator& "Networked Cultures and the Politics of Connectivity": **Peter Mörtenböck**, Professor of Visual Culture, Vienna University of Technology, and Visiting Fellow, Goldsmiths College, London & **Helge Mooshammer**, Research Fellow, International Research Center for Cultural Studies, Vienna, and Visiting Tutor, Visual Culture Department, Goldsmiths College, London

POSTED BY BOOTS CONTEMPORARY ART SPACE NEWS BLOG AT 7:21 AM

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## Η Αθήνα συντονίζει τις Μπιενάλε

Οι Μπιενάλε της Ευρώπης συναντώνται αύριο στην Αθήνα. Είναι η πρώτη φορά που οι ευρωπαϊκές Μπιενάλε σύγχρονης τέχνης ανταλλάσσουν την εμπειρία τους και διερευνούν τις δυνατότητες διαλόγου και ανταλλαγής, με στόχο την επικοινωνία και την κινητικότητα των καλλιτεχνών και των επαγγελματιών της τέχνης.

Η δική μας Μπιενάλε, της Αθήνας, ξεκίνησε την πρωτοβουλία και να που ως συντονίστρια του Προγράμματος Ανταλλαγών και Δημιουργικής Φιλοξενίας Μπιενάλε (το οποίο συγχρηματοδοτείται από την Ευρωπαϊκή Ένωση) φέρνει το δυναμικό των Μπιενάλε στην πόλη μας για τη διεξαγωγή της ημερίδας με θέμα «Χαρτογραφώντας το Δίκτυο Ευρωπαϊκών Μπιενάλε», την Κυριακή (έναρξη 10.30 π.μ.) στο αμφιθέατρο του Ιδρύματος Εικαστικών Τεχνών και Μουσικής Β. & Μ. Θεοχαράκη (Βασ. Σοφίας 9 και Μέρλιν 1). Είσοδος ελεύθερη.

Οι προσκεκλημένοι ομιλητές θα λάβουν μέρος αύριο σε κλειστό workshop, τα συμπεράσματα του οποίου θα παρουσιάσουν στην ημερίδα. Είναι η πρώτη δημόσια παρουσίαση του Δικτύου Ευρωπαϊκών Μπιενάλε, στο οποίο συμμετέχουν οι Μπιενάλε των πόλεων: Βερολίνου, Βενετίας, Γκέτεμποργκ, Κωνσταντινούπολης, Λίβερπουλ, Λιών, Τιράνων και Αθήνας καθώς και η περιφερειακή Μπιενάλε της Ρουμανίας και η Manifesta.

Θα μιλήσουν οι: Τσας Μαρτίνεζ (διευθύντρια Frankfurter Kunstverein), Λαρς Μπανγκ Λάρσεν (ανεξάρτητος επιμελητής και συγγραφέας), Χέλγκε Μουσάμερ (International Research Center for Cultural Studies της Βιέννης και διδάσκων στο κολέγιο Goldsmiths του Λονδίνου), Πέτερ Μέρτενμπεκ (καθηγητής Visual Culture στο Πανεπιστήμιο Τεχνολογίας της Βιέννης), Μάικε Κρουζ (υπεύθυνος επικοινωνίας στην Μπιενάλε Βερολίνου), Ρενάτε Βάγκνερ (συντονισμός στην Μπιενάλε Βερολίνου), Μπίγκε Οβερ (διεθνείς σχέσεις στην Μπιενάλε Κωνσταντινούπολης), Αντονι Πίκαλ (επικεφαλής μάρκετινγκ και επικοινωνίας στην Μπιενάλε Λίβερπουλ), Φρεντερίκ Γκοτιέ (καλλιτεχνικός συντονισμός στην Μπιενάλε Λιών), Δέσποινα Σεβαστή (συντονισμός διεθνών προγραμμάτων στην Μπιενάλε της Αθήνας) και Αυγουστίνος Ζενάκος (project manager του Προγράμματος Ανταλλαγών και Δημιουργικής Φιλοξενίας Μπιενάλε, συνδιευθυντής της Μπιενάλε της Αθήνας). Περισσότερα στο [www.europeanbiennialnetwork.org](http://www.europeanbiennialnetwork.org)

ΕΛΕΥΘΕΡΟΤΥΠΙΑ - 30/05/2008



αρχή σελίδας



**Από την αθηναϊκή Μπιενάλε  
«Destroy Athens»**

## ✧ ΗΜΕΡΙΔΑ

# Ραντεβού των Μπιενάλε στην Αθήνα

Μπορεί μόλις πέρυσι να απέκτησε η Αθήνα τη δική της Μπιενάλε, αλλά αποδεικνύεται ιδιαιτέρως δραστήρια.

Απόδειξη πως λίγους μόλις μήνες μετά την αυλαία του «Destroy Athens» καλεσμένες στην Αθήνα είναι οι διοργανώσεις του Βερολίνου, της Βενετίας, του Γκέτεμποργκ, της Κωνσταντινούπολης, του Λίβερπουλ, της Λυών, των Τιράνων, της Ρουμανίας και η Manifesta (συνθέτουν το πολυσυλλεκτικό Δίκτυο Ευρωπαϊκών Μπιενάλε, όπου συμμετέχουν από τους βετεράνους, όπως η Βενετία, μέχρι τους νεώτερους και πρωτοποριακούς, όπως η Κωνσταντινούπολη) για μια ημερίδα που θα πραγματοποιηθεί την Κυριακή. «Χαρτογραφώντας το Δίκτυο Ευρωπαϊκών Μπιενάλε» είναι το θέμα της ημερίδας, που θα είναι ανοιχτή για το κοινό και θα θέσει ζητήματα γύρω από την τέχνη και τον ρόλο της, τον ρόλο των μπιενάλε κ.ά., θέμα στο οποίο θα τοποθετηθούν προσωπικότητες της διεθνούς εικαστικής σκηνής όπως η διευθύντρια Frankfurter Kunstverein Chus Martinez, ο καθηγητής Visual Culture στο Πανεπιστήμιο Τεχνολογίας της Βιέννης Peter Mortenbock, ο συγγραφέας και επιμελητής Lars Bang Larsen. Περισσότερες πληροφορίες στην ιστοσελίδα <http://www.europeanbiennialnetwork.org>.

## ✧ INFO

Ημερίδα «Χαρτογραφώντας το Δίκτυο Ευρωπαϊκών Μπιενάλε» την Κυριακή στις 10.30 στο Ίδρυμα Θεοχαράκη (Βασ. Σοφίας 9 και Μέρλιν). Πληροφορίες στο τηλ. 210-5232.222.





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## \_news

**10 March 2011**

**Trading Cultures**

Open Space, Open Systems  
- Vienna

**9-12 February 2011**

**Making Architectural Exhibitions Work: The Networked Cultures Dialogues**

CAA 2011 Conference, New York

**16 December 2010**

## \_news

**1 June 2008**

### Mapping the European Biennial Network

European Biennial Network Workshop & Conference  
organised by the [Athens Biennial](#)



Sunday 1 June 2008, 10.30 am

B & M Theocharakis Foundation for the Fine Arts & Music  
9, Vassilissis Sofias Avenue & Merlin Street  
Syntagma Square, Athens

Presentations and panel discussions with **Chus Martinez**, Frankfurter Kunstverein and MACBA; **Lars Bang Larsen**, independent curator and writer; **Helge Mooshammer**, International Research Center for Cultural Studies Vienna; **Peter Mörtenböck**, Goldsmiths College, London; **Maïke Cruse**, berlin biennial; **Renate Wagner**, berlin biennial; **Maya Ersan**, Istanbul Biennial; **Antony Pickthall**, Liverpool Biennial; **Frédérique Gautier**, Lyon Biennial; **Despoina Sevasti**, Athens Biennial.

[\[...leave a comment...\]](#)

## \_broadcasts

### \_conversations

+ Ana Dzokic and Marc Neelen  
+ Ayreen Anastas and Rene Gabri  
+ atelier d'architecture autogérée (aaa)  
+ Asya Filippova  
+ Sophie Hope and Sarah Carrington  
+ Branca Curcic  
+ Christoph Schaefer  
+ Campement Urbain  
+ Claudia Zanfi  
+ Despoina Sevasti and Poka-Yio  
+ Erden Kosova  
+ Helmut Batista  
[... more conversations]

## \_texts

Radio as Spatial Practice  
by: *Paulo Tavares*  
**Survival Kits: Artistic Responses to Globalization**  
by: *Marga van Mechelen*  
**What Ever Happened to Cultural Democracy?**  
by: *Sophie Hope*  
**I don't know how to explain ...**  
by: *Anca Gyemant*  
**Trading Places**  
by: *Peter Moertenboeck & Helge Mooshammer*  
**Milosevic as Architect**  
by: *Srdjan Jovanovic Weiss*  
**When the Unavoidable Knocks at the Door ...**  
by: *Gulsen Bal*  
**Tracing Translocality: The BlackBenz Race**  
by: *Felix Stalder*  
**travelling lexicon towards a global positioning system**  
by: *Celine Condorelli*  
[... more texts]

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31 May 2008

### European Biennial Network | Biennial Exchange and Residency Programme



Mapping the European Biennial Network  
<http://www.europeanbiennialnetwork.org>

#### Contact

contact@europeanbiennialnetwork.org Sunday 1st June 2008  
+30 210 52 32 222 Time: 10.30  
+30 210 52 32 202

#### Info

#### Address

<http://www.europeanbiennialnetwork.org>  
B & M Theocharakis Foundation for  
the Fine Arts & Music  
9, Vassilissis Sofias Avenue & Merlin  
Street Syntagma Square  
Athens

Share this announcement on: Facebook | Twitter

The European Biennial Network is pleased to announce that the conference titled 'Mapping the European Biennial Network' will be held in Athens, on Sunday 1st June 2008.

The conference is open to the public and will take place in the amphitheatre of the B & M Theocharakis Foundation for the Fine Arts & Music.

The conference will include presentations by: Chus Martinez (Director, Frankfurter Kunstverein, Frankfurt), Lars Bang Larsen (independent curator and writer), Helge Mooshammer (Research Fellow, International Research Center for Cultural Studies, Vienna, and Visiting Tutor, Visual Culture Department, Goldsmiths College, London), Peter Mörtnerböck (Professor of Visual Culture, Vienna University of Technology, and Visiting Fellow, Goldsmiths College, London), Maike Cruse (Communication & Press, berlin biennial for contemporary art), Renate Wagner (Coordination office, berlin biennial for contemporary art), Maya Ersan (Exhibition Management, Istanbul Biennial), Antony Pickthall (Head of Marketing & Communications, Liverpool Biennial), Frederique Gautier (Artistic Coordination, Lyon Biennial), and Despoina Sevasti (International Projects Coordination, Athens Biennial).

The participants will take part in a closed workshop on the previous day, the conclusions of which will be presented at the conference. This is the first public presentation of the European Biennial Network, as its activity up to now had been focused on preparations and working group meetings between the partners.

The European Biennial Network is a collaborative structure in the field of contemporary art that aims to promote dialogue, interaction and collaboration between contemporary art biennials in Europe. It intends to use the knowledge, experience and wealth of information accumulated by organisers of large-scale periodic art events, in order to support the

Partners



communication and mobility of artists and art professionals.

The European Biennial Network members are the following: Athens Biennial, Berlin Biennial for contemporary art, Göteborg Biennial, Istanbul Biennial, Manifesta, Liverpool Biennial, Lyon Biennial, Periferic Biennial (Iasi, Romania), Tirana Biennial and Venice Biennial.



The European Biennial Network has initiated the BERP (Biennial Exchange and Residency Programme), a two-year cycle of activities co-funded by the European Union, that includes workshops, research visits, traineeship programmes for art professionals, artist residencies, etc.

With the support of the Culture Programme of the European Union

The workshop is hosted by the Nicholas P. Goulandris Foundation - Museum of Cycladic Art

The conference is hosted by B & M Theocharakis Foundation for the Fine Arts & Music

With the support of Classical Hotels



# *NOMADAESTHETICS*

THE ICF

[www.internationalcuratorsforum.org](http://www.internationalcuratorsforum.org)

TUESDAY, 20 JULY 2010

## European Biennial Network - A Foundation 2008

European Biennial Network, Saturday 20 September 2008 - part 1  
from [Liverpool Biennial](#) on Vimeo.

### BLOG ARCHIVE

- ▶ [2011](#) (2)
- ▼ [2010](#) (11)
  - ▶ [September](#) (1)
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### ABOUT ME



INTERNATIONAL  
CURATORS FORUM

The ICF. The  
International

Curators Forum is

an open conceptual network that meets to discuss emerging issues of curatorial practice in the context of key events in the international arts calendar. It offers bursaries and professional development opportunities to curators and works in partnership with key national and international bodies. This program has been conceived to promote opportunities for curators to visit

European Biennial Network, Saturday 20 September 2008 - part 2

from [Liverpool Biennial](#) on [Vimeo](#).

POSTED BY INTERNATIONAL CURATORS FORUM AT 10:04

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and participate in several major international art events to enable them to network and gain experience for their career development. ICF is an open peer to peer network and arena to connect ideas that have migrated across the world with professional developments that are increasingly global, but particular in their impact. The next phase seeks to create a range of activity that consolidates key partnerships and explores a wider range of professional development and mobility opportunities for curators, residencies, workshops and salons. For this development ICF is seeking to work with partners and funders in England, in the EU and beyond.

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## TEXTS

ALLISON THOMPSON:  
"THE CARIBBEAN PAVILION AT LIVERPOOL - SOME THOUGHTS"  
JIYOON LEE  
BIENNALES IN KOREA

## SPRING 2011

BLACK JACOBINS: NEGRITUDE IN A POST GLOBAL 21ST CENTURY  
INTERNATIONAL SYMPOSIUM

## AUTUMN 2010

CURATING AND THE EDUCATIONAL TURN  
BOOK LAUNCH AND DISCUSSION

THREE MOMENTS / THE CARIBBEAN  
THE CARIBBEAN PAVILION AT THE LIVERPOOL BIENNIAL

## SUMMER 2010

THE BEAUTY OF DISTANCE: SONGS OF SURVIVAL IN A PRECARIOUS  
AGE

17TH BIENNALE OF SYDNEY

DO YOU BELIEVE IN REALITY

6TH BERLIN BIENNALE FOR CONTEMPORARY ART

## SPRING 2010

CURATING AND THE EDUCATIONAL TURN  
'YOU TALKIN' TO ME? WHY ARE ARTISTS AND CURATORS TURNING  
TO EDUCATION?'

## AUTUMN 2009

CARIBBEAN CURATORSHIP AND NATIONAL IDENTITY

11TH INTERNATIONAL ISTANBUL BIENNIAL

## SUMMER 2009

VENICE BIENNALE

## SPRING 2009

TATE BRITAIN & TATE MODERN

NATIONAL ART GALLERY COMMITTEE, BARBADOS

ART DUBAI AND SHARJAH BIENNIAL

## AUTUMN 2008

LIVERPOOL BIENNIAL

## 20 SEPTEMBER - 30 NOVEMBER 2008

The Liverpool Biennial is the UK's largest festival of contemporary visual art. Established in 1998, this year will see the fifth festival take place. Since its inception, this international exhibition has commissioned well over 100 new works, many for the streets and public spaces of Liverpool, by established contemporary artists from around the world.

## EUROPEAN BIENNIAL NETWORK & INTERNATIONAL CURATORS FORUM

SATURDAY, 20 SEPTEMBER 2008

A FOUNDATION

67 GREENLAND STREET, LIVERPOOL L1 0BY

For reservations telephone +44 151 709 7444  
or email [rosy@biennial.com](mailto:rosy@biennial.com)

## 11.00 - 12.30 Between Biennials: Short-term effect or long-term results?

Is it appropriate on the opening day of Liverpool Biennial to look at the long-term results of biennials? Or is the primary role of biennials to provide a short-term injection into the bloodstream of art and city. Can they do both? Since the expansion and proliferation of biennials in the 1990s, can we now begin to detect accumulative benefits within their local arts ecologies? If so, why does criticism focus mainly upon the reception of authored curatorial strategies in an ever-expanding global art world?

This debate brings a number of European biennials together to focus the spotlight behind the scene and looks at different approaches of biennials to connect curatorial models with the cultural infrastructure in their cities. An expert panel of invited international curators, artists, commissioners and writers will represent those responsible for the organisation of the biennials. Chaired by Paul O'Neill, Research Fellow Situations, University of the West of England; with Kerstin Bergendal, artist, and author of *Kunstplan Trekoner*; Paul Domela, Programme Director Liverpool Biennial; Annie Fletcher, curator van Abbe Museum, Eindhoven; Bige rer, Director Istanbul Biennial; Jack Persekian, Artistic Director Sharjah Biennial; Renate Wagner, Berlin Biennale; Augustine Zenakos, founder and co-director Athens Biennial; and others.

**14.00 - 15.30 Raising the Curtain: a conversation in two parts**

We all experience artworks at different velocities and much has been said about the need for artworks to engage us in both the spectacular flash of first impact and the slow retinal aftershocks of perception. This vertiginous moment is perhaps most precarious within the context of the international biennial when as the curtain rises the accumulation of ideas is exposed and the work becomes a spectacle in an international melee of artworks.

Hosted by David A. Bailey, Director of ICF and Senior Curator at Autograph, with contributions from Lina Dzuverovic, Curator of Nordic Biennial 2009, co-founder and Director of Electra; Cedar Lewisohn, Curator of Tate Modern Street Art and Tate Triennial; JJ Charlesworth, Reviews Editor *Art Review*; Axel Lapp, publisher and curator; Liyoon Lee, Director of SUUM and Curator of Fantasy Studio Project; Artists Anonymous.

**GWANGJU BIENNALE**  
**BRIGHTON PHOTO BIENNIAL**  
**BRITISH ART SHOW 7**



# Školská 28

Komunikační prostor

Itálie

## Danilo Capasso



*výtvarné umění, architektura, design*

žije a pracuje v Neapoli. Působí jako architekt, designer, umělec a kurátor. Poslední dobu se věnuje výzkumu vztahu mezi uměním, veřejným prostorem a proměnami městského prostředí, kde používá fotografii, instalace, Internet a design. Jeho poslední realizací byla Portoallegro Bank Marina, která vznikla v rámci výstavy Urbanism 2009 v Liverpoolu, projekt byl podpořený rezidenčním pobytem poskytnutým programem European Biennial Network Residency.

<http://www.danilocapasso.eu>

### V programu galerie

- No Time for Heroes / Martin Janíček, Martin Zet, Danilo Capasso, Christian Costa, Jaro Dufek, Dominika Skutnik, Krzysztof Topolski.

# ΤΟ ΒΗΜΑ

## Παλιό ΒΗΜΑ



### ΤΕΧΝΗΕΝΤΩΣ

Ζενάκος Αυγουστίνος

ΔΗΜΟΣΙΕΥΣΗ: 20/09/2008, 08:00 | ΤΕΛΕΥΤΑΙΑ ΕΝΗΜΕΡΩΣΗ: 20/09/2008, 08:00

#### Λίβερπουλ

Εκτενής η γεωγραφία και σήμερα. Ξεκινάμε από τα μακρύτερα: όπως λέγαμε την προηγούμενη εβδομάδα, το Δίκτυο Ευρωπαϊκών Μπιενάλε διοργανώνει σήμερα και αύριο εργαστήριο και δημόσια συζήτηση, στο πλαίσιο των εγκαινίων της 5ης Μπιενάλε του Λίβερπουλ. Στη δημόσια συζήτηση, η οποία είναι ανοικτή στο κοινό, η σύνθεση είναι πλούσια: εκτός από τους εκπροσώπους της Μπιενάλε της Αθήνας, η οποία έχει ιδρύσει και συντονίζει το Δίκτυο, εισηγήσεις θα κάνουν, μεταξύ άλλων, οι **Πολ Ντόμελα**, διευθυντής προγράμματος, Μπιενάλε του Λίβερπουλ, **Ανι Φλέτσερ**, επιμελήτρια, Μουσείο van Abbe, Αϊντχόβεν, **Φρεντερίκ Γκοτιέ**, καλλιτεχνική συντονίστρια, Μπιενάλε της Λυών, **Μπιγκέ Ορέρ**, διευθύντρια, Μπιενάλε της Κωνσταντινούπολης, **Σάλι Τάλαντ**, διευθύντρια προγράμματος, Serpentine Gallery, **Γιαν Φέρμπερτ**, συνεπιμελητής της ArtSheffield08. Συντονιστής θα είναι ο **Πολ Ο'Νιλ**, από το University of the West of England. Εναρξη στις 11.00.

#### Θεσσαλονίκη

Στα καθ' ημάς, συνέδριο διεξάγεται σήμερα και στη Θεσσαλονίκη, στο πλαίσιο της έκθεσης «Lost Vanguard Found: Σύνθεση αρχιτεκτονικής και τέχνης στη Ρωσία (1915-1935)». Το διοργανώνει το Κρατικό Μουσείο Σύγχρονης Τέχνης (ΚΜΣΤ) και το θέμα είναι «Ο ρωσικός κονστρουκτιβισμός και η αρχιτεκτονική κληρονομιά του 20ού αιώνα. ΑρχείαΚαταστροφές- ΑπειλέςΔιατήρηση- Ανάδειξη». Εισηγήσεις κάνουν, μεταξύ άλλων, η **Μαρία Τσαντσάνογλου**, διευθύντρια του ΚΜΣΤ, **Κριστίνα Λόντερ**, καθηγήτρια Ιστορίας της Τέχνης, **Νταβίντ Σαρκισιάν**, διευθυντής του Κρατικού Μουσείου Αρχιτεκτονικής «Σούσεφ» της Μόσχας, **Αννα Μπρονοβίτσκαγια**, αρχισυντάκτρια του περιοδικού «Project/Russia» και αναπληρώτρια καθηγήτρια του Ινστιτούτου Αρχιτεκτονικής της Μόσχας. Εναρξη στις 10.00.

#### Κωνσταντινούπολη

Και λίγο πιο πέρα, στην γκαλερί Rodeo, που έχει ανοίξει η επιμελήτρια **Σύλβια Κούβαλη** στην Κωνσταντινούπολη, το καλό πρόγραμμα συνεχίζεται: χθες εγκαινιάστηκε η ομαδική έκθεση «If Tomorrow Never Comes», με τη συμμετοχή καλλιτεχνών όπως η **Λουκία Αλαβάνου**, ο **Ανδρέας Αγγελιδάκης**, η **Χάρις Ελαμεινώνδα**, η **Γκιουλσούν Καραμουσταφά**, ο **Ευτύχης Πατσουράκης** (το έργο του «Lightnotes» στη φωτογραφία- «βιτρό» φτιαγμένα από χαρτάκια post-it στα παράθυρα της γκαλερί, από περυσινή έκθεση της Rodeo) κ.ά. Η έκθεση διαρκεί ως την 1η Νοεμβρίου.

[zenakos@dolnet.gr](mailto:zenakos@dolnet.gr)

[www.artfully-onsaturday.blogspot.com](http://www.artfully-onsaturday.blogspot.com)

**Δημόσια συζήτηση, Δίκτυο Ευρωπαϊκών Μπιενάλε, A Foundation, Greenland Street, Λίβερπουλ.**

**Πληροφορίες στο τηλ. +44 (0)151 709 7444 ή στο τηλ. 210 5232.222, [www.biennial.com](http://www.biennial.com), [www.europeanbiennialnetwork.com](http://www.europeanbiennialnetwork.com)**

**\* Συνέδριο ΚΜΣΤ, ξενοδοχείο Les Lazaristes, Σταυρούπολη, Θεσσαλονίκη. Πληροφορίες στο τηλ. 2310 589.140, [www.greekstatemuseum.com](http://www.greekstatemuseum.com) \* Rodeo, T t n Deposu, L leci Hendek Caddesi No 12, Tophane, Κωνσταντινούπολη, τηλ. + 90 212 2935800, [www.rodeo-gallery.com](http://www.rodeo-gallery.com)**



Εκτύπωση

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# European Biennial Network, Saturday 20 September 2008 - part 1

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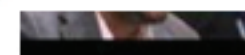
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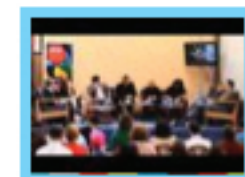


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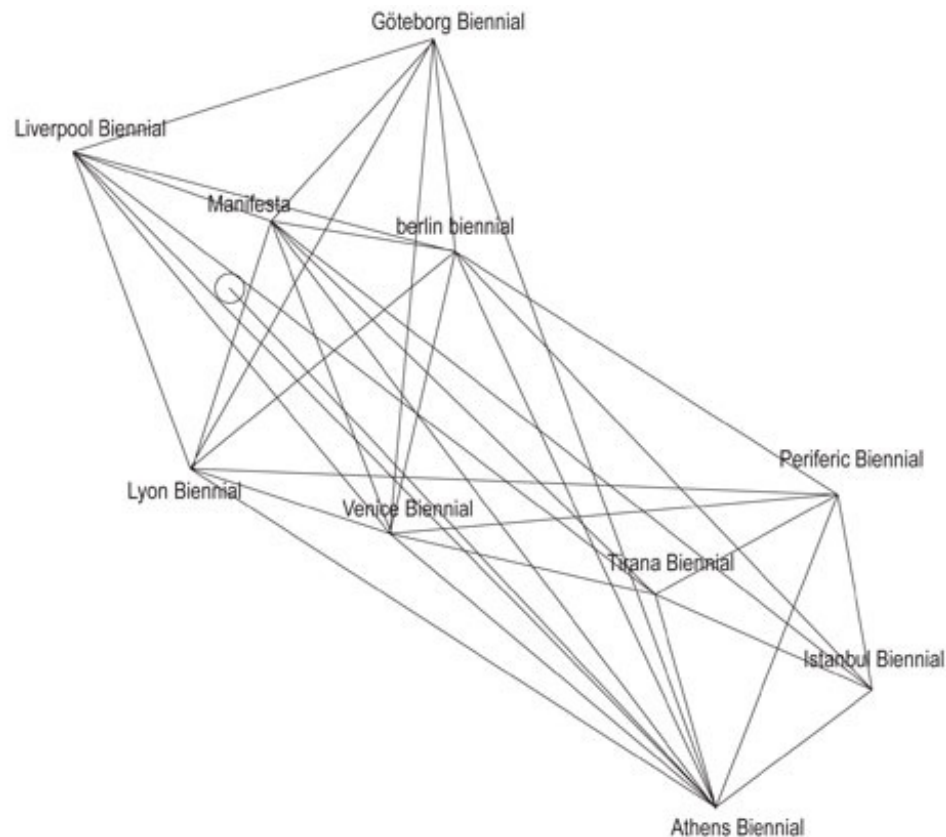
[Tiffany at Biltmore](#)

See Tiffany stained glass lamps at Biltmore in

## European Biennial Network and International Curators Forum – Sept 20

SECTION: [NEWS](#)





## European Biennial Network and International Curators Forum

**Saturday 20 September**

**A Foundation, Greenland Street**

Reservations:

Admission is **free**. Telephone +44 (0)151 709 7444 or email [tickets@biennial.com](mailto:tickets@biennial.com)

### BETWEEN BIENNIALS

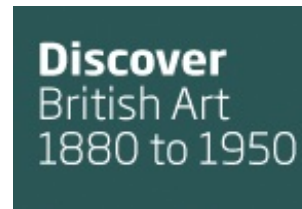
#### 11.00 – 12.30 Biennials: Short term effect or long term results?

What are the long-term results of Biennials in their host cities? Or is the primary role of Biennials to provide a short-term injection into the bloodstream of art and place. Can they do both?

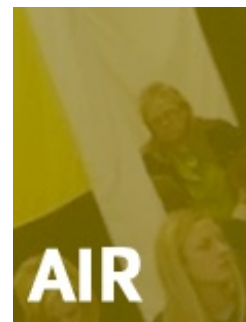
Since the expansion and proliferation of Biennials in the 90s, we can now begin to detect

Asheville, NC

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Colin Serjent Photography



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Diego Rivera  
Salvador Dali



accumulative benefits within their local arts ecologies. If so, why does criticism focus mainly upon the reception of authored curatorial strategies in an ever-expanding global art world?

This debate brings a number of European Biennials together to focus the spotlight behind the scene and looks at different approaches of Biennials to connect curatorial models with the cultural infrastructure in their cities. An expert panel of invited international curators, artists, commissioners and writers, will respond those responsible for the organization of the biennials.

Chaired by Paul O'Neill, GWR Research Fellow, Situations, University of the West of England. With Kerstin Bergendal, artist, author Kunstplan Trekoner; Paul Domela, Programme Director Liverpool Biennial, Annie Fletcher, curator van Abbe museum, Eindhoven; Bige Örer, Director Istanbul Biennial, Jack Persekian, Artistic Director Sharjah Biennial; Renate Wagner, Co-ordinator berlin biennale, Augustine Zenakos, founder and co-director Athens Biennial.

In association with Situations, a research and commissioning programme based at the University of the West of England.

The European Biennial Network is a collaborative structure, active in the field of contemporary art, that aims to promote dialogue, interaction and collaboration between contemporary art Biennials in Europe. It intends to use the knowledge, experience and wealth of information accumulated by organisers of large-scale periodic art events, in order to support the communication and mobility of artists and art professionals.

#### **14.00 – 15.30 Raising the Curtain: a conversation in two parts**

We all experience artworks at different velocities and much has been said of the need for artworks to engage us both within the spectacular flash of first impact and the slow retinal aftershocks of perception. This vertiginous moment is perhaps most precarious within the context of the international Biennial when as the curtain rises the accumulation of ideas is exposed and the work becomes a spectacle in an international melee of artworks.

Hosted by David A Bailey, Director of ICF and senior curator at Autograph, with contributions from Lina Dzuverovic Curator of Nordic Biennial 2009; co-founder and Director of Electra; Cedar Lewisohn curator of Tate Modern Street Art and Tate Triennial; Michael M. Thoss, Director of the Allianz Cultural Foundation; Axel Lapp, writer and curator; Jiyoung Lee Director of SUUM and curator of Fantasy Studio Project; Patricia Bickers, Editor Art Monthly, Polly Staple, Director Chisenhale Gallery and Editor at Large Frieze and Artists Anonymous.

In 2007 the International Curators Forum (ICF) staged two International Symposia and facilitated a group of over eighty arts professionals on a curatorial networking project. This experience has given us a unique insight into the needs of contemporary curators and in particular those from culturally diverse backgrounds. It ideally positions the ICF as a leading provider of skills development and business opportunities for professional curators.

With the support of the Culture Programme of the European Union

[www.biennial.com](http://www.biennial.com)

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SECTION: [NEWS](#) — POSTED BY [IAN JACKSON](#) ON SEPTEMBER 12, 2008 17:22



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# The European Biennial Network Residency Programme, application deadline 25 Feb 2009

The European Biennial Network is inaugurating its Residency Programme.

In the following months, the member Biennials of the European Biennial Network will be issuing Open Calls for residency positions. Liverpool Biennial will be offering one of these residencies.

The

European Biennial Network is a collaborative structure, active in the field of contemporary art, that aims to promote dialogue, interaction and collaboration between contemporary art Biennials in Europe.

It intends to use the knowledge, experience and wealth of information accumulated by organisers of large-scale periodic art events, in order to support the communication and mobility of artists and art professionals.

The Residency

Programme of the European Biennial Network aims to offer to successful applicants the opportunity to conduct original research on contemporary art in a major city, while supported by the organisers of a biennial exhibition. The knowledge and experience of the host and its relationship to the specific locality will provide the resident access to the local art scene, historical records, archives, academic collocutors, and any other support necessary for research.

Each

member Biennial of the European Biennial Network is individually responsible for the resident it will host. The position for which this Open Call is made is the following:

One three-month residency for an artist/writer/urbanist hosted by the Liverpool Biennial, between 1st May 2009 to 30th August 2009.

Residency position requirements:

Liverpool Biennial is inviting proposals for a 3-month residency period that focuses on the interaction of art in local neighbourhoods

particularly on the relation between imagination and a sense of place.

The candidate will be based alongside residents in north of the city and conduct his/her project in a manner that recognises residents as the first audience.

North

Liverpool is subject to large-scale regeneration programmes with enormous impact on the build environment and social life. The candidate will be expected to fully engage with these issues in relation to the visual arts ecology of the city.

The outcome of the research/project will be presented as part of Urbanism 2009, a project initiated by Liverpool Biennial along the Leeds-Liverpool canal for September 2009.

Applications

must be made for the specific residency position. The successful applicant will be selected by the Liverpool Biennial. (Please see Application Guidelines below.)

The

successful applicant will be offered travel to and from their host city and accommodation, as well as a stipend of 1.000 euros per month. Additional funds for equipment and/or transport of work may be available, depending on the specifics of the residency.

---

Upon completion of the residency, the resident will be required to produce a text, outlining the basic parameters of his/her research, which will be used for publication by the European Biennial Network.

#### Application Guidelines:

Applications must be made by cv and a letter of interest (max. 500 words). There is no special application form.

In the letter of interest, the applicant must clearly outline how he/she intends to respond to the requirements of the position.

Applicants may be requested to provide further clarifications and/or additional material, during the selection process. This will not constitute any indication as to the success of the application.

Generic applications, or ones not clearly relating to the requirements of the position, will not be accepted.

Applications must be in English.

Although the Liverpool Biennial will be selecting the successful applicant, applications must not be sent directly to the Liverpool Biennial. Any such applications will not be accepted. Applications must be sent by e-mail only (attached as word or pdf documents) to the European Biennial Network: [contact@europeanbiennialnetwork.org](mailto:contact@europeanbiennialnetwork.org).

Application deadline: 25th January 2009, inclusive.

The successful applicant will be notified by the Liverpool Biennial, after 15th February 2009.

Only the successful applicant will be notified. We regret that due to the volume of applications expected, we cannot individually reply to each applicant.

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Thursday, 18 December 2008

## European Biennial Network Newsletter # 3

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### About

This blog is a running list of upcoming art events and projects in or within easy reach of Scotland.

It contains posts of anything that I think might be of interest to artists, critics and curators living in Scotland.

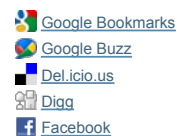
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*EUROPEAN BIENNIAL NETWORK - Biennial Exchange and Residency Programme*

*Residency Programme - OPEN CALL FOR APPLICATIONS  
LIVERPOOL BIENNIAL*

**The European Biennial Network is inaugurating its Residency Programme.**

*In the following months, the member Biennials of the European Biennial Network will be issuing Open Calls for residency positions. **Liverpool Biennial** will be offering one of these residencies.*

*The European Biennial Network is a collaborative structure, active in the field of contemporary art, that aims to promote dialogue, interaction and collaboration between contemporary art Biennials in Europe. It intends to use the knowledge, experience and wealth of information accumulated by organisers of large-scale periodic art events, in order to support the communication and mobility of artists and art professionals.*

*The Residency Programme of the European Biennial Network aims to offer to successful applicants the opportunity to conduct original research on contemporary art in a major city, while supported by the organisers of a biennial exhibition. The knowledge and experience of the host and its relationship to the specific locality will provide the resident access to the local art scene, historical records, archives, academic collocutors, and any other support necessary for research.*

*Each member Biennial of the European Biennial Network is individually responsible for the resident it will host. The position for which this Open Call is made is the following:*

*One three-month residency for an artist/writer/urbanist hosted by the Liverpool Biennial, between 1st May 2009 to 30th August 2009.*

**Residency position requirements:** *Liverpool Biennial is inviting proposals for a 3-month residency period that focuses on the **interaction of art in local neighbourhoods** particularly on the relation between imagination and a sense of place. The candidate will be based alongside residents in north of the city and conduct his/her project in a manner that recognises residents as the first audience.*

*North Liverpool is subject to large-scale regeneration programmes with enormous impact on the build environment and social life. The candidate will be expected to fully engage with these issues in relation to the visual arts ecology of the city.*

*The outcome of the research/project will be presented as part of Urbanism 2009, a project initiated by Liverpool Biennial along the Leeds-Liverpool canal for September 2009.*

*Applications must be made for the specific residency position. The successful applicant will be selected by the Liverpool Biennial. (Please see Application Guidelines below.)*

*The successful applicant will be offered travel to and from their host city and accommodation, as well as a stipend of 1.000 euros per month. Additional funds for equipment and/or transport of work may be available, depending on the specifics of the residency.*

Upon completion of the residency, the resident will be required to produce a text, outlining the basic parameters of his/her research, which will be used for publication by the European Biennial Network.

#### Application Guidelines:

- Applications must be made by **cv** and a **letter of interest** (max. 500 words). There is no special application form.
- In the letter of interest, the applicant must clearly outline how he/she intends to respond to the requirements of the position.
- Applicants may be requested to provide further clarifications and/or additional material, during the selection process. This will not constitute any indication as to the success of the application.
- Generic applications, or ones not clearly relating to the requirements of the position, will not be accepted.
- Applications must be in **English**.
- Although the Liverpool Biennial will be selecting the successful applicant, applications must not be sent directly to the Liverpool Biennial. Any such applications will not be accepted. Applications must be sent **by e-mail only** (attached as word or pdf documents) to the **European Biennial Network**: [contact@europeanbiennialnetwork.org](mailto:contact@europeanbiennialnetwork.org).
- Application deadline: **25th January 2009**, inclusive.
- The successful applicant will be notified by the Liverpool Biennial, after **15th February 2009**.
- Only the successful applicant will be notified. We regret that due to the volume of applications expected, we cannot individually reply to each applicant.



Biennial Exchange and Residency Programme  
with the support of the Culture Programme of the European Union



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## European Biennial Network Residencies Announced

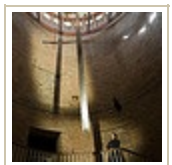
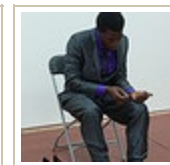
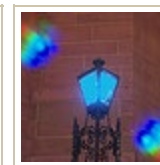
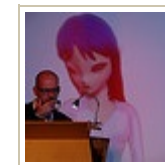
Residency Programme - OPEN CALL FOR APPLICATIONS  
Liverpool Biennial

The European Biennial Network is inaugurating its Residency Programme. In the following months, the member Biennials of the European Biennial Network will be issuing Open Calls for residency positions. Liverpool Biennial will be offering one of these residencies.

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## Application Guidelines

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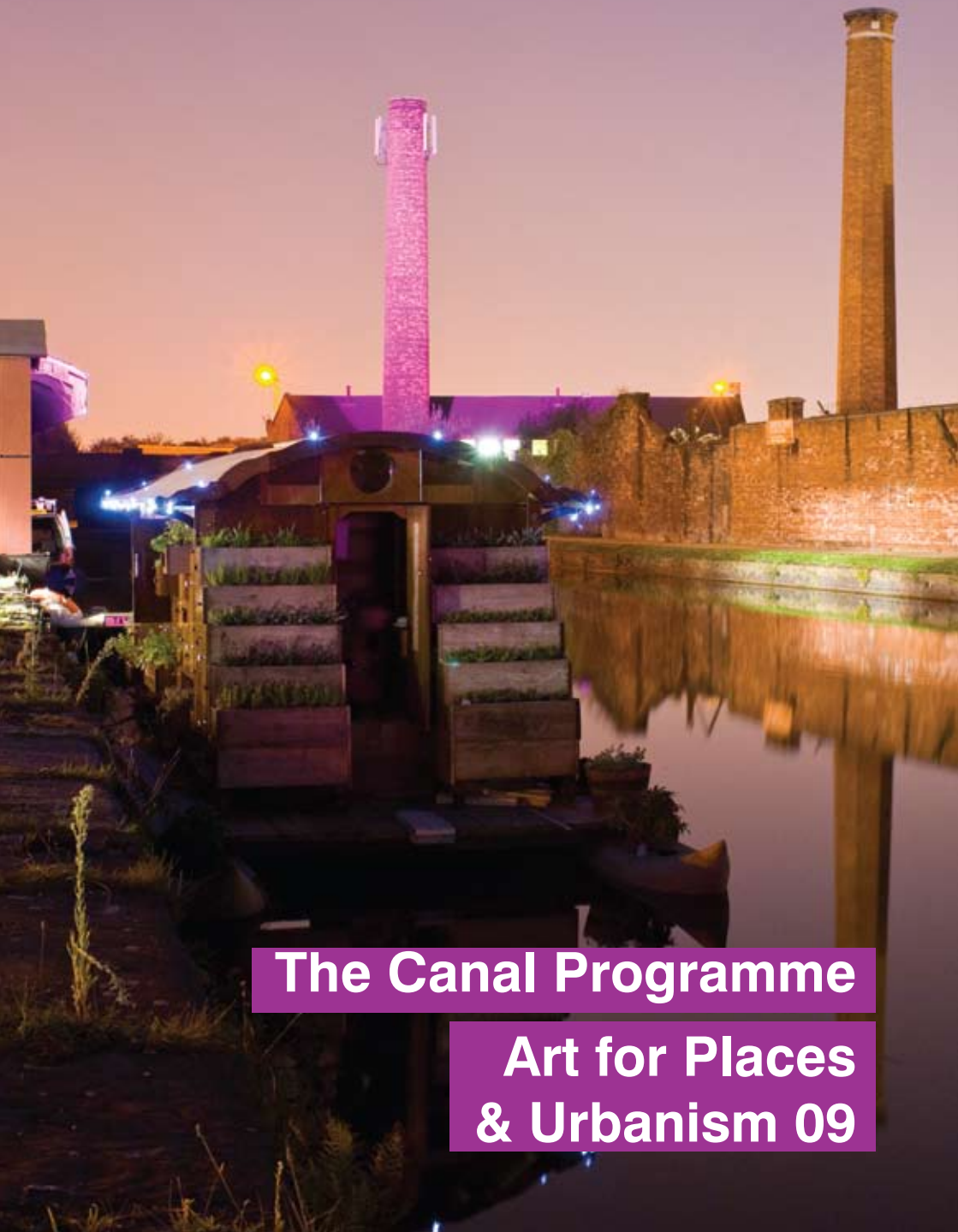


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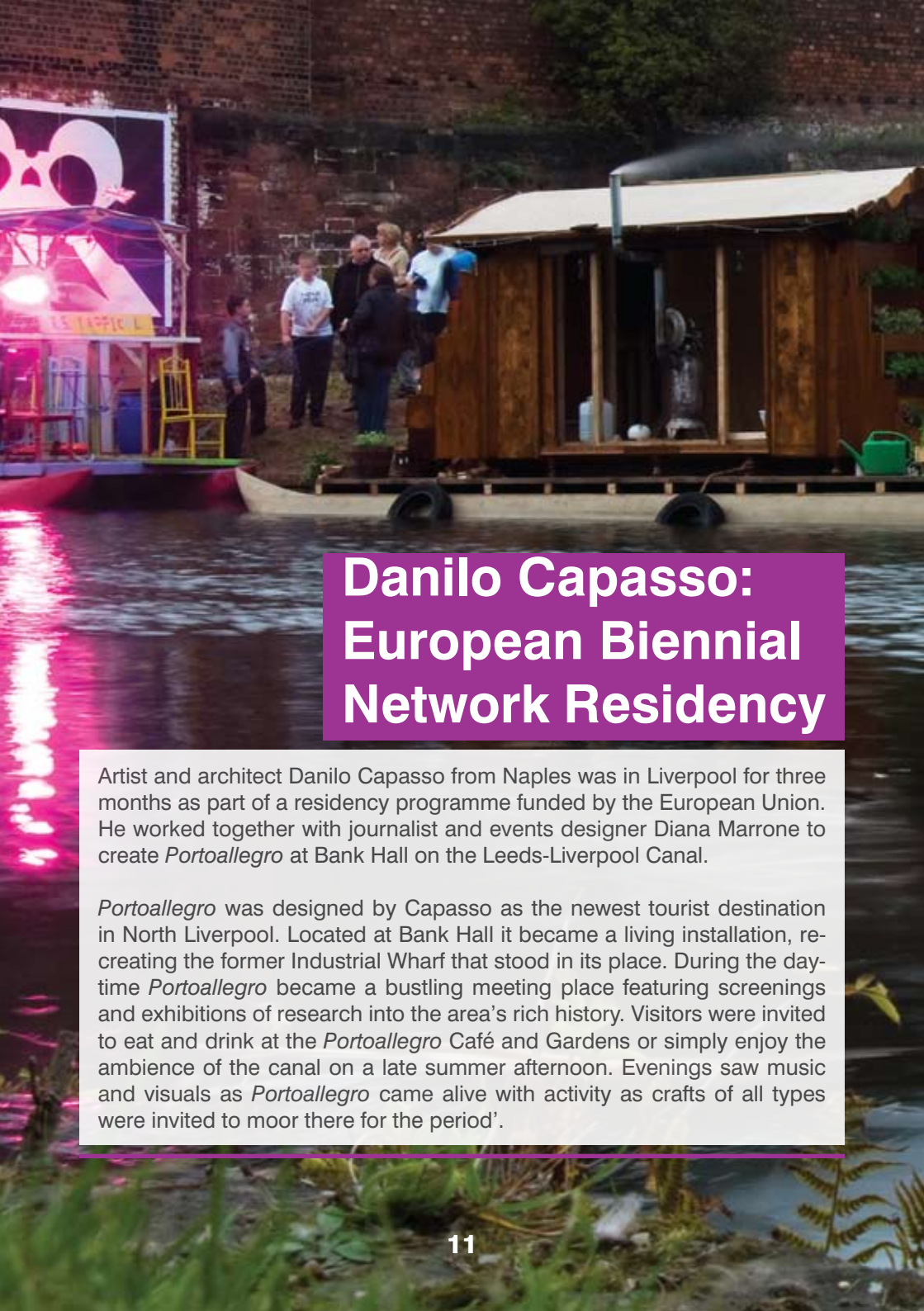


liverpool biennial



**The Canal Programme**

**Art for Places  
& Urbanism 09**



## Danilo Capasso: European Biennial Network Residency

Artist and architect Danilo Capasso from Naples was in Liverpool for three months as part of a residency programme funded by the European Union. He worked together with journalist and events designer Diana Marrone to create *Portoallegro* at Bank Hall on the Leeds-Liverpool Canal.

*Portoallegro* was designed by Capasso as the newest tourist destination in North Liverpool. Located at Bank Hall it became a living installation, recreating the former Industrial Wharf that stood in its place. During the day-time *Portoallegro* became a bustling meeting place featuring screenings and exhibitions of research into the area's rich history. Visitors were invited to eat and drink at the *Portoallegro* Café and Gardens or simply enjoy the ambience of the canal on a late summer afternoon. Evenings saw music and visuals as *Portoallegro* came alive with activity as crafts of all types were invited to moor there for the period'.

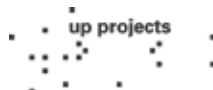
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EUROPEAN BIENNIAL NETWORK -  
Biennial Exchange and Residency  
Programme  
Residency Programme - OPEN CALL FOR  
APPLICATIONS  
LYON BIENNIAL

As part of its ongoing Residency Programme, the European Biennial Network is issuing an Open Call for applications for a residency position offered by the Lyon Biennial.

The European Biennial Network is a collaborative structure, active in the field of contemporary art, that aims to promote dialogue, interaction and collaboration

between contemporary art Biennials in Europe. It intends to use the knowledge, experience and wealth of information accumulated by organisers of large-scale periodic art events, in order to support the communication and mobility of artists and art professionals.

The Residency Programme of the European Biennial Network aims to offer to successful applicants the opportunity to conduct original research on contemporary art in a major city, while supported by the organisers of a biennial exhibition. The knowledge and experience of the host and its relationship to the specific locality will provide the resident access to the local art scene, historical records, archives, academic collocutors, and any other support necessary for research.

Each member Biennial of the European Biennial Network is individually responsible for the

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resident it will host. The position for which this Open Call is made is the following:

One five-month residency for an artist hosted by the Lyon Biennial, between 15th April 2009 to 15th September 2009.

Residency position requirements: Lyon Biennial-Veduta is inviting proposals for a 5-month residency period that focuses on territories currently going under urban renewal. The notion of "urban renewal" dates back to the 1990s, and refers to the different interventions implemented in difficult neighborhoods, interventions which have been trying to improve their working operations and favour their integration in the city. These interventions range from restructuring apartment buildings to improving bus services, creating new public services, setting up new companies, and social accompanying of the residents. Within this context, the curators of the Biennial (guest curator and artistic director) are setting up an artist residency in 3 main territories: Le Carrée de Soie, Le Grand Parc and Lyon-Vénissieux.

The purpose of the residency is the production of an in situ work, to be shown during the Lyon Biennial 2009 (14 September 2009 – 3 January 2010). The notion of in situ is to be understood in the broad sense of the term: it can be an artistic work part of the urban landscape or using the material or immaterial content of the occupied urban space for the production of an installation or any other kind of contemporary creation. The kind of intervention could be an exhibition, a performance, or even an urban sculpture.

From April to September 2009, the artist will be expected to come 4 or 5 times for short residencies in the territories. On this occasion, meetings with the residents, and with local councillors will be organized, which will take the form of conferences, workshops, or any other form that will best suit the artist's project.

Applications must be made for the specific residency position. The successful applicant will be selected by the Lyon Biennial. (Please see Application Guidelines below.)

#### **Application Guidelines:**

Applications must be made by cv and a letter of interest (max. 500 words). There is no special application form.

In the letter of interest, the applicant must clearly outline how he/she intends to respond to the requirements of the position.

Applicants may be requested to provide further clarifications and/or additional material, during the selection process. This will not constitute any indication as to the success of the application.

Generic applications, or ones not clearly relating to the requirements of the position, will not be accepted.



Applications must be in French and/or English.

Although the Lyon Biennial will be selecting the successful applicant, applications must not be sent directly to the Lyon Biennial. Any such applications will not be accepted. Applications must be sent by e-mail only(attached as word or pdf documents) to the European Biennial Network: [contact@europeanbiennialnetwork.org](mailto:contact@europeanbiennialnetwork.org).

Application deadline: 31st March 2009, inclusive.

The successful applicant will be notified by the Lyon Biennial, after 10th April 2009.

Only the successful applicant will be notified. We regret that due to the volume of applications expected, we cannot individually reply to each applicant.

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Program in Greece by European Biennial

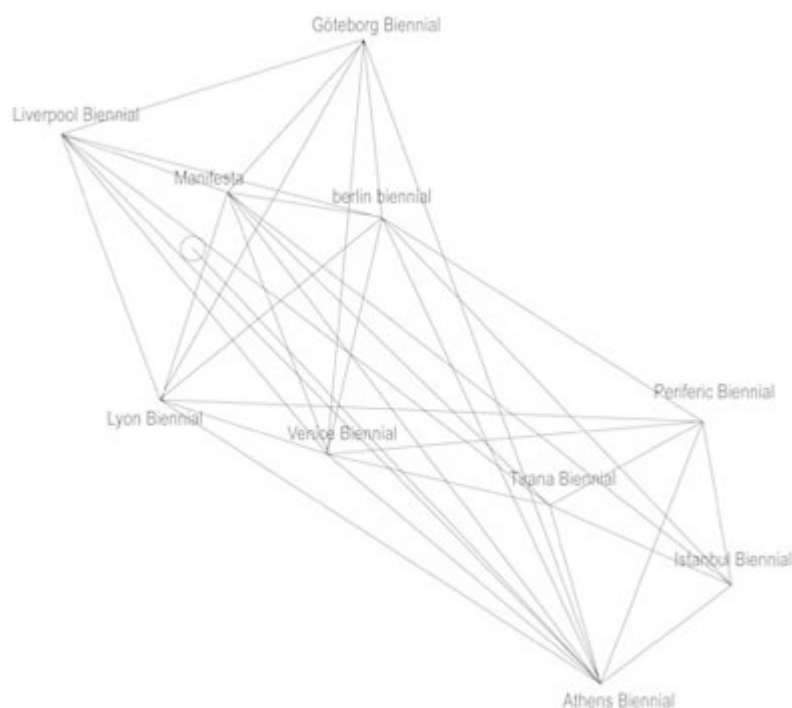
# Call for Artists: Art Residency Program in Greece by European Biennial

Posted by [Fine Craft Guild](#) on February 16, 2009 · [2 Comments](#)

The European Biennial Network (EBN) is an active collaborative association in contemporary art. EBN aims to promote interaction and collaboration between contemporary art Biennials in Europe. It aims to utilize the knowledge, experience and wealth of information accumulated by organizers of large-scale periodic art events, in order to support the communication and mobility of artists and art professionals.

Biennials offer a great way to present art and interconnect global trends with local experience. So with the support of the Culture Programme of the European Union, the European Biennial Network has established a biennial artist exchange and residency program.

This comprehensive art residency program consists of a 2-year cycle of workshops, residency and traineeship programs, research visits, and networking events. These activities are designed to reflect the diversity of different approaches to contemporary art, and to create opportunities for research, exchange of ideas, and creative partnerships.



## Just Opened: 2009 Athens, Greece, Art Residency Program – Call for Artists

Application Deadline: February 28.

As part of its ongoing Residency Programme, the European Biennial Network is issuing an Open Call for applications for a residency position offered by the Athens Biennale in Greece.

The Residency Programme of the European Biennial Network aims to offer to successful applicants the opportunity to conduct original research

on contemporary art in a major city, while supported by the organisers of a biennial exhibition. The knowledge and experience of the host and its relationship to the specific locality will provide the resident access to the local art scene, historical records, archives, academic collocutors, and any other support necessary for research.

Each member Biennial of the European Biennial Network is individually responsible for the resident it will host. Applications must be made for the specific residency position. The successful applicant for this residency position will be selected by the Athens Biennale.

The successful applicant will be offered travel to and from their host city and accommodation, as well as a stipend of 1.000 Euros per month. Additional funds for equipment and/or transport of work may be available, depending on the specifics of the residency.

Upon completion of the residency, the resident will be required to produce a text, outlining the basic parameters of his/her research, which will be used for publication by the European Biennial Network.

Click here for the [Athens Art Biennale Residency Application Details](#).

### You may also like -



[Call for Artist in Residence Program, Japan](#)



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## Comments

### 2 Responses to “Call for Artists: Art Residency Program in Greece by European Biennial”

-  [Nena3110](#) says:  
[February 18, 2009 at 6:19 am](#)

I am sorry because i Am so far away. I would like to visit Athens. Insted, I visit your blog.

-  [Yolanda Naranjo](#) says:  
[March 20, 2011 at 6:34 am](#)

Hello

## **EUROPEAN BIENNIAL NETWORK - Biennial Exchange and Residency Programme - Residency Programme - OPEN CALL FOR APPLICATIONS ATHENS BIENNALE**

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erschienen 22.02.2009 | Redaktion Portal Kunstgeschichte

**As part of its ongoing Residency Programme, the European Biennial Network is issuing an Open Call for applications for a residency position offered by the Athens Biennale. The European Biennial Network is a collaborative structure, active in the field of contemporary art, that aims to promote dialogue, interaction and collaboration between contemporary art Biennials in Europe. It intends to use the knowledge, experience and wealth of information accumulated by organisers of large-scale periodic art events, in order to support the communication and mobility of artists and art professionals. Bewerbungsschluss ist der 28. Februar 2009!**

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Each member Biennial of the European Biennial Network is individually responsible for the resident it will host. The position for which this Open Call is made is the following:

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**One three-month residency for a curator hosted by the Athens Biennale, between 1st May 2009 to 30th July 2009.**

---

Residency position requirements: The scope of the residency must relate to researching the Athens contemporary art scene.

The resident will be required to follow a demanding programme, which will include studio visits, conversations with artists, curators, critics and academics, collectors, museum directors, and other art professionals, as well as visits to exhibitions and portfolio examinations. He/she will



also be expected to fully engage with the local scene, acquiring an expertise in local artists that may be used in future projects. He/she will also be required to give lectures about former and current projects, participate in seminars with various partners of the Athens Biennale.

The term of the residency coincides with final preparations and the opening the 2nd Athens Biennale 2009 HEAVEN, which will offer the resident a unique 'insiders look', as well as the opportunity to experience the city at a most vivid period for contemporary art.

This application is open to all curators, whether permanently employed at an institution or independent.

---

Applications must be made for the specific residency position. The successful applicant will be selected by the Athens Biennale. (Please see Application Guidelines below.)

The successful applicant will be offered travel to and from their host city and accommodation, as well as a stipend of 1.000 euros per month. Additional funds for equipment and/or transport of work may be available, depending on the specifics of the residency.

Upon completion of the residency, the resident will be required to produce a text, outlining the basic parameters of his/her research, which will be used for publication by the European Biennial Network.

---

### **Application Guidelines:**

Applications must be made by cv and a letter of interest (max. 500 words). There is no special application form.

In the letter of interest, the applicant must clearly outline how he/she intends to respond to the requirements of the position.

Applicants may be requested to provide further clarifications and/or additional material, during the selection process. This will not constitute any indication as to the success of the application.

Generic applications, or ones not clearly relating to the requirements of the position, will not be accepted.

Applications must be in English.

Although the Athens Biennale will be selecting the successful applicant, applications must not be sent directly to the Athens Biennale. Any such applications will not be accepted.

Applications must be sent by e-mail only (attached as word or pdf documents) to the European Biennial Network.

**Application deadline: 28th February 2009, inclusive.**

The successful applicant will be notified by the Athens Biennale, after 15th March 2009.

Only the successful applicant will be notified. We regret that due to the volume of applications expected, we cannot individually reply to each applicant.

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- Posted by [Ajit Vahadane](#) on February 6, 2009 at 8:42am in [International openings for Artists](#)
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Applications must be made for the specific residency position. The successful applicant will be selected by the Athens Biennale. (Please see Application Guidelines below.)

The successful applicant will be offered travel to and from their host city and accommodation, as well as a stipend of 1.000 euros per month. Additional funds for equipment and/or transport of work may be available, depending on the specifics of the residency.

Upon completion of the residency, the resident will be required to produce a text, outlining the basic parameters of his/her research, which will be used for publication by the European Biennial Network.

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Application deadline: 28th February 2009, inclusive.

The successful applicant will be notified by the Athens Biennale, after 15th March 2009.

Only the successful applicant will be notified. We regret that due to the volume of applications expected, we cannot individually reply to each applicant.

Biennial Exchange and Residency Programme with the support of the Culture Programme of the European Union.

The following physical address is associated with this mailing list:

European Biennial Network  
Biennial Exchange and Residency Programme  
c/o Athens Biennial  
8, Acharnon Street  
GR - 104 32, Athens  
GREECE T: +30 210 5232222  
F: +30 210 5232202  
E: [contact@europeanbiennialnetwork.org](mailto:contact@europeanbiennialnetwork.org) URL: <http://www.europeanbiennialnetwork.org>

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### Replies to This Discussion



[Permalink](#) Reply by [Satadru sovan Banduri](#) on February 6, 2009 at 1:02pm  
Thank u ..It's relay help full to us..

•



[Permalink](#) Reply by [Ajit Vahadane](#) on February 7, 2009 at 12:07am  
You are always welcome.I am just trying to help artists go worldwide

•



[Permalink](#) Reply by [kishore chakraborty](#) on February 27, 2009 at 12:16am  
DEAR AJIT, IT IS REALLY A NICE GESTURE, THANKS A LOT, HATS OFF TO YOU  
KISHORE CHAKRABORTY

•

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# TRANSARTISTS

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## European Biennial Network

c/o Athens Biennial, 8, Acharnon street  
GR-104 32 Athens  
Greece

- **Duration:** 3 months (Athens Biennale) between 1st May 2009 to 30th July 2009
- **Founded:**
- **Targetgroup:** International

---

### Description

The European Biennial Network is a collaborative structure, active in the field of contemporary art, that aims to promote dialogue, interaction and collaboration between contemporary art Biennials in Europe. The Network is inaugurating its Residency Programme. In the following months, the member Biennials of the European Biennial Network will be issuing Open Calls for residency positions. The Residency Programme of the European Biennial Network aims to offer to successful applicants the opportunity to conduct original research on contemporary art in a major city, while supported by the organisers of a biennial exhibition. Each member Biennial of the European Biennial Network is individually responsible for the resident it will host. Applications must be made for the specific residency position. Upon completion of the residency, the resident will be required to produce a text, outlining the basic parameters of his/her research, which will be used for publication by the European Biennial Network. The current open call is for a 3 months residency at the Athens Biennale. The

scope of the residency must relate to researching the Athens contemporary art scene.

---

#### **Paid by host**

travel to and from the host city, accommodation, stipend of 1.000 euros per month. Additional funds for equipment and/or transport of work may be available, depending on the specifics of the residency

---

#### **Deadline**

February 28

---

#### **Application address**

c/o Athens Biennial, 8, Acharnon street

Athens

Greece

Telephone +30 210 52 32 222

Fax +30 210 52 32 202

E-mail [contact@europeanbiennialnetwork.org](mailto:contact@europeanbiennialnetwork.org)

Find us on:





lundi, 02. février 2009

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## EUROPEAN BIENNIAL NETWORK - Biennial Exchange and Residency Programme

### Residency Programme - OPEN CALL FOR APPLICATIONS ATHENS BIENNAL

As part of its ongoing Residency Programme, the European Biennial Network is issuing an Open Call for applications for a **residency** position offered by the **Athens Biennale**.

One three-month residency for a curator hosted by the Athens Biennale, between 1st May 2009 to 30th July 2009.

**Residency position requirements:** The scope of the residency must relate to **researching the Athens contemporary art scene**.

This application is open to all curators, whether permanently employed at an institution or independent.

The successful applicant will be offered travel to and from their host city and accommodation, as well as a stipend of 1.000 euros per month. Additional funds for equipment and/or transport of work may be available, depending on the specifics of the residency.

#### **Application Guidelines:**

Applications must be made by **cv** and a **letter of interest** (max. 500 words). There is no special application form.

In the letter of interest, the applicant must clearly outline how he/she intends to respond to the requirements of the position.

Applicants may be requested to provide further clarifications and/or additional material, during the selection process. This will not constitute any indication as to the success of the application.

Generic applications, or ones not clearly relating to the requirements of the position, will not be accepted.

Applications must be in **English**.

Applications must be sent **by e-mail only** (attached as word or pdf documents) to the **European Biennial Network**: [contact@europeanbiennialnetwork.org](mailto:contact@europeanbiennialnetwork.org).

Application deadline: **28th February 2009**, inclusive.

The successful applicant will be notified by the Athens Biennale, after **15th March 2009**.

Only the successful applicant will be notified. We regret that due to the volume of applications expected, we cannot individually reply to each applicant.

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## Athens Biennale Residency Program

**Author:** Mosaiko Editor

**Posted on:** Feb 13th 2009

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### Open Call for Applications

As part of its ongoing Residency Program, the European Biennial Network is issuing an Open Call for applications for a **residency** position offered by the **Athens Biennale**.

The Residency Program of the European Biennial Network aims to offer to successful applicants the opportunity to conduct original research on contemporary art in a major city, while supported by the organizers of a biennial exhibition. The knowledge and experience of the host and its relationship to the specific locality will provide the resident access to the local art scene, historical records, archives, academic collocutors, and any other support necessary for research.

Each member Biennial of the European Biennial Network is individually responsible for the resident it will host. Applications must be made for the specific residency position. The successful applicant for this residency position will be selected by the Athens Biennale.

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### Calendar of Events

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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The successful applicant will be offered travel to and from their host city and accommodation, as well as a stipend of 1.000 euros per month. Additional funds for equipment and/or transport of work may be available, depending on the specifics of the residency.

Upon completion of the residency, the resident will be required to produce a text, outlining the basic parameters of his/her research, which will be used for publication by the European Biennial Network.

For more information please visit:  
<http://www.europeanbiennialnetwork.org/activities.htm>

## Mosaiko Poll

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- ☐ Government: Implementing laws and policies
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- ☐ Entrepreneurs: Developing new energy efficient technologies
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# NeMe: Outdated entries Athens Biennale open call for applications

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## European Biennial Network: Biennial Exchange and Residency Programme

Residency position requirements: The scope of the residency must relate to researching the Athens contemporary art scene.

The resident will be required to follow a demanding programme, which will include studio visits, conversations with artists, curators, critics and academics, collectors, museum directors, and other art professionals, as well as visits to exhibitions and portfolio examinations. He/she will also be expected to fully engage with the local scene, acquiring an expertise in local artists that may be used in future projects. He/she will also be required to give lectures about former and current projects, participate in seminars with various partners of the Athens Biennale.

The term of the residency coincides with final preparations and the opening the 2nd Athens Biennale 2009 HEAVEN, which will offer the resident a unique 'insiders look', as well as the opportunity to experience the city at a most vivid period for contemporary art.

This application is open to all curators, whether permanently employed at an institution or independent.

Applications must be made for the specific residency position. The successful applicant will be selected by the Athens Biennale.  
(Please see Application Guidelines below )

### Archives

ID: 955

Posted: 10 February 2009

DEADLINE: 28 February 2009  
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[Aerowaves 2012](#)

[documenta 13](#)

[Göteborg International Biennial For  
Contemporary Art 2011](#)

[3rd Athens Biennale 2011](#)

(Please see application guidelines below.)

The successful applicant will be offered travel to and from their host city and accommodation, as well as a stipend of 1.000 euros per month. Additional funds for equipment and/or transport of work may be available, depending on the specifics of the residency.

Upon completion of the residency, the resident will be required to produce a text, outlining the basic parameters of his/her research, which will be used for publication by the European Biennial Network.

## Application Guidelines

- Applications must be made by cv and a letter of interest (max. 500 words). There is no special application form.
- In the letter of interest, the applicant must clearly outline how he/she intends to respond to the requirements of the position.
- Applicants may be requested to provide further clarifications and/or additional material, during the selection process. This will not constitute any indication as to the success of the application.
- Generic applications, or ones not clearly relating to the requirements of the position, will not be accepted.
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- The successful applicant will be notified by the Athens Biennale, after 15th March 2009.
- Only the successful applicant will be notified. We regret that due to the volume of applications expected, we cannot individually reply to each applicant.

Deadline: 28/02/09 – inclusive

Contact:

European Biennial Network, c/o Athens Biennial  
Biennial Exchange and Residency Programme  
8, Acharnon street  
GR-104 32 Athens  
Greece  
phone: +302105232222  
fax: +302105232202  
[contact@europeanbiennialnetwork.org](mailto:contact@europeanbiennialnetwork.org)

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Athens Biennale

NEXT IMAGE

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EUROPEAN BIENNIAL NETWORK  
BIENNIAL EXCHANGE  
AND RESIDENCY PROGRAMME

ΔΙΚΤΥΟ ΕΥΡΩΠΑΪΚΩΝ ΜΠΙΕΝΑΛΕ  
ΠΡΟΓΡΑΜΜΑ ΑΝΤΑΛΛΑΓΩΝ  
ΚΑΙ ΔΗΜΙΟΥΡΓΙΚΗΣ ΦΙΛΟΞΕΝΙΑΣ  
ΜΠΙΕΝΑΛΕ

CONTACT  
contact@athensbiennial.org  
contact@europeanbiennialnetwork.org  
+30-2105232222

WEBSITE  
http://www.athensbiennial.org  
http://www.europeanbiennialnetwork.org

PERMANENT ADDRESS  
8, Acharnon street  
GR-104 32 Athens  
Αχαρνών 8  
104 32 Αθήνα

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Η Μπιενάλε της Αθήνας προσφέρει, σε συνεργασία με το Remap 2, σε επιλεγμένους υποψήφιους τη δυνατότητα φιλοξενίας και εργασίας, καθώς και πρακτικής άσκησης, κατά τη διάρκεια της 2ης Μπιενάλε της Αθήνας 2009 HEAVEN. Η φιλοξενία παρέχεται στο πλαίσιο του Προγράμματος Ανταλλαγών και Δημιουργικής Φιλοξενίας Μπιενάλε, το οποίο έχει θεσπίσει το Δίκτυο Ευρωπαϊκών Μπιενάλε, με την υποστήριξη του Προγράμματος Πολιτισμός της Ευρωπαϊκής Ένωσης. Η δυνατότητα πρακτικής άσκησης παρέχεται σε φοιτητές, αποφοίτους ή νέους επαγγελματίες που επιθυμούν να εξοικειωθούν με τον χώρο της σύγχρονης τέχνης και να συμβάλουν στην προετοιμασία της 2ης Μπιενάλε της Αθήνας.

The Athens Biennale, in collaboration with Remap 2, offers residencies and internships to selected candidates during the 2nd Athens Biennale 2009 HEAVEN. The residency is offered as part of the Biennial Exchange and Residency Programme, initiated by the European Biennial Network, with the support of the Culture Programme of the European Union. Internships are offered to students, graduates or young professionals, who wish to become familiar with the contemporary art field and contribute to the preparation of the 2nd Athens Biennale 2009.



