

17th
BIENNALE
DE
PARIS
NICOSIA
OCTOBER '10

REINVENTING THE TERMINOLOGY OF ART

BIENNALE DE PARIS

Building on an outstanding historical heritage, key driver of the art of the second half of the twentieth century, the Biennale de Paris revives today, fifty years after its inauguration by André Malraux with the fundamentals of its creator, experimentation and confidence in youth while meeting the challenges of the 21st century art. In a global and highly polished art world, it has the ambition to be a place where borders and bodies of authority are finally exceeded. It is a strategy serving dissident practices in mainstream art. Its goal is to change the idea of art.

It is promoting *unvisual practices and in that the Biennale de Paris is supporting an art without art works, exhibitions, curators and without an audience.

* New word of art which refers to an artistic practice stripped of all visual character.

ARTos FOUNDATION

A contemporary arts and science center dedicated to research and creativity: two magical worlds of adventure and discovery, encompassing sojourns into the fields of learning, chaos and imagination. Its premises, both transcendental and material, inspire the contemporary artist/creator and the scientist/creator alike, offering to both a platform, promoting them at a local and international level, with quality being the main criterion.

ARTos is unique in its kind, harmoniously uniting, through a pre-Socratic approach, Art and Science, with the addressor, as well as the ultimate addressee, Man. The ARTos Foundation aspires to play the role of attracting and challenging the contemporary artist/creator as well as the scientist/researcher, both of whom, through their eternally-inquisitive and insatiable nature, question and doubt, always striving to go one step further. ARTos is that space where creative ideas will be born and take shape free of exploitation, and with the intellectual rights of the inspirers and creators being firmly and respectfully established and safeguarded.

XVII BIENNALE DE PARIS

The 17th Biennale de Paris is taking place where things are occurring. From 19 to 25 October 2010, it is in Nicosia in partnership with ARTos Foundation. The headlight project of this Biennale de Paris edition is to reinvent the terminology of art by the following outline:

Art was built by successive liberations from its own values. New practices appeared along with new terms. Literally, it is by the terminology that these changes partly wrote the history of art. A term always arises from an existing practice and defines it thus that it was hitherto indefinable. Name it is to have it exist.

Moreover it allows a progression and an extension of the practice from which it is deriving. The terminology of art has become richer since its beginnings - the Renaissance - and has changed very little over the last fifty years. Accepting the immobility of the terminology of art would be admitting the impossibility of historical continuity. On the contrary, a renewed terminology is an encouraging sign that art is being transformed. This is why an update has become essential. The

nature of the Biennale de Paris constitutive steps means that the usual art words are insufficient to realise, to identify or to describe them. In that, new words or terms are necessary. These terms are laying the foundations of a new art terminology.

THE ROUND TABLE DISCUSSION

At this round table, different point of views on the need to update the art terminology will be presented publicly. Participants will tackle the subject in various manners. They will present a selection of new terms of art.

OCTOBER 21ST, 2010
ARTos FOUNDATION ■

NICOSIA | 17:00^{HRS} – 21:00^{HRS}

open to the public

CONFERENCE

PROGRAMME

REINVENTING THE TERMINOLOGY OF ART

- Welcome by Alexandre Gurita (Biennale de Paris)
- Welcome by Achilleas Kentonis (ARTos Foundation)
- Greeting by Ms Louli Michaelidou, Cultural Services, Ministry of Education and Culture, on behalf of Mr. Pavlos Paraskevas, Director of Cultural Services.
- Greeting by Ms Eleni Mavrou, Mayor of Nicosia
- Greeting by Elpida Keravnou, President of CUT Governing Board
- Introduction of the international projects participating in the 17th Biennale de Paris by the artists.
- Conference speeches.
- Question and Answer session with the public – Coordinated by Foivos Liasidis

CONFERENCE SPEAKERS / TITLES OF PRESENTATIONS

(15 minutes each)

Alexandre Gurita

Invisual

Loic Depecker

Terminology and real

Ghislain Mollet-Vieville

Art agent & non-artistic art

Genevieve Breerette

Art by terminology

Achilleas Kentonis

Data Cities / Meta-environments

Jean-Baptiste Farkas

To operate in real

which he is still performing today : Ikhéa (1998 became Ikhea© services in 2004) and Glitch, much more less! (2002) Initiator of the Amicale de la Biennale de Paris (2006).

Alexandre Gurita

Strategist in the field of art.

Director of the Biennale de Paris since 2000.

Reflections associated with his practice : "Art is a sufficient reason in itself to do without it", "The object of art is the modification of the idea art", "Art is the art of art".

Caroline Keppi-Gurita

Assistant officer at the Biennale de Paris.

In charge of the project "Reinventing the terminology of art".

Ghislain Mollet-Viéville

Art agent.

Art critic.

Art collector.

Expert adviser, Expert with the Paris Court of Justice.

Reflections associated with his practice : "I have nothing to show and I'm showing it".

Achilleas Kentonis

Artist. Researcher

Founder and Artistic Director of the ARTos Foundation

CONFERENCE PARTICIPANTS

Geneviève Breerette

Art critic and journalist.

President of the French section of the International Association of Art Critics.

Loïc Depecker

Linguist and terminologist.

Founder and President of the French terminology company.

Jean-Baptiste Farkas

Artistic activities.

Professor at the Fine Art School in La Reunion.

He has created two identities with

OCTOBER 22ND, 2010

ARTos FOUNDATION 

NICOSIA | 10:00^{HRS} – 13:00^{HRS}

& 16:00^{HRS} – 20:30^{HRS}

closed to the public



ROUNDTABLE PROGRAMME

REINVENTING THE TERMINOLOGY OF ART

10:00HRS | Discussion by the small group of guests and artists concerning the Conference – Preliminary suggestions

16:00HRS | Introduction to the Round Table Discussion by Conference Coordinator.

16:15HRS | Short presentation by artist Paul Robert entitled Public of indifference.

16:30HRS | Part A of the Discussion and Proposals on New Terminology. Coordinator: Caroline Keppi-Gurita

18:00HRS | Coffee Break

18:15HRS | Part B of the Discussion and Proposals on New Terminology. Coordinator: Ellada Evangelou

20:00HRS | Final Remarks – Closing

INTERNATIONAL PROJECTS

Jean-Baptiste Farkas (France)

20-Oct | 17:00 - 21:00 | ARTos



O. O. Workshop: "Useless, impractical, embarrassing? Give us the objects you want to get rid of!"

The O. O. Workshop invites the public to empty its overloaded daily life. The preliminary phase, consisting of talking about the why (and the how, a genuine moment of reflection on "less") of the destruction of the object, is essential. Excerpt from an IKHEA letter describing the realisation of the O. O. Workshop during the 2003 Nuit Blanche (an all-night cultural event in Paris): "... with IKHEA@SERVICES, devoted to reducing productive consumption, we have turned to the idea of "subtractive services" which openly attack merchandise. Services which, because they are theoretically executed without a public (directly in the client's home and in that person's presence alone), should permit those who realise them to do without intermediaries (the market, the stage) as much as possible"

By definition, however, the Nuit Blanche (a high-visibility operation open to a very large public) precluded a number of circumstances favourable to the realisation of the services indicated above (working without an audience, modestly, in direct relationship with the client). To keep the O. O. Workshop from turning into a spectacle, it was necessary to adopt an extremely diligent attitude during the execution of the service and remain both measured and precise in the destructive act.

Ricardo Mbarkho (Lebanon)

20-24 Oct | ARTos



National Lebanese Tabbouleh Day

In April 2001, the Lebanese artist Ricardo Mbarkho has decided unilaterally that the first Saturday of July would be the National Tabbouleh Day. Right after, he informed by email thousands of Lebanese that he does not necessarily know, and invited them to transfer the message everywhere to the world... It is the snowball that starts! The Lebanese and foreign press mobilizes with articles announcing the news. The 15th edition of the Biennial of Paris presents the National Tabbouleh Day since 2006. The Lebanese Ministry of Tourism officially gives its approval and its patronage for the 2007 edition; The National Tabbouleh Day is henceforth celebrated each year by all the Lebanese. This new form of art has started: The Celebration Art.

The Tabbouleh is the most famous Lebanese traditional dish. During this day, Lebanese and their friends everywhere in the world meet in private or in public around this king of the mezzé. This artistic, cultural, gastronomic and touristy feast presents them an opportunity to show and to reinforce their attachment to their country and to their roots.

www.nationaltabboulehday.com

Patrizio Travagli (Italy)

20-25 Oct | PEACE Room, Ledras



Talking Bulbheads

Talking Bulbheads is the latest new media experiment by Patrizio Travagli. While seated in a Tuscan villa, a passage light blinking out of weak transmission became interpreted as a signal; a blinking light which became a Morse code, transferring secret messages to the visual receiver. A dialogue begins to unravel through the systematised light, and the hosting website will keep track and host all sentences designed through this project. Creating a network of Morse codes connected with a dialogue of blinking lights, Talking Bulbheads will be mapping the world through the independently conjoined light sentences.

Paul Robert (France)

23-Oct | 10:00 - 14:00 | PEACE Room, Ledras



The Runner

To say : "there will be art", it considers the spectator to be an idiot or an incompetent. Institutions know very well how to do that. They use all sorts of signs indicating the arts (special exposition places, invitation cards, gold frames, visual habits, articles in the press under the headings of "culture" rather than "political" or "sport", etc.). Each of these signs warns the public that they will have to think about art in one context or in one situation but not in another, when one is looking at one object but not another. It degrades the spectator, it denies them of the ability to think uninhibited about the world around them. Friday, October 23rd, in the morning, I will be in the streets of Nicosia to conduct an experiment, which interests me when I think about it in an artistic point of view. That, I promise. The experiment will take place in the city openly. In my mind, I call this experience "one-sided" or "without symmetry," to distinguish it from my other experiments. But I refuse to say more for now, out of respect for people who will be there that day. I will talk about it in the discussions in the afternoon.

CYPRUS PROJECT

23-Oct | 10:00 - 14:00 | PEACE Room, Ledras



Imbalanced Echoeing : Accidental private feedback

Curated and created by **Achilleas Kentonis** and **open to artists or groups** who are willing to experiment, add or evolve the existing platform. The creation of this open platform is a basis for artistic practices of interfering with the ambience of the living environment on public space. This project is a system which violates the element of personal space in any public space and creates a post-environment situation which works as a feedback to the person which accidentally passes by. Artists or artists groups can observe and propose additional elements which will be presented as a **collective work in other places in Cyprus and Europe**. This can take many forms and many versions according to the artist who evolves it.

"La néologie est l'art de former des mots nouveaux pour des idées ou nouvelles ou mal rendues. Le néologisme est la manie d'employer des mots nouveaux sans besoin ou sans goût. La néologie a ses règles ; le néologisme n'a pour guide qu'un vain caprice".

"Neology is the art to form new words for new or badly expressed ideas. Neologism is a mania to use new words without any need or taste. Neology has its own rules; Neologism is only guided by a vain whim".

« Η Νεολογία αποτελεί την τέχνη της δημιουργίας νέων λέξεων που να εκφράζουν καινούργιες ή λάθος εκφρασμένες ιδέες. Ο Νεολογισμός είναι μια μανία να χρησιμοποιούμε καινούργιες λέξεις χωρίς να υπάρχει η ανάγκη ή εν απουσία καλού γούστου. Η Νεολογία έχει τους δικούς της κανόνες: καθοδηγείται αποκλειστικά από ένα μάταιο καπρίτσιο.»

Néologie, 1801, Louis Sébastien Mercier.

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BIENNALE DE PARIS



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