

CIVITELLA RANIERI ~ 2002

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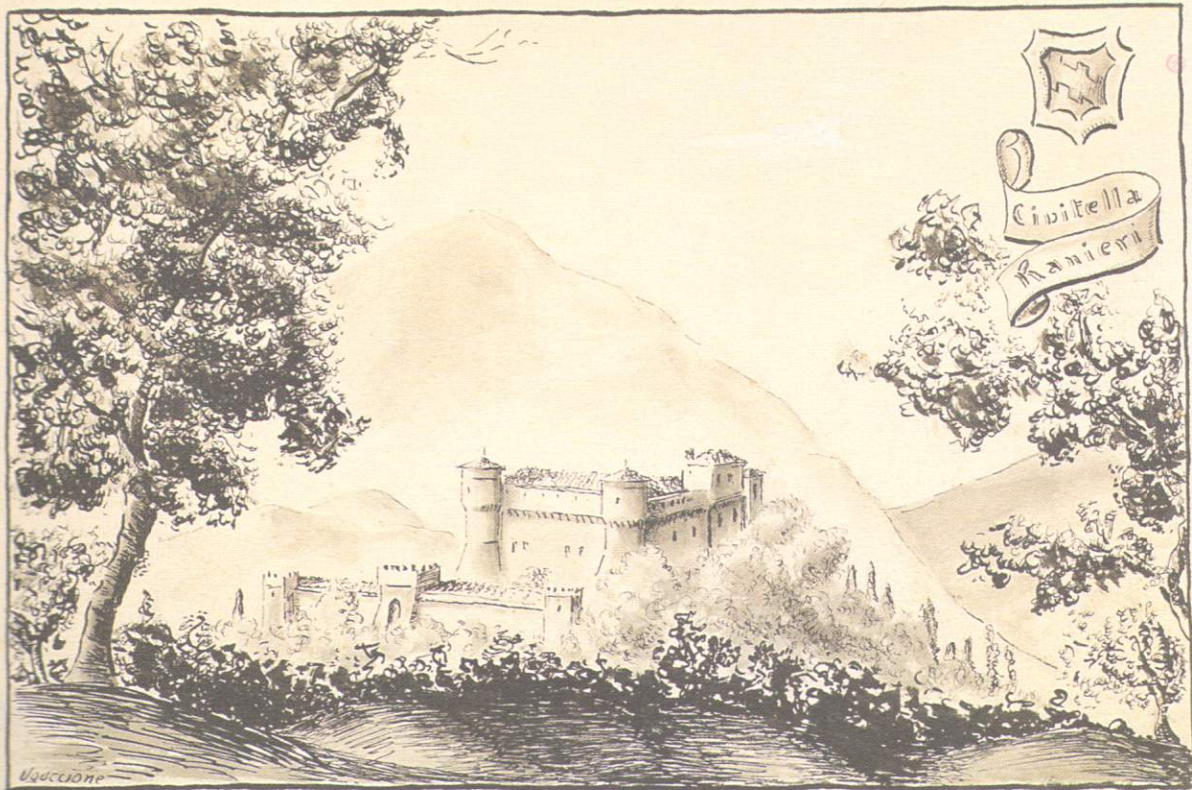
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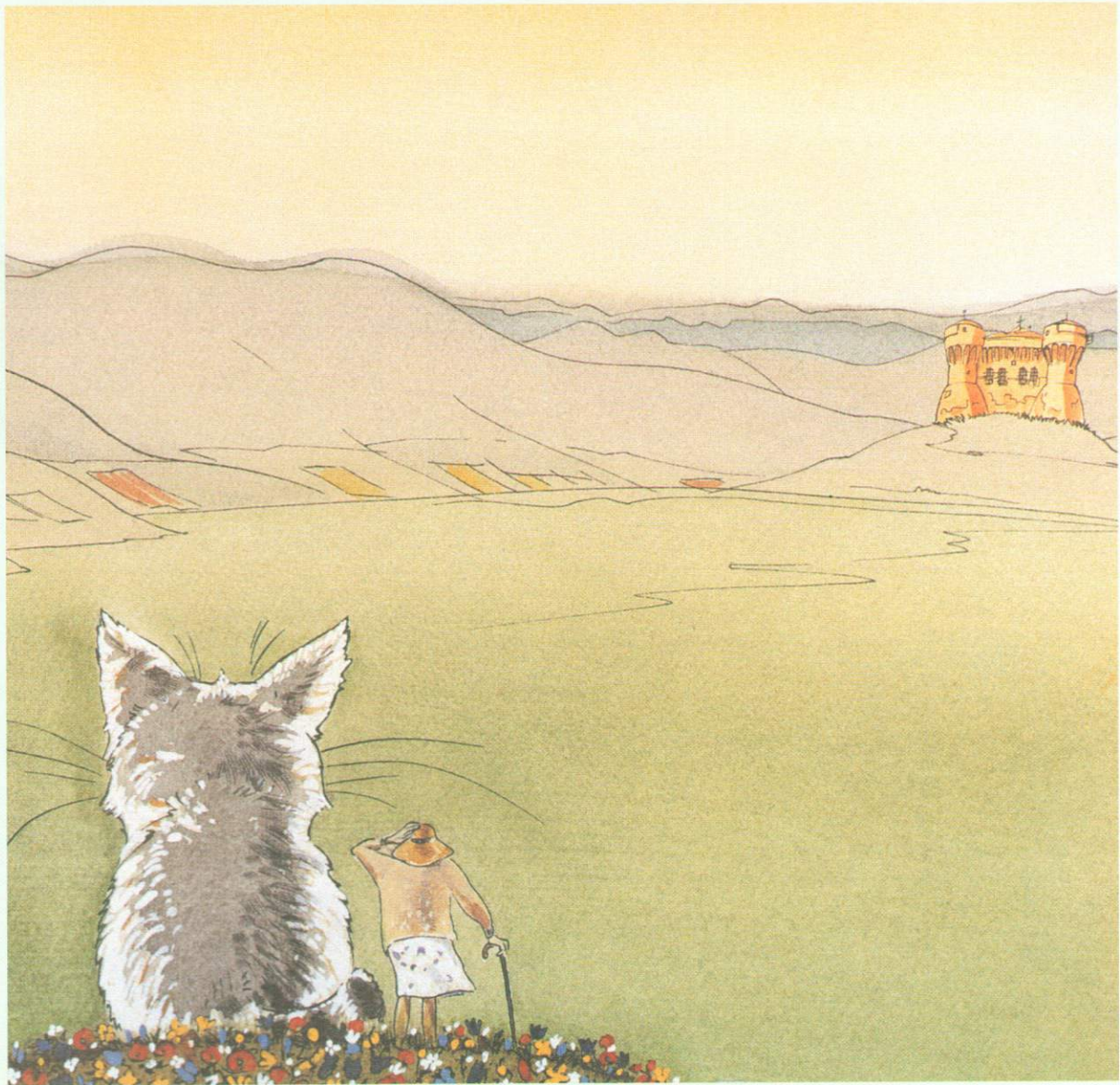
INTRODUCTION

The Civitella Ranieri Center is a workplace for gifted artists from different disciplines and countries, located in the 15th century Civitella Ranieri castle in the Umbria region of Italy. In keeping with the spirit of its founder, Ursula Corning, and the tradition of hospitality and support for the arts that she established at the castle, the Center seeks to enable its Fellows to pursue their work and to exchange ideas in this unique and inspiring setting.

The Center is funded by the Civitella Ranieri Foundation, a non-profit operating foundation organized under the laws of the State of New York, with offices in New York City.



Pen and ink drawing of Civitella Ranieri by Ugucione Ranieri, c. 1950,
Ugucione Ranieri di Sorbello Foundation



FROM THE CHAIRMAN

It saddens me to report that our friend and benefactor, Ursula Corning, died in March 2002 at the age of ninety-nine. Her life was celebrated in a music-filled memorial service in New York City attended by relatives, friends and colleagues who knew and admired her over many of those years.

The castle of Civitella Ranieri had been Miss Corning's summer home for 35 years, and it was there that she entertained literally hundreds of guests from throughout the world. Young and old, they came from the arts, academia, the clergy, medicine, business and from simple walks of life. Her Christmas circular letter in 1980 included these words:

"In the first years the guests consisted of my relations and friends, American, English and Swiss, who wanted to experience life in a medieval castle and were curious to see me in such surroundings. Many of them felt the magic of Umbria and later brought their children. Now it is already grandchildren who come! Teenagers appeared often bringing girl friends and boy friends, marching up the road with huge red sacks on their backs. Several teenagers who rejected sightseeing for the swimming pool and the gelateria, have developed enthusiasm for frescoes, castles and monasteries. Many people have formed friendships and write asking to come at the same time. That gives me great pleasure . . . the Civitellians have become an entity in themselves and I cannot think of the place without them."

In the early 1990's, Miss Corning, with the support of her advisor, Gerald Rupp, assured a place for future Civitellians by

establishing the Civitella Ranieri Foundation. Her goal for the Foundation was to have it operate a residency program for artists, writers and musicians at this magnificent place that she so loved. Such a program, she believed, would extend the spirit of Civitella and allow others to continue to benefit from its unique setting in the Umbrian countryside. Since the program began in 1995, one hundred and fifty-four Fellows from a wide variety of cultural backgrounds have benefited from Miss Corning's foresight and generosity. It is truly an astounding legacy.

It was a great pleasure to welcome Alexander Crary to the Directorship of the Foundation in 2002. Sandy's involvement with Civitella goes back a number of years: beginning as a consultant to the Board and evolving over recent years to board membership and now to full-time service as our Director. He comes to us from a distinguished career in Washington where he worked at the Smithsonian Institution, on cultural policy issues in the United States Senate and later as Chief of Staff at the National Endowment for the Arts. We are fortunate indeed to have someone with his breadth of knowledge and leadership skills to take the Foundation forward.

As a final note, I wish to extend personal thanks and appreciation to my colleagues on the Foundation Board. I am enormously grateful for the support they offer and for the clarity of vision they bring to our mission. They make my job richly rewarding.

John B. Roberts

FROM THE DIRECTOR



Weather was the dominant feature of the 2002 season at Civitella. There wasn't a person in the Upper Tiber Valley who could resist commenting on the strange conditions that prevailed throughout the summer. The excessive heat and dryness of June and July brought Civitella's water supply to alarmingly low levels. The water truck made repeated visits to replenish the cistern, and crops in the surrounding fields withered. August and September, however, brought drenching rains, cool temperatures and fierce localized squalls. The season rapidly became what many locals described as the wettest summer on record. If the heat hadn't gotten the crops, the rains finished them off. Grape vines, sunflowers and tobacco plants had a very bad year. And one of those squalls, in the middle of the night, destroyed the dining gazebo in the garden — the center of life at Civitella. If one enjoys dramatic weather, as I do, there was plenty to watch.

While the elements held sway outside, the program within the Center proceeded undisturbed, projects flourished, and Fellows enjoyed the warmth of community. Three sessions in 2002 lasted five weeks each. Twenty-one Fellows came to Civitella from such far-flung places as Argentina, Zimbabwe, Poland, India and — a first for us — Vietnam. Visual artists predominated, but each group included a share of writers and musicians to ensure the characteristic mix that works so well at Civitella. The dinner table, whether

indoors or out, was the crossroads where cultures met, work was shared, and friendships began. As Civitella evolves over the years ahead, let us hope that the number of Fellows never grows too large to be seated at that single extraordinary table.

Change did occur in 2002. It was my first season as director. The support and friendship I received from the staff both in New York and Italy was truly remarkable, and I shall forever be in their debt. They made the adjustment process both pleasurable and efficient. They are utterly professional about their work, be it in the office, the kitchen, the grounds or house-keeping; and they richly earn their place as honored members of the Civitella family.

Change was also brought about by the death in March 2002 of Civitella's founder and long-time resident, Ursula Corning. The vast central building on the property, known by all as "the castle", had been her personal summer home for over 35 years, even as the residency program began to take on life in many of the outbuildings. With her death, "the castle" itself, with its 500 years of history, became the responsibility of the Foundation. The challenges this building presents are daunting, but the potential for its future use is limitless. Some people envision bright high-ceilinged studios in the turrets, exhibition spaces for Fellows' art, a larger dining room which could double as a performance

space or a lecture hall, and a library that would adequately house our growing collection. We are moving ahead cautiously at first, by renovating spaces in the castle as new apartments for Fellows.

Prior to the start of the 2003 season, we are expanding the kitchen to provide the staff there with much needed additional space for food preparation, storage and dish washing. Former Fellows might be interested to know that a door will be added for direct indoor access to the dining area from the kitchen. We are also working to create additional studio space for musicians. Simple landscaping improvements will be made in the garden and parking area outside the main gate; and of course, the dining gazebo is being re-built. It won't be long before the trumpet vine and the jasmine again shade a lively table of Fellows.

Let me take this opportunity to say how exciting it is to be able to help set the course of Civitella for the years to come. As a location for artists in residence, it has no equal: it is in many ways one of Italy's hidden treasures. Even as we strive to preserve what is best and most traditional about Civitella, we look too for ways in which it can become an even more vibrant and inspirational place for creative artists to advance their work.

Alexander D. Crary

MISSION

The mission of the Civitella Ranieri Foundation is:

To bring together visual artists, writers and musicians from around the world who demonstrate talent and an enduring commitment to their disciplines. The guiding principle of the nomination and selection process is to attract highly-qualified individuals who represent the full range of artistic backgrounds and practices.

To encourage the creative process by providing Fellows with agreeable board and lodging, a private studio space and a generous period of uninterrupted time.

To support the dissemination of ideas and to foster a collaborative spirit among the Fellows at the Civitella Ranieri Center in Italy.

To maintain a nomination and selection process that promotes all of these goals.



SELECTION PROCESS

The Civitella Ranieri Foundation provides Fellowships to visual artists, musicians and writers on an invitational basis. It does not accept unsolicited applications and cannot award a Fellowship to anyone who has not been recommended by one of the Foundation's nominators.

The Foundation selects its Fellows in a two-tiered process. A rotating group of diverse artists, academics, critics and others nominates potential candidates for the Fellowship. These candidates are then invited to submit an application along with representative work samples for review by an international jury of peers.

The process was designed to provide the Foundation access to the widest selection of artists in a variety of disciplines from all parts of the world.

FELLOWS ~ 2002

YURI ALBERT

TIM BERNE

ALĚS DEBELJAK

MARK DRESSER

THEO ESHETU

MEI-LING HOM

ROBERTA IACHINI

HOMER JACKSON

JAMAICA KINCAID

JORGE MACCHI

MARCO MAGGI

SURENDRAN NAIR

HANNA NOWICKA-GROCHAL

PABLO SIQUIER

ANITA THACHER

MARK THOMPSON

SOPHIE TOTTIE

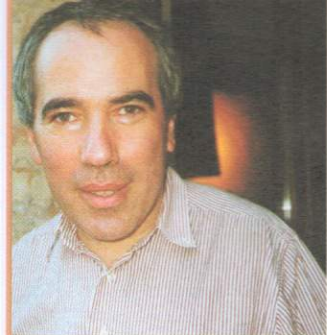
TRAN LUONG

FATIMAH TUGGAR

YVONNE VERA

JOJI YUASA





YURI ALBERT

Visual Arts
RUSSIA/GERMANY

Approximately since 1990 my works have been grounded on the presumption that Art could be divided into Genuine and Contemporary Art and the Genuine Art is impossible today. In my childhood, while I have been educated in the School of Fine Arts I've prefigured my future as a coming time for making rather Genuine art (I wished to become an artist similar to Rembrandt or Van Gogh). But in reality it turned out that I was able to produce only contemporary art, which I love for the memory of the Genuine art which, I hope can be traced in my own works. But every time when I close my eyes I still can see Genuine Art.



Museum visit with blindfolded eyes, performance in the Galleria Nazionale dell'Umbria, Perugia, Sept. 26, 2002

Self Portrait with blindfolded eyes, video still, 2002



Self Portrait with blindfolded eyes #20, 2002, pencil on paper, 70x50 cm



Self Portrait with blindfolded eyes #16, 2002, pencil on paper, 70x50 cm



TIM BERNE

Music
USA

Before coming to Civitella I didn't really have any trepidation about being productive. For the past twenty years or so I've been cursed with an overdose of "Ambition". I also knew there would be an ample supply of peace and quiet as well as wonderful facilities.

What really made my stay special was the incredibly fascinating group that was there. Both artists and staff were a joy to be around. The food was amazing and the conversation (although a little above my head) was always stimulating. It was inspiring to see such great work.



UNDRESS PIANO

♩ ≈ 80

As is

Bvb

4/3

4/3

4/3

♩ ≈ 92-108

open to top

to top



ALÈS DEBELJAK

Literature
SLOVENIA

A LETTER HOME

*I yearn for consolation, without bounds,
for forgotten caves where Bach
does not reach, for bells ringing plangently
across the monarchy that no globe reveals,
for the feverish concentration of hunters assiduously
caressing their guns, for the taste of tears I yearn,
for bubbling bone marrow, and for the miracle
that opens up like lips into a silent scream I yearn.
I alone pay heed, and in a second I respond
To the rhythm of tenderness down my spine, and I spring off,
as no one ever taught me, without bounds,
alone on a trail that's unknown to any brotherhood,
I follow the line of neck and head pushed backwards.
I give in to the inescapable command
that weighs on all my muscles and eventually forces
me to flower like a thousand sweet shots
and to begin to sing from the city
that is at once Rome, Medina, and Jerusalem, and
that consoles me as only one's homeland can.*

Translated from the Slovenian by Andrew Wachtel

MARK DRESSER

Music
USA

My month at Civitella was extraordinary. The studio, library, the unexpected camaraderie between the artists and staff, and the delicious food promoted a wonderful balance of work and play. Not having a pressing composing deadline, I used my time to research a brand new system of microphones imbedded into the fingerboard of my bass which facilitate a new set of microtonal, timbre possibilities and future compositional realizations. The recording equipment and music software in "Pizza Hut" were ideal for various experiments. Unexpected were the collaboration with Jorge Macchi and the short solo piece



that was inspired by a scene in Yvonne Vera's powerful and poignant book, "The Stone Virgins." The last week of my residency my family arrived from New York and I could share with them the largesse of Civitella.

for Yvonne Vera Ekoneni

Mark Dresser

Contrabass Solo

pizz. *f* $\text{♩} = 92$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1 111

5 11

8 al Coda

12 111

14 *8va* *repeat and vary* *D.S. al Coda*

18

20 Repeat, vary and fade out



THEO ESHETU

Visual Arts
ENGLAND/ETHIOPIA/ITALY

Most artists produce work at home or in their studios and a sense of measure, balance and creative security is often found in one's own daily environment.

Civitella offers a rare opportunity to feel at home in what can be considered an ideal setting of peace, quiet and serenity.

One is faced with a degree of freedom to explore new territories and fear can set in when one moves in such a context.

But this is positive; to get rid of old ghosts of the imagination, embarking on new paths. I spent a useful five weeks trying things I hadn't done before.

AFRICANIZED, 2002, video still





Installation in Civitella castle ramparts, 2002, dimensions variable

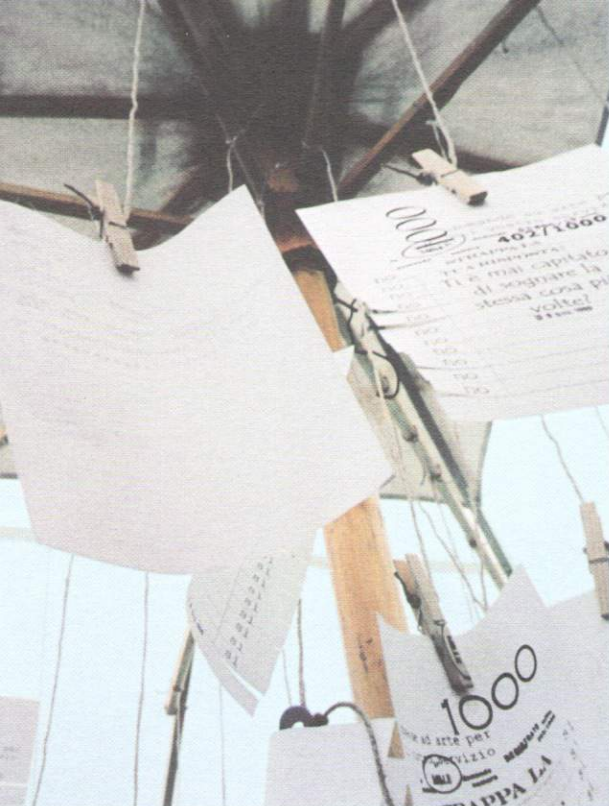
MEI-LING HOM

Visual Arts

USA

Civitella gave me invaluable time—to reflect, think, and test. I mined the library's music collection and filled my studio with the music of Guy Klucevsek, Henry Threadgill, Bill Frisell, Jive Soweto, Korean Kayagum, Songs of Somalia, and Hindustani and Carnatic compositions. My studio yielded drawings whose textures finally matched the intentions of my recent sculptures hatcheted out in wood; twisted and layered in wire; and knotted in felt and rubber. Civitella's experimental environment allowed me to build a ghost of an installation in the rampart windows of the castle; its bocce court brought together a nucleus of residents sharing ideas, observations, and approaches around the innocuous activity of ball tossing. Above all it was the generous gift of time that leaves a golden glow.





Luglio col bene che ti voglio, 2002, mixed media,
dimensions variable

ROBERTA IACHINI

GRUPPO MILLE

Visual Arts

ITALY

DIARY EXCERPTS

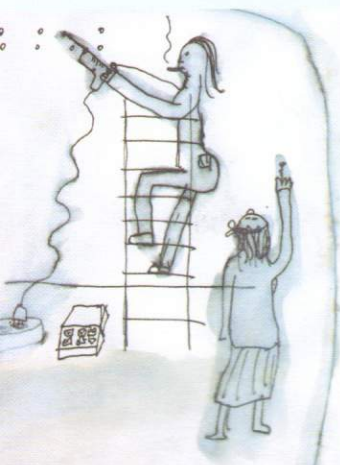
. . . The chance to have the time and the right equipment available will lead us to develop new projects, complete old ones, meet new people . . .

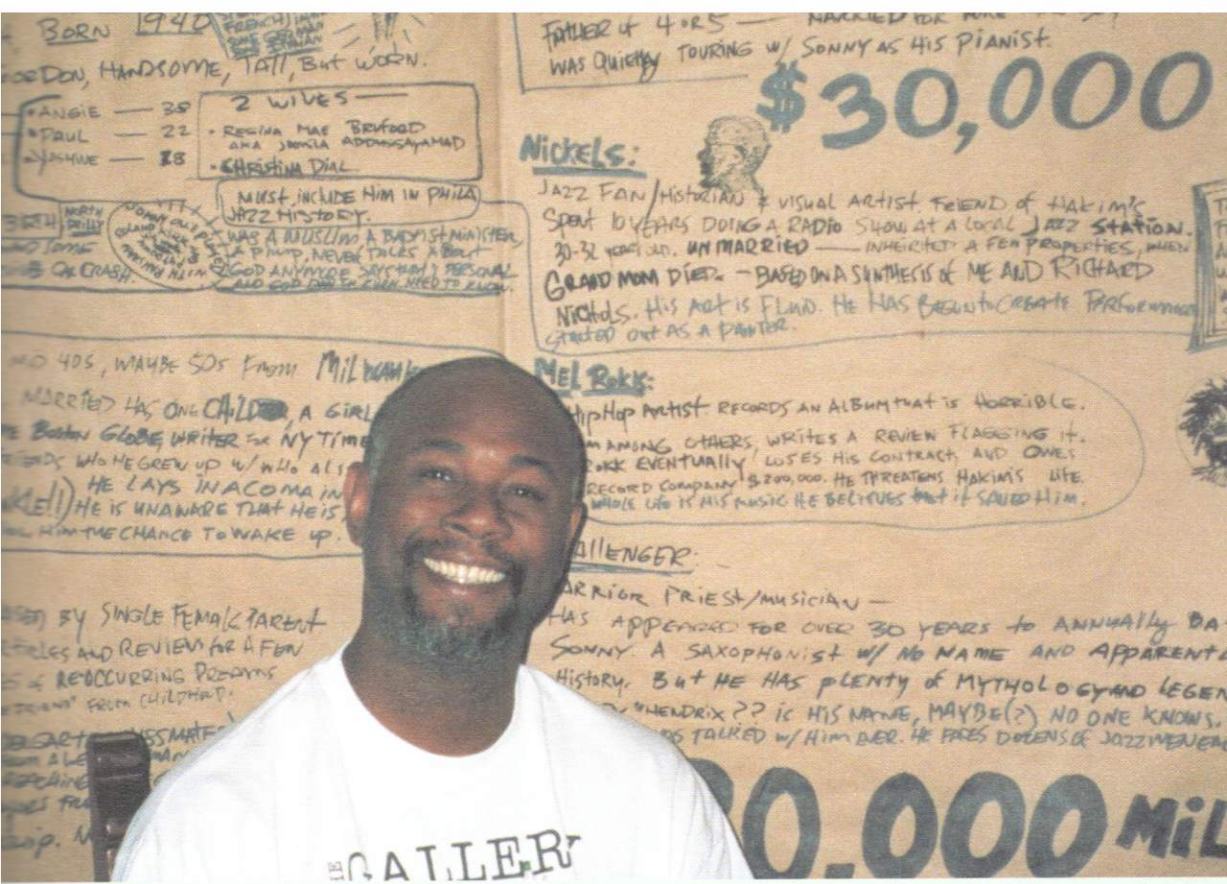
Roberta leaves for Civitella and Gi (Luigina) follows her to help (as representative of Gruppo Mille) . . . here they are with their gear: cameras, pieces of wood, glue guns, and with an intense desire to develop and print photos of old and new projects in the darkroom, a desire to meet new people and maybe collaborate with them on new projects . . . the walls of our studio change often, they get filled up, then nothing else fits in and there are too many sheets of paper hanging from them, so we take everything off to make room for new things, photos of objects found in the street that look as if they belong to a giant who lives on this land, a wooden sword hanging close to a white flag . . .

. . . These have been 5 very productive weeks, and with some sadness we leave the Castle. . .

Translated from the Italian by Lella Heins

La consuetudine, detail,
1997-2002, mixed media,
dimensions variable





HOMER JACKSON

Visual Arts
USA

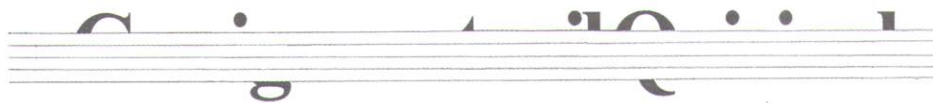
My stay at Civitella was very productive. I was extremely focused and gave myself a difficult task to accomplish: I wanted to write the beginnings of a novel. I came to Civitella with just about seven pages of notes for my novel project, currently titled, "\$30,000 for 30,000 miles" and lots of music to listen to. The book explores the strange story of a jazz musician Sonny Williams, who violently beats up and hospitalizes a music critic, then calmly turns himself into the police. After his arrest he refuses to talk any further. This bizarre tale is pursued by a young freelance journalist who writes for Hip Hop publications and who has been threatened with death by a rapper.

As a visual artist and first time novelist, I was fortunate enough to accomplish my goal, as well as to exceed it. The time spent at Civitella allowed me to focus with very little distraction and to also have access to facilities and great people. One additional gift of the experience was that it rekindled my love affair with Jazz music. After spending the 1980's as a radio DJ, I grew bored with Jazz music and grew away from it. Being totally inundated with Jazz music and musicians while working on the book helped me to get back in touch with the wonderful moments and artists that ignited my initial interest in the music years ago.



JAMAICA KINCAID

Literature
USA



Score #1 for Collaboration with Mark Dresser, 2002

JORGE MACCHI

Visual Arts
ARGENTINA

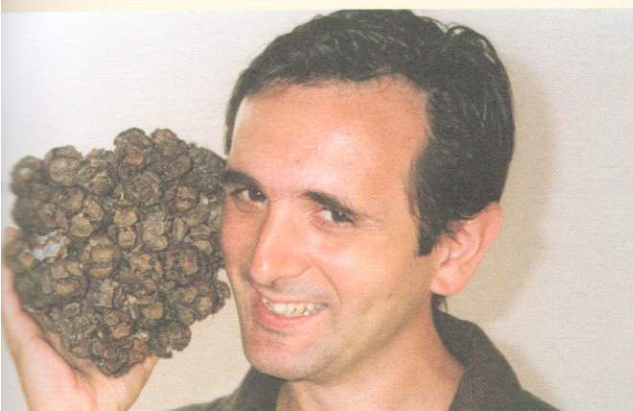
I'm very bad at remembering names.

When the residency at Civitella was coming to an end, Mark Dresser, the musician of the group, brought to the library ten or twelve CD's of his former work. I was amazed when I realized that I had one of them at home, the sound track for the silent film "The Cabinet of Dr. Caligari." I felt embarrassed for not remembering his name, but in fact I recognized the cover immediately. He said to me that maybe I was one of the twenty people that had this CD. I think he was exaggerating. Anyway, what a coincidence, considering that I had been

working with him during that month! After I saw Mark's presentation at Civitella, I gave him three "scores" with no instructions about how to play them. They were paper-cuts from an Italian newspaper, with remains of words from three headlines crossed by the five lines of a staff. I knew he would know what to do with them. Everything ended up in an installation of the scores on the walls of my studio and a beautiful performance by Mark, reading them and playing his contrabass.

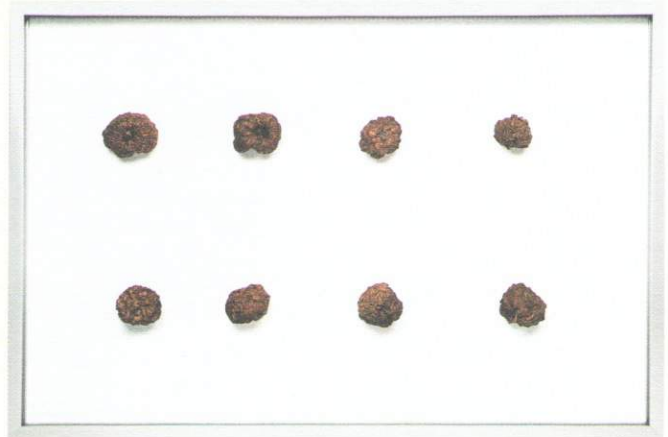
I wonder if the Caligari CD just came to confirm our artistic/familial relationship?

This is not the only thing I was working on during the residency, and Mark was not the only artist there, but I think this story illustrates what our intense month at Civitella Ranieri was like.



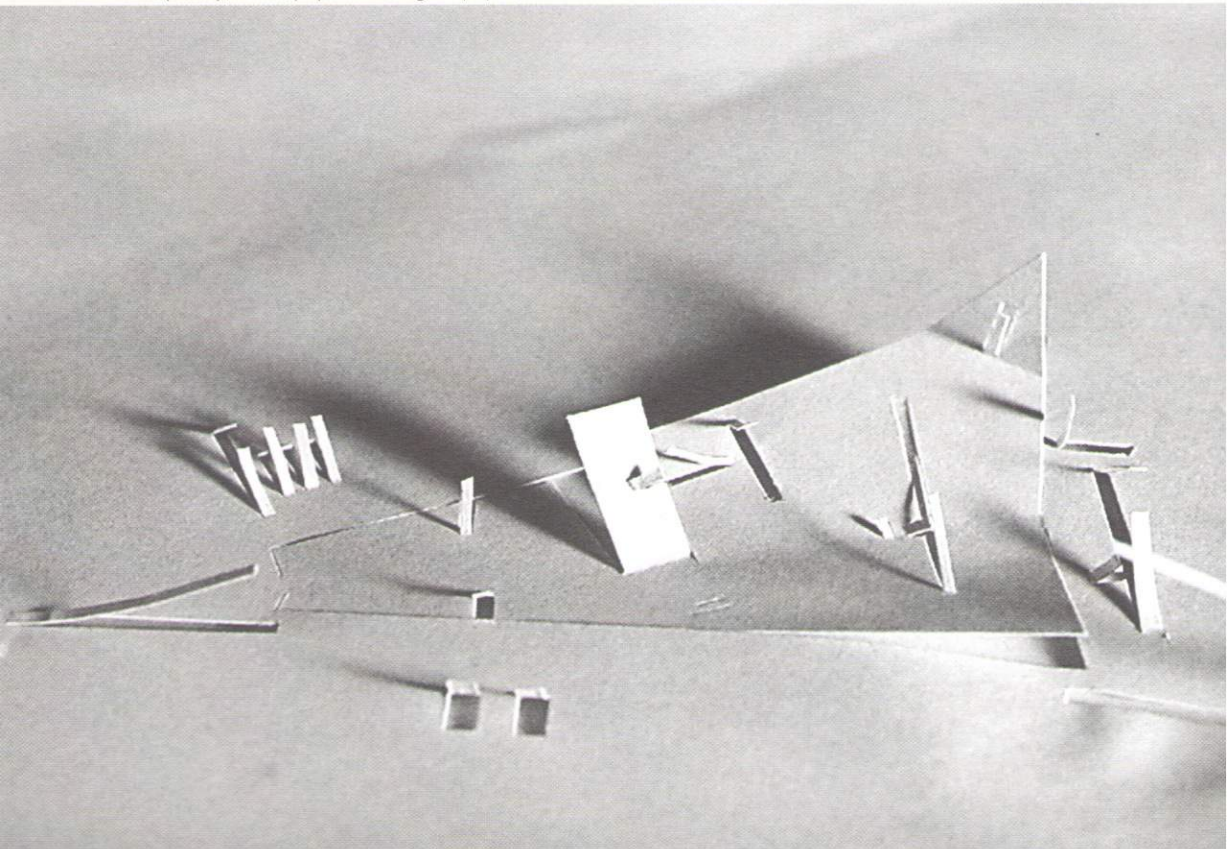
MARCO MAGGI

Visual Arts
URUGUAY/USA



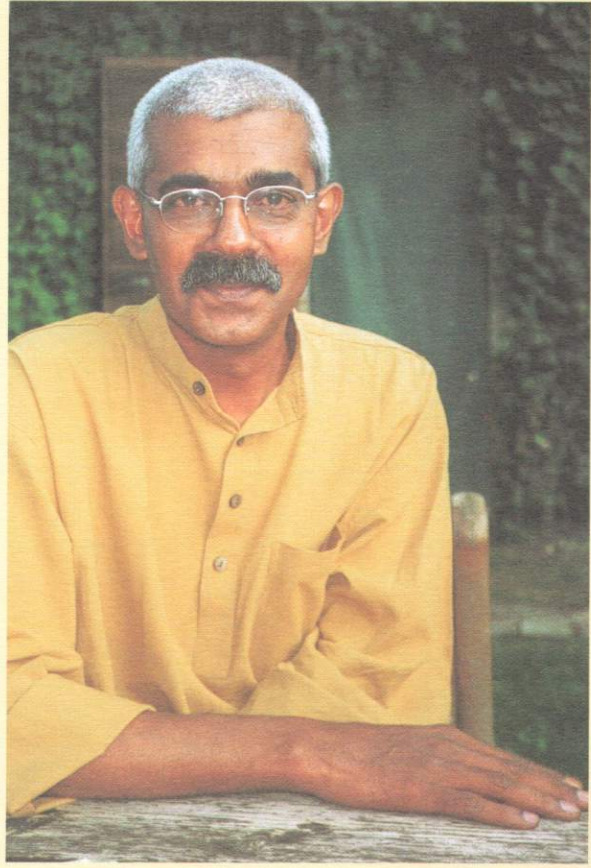
MICRO & SOFT ON MACINTOSH APPLES, 2002, engraving on real apples, dimensions variable

HOTBED (detail), 2002, paper drawing on paper, incisions on 49 reams, 8.5 x 11 x 2.5"

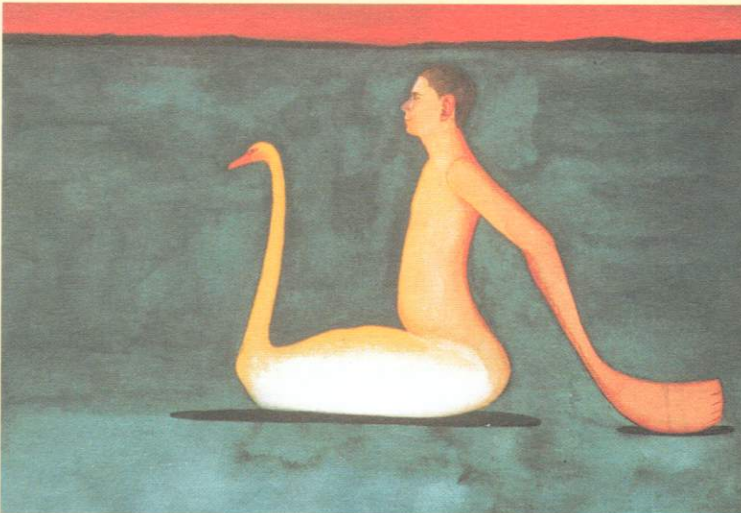


SURENDRAN NAIR

Visual Arts
INDIA



Untitled, 2002, aprox. 60 x 40 cm, watercolor on paper



HANNA NOWICKA-GROCHAL

Visual Arts
POLAND

Places dubbed as artists residencies, offer a platform for more than a mere artistic confrontation. It is not a concrete product, which a work of art is, but it is a journey as a quest for one's identity, confrontation with such places, their specific time (time only for creative work), and people whom you meet there, as well as your own self which are important. In this context, I envisage myself as a nomad carrying my own idea of life and idea of work, realizing that these are but some among many elements. Everything the nomad meets on his/her way, in an encounter with place, whether it is an unknown landscape and light or an object which becomes a "fetish". What becomes the most important, however, is the creative process and things accompanying it themselves. Every journey is a different personal quest.

An encounter with a place like Civitella Ranieri Center was a very inspiring creative experience at the present stage of my work and the topic I have recently been dealing with. During my residency I worked on the realization entitled "The Pleasure out of Reach"—an installation prepared to be displayed at an exhibition in New York ("Architectures of Gender:



Contemporary Women's Art in Poland"). I completed one of the objects constituting the installation, a blown-up rubber hammock that resembled something between a body and an object. Hanging it above the heads of the spectators in a beautiful cypress alley leading to a castle very much enhanced the symbolism of the suspended bed, of anything that can be associated with feeling pleasure, relaxing, dreaming as well as with the insatiable desire for pleasure, self-realization and illusions, both emotional and bodily ones. As is commonly known, emotions always involve the body. This work has perfectly fitted into the place and its symbolic illusoriness.



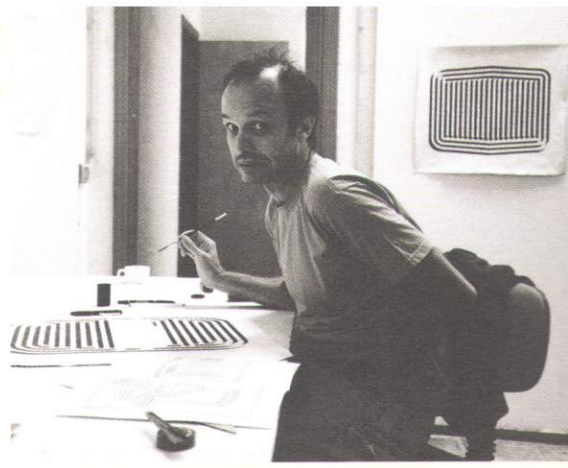
The Pleasure out of Reach, 2002, installation view at Civitella

PABLO SIQUIER

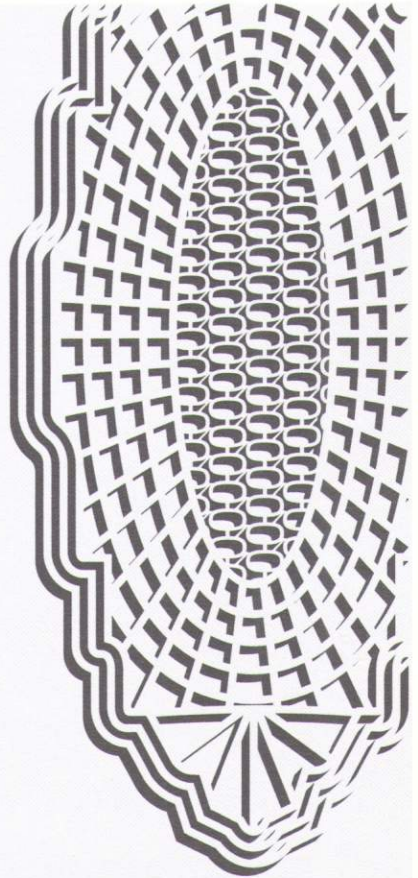
Visual Arts
ARGENTINA

I came to Civitella at a time of bigger than usual doubt and uncertainty about my work. Here I was able to forget everything for a few weeks and reconnect with the pleasure of working. I was able also to reconnect with beauty. The beauty of the castle and of Umbria, of people and things.

Translated from the Spanish by Lella Heins.



0201, 2001, Dimensions: 180 x 200 cm., acrylic on canvas



ANITA THACHER

Visual Arts
USA

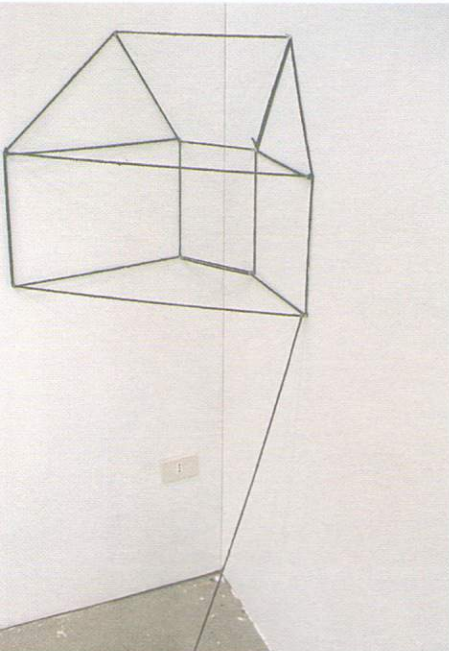
Thanks to Ursula Corning, I am living in a castle. That is, I live in one side of the arch wall entrance to the castle. There is a glorious narrow window in my apartment which looks out at the castle, only about 150 feet away. Several oversized brick colored jardinières of red and pink geraniums sit on the bright green lawn in front of the castle's stonewall. The castle looks like it was built for a child's imaginings. The birds sing early in the morning and late in the day on their way in and out of the openings in the castle wall. There is a headless stone statue of one of the Ranieris at the base of V shaped paths leading to the castle's side entrances. There is no front entrance. The peacock's nighttime shriek adds to the sound track for the illustration of this child's castle.

The pleasures are innumerable; my fellow artists, the staff, the countryside, the towns visited, the work made and shared. We have the gift of time to study and explore ideas in a setting of unimag-

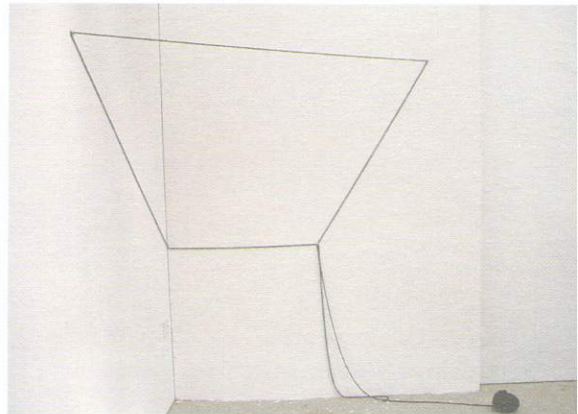


inable peace and beauty. My husband was able to join me for a couple of weeks; it was necessary, since he would never have believed my stories.

My studio allows me to work on several projects at once, a spatial luxury for a New Yorker. I have painted, photographed, stenciled and dreamt here. The installation, "Corner Corner" was begun in the last week of my residence and like another project begun there, is now being developed in New York. There are spectacular views from the rocky path to my studio. On rolling hills the fields face different directions and the mountains beyond are dotted with stone houses, barns and trees that find their place where field meets field. Crops of different sizes and colors roll in all directions but fit perfectly, snug against one another.

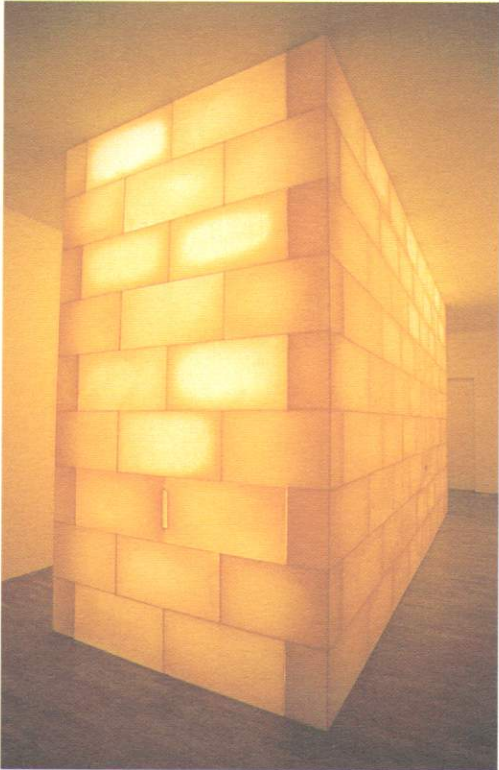
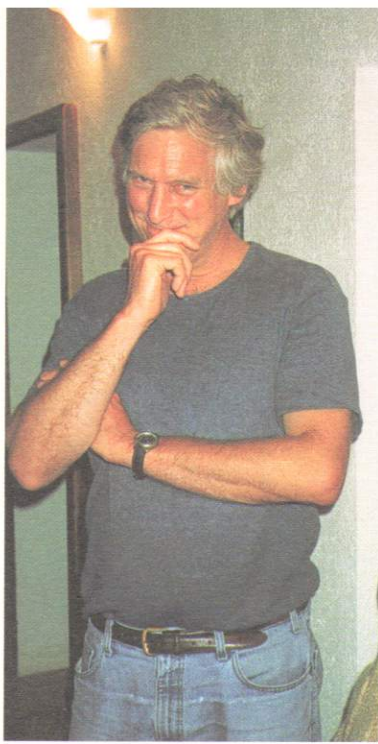


At both left and right:
Corner Corner, 2002,
installation
views, wool,
pushpins,
dimensions
variable

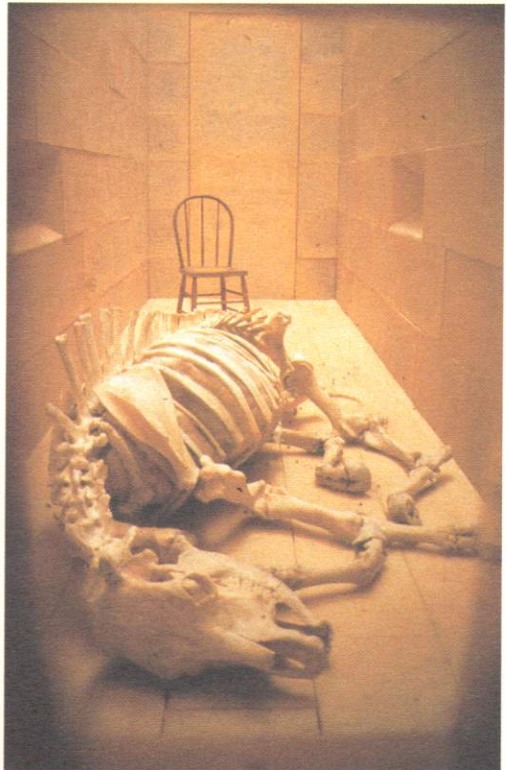


MARK THOMPSON

Visual Arts
USA



Invocations, 1990-93, mixed media installation, 12x7x21'



Invocations, interior view, 1990-93, mixed media installation, 12x7x21'

SOPHIE TOTTIE

Visual Arts
SWEDEN/GERMANY



*Plane (VI, VII, VIII, IX), work in progress
Civitella Ranieri Center, 2002*

TRAN LUONG

Visual Arts
VIET NAM

THE RED NETWORK, AN INSTALLATION

Growing up under the lines of America's bombs and ammunitions, our generation always wishes to forget the past of war. We thought we could rest assured and give all our concerns to our new happy lives, but the more experienced we become, the more we realize that it is not easy to say goodbye to the past. The remains of the war are found everywhere around us. Is it not possible or not permissible to forget? As right at this moment bombs are still dropped and guns fired somewhere in this world. I remember B52s spreading squares of 20 meters each side down to Hanoi, each square was shaped with 4 bombs at its four tops like the eyes of a net. I wonder while referring to my favorite Buddhist saying: "The God's net is so immense, so although it is sparse, to escape from it is difficult". I can see more clearly the inferiority of the poor and the weak in a new world order. Probability and chances. Every now and then in my nightmares I see the red network.



A POEM:

*Here it is as peaceful and transparent
as in a dream
I sit here looking in the mirror,
looking to the past,
looking to dusty places
that I love*

Installation at Civitella 2002, mixed media, dimensions variable



Left and below,
Installation
(details), 2002





Money & Matter, from series *Investment & Innocence*, (#5 in a series of nine images), 2002, computer montage, Courtesy of BintaZarah Studios and Villani Editions

FATIMAH TUGGAR

Visual Arts
NIGERIA/USA

Technology is a central theme in my work. I use it as a metaphor for power dynamics to explore how media diversely impacts local and global realities. Media is both a subject and the medium of the work. Borrowing from the familiar language of advertisement and drawing from the experiential, I investigate the cultural and social implications of technology.

To fully explore these ideas I try to go beyond just illuminating obvious differences, or creating binary oppositions, but

looking closely at cultural nuances. My concern is not to pass definitive judgments on the cultures involved, but to look in between the cultural products and structures as a way to better understand how media technology influences and affects the daily lives of people. I focus on the internal relationships of the individuals within the image, tempered by the surrounding power structures.

"Money & Matter" is made up of a series of nine images that examine the relationship of human beings to capital, on a personal level and from a social perspective. In this series I use entertainment technologies as a vehicle for commentary on various and conflicting histories, journeys and materials in our experience. The symbols and expressions of money exist in relation to matter as both subject and object of what we desire and fear. The tension between the money's power gaming and elements of distraction and the substance of what matters in peoples lives are at the core of this series. I for one know that I am unquestionably implicated in the dynamics of money & matter.



YVONNE VERA

Literature
ZIMBABWE

At Civitella Ranieri Center we were fasting and feasting! There was an uncompromising intensity for nightly dinners and for our art! I found my balance. I did not know what a hunger, what a desire, writing could be. When I was not writing... I was fasting. I was preparing myself. In the evenings we feasted. I have always anticipated sitting down with a story the way certain women anticipate lovers — with my breath held still, my knees shaking, a tidy room, a clean petticoat, and with no idea how the evening will turn out — in this case the book. It is the same with books as it is with lovers. If you cannot feel your whole body move towards a book then you are mostly doodling, or being quite separate from the act of writing. I spend time between writing, fasting, with my hunger growing. Civitella Ranieri Center is a place in which, for the hungry artist, makes no distinction between feasting and fasting.

In a community like Zimbabwe in which women suffer great losses each day, the pressures of such a community impinge on the aims of a female writer. I am concerned about Zimbabwean women. When I see the furrowed brow of an African woman and the pain on her back my heart beats terribly; I close my eyes even in the middle of crossing a street. I know that the moments in this woman's life are unspeakable. I wish to restore some tenderness into the world. Then I write in search of this tenderness. I hate all sorts of betrayals between men and women.

I returned to Zimbabwe in order to be

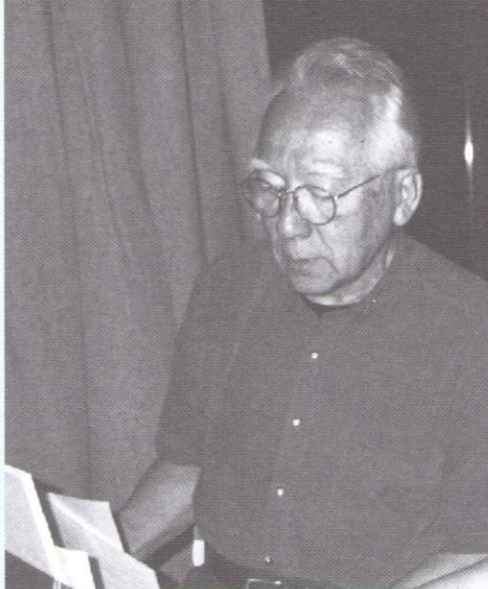


closer to my subject matter and to reduce the brain drain in the continent. I could not write about Zimbabwean women while living abroad. However, this nearness to the world of Zimbabwean women who are my main subject forced me to focus on style, structure and language as major challenges of my creativity. It is not enough to write about women. I have to transcend that subject and make my reader feel that this book has been necessary in another way, that the novel has expanded a world, broadened a vision for individuals — of places, of emotions, of possibilities, beyond that of women. I want my reader to return to the novel with a new desire for their own personhood. I search for dignity in humankind. I seek celebration. A great love of life. I laugh. I laugh even after I have written the harshest of narratives. It is necessary. When I laugh it is difficult to imagine that I wrote about that heroine who had that brutal self-inflicted abortion. When we meet then you know this is not my abortion. When you read it, this abortion is mine. When I write it; the abortion is in my bones somehow and that thorn which causes it is vibrating between my fingers, causing a deep harm to my body. This moment must pass and I must survive it, after all, it has come from my imagination to my fingers — like blood flowing.

JOJI YUASA

Music
JAPAN

Since I presume music as a reflection of a composer's cosmology, I have worked in between two polarities, namely individuality and universality. Some works are obviously related to my own cultural background, the others are rather abstract as a member in common with others on this planet. However my ultimate ideal is to compose a music which appeals to one's universal subconscious beyond culturalization.



2) Summer 夏草や 兵どもが 夢の跡

Natsukusa ya tsuwamono domo ga yume no ato.

The summer grass —, holds still the dreams of stalwart warriors. (J.Y)

♩ = 48

mf f

n-na *tsu* *Ku sa*

n-na *tsu* *Ku sa*

iya *the summer gra - ss the summer gra - ss the summer - gra - ss the*

iya *summer gra - ss* *gfa - ss* *summer gra - ss*

iya *ss* *ss simile* *ss*

summer gra - ss the gra - ss gra - ss the summer gra - ss

summer - gra - ss *summer gra - ss* *summer gra -*

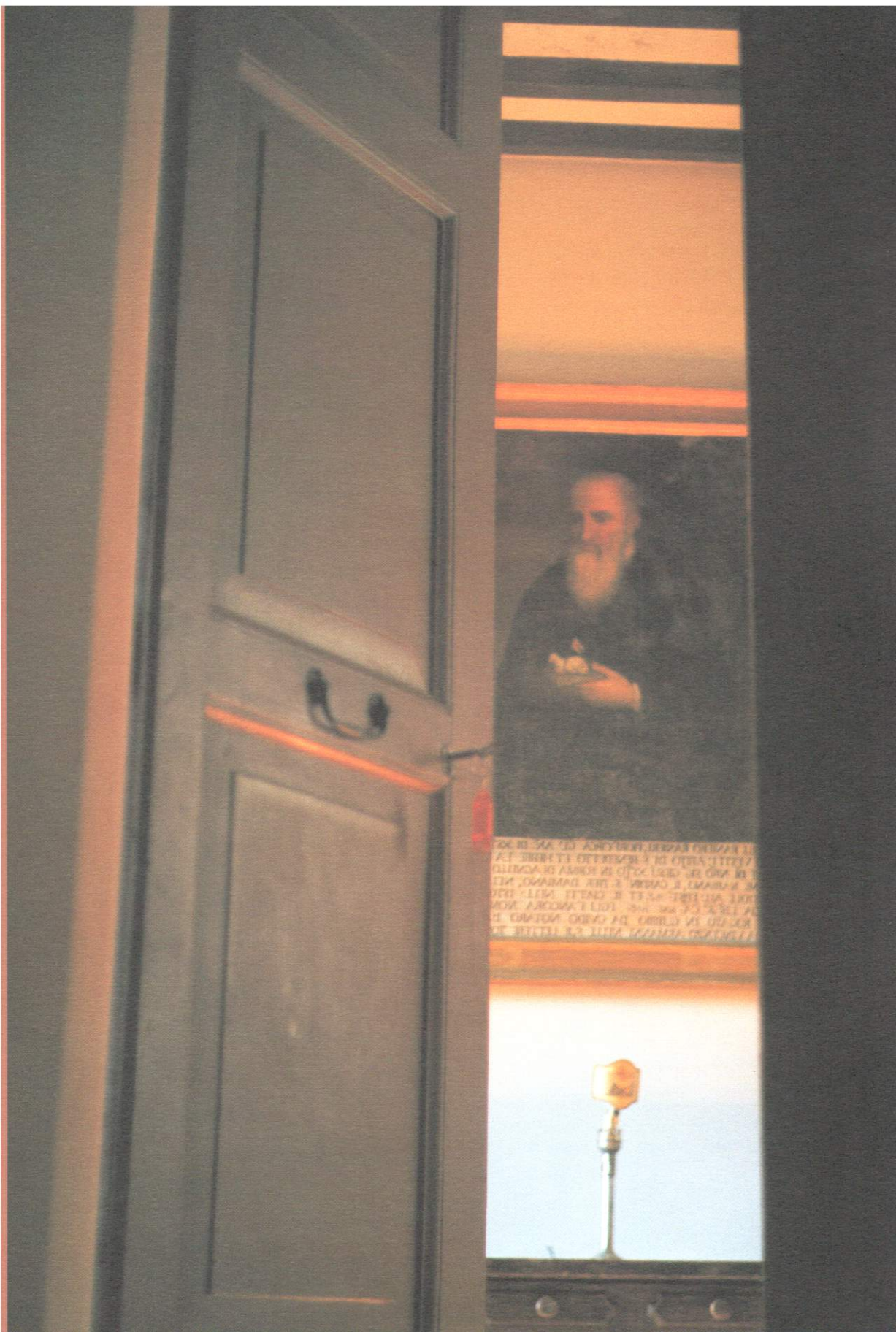
the gra ss gra - ss the summer gra - ss

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