



Contemporary Artists and Water Issues

Île Rousseau

Geneva

Château de Penthes

18 Chemin de l'Impératrice, Pregny-Chambésy, Geneva

Opening Wednesday 22 March 2017

World Water Day

Press visit

11:00 am Île Rousseau, Geneva

12:30 pm Château de Penthes, Pregny-Chambésy, Geneva

Exhibition runs **from 23 March to 02 July 2017**

A project by **ART for The World**

Curated by **Adelina von Fürstenberg**



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Contemporary Artists and Water Issues

23 March
– 02 July 2017

Île Rousseau, Genève
Château de Penthes, Pregny-Chambésy, Genève



PRESS RELEASE

ART for The World presents AQUA, an international traveling exhibition inaugurated in Geneva on the 22 March 2017, World Water Day.

11:00 am – Meeting point at Île Rousseau for beginning of the press visit.

12:00 am – Departure by chartered bus from Quai des Bergues to Château de Penthes for continuation of exhibition visit followed by a buffet.

Continuing its mission to raise awareness on essential issues of our times through contemporary art, the latest art project of **ART for The World**, is **AQUA**, an international traveling exhibition focusing on water and its importance to human beings, fauna and flora, curated by **Adelina von Fürstenberg**.

AQUA aims to emphasize our collective responsibility on the role and use of water in our world today, where water management is a major challenge and a priority objective of the 21st century.

The exhibition is presented in *avant-première* from Geneva, a quintessential city of water, where the Rhône River, after running through the Canton of Valais and forming Lake Lemman, flows through the heart of Geneva where it converges with the Arve River before continuing on to Lyon and the Mediterranean Sea.

Most being presented for the first time, the artworks by 32 contemporary artists from differing horizons, touch on the preservation of water. The exhibition is conceived **to raise public awareness of the notion of interdependence, essential to the conservation of our environment and to the future of our planet.** When water is under menace, so too are all forms of life on Earth. Recognised as a vital life-giving element, water is essential to preserving biodiversity and ecosystems. As a human resource, it is at the centre of climate change and its consequences, a possible origin, or a subject of conflict.

Invited artists and filmmakers:

Omar Ba, Nigol Bezjian, Clemente Bicocchi, Stefano Boccalini, Alighiero Boetti, Benji Boyadgian, Jonathas de Andrade, Silvie Defraoui, Michel Favre, Noritoshi Hirakawa, Francesco Jodice, Ilya and Emilia Kabakov, Shin Il Kim, Alexander Kosolapov, Iseult Labote, Salomé Lamas, Marcello Maloberti, Andrea Marescalchi, Carlos Montani, Marcelo Moscheta, Stéphanie Nava, Luca Pancrazzi, Dan Perjovschi, George Pusenkoff, Shimabuku, Eduardo Srur, Barthélémy Toguo, Maria Tsagkari, Velu Viswanadhan, Gal Weinstein, Vasilis Zografos.

AQUA is presented on **World Water Day, 22 March 2017**, granting the artists expression, on this symbolic occasion, of their engagement to this indispensable element on which we all rely.

The exhibition will take place in two different locations in Geneva:

From 23 March to 31 May at **Île Rousseau**, Quai des Bergues, located on the Rhône River in the heart of the city.

From 23 March to 2 July at **Château de Penthes in Pregny-Chambésy**, located in the area of the **United Nations** and international organizations.

Following Geneva, **AQUA** will be presented in a new edition at **SESC Belenzhino, São Paulo, Brazil**, from November 2017 to February 2018, and continue its itinerary in 2018, to other continents.

Catalogue

The exhibition is accompanied by a colour catalogue of 110 pages with forewords by Ambassador Manuel Sager, Director of the Swiss Agency for Development and Cooperation (SDC); Mr. Sami Kanaan, Administrative Councillor in charge of the Department of Culture and Sport of the City of Geneva and Mr. Guy Ryder, Chair of UN-Water and Director-General of the International Labour Organization; an introduction by Mrs. Adelina von Fürstenberg, curator of AQUA; the contributions of the artists; essays by specialist authors from different fields for a pluralistic approach to the water issue: Prof. Alessandra Lukinovich, Professor at the Ancient Greek Unit at the Faculty of Letters of the University of Geneva; Ms. Lorenza Pignatti, art critic and Professor of Phenomenology of Contemporary Art at the New Academy of Fine Arts in Milan; and Dr. Thomas Boehler, economist and policy analyst at the Organisation for Economic Co-operation and Development (OECD) in Paris.

Support and Partnerships

In the framework of building awareness for the **Sustainable Development Goals of the UN**, AQUA is organized with the support of the **SDC/DFAE** (Swiss Agency for Development and Cooperation / Federal Department of Foreign Affairs), **Department of Culture and Sport of the City of Geneva**, **FMAC** (City of Geneva Contemporary Art Fund), **Loterie Romande**, **SIG** (Industrial Services of Geneva), **ONE CREATION Cooperative**, **MIRABAUD & Cie SA**, **Ernst Göhner Foundation**, **Hotel Drake Longchamp, Geneva**, **Pour-cent culturel Migros**, **VISIONCOLOR**, **HelvéCie S.A.**, **Eckman Art & Insurance**, among others;

and in partnership with **UN Water**, **Fondation pour Genève** and **Geneva Water Hub**.

CBH (Swiss Banking Company) is the Global Partner 2016-2017 of ART for the World.

Special Thanks

Guillaume Barazzone, Administrative Councillor, Mayor of Geneva; Sami Kanaan, Administrative Councillor in charge of the Department of Culture and Sport of the City of Geneva; Michel Jarraud, Honorary Secretary-General of the World Meteorological Organization (WMO), Geneva; Ivan Pictet, President of the Fondation pour Genève; International Geneva Bureau, Republic and Canton of Geneva; Service of Public Space and Security of the City of Geneva; Olivier Ferrari, Coninco, Vevey; Centre d'Art Contemporain Genève; Aqua Viva, Gewässerschutzorganisation, Switzerland; Medi@lab-Geneva; Agata Boetti, Paris; Anahelena Curti, Arte3 / São Paulo; Jack Persekian, Jerusalem; Julie and Edoardo Bugnone, Geneva; Nadine Tarbouriech, Paris; Serena Bencini and Archivio Marescalchi, Florence; Thomas Schumann, Water Security Fund, Santa Monica / LA; Frac Provence-Alpes-Côte d'Azur; Bandjoun Station, Cameroon; and the galleries of Riccardo Crespi, Milan; Air de Paris, Paris; Anadiel, Jerusalem; Art Bärtschi & Cie, Geneva; Sébastien Bertrand, Geneva; Blondeau & Cie, Geneva; Andrea Caratsch, St. Moritz; espace_L, Geneva; Lelong, Paris; Sprovieri, London; and Vermelho, São Paulo.

ART for The World

An NGO (Non-Governmental Organisation) and a **Public Utility of the Canton of Geneva affiliated with the UNDPI** (United Nations Department of Public Information), ART for The World mobilizes contemporary art, cinema and culture, addressing compelling issues in our society. Since its founding in 1996, ART for The World has conceived numerous traveling exhibitions and produced several short movies. Since 1998, ART for The World regularly collaborates with the Regional Direction of the SESC São Paulo in Brazil. In 2005, its sister organization, ART for The World Europa was founded in Italy.

Press Information

ART for The World

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Images of the works

A selection of high-resolution images is available at this link
www.aqua-artfortheworld.net/downloads

INTRODUCTION

by Adelina von Fürstenberg
Curator of AQUA

Continuing its mission to raise awareness on essential issues of our times through contemporary art, the new art project of ART for The World, is AQUA, an exhibition focusing on water and its importance to human beings, fauna and flora. The works of 32 artists deal with issues of the environment, biodiversity, ecosystems, climate change and water preservation as a vital resource. AQUA is a traveling exhibition originating in Geneva, then will be presented at SESC Belenzhino in Sao Paulo, and to other continents in 2018.

Conceived to raise public awareness on the notion of interdependence, essential to our environment and to the future of our planet, AQUA emphasizes our collective responsibility towards water in our contemporary society.

We know that human activity has a direct impact on natural resources, as well as on animals and plants, with which we share the Earth. Damaged ecosystems, climate change, endangered species, the survival of wildlife in developed areas, etc., push us to question the relationship between humans and other forms of life. Water is essential to life for all living organisms; however, by addressing a broad spectrum of compelling questions, water has become a major global challenge of our contemporary world.

Who does water belong to? Is water a private good or a public resource?

Recognised as a vital element since the beginning of time in all civilizations, the global economy is now changing the definition of water from a public resource to a marketable commodity. We should remember the citation in *Institutiones Justiniani*, the law codes ordered by Romano-Byzantine emperor Justinian I, "By the law of nature, these elements are common to all mankind: air, fresh water, the sea as well as the seaside."

Drinking water is another important issue. With the increase of environmental pollution of water since the industrial age, it has become necessary to support access to clean drinking water as a fundamental right. We, human beings, as well as fauna and flora, depend on water, a vital and essential element. When water is threatened, so too are all other forms of life on Earth.

In her reference book *Water Wars: Privatization, Pollution and Profit*, Vandana Shiva cites the nine core principles of water democratization:

1. Water is nature's gift
2. Water is essential to life
3. Life is interconnected through water
4. Water must be free for sustenance needs
5. Water is limited and exhaustible
6. Water must be conserved
7. Water is a commons
8. No one holds a right to destroy
9. Water cannot be substituted

Water has played a fundamental role in the development of the first civilizations and their cities, which spread out alongside major rivers, strategic locations due to the fertility of the soil, the

facilitation of transport, and thus became essential for agriculture, fishing and harvesting. This configuration generated a more complex social structure, aimed at managing trade and cultural exchange, as well as potential conflicts linked to resources. Water also ensured the construction and management of systems to provide irrigation and prevent flooding.

The awareness that water is essential if life is to flourish is found in every civilization. Water's critical importance has been recognized since the earliest times identified as one of the principle constitutive elements constituting of the universe, and assigned important symbolic and spiritual value. For the Sumerians, for instance, the word "a" meant both "water" and "generation." In most religions, water became a symbol of rebirth and divine grace.

In the exhibition of AQUA, we find a broad spectrum of reflections on water, presented in this publication by the artists themselves; for instance, the question of water's sacredness in the film, *L'Eau- Ganga* by Velu Viswanadhan, or of drought in *One more Garden, One more Circle*, an ephemeral installation made of ashes by Maria Tsagkari, or the important issue of endangered animals in the artwork by Eduardo Srur, *Hora da Onça Beber Água/ It is time for Jaguar to drink water*.

Pollution is particularly highlighted in the video installation by Noritoshi Hirakawa, *Harukasakura*, where the consequences of the Fukushima nuclear catastrophe and the radioactive contamination of its waters which worsen daily. In *Superposition* by Michel Favre, pollution, on the contrary, was a result of the canalization of the Aire River, in the complex context of the development of the property market and agriculture.

It is also relevant to draw attention to the film by Nigol Bezjian on water scarcity in zones of conflict as in Syrian refugees' camps in Lebanon, or the sculpture *Public Private* by Stefano Boccalini on the intense ongoing debate of great importance: water is it a public or private good?

Geneva, January 2017

INVITED ARTISTS & VENUES AND DATES

Geneva

Île Rousseau

23 March 2017 - 31 May 2017

Artist

Eduardo Srur (Brazil)



Château de Penthes

23 March 2017 – 2 July 2017



Artists

Omar Ba (Senegal / Switzerland)

Nigol Bezjian (Syria)

Clemente Biccocchi (Italy)

Stefano Boccalini (Italy)

Alighiero Boetti (Italy)

Benji Boyadgian (Palestine)

Jonathas de Andrade (Brazil)

Silvie Defraoui (Switzerland)

Michel Favre (Switzerland)

Noritoshi Hirakawa (Japan)

Francesco Jodice (Italy)

Ilya and Emilia Kabakov (Ukraine/USA)

Shin Il Kim (South Korea)

Alexander Kosolapov (Russia)

Iseult Labote (Switzerland-Greece)

Salomé Lamas (Portugal)

Marcello Maloberti (Italy)

Andrea Marescalchi (Italy)

Carlos Montani (Argentina)

Marcelo Moscheta (Brazil)

Stéphanie Nava (France)

Luca Pancrazzi (Italy)

Dan Perjovschi (Romania)

George Pusenkoff (Russia)

Shimabuku (Japan)

Barthélémy Toguo (Cameroon)

Maria Tsagkari (Greece)

Velu Viswanadhan (India/France)

Gal Weinstein (Israel)

Vasilis Zografos (Greece)

GENEVA

Île Rousseau

23 March 2017 - 31 May 2017

In the heart of the city of Geneva, Rousseau Island is a small park and island in the middle of the Rhone River, offering a unique panorama of the city and the magnificent facades along the two adjacent shores of Lake Geneva.

In 1835, a statue in honour of the Genevan philosopher, Jean-Jacques Rousseau, was raised and the island was renamed in his name, losing its former appellation of « île des barques», the island of boat.



Château de Penthes

23 March 2017 – 02 July 2017

Located in the outskirts of Geneva and in the heart of the international district, the *Domaine de Penthes* has been hosting the *Museum of Swiss Abroad* for 40 years. The Museum hosts a permanent collection that evokes the history of Switzerland and the country in a different way, through the fate of men and women who have left their homeland and marked the world with their imprint. Visitors also discover the historical and artistic links between Switzerland and the rest of the world. For several years, the Château de Penthes has been also hosted many international temporary exhibitions of contemporary art.



Dates

23 March 2017 – 02 July 2017

Opening

Wednesday 22 March 2017

World Water Day

11:30 am Île Rousseau, Geneva

12:30 pm Château de Penthes, Pregny-Chambésy, Geneva

Opening Hours

Tuesday – Sunday, from 1 pm to 6 pm

Closed on Monday

Prices

CHF 10.- / CHF 6.-

free admission under 18

and on the first Sunday of the month

Access

Access from Cornavin station:

Bus TPG V - direction: La Becassière,

or Z – direction: Bois-Chatton

stop Penthes.

ORGANISATION

A project by

ART for The World

Concept and Curatorship

Adelina von Fürstenberg

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ART for The World

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Léo Quetglas

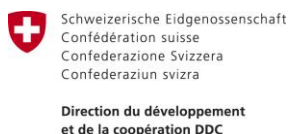
Château de Penthes

Overall coordination and
Press relations

Camille Verdier

PARTNERS

With the support of



Global Partner



In partnership with



Special thanks

Guillaume Barazzone, Administrative Councillor,
Mayor of Geneva

Sami Kanaan, Administrative Councillor in charge
of the Department of Culture and Sport of the City
of Geneva

Michel Jarraud, Honorary Secretary-General of
the World Meteorological Organization (WMO),
Geneva

Ivan Pictet, President of the Fondation pour
Genève

International Geneva Bureau
Service of Public Space and Security of the
City of Geneva

Centre d'Art Contemporain Genève

Aqua Viva, Gewässerschutzorganisation,
Switzerland

Medi@lab-Geneva, Switzerland

Agata Boetti, Paris

Anahelena Curti, Arte3 / São Paulo

Jack Persekian, Jerusalem

Julie and Edoardo Bugnone, Geneva

Nadine Tarbouriech, Paris

Serena Bencini and Archivio Marescalchi,
Florence

Thomas Schumann, Water Security Fund, Santa
Monica, LA

Bandjoun Station, Cameroon

Frac Provence-Alpes-Côte d'Azur

Riccardo Crespi Gallery, Milan

Air de Paris Gallery, Paris

Anadiel Gallery, Jerusalem

Art Bärtschi & Cie Gallery, Geneva

Sébastien Bertrand Gallery, Geneva

Blondeau & Cie Gallery, Geneva

Andrea Caratsch Gallery, St. Moritz

espace_L Gallery, Geneva

Lelong Gallery, Paris

Sprovieri Gallery, London

Vermelho Gallery, São Paulo.

ARTISTS AND ARTWORKS

Omar Ba

SAM SAM, 2017

Nigol Bezjian

Me, Water, Life, 2017

Clemente Bicocchi

Notturmo, 2016

Stefano Boccalini

PublicPrivate, 2017

Alighiero Boetti

Classifying the thousand longest rivers in the world, 1977

Benji Boyadgian

Still Waters, 2017

Clogged, 2017

Jonathas de Andrade

O Peixe, 2016

Silvie Defraoui

Archives du Futur (Faits et Gestes), 2014

Inondation / Somerset

Michel Favre

Superpositions, 2014

Noritoshi Hirakawa

HARUKASAKURA, 2017

Francesco Jodice

A water tale, 2008

Ilya et Emilia Kabakov

The Toilet on The River, 1996 - 2016

Shin Il Kim

Water, 2003

Alexander Kosolapov

Russian Revolutionary Porcelain, 1989-1990

Russian Revolutionary Porcelain, 1989-1990

Salomé Lamas

Theatrum Orbis Terrarum, 2013

Iseult Labote

Series LA CHAUDIÈRE N°I, 2005

Series LA CHAUDIÈRE N°IX, 2005

Marcello Maloberti

Kubec, 2017

Andrea Marescalchi

Avida Diva, 2010

Marcelo Moscheta

A Line In The Arctic, 2012

Carlos Montani

AQUA PLANETAE, 2012 - ongoing

Stéphanie Nava

Le cours figé des lignes, 2012

Luca Pancrazzi

Fuori Registro (3000 metri), 2014

Dan Perjovschi

Drawing on Water, 2017

George Pusenkoff

12. 07.12 Reflecting Sea_01 (black), 2012

Shimabuku

Sea and Flowers, 2013

Eduardo Srur

Hora da Onça Beber Água, 2014/2017

Barthélémy Togo

Déluge XI, 2016

Maria Tsagkari

One More Garden, One More Circle, 2013

Velu Viswanadhan

L'Eau - Ganga, 1985

Gal Weinstein

Nahalal (Partly Cloudy), 2011

Vasilis Zografos

Untitled, 2010

Untitled, 2010

Untitled, 2010

Untitled, 2017

Born in 1977 in Senegal.
Lives and works in Geneva, Switzerland.

SAM SAM, 2017

SAM SAM presents the dramatic situation that has affected the city of Dakar, in Senegal, and its suburbs for over a decade. The growth of the city of Dakar, starting from 1970, has led to an intense pumping of the ground water, which is inherently almost at ground level, for supplying drinking water in Dakar. The Niayes, the wetlands on the outskirts of the capital, have incrementally dried up and caused an urban growth. The urbanization of the suburbs has polluted the groundwater, now unsafe to drink. Pumping operations have decreased, thus increasing the water level and causing serious flooding every winter season. The population in the suburbs fear the rainy season, and its risk of floods. Certain neighbourhoods battle year round with the disaster of stagnant water due to the high groundwater.



SAM SAM, 2017

video, colour, sound

duration: 6'

Courtesy of the artist

Production ART for The World

With the support of SDC / FDFA (Swiss

Agency for Development and Cooperation)

Selected biography

2016: *Eclosion*, Templon Gallery, Brussels, Belgium; Salon D'Automne, Grand Palais, Paris, France ; *En toute modestie* – Archipel Di Rosa, Mial Sète, France; *Mauvaises Graines 2*, Topographie de l'Art, Paris, France; *You Go To My Head*, Daniel Templon Gallery, Brussels, Belgium; **2015:** Anne de Villapoix Gallery, Paris, France ; Giuseppe Pero Gallery, Milan, Italy; **2014:** Hales Gallery, London, UK; *Eclipse*, Guy Bärtschi Gallery, Geneva, Switzerland; *Summer Exhibition 2014*, Royal Academy of Arts, London, UK; *Ici l'Afrique/ Here Africa*, Château de Penthes, Geneva, Switzerland; **2013:** Pandore, Le Manège Gallery, French Institute of Dakar, Dakar, Senegal.

NIGOL BEZJIAN

Born in 1955 in Aleppo, Syria.
Lives and works in Beirut, Lebanon.

[Me, Water, Life](#), 2017

The film is poetic journey into the world of Syrian refugees in Lebanon and their dire situation dealing with water in their everyday life, hygiene, sewers, agriculture and more.

As "Water" is life, and "Life" is a being, when one cannot find water, a person is unable to declare "Me".

The film consists of images and sounds capturing various moments in the daily life of refugee camps or settlements composed of unfinished structures for human use.

Selected filmography

2016: *Temple of Light*; **2015:** *After This Day*; **2014:** *Thank You Ladies and Gentlemen*; *The Same Gate*; **2013:** *I Left My Shoes in Istanbul*; *Milk, Carnation and a Godly Song*; **2008:** *Home/Land*; **2005:** *Beautiful Armenians*; **2003:** *Verve*; **2001:** *Roads Full of Apricots*; *Muron*; **1992:** *Chickpeas*; **1981:** *Cycle Carmen*.

His films have been projected in film festivals internationally and have been awarded numerous prizes.



[Me, Water, Life](#), 2017

video HD, colour, sound, 16:9

duration: 10'

Courtesy of the artist

Production ART for The World

With the support of SDC / FDFA (Swiss Agency for Development and Cooperation)

CLEMENTE BIOCCHI



[Nottuno](#), 2016

HD video, black and white, sound
duration: 10'

Courtesy of the artist

Born in 1973 in Florence, Italy.

Lives and works between Basel, Switzerland and Florence, Italy.

[Nottuno](#), 2016

Nottuno is a short film shot in a remote bay on an Ionian island; but it could be anywhere in the universe.

The sound of the waves is slowly overtaken by the sound of a herd of goats passing by. The goats appear from nowhere, as ghosts, and they come closer.

Once the goats have passed, we hear again the sound of water, but now imbued with a different meaning, due to of the imaginary science-fiction narrative that underlines these images (inspired by *Nightfall*, a short novel by Isaac Asimov), which gives them a sense of urgency, and at the same time an unavoidable destiny.

Selected Filmography

2016: *Nottuno*; **2013:** *Educazione Affettiva* - with Federico Bondi; **2012:** *Black Africa White Marble / Africa Nera Marmo Bianco*; **2006:** *60 anni*; **2004:** *Qualcosa di insolito*; *Motion Control*; **2003:** *Non è Colpa Mia*.

His first novel will be published in June 2017, in Italy.

STEFANO BOCCALINI



PubblicaPrivata, 2015
steel, iron
670 x 100 x 20 cm

view of the permanent work conceived to *aperto_ art* on the border in 2015, Temù, Italy
Courtesy cultural district of Valle Camonica, Italy
Photo credit: Stefano Serretta

in the framework of AQUA

PublicPrivate, 2017

public: steel, 1 x 2,365 x 0,25 m

private: iron, 1 x 2,943 x 0,25 m

Courtesy of the artist

Born in 1963 in Milan, Italy, where he lives and works.

PublicPrivate, 2017

The choice of materials for the construction of *PublicPrivate* has been crucial. The artist looked for two different materials, aesthetically as similar as possible, but with different technical features. This led to the choice of iron and steel. Simply polished they appear similar, but when exposed to atmospheric elements, or in contact with water, they react in different ways. Iron, over time, easily rusts and deteriorates, while the steel retains its original sheen. The word "Public" is made of steel, the word "Private" of iron – the reference is obvious: water. Over time, the work will evolve and will highlight more precisely a fundamental concept: that water is a public good.

Selected biography

2016: *Gangcity*, 15th Venice Architecture Biennale, Italy; *The collection of the Rotary Club Prize Milan Brera*, Lampertico Gallery, Milan, Italy; **2015:** *PubblicaPrivata*, *aperto_ art* on the border, Temù, Italy; **2014:** *Parole*, Studio Dabbeni, Lugano, Switzerland; *Food*, Musée MuCEM, Marseille, France; **2012:** *Anno del Drago*, Centre for Contemporary Art L. Pecci, Prato, Italy; *Cartabianca Milano*, Museum of Villa Croce, Genoa, Italy; **2010:** *Melting Pot 3.0*, Hangar Bicocca, Milan, Italy; **2009:** *We Do It*, Kunstraum Lakeside, Klagenfurt, Austria; **2008:** *Economia Politica/Geografie Umane*, Studio Dabbeni, Lugano, Switzerland; 15th Quadrennial of Art in Rome, Palazzo delle Esposizioni, Rome, Italy.
www.stefanoboccalini.com

ALIGHIERO BOETTI

Born in 1940 in Turin, Italy.

He lived and worked in Rome, Italy, where he died in 1994.

Classifying the thousand longest rivers in the world, 1977



I mille fiumi più lunghi del mondo (The thousand longest rivers in the world) is an artistic project and an enormous research work, in which Boetti lists the rivers' lengths, made to reach a convincing and precise hierarchy despite the impossibility of absolute measures. From 1970 and until 1973, the artist, along with Anne-Marie Sauzeau-Boetti, undertook a long data collection creating a true fluvial database. The publication was produced in 1977 and titled, *Classifying the thousand longest rivers in the world*. Two of the book, one with a red cover and one embroidered, are presented in AQUA, along with two other volumes, never exhibited before- a book which gathers all research documents used by Boetti and Anne-Marie Sauzeau to complete their project, and the typewritten prototype of the printed book.

Classifying the thousand long rivers in the world, 1977

book with embroidered cover

edition of 500 signed and numbered

copy 149/500

about 1000 pages

22 x 16 x 6 cm

Courtesy Agata Boetti, Paris

Photo credit: Agata Boetti

Selected biography

2016: *TUTTO*, Gladstone Gallery, New York, USA ; *Quand fondra la neige, ou ira le blanc*, Palazzo Fortuny, Venice, Italy ; **2013:** *Alighiero Boetti a Roma*, Fondazione Maxxi, Rome, Italy; **2012:** *Alighiero Boetti: Game Plan*, Tate Modern, London, UK; *Alighiero Boetti: Game Plan*, Museum of Modern Art, New York, USA ; *Arte Povera. The Great Awakening*, Kunstmuseum Basel, Switzerland; **2010:** *Alighiero Boetti: strategia de juego*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; **2000:** *Le Temps, vite*, Musée national d'art moderne, Centre Georges Pompidou, Paris, France; **1994:** *The Italian Metamorphosis, 1943 – 1968*, Solomon R. Guggenheim Museum, New York, USA.

BENJI BOYADGIAN

Born in 1983 in Jerusalem, Israel, where he lives and works.

[Still Waters](#), 2017

[Clogged](#), 2017



The video and the drawings depict a walk along the hypothetical route of the higher-level ancient Roman aqueduct during the winter season of rain in Jerusalem. This south-north traverse suggests to reorient the city along its natural growth axis, and to look at Jerusalem and its surrounding cities as a continuous but fragmented agglomeration. An uninterrupted built fabric connects two obsolete pools at the beginning and end of the video; from Artas, (Bethlehem district) to the old city of Jerusalem crossing multiple boundaries, and temporalities. Along this route, the sprawls of the past century and a half, a layered urban history, unfold. The video suggests a fiction to the ruin of this aqueduct, which was the main water supply for Jerusalem for a few centuries.

[Still Waters](#), 2017

video, colour, no sound

duration: 11' 50"

Production Anadiel Gallery, Jerusalem



[Clogged](#), 2017

9 drawings, pen, ink and watercolour on paper (detail)

61 x 48,3 cm each

Selected biography

2016: *Traces*, Art Rooms, Kyrenia, Cyprus ; The Jerusalem Show VIII: *'Before and After Origins'*, Al Ma'mal Foundation for Contemporary Art, Jerusalem, Israel ; *De lova de oss en skola, de lovade en Simhall*, Skånes konstförening, Lund, Sweden ; *Lines of passage (in media res)*, Municipal art gallery, Lesbos, Greece; **2015:** *Line*, Art Rooms, Kyrenia, Cyprus ; *Stepping over the Borders*, European Mediterranean Art Association (EMMA), Nicosia, Cyprus; *Shared Religious places*, Museum of European and Mediterranean Civilizations (MuCEM), Marseille; **2014:** *Spinning On An Axis*, Mario Mauroner Contemporary Art, Vienna, Austria ; The Jerusalem Show VII: *'Fractures'*, Al Ma'mal Foundation for Contemporary Art, Jerusalem, Israel.

JONATHAS DE ANDRADE

Born in 1982 in Maceió, Brazil.
Lives and works in Recife, Brazil.

O Peixe, 2016

The video shows local fishermen from the northeast coast of Brazil, at work on the water. Using traditional methods of catching fish by casting nets, shooting spears, and diving, the fishermen play a fictional ritual invented by the artist: they hold the fish in their arms until the moment of death in an embrace between predator and prey, life and death. Shot in lush 16mm to suggest a kind of early ethnographic film, this video is situated in a hybrid territory between documentary and fiction.

Selected biography

2016 : *Convocatória Para Um Mobiliário Brasileiro*, Museu Arte de São Paulo – MASP, Brazil; Biennale de São Paulo, Brazil; *O Caseiro*, Vermelho Gallery, São Paulo, Brazil; Biennale de Mercosul, Porto Alegre, Brazil; **2015**: Performa 15, New York, USA ; 3rd Industrial Art Biennial of Urals, Russia; **2014**: *Museu do Homem do Nordeste*, Museu de Arte do Rio – MAR, Brazil; 11th Dak'ART Biennale, Dakar, Senegal; **2013**: *4.000 Disparos*, Museum of Contemporary Art of Montreal, Canada ; Lyon Biennale, France ; **2011** : Istanbul Biennial, Turkey .



O Peixe, 2016

16 mm film transferred to 2k, colour, sound,
16:9

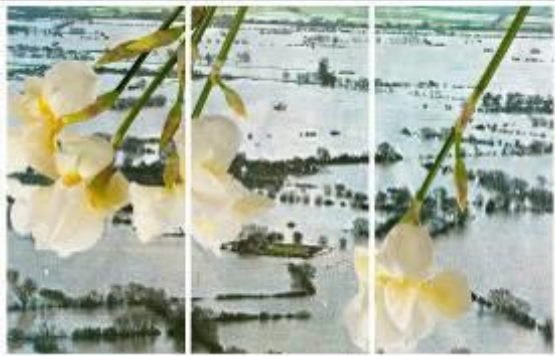
duration: 37'

Courtesy Vermelho Gallery, São Paulo

SILVIE DEFRAOUI

Born in 1935 in St. Gallen, Switzerland.
Lives and works between Vufflens-le-Château,
Switzerland and Corbera de Llobregat, Spain.

Archives du Futur (Faits et Gestes), 2014



Archives du Futur (Faits et Gestes)

Inondation / Somerset, 2014

Fine Art Ultrachrome on Hahnemühle 305 gr
triptych, 255 x 390 cm

Courtesy of the artist

Photo credit: Georg Rehsteiner

The work is a series of press photographs, enlarged to the point of loss of resolution, evoking water-related disasters. The images become, thus increased, are difficult to identify and reveal the materiality of all its components. Flooding, tsunamis, onto which pictures of beautiful flowers are superimposed, stress the contrast between the natural beauty of the world, and its calamities. In the tradition of *vanitas* from still-life, these works of art combine beauty with the terror of the sublime.

Selected biography

2015: Au rendez-vous des amis, Exhibition and congress, Palazzo Vitelli alla Cannoniera, Umbria, Italy; *Es werde Licht...*, Musée d'art de St. Gallen, Switzerland; **2014:** Und überdies Projektionen (Archives du futur), Museum of Art of Solothurn, Switzerland; **2012:** *Silvie Defraoui - Les formes du récit II / the forms of narrative II*, Susanna Kulli Gallery, Zurich, Switzerland; **2011:** *Silvie Defraoui - das Bild im Boden / the Image in the Ground, 1989-2010*, Susanna Kulli Gallery, Zurich, Switzerland; **2009:** *Sombras electricas*, Swiss Cultural Centre, Paris, France.

MICHEL FAVRE

Born in 1964 in Geneva, Switzerland.
Lives and works between Geneva, Switzerland and São Paulo, Brazil.

[Superpositions](#), 2014

Following the revitalisation site from the canal of the Aire in Geneva, the video proposes a sensorial experience of the river in re-construction.

Roaming this tiny piece of the Genevan land, *Superpositions* reactivates the sensations of the river, and reversing the water flows through the seasons. A wandering, without words, behind the scenes of Nature and the Men who shape it.

Selected biography

2015: *Immaterial*, SESC Belenzinho, São Paulo, Brazil;
2012: *Eternal Tour* à São Paulo, SESC Consolação, Brazil;
2010: Biwako Biennial, Japan; **2009:** *Home*, Luciana Brito Gallery, São Paulo, Brazil; **2008:** *Ultra - Nonstop*, Assab One, Milan, Italy; *Mão Dupla*, SESC Pinheiros, São Paulo, Brazil; **2006 :** *Espacio Abierto*, Buenos Aires, Argentine ; *1st Biennial of Canaries*, Las Palmas, Grand Canaria, Spain ; *Stopover*, Fri-Art, Fribourg, Switzerland; **2005:** *Auto Psi – The Women Edition*, ART for The World, FluxLab Carouge, Switzerland; **2004:** *Résistances*, Topographie de l'Art, Paris, France ; **2003 :** *Résistantes*, Mercedes Viegas Gallery, Rio de Janeiro, Brazil; *Auto Psi*, Mostra SESC de Artes Latinidades, São Paulo, Brazil.



[Superpositions](#), 2014

HD video, colour, sound, 16:9

duration: 19'

Courtesy of the artist

Crédits photographiques: © Michel Favre

NORITOSHI HIRAKAWA

Born in 1960 in Fukuoka, Japan.
Lives and works in New York, USA.



HARUKASAKURA, 2017

video installation

Courtesy of the artist

Production ART for The World

With the support of SDC / FDFA (Swiss
Agency for Development and Cooperation)

HARUKASAKURA, 2017

HARUKASAKURA shows twin girls, Sakura and Haruka, who live 22 km from Fukushima Daiichi Nuclear Power Plant in Hirono-town, the nearest city to the plant where children now live. Sakura is the Angel of Water, Haruka the Angel of Humanity, both seeking renewed Harmony on our planet.

Selected biography

2016: *Shikijo: eroticism in Japanese photography*, Blindspot Gallery, Wong Chuk Hang, Hong Kong; **2014:** *Infinite Dance*, Chi-Wen Gallery, Taipei, Taiwan; **2013:** *House of ourselves*, VER Gallery, Bangkok, Thailand; **2012:** *Consciousness, reality*, Fabienne Leclerc Gallery, Paris, France; **2011:** *Beyond the sunbeam through trees*, Yamaguchi Arts and Media Centre, Yamaguchi, Japan; **2010:** *The Returning of the Sun*, Blum & Poe Gallery, Los Angeles, California, USA; **2009:** *Seeking a Light*, Fabienne Leclerc Gallery, Paris, France ; *An Attribute of Living*, Chi-Wen Gallery, Taiwan ; *An Attribute of Living*, HAM Gallery, Nagoya, Japan; **2008:** *Cringe*, Dean Project, Long Island City, NY, USA.

FRANCESCO JODICE

Born in 1967 in Naples, Italy.
Lives and works in Milan, Italy.

[A water tale](#), 2008



In this short film, an old fisherman and his young helper drive through a desert. The old man tells the boy old magical stories about the sea. They stop to get water from a fountain, as they will face a long working day on the sea.

Then we see them on a rolling boat, ritually preparing their fishing equipment. We hear the sound of the water without actually seeing it. The old man and the boy throw the fishing net out, which lands on sand, revealing the whole scene: the two protagonists are standing on a boat beached the middle of the desert while the sound of water dramatically fades.

Selected biography

2016: *Panorama*, CAMERA – Italian Centre for Photography, Turin, Italy; **2015:** *American Recordings*, Castello di Rivoli Museum of Contemporary Art, Turin, Italy; *Weird Tales*, Michela Rizzo Gallery - Palazzo Fortuny, Venice, Italy ; *Cronache*, Umberto Di Marino Gallery, Naples, Italy; **2013:** *Francesco Jodice*, Podbielski Contemporary, Berlin, Germany; **2012:** *Citytellers* Cinema Giorgione, Venice, Italy; *Spectaculum Spectatoris*, Bildmuseet, Umea, Sweden; *Spectaculum Spectatoris*, QAGOMA – Queensland Art Gallery, Brisbane, USA.

[A water tale](#), 2008

HD video, colour, sound

duration: 3' 44 "

Production ART for the World for the 60th anniversary of the Universal Declaration of Human Rights

Photo credits: Saverio Pesapane

ILYA AND EMILIA KABAKOV

Ilya Kabakov was born in 1933, Emilia Kabakov was born in 1945, in Dnepropetrovsk, USSR.

They live and work in Long Island, New York, USA.

[The Toilet on The River](#), 1996 - 2016

The installation, a temporary outhouse nailed together from simple wooden boards, 'plays' with two 'meditative' states: sitting in the toilet and dreaming in the idyll of nature. In both cases, the states of experience are virtually identical: a particular internal concentration; isolation from the social world surrounding and frustrating each of us; a marvellous feeling of solitude, tranquillity and peace which is contrary to one's usual state of perpetual anxiety. The surrounding environment is framed perfectly by the installation, offering viewers a sense of eternity.

Selected biography

2017: *Ilya & Emilia Kabakov: Not Everybody Will be Taken Into the Future*, Tate Modern, London, UK; **2016:** *Art & Language and Ilya Kabakov, The non-Objective World*, Sprovieri, London UK; *Ilya & Emilia Kabakov*, Continua Gallery, San Gimignano, Italy; **2015:** *The Dream City, The Power Station of Art*, Shanghai, China; **2014:** *Monumento a la Revolucion*, El Faro de Oriente, Mexico City, Mexico; *Ilya & Emilia Kabakov. The Strange City*, Monumenta, Grand Palais, Paris, France; **2013:** *El Lissitzky - Ilya & Emilia Kabakov*, Museum of the Hermitage, St. Petersburg, Russia; **2012:** *The Happiest Man*, Hangar Bicocca, Milan, Italy.



[The Toilet on The Mountain](#), 2004

wood

210 x 160 x 180 cm

commissioned by the International Art & Landscape Centre,
Vassivière Island, Beaumont-du-Lac, France

Courtesy of the artists

Photo credits : Marc Damage



In the framework of AQUA

[The Toilet on the River](#), 1996 - 2016

wood

210 x 150 x 110 cm

Courtesy of the artists and Sprovieri
Gallery, London

Photo credit: © Sebastiano Pellion di
Persano

SHIN IL KIM

Born in 1971 in Seoul, South Korea.
Lives and works in New York, USA.



Water, 2003

video, colour, sound

175 animated pressed line drawings on
paper, loop

Courtesy of the artist and Riccardo Crespi
Gallery, Milan

Water, 2003

Depending on the angle of the light source, a line pressed into a piece of paper can appear or remain invisible. In *Water* the artist's hands are revealed by the water cascading around them. Though they seem to have no dimension of their own, defined only where the water cannot penetrate. This relationship of presence and absence is at the source of this video, which animates 175 pressed line drawings with 30 different drawings per second. The artist purposefully left out elements of the drawing, engaging the viewer to complete the image. In doing so, the spectator participates in the fulfilment of the work, blurring the distinction between lines that are present and absent.

Selected biography

2016: *Observing that gap*, Riccardo Crespi Gallery, Milan, Italy; **2015:** *Active Anesthesia*, SCAD Museum of Art, Savannah, Georgia, USA ; *In Between*, Seeing Gallery Simon, Seoul, South Korea; **2014:** *Ready-known*, Space Cottonseed, Singapore; **2013:** *Grand Narrative Part II*, *Art coréen de la collection du musée*, Korean Art from the Museum Collection, National Museum of Modern and Contemporary Art, Seoul, South Korea; **2011:** *Bad Romanticism*, ARKo Art Centre, Seoul, South Korea; *Shin il Kim*, Kim Chong Yung Sculpture Museum, Seoul, South Korea; *Summer Affair*, fordPROJECT, New York, USA; *Mediascape In Nam June Paik Art Centre*, Gyeonggi-do, South Korea.

ALEXANDER KOSOLAPOV

Born in 1943 in Moscow, Russia.
Lives and works in New York, USA.

Russian Revolutionary Porcelain, 1989-1990

The series' title is derived from the Russian porcelains on which heirs from Supremacism and Malevich, at the start of the 20th century, found their artistic discovery in everyday objects' design. Kosolapov appropriates "Fontaine", the iconic ready-made urinal by Marcel Duchamp (1917), with the addition of Malevich's iconography. Decrying superficiality in all its forms, Kosolapov suggests a critique of a society of serial false pretences, a society where each flush can use up to 12 litres of clean water, a society evolving in a flood of common images which encourage generalised passivity.

Selected biography

2017: Moscow Museum of Modern Art, Russia; **2016:** *Icons : West & East*, Galerie Sébastien Bertrand, Geneva, Switzerland; «*Kolleksia!*», Centre Pompidou, Paris, France; **2014:** *Freedom of Vodka*. Sébastien Bertrand Gallery, Geneva, Switzerland; *Post Pop: East Meets West*, Saatchi Gallery, London, UK; **2013:** *Another Look: Appropriation in Art*, Nasher Museum, Durham, NC, USA; **2011:** *Alexander Kosolapov — SOTSART*, Leonard Hutton Galleries, New York, USA; *The Present and Presence*, Moderna Galerija, Ljubljana, Slovenia; *Museum of Parallel Narratives*, in the framework of L'Internationale. MACBA, Barcelona, Spain.



Russian Revolutionary Porcelain, 1989-1990

series of unique sculptures
enamel on glazed porcelain
46 x 30 x 36 cm

Private collection

Courtesy Sébastien Bertrand Gallery,
Geneva

Born in 1959 in Geneva, Switzerland and raised in Greece.
Lives and works in Geneva, Switzerland.

Series LA CHAUDIÈRE, 2005

The « sentō » Japanese public baths appeared in the eighth century. Today, although their number is decreasing, they form a mixed democratic islet in which the young and the old, the manager and the worker, the employee and the retired, purify their bodies and souls. Through the peephole, the gaze of the artist experiences the privilege of not existing for the other. And despite the embarrassment that springs at first sight, what is more extraordinary than what is given to see: the intimacy of a civilization. Intrigued by these non-existent public baths in Geneva, she seeks to capture their essence, their primary function.

Selected biography

2017: Andata.Ritorno Gallery, Geneva, Switzerland; **2015:** *Die Welt Retten / Ex-Voto*, Projektraum M54, Basel, Switzerland; *Automne Contemporary Collection*, Shine Gallery and Albemarie Gallery, London, UK; **2014:** *Swiss photo*, Artvera's Gallery, Geneva, Switzerland; **2013:** 4th Biennale of Thessaloniki, Greece; Daniel Varenne Gallery, Geneva, Switzerland; KMA92, Berlin, Germany; **2012:** ArtGenève, art fair Geneva, at Simon Studer Art, Geneva, Switzerland; **2011:** "*Rathania's*", Rath Museum, Geneva, Switzerland; *Tutti Frutti*, Simon Studer Art, Geneva, Switzerland; 2010: Triennial of photography Y & DC; **2009:** *au revoir*, Galerie Fallet, Geneva, Switzerland; Project Gallery, Clarté Building, Geneva, Switzerland; **2008:** Fletcher Gallery Shanghai, China; *anti+thesis*, Gallery Trigono Athens, Greece.



series LA CHAUDIERE, N° I, 2005
Silver print photograph
60 x 90 cm
Courtesy of the artist



series LA CHAUDIERE, N° III, 2005
Silver print photograph
60 x 90 cm
Courtesy of the artist



series LA CHAUDIERE, N° IX, 2005
Silver print photograph
60 x 90 cm
Courtesy of the artist

SALOMÉ LAMAS



[Theatrum Orbis Terrarum](#), 2013

HD video, colour, sound, 16:9

duration: 23 '

Courtesy of the artist

Born in 1987 in Lisbon, Portugal, where she lives and works.

[Theatrum Orbis Terrarum](#), 2013

The *Theatrum Orbis Terrarum* (The Theatre of the World), 1570, is thought to be the world's first modern atlas. The video *Theatrum Orbis Terrarum*, creates a territory where we can imagine another kind of geography, formed by chance and contingency, with sailors on land, and lands adrift.

It may be considered a film exploration, a sensorial journey, a vertiginous history, but definitely an adventure story.

"When I look at the sea for long, I lose interest on what happens on land."

Selected biography

Her work has been screened in many art venues and film festivals including **2017**: TATE Modern, London, UK; **2016**: Centre of Contemporary Art of Geneva; Museum of Modern Art, New York, USA; Museum of Moving Images New York, USA; The Jewish Museum, Sight & Sound, New York, USA; Hong Kong Film Festival; **2015**: Visions du Réel, International Film Festival of Nyon, Switzerland; Bozar, Palace of Fine Arts, Brussels, Belgium; **2014**: Berlinale, Internationale Filmfestspiele Berlin, Germany; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; BAFICI, Buenos Aires International Cine Festival Independiente, Buenos Aires, Argentina.

MARCELLO MALOBERTI

Born in 1966 in Codogno, Italy.
Lives and works in Milan, Italy.

Kubec, 2017



Kubec, 2017

25 military helmets filled with rainwater
(detail)

Courtesy of the artist and Raffaella Cortese
Gallery, Milan

Photo credit: Alessandro Allegrini

The artist has conceived specifically for the exhibition AQUA, the installation *Kubec*, composed of 25 military helmets, placed on the ground, open towards the sky to collect the rainwater which will fall during the exhibition. The artist reinvents the function of these military assets by transforming them from an element of conflict and devastation to vessels of collecting water, a vital element, and a rebirth metaphor. With the passage of time, the helmets will be filled, purified and liberated from their association with death, becoming symbols of life.

Selected biography

2016: 16th edition of the Quadrennial of Art, Rome, Italy;;
2015: *Ennesima / Umpteenth. An Exhibition of Seven Exhibitions of Italian Art*, Triennale di Milano, Milan, Italy;
2014: *Marcello*, Raffaella Cortese Gallery, Milan, Italy; *Food*, MuCEM, Marseille, France; *Soleil politique, Il museo tra luce e ombra*, Museion, Bolzano, Italy; *Il ritratto dell'artista da giovane*, Castello di Rivoli, Turin, Italy;
2013: *I baci più dolci del vino*, Zegna Foundation, Trivero, Italy; **2012:** *Blitz*, Macro, Rome, Italy; *Embassy goes contemporary. Junge Kunst der Sammlung-Museion*, Italian Embassy in Berlin, Germany; *Food. Reflections on Mother Earth, Agriculture and Nutrition*, Ariana Museum, Geneva, Switzerland.

<http://marcellomaloberti.tumblr.com/>

ANDREA MARESCALCHI



Avida Diva, 2010

ink on canvas

260 x 480 cm

Courtesy Andrea Caratsch Gallery, St. Moritz

Born in 1954 in Rome, Italy.

He lived and worked between Rome and Florence, where he died in 2015.

Avida Diva, 2010

In the painting *Avida Diva*, the artist plays with soft shades of grey and suggests the image of a big monkey observing its reflection in a mirror. A mirror of water.

The monkey, by nature a primate, becomes here the symbol of Narcissus, using water, a major constituent of its own body. Through its reflection, it projects itself outwards, manifesting itself as an object upon its existential essence, unique and dual at the same time.

Selected biography

2016: *Cosmic Connections*, Totah, New York, USA; **2013:** *8 x 8*, *When form becomes idea*, Bibo's place, Todi, Italy; **2010:** *Andrea Marescalchi*, Seno Gallery, Milan, Italy ; *La scimmia, l'immagine e il suo doppio*, ART for the Word, Open care, Milan, Italy; **2008:** *Tra me e te c'è qualcuno che guarda*, Santo Ficara Gallery, Florence, Italy; **2005:** *Donna donne*, Palazzo Strozzi, Florence, Italy; **2003:** *Andrea Marescalchi*, Limonaia di Villa Strozzi, Florence, Italy; **2002:** *Continuità*, *Arte in Toscana 1990-2000*, Contemporary Art Centre Luigi Pecci, Prato, Italy; *Colpo di mano sul monte dei due draghi*, Seno Gallery, Milan, Italy.

CARLOS MONTANI

Born in 1965 in Buenos Aires, Argentina, where he lives and works.

AQUA PLANETAE, 2012- ongoing

AQUA PLANETAE is a collection of water samples from different parts of the world, treasured in a work of art, kept and preserved as a legacy for future generations.

It is a work in progress, and since its beginning on March 22nd, 2012, AQUA PLANETAE has collected about 1700 samples from 53 countries of the 6 continents.

On March 22nd 2017, World Water Day, AQUA PLANETAE has been part of the International Conference WATERSHED and during the years, it took part in several events related to sustainability and care of life and environment.

Selected biography

2016: Water Museum, Palace of running waters, Buenos Aires, Argentina; Sivori Museum , Buenos Aires, Argentina ; **2015:** TEDxUCA , Buenos Aires, Argentina ; Universidad Católica Argentina , Buenos Aires, Argentina; *ArteRo, Contemporary Art Exhibition* , Rosario, Argentina; **2014:** Affordable Art Fair Mexico , Mexico City, Mexico; *Third International Water Congress* , San Luis, Argentina; **2013:** United Nations Program for the International Day of the Environment 2013/14 and "Water Decade"; Konex Cultural Center, Buenos Aires, Argentina; Green Film Fest , British Embassy in Buenos Aires, Argentina; Historic Independence House Museum , San Miguel de Tucumán, Argentina; *Trouble the Water*, CSPA Hall, Cedar Rapids, Ohio, USA; MuBE, Museum of Sculpture, Sao Paulo, Brazil.



AQUA PLANETAE, 2012- ongoing
water, glass, aluminium, LED lights (detail)
260 x 700 x 45 cm
Courtesy of the artist

MARCELO MOSCHETA

Born in 1976 in São José do Rio Preto, Brazil.
Lives and works in Campinas, Brazil.

[A Line In The Arctic](#), 2012

This series of four photographs was made in the framework of the program, The High Arctic in Spitsbergen, Norway. A coloured line of adhesive tape on the ground attempted to delineate the exact parallel and meridian lines to north, south, east and west. But GPS signal at high latitudes is unreliable, creating doubt about the precision of the action. This work speaks of our failed attempts to measure and grid the world in certain parameters which most of the time, seem displaced from the real situation and characteristics of the landscape.

Selected biography

2016: *Sete Quedas*, Vermelho Gallery, São Paulo, Brazil; The Drawing Centre - Open Sessions Programme, New York, USA ; 30 Anos Do Clube De Colecionadores Da Gravura, Mam, São Paulo, Brazil; **2015:** *218 a.C.*, Riccardo Crespi Gallery, Milan, Italy ; *Everything You Are I Am Not*, Mana Contemporary, Miami, USA ; *Rocks, Stones and Dust*, UTAC, Toronto, Canada; **2014 :** *Frestas Trienal de Arte Contemporânea*, SESC, Sorocaba, Brasilia, Brazil ; *Crossing Borders*, Vancouver Biennial, Canada; *Magnetic North, artists and the arctic circle*, UBS Building, New York, USA.



[A Line In The Arctic](#), 2012

4 Lambda print on methacrylate and EPS
50 x 80 cm each

Courtesy of the artist and Riccardo Crespi
Gallery, Milan

STÉPHANIE NAVA

Born in 1973 in Marseille, France.
Lives and works between Marseille and Paris, France.

Le cours figé des lignes, 2012

Le cours figé des lignes is a large-scale model, formed by fifty plaster blocks, retracing a part of the Rhone valley. The river, in hollow, shapes a central void. The blocks which represent the multiple surrounding territories, compose a large puzzle, a map of the territorial entities around the Rhone. Each framed by borders determined according to variable criteria: sometimes administrative, sometimes historic, or geologic, climatic or personal. These borders, cutting lines of the Valley, create a singular geography of the river starting in Lyon and traversing to its delta.

Selected biography

2016: *Le théâtre des événements*, Jean-Collet Municipal Gallery, Vitry-sur-Seine, France; *Sculptura, divers lieux*, Valence, Spain; **2015:** *Ad locum venire*, Riccardo Crespi Gallery, Milan, Italy; *Avec Perspectives intérieures*, Le Vog, Fontaine, France ; *Phoenix Rising: Art and Civic Imagination*, Dublin City Gallery The Hugh Lane, Dublin, Ireland; **2014:** *Unseen Presence*, IMMA, Irish Museum of Modern Art de Dublin, Dublin, Ireland ; **2013:** *Phantasma Speculari*, Museum of Modern Art of Saint Etienne Métropole, Saint Etienne, France; *Le Pont*, [Mac], Marseille, France **2012:** *Frontaliers des rives - riverains des frontières*, Moly Sabata - Albert Gleizes Foundation, Sablons & Museum of the Mariners, Serrières, France.



Le cours figé des lignes, 2012

48 plaster modules of variable dimensions
4 photographs mounted on Dibond ®
and pencil drawing on paper

Production Moly-Sabata, Albert Gleizes
Foundation

Collection Fonds Régional d'Art
Contemporain Provence-Alpes-Côte
d'Azur, Marseille

Photo credits : Marco Cappelletti

LUCA PANCRAZZI

Born in 1961 in Figline Valdarno, Italy.
Lives and works in Milan, Italy.



Fuori Registro (3000 metri), 2014

acrylic on canvas

210 x 325 cm

Courtesy Andrea Caratsch Gallery, St. Moritz

Fuori Registro (3000 metri), 2014

With this painting, the artist reminds us that water is omnipresent. It flows on Earth, in pipes, rivers, lakes and seas. At the same time, water dominates us, as in the magnificent and impressive high-level clouds he depicts, the result of a two-year research of the mountains and valleys of the Engadine region. The artist paints their majesty with tons of white incorporating subtle shadow and light gradations.

Selected biography

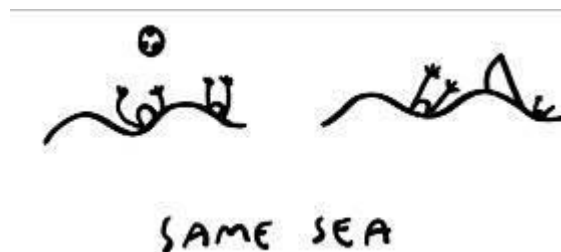
2017: *Io. Noi. Voi...* Winter museum, Siena, Italy; **2016:** *Come Sempre Dove Sai*, Francesco Pantaleone Gallery, Palermo, Italy ; *#studiolacittà* with Marco Neri, Studio La Città, Verona, Italy; *Cosmic Connections*, Totah, New York, USA; *Un Sogno Fatto a Mantova*, Palazzo Te , Mantua, Italy; **2015:** *Occidente Esotico*, Andrea Caratsch Gallery, St. Moritz, Switzerland; *Fuori Registro*, Inner Room, Siena, Italy; *Pit Stop St. Moritz*, Paracelse Forum, St. Moritz, Switzerland ; *Madeinfilandia2015*, Madeinfilandia, Pieve a Presciano, Italy; **2014:** *AutoveloX*, Media Museum Communications, Arezzo, Italy; *Mi disperdo e proseguo lasciandomi indietro un passo dopo l'altro*, Assab One, Milan, Italy ; *Mira*, Zoo Zone Art Forum, Rome, Italy.

DAN PERJOVSCHI

Born in 1961 in Sibiu, Romania.

Lives and works between Bucharest and Sibiu, Romania.

[Drawings on Water](#), 2017



[Drawings on Water](#), 2017

Selected biography

2016: *Dan Perjovschi: The Hard Drawing*, Dortmunder U, Dortmund, Germany ; *Rosa-Schapiro Kunstpreis 2016*, Hamburger Kunsthalle, Hambourg, Germany ; *The Dakar Drawing*, Raw Material Company, Dakar, Senegal ; *Loose Lips save Ships*, MOT- Tokyo Museum of Contemporary Art, Japan; *Not so White Cube*, Museum of Contemporary Art Belgrade, Serbia; **2015:** *Pression, Liberté, Expression*, Magasin – National Contemporary Art Centre, Grenoble, France ; *Dan Perjovschi: The OFF Drawing*, OFF-Biennale Budapest, Hungary; **2014:** *Selected News*, Kunsthalle Zilina, Slovakia; *Freedom of Expression*, Kunsthall Trondheim, Norway ; *Time specific*, Rupert Vilnius (with Lia Perjovschi), Lithuania ; *Food*, MuCEM, Marseille, France.

GEORGE PUSENKOFF

Born in 1953 in Krasnopolye, Belarus.
Lives and works in Cologne, Germany.

12.07.12. Reflecting Sea_01 (black),2012



12.07.12. Reflecting Sea_01 (black),2012

acrylic on canvas

200 x 200 x 8 cm

Courtesy Julie and Edoardo Bugnone,
Geneva

This artwork belongs to a series of paintings dedicated to illusions and their place in reality. The works share a common feature of a gridded structure of image construction. The image, planted on a grid is conveyed to the eye by means of elementary lines alone. The artist attempts to realize a new way of creating images with paint, where the digital origin of our illusory world is felt. The dark sea reflects the sun as the only absolute source of light, which without allowing us to look at it enables us to perceive the surrounding space through shadows. The energy of photons carries the image of the shadow, microscopic pieces of the puzzle that form our illusion of an image. Water tells its story in shadows.

Selected biography

2016: *Resistencia, tradición y apertura*, Colección del Museo Russo, Malaga, Spain; **2015:** 6th International Art Biennial of Beijing, China; **2014:** *Out Of Focus*, Headquarters, Deutsche Bank, Cologne, Germany; *Post Pop: East Meets West*, Saatchi Gallery, London, UK; **2013:** *afteRReality*, Ludwig Museum, Koblenz, Germany; *afteRReality*, Moscow Museum of Modern Art, Russia; **2008:** *The Human Condition (1:1)*, Kunstmuseum Bochum, Bochum, Germany; **2007:** *Who is Afraid*, Moscow Museum of Modern Art, Russia; **2005:** *Mona Lisa Goes Space*, 51st Venice Biennale, Italy; *Nano-Mona-Lisa*, EXPO 2005, Aichi, Japan.

SHIMABUKU

Born in 1969 in Kobe, Japan.
Lives and works in Okinawa, Japan.

Sea and Flowers, 2013

A film shot on Super 8, inspired by the artist's observation of a red flower floating among the waves just off the coast of Noto, in Japan. Here we find the artist on a boat, offering flowers petals to the sea, and wondering whether they will make a landfall somewhere, someday. As we are well aware, though, it is not always the arrival that counts.



Selected biography

2017: *Reborn*, Touhoku Art Festival, Oshika, Japan; *Miyagi Shimabuku*, National Museum of Art, Osaka, Japan; **2016:** *FOOD- Ecologies of the Everyday*: 13th Triennial of Small Scale Sculpture, Fellbach, Germany; **2015:** Havana Biennial, Havana, Cuba; *A Climate Fictionalism*, Hong-Gah Museum, City of Taipei, Taiwan; **2014:** Taipei Biennial, Taipei Fine Arts Museum, Taiwan; ; *Sea and Flowers*, Barbara Wien Wilma Lukatsch, Berlin, Germany ; *City in the Sea*, Air de Paris, Paris, France ; *Supple Expansions*, Freedman Fitzpatrick, Los Angeles, USA; *A History*, Centre Pompidou, Paris, France. **2013:** Le Pont, Museum of Contemporary Art, Marseille, France.

Sea and Flowers, 2013

super 8 film transferred to digital data,
colour, no sound, 4:3

duration: 2 '19 "

Courtesy of the artist and Air de Paris, Paris

EDUARDO SRUR

Born in 1974 in São Paulo, Brazil, where he lives and works.

Hora da Onça Beber Água, 2014/2017



The installation is an oversized inflatable jaguar alluding to one of the most beloved species of Brazilian fauna, now in danger of extinction.

The work is installed on Île Rousseau on the Rhône River in the centre of Geneva where it can be seen by thousands of people daily for the duration of the exhibition.

This work also aims to celebrate the ecological diversity which the jaguar embodies for Brazil and the world.

Selected biography

He conceived important interventions in order to call people's attention to the relevance of Brasil's water preservation and consumption: *Welcome Guanabara* (2016), *PETs* (2008/2015), *Trampolim* (2014), *Aquário Morto* (2014), *Caiaques* (2006).

Recent exhibitions **2015:** *Furacão'*, Rabieh Gallery, São Paulo, Brazil ♦ *Parte Fair*, Cidade Jardim Shopping, São Paulo, Brazil ♦ *SP Art Fair*, Biennial, São Paulo, Brazil; **2014:** *Food*, SESC Pinheiros, São Paulo, Brazil ♦ *Food*, MuCEM, Marseille, France.



Hora da Onça Beber Água, 2014/2017

digital print on inflated sculpture

10 x 4,25 x 1,30 m

rendering of the installation in Geneva

Courtesy of the artist and Arte 3, São Paulo

Photo credits : Eduardo Srur

BARTHÉLÉMY TOGUO

Born in 1967 in M'Balmayo, Cameroon.
Lives and works between Paris, France, New York, United States, and Bandjoun, Cameroon.



Déluge XI, 2016

ink on paper mounted on canvas

205 x 205 cm

Courtesy Lelong Gallery, Paris and Bandjoun Station, Cameroon

Déluge XI, 2016

The series *Déluge*, comprised of a dozen large-scale paintings, shows the vision of the artist on floods so commonplace in our current world. "The Flood" is a theme that the artist, as a real observer and active witness of his time, deals with as a way of showing the imbalance in the current world: wars, earthquakes, attacks, climate change. The artist, employing vivid watercolours, updates the biblical connotation evoked in the title. He combines and clashes history and present, past and burning reality, piercing the spirit of the spectator.

Selected biography

2016 : *Le déluge*, Sainte-Anne, Montpellier, France;
2015 : 56th Venice Biennale, Italy; *AquiAfrica*, SESC Belezinho, Sao Paulo, Brazil ; *Ici l'Afrique*, Château de Penthes, Geneva, Switzerland; **2014** : Dak'ART Biennial, Dakar, Senegal ; *An Afropolitan View*, Uppsala Art Museum, Sweden ; *FOOD*, SESC Pinheiros, Sao Paulo, Brazil ; *The House of Secrets*, La Chaufferie HEAR, Strasbourg, France; **2013**: *Talking to the Moon*, Saint Etienne Museum of Contemporary Art, Saint Etienne, France; *Dérives*, Chapelle Saint Anne, Arles, France ; **2012** : *A World Child Looking At The Landscape New Works*, Nosbaum & Reding Art Contemporain, Luxembourg ; *Stand up and Walk*, Le volume, Vern-sur-Seich, France.

MARIA TSAGKARI

Born in 1981 in Piraeus, Greece.
Lives and works in Athens, Greece.



One More Garden, One More Circle, 2013
ashes
diameter: 200 cm
Courtesy of the artist

One More Garden, One More Circle, 2013

This fragile installation is made entirely of ash and consists of some 800 flowers from 70 different species, which are in danger from our care rather than its lack. A garden created by the ultimate state of matter, it is presented as a locus—the locus of a distance, a divergence, an intersection between tangible and intangible, copy and reality, eternal and perishable. It is a garden that almost refuses to share the joy of its existence. No water needed, no care—the role of the gardener ceases to exist. At the end of the show, the ash is swept up, it is kept in glass jars, to be reused in the next installation, allowing its immaterial nature to preserve the memories of the form it takes when presented.

Selected biography

2016: *Coup de Ville*, Triennial in Belgium, Belgium; *Part Two/The expectation*, HYam association, Hydra island, Greece; *Remember the present*, Le Lait-Center of Contemporary Art, France ; *War Party*, Royal Military Museum, Brussels, Belgium ; *Erotimatiko*, HYam award, Artcurial, Paris, France; **2015:** *Antallaxima, Sin*, Georgiadis manor House, Lesbos Island, Greece; **2014:** *A fresh, A new generation of Greek artists*, National Museum of Contemporary Art, Athens, Greece; **2013:** *Everywhere but now*, 4th Biennale of Contemporary Art, Thessaloniki, Greece ; *Subproducts*, Technopolis Gazi, Athens, Greece; **2012:** *Salon des Artistes Indépendants*, Grand Palais de Champs-Élysées, Paris, France.

VELU VISWANADHAN

Born in 1940 in Kadavoor Kollam, India.
Lives and works in Paris, France.



L'Eau - Ganga, 1985

L'Eau-Ganga is a visual poem about « the » Indian river, the Ganges. "Ganga", meaning water in Sanskrit, etymologically means: "what flows fast". This word indicates the movement of life, but also refers to a movement towards death. In the Indian civilization: "life comes from water and returns back to water", it incarnates an essential material. A shot from the film particularly conveys this power of: an elderly lady, while praying, collects water from the Ganga in a vase and pours it back into the river, in repetition. She mimes the passage of life and death, an act of purification.



Selected biography

2016: *Experience and Energy Viswanadhan*, Nature Morte Gallery, New Delhi, India; **2013:** *Velu Viswanadhan*, Pascaline Mulliez Gallery, Paris, France ; *Celebrating 48 Years*, Artworld Sarala Art Centre, Chennai, India; **2012:** *Quadro*, Fernand Léger Gallery, Ivry-sur-Seine, France ; Kochi-Muziris Biennial, India; **2011:** *Manifestations 5*, Delhi Art Gallery, New Delhi, India; **2010:** *Besides Paris*, Birla Art and Culture Academy, Calcutta, India; **2008:** *Viswanadhan*, Marlborough Graphics, New York City, USA; *Modern India*, IVAM – Valencia Institute of Modern Art, Spain; **2006:** *Peintures récentes* – Darthea Gallery Speyer, Paris, France.



L'Eau - Ganga, 1985

video 16 mm, colour, sound

duration: 2h 30 '

Courtesy of the artist

Photo credits : © Viswanadhan

GAL WEINSTEIN

Born in 1970 in Ramat Gan, Israel.
Lives and works in Tel Aviv, Israel.

Nahalal (Partly Cloudy), 2011

The installation *Nahalal* revisits the history of the first "moshav ovdim", an agricultural cooperative colony founded in 1921 north of the Jezreel Valley in Israel. It consists of industrial carpet fragments assembled into a large mimetic puzzle, where two solitary clouds, usually used as icons of weather forecasts to indicate "partly cloudy" days, take on a metaphorical meaning, in reference to an emotional state. With its distinctive circular shape, *Nahalal* refers to an image engraved in the collective Israeli memory. The installation transposes rural landscapes into the museum space, emblems of the miracle of the culture of a sterile land, symbol of agricultural work as the foundation of national feeling.



Nahalal (Partly Cloudy), 2011
MDF, carpets, acrylan, plexiglas
diameter: 395 cm,
height: 35 cm
installation view at 54th Biennale di Venezia,
Palazzo Zenobio, Venice, Italy
Courtesy of the artist and Riccardo Crespi
Gallery, Milan

Selected biography

2017: 57th Israeli Pavilion, Venice Biennial, Italy **2015:** *Agro-Art*, Contemporary Agriculture in Israeli Art, Petach Tikvah Museum of Art, Petach Tikva, Israel; **2014** *Solar*, Riccardo Crespi Gallery, Milan, Italy; **2013** *Everywhere But Now*, The 4th Thessaloniki Biennale of Contemporary Art, Thessaloniki, Greece ♦ *WYSIWYG*, Tel Aviv Museum of Art, Tel Aviv, Israel ♦ *Israel Now – Reinventing the Future*, MACRO, Rome, Italy; **2012** *The Mediterranean Approach*, SESC Pinheiros, Sao Paulo, Brazil et Contemporary Art Museum, Marseille, France ♦ *Spring 2012*, The Middle East Center for the Arts (MECA), New Jersey, USA; **2011** *Beyond Frontiers*, the 8th Mercosul Biennial, Porte Allegre, Brazil ♦ *The Mediterranean Approach*, 54th Venice Biennale, Palazzo Zenobio, Venice, Italy.

VASILIS ZOGRAFOS

Born in 1965 in Mytilene, Lesbos, Greece.
Lives and works in Thessaloniki, Greece.

Untitled, 2010

Untitled, 2017



Untitled, 2010

oil on canvas

30 x 30 cm

Courtesy Galerie espace_L, Geneva

Starting with the notion of water, the artist proposes paintings where water allegorically determines everything that water presents for himself. Fish, coral, and species living in a liquid environment, present moving and static rhythms. The human being, born in the water, recalls this joyful certainty, an absolute wish to be reconciled with its first fluid contact.

Selected biography

2016: *Back to basics: Uncanny*, ENIA Gallery, Piraeus, Greece; *Mind the gap*, Action Field kodra, Kalamaria Thessaloniki, Greece; *Fornos*, Githio Lakonia, Greece; *Multiples*, Eleftheria Tseliou Gallery, Athens, Greece; **2015:** *Missing*, Eleftheria Tseliou Gallery, Athens, Greece; *Huile sur Toile*, espace_L Gallery, Geneva, Switzerland; **2014** *Food*, MuCEM, Marseille, France ; *6+6 steps to the White House*, Casa Bianca, Thessaloniki, Greece; **2013:** *Everywhere but Now*, 4th Thessaloniki Biennale of Contemporary Art, Thessaloniki, Greece. **2012:** *BACKHOME*, Batagianni Gallery, Athenes, Greece. ; *MYSTERIA*, Contemporary Art Centre of Thessaloniki , Greece; **2011** : *A puff of air is an event*, Mirta Demare Gallery, Rotterdam, Pays-Bas.



Untitled, 2010

oil on canvas

40 x 50 cm

Courtesy Galerie espace_L, Geneva

Adelina von Fürstenberg

Founder and President ad interim of ART for The World

Adelina von Fürstenberg is a renowned international curator who has been credited with broadening contemporary art. She was one of the first curators to show active interest in non-European artists and established a signature multicultural approach in art. With her unique vision on contemporary exhibitions, she has placed art in spaces such as monasteries, medersas, large public buildings, squares, islands, parks, etc. Her works strives to provide a larger context for visual art by making it a more vigorous part of our lives, creating a more vivid dialogue between art forms, and relating it to global social issues.



Adelina is the founder and the first director of the Centre d'Art Contemporain of Geneva. Later, she served as the director of Le Magasin at the Centre National d'Art Contemporain of Grenoble, whose School of Curators is internationally recognized.

Awards

2016- Swiss Grand Award for Art / Prix Meret Oppenheim, conferred by the Federal Office of Culture, Swiss Confederation.

2015- Medal of Merit conferred by the Republic of Armenia

2015- Golden Lion for the Best National Participation of the National Pavilion of Armenia at the 56th Biennale di Venezia.

2008- the label of Cultural Event 2008 by the Council of Europe for ART for The World's film production of Stories on Human Rights, in recognition of a handful of exceptional and innovative artistic projects organized in Europe.

1993- Special Mention of the Jury of the 45th Biennale of Venice for the School of Curators of Le Magasin - Centre National d'Art Contemporain, Grenoble.

For more information:

[Adelina von Fürstenberg](#)

ART for The World

ART for The World is a non-governmental organization (NGO) associated with the **Department of Public Information of the United Nations**, which mobilizes contemporary art and culture to promote the principles and values attached to human rights. Its action is based on Article 27 of the Universal Declaration of Human Rights, which states that creative activity is «an essential element of well-being», «everyone has the right to take part freely in the cultural life of the community and enjoy the arts. »

The NGO was founded by Adelina von Fürstenberg in 1996 in the context of Dialogues of Peace, an international exhibition of contemporary art organized with the **AFAA (French Association of artistic action) of the Ministry of Foreign Affairs** for the 50th Anniversary of the United Nations. In keeping with these objectives, ART for The World organizes international cultural events, exhibitions, films, seminars, concerts, in which creators from all over the world speak out on issues related to human rights. Artists, filmmakers, writers, musicians, architects, sculptors, photographers, participating in the projects of NGOs - both emerging and well known, from all five continents - are distinguished by the quality of their work and their commitment to the dissemination of the values of the Universal Declaration of Human Rights.

Activities ART for The World is placed beyond the traditional boundaries of art and create opportunities to reach different audiences. ART for The World can be considered as a traveling museum without walls. Its raison d'être is not linked to a permanent and definite location, but the content of its projects. ART for The World is a common thread that unites contemporary culture in defence of universal values. ART for The World is organized as a lightweight structure with limited permanent staff, but a wide network of consultants and collaborators around the world, particularly in Europe, United States, Brazil and India. ART for The World is powered by the contributions of its members and sponsors, including public institutions and private companies. The latter, whose activities are not always directly related to art, share the ideals and objectives of the association. Since its inception, the NGO, has organized cultural events for major **United Nations** headquarters in Geneva (1995, 2001 and 2009) and New York (1998 and 2001) as well as its agencies such as the **World Health Organization** (1998-99), the **High Commissioner for Refugees** (2000-2002) and the **High Commissioner for Human Rights** for his 60th birthday (2008). In 2008 ART for The World has worked with the **European Commission** to produce the feature film *Stories on Human Rights* since 2009 and with the **Council of Europe** and the **Alliance of Civilizations** UN for the production of the feature *THEN AND NOW Beyond Borders and Differences* on the tolerance of beliefs.

Since 1998, ART for The World collaborates regularly with **SESC São Paulo**, Brazil, where its large exhibitions have been shown, as well as solo shows and lectures by artists such as Marina Abramović and Robert Wilson, among others.

In 2005, the affiliated NGO ART for The World Europa was founded in Turin, with executive headquarters in Milan.

The recent projects: *THE MEDITERRANEAN APPROACH* was presented as part of the Cultural Council of the Union for the Mediterranean, in the Venice Biennale (2011), a MuCEM, Marseille (2012) and at SESC Pinheiros São Paulo, Brazil (2012-2013). *Food, Reflections on Mother Earth, Agriculture and Nutrition* that, after having been inaugurated at the Ariana Museum in Geneva (2012-2013), has been exhibited in Brazil, at the SESC Pinheiros, São Paulo (2014) and has continued its travel in France, at the MuCEM, Marseille (2014 -2015). *ICI L'AFRIQUE/ HERE AFICA* after having been inaugurated at Château de Penthes in Geneva (2014) has been exhibited, with the title *AQUI ÀFRICA*, in Brazil at SESC Belenzinho, São Paulo, Brazil (2015- 2016).

ART for The World

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