

AMBRA PITTONI

+

ZE COEUPEL

(Ambra Pittoni et Paul-Flavien Enriquez-Sarano)

Negotiation

Audio installation:

audio track, cd player, headphones, chair

Length: 3'

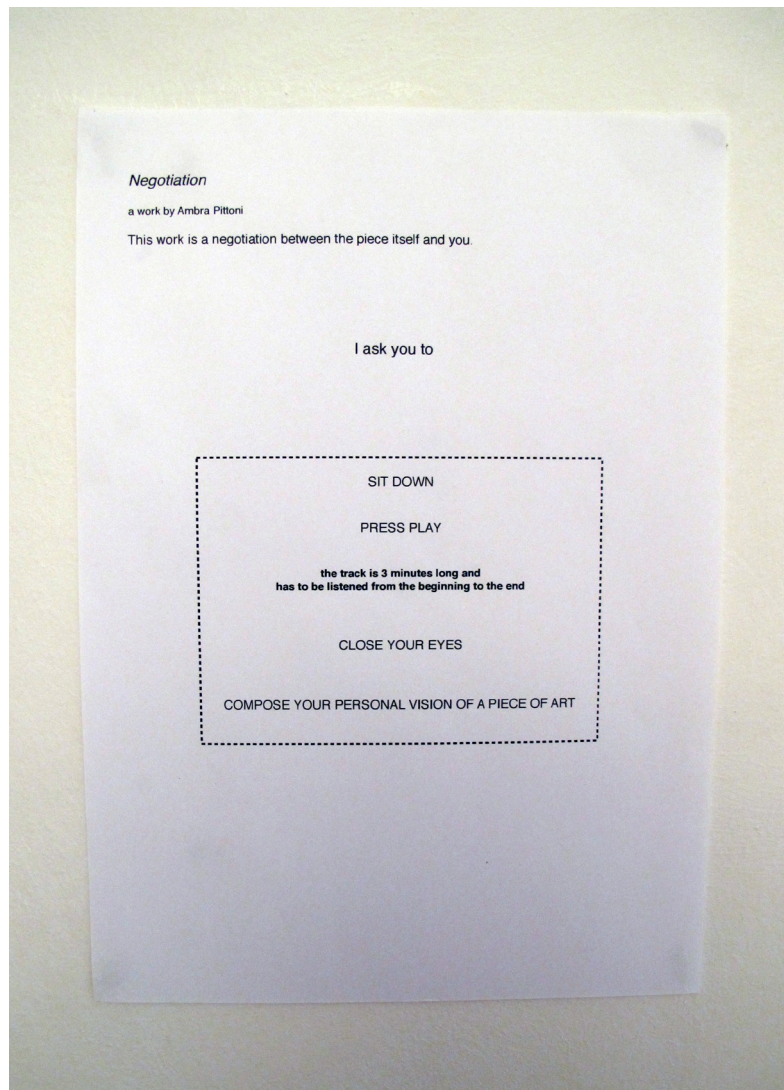
2012

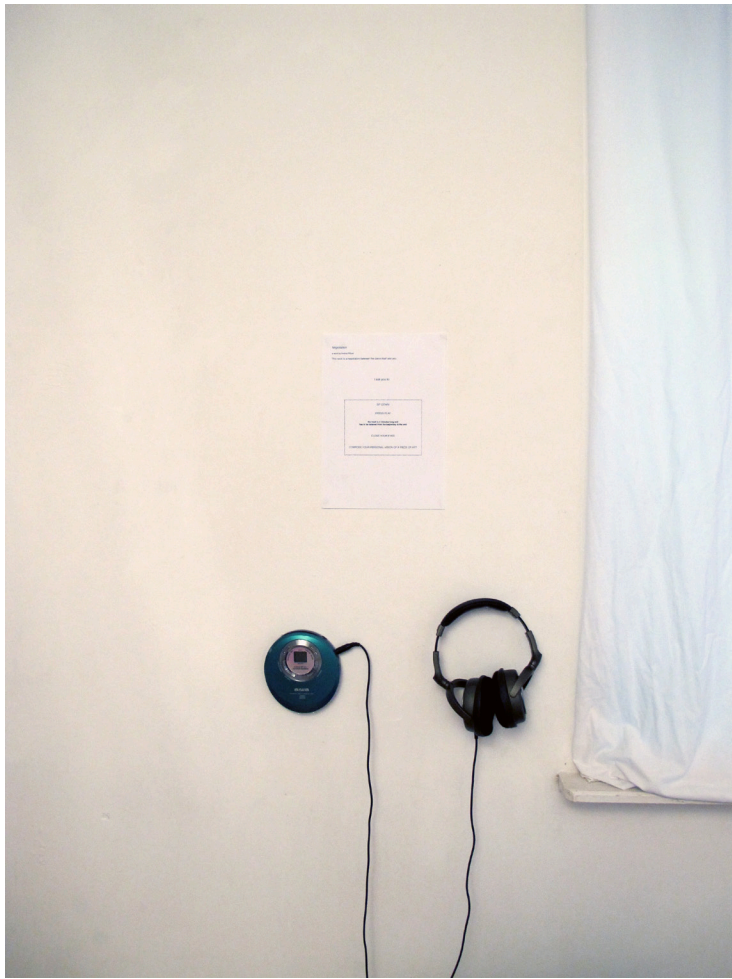
The work is about images and spectatorship.

The audio track contains a narrated piece of art described by words and sounds.

The narration gives just some clue about the work.

The aim is to encourage the visitor to create an image by him/herself that will be the result of the negotiation between the informations given by the artist and the interpretation of the visior.





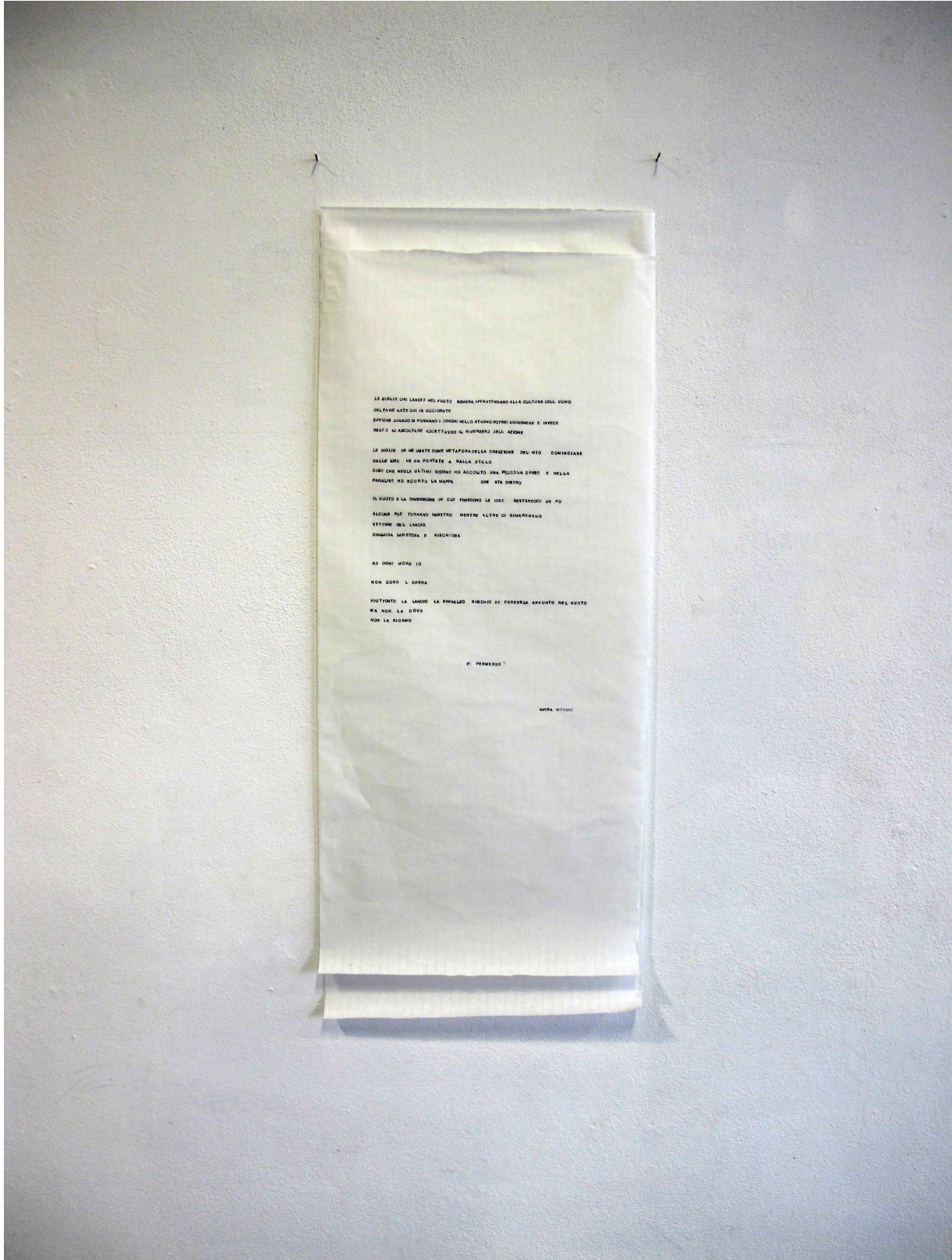


Fundort Unbekannt/Lancio (Unknown Place/Launch)

Hand printed text on rice paper, black linen, spheres of different dimensions and materials, recorded tape

The work is composed by a text I have written and hand printed on paper, a performance "Lancio", that I made on Careof's stairs in Milan, a sound recording of the action and a suspended object resulted from the performance.

The text I have written bear from the confrontation I had with the artist Italo Zuffi.



Exhibition's view, "Officine dell'arte", Careof, Milano, 2011

LE BIGLIE CHE LANCIO NEL VUOTO SEMBRA APPARTENGANO ALLA CULTURA DELL'UOMO
DEL FARE ARTE QUI IN OCCIDENTE
EPPURE QUANDO SI FORMANO I CERCHI NELLO STAGNO POTREI ANDARME E INVECE
RESTO AD ASCOLTARE ACCETTANDO IL RIVERBERO DELL'AZIONE

LE BIGLIE DA ME USATE COME METAFORA DELLA CREAZIONE DEL MIO COMINCIARE
DALLE IDEE LE HA PORTATE A GALLA ITALO
COSI' CHE NEGLI ULTIMI GIORNI HO ACCOLTO UNA PICCOLA CRISI E NELLA
PARALISI HO SCORTO LA MAPPA CHE STA DIETRO

IL VUOTO E LA DIMENSIONE IN CUI FINISCONO LE IDEE RESTANDOCI UN PO
ALCUNE POI TORNANO INDIETRO MENTRE ALTRE CI RIMARRANNO
VITTIME DEL LANCIO
DINAMICA IMPIETOSA E RISCHIOSA

AD OGNI MODO IO

NON COVO L'OPERA

PIUTTOSTO LA LANCIO LA RIMBALZO RISCHIO DI PERDERLA APPUNTO NEL VUOTO
MA NON LA COVO
NON LA RICAMO

E' PERMESSO?

AMBRA PITTONI



The launch, heroic action and cruel game, was in a vacuum.
In an unknown place where the ideas are gone to end or to remain.
Bouncing, some of them will come back. Maybe making some noise.

The launch was the first image / gesture told by words and unexpectedly taken into account. Without shelter, I had to recognize the map.

Still from video

Performance, Careof, December 13th 2011, Milan



Recorded tape of the launch.



Fundort Unbekannt
suspended vacuum: *black linen, spheres of different dimensions and materials*

Exhibition view, "Officine dell'arte", Careof
Milano, 2011

La notte salva (The saved night)

Work in progress initiated in august 2011



This is a work in progress based on an hypothetical post-historical world and the existence of an hypothetical post-historical humanity.

The work will develop as a wide map of action/performance, sound installations, drawings and videos.

The first piece is an ongoing archive of animal sounds recorded and organized in a "field recording" archive.

The animal sound are all executed by human beings invited by me to participate to the work (Tea Time, toward the saved night).

"If the human being re-becomes animal, his arts, his loves and his games will also become purely animal.

So it must be accepted, that after the end of history men will build their buildings and their works of art as birds build their nests and spiders weave their webs, they will perform concerts just like the frogs and crickets, they will play and make love as adult animals. But you could not say, then, that this makes the human being happy.

We should say, rather, that the post-historical animals of the species Homo Sapiens (who will live in abundance and in full safety) will be satisfied in relation to their artistic, erotic and playful behavior, because, by definition, they will live in contentement."

(Alexandre Kojève, "Introduction à la lecture de Hegel")

Teatime, toward the saved night

Every thursday in December 2011 and January 2012 I invited people to drink a tea with me and to contribute to "The saved night", a project under construction.

17.00: The tea starts with a half hour of silence. The tea is prepared and served. Several strangers gathered around a table, drink and eat, without speaking.

At 17.45: breaking the silence, I call to talk.

Green light to gossip, stories and digressions of the guests on the topic proposed by me: the subject and the object / nature and culture.

18.30: What is the sound of the unicorn? and how sounds the chimera? Imagination, investigation, going on talking...

In the end of every meeting, each participant gave a contribution to the sound archive performing a real or imagined animal. The archive will become a sound installation.





Verso la notte salva

Composizione temporanea. 2 febbraio 2012.

Pinson de la Garenne
Civetta e Civetta Tropicale
Colomba
Gufo
Rondine
Lupo
Gallina
Gallina
Pecora
Cane
Cicale
Fulce
Gatto
Yorkshire
Serpente
Montone
Maiale
al macello
Cinghiale
Papera
Tartaruga maschio
Tartaruga femmina
Favone
Aquila
Gabbianella
Pinguino
Panda
Elefante
Scimmia
Iena
Pantera
Alpacas
Canguro
Leone
Cervo

Chimera

Unicorni

Cerbero

Plaphypus (ornitorinco)
non fa nessun verso. Di notte canta e nessuno lo sa.

"Toward the saved night", sound composition 6.00" long , semi - darkness.

List of the sounds chosen from the archive "The saved night".

Image of the listening - event I organized to share the first stage composition of the material I collected through the "Teatimes" of December and February.
Careof, February 2nd 2012

DANCE IS NOT FOREVER

A composite work of 3 performances, 3 videos, 7 vinyl, several drawings.



For traditional and practical reasons a piece of dance is, usually, transmitted through an "incorporations' process", that consists in copying the bodily movement from one person, normally the choreographer or the teacher.

Learning a choreography means enter the body of those who danced it before us and bring it to life through our limbs, retracing its breaths and make them as our.

This work aims to process dance and its trail like a piece of art that will last over the time.

The choreography becomes a work that we can be exhibit, but that to be complete needs to be danced.

Visitors of an art museum should be able to experience themselves the process of "incorporation", ie of conveying the work through their own body enjoying the art piece in a subjective way rather than in an objective way.

In this regard the breath has become the central element of the work: as in all human activities, from work, sports practices or music that necessitate the use of body energy, also in dance, breathing is impaired due to physical exertion.

When isolated as pure sound information these changes are the least trace of a dance and its physical experience.

Listening to the breaths' track suggests images, physical states and movements, to be implemented or only imagined.

The project started in 2010 with a series of Choreography in decomposition: since then the choreography has been never rehearsed anymore, but performed favoring the gaps and the transformation made by memory. Further on, a vinyl series, a video series and several drawings has been realized and a future part is still ongoing.

"Ippolita danza"

"April 10th 1996, 406km/h"

"A blind run, la deriva di un waltzer"

Series of 3 performance in decomposition

The choreography of this performance series have been learned by the interpreters in the summer of 2010. The performances consist, therefore, to bring to light forgotten and edited scores of gestures from memory. The breath is the means by which the performers try to recreate the original experience, using their body as a wind instrument.

Since then, the choreography are performed by following the changes made from memory, central tool of labor as transformer of the events, leaving some parts that are forgotten and allowing parts that has been transformed by time.

The performers work as archaeologists of movements.

This are choreographies of remains that to exists needs to be forgotten.

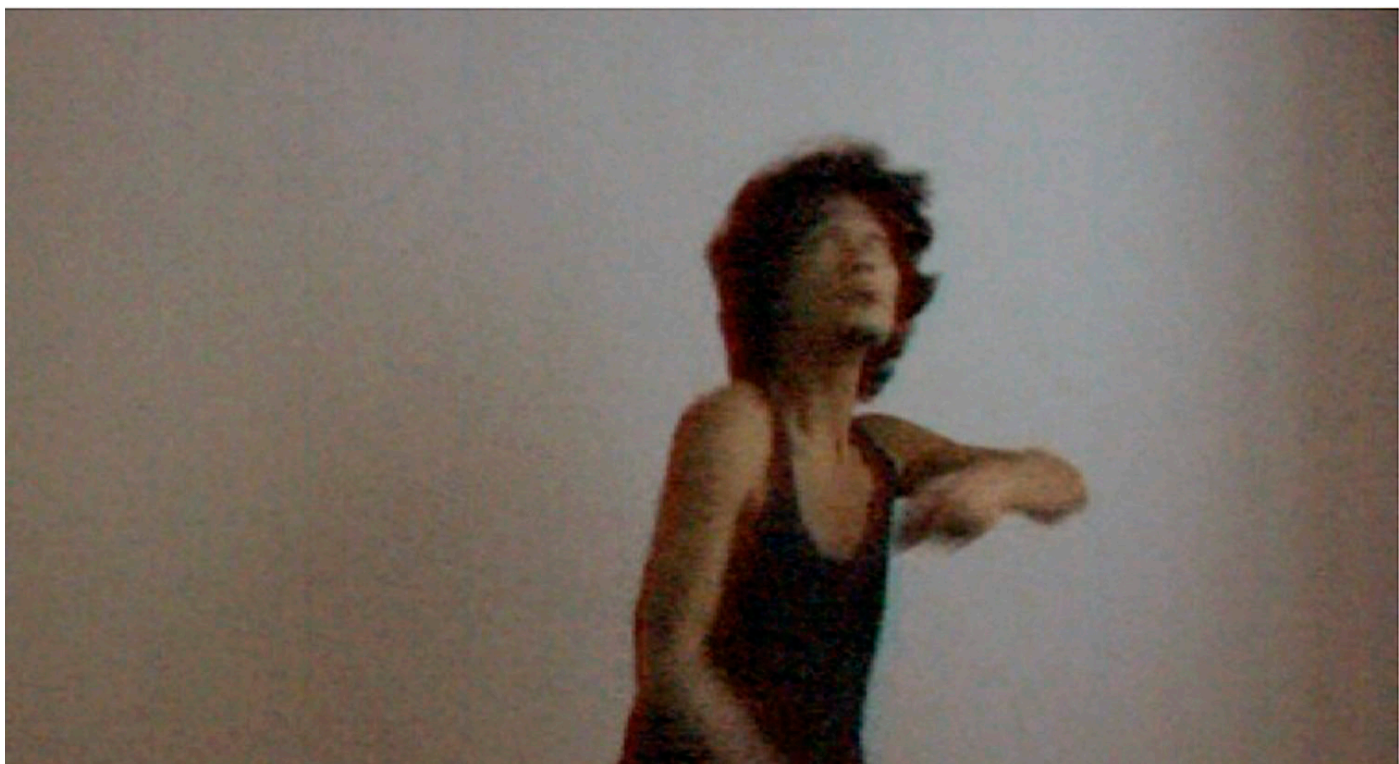
The video images that follow correspond to the performance at the initial state of 2010.



Ippolita Danza
Performance 13.00"/Video 11.28"
Still from video



A blind run, la deriva di un waltzer
Performance 15.00"/Video 6.08"
Execution of breathing of a dance duo.



April 10th 1996, 408 km/h
Image of the piece in 2010

Still from video



April 10th 1996, 408 km/h
Images of the performance in 2011

Che resta del fuoco. Dance series

Series of 7 vinyls

12"

Single side engraving, covered by an envelope of linen gauze, white and black.

This vinyls' series is a collaboration between Ambra Pittoni and Francesco Cavaliere in the frame of the project "Dance is not forever".

The vinyl contains the scores of breaths (corresponding to the execution of three choreographies) performed in studio as well in external environments regarding the variations on the two principle themes. They are made by recording both with digital and analogue means.

Like the ash that remains from the fire, this are traces of a path that builds itself while fading away. The breaths of a dance, now consumed, get lost, and in part, confused. The result is full of gaps that every listener fill through his imagination.



Exhibition view "Dance is not forever", Elclimamola.doc, Barcelona, 2011

1) **Ippolita Danza**

Theme of Ippolita recorded in studio

2) **My breath in a bush. Airport**

Variation on Ippolita's theme executed at Tempelhof Airport

3) **Zionskirche**

Variation on Ippolita's theme executed in the Zionskirche

4) **Yusuke Danza**

Theme of Yusuke Yamasaki recorded in studio

5) **I wish I can have a sand hill in that wood**

Variation on Yusuke's theme executed in the Grunewald forest

6) **Arrived on the tower. Trail**

Variation on Yusuke's theme executed in Teufelsberg tower

7) **A blind run (la deriva di un waltzer)**

Duet of Yusuke and Ippolita dancing together, recorded in studio

Field recording e breaths' composition Ambra Pittoni and Francesco Cavaliere.



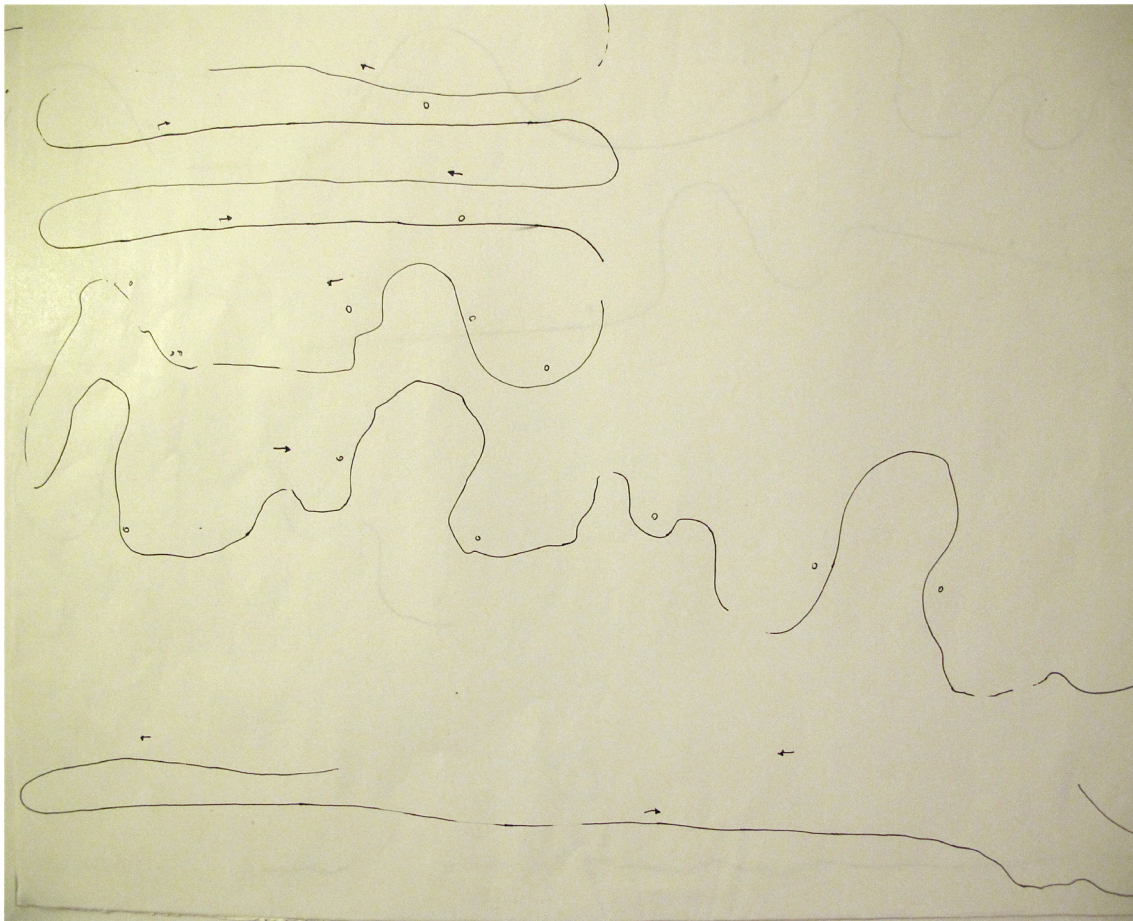
“Il y a là cendre, traduis, la cendre n'est pas, elle n'est pas ce qui est. Elle reste de ce qui n'est pas, pour ne rappeler au fond friable d'elle que d'elle que non-être ou impréence. L'être sans presence n'a pas été et nesera pas plus là où il y a la cendre et parlerait cette autre mémoire.

“Fue la cendre “J.Derridà

Wind scores

Breaths' scores of the two solo themes and the duo - theme.

Tissue paper, parchment
black ink
about 38 x 50 cm



Details from "April 10th 1996, 408km/h" score.
10 sheets

Collaborations

everybodys

"Everybodys" is a project of theoretical development in the field of performing arts that includes a series of publications on performance with contributions from artists, critics and choreographers.

Everybodys is a data base and a library, a toolbox and a game creator, a publication house, a score container, a site for distribution and for long term investigatory discussions. It is a platform for the development of tools and content, for research and performance, for exchange and desire.

Everybodys is a collective effort to develop the discourses that exist within the performing arts and to create a platform where this information can be accessed by a wider audience than the practitioners it involves.

Everybodys welcome.

www.everybodystoolbox.net



"Générique"

Générique is an open-source performance project, which develops depending on the interest and investment of a variety of performers. It is based on a game structure that nurtures make-belief and collective creativity: the whole community of performers and audience discuss as if the performers just had presented a performance, and as if the audience had seen it. This discussion allows them to invent the performance together. A set of tools is developed and used by the performers in order to enhance the fictionality of the situation and encourage the game to go forward.

Everybody is invited to use, develop and share further tools and experiences that can help Générique to expand, as well as to perform it.

Générique means in french, generic as well as the credits at the end of a movie. The performance is thus characterised by those who perform it.

Dispositive

- post-show talk set-up
- block game (cf. workshop kit)
- at least 3 performers + audience

Berlin, Wien, Montpellier, New York, Milan

Lenght: between 30/45 minutes

From 2006 onwards



Images of the performance, Ausland, DWIGO festival, Berlin, 2008

AMBRA PITTONI

e

PAUL-FLAVIEN ENRIQUEZ-SARANO

// ZE COEUPEL

I LOVE YOU TEACH ME SOMETHING

Relational Performance and audio installation

Seven foreigners, or apparently so, residing in the area of Gallarate, offer a gift - stories, discussions, thoughts... - to those who sit in front of them.

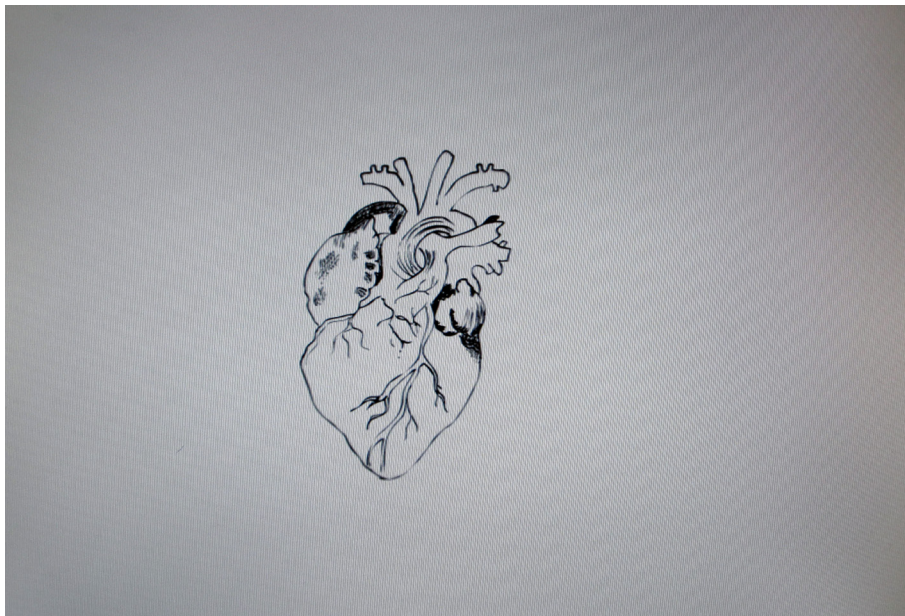
This archive of oral gifts was recorded and accessible even after the performance.

The match between visitors and performers is determined through random calculation by an algorithm at the entrance of the installation.

A gift is rarely free from the expectation of being rewarded. It calls for something in return and inspires the fear of the obligation.

For those who receive it, it creates a debt. What power resides in the object given that causes its recipient to pay it back?

The thing given is not inert: animated, often individualized by the person who makes the gift, it tends to return home, producing an equivalence which may replace it.



Interface of the algorithm that assigns a table and an interlocutor to the visitor.

This appointment is calculated randomly after the visitor has entered his name into the machine that re-enact the randomness of the encounter.



MA*GA, Gallarate Museum of Art

Images of the performance
1st and 8th October 2011



Installation
Puffed cement, glass, sand, dices, mp3, rice paper, computer

"When the impossible happens", collective exhibition
Ma*ga, Gallarate Museum of Arte 2011

S.A.V.E.

S.A.V.E. is an investigation agency founded in Berlin in November 2009 that deals with rescue solutions to overcome social, economical, cultural and individual issues.

The agency has temporary offices in different cities. Depending on the needs, it becomes a consulting office, an interrogation room or a telephone service for late night listeners.

We use various formats and frames of interaction with the interlocutors: the interview, the survey, the demagogic questioning, the undercover investigation, the press conference.

Beyond the conventional cultural contexts, S.A.V.E. takes place in everyday spaces, unusual urban areas where the office's work takes on a real value, by questioning the line between performance and reality.

In these two years of work we have collected a large archive of audio, video and photographic accounts.

Until now, had collaborated with SAVE: Yusuke Yamasaki and Dorothée Fraleux.

From May 2011 began a collaboration with Esther Elisha.

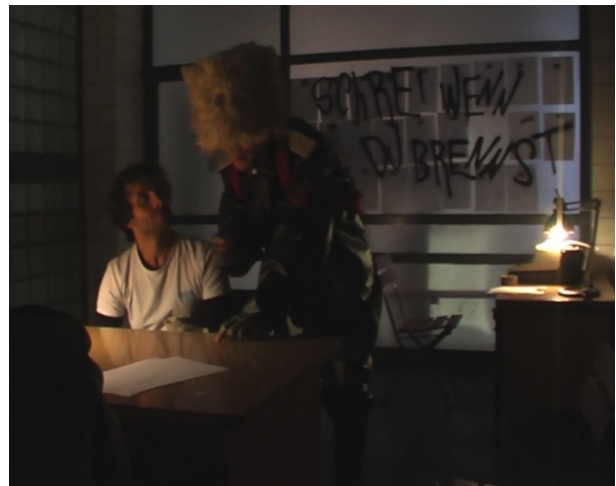


Waiting room,
Audio installation, documents, various materials,
Berlin,
Sophtensaele, 2011

Stattbad Wedding, Berlin, November 2009

Relational performance

Duration: 3 days



Images of the questioning

Theme: gentrification and the future of Berlin

SAVE.
(Changes and Advice for Voluntary Exemptions)

Name/Vorname: Robert Dan
 Surname/Nachname: Brown
 Nationality/Nationalität: Nigerian
 Date of birth/Geburtsdatum: 1st January 1960
 Height/Wachstum: 170
 Eyes/Augenfarbe: Dark
 Hair/Haarefarbe: Curly




Date of arrival in Berlin/Ankunftsdatum in Berlin: Yesterday
 Immigration reasons/Immigrationsgründe: Cultural - Action

Solution to save Berlin/Abbauung Berlin zu retten:
 He thinks that "save" is very risky the
 African crisis!
 We're going into a new city
 People will love it because they do because our massive
 U.S. presence is a great way to protect country,
 because country is dangerous.
MAKES HISTORY
 "Once upon a time" Curly

Date, Place, Signature/Ort, Datum, Unterschrift

SAVE.
(Changes and Advice for Voluntary Exemptions)

Name/Vorname: Simon
 Surname/Nachname: Davis
 Nationality/Nationalität: USA
 Date of birth/Geburtsdatum: 22 June 1986
 Height/Wachstum: 180 cm
 Eyes/Augenfarbe: Green
 Hair/Haarefarbe: Reddish blond



Date of arrival in Berlin/Ankunftsdatum in Berlin: 28th Aug 2008
 Immigration reasons/Immigrationsgründe: Fleeing the States / no work

Solution to save Berlin/Abbauung Berlin zu retten:
 We're the same in Berlin
 We can't see it as a risk of what we're doing
 "save"
MEDIA SPEEE
 Berlin / the action
 "the world of action"
 "People (Americans) should take care of Berlin"

Date, Place, Signature/Ort, Datum, Unterschrift

SAVE.
(Changes and Advice for Voluntary Exemptions)

Name/Vorname: Robby
 Surname/Nachname: Robbie
 Nationality/Nationalität: USA
 Date of birth/Geburtsdatum: 1st Feb 1981
 Height/Wachstum: 170cm
 Eyes/Augenfarbe: Light Blue
 Hair/Haarefarbe: Brown + Bl. hair



Date of arrival in Berlin/Ankunftsdatum in Berlin: 28th Sep 2008
 Immigration reasons/Immigrationsgründe: find a new life.

Solution to save Berlin/Abbauung Berlin zu retten:
 - Berlin is very artistic, positive energy
 - don't work with it!
 - to do work, to see others here
 - change the financial system
 - You just to break it down!

Date, Place, Signature/Ort, Datum, Unterschrift

Three examples of documents compiled by the respondents in Berlin in November 2009.

Sophiensaele, Berlin, February 2011

Relational performance

Duration: 2 days



Above:

Image of the waiting room

Images of the office and the performance / interview

The two days of performance were devoted to the investigation on the self achievement of the individual citizen as a means of social change.

Every person who appeared in our office, signed and read in front of a mirror a contract in which he is committed to achieving his goals and desires.

Milan, Pim/Off, May 2011

Relational performance

Duration: 2 days



Above:

Picture of the performance / interview

Theme: Milan, the Expo 2015, the urban transformation, the lack of architectural perspectives

Marseilles, September 2011

Artistic residency in "La Friche de la Belle de Mai", Marseilles



Every morning, in front of the municipal offices, we interviewed passers-by on their relationship with the city and its problems.

Through the testimonies of many people we identified a track that focused our investigations on the relationship between multiculturalism and safety of the city.



People interviewed in Marseilles during the artistic residency

Friche de la Belle de Mai, 2011

S.A.V.E.

09.70.44.57.36 22/09/2011 de 22h00 á 01h00

Telephone service for late night listening. Artistic residence, la Friche de la Belle de Mai, Marseilles 2011

Incognito, in a horse betting office (PMU), we handed out visit cards with a phone number. During the night, we picked up the calls from citizens of Marseilles. We talked mainly of discomfort and loneliness.



PMU performance, Canebière, Marseille, 2011, images from the video



S.A.V.E./Dénouement, performance still from the video



Above:

Final press conference. After two weeks of investigation, we organized a press conference to illustrate the solutions cogitated for the future of the city.

Théâtre des Bernardines, Marseille, 2011

On the side:

Conference room in the town hall of Marseilles. Press conference to present the agency.

Marseille, 2011



S.A.V.E. Utopia

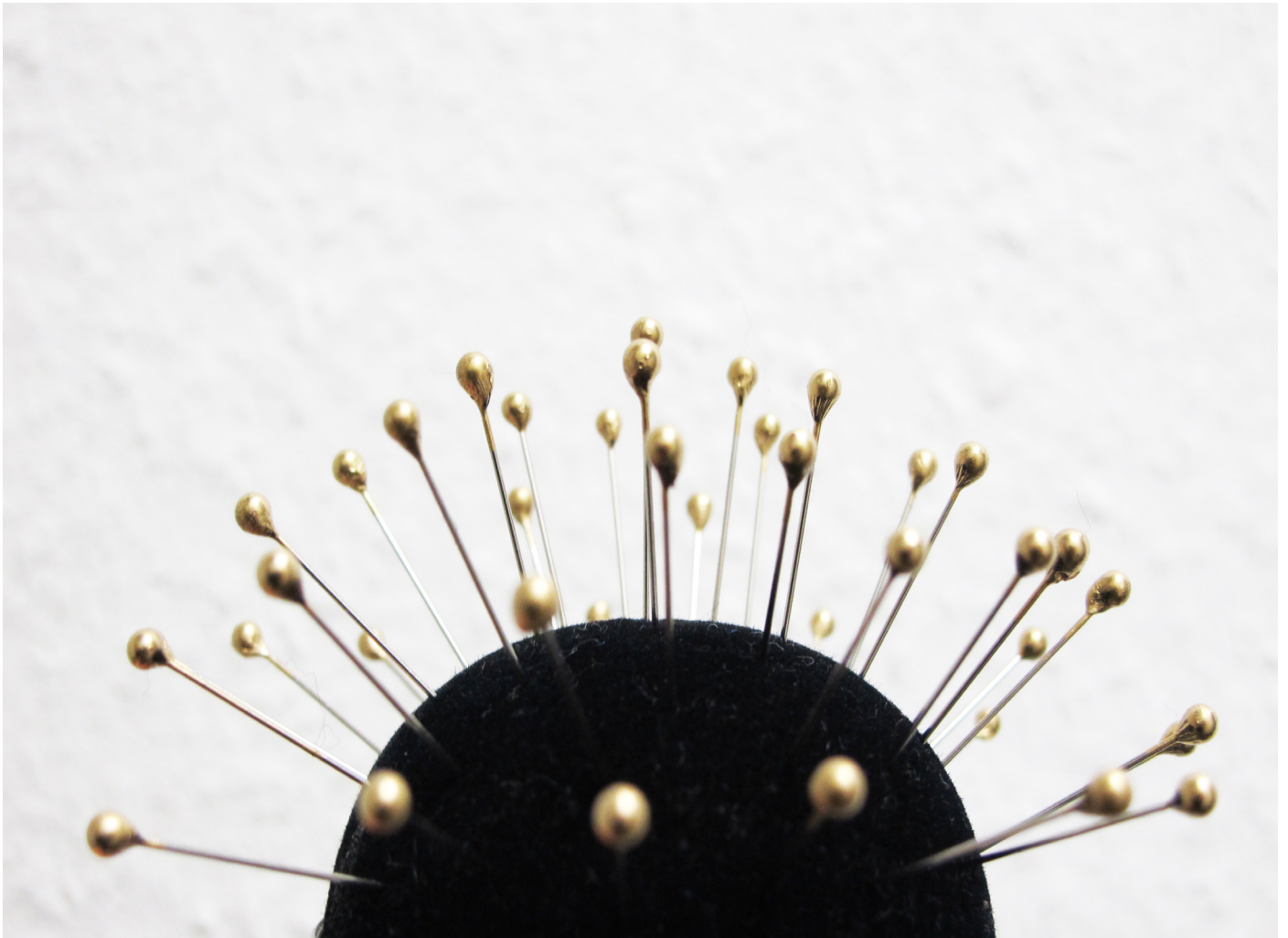
Conference at Sophiensaele in the frame of Zukunft Buehne
curated by Sophiensaele and Laft Berlin 2012



Stills from video

Using the format of the conference we presented the S.A.V.E. agency stressing the utopian aspects that underlay the project's genesis.

S.A.V.E. Census



S.A.V.E. Census is a work born from a reflection on the relationship between territory and artistic communities and their reciprocal impacts.

This reflection is the fruits of an experience lived in the first person: being artists, living in Berlin for seven years, witness and contribute to the evolution and changes in the city.

When we travel out of Berlin, we often have to answer questions from other artists about Berlin. They are intrigued by the prospects offered by the city now famous for his "hospitality". Many questions seem to allude to a dimension of salvation, as if the majority of people is looking for a place to shelter, a refuge.

Thus was born the image of Berlin as an island:

welcoming place for castaways of various kinds, colonized by cultural pioneers from the whole world, international center of attraction, treasure island where the treasure is composed by the many artists and creative people who decided to settle here (see the last pages "Chronicles from the beach" performance / reading of Ambra Pittoni for That's meet, Ca' Laghetto, satellite event of Miart).

With this in mind, we built the Census as a trans-disciplinary work involving different media and performances / actions.



Installation view of the office/exhibition, Exile, Berlin, 2012

"S.A.V.E. Census"

The central action of the project is the Census, a one-month performance.

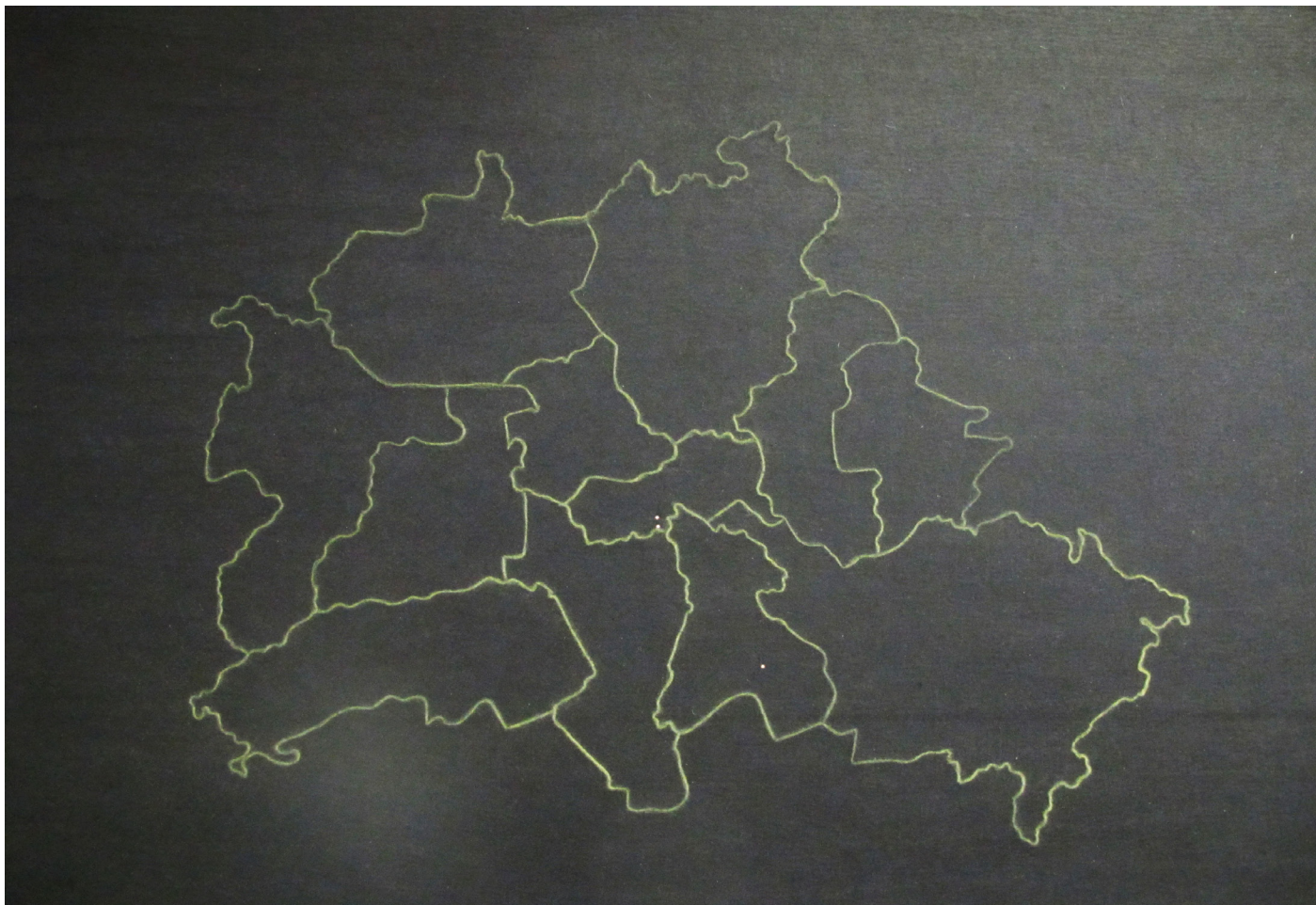
An fictitious office is created inside the gallery. On the line of the other actions of S.A.V.E., the performance seeps into the reality of everyday life, for us and the audience. For one month, we commit ourselves to keep opened the "Census office".

The performance officially started May 5th in Exile gallery in Berlin.

The present artists have been invited to answer some questions inherent to their identity and their life in Berlin. Furthermore, we question them about their needs and wishes concerning their work.



Images from the performance, May 5th 2012, Exile, Berlin



"Constellation"

Pastel on felt, wood, work in process modified by golden pins added during the census.

Dimension: 101 cm x 141 cm

The pastel used to draw the map of Berlin tends to vanish lightly every time an artist has been registered and the hand brushes against the felt in order to pin his location.

As more and more artists participate and more and more golden pins appear on the map, they start to compose a constellation on a map partially vanished.

May Day Operation

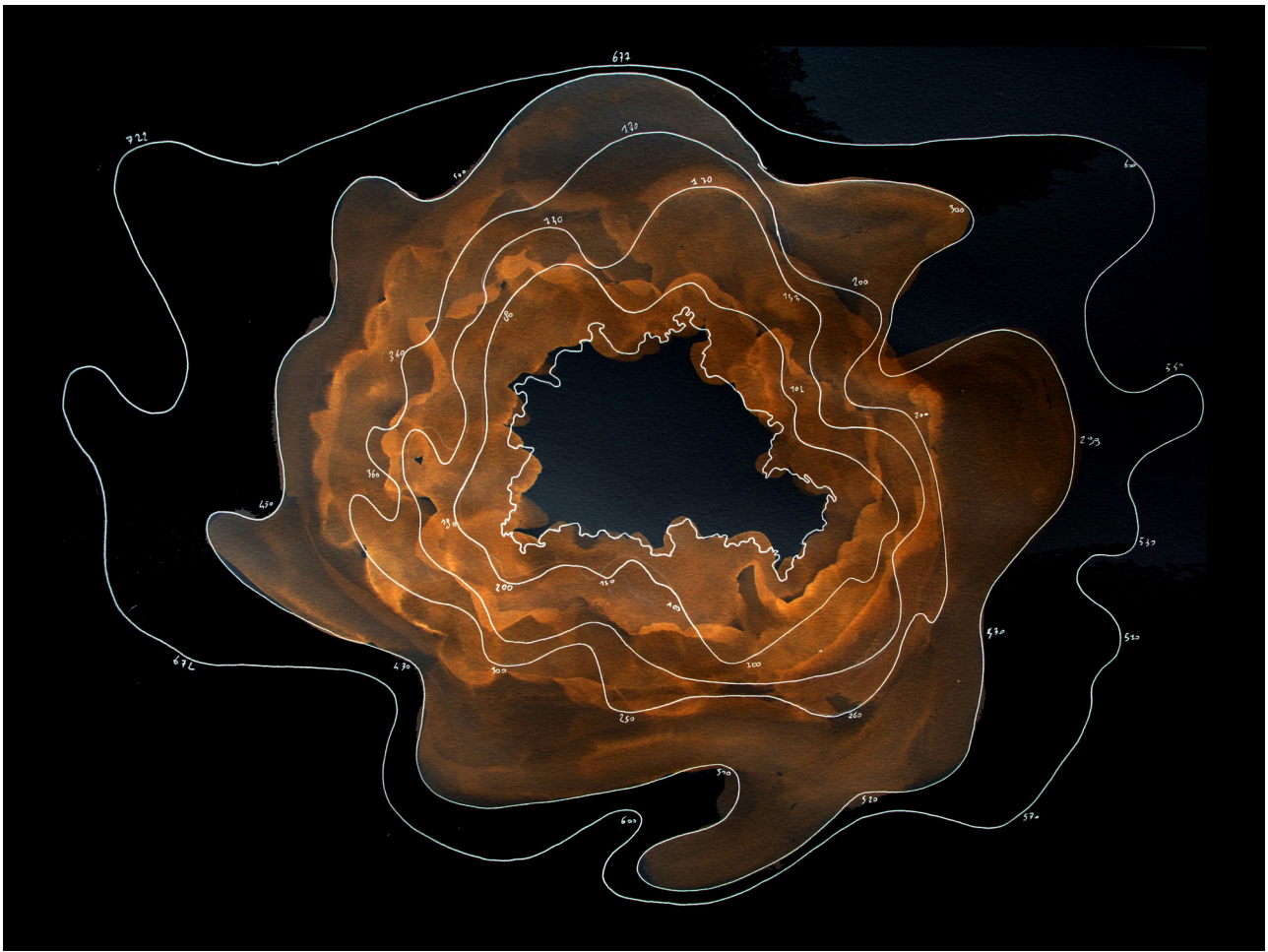
A series of 20 stamps marked with "S.A.V.E. Artists Berlin" have been produced with Deutsche Post.

17 have been sold to artists who will use them to send their works and application forms outside Berlin.

The last 3 have been framed as remaining of this artistic operation called May Day. May Day is the distress call transmitted by damaged crafts which are lost in open sea.



3 last remaining(18/20-20/20) stamps in wooden frame, 20.5 x 17 cm, 2012



Title: Maelstrom

Size: 60 cm x 42 cm

Technic: Digitalized Watercolor/Fine Art Print

The map of Berlin is imagined and represented as an island.

Chronicles from the beach

Text from the performance held on April 13th 2012 at Ca' Laghetto, Miart side event, Milan

Good evening,

My name is Ambra Pittoni and I am here to talk about the island where I live and work.

That Island stretches over 892 km².

The extension from North to South is 38 km long, 45 km from East to West.

The center of the island is crossed by the river Spree, in a wide valley of glacial origin situated between the plateau of Barnim and Teltow.

The terrain is principally composed by sandy matters, gravels and flints. Precisely, from 83% of sand, 14% of silt and only 3% of clay.

The composition of the soil justifies the existence of the numerous and beautiful beaches that welcome every summer so much enthusiastic visitors apart from the inhabitants of the place.

Some of the most famous are :

Am Hauptbahnhof

Monbijouplatz

Badeschiff

Bar 25, which has been closed this current year.

Kiki Blofeld, which should have host the new Bar 25, but it closed this year too because of the urban project called Mediaspree.

On the island the climate is temperate and very dry compared to the european average..

The daily maximum temperatures in some summer days reach 38°C, whereas in winter they rarely reach -20°C.

In summer, the wind is more constant and blows usually from West; whereas in winter it blows often from South. It makes the weather very changeable even throughout the day.

We count averagely 30 thunderstorms per year.

200 km² of forests are part of the common land. The biggest and at the same time the most central is the Grunewald.

After the second world war, the works of reconstruction will immediatly start. It is urgent to restore the supply routes, the main bridges and the public circulation. The debris must be cleared: this work is mostly done by the women, the so-called Trümmerfrauen or "debris' women".

The reusable bricks are selected and cleaned; beams and tubes likewise.

Whereas the unusable debris are brought in different are in order to form hills covered with soil and flower beds.

The tallest hill is called Teufelsberg, which means hill of the devil, erected on the borders of Grunewald forest. It is 114 meters tall and is constituted by 75,000,000 cubic meter of debris.

The cost of the reconstruction and reunification were so high that the government accumulated 70 thousand million of debit.

Through these particular conditions, the island has become a fertile ground for all kinds of countercultures and night life.

At present, the island has 3.400.000 inhabitants including an undefined number of artists and foreign artists who berthed attracted by the fame of the island: everywhere we celebrate its bubbly, creative atmosphere, the air is full of possiblity because everything is in becoming!

Even the tourism, in the last decade, has notably increased.

In the 90's, after the reunification of the two parts of the island, started what in the jargon of the gentrification is defined as "phase of the pionniers": artists and various cultural projects, attracted by the low rents, set in popular area, occupying the unused spaces.

Within the space of a short period, studios, galleries, bars and party places start to proliferate.

At this point, the area went under a symbolic requalification.

Celebrated by touristic guides and magazines, it will soon go under its economic requalification.

Until now, the gentrification process has been achieved in the area of Prenzlauerberg and Mitte.

In 2004, Klaus Wowereit, the mayor of the island, declared in an TV interview: "The island is poor but sexy."

In January 25th 2011, a group of instutions linked to contemporary art have written in the form of a petition a letter to the intitulated mayor.

TO HAVE AND TO NEED – THE OPEN LETTER

After one year, the letter has been amplified in a text more articulated I would like to read you a piece: Up until the last few years, the island's special historical situation created special working and living conditions.

In contrast to other big cities, the island was devoid of any pressure on the housing market, and the range of available spaces enabled diverse and often self-organized art practices.

Now, this situation is beginning to change dramatically.

Rents are on rise, and pressure on the conditions of production and living is increasing without any increase in money making opportunities.

Most people engaged in cultural production still earn most of their money outside the island.

Reflecting on the idea that the exhibition to an audience is already an appropriate compensation, the workers of art, including PR and curators, are generally underpaid or even not paid at all.

Furthermore, many artists produce a type of art that is not adapted to selling, given that their works are often projects based on communication, research, documentation or simply related to movement.

Some of these activities do not have a precise goal, and could even be not perceived as art, so that they cannot be judge on criteria of productivity
But they are a fundamental prerequisite for art production. They require often a lot of time and must be recognize as work.

Furthermore, the fact that many galleries have their head office here does not mean that they make an economical profit on.

Visibility costs.

For a question of image, the maintenance of a show room on the island is a must, but for a gallery this constitutes often only an expense and no return.

Anyway, at the very moment when the conditions for the people engaged in cultural production are worsening dramatically, the island prides itself on its artists.

We understand this text as a first step – offering it to a broader public for discussion.

This text has been signed by many institutions which produce art and by many artists.

In 2011, Klaus Wowereit has declared "We want the island to become rich, but still sexy" during the celebration of the success after the municipal election where he was reelected.

In May 2012, will be opened a census of artists who work and live on the island. They will be able to express their needs.

The idea is to draw the constellation of those who have contributed and still contribute to the fame of the island.

The census is a performance called S.A.V.E. Census born from the collaboration between me and the artist Paul-Flavien Enriquez-Sarano in 2009.

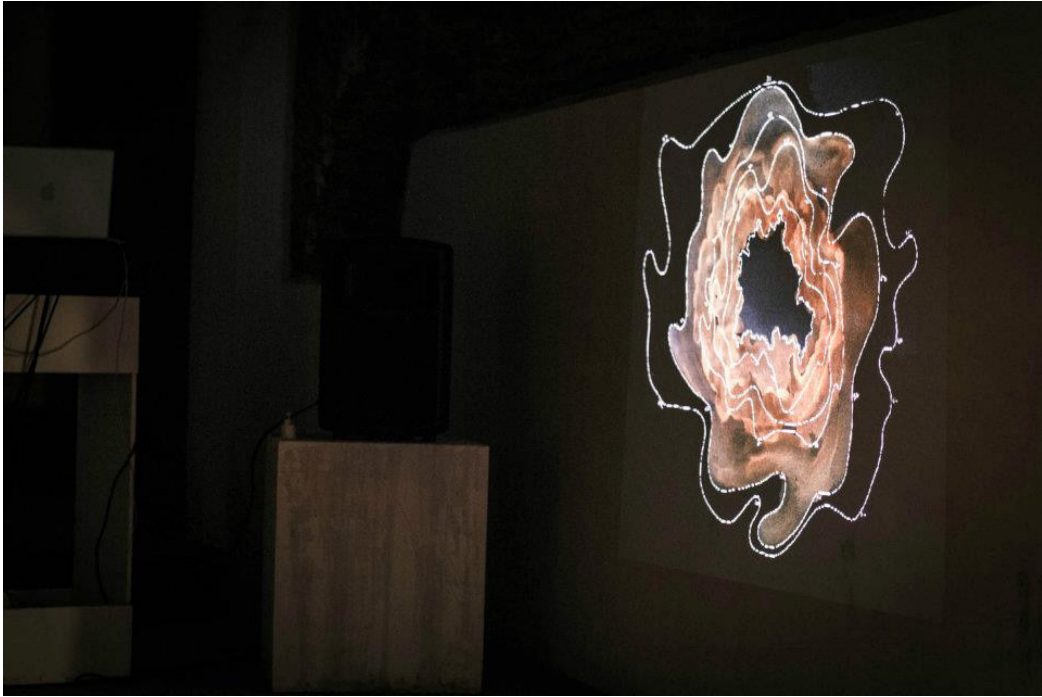
The work is in constant evolution and take the form of an investigation agency which, depending on the needs, becomes a consulting office, an interrogation room or a telephone service for late night listeners, etc. in any case, the focus of the work is to deal with rescue solutions.

I arrived on the island in 2006, when the signs of the war on the wall were still visible. There were everywhere empty spaces created by bombs.

I had so the opportunity to witness directly its transformation.

Through the time, this island had many names like Paris, London, New York, Barcelona.

Now, its name is Berlin.



Images from the performance, Ca'Laghetto, Miart side event, Milan, 2012