



stefano cagol

原宿の影響 Harajuku Influences

CHARTA



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Harajuku Influences
原宿の影響

CHARTA

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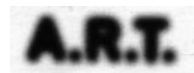
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With the collaboration of
IIC – Istituto Italiano di Cultura
Italian Cultural Institute



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TECHNO POWER

Power Station
Sept. 2006
Public Art project
Badges' design
Singapore Biennale

MANIPULATED ENVIRONMENT by Angelique Campens

"Our security is threatened by a problem at least as dangerous as chemical, biological, or nuclear weapons, or indeed terrorism: human-induced climate change."

Sir John Houghton
(former head of the UK's Meteorological Office and Co-chair of the Scientific Assessment Working Group of the Intergovernmental Panel on Climate Change)

This text starts from the issue of ecology, and intends to deal with the fundamental problems we are increasingly faced with. There are numerous examples of environmental issues, such as pollution, climate change, global warming, the extinction of species (plants and animals), new genetic technology, AIDS, BSE, epidemics, and so on.

In this respect, Guattari writes of an era when the biosphere and mecosphere are combined. Biological life, including human beings, are drawn into enormous technological infrastructures. Subjectivity is so dependent on "machinic phyla" (meaning telecommunications, artificiality, new hypes brought about by increasing processing capacity, and biogenetic techniques used on life-forms) that this results in such "machinic" components as i-Pods and iris scans (Guattari, "Regimes, Pathways, Subjects," in *The Guattari Reader*, p. 103).

In this light, it is important to question the often profit-oriented, globalist, and capitalist technological sciences. For example, scientific progress in genetic research and biotechnology over the last two decades has been presented to the public at large in a futuristic and extremely positive way. From cures for cancer, through solutions for the

environmental issue, to ending world hunger. Biotechnology is presented as providing answers to all the world's problems. From the struggle between the propagation of scientific knowledge and financial profit ensues the patenting of scientific processes, discoveries, and life itself. The global impact of life-patenting, meaning the patenting of the medical and agricultural knowledge associated with living organisms, is absolutely huge. The nation states can hardly keep up with the number of patents submitted that apply to biodiversity. By analogy with the "Gold Rush" in the Wild West more than a hundred years ago, there is now a "Gene Rush," in which questionable scientists, biotech companies, and universities are rushing to "discover" DNA, cells, seeds, and even blood and then exploit it commercially by claiming patents. It is the southern hemisphere, willingly or unwillingly, that provides most of the genes, then the western biotechnologists put them in gene banks and build useful qualities into their strains. The companies in the northern hemisphere then make inordinate profits as a result of the TRIPs agreements (intellectual property rights as established by the World Trade Organization).

Of the recombination of DNA with a variety of species, Guattari says, "We are now literally becoming a plant and becoming animal." The possibilities of copying and recombining can in principle be used to reshape the world and thus to create a life in such a way that heaven comes down to earth. The molecular biologist Lee Silver called this process "Remaking Eden." The consequences for man, who is dependent on the environment, whether through plant or animal agriculture, medical practices or mental traditions, are ultimately not recognized until it is too late. Scientific research is rooted entirely in a global power situation maintained by business. This research progress is often wrongly presented, and the cultural problem is thereby frequently overlooked or kept out of the general discourse. Artists in their turn respond to the collective cultural needs

and develop active and practical roles in environmental and social issues. Some artists work in this field but only address the broad similarities or only illustrate these issues. By contrast, Eduardo Kac's transgenic *Alba* rabbit is a provocative exception that tries to take account of the ethical discourse in the genetic field. "... and with it the fear of banalization and abuse of genetic engineering. This fear is legitimate, historically grounded, and must be addressed. Contributing to the problem, companies often employ empty rhetorical strategies to persuade the public, thus failing to engage in a serious debate that acknowledges both the problems and benefits of the technology." "This is where art can also be of great social value. Since the domain of art is symbolic even when intervening directly in a given context, art can contribute to revealing the cultural implications of the revolution underway and offer different ways of thinking about and with biotechnology" (Eduardo Kac).

But here the question arises of the extent to which art has or is given the freedom to associate itself with such issues. One has only to think of the example of the arrest of Stephen Kurtz, when the police considered his art to be a biotechnological weapon, for which he was charged under the US Patriot Act. By putting intense pressure on a group of artists whose only aim was to stimulate peaceful debate on subjects of crucial importance to a healthy democracy, the FBI went too far in its attempts to protect the public against terrorism. The American Constitution guarantees the right to freedom of speech. Every democracy has the duty to protect minorities against the power of the majority. The government should not throw away its responsibility towards its subjects by persecuting the innocent. Stephen Kurtz was only trying to give an artistic meaning to the genetic manipulation of food and the practices of the bio-industry. In this light, we might wonder whether big business, or the state, has exclusive rights to genetics.



In the “dialectic of enlightenment,” Adorno and Horkheimer discuss art and science as opposite poles of reason, which appeared to be in unity in the pre-modern era and later broke apart. Science then started to examine the nature of the abstract, while art pursued the mimesis of the specific.

Science has a determined relationship with nature, which is to transform its qualities into quantitative equivalents. By contrast, art respects the functions intended for nature, by devoting attention to its qualitative particularity.

These alternatives imprison us by means of stagnation, and the point is to break out of this. In a world that has break-outs in its control, science could once again be embedded in the cooperative magic that was once to be found in science and in art. Science would not be the victim of its technology, but would provide for its own needs. How is it possible for art to have a meaning in ecological issues and how can artists contribute to this? (Art not as an aim in itself, but as a means of addressing people.) Over the years artists have engaged with the most important aspects of human affairs and also with political, social, and societal problems. In this respect, it may be a challenge to artists to bring together all the aspects of ecology. Artists do not necessarily have to be seen as instruments for change, but as outstanding communicators and catalysts who change people’s opinions. They may be able to make a significant contribution to this debate.

[Harajuku Influences] 3
PAST TIME HEROES
 Sept. 2006
 HDV video, Tokyo
 Sound: “Candy Candy,”
 1976
 Video frames:
 pgg. 10, 12, 15, 17



操作された環境
アンジェリーク・カンペンス

“我々の安全は、核・生物・化学兵器、そしてテロとでさえ同じくらい危険な問題に脅かされている。それは人間によって引き起こされた気候変動である。”

サー・ジョン・ホートン博士(Sir John Houghton 元英国気象局長官、気候変動に関する政府間パネル 科学的評価作業部議長団)

上の文章は、エコロジーの問題を提起し、常に我々の正面にある基本的な問題に取り組むように促している。環境問題の例はおびただしくある。例えば公害、気候変動、地球温暖化、種の絶滅(植物、動物とも)、新しい遺伝子技術、エイズ、BSE(牛海綿状脳症)、伝染病、など。ガタリ(Guattari)は、生物圏と機械圏とが結合した時代について記している。人間を含む生物の生活は、巨大な科学技術のインフラの中に引き込まれた。個人は、“機械的な圏”(テレコミュニケーションや人工的なもの、つねに拡大する可能性についてまわる新たなセンセーションリズム、そして生物を用いた遺伝子技術など指す)と密接に関わっていて、それは何らかの”機械的な”要素、例えばi-Pod や虹彩認証システムなどに現れている(Guattari, “Regimes, Pathways, Subjects”, in *The Guattari Reader*, pag. 103)。

この観点から、しばしば資本主義や国際化した利益に向かった科学技術を問いたすことが重要である。例えば、遺伝子研究とバイオテクノロジーの科学プロジェクトは、ここ20年間で非常に肯定的かつ将来を見据えた形で公表されてきた。癌の治療から環境問題解決の可能性まで、そして世界の飢餓に至るまで。バイオテクノロジーが世界のすべての問題を解決できるカギのように取り扱われてきた。

科学知識の普及と経済的利益との戦いから、科学的プロセスについての、発見についての、あるいは生命そのものに特許が発生する。“生命の特許”、つまり生命組織体における農学および医学的知識を公式文書で裁定することへの

世界的衝撃は、非常に大きい。国家は、生物多様性という名目のもと試験に従ったある数の特許になんとか向き合っている。100年以上前のアメリカ西部の“ゴールドラッシュ”のように、今は、“遺伝子ラッシュ”と位置付けられ、議論の余地のある科学者や、バイオテクノロジーの企業や大学が先を競ってDNA、細胞、種子、そして血液を「発見」しようとし、その特許の利権を求めることによって商業的利用をおこなおうとしている。南半球では、望もうと望むまいと、大部分の遺伝子が提供され、西洋のバイオ系技術者たちはそれらを遺伝学バンクに保管し、それらの組換えを介して利用価値のあるものに仕立てている。そして北半球の企業は、TRIP協定(世界貿易機関により制定された知的所有権協定)のおかげで抑制されない利益を得ている。

種の変化を伴うDNAの組換えに関して、ガタリは、“今我々も文字通り、植物になりかけているし、あるいは動物になりかけている。”と言っている。クローンや組換えの可能性は、世界に新しい形態を与えるために、あるいは地球に降りてきたパラダイスのような新しい現実を作るために、特に用いられる。分子生物学者のリー・シルヴァー(Lee Silver)はこのプロセスを“エデンの園の再建”と定義している。植物の耕作や動物の飼育、医業や文化的伝統などを介して環境に依存している人間にとって、これらがもたらす結果は最後までわからない、手遅れになるまで。

科学的研究は、経済に支えられたグローバルな権力システムに完全に取り込まれている。研究の進展は、たびたびある間違った観点から発表され、文化的局面は無視されるか、あるいは一般論からは切り離されてきた。アーティストはすべての人々の文化的要求に応え、社会問題・環境問題に関して積極的な役割を演じている。何人かのアーティストはこの分野で活動しているが、その一般的な類似点を特徴づけるか、あるいはこの問題を提示するのみに留めている。それと対比的に、エドゥアルド・カック(Eduardo Kac)の遺伝子組換えウサギのアルバは、遺伝子工学の分野で倫理的議論を記憶に留めようとする例外的な挑発である。

“...平凡なものへの恐怖と遺伝子工学の悪用。このような恐怖は正当なものであり、歴史に根ざしているし、充分検討されなければならない。さらに問題を悪化させているのは、企業が市民を納得させるために、詭弁的な方法をとることである。結果、その技術が有益か問題か判断するための真剣な議論を始めることもできない。”

“そこで、ここに芸術は非常に大きな社会的価値

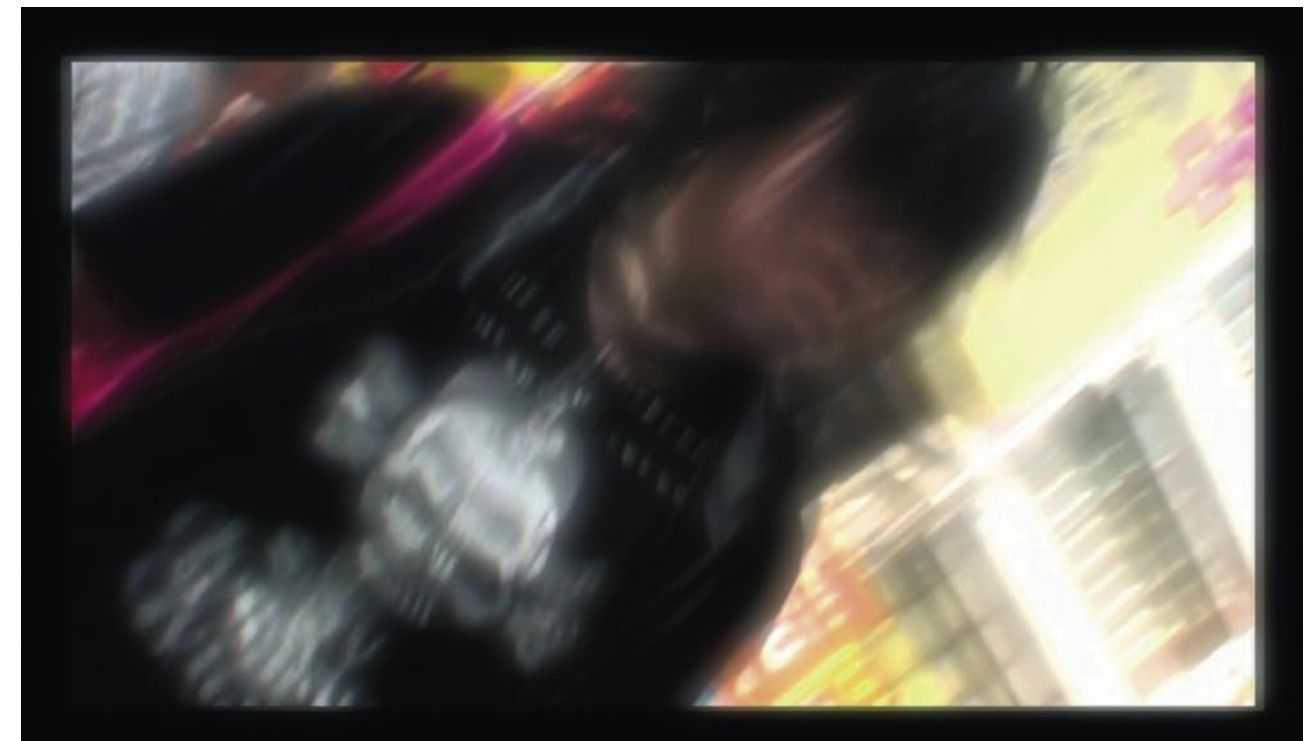
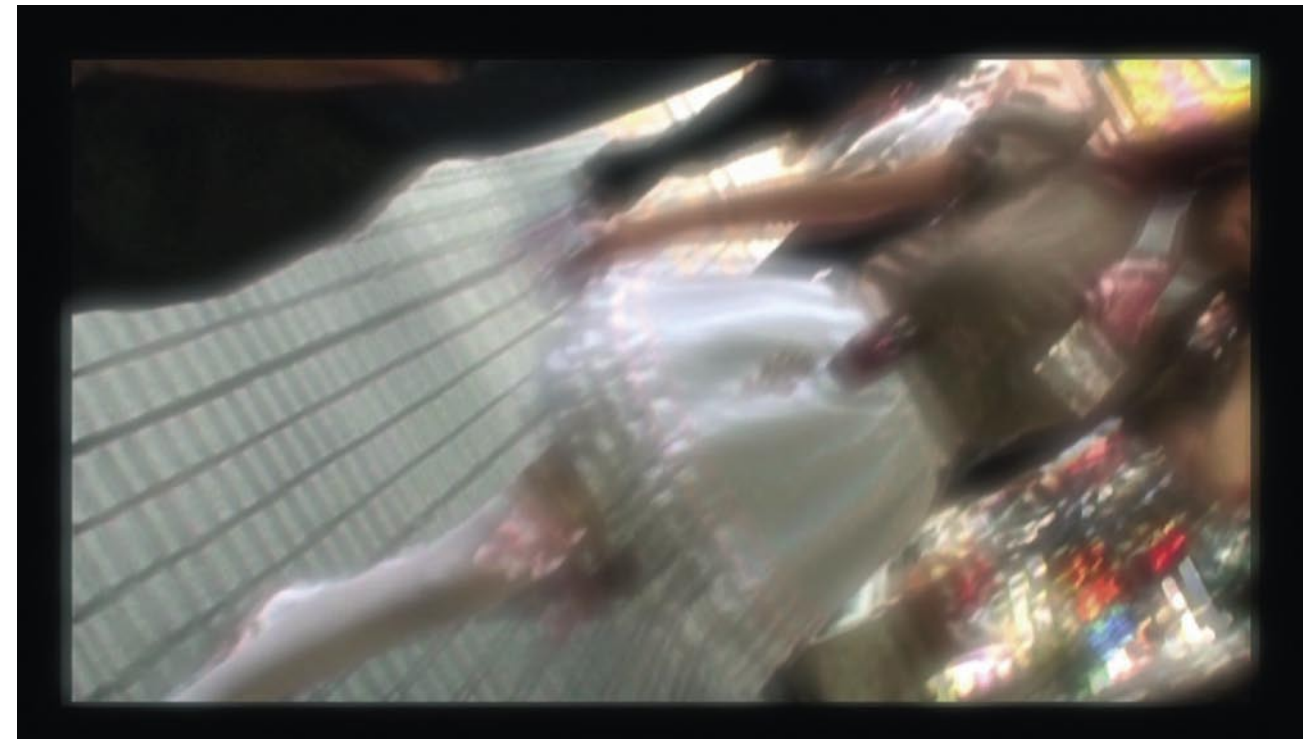


を見出すことができる。芸術の力は象徴的なので、厳密な文脈のなかにダイレクトに踏み込んだとき、芸術が進行中の革命的な出来事の文化的な意味を明らかにするのに貢献し、バイオテクノロジーについての、バイオテクノロジーによる、さまざまな考え方を示すこともできる”(エドゥアルド・カック)。

ここにおいて、今、芸術がこの手の問題と向き合う自由を持つか、もしくは自由を与えられているのかという点が問題となる。アーティストのスティーヴン・カーツ(Steven Kurtz)の逮捕の例を挙げるだけで充分である。警察が彼の芸術のやり方を、バイオテクノロジー的な兵器とみなした。そこでテロ対策包括法(US Patriot Act)を犯したために、起訴されたのだ。アーティストのグループに対して強い圧力を行使するなかで、彼らの唯一の目的は、健康な民主主義において重大な問題について平和な論争を活発にさせることだった。FBIはテロから市民を守る企てを超えて過度に突き進んだ。アメリカ合衆国憲法では言論の自由を保障している。また民主主義では、大多数の権利に対する少数派を保護する義務がある。政府は無実の者を苦しめるために責務を振りかざす必要はないだろう。ただスティーヴン・カーツは食品の遺伝子操作とバイオ産業に関する問題を芸術的に表現しようとしただけである。これに光をあてることで、遺伝子についての独占権を商業があるいは国が保持するかを問うことになる。

アドルノとホルクハイマーは“啓蒙の弁証法”のなかで、近代以前の時代では一緒になっていたように見える芸術と科学が対極にあることについて議論を交わしている。科学は抽象的なものの性質について研究することから始まり、一方芸術は具体的なものの模倣を追及していた。科学は自然とは決定された関係を結んでいる。言い換えれば、その特性を同等の数値に置き換える。ところが芸術は、自然のその特性に注意を向けながら、機能そのものを大事にする。この概念の相反した二者が、我々を澁んだ考えに閉じ込めている。決定的瞬間は、このうっ血状態の破壊にある。破壊の段階を支配下にできる世界であったら、科学はかつて科学と芸術との間にあった相互作用にあらためて入り込むことができるだろう。科学は技術の犠牲者ではなく、要請に応じて発展をするだろう。芸術は、エコロジー問題のなかで意味を見出し、そこにアーティストは貢献できるのか?(芸術はそのも

のが目的ではなく、人に伝えるための手段である。)年々、アーティストは人間の様々な出来事のうちより重要な側面、または社会的、政治的な側面に直面してきた。ここでアーティストはエコロジーのすべての側面に配慮した挑戦を見せることができるだろう。アーティストは必ずしも変化の手段として表に出る必要はない、しかし類まれな伝達者として、また人々の考えを変えることができる触媒として必要である。今起こっている論議に意味のある貢献ができるはずである。





[Harajuku Influences] 1
PAST TIME HEROES
 Sept. 2006, HDV video, Tokyo
 The flag of YASUKUNI SHRINE,
 the war monument of Tokyo.

Sound:
 "Ufo Robot Grendizer," 1975
 (Ita: "Atlas Ufo Robot. Goldrake")
 "Uchuu Senkan Yamato," 1974
 (Ita: "Star Blazers. I guerrieri delle stelle")

Tokyo Flu series
 Sept. 2006
 Lambda print, silicone,
 perspex, dibond, 90 x 140 cm, Tokyo
 Pgg. 20–21, 24–25, 32–33





Tokyospace II
 September 29, 2006, Multi video presentation
 Images of the installation: "Power Station"
 Superdeluxe, Tokyo
 Promoted by A.R.T. Foundation Tokyo





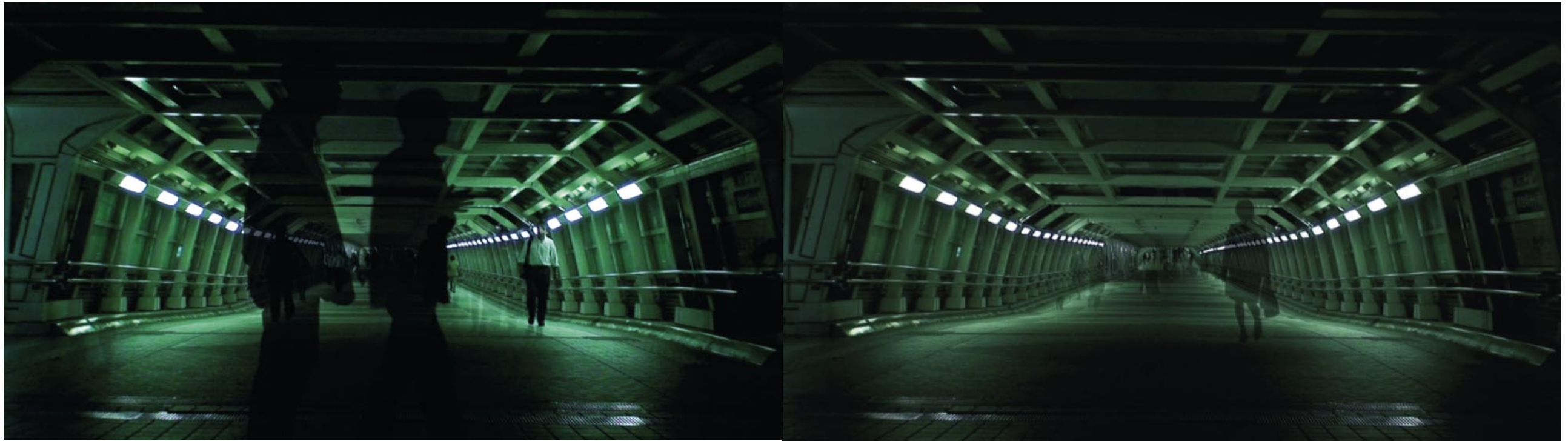
the flu ID
[harajuku influences] 4
 Sept. 2006, HDV video, Tokyo
 Sound:
 Italo Calvino, "Isadora" from *The invisible cities*,
 and "Cloe" from *Le città invisibili*, 1972

Video frames, produced also as lambda print,
 silicone, perspex, dibond, various dimensions:
 pgg. 26, 27, 30, 31

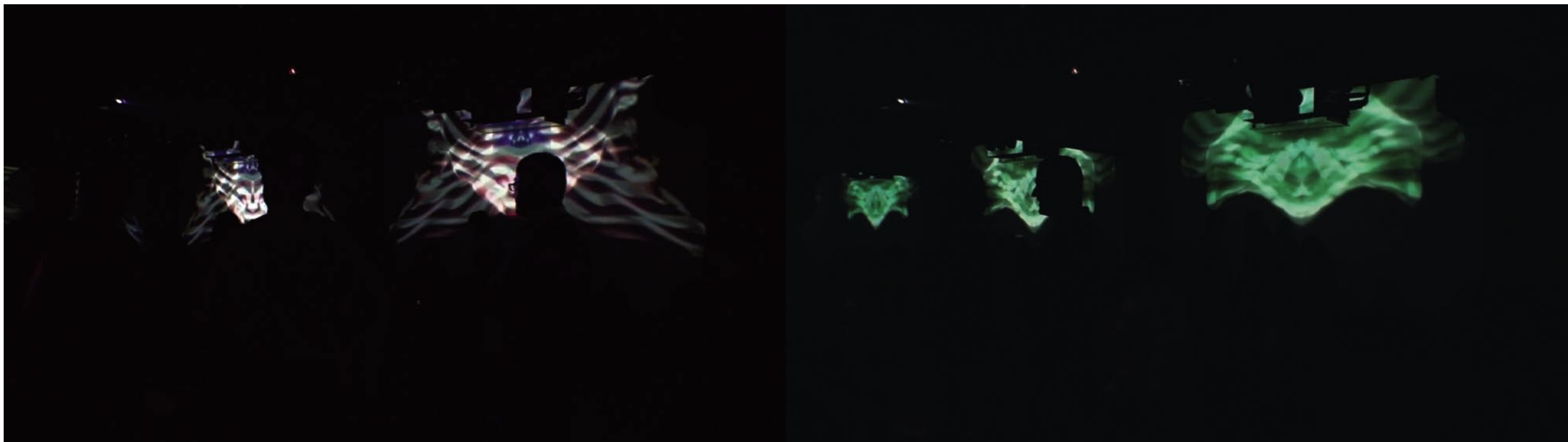


the mystical rose
[harajuku influences] 5
 Sept. 2006, HDV video, Tokyo
 Video frames, produced also as lambda print,
 silicone, perspex, dibond, various dimensions

Sound:
 The shamisen, the most important instrument in
 Kabuki theater. The short passage is often used
 in dances that feature characters
 of great strenght.



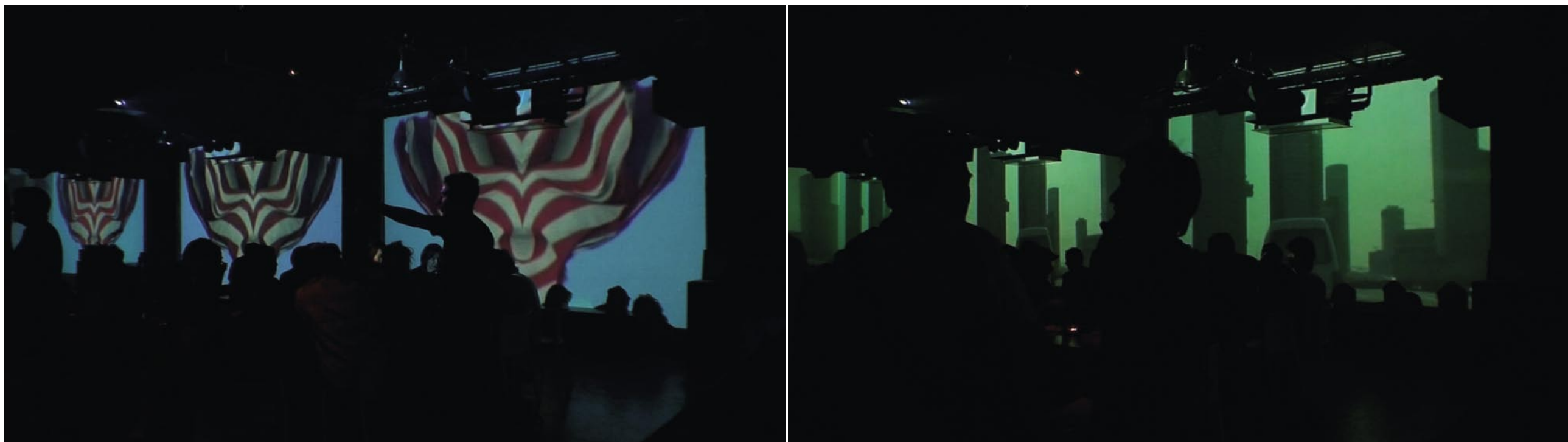




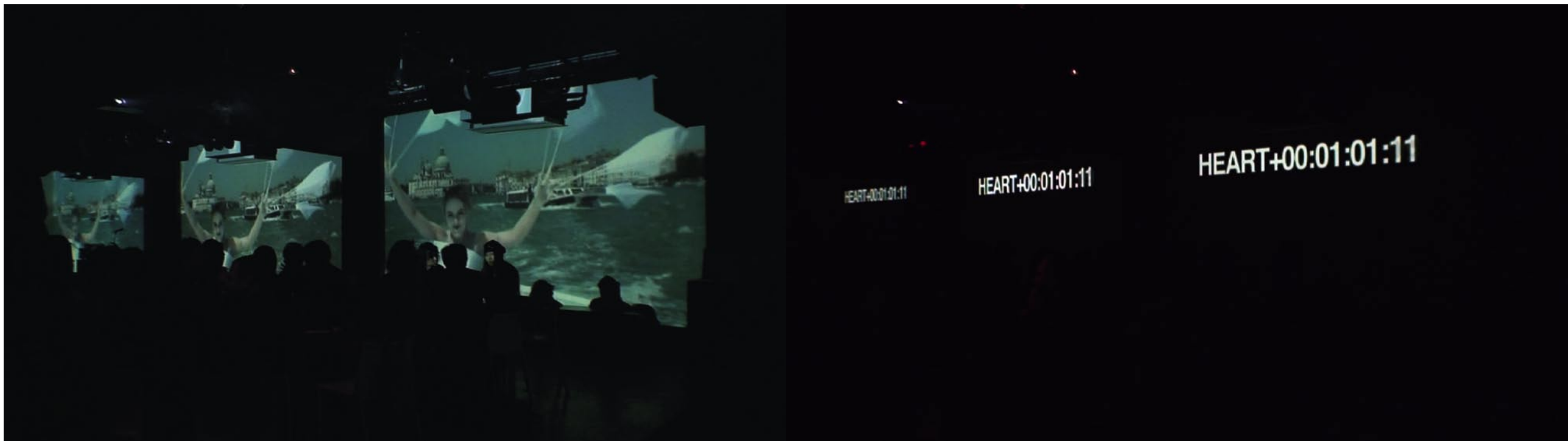
Tokyospace II
 September 29, 2006, multi video presentation
 Images of the installation: "Stars & Stripes. In the
 Light – In the Dark", Superdeluxe, Tokyo
 Promoted by A.R.T. Foundation Tokyo



Tokyospace II
 September 29, 2006, multi video presentation
 Images of the installation: "Lies"
 Superdeluxe, Tokyo
 Promoted by A.R.T. Foundation Tokyo



Tokyospace II
 September 29, 2006, multi video presentation
 Images of the installation: "Power Station"
 Superdeluxe, Tokyo
 Promoted by A.R.T. Foundation Tokyo



Tokyospace II

September 29, 2006, multi video presentation
 Images of the installation: "White Flags. Venice Biennale", Superdeluxe, Tokyo
 Promoted by A.R.T. Foundation Tokyo



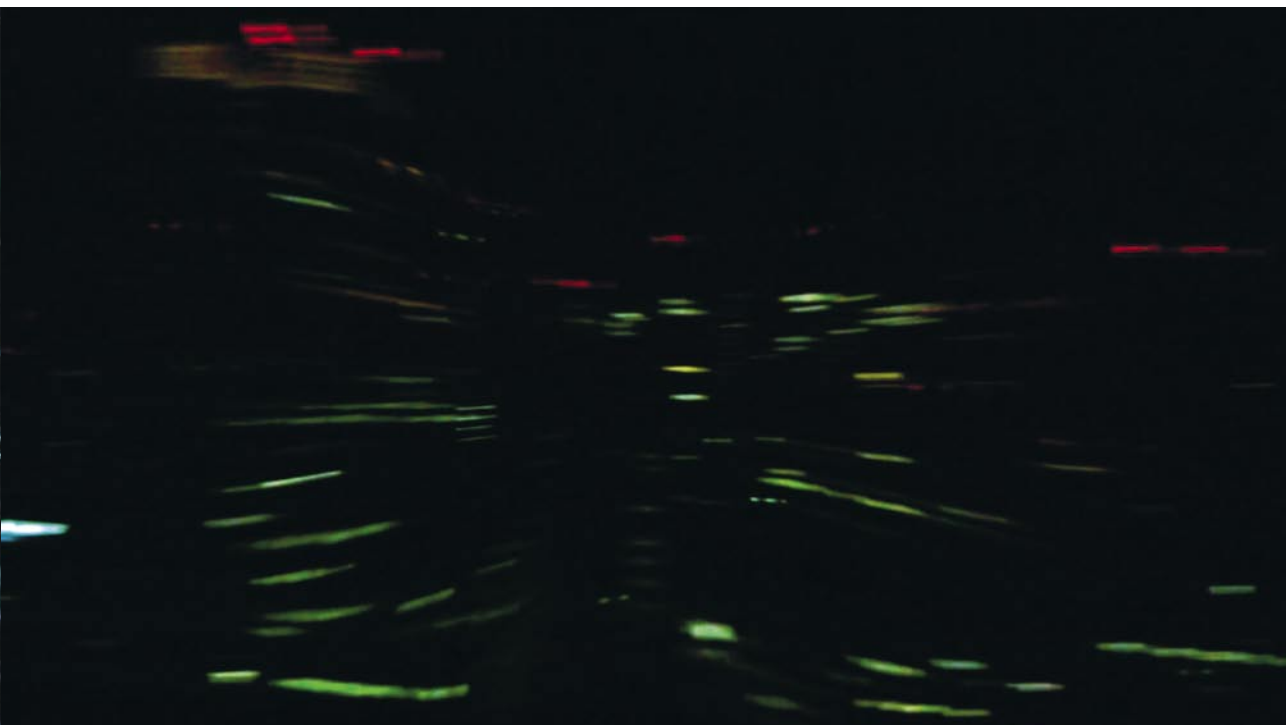
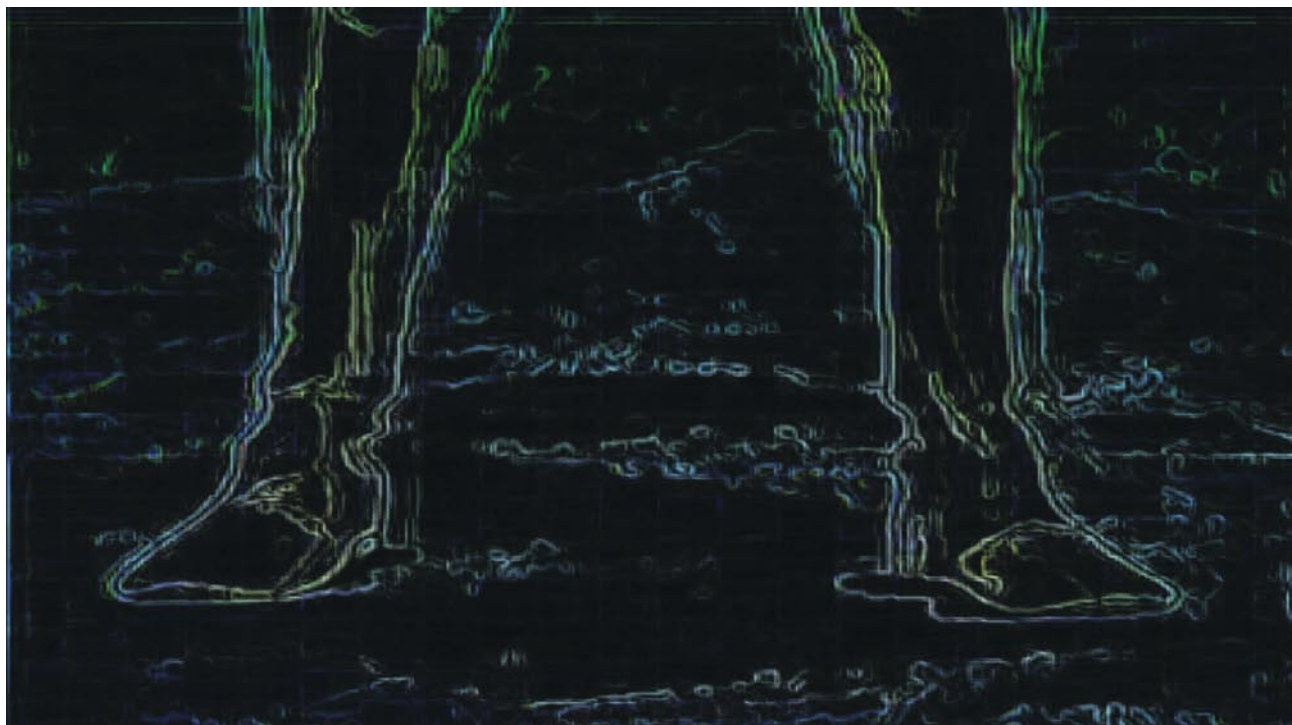
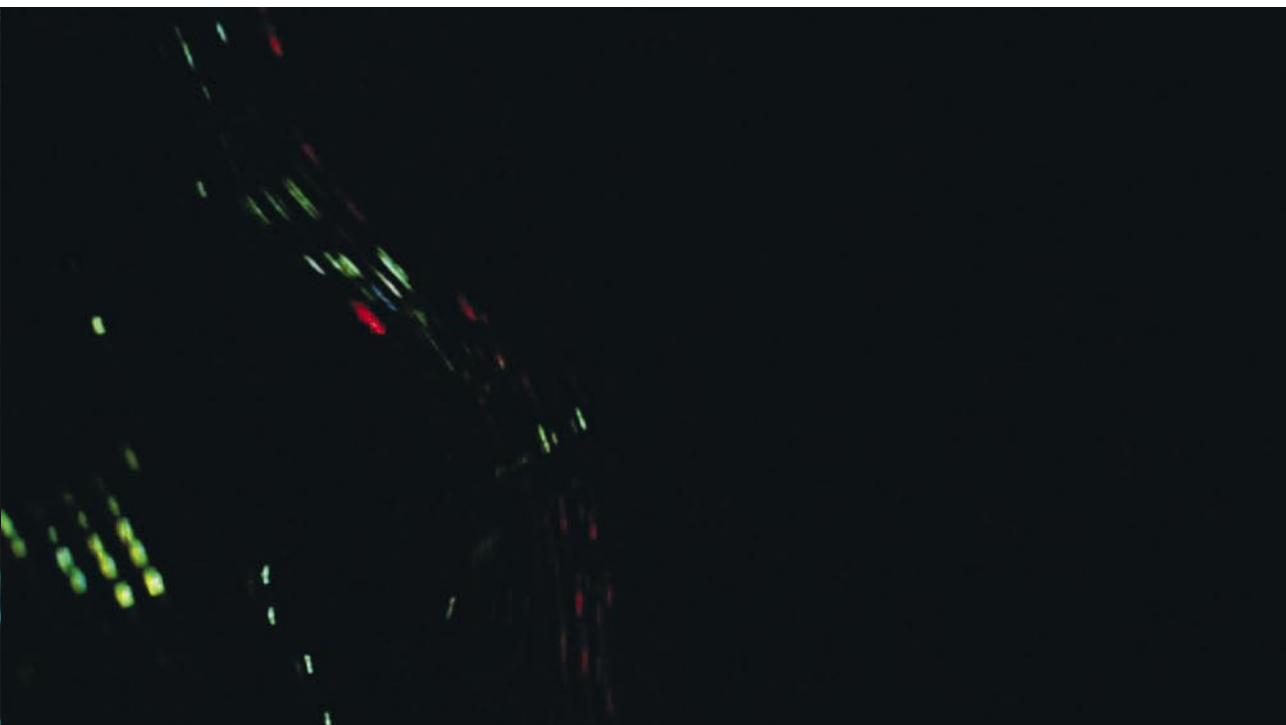
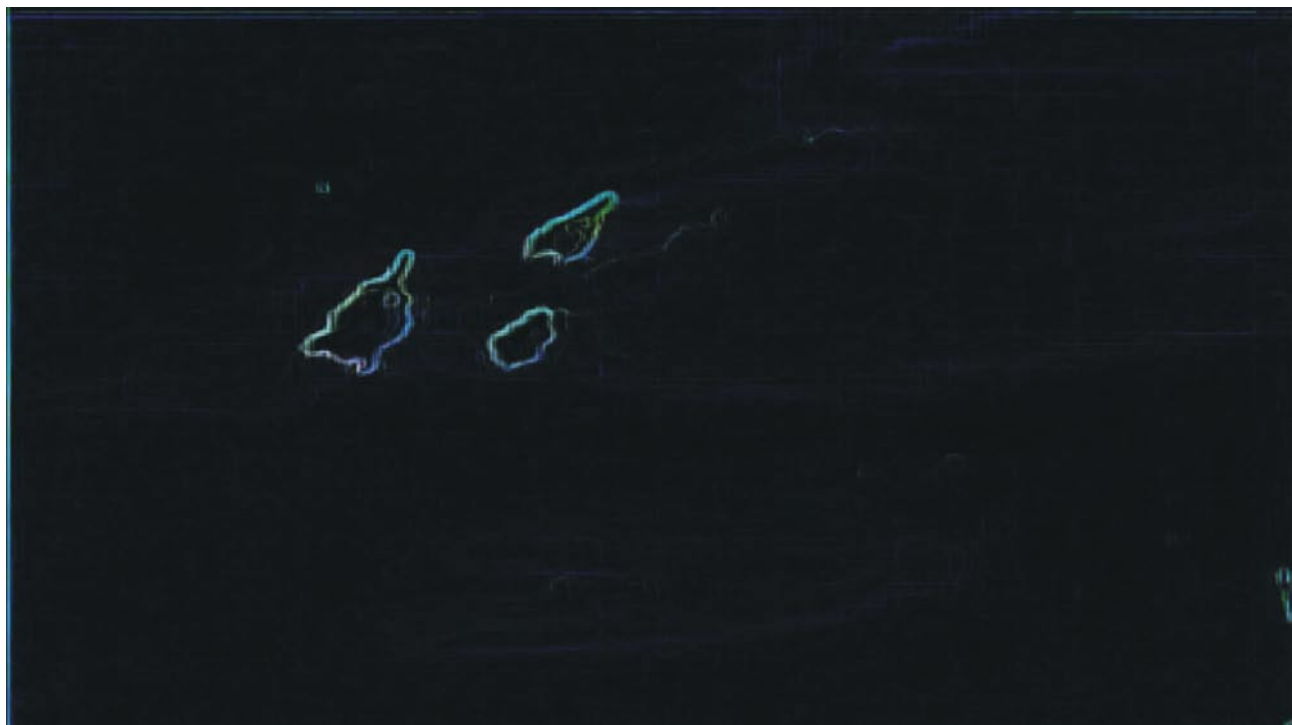
Tokyospace II

September 29, 2006, multi video presentation
 Images of the installation: "Heart"
 Superdeluxe, Tokyo
 Promoted by A.R.T. Foundation Tokyo

the flu ID

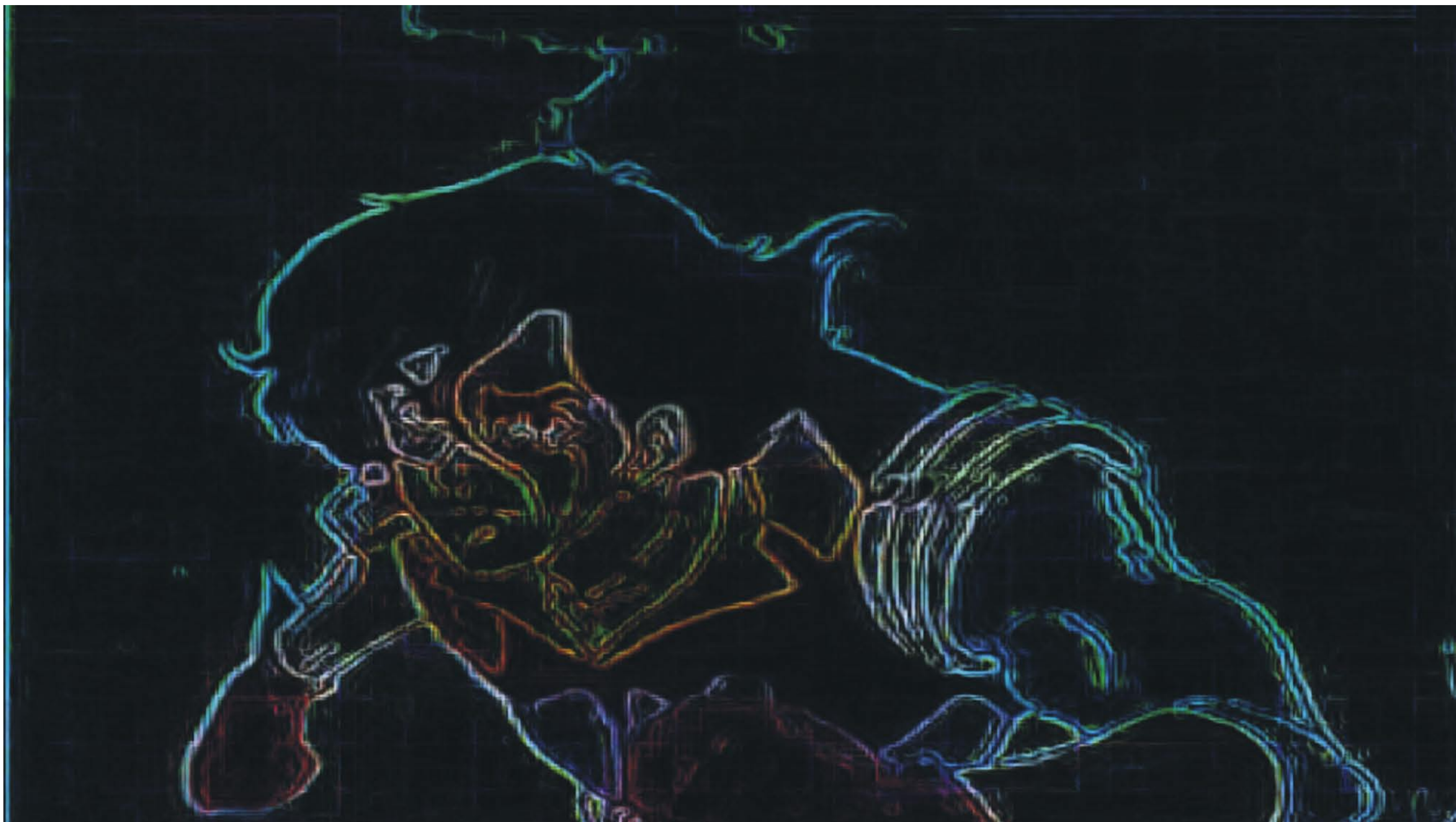
Sept. 2006, lambda print, silicone, perspex, dibond, 90 x 140 cm
 Tokyo
 Next page





[Harajuku Influences] 2
PAST TIME HEROES
 Sept. 2006, HDV video, Tokyo
 Sound: "Baldios," Ita midi version, 1980
 (Jap: "Uchuu Senshi Baldios")

Video frames, produced also as lambda print,
 silicone, perspex, dibond, various dimensions:
 left page, up and next page





the mystical rose
[harajuku influences] 5
 Sept. 2006, HDV video, Tokyo
 Video frames, produced also as lambda print,
 silicone, perspex, dibond, various dimensions

Sound:
 The shamisen, the most important instrument in
 Kabuki theater. The short passage is often used
 in dances that feature characters
 of great strenght.



AMBIENTE MANIPOLATO di Angelique Campens

“La nostra sicurezza è minacciata da un problema per lo meno tanto pericoloso quanto le armi nucleari, biologiche o chimiche, o addirittura il terrorismo: i cambiamenti climatici indotti dall’uomo.”

Sir John Houghton (ex-dirigente dell’Ufficio Meteorologico britannico e Co-Presidente del Gruppo di Valutazione Scientifica del Pannello Intergovernativo per i Cambiamenti Climatici).

Il testo presente prende avvio dalla questione dell’ecologia e intende affrontare i problemi fondamentali a cui sempre più siamo posti di fronte. Vi sono numerosi esempi di questioni ambientali come l’inquinamento, il cambiamento climatico, il surriscaldamento globale, l’estinzione delle specie (piante ed animali), la nuova tecnologia genetica, l’Aids, la Bse, le epidemie e così via.

A tale proposito Guattari scrive di un’era in cui la biosfera e la mecosfera sono combinate. La vita biologica, inclusi gli esseri umani, sono attirati all’interno di enormi infrastrutture tecnologiche. La soggettività è così strettamente connessa al “machinic phyla” (con cui s’intendono le telecomunicazioni, l’artificialità, il nuovo sensazionalismo che accompagna le sempre maggiori possibilità di ricerca, e le tecniche biogenetiche utilizzate sulle forme viventi), tanto che questo si manifesta in alcuni componenti “machinic” quali gli i-Pods e le scansioni dell’iride (Guattari, “Regimes, Pathways, Subjects”, in *The Guattari Reader*, pag. 103).

In questa luce è importante interrogare le scienze tecnologiche spesso orientate al profitto capitalistico e globalizzante.

Libertokyo series
Sept. 2006
Lambda print, silicone,
perspex, dibond
90 x 140 cm
Tokyo

Per esempio, il progresso scientifico nella ricerca genetica e nella biotecnologia è stato presentato al grande pubblico negli ultimi vent'anni in un modo estremamente positivo e proiettato nel futuro. Dalle cure contro il cancro, alle possibilità di risolvere le questioni ambientali, per giungere alla fame nel mondo. La biotecnologia è stata introdotta come la chiave in grado di dare risposte a tutti i problemi del mondo. Dalla lotta tra la propagazione del sapere scientifico e il profitto finanziario nascono i brevetti dei processi scientifici, delle scoperte e della vita stessa. L'impatto globale dei "brevetti della vita", ossia del fatto di decretare con documenti ufficiali il sapere agricolo e medico associato agli organismi viventi, è di certo enorme. Gli stati nazionali a mala pena riescono a far fronte al numero di brevetti sottoposti ad esame sotto il nome di biodiversità. In analogia con la "Corsa all'oro" di più di cento anni fa nel Far West, ora si è verificata una "Corsa al gene", in cui scienziati discutibili, compagnie biotecnologiche ed università, si precipitano a "scoprire" il Dna, le cellule, i semi e perfino il sangue e quindi a sfruttarli commercialmente rivendicando la proprietà dei brevetti. È l'emisfero del sud del mondo, volente o nolente, a fornire gran parte dei geni, i biotecnici occidentali li archiviano poi in banche genetiche e costruiscono qualità utili attraverso la loro mutazione. Le compagnie dell'emisfero del nord raggiungeranno quindi profitti incontrollati come risultato degli accordi Trip (i diritti della proprietà intellettuale come stabilito dall'Organizzazione Mondiale del Commercio).

Sulla ricombinazione del Dna con una varietà di specie, Guattari dice che "Ora stiamo letteralmente diventando una pianta e diventando animali". Le possibilità di copiare e di ricombinare possono essere essenzialmente utilizzate per dare forma nuova al mondo e quindi per creare una realtà in modo tale che il paradiso scenda in terra. Il biologo molecolare Lee Silver ha definito questo processo come "rifacimento dell'Eden". Le conseguenze di questo

per l'uomo, che dipende dall'ambiente sia attraverso la coltivazione delle piante o l'allevamento degli animali, le pratiche mediche o le tradizioni culturali, non sono note fino in fondo, finché non sarà troppo tardi.

La ricerca scientifica è radicata interamente all'interno di un sistema di potere globale sostenuto dall'economia. Il progresso nella ricerca viene spesso presentato da un punto di vista errato e l'aspetto culturale è quindi trascurato o estraniato da un discorso generale. Gli artisti dal canto loro rispondono ai bisogni collettivi culturali e portano avanti ruoli attivi e pratici connessi con le questioni ambientali e sociali. Alcuni artisti lavorano in questo campo ma si limitano solo ad individuare le similarità generiche o ad illustrare questi problemi. Per contrasto il coniglio transgenetico *Alba* di Eduardo Kac è un'eccezione provocatoria che cerca di tenere a mente il discorso etico nel campo genetico.

"... e con questo il timore della banalizzazione e l'abuso dell'ingegneria genetica. Tale paura è legittima, fondata nella storia e deve essere esaminata. Incrementando il problema, le compagnie spesso impiegano strategie retoriche vuote per persuadere il pubblico, incapaci quindi di avviare un dibattito serio che riconosca sia i problemi che i benefici della tecnologia." "Ecco dove l'arte può assumere un enorme valore sociale. Dato che il potere dell'arte è simbolico anche quando interviene direttamente in un contesto preciso, l'arte può contribuire a rivelare le implicazioni culturali della rivoluzione in atto ed offrire distinti modi di pensare riguardo e con la biotecnologia" (Eduardo Kac).

Ma a questo punto la questione si erge al punto in cui l'arte possiede o le viene data la libertà di confrontarsi con questioni di questo tipo. Basta pensare anche solo all'esempio dell'arresto dell'artista Stephen Kurtz quando la polizia ha considerato che il suo modo di fare arte fosse un'arma biotecnologia, per cui è stato incriminato per aver infranto l'US Patriot Act. Nell'esercitare una forte pressione su di un gruppo di



[Harajuku Influences] 1

PAST TIME HEROES: Uchuu Senkan Yamato

Sept. 2006, HDV video, Tokyo

Video frames, produced also as lambda print,
silicone, perspex, dibond, various dimensions

Sound:

"Ufo Robot Grendizer," 1975

(Ita: "Atlas Ufo Robot. Goldrake")

"Uchuu Senkan Yamato," 1974

(Ita: "Star Blazers. I guerrieri delle stelle")

artisti il cui unico scopo era di stimolare un dibattito pacifico sui problemi d'importanza cruciale all'interno di una sana democrazia, l'Fbi si è spinta troppo oltre nel tentativo di proteggere il pubblico contro il terrorismo. La costituzione americana garantisce il diritto alla libertà di parola. Ogni democrazia ha il dovere di proteggere le minoranze contro il potere della maggioranza. Il governo non dovrebbe sprecare la responsabilità verso i propri soggetti nel perseguire un innocente. Stephen Kurtz stava solo cercando di dare un'espressione artistica ai problemi della manipolazione genetica del cibo e alle pratiche della bio-industria. Alla luce di questo ci si potrebbe chiedere se sia il commercio o lo stesso stato a detenere i diritti esclusivi sulla genetica.

Nella "dialettica dell'illuminazione", Adorno e Horkheimer discutevano di arte e di scienza in opposizione al polo della ragione, che invece sembrava essere unito nell'era pre-moderna e venne in seguito disgiunto. La scienza iniziò quindi ad esaminare la natura dell'astratto mentre l'arte perseguiva la mimesi dello specifico.

La scienza ha un rapporto ben determinato con la natura, ossia quello di trasformarne le qualità in equivalenti quantitativi. L'arte invece rispetta le funzioni proprie della natura ponendo attenzione alle sue particolarità qualitative.

Queste alternative ci imprigionano in un'idea di stagnazione e il punto cruciale sta nella rottura di questa stasi. In un mondo capace di avere sotto controllo le fasi di rottura, la scienza potrebbe di nuovo essere inserita nell'incantesimo dell'interazione che una volta andava cercato tra scienza e arte. La scienza non sarebbe vittima della propria tecnologia ma si svilupperebbe in accordo con i propri bisogni. Com'è possibile per l'arte trovare significato nelle questioni ecologiche e come possono gli artisti contribuirvi? (Arte non come scopo in se stesso ma come mezzo con cui rivolgersi alla gente.) Nel corso degli anni gli artisti hanno affrontato gli aspetti più importanti delle vicende dell'uomo e anche i problemi societari, sociali e politici. Rispetto a questo

per gli artisti potrebbe rappresentare una sfida il fatto di far convergere tutti gli aspetti dell'ecologia. Gli artisti non devono necessariamente essere visti come strumenti del cambiamento, ma come comunicatori d'eccezione e catalizzatori capaci di cambiare le opinioni della gente. Potrebbero essere in grado di offrire un contributo significativo al dibattito in corso.

In Art We Trust
June 29, 2006, action
The artist helped by a collector places a white gips Madonna
Galleria Civica di Arte Contemporanea di Trento
Next page



[FLU TEST]

Stefano Cagol
vs
Stefan Bidner, David Elliott, Andrea Lissoni

[Influences]

Stefano Cagol: *What triggers an influence?*

Stefan Bidner: Mass-media.

David Elliott: Nothing triggers an influence: they are always potentially there. The question is what triggers someone's openness to a particular influence.

SC: Which are the most known and spread influences nowadays?

SB: Mass-media.

DE: Desire for success and to be easily liked.

SC: *Which are the new ones and the atavistic ones?*

SB: Mass-media.

DE: Fear and its twin brother, Hate.

SC: *What is the difference in-between positive and negative influences?*

SB: I don't know.

DE: Obvious.

SC: *What are you influenced by?*

SB: Art.

DE: My education, friends, art, and a desire to see things get better.

[In Art]

SC: *What is art influenced by?*

SB: Art.

DE: Everything.

Andrea Lissoni: Any form of art.

SC: *Does an artist have an influence on another artist?*

SB: Yes.

DE: Sometimes.

AL: He doesn't. But this happens, sometimes . . .

SC: *Does a creative sphere have an influence on another?*

SB: Yes.

DE: It can happen.

AL: A work. An attitude.

SC: *Do critical theories influence art?*

SB: Yes.

DE: Only if the artist in question is particularly stupid.

AL: Yes, sometimes.

SC: *Does the art market influence artistic research?*

SB: Yes.

DE: Unfortunately it may be only supporting financially what it recognizes.

RELIGION FLU

Power Station
Sept. 2006
Public Art project
Badges' design
Singapore Biennale
Pgg. 58, 61, 62,
65, 66, 69

But perhaps a greater influence is the myopia of the researchers themselves.

AL: I always hope it doesn't. But it happens.

[On Art]

SC: *Is art influenced by society?*

SB: Yes.

DE: Yes, and society is influenced by art.

AL: Sure!

SC: *Is art independent or is it subdued?*

SB: Yes and no.

DE: What art are we talking about?

AL: It's an "expression of."

SC: *Is there still an official art?*

SB: Yes.

DE: No, there is poodle art instead.

AL: Sure!

SC: *If politics and religion do not directly influence art, by what is it influenced?*

SB: I don't know.

DE: Desire.

AL: By the everyday life of the artists.

SC: *Is art influenced by the oil price, by media, technology, wars?*

SB: Yes.

DE: You really need to define what you mean by “influence” in this and many other cases . . .

AL: More or less. Today, more by technology than by the oil price. Maybe in the sixties it was different. Maybe not . . .

[In Tokyo and in Singapore]

SC: *Is Western art influenced by Eastern art?*

SB: Yes.

DE: Sometimes.

AL: In the twentieth century, sure.

SC: *And is Eastern art influenced by Western art?*

SB: Yes.

DE: Sometimes.

AL: Also. There is a deal between them.

SC: *Is there any meaning in talking of national influences in a time that tends to eliminate spatial and cultural borders?*

SB: I don't know.

DE: Yes, because the term may, in certain circumstances, have meaning.

AL: More or less.

[Bird Flu, Vogelgrippe, Gripe Aviar, Influenza Aviaria]

SC: *What about Bird Flu / Vogelgrippe project (www.birdfluartifice.com)?*

SB: This art project shows our socio-political and economical context in a mass-media influenced society.

AL: It's a good metaphor to speak about irrational influences.





[インフルエンザ・テスト]

ステファノ・カゴール 対
ステファン・ビッドナー、デヴィッド・エリオット、
アンドレア・リッソーニ

[影響]

Stefano Cagol: 何が影響を生むか？

Stefan Bidner: マス・メディア。

David Elliott: 影響を生むものはない。影響はいつも潜在的に存在している。問題は、ある特定の影響をうけるように仕向けるのはいったい何かということ。

SC: 今日最も強くて普及した影響は何か？

SB: マス・メディア。

DE: 成功の欲求と簡単に高い評価を得たいという欲求。

SC: 新しいものと昔からあるものは何か？

SB: マス・メディア。

DE: 恐怖と、その双子のもう一方の、憎しみ。

SC: 肯定的な影響と否定的なものの違いは何か？

SB: わからない。

DE: 明らか。

SC: 君にとっての影響は何か？

SB: 芸術。

DE: 自分のうけた教育、友達、芸術、そして物事がうまくいくのを見たいという欲求。

[芸術について]

SC: 芸術は何に影響されたか？

SB: 芸術から。

DE: どんなことから。

Andrea Lissoni: すべての形の芸術から。

SC: アーティストは他のアーティストに影響を及ぼすか？

SB: はい。

DE: たまには。

AL: そういうことをしない。だけどたまには起こりうる。

SC: クリエイティブな分野は他の分野に影響を及ぼすか？

SB: はい。

DE: 起こりうる。

AL: 仕事に、そして姿勢に。

SC: 批評は芸術に影響を及ぼすか？

SB: はい。

DE: そのアーティストが特別にばかなときだけ。

AL: はい、ときどき。

SC: 芸術のマーケットは芸術的研究に影響を及ぼすか？

SB: はい。

DE: 残念だけど、マーケットが評価するものに経済的援助することしかできない。だけど多分、もっとも大きな影響は、芸術的研究をしている本人の先見性のなさ。

AL: 起こらないことをいつも願っている。しかし起こる。

[芸術について]

SC: 今日の芸術は社会から影響を受けているか？

SB: はい。

DE: はい、そして社会も芸術から影響を受けている。

AL: もちろん！

SC: 芸術は、依存かそれとも独立か？

SB: はいであり、いいえである。

DE: 何について言っているのか？

AL: “表現について”

SC: いまだ公認の芸術は存在するか？

SB: はい。

DE: いいえ。だけど媚びる芸術は存在する。

AL: もちろん！

SC: もし、政治や宗教が直接的に芸術に影響を及ぼさないとしたら、何が影響を及ぼすか？

SB: わからない。

DE: 欲求。

AL: アーティストの日常生活。

SC: 芸術は石油価格やメディアや、テクノロジーや戦争に影響されたか？

SB: はい。

DE: この質問でも他の場合でも、まず”影響”が何を意味しているのか定義することが必要...

AL: だいたい。今日では、石油価格よりはテクノロジーに。たぶん70年代では違ったけど。違うかな...

[東京で、シンガポールで]

SC: 西洋の芸術は東洋の芸術に影響されたか？

SB: はい。

DE: ときどき。

AL: 20世紀にはもちろん。

SC: そして、東洋の芸術は西洋の芸術に影響されたか？

SB: はい。

DE: ときどき。

AL: それもまた。両者にはつながりがある。

SC: 空間的または文化的に境界が無くなる傾向にあるこの時代に、国内での影響について話す意味はあるか？

SB: わからない。

DE: はい、その言葉もある環境においては意味がある。

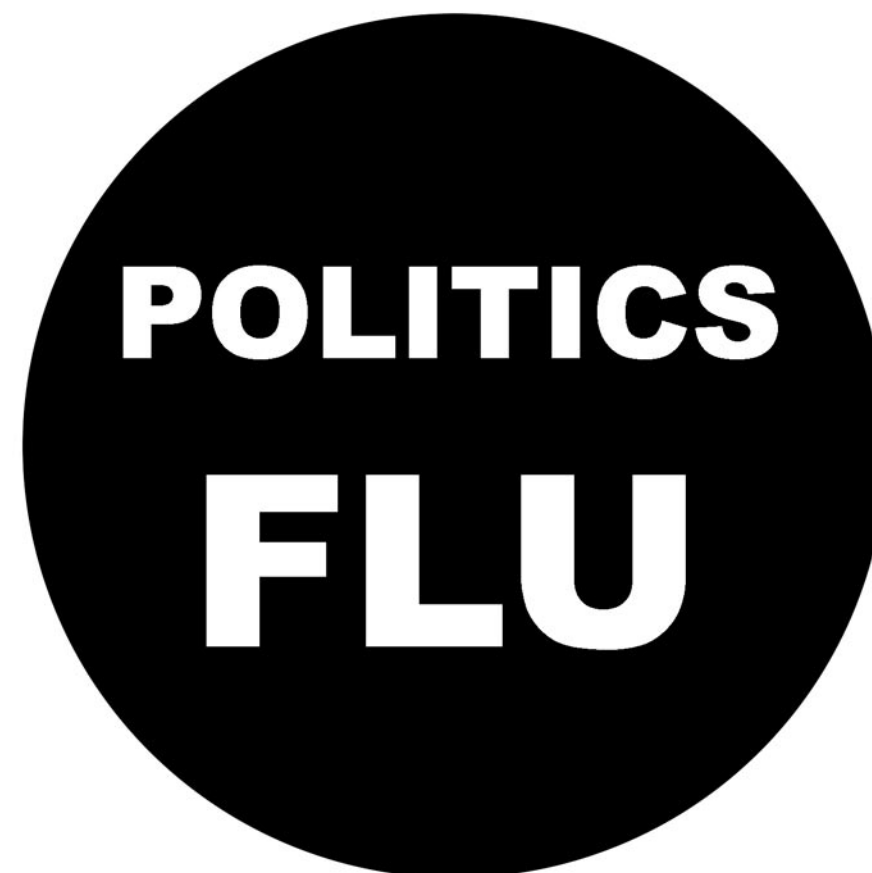
AL: だいたい。

[鳥インフルエンザ(Bird Flu, Vogelgrippe, gripe aviar, influenza aviaria)]

SC: この鳥インフルエンザプロジェクト *Bird Flu* / *Vogelgrippe* (www.birdfluartifice.com)について何か。

SB: この芸術的プロジェクトは、マス・メディアに影響された社会での、我々の社会的-政治的、そして経済的な状況を表現する。

AL: 不合理な影響について話すよいメタファーになる。



ASS FLU

[FLU TEST]

Stefano Cagol
vs
Stefan Bidner, David Elliott, Andrea Lissoni

[Influenze]

Stefano Cagol: *Cosa genera un'influenza?*

Stefan Bidner: I mass-media.

David Elliott: Niente genera un'influenza: è sempre potenzialmente presente. La questione è cosa generi l'apertura di una persona a una specifica influenza.

SC: *Quali sono le influenze più forti e più diffuse oggi?*

SB: I mass-media.

DE: Il desiderio di successo e di essere facilmente apprezzati.

SC: *Quali sono quelle nuove e quelle ataviche?*

SB: I mass-media.

DE: La paura e suo fratello gemello, l'odio.

SC: *Qual è la differenza tra le influenze positive e quelle negative?*

SB: Non so.

DE: Ovvio.

SC: *Quali sono le tue influenze?*

SB: L'arte.

DE: La mia educazione, gli amici, l'arte e

il desiderio di vedere le cose che vanno meglio.

[Nell'Arte]

SC: *Da cosa è influenzata l'arte?*

SB: Dall'arte.

DE: Da qualsiasi cosa.

Andrea Lissoni: Da ogni forma d'arte.

SC: *Un artista esercita influenza sull'altro?*

SB: Sì.

DE: Qualche volta.

AL: Non lo fa. Ma questo accade qualche volta...

SC: *Un ambito creativo esercita influenza su un altro?*

SB: Sì.

DE: Può succedere.

AL: Un lavoro, un atteggiamento.

SC: *Le teorie critiche influenzano l'arte?*

SB: Sì.

DE: Solo se l'artista in questione è particolarmente stupido.

AL: Sì. Qualche volta.

SC: *Il mercato dell'arte influenza la ricerca artistica?*

SB: Sì.

DE: Sfortunatamente può farlo solo supportando finanziariamente ciò che ritiene valido. Ma forse una più grande influenza è la miopia di quegli stessi che conducono la ricerca artistica.

AL: Spero in ogni istante che non accada. Ma accade.

[Sull'Arte]

SC: *L'arte oggi è influenzata dalla società?*

SB: Sì.

DE: Sì, e la società è influenzata dall'arte.

AL: Certo!

SC: *L'arte è dipendente o indipendente?*

SB: Sì e no.

DE: Di cosa stiamo parlando?

AL: È un'"espressione di".

SC: *Esiste ancora un'arte ufficiale?*

SB: Sì.

DE: No, c'è invece un'arte leccapiedi.

AL: Certo!

SC: *Se non sono la politica e la religione ad influenzare direttamente l'arte, cosa l'influenza?*

SB: Non so.

DE: Il desiderio.

AL: La vita quotidiana degli artisti.

SC: *L'arte è influenzata dal prezzo del petrolio, dai media, dalla tecnologia, dalle guerre?*

SB: Sì.

DE: È veramente necessario definire cosa s'intende per "influenze" in questo e in molti altri casi...

AL: Più o meno. Oggi, più dalla tecnologia che dal prezzo del petrolio. Forse negli anni Sessanta era diverso. Forse no...

[A Tokyo e a Singapore]

SC: *L'arte occidentale è influenzata da quella orientale?*

SB: Sì.

DE: Qualche volta.

AL: Nel Ventesimo secolo di sicuro.

SC: *E l'arte orientale è influenzata da quella occidentale?*

SB: Sì.

DE: Qualche volta.

AL: Anche. C'è un rapporto tra loro.

SC: *Ha senso parlare di influenze nazionali in un'epoca che tende a eliminare i confini spaziali e culturali?*

SB: Non so.

DE: Sì, perché il termine può, in alcune circostanze, avere significato.

AL: Più o meno.

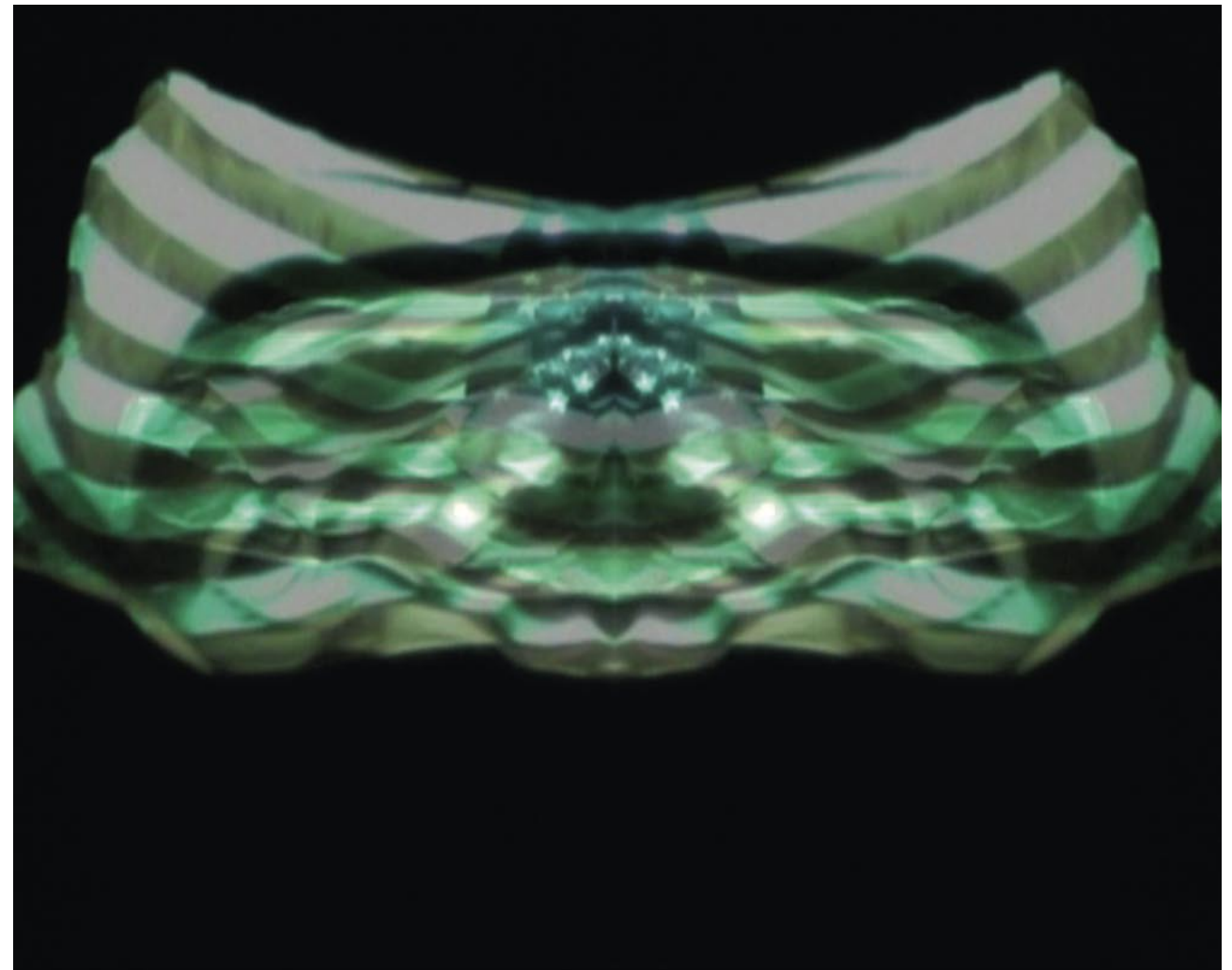
[Bird Flu, Vogelgrippe, gripe aviar, influenza aviaria]

SC: *Cosa riguardo al progetto Bird Flu / Vogelgrippe (www.birdfluartifice.com)?*

SB: Questo progetto artistico mostra la nostra situazione socio-politica ed economica in una società infleunzata dai mass-media.

AL: È una buona metafora per parlare di influenze irrazionali.

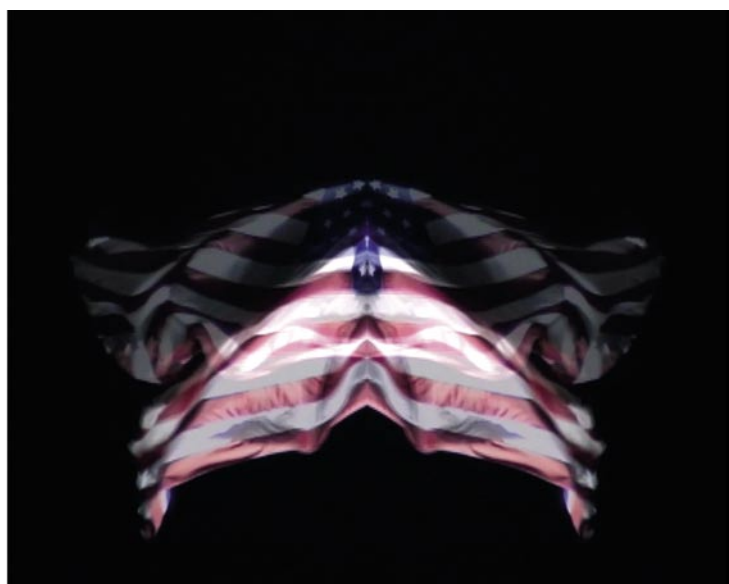
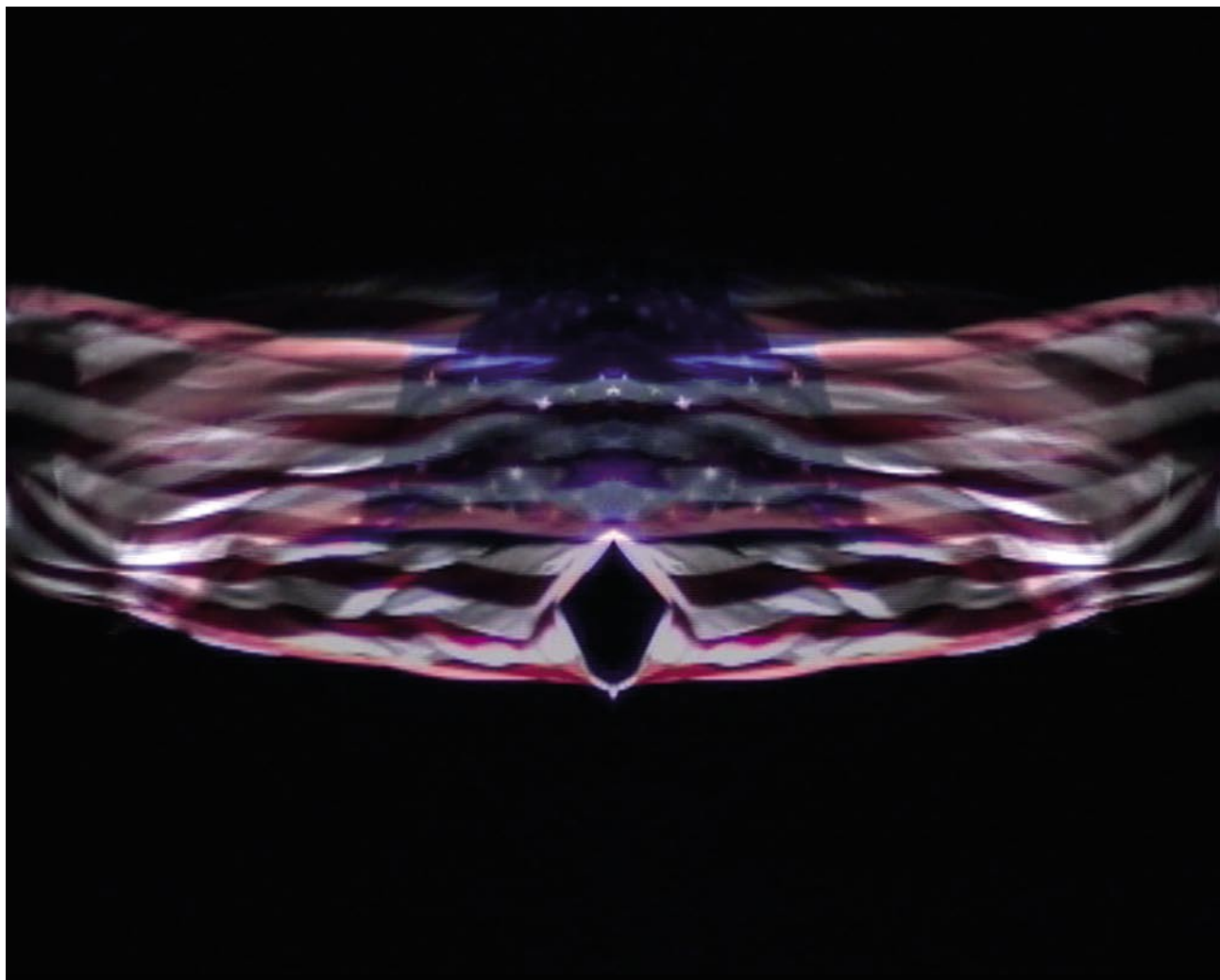




Stars & Stripes.
In the Light – In the Dark
 Dec. 2005, Video DVD
 New York
 Video frames, produced also
 as lambda print, silicone,
 perspex, dibond, various
 dimensions: pgg. 71–74

Special presentation at
 St. Stephen's Church,
 Canonbury Road, London
 Presented by Stuart Evans,
 Simmons & Simmons
 collection, on the occasion of
 the week of the Turner Prize,
 the first week





POWER STATION

ATTENTION HERE the power station van STOPS

A Public Art Project by stefano cagol

Presented by the
IIC - Istituto Italiano di Cultura
Italian Cultural Institute in Singapore
This satellite project by Stefano Cagol
is the only Italian presence
at the Singapore Biennale 2006.

Sense of belonging, nationalism, economy, and global village
POWER STATION takes the form of public intervention, highlighting contemporary influences, beliefs, preconceptions and belonging. Power, in various forms extends its influence to our daily lives yet our notion of power and its extent of influence is often, perhaps deliberately, overlooked. The project challenges our understanding of identity in relation to authority, nation-hood and globalisation. Moving and interacting within/outside "centres of power", be it cultural, political or financial, POWER STATION aptly questions their authority and invites reflexivity yet inevitably becoming an accomplice to these power games.

POWER STATION in Singapore will feature a white van traveling and stopping at various spots throughout the island. During each stop, the national anthems of selected countries will emanate from the van, while badges bearing words such as "Art Power", "Money Power" and "Media Power" will be distributed to the public. And with the words "POWER STATION" emblazoned on the van, a term associated with the generation of power, this project continues Cagol's investigations into contemporary influences.

SATELLITE EVENT OF THE SINGAPORE BIENNALE 2006
1st to 2nd September, 2006
Various public spaces throughout Singapore
Curator: Ong Puay Khim

www.powerartifice.com

Taking place during Singapore's inaugural international biennale of contemporary art, which also coincides with Singapore's hosting of the Annual Meetings of the Boards of Governors of the International Monetary Fund (IMF) and World Bank Group, these events provide a highly appropriate context for POWER STATION's investigations. POWER STATION's interventions into the city's political, financial and cultural "centres of power" invites the public to re-examine our understanding of identity in relation to authority, nation-hood and globalisation. Inviting reflexivity, it pertinently questions the authority of these power centres while highlighting their significance in framing a sense of belonging, pride and unity. Suspended in-between the negative and positive, familiar and implied meanings of the term "power", Cagol's engagement with the public underlines the complexity of power and authority. Neither definitive nor univocal, the concept of "power" is infinitely expanded. However, this multiplicity is subverted by the distribution of badges, once a symbol of rank but now playfully utilised as an accessory. The broadcasting of anthems of "nations in power" juxtaposed with those of the "aspiring powers-to-be" hints at the universal appeal for power, at once resisted yet irresistible. This project highlights how "power", as manifested through the visible centres of respected authority, inhabits every aspect of contemporary society and is rooted in every individual. POWER STATION is part of Cagol's ongoing research investigating influences, symbols, and mass manifestation. The series of projects saw its pivoting moments with the "White Flags" action at the 51st Venice Biennale with an ethereal Marianna and a white flag – the synthesis of all colours. It continued – with the support of Galleria Civica d'Arte Contemporanea di Trento (Civic Gallery of Contemporary Art of Trento, Italy), Museion Modern and Contemporary Art Museum of Bolzano (Italy) and Kunstraum of Innsbruck (Austria) – with the intervention of "Bird Flu" at the 4th Berlin Biennale. "Bird Flu" is a trip into physical and mental state of influences, taking an ironical use of the term "influenza" as a starting point in suggesting multiple levels of interpretation. Cagol will continue this research with the work-in-progress "Harajuku Influences" in September 2006 in Tokyo in collaboration with the Italian Cultural Institute of Tokyo, Japan. The results of his investigations will be documented in a book published by CHARTA (Milan).

Updates on the project: www.powerartifice.com
Artist web site: www.stefanocagol.com
Media enquiries: puaykhim.ong@powerartifice.com Mobile: (65) 9199 8721

For more information on the Singapore Biennale 2006, visit www.singaporebiennale.org or call (65) 6837 9270.



Istituto
Italiano
di
Cultura
Italian Cultural Institute in Singapore
Tel: (65) 6255 3073 Fax: (65) 6352 2005
Email: icsingapore@esteri.it
Website: www.icsingapore.esteri.it



Power Station
September 1–2, 2006
Public Art project
Installation / action
Various locations
Van, labels, G8 vs Asean
national anthems,
badges, flyers
Singapore Biennale

The poster: left page

The action, Chinatown,
Sept. 2: up and middle

The Power Badges,
Waterloo Street, Sept. 1:
down



Power Station
September 1–2, 2006
Public Art project
Singapore Biennale

The Power Badges at
Waterloo Street, Sept. 1

The action, Shenton Way,
Sept. 1: right page





Power Station
September 1–2, 2006
Public Art project
Singapore Biennale

The Flyers at Shenton
Way, Sept. 1

The Power Van at
The Padang, Sept. 1:
right page





Power Station
September 1–2, 2006
Public Art project
Singapore Biennale

The action, Flyer Girls and the Power Van at Shenton Way, Sept. 1: up, down-left and right page, up

Badges and Power Van at Waterloo Street stop, Sept. 1: down-right

Stop at The Padang, Sept. 1: right page, down





Power Station. Stops' Map
Design by Ong Puay Khim
September 1–2, 2006
Public Art project
Singapore Biennale



Bird Flu Vogelgrippe

March 21–26, 2006

Public Art project

Variuos locations through Europe, from Trento to Berlin Biennale

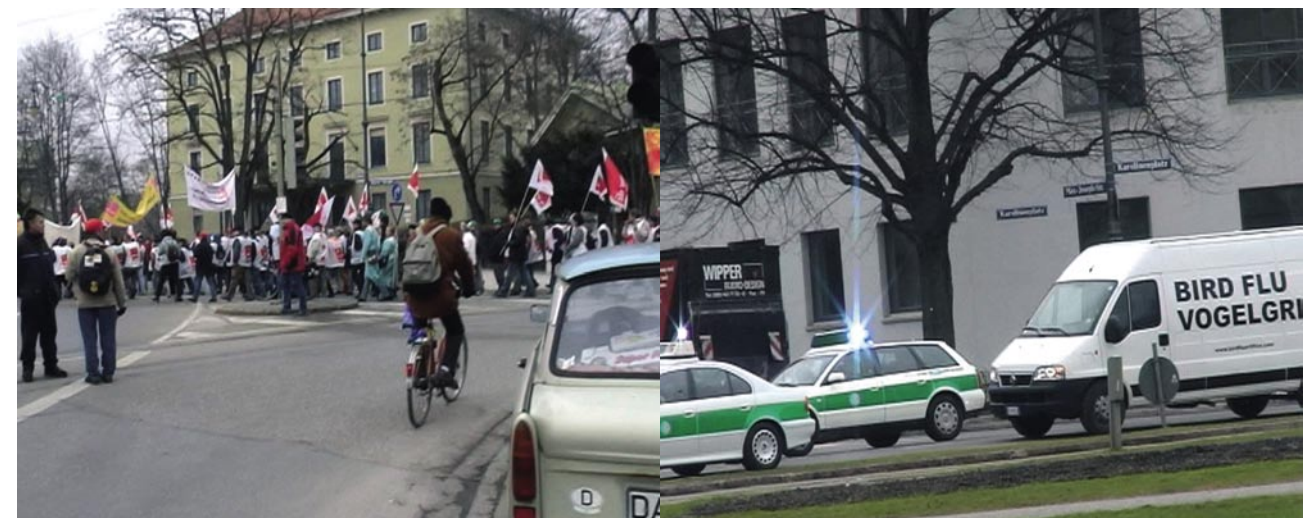
Van, labels, birds' sound, badges, flyers

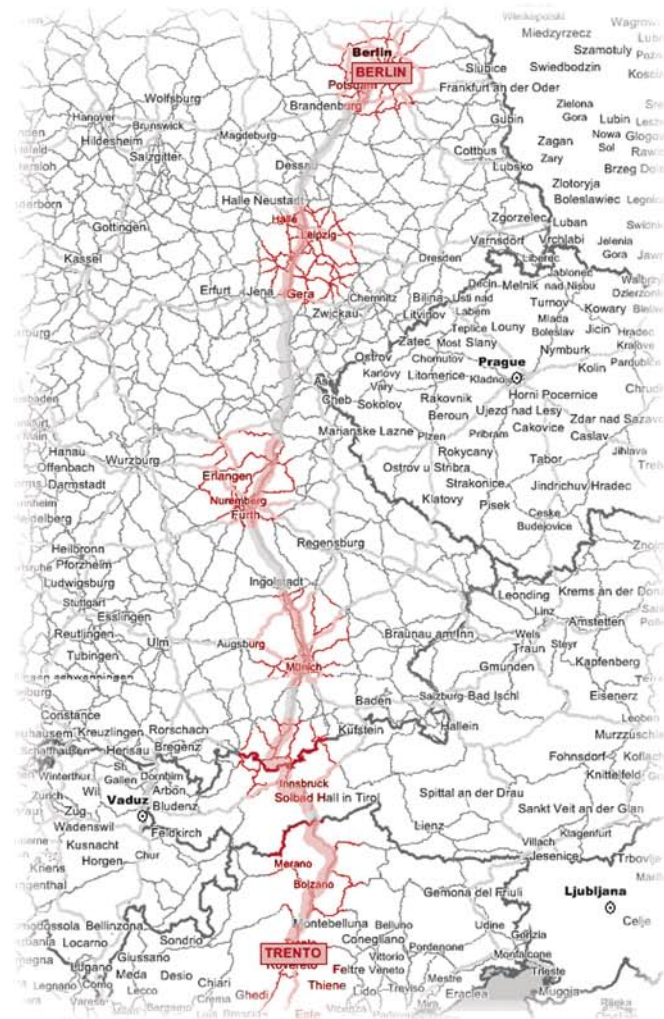
Promoted by Galleria Civica di Arte

Contemporanea, Trento, Museion, Bolzano and Kunstraum, Innsbruck

Stops at Zeppelin Tribune, Nürnberg,
March 23: up

The Flu Van moves in a public demonstration,
Münich, March 23: down





[**TRENTO** | **BOLZANO** | **INNSBRUCK** | **MUENCHEN** | **NUERNBERG** | **LEIPZIG** | **BERLIN**]



Bird Flu Vogelgrippe
 March 21–26, 2006
 Public Art project
 Variuos locations through
 Europe, from Trento to
 Berlin Biennale
 Van, labels, birds' sound,
 badges, flyers

Stops' map: up-left

Stop at KW – Kunst
 Werke, Berlin
 Biennale, March 24:
 up-right

Stop at Brandenburger
 Tor, Berlin: down-left

Stop at Siegessaule
 Column, Berlin,
 March 26: right page





Bird Flu Vogelgrippe
March 21–26, 2006
Public Art project
Various locations through Europe, from Trento to Berlin Biennale
Van, labels, birds' sound, badges, flyers

Stop at Museion and at Monumento alla Vittoria, Bolzano, March 21: up to down



Bird Flu Vogelgrippe
March 21–26, 2006
Public Art project
Various locations through Europe, from Trento to Berlin Biennale
Van, labels, birds' sound, badges, flyers

Flu Badges, Innsbruck, March 22: up

The Flu Van leaves the KW – Kunst Werke, March 26: down-left

The Flu Van with Maurizio Cattelan, March 24: down-right





Bird Flu Vogelgrippe

March 21–26, 2006

Public Art project

Variuos locations through Europe, from Trento to Berlin Biennale

Van, labels, birds' sound, badges, flyers

The great encounter episode, Leipzig, March 23, and stop at Berlin Biennale, March 24: up to down

Stefan Bidner, director of Kunstraum Innsbruck, poses with the Bundespräsident of Austria, Heinz Fischer:

"Hey Mr. President, I have a Badge for you!"
ViennAfair, Wien, April 6, 2006: right page



Vogelgrippe Kühlraum
August 25–September 25,
2006, installation
Fridge, black labels, birds'
sound mixed with G8 national
anthems
Harry Malter park, Ghent
“ZOO Logical Garden”
group show
Images of the installation:
right page and pg. 95







Flu Games

June 20, 2006, action

Polymer objects, car, labels

Plasberg, Lavis, Trento

Images of the objects and
of the action:

from left to right



White Flag
June 16, 2006
One year lenght Public Art
installation
12 meters white aluminium
flagstaff and
a white flag, 4 x 6 meters
On view from the valley from
Trento to Rovereto, from
Verona to Brenner Pass
Finonchio Mountain, Trento
Images of the installation:
prevoius page and
right page
Courtesy Portobeseno
Festival



Duomo

July 9, 2006

Video DVD, Trento

Italy wins the World Cup

Video frames: right page

Flags

July 9, 2006

Video DVD, Trento

Video frames: next page

White Flags

2006, permanent Public Art
installation

The three national flags
(Italian, European and
Austrian) are changed with
three white flags

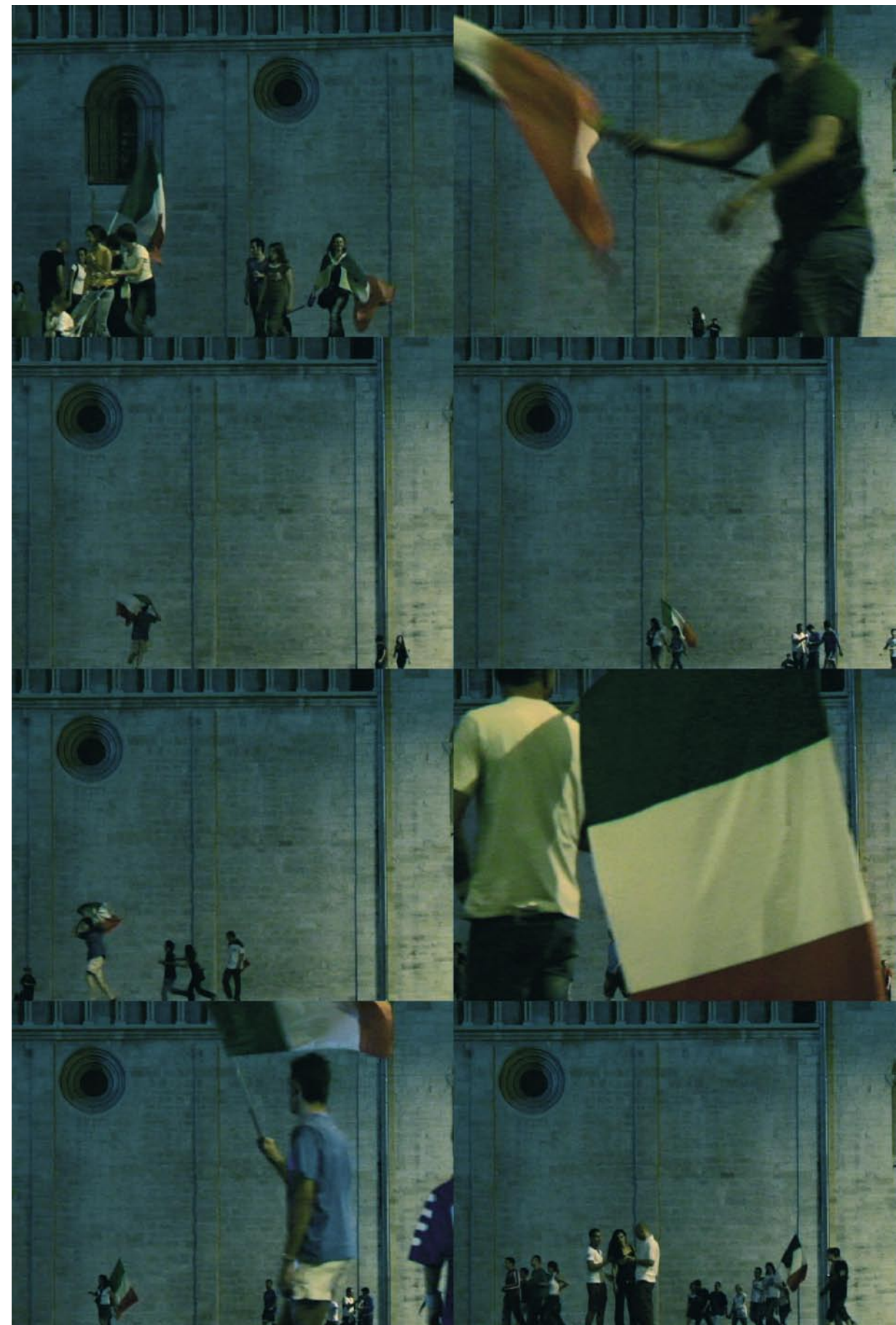
Austro-Hungarian military
fortress

Forte Strino, Vermiglio, Trento
Image of the installation: pgg.
106-107

*When I was young, I drew
flags*

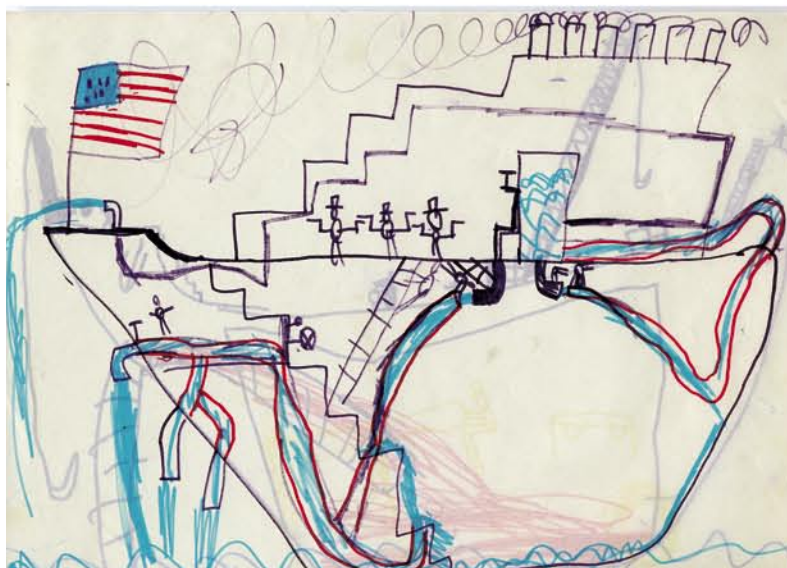
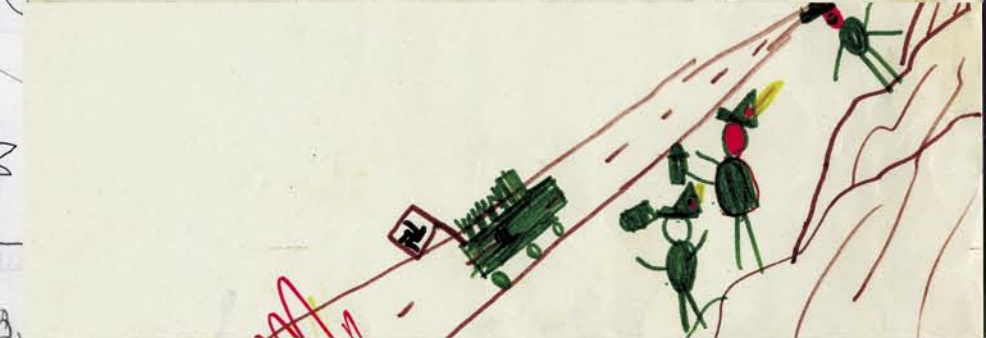
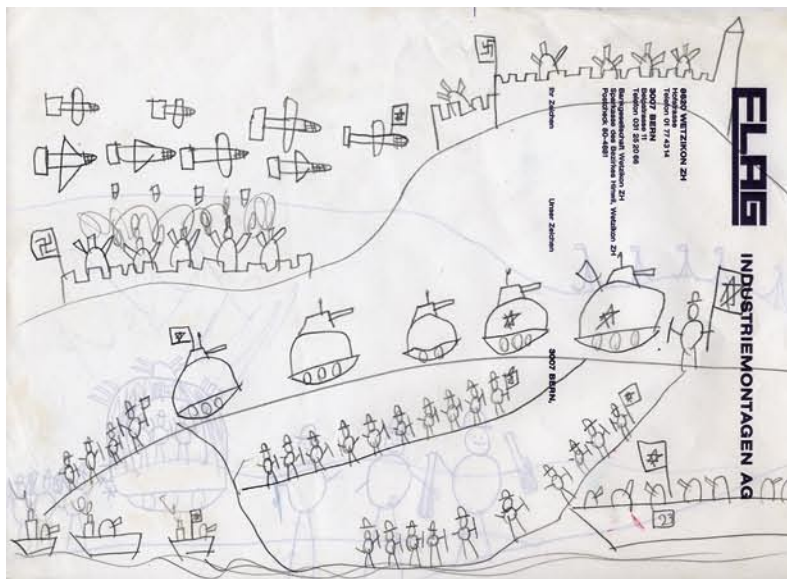
1975–1976, drawings, pens,
pencils and felt pens on paper
Bern

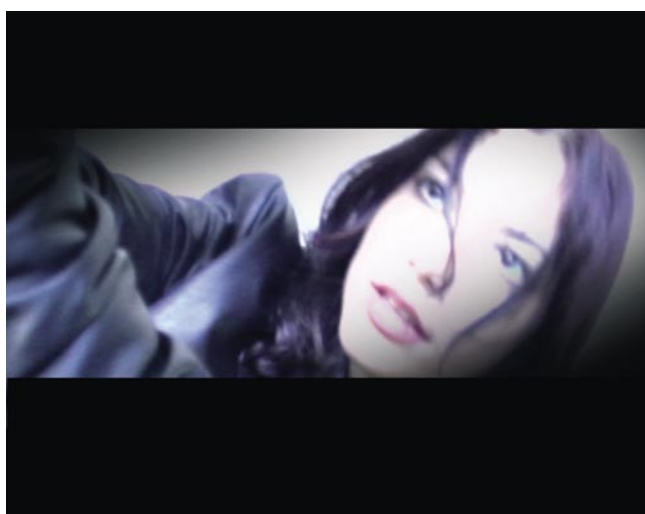
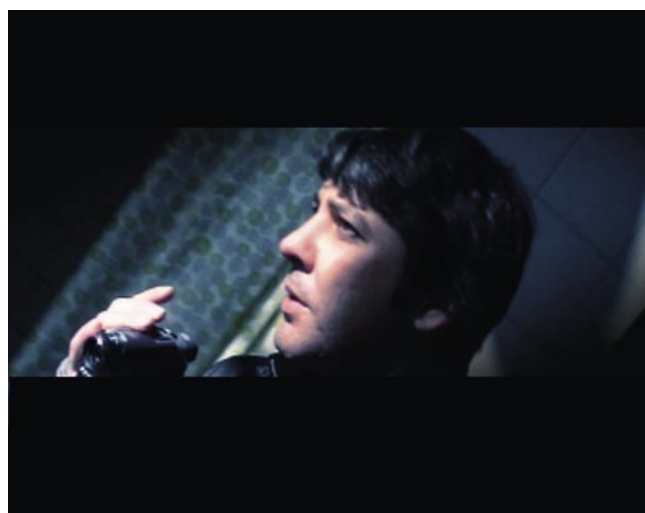
Pgg. 108–109











AK, 2006
Movie game
Video frames
www.akmoviegame.com

In Art We Trust
June 29, 2006, action
A collector and
a white gips Madonna
Galleria Civica di Arte
Contemporanea di Trento
Lambda print, silicone,
plexiglass, dibond
86 x 130 cm
Ghidoni Collection
Right page, up

A collector portrait
April 2005
Lamda Print on
aluminium
96 x 198 cm
Bartolini Collection
Right page, down



IN ART WE TRUST



ART POWER

Power Station
2006, Public Art project
Badges' design
Singapore Biennale
Pgg. 112, 115, 119, 122

Appendix

Stefano Cagol by Roberto Pinto

Even within a polyhedral and multiform way such as Stefano Cagol's, various guidelines can be found. They can be detected into the idea of flow, of indefiniteness, and into his continuous redefinition of the concept of reality and fiction. Thanks to the use of different techniques and materials—performances, installations, photographs and especially videos have become part of his “toolbox”—we can in fact find a common denominator in his work that resides in the capacity of facing socio-political themes without giving the impression of a rigid ideological a priori. The opposite, he mainly leaves his work wide open to the single and singular interpretation of the spectator, thus giving the viewer the possibility of reading it through his own inner experiences. *Stars & Stripes* (2000–2002, and the latest version *Lies* shown at Platform, London, 2005), a video in which the fluttering of an American flag creates a long series of ambiguous forms, is absolutely emblematic. This artwork—as in many other examples—doesn't have a beginning or an end, but generates a flow of images and relationships by which it is difficult to distinguish between facts and fiction, between what the artist wants to say and what we can interpret. It is therefore not a coincidence that Tokyo, and more in general Japanese society, fascinates the artist, precisely because this city can symbolize a crossroad between the imaginary and the real, where one senses that it is the latter to try to pursue as much as possible the virtual expressions that new technologies and the consequent media applications bring (reference is made to the work-in-progress *Tokyospace*, 2004, in Japan, and to its continuation in 2006 at the Italian Culture Institute, Tokyo: www.tokyospace.com).

Also by his latest work, *Bird Flu* (2006), he faces a physical, and above all mental trip in search of a different perception of space, but this time the course is drawn through a Europe that has perhaps taken the risk of Avian flu too seriously; a Europe certain about the possibility of the contaminating effect of a virus that has never been transmitted from man to man. Fear, the fact is known, is not always nurtured by true data. The opposite, the more one distances himself from the daily dimension (out of which the categories of mystery, of the unknown, of the different, and of the stranger make their way), the more fear is quickly spread and we are seized precisely where our defenses are the weakest.

Ambiguity, duality, the dark side of our lives appear to us in Stefano Cagol's artworks in all their simplicity: without the rhetoric that often accompanies them, without the narrative emphasis that often supplies them with a sensation of redundancy and of falsity, often even without a wink, and therefore without being conveyed through the seduction of images, but by trying to reduce the work of art down to a dry essentiality.



**BOMB
POWER**



Killer: the artist as an actor
 July 29, 2006, action
 The artist takes part in the video "The Hole"
 by Stefania Galegati
 Trento
 Video frames

ステファノ・カゴール
著 ロベルト・ピント

ステファノ・カゴールのような多面性と多様性を持った作品群からも何らかのガイド・ラインを捉えることができる。それは流動性・あいまいさ・現実と虚構の再定義といったアイディアによって特徴づけられている。様々な技術や材料の利用を通して — パフォーマンス、インスタレーション、写真、そしてとりわけビデオが彼の道具箱となっている — 実際に彼のすべての作品にある共通点がある。それは政治的・社会的なテーマに立ち向かう能力である。観る者に、固定の思想的・独断的な感覚を与えることなく、それどころか、一人ひとりにそれぞれの経験に基づいて作品を解釈する可能性が開かれている。星条旗(*Stars & Stripes*, 2000-2002, 続編*Lies* はロンドンのプラットフォームで発表, 2006)は、アメリカ国旗が風に揺れて連続的にあいまいな形を生み出すという長いビデオ作品で、これがまさにその例である。作品は — 他の多くの例のように — 始まりも終わりもなく、ただ画像とその関係性の流れを生み出す。そこでは、現実とフィクション、アーティストの言いたいことと私たちが解釈することを区別することが難しい。東京と日本の社会がアーティストを魅了するのは偶然ではない。なぜならこの街が虚像と現実が交差するところのシンボルだから。そこは、現実のほう新しい技術とメディアの応用が生み出すバーチャル表現をなんとか追いかけていこうとしているという感覚があるのだ。(日本でワーク・イン・プログレスの*Tokyospace*, 2004およびイタリア文化会館 東京 にて継続, 2006を参照: www.tokyospace.com)。さらに彼の最新作、鳥インフルエンザ*Bird Flu* (2006)でもやはり一つの違う空間の概念を探求する肉体的そして特に精神的な旅に向き合う。今回その道のりは、鳥インフルエンザを過度に深刻にとらえすぎたヨーロッパを通る。そこでは人から人へは移らないはずのウイルスを、伝染する可能性があると思っていた。よく知られているように、恐怖はいつも真実の情報によって育まれるとは限らない。実際、恐怖は日常からはずれることほど(つまり謎めいたもの、未知のもの、違うもの、外国のものなどが多いが)、私たちの間にすばやく伝わり、私たちのより弱い部

分に襲い掛かるのである。そのあいまいさ、二面性、人生の暗い一面などが、ステファノ・カゴールの作品のシンプルさに現れている。よくある雄弁もなく、よくある冗長で偽りの感覚を与えるナレーションの強調もなく、よくある目配せもなく、そして、イメージを惑わすものを伝えることもなく、ただ、作品を乾いた本質に変えようとしている。



**BELIEF
POWER**



[Harajuku Influences] 1

PAST TIME HEROES: Ufo Robot Grendizer

Sept. 2006, HDV video, Tokyo

Video frames, produced also as lambda print,
silicone, perspex, dibond, various dimensions

Sound:

"Ufo Robot Grendizer," 1975

(Ita: "Atlas Ufo Robot. Goldrake")

"Uchuu Senkan Yamato," 1974

(Ita: "Star Blazers. I guerrieri delle stelle")

SEX POWER

Appendice

Stefano Cagol di Roberto Pinto

Anche in un percorso poliedrico e multiforme come quello di Stefano Cagol, si possono trovare alcune linee guida, individuabili nell'idea di flusso, di indeterminatezza e nella sua continua ridefinizione del concetto di realtà e di finzione. Attraverso l'uso di tecniche e di materiali diversi — performance, installazioni, fotografie e soprattutto video fanno parte del suo bagaglio operativo — troviamo infatti un comune denominatore in tutte le sue opere, che consiste nella capacità di affrontare tematiche politico-sociali senza in alcun modo dare la sensazione di una rigidità ideologica aprioristica, anzi lasciando, il più delle volte, completamente aperta alla singola e singolare interpretazione dello spettatore la possibilità di leggere il lavoro basandosi sulle proprie esperienze. *Stars & Stripes* (2000–2002, e la successiva versione *Lies* presentata a Platform, Londra, 2006), un video in cui lo sventolio di una bandiera americana crea una lunga serie di forme ambigue, è assolutamente emblematico a riguardo. Il lavoro — come in molti altri esempi — non ha un inizio e una fine, ma genera un flusso di immagini e di relazioni in cui è difficile distinguere tra facts and fictions, tra ciò che vuole dire l'artista e quello che noi interpretiamo. Non è un caso quindi che Tokyo, e più in generale la società giapponese, esercitino un deciso fascino sull'artista, proprio perché questa città può assurgere a simbolo dell'incrocio tra immaginario e realtà, dove si ha la sensazione che sia quest'ultima a cercare di

rincorrere in tutti i modi le espressioni virtuali che le nuove tecnologie e le conseguenti applicazioni mediatiche comportano (il riferimento è al work in progress in Giappone Tokyospace, 2004, e alla sua continuazione nel 2006 all'Istituto Italiano di Cultura di Tokyo: www.tokyospace.com).

Anche nel suo ultimo lavoro, *Bird Flu* (2006), si affronta un viaggio fisico, e soprattutto mentale, alla ricerca di una diversa percezione dello spazio, ma questa volta il percorso è attraverso un'Europa che ha forse preso troppo sul serio il rischio dell'influenza aviaria, dando per certa la possibilità di contagio di un virus che non si è mai trasmesso da uomo a uomo. La paura, è fatto noto, non sempre si nutre di dati reali. Anzi, tanto più ci si allontana dalla dimensione quotidiana (e quindi si fanno largo le categorie di mistero, di sconosciuto, di diverso, di straniero) e tanto più si trasmette rapidamente e ci assale proprio dove le nostre difese sono più deboli.

L'ambiguità, il doppio, il *dark side* della nostra vita ci appaiono nei lavori di Stefano Cagol in tutta la loro semplicità: senza la retorica che spesso le accompagna, senza l'enfasi nella narrazione che spesso le investe di una sensazione di ridondanza e di falsità, spesso senza neppure ammiccamenti, senza quindi farsi trasportare dalla seduzione delle immagini, ma cercando di ridurre l'opera d'arte ad un'asciutta essenzialità.

Bird Flu Vogelgrippe
March 21–26, 2006
Public Art project
Various locations through
Europe, from Trento to
Berlin Biennale
Articles on newspapers,
VIP list of the Biennale,
parking permissions and
tickets, etc . . .
Next page and pg. 126

Events and Receptions

4th berlin biennial for contemporary art
"Of Mice and Men"

25.03. – 28.05.2006

Opening: Friday, 24 March 2006, 7 - 10 pm

V.I.P. LIST

OPENINGS AND RECEPTIONS

AT GALLERIES / PROJECT SPACES / INSTITUTIONS

FRIDAY, 24 March 2006

10 am – 6 pm	4th berlin biennial: PREVIEW Please pick up your pass at KW Institute for Contemporary Art, Auguststraße 80, Berlin-Mitte
11 am	Brunch / International Press Reception Gwangju Biennale 2006 Introduction of the Gwangju Biennale with Kim Hong-hee, Wu Hung, Cristina Ricupero and Shaheen Merali Akademie der Künste Berlin, Hansatenweg 10, Berlin-Tiergarten, www.adk.de
6.30 pm	Joachim Manz: "Stadtstücke" Aedes East Extension Pavilion, Rosenthaler Straße 40-41, Hackesche Höfe Hof III, Berlin-Mitte
6.30 pm	"Exotic More or Less", WOHÄ und W Architects, Singapur Aedes East, Rosenthaler Straße 40/41, Hackesche Höfe, Hof II, Berlin-Mitte, www.aedes-arc.de
8 – 10 pm	4th berlin biennial: OFFICIAL OPENING RECEPTION Ballhaus, Auguststraße 24, Berlin-Mitte
7 – 10 pm	All exhibition venues are open for the Official Opening
7 pm	"synchron berlin / synkron københavn" With Eske Knudstrup, Rasmus Lütken, Tomas Lagermand Lundme, Tim Jørgensen, Anne Sofie Medboe (artists of the LAfMigueli) / Copenhagen at Schmidt Galerie / Berlin Schmidt Galerie, Max-Beer-Straße 13, Berlin-Mitte, www.schmidt-galerie.de
7 pm	Ute Essig: "Intervention XIX" Koschtopf Berlin, Schrödenstraße 1, Berlin-Mitte
8 pm – midnight	"LXXV", Elke Mohr, Michaela Metzger, Roswitha von den Orsch CAPRI Projektzentrum für zeitgenössische Kunst, Brunnenstraße 149, Berlin-Mitte, www.capri-berlin.de
10 pm	4th berlin biennial: OPENING PARTY VIP Reception from 10 – midnight Postchamber, Entrance via Auguststraße 5A, Berlin-Mitte From midnight on the VIP area will be part of the Opening Party 11 pm: OPENING PARTY (regular entrance via Tuckerskystraße)

SPECIAL EVENTS

1 – 6 pm	MärzMusik (Festival of Contemporary Music, part of Berliner Festspiele, from 16 – 26 March 2006) gelbe Musik Rolf Julius, Partituras 5 Musiknote Exhibition as part of the Festival at Schaperstraße 11, Berlin-Mitte, www.maerzmusik.de
2 pm – midnight	Stefano Cagol, "bird flu / vogelgrippe" White truck moves through European cities and stops near the venues of the 4th berlin biennial. With sound installation, distribution of badges and presentation of a film, www.birdfluartifice.com
8 pm	Cinema at SALON NOIR (accompanying program to the exhibition "MELANCHOLIE Genie und Wahnsinn in der Kunst") Jean Cocteau, "Orphée" (F, 1949) Neue Nationalgalerie, Potsdamer Straße 50, Berlin-Mitte, www.melancholieberlin.org
8 pm	Xinema presents: VIDEOKONFERENZ 3 films on one topic to see or to hear over headphones, www.xinema.de, DJ Jackie Treehorn, www.doppeltelegen.com Galerie Zummofabrik.de, Brunnenstraße 10, Back house, Berlin-Mitte, www.zummofabrik.de
10 pm	MärzMusik (Festival of Contemporary Music, part of Berliner Festspiele, from 16 – 26 March 2006) Ryoji Ikeda & Carsten Nicolai, "SONIC ARTS LOUNGE" Concert as part of the Festival at Haus der Berliner Festspiele, Schaperstraße 24, Berlin-Mitte, www.maerzmusik.de

BIRD FLU / VOGELGRIPPE 2006 stefano cagol



DIE NEUE SÜDTIROLER Tageszeitung

Dienstag, 21. März 2006 - Nr. 57/14. Jg.

Euro 1,00

Di 21.3.2006 14:57

14

Tageszeitung

KULTUR

Bird Flu Vogelgrippe

Fieberhafte Krankheit und Hysterie: Der Trentiner Künstler-Stefano Cagol begibt sich auf eine mentale und physische Reise ins Zentrum der europäischen Ängste.

Bird Flu Vogelgrippe von Stefano Cagol ist ein Projekt, das sich in beiden Städten und Orten zwischen Trient und Berlin mittels Medienkommunikation entwickelt. Das Werk findet „in progress“ statt; die Ortserfahrung umfasst eingetragene Etappen in dem Projekt beteiligten Kunstzentren. Das Projekt bietet in Form einer breiten Rezeption einem Denkansatz über zeitgenössische Mechanismen der Beeinflussung, der Machtumteilung und der Fragestellung sowie der hypochondrischen Zwangsgedanken im Alltagsleben. Der Künstler hat in erster Linie eine spezifische Lesart als viatischer und charakteristischer mentaler Beeinflussungen unserer Zeit erstellt und verbindet diese mittels völlig neuer Ideen, assoziations, die zwischen dem Begriff „Phallismus“ - Grippe/Beeinflussung und den Brennpunkten unserer Gesellschaft rangieren: Art Fila, Aus Fila, Pub Fila, Money Fila, Opinion Fila, TV Fila, Dead Fila, Love Fila, Tami Fila, Bird Fila, Star Fila, Peace Fila, Dog Fila, Toy Fila, Sex Fila, Techno Fila, Angel Fila, Boy



Cagol Vogelgrippe-LKW. Zwischen wahren und falschen Ängsten

bringt. Aus diesem Grund wird das Projekt im Herzen Europas vorgestellt, inmitten der Realität des städtischen Lebens. Das breite Publikum wird über einen unersichtlichen weißen LKW, der im Stadtraum vor jeder Einrichtung geparkt wird, involviert, seitlich in großen Lettern die Aufschrift „Bird Flu“ gleichzeitig ertönt an der Grenze des Realen und der Ironie das Geräusch von Vögeln. Die Tätigkeit hingegen wird durch das Verteilen von Broschüren mit dem Aufdruck des neuen Wirtspaares, welche die Beeinflussungen durch die Marktpunkte der modernen Gesellschaft im Leben eines jeden Einzelnen ausmachen und kennzeichnen.

Bird Flu Vogelgrippe macht heute Vermittlung in Trient und am Nachmittag ab 2.00 Uhr vor dem Museum in Bozen Station. Morgen parkt der LKW vor dem Kunstraum Innsbruck, danach geht's nach München, Nürnberg, Leipzig und Berlin weiter.

2001

Künstler Brücken. Ponti d'artista. Artists' Bridges, Bolzano
Panorama II, Tiroler Kunstpavillon, Innsbruck
River Run. Paesaggi in movimento, Chiostri di San Domenico, Reggio Emilia
All'Esedra, Villa Manin, Codroipo, Udine
S.A.A. Strategies Against Architecture, Galleria Gian Carla Zanutti, Milan

2000

Dintorni / Umgebung, Galerie Im Traklhaus, Salzburg

1999

Whichkraft?, Trans Hudson Gallery, New York
Video.it, S. Pietro in Vincoli, GAM, Turin

Atlante. Geography of Young Art in Italy, MACS – Museum of Contemporary Art, Masedu, Sassari
Super Mega Drops, Viafarini, Milan

1998

Laboratorio, Galleria Civica di Arte Contemporanea, Trento

1997

Generazione Media, Palazzo della Triennale, Milan

1996

Adicere Animos, Galleria Civica, Cesena
Video Forum. 2nd edition, ART 27'96, Basel

Lectures

2005

The Passion for Learning and Knowing. 6th International Conference, Faculty of Sociology, University of Trento

2004

TSM - Master of Culture Management, MART – Museum of Modern and Contemporary Art, Rovereto

1999

Brera, Academy of Fine Arts, Milan

1998

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Starting from contemporary metropolis transformation, the artwork by Cagol (Trento, 1969)—Italian artist from the Trentino province but world-citizen—faces, through the use of different languages, political and social reality, the change of our viewpoint, a different value system, the altered balance of our society.

It is from reflections on contemporary influences that Stefano Cagol's investigating project was born, documented in this book.

Suspended in-between negative and positive, in-between familiar and wider meanings of the terms "influence" and "power," the direct contact of the artist with his audience highlights the complexity of the same idea of authority.

In *Harajuku Influences*, Cagol's latest experiences in Berlin, Ghent, Singapore and Tokyo are synthesized.

トレント出身のイタリア人、「国境を越える」アーティスト、カゴール(トレント・1969年)の作品は、現代のメトロポリスを変容させることからはじめ、さまざまな手法を用いて政治・社会の現実、視点の移行、価値観の変化、現代社会におけるあやういバランスといった問題に取り組む。

本書に記録されたステファノ・カゴールのプロジェクトは現代における影響についての考察から生まれた。否定と肯定のはざまで、「影響」・「権力」という言葉の慣用的な意味からより幅広い意味までの間において、アーティストと観衆との接触が権力というものの複雑さを明らかにする。

「原宿インフルエンス」*Harajuku Influences*は、ベルリン、ヘント、シンガポール、そして東京におけるカゴールの最新の体験から生まれている。

Partendo dalla trasformazione delle metropoli contemporanee il lavoro di Cagol (Trento, 1969), artista italiano, trentino ma "internazionale", affronta attraverso l'utilizzo di diversi linguaggi la realtà politica e sociale, il cambiamento del punto di vista, il mutato sistema di valori, gli equilibri alterati della società attuale.

È dalla riflessione sulle influenze contemporanee che scaturisce il progetto d'indagine di Stefano Cagol documentato nel libro.

Sospeso tra negativo e positivo, tra significati familiari e più ampi dei termini "influenza" e "potere", il contatto diretto dell'artista con il pubblico evidenzia la complessità dell'idea stessa di autorità.

Sintetizzate in *Harajuku Influences* sono le ultime esperienze di Cagol tra Berlino, Ghent, Singapore e Tokyo.

Text by / による文章 / Testo di
Angelique Campens

Flu Test / インフルエンザ・テスト / Flu test
Stefano Cagol vs Stefan Bidner, David Elliott, Andrea Lissoni

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Roberto Pinto

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