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Comments from the Directors

Gordon M. Knox
Executive Director

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Artistic Director

The fifth season of the Civitella Ranieri Foundation Fellowship Program has drawn to an end. Five years suggests an occasion to look back and reflect a moment on how programs like ours contribute to society. Residency programs are known to provide time and space for creative work and an environment that is conducive to both reflection and experimentation. However, these programs also offer something of critical value, something beyond space and time, they contribute directly to the interconnectedness of the world of ideas.

In the past few years we have seen an exponential growth in the speed and breadth of the media used to move ideas and images. Recent developments in technology are having a fundamental impact on the way people act and interact. An Umbrian psychiatrist we know says jokingly that the new hands-free cell phones are truly the work of the devil, it is now acceptable for people to have animated conversations with themselves while walking down the street or sorting through the fruit at the outdoor market. This in Umbria, where developments in technology cannot be separated from more traditional ways of evaluating the flow of daily life.

Whether seen as the work of the devil or as an extraordinary explosion of possibilities, new technologies and the speed of contemporary communications are clearly changing the way people interact and the way they interpret the world around them. Recently a car manufacturing company had the same TV-ad appear at 9pm relative time in every city globally, but did the ad have a similar or unifying effect on all the viewers? An artist from Mexico pointed out that CNN's immediacy, simultaneity and the sameness of the delivery of the news from throughout the world is an illusion that numbs our capacity to be critical and homogenizes our identities. 'Through this lens the entire world unfolds and changes in front of us, but nothing really matters' he concluded. Without connections to its surroundings and without a sense of how it came about, an idea or image is like an empty shell removed from its place on the sea floor and stripped of all associations that explain its origins.

Vast instantaneous global communication, by internet, satellite, or even through the ubiquitous international biennials and festivals, produce an inundation of things to see and hear; an overflow of sound bites, first sights, premieres and flashes in the pan. We become inured to this onslaught of information so much so that what does get through often relies on shock and sensation. The speed and global power of recent technologies do not necessarily support the quiet, contemplative human-scaled transmission of ideas through reflection and conversation.

It is still the slow process of incorporation, personal identification and reflection that allows ideas, thoughts and observations to enter our vocabulary, our thinking, our dreams. Residency programs provide the opportunity and the conditions for thoughtful face to face interactions – for dialogue. They also provide a comfortable environment, an atmosphere of respect and an absence of demands where artists, previously unknown to each other, can concentrate on their own work in their studios and exchange perspectives and thoughts during meals and elsewhere.

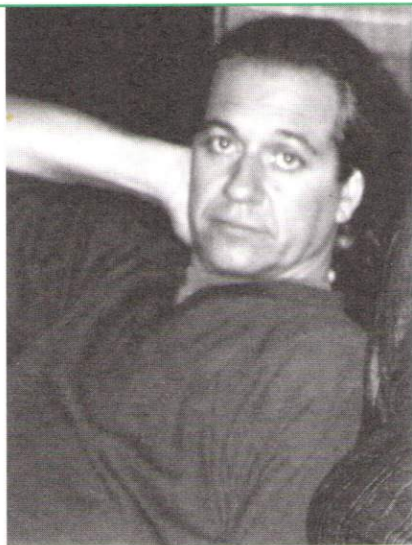
Viewing the past five years through the lens of the interconnectedness of ideas, the Civitella Ranieri Foundation has been an effective catalyst. The collaborations, friendships and contacts that continue between CR Fellows are durable, significant and ongoing. Civitella Ranieri has proven to be a conduit for thoughts and perspectives across borders and disciplines. The ideas and perspectives exchanged during the five-week Fellowships often emerge transformed in a new medium on another continent.

Civitella and other programs like it provide a break from the fast-paced changing world. Not a hiding place from it, but an opportunity to develop new connections and to exchange ideas slowly and thoughtfully in a human context in order to better understand and address the world in front of us.

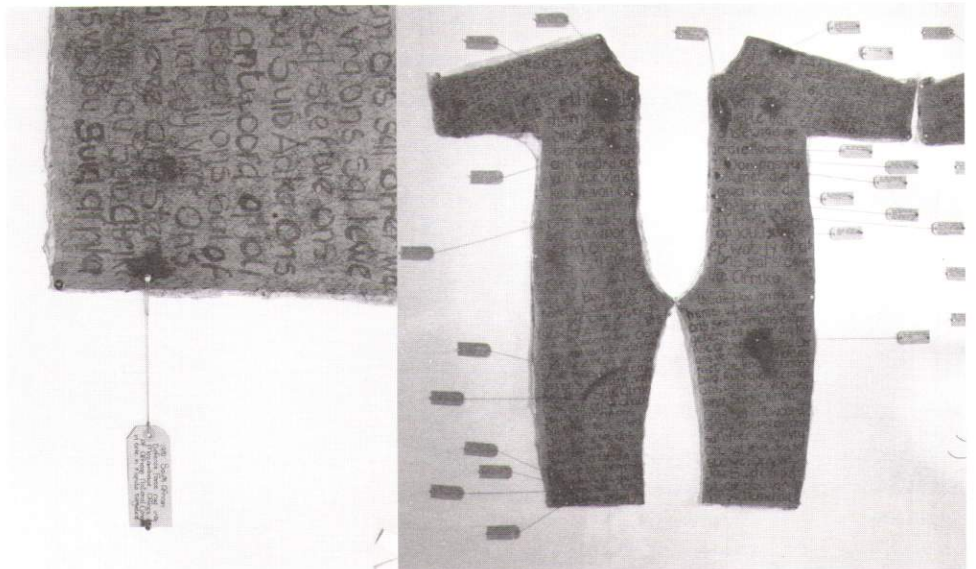
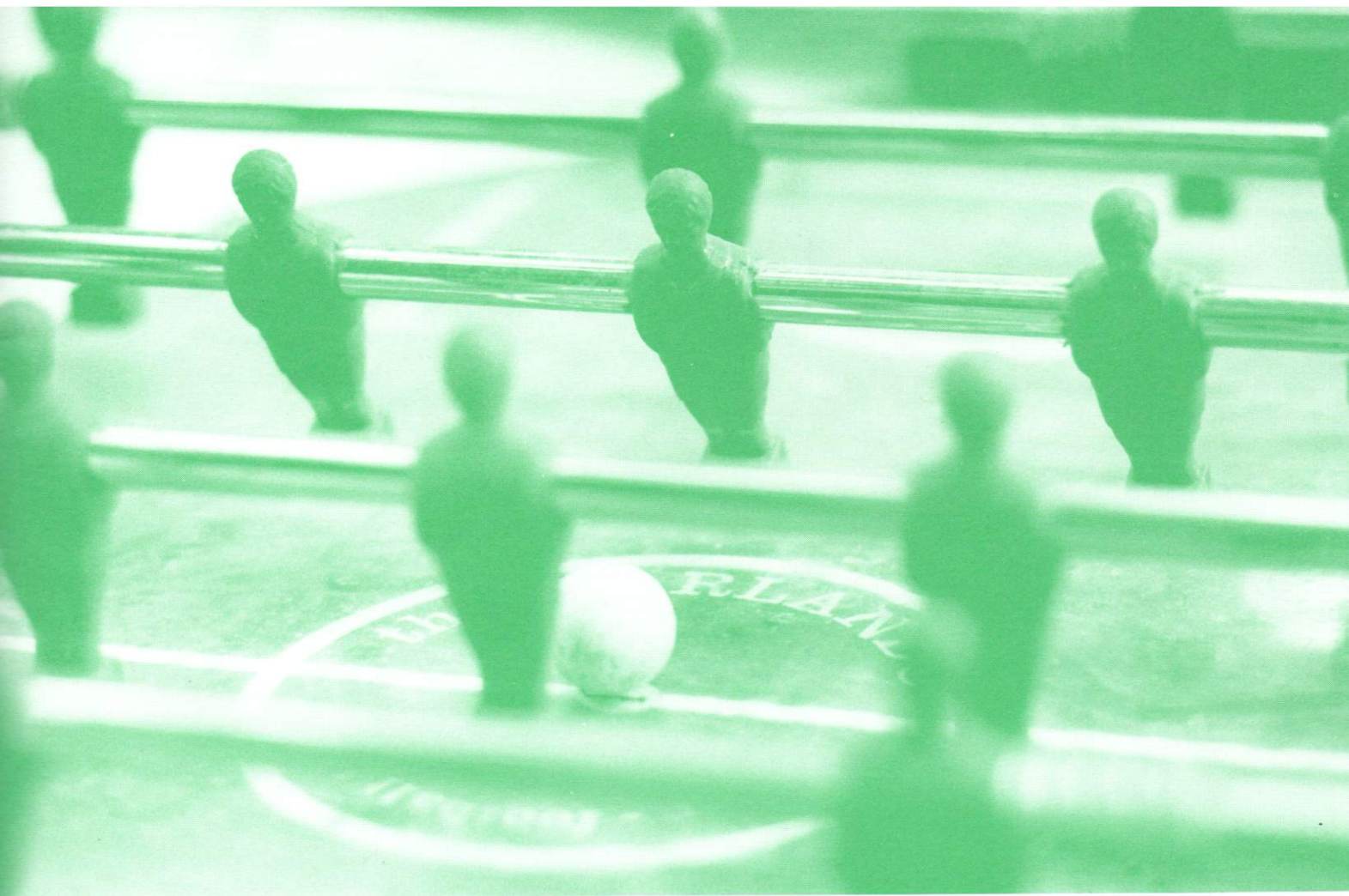
New York, December 19th, 1999

Fellows 1998

Andries Botha



I keep scheduling some relief, as best I can, from my own preponderance, a geographical valve, if you want, from the preoccupation that South Africans have with themselves and the shock of their tentative release from their own undoing. Italy, Civitella, prefigured as some mythological retreat in a more ordered world, shaped by epic ruins and embracing sunsets, just like the European travel brochures beckoning, as they do in Africa. I could continue but. Civitella provided me with a welcome synapse, a perfectly ordered but charged environment necessary to the business of creativity. I have tried often to describe its assets, but fall short. The ordered context; meals, trips, studios, materials, with the conducive pretext; conversation, conversations, uninterrupted with so many gifted individuals. All this helped so much to catalyze a lead in my imagination. I am still grateful for this perfect moment.



I treated the body as a terrain that revealed the process of experience, a sort of historical archive. The skin or membrane is a litmus of sorts where visible and intangible marks reveal themselves as history. The marked, gouged, bruised, stitched surface is the format where words, deeds are tattooed on to the surface. I made the skin like some paper cut out to invoke the memory of a playfulness now long gone.

from:

PORTRAIT OF DUKE ELLINGTON, 1999



Bobby Bradford

Brenton Broadstock



My residency at Civitella Ranieri was possibly the most enjoyably productive time I have ever spent. I made significant progress on a major orchestral work (which was premiered in May, 1999 and recorded for commercial release) and completed a work for solo trombone and brass band – inspired by the cross on the mountain, Monte Acuto, across the valley from my studio (this work has also been recorded for CD). Civitella, I believe, is an artist's paradise, because they treat the artist, and the art with respect; they understand what it is to be an artist and to provide a comfortable, family-like atmosphere with minimal interruptions in which to work, but without any sense of obligation to do so. It's the sort of place one needs to return to annually; to think, to self-appraise, to relax, to work, to interact with other artists – to be an artist! I will always be grateful for the opportunity – thank you!

♩ = 72

Portrait of Duke Ellington

B. Bradford 1998

Handwritten musical score for a jazz ensemble. The score is written on a green background and includes staves for the following instruments:

- Saxophone (Sax.)
- Trumpet (Trumpet)
- Trombone (Trombone)
- Drums (Drums)
- Guitar (Guitar)
- Bass (Bass)
- Piano (Piano)

Handwritten annotations include:

- mf* (mezzo-forte) in the saxophone and piano parts.
- colors/cymbals* in the drum part.
- C¹³#11* in the guitar part.
- ff* (fortissimo) in the piano part.

Handwritten musical score for a symphony orchestra, starting at measure 324. The score includes staves for:

- Percussion (Perc.)
- Flute (Fl.)
- Oboe (Ob.)
- English Horn (E. Ho.)
- Bassoon (B. Cl.)
- Clarinet (Cl.)
- Bassoon (Bn.)
- Contrabassoon (C. Bn.)
- Horn 1-2 (Hrn. 1-2)
- Horn 3-4 (Hrn. 3-4)
- Trumpet 1-3 (Trp. 1-3)
- Trombone 1-2 (Tbn. 1-2)
- Tuba (Tbn.)
- Timpani (Tm.)

Annotations include *Ritardando* and a tempo marking of $\text{♩} = 100$.

Handwritten musical score for a percussion section, starting at measure 324. The score includes staves for:

- Timpani (Timp.)
- Snare Drum (Snr.)
- Tom-Tom (Tom-T.)
- Vibraphone (Vibraphone)

Annotations include *ff*, *mf*, *pp*, and *ff*. A note indicates: "Full rest between these notes - not 00".

from: DARK SIDE - SYMPHONY #5

THE GREAT MAGICIANS OF IDEOLOGY

During the last couple of years I have been working on a project connected with the name of the well-known female scientist Olga Borisovna Lepeshinskaia. Her activity relates to the 40-50's of Soviet Russia. I have known this name since I was a child, because my father, a writer of books for children and popularizer of science, wrote about her experiments and elaborated on her scientific records. That's why our house was full of materials about Lepeshinskaia's activity (books and photos).

The work, concerning Lepeshinskaia's investigations, is a part of the big project called "The Great Magicians of Ideology". Lepeshinskaia was a scientist-biologist and she had obtained the title of professor and academician. She had a big laboratory, where dozens of her collaborators worked. Working on the problems of frog cells, she found out that the cells could be rejuvenated if combined with the solution of soda.

Using her discovery, she had convinced the government that not only a frog could be rejuvenated, but also humans and, accordingly, a human's life could be prolonged to 200 years, 150 of which could be



Elena Elagina

Stafford James

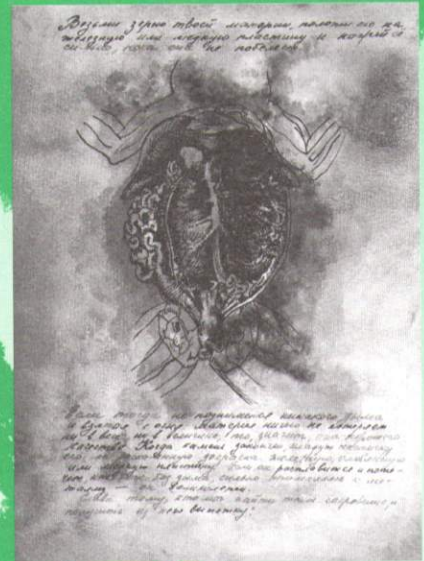


devoted to work for the country. And the supreme result was the creation of homunculus (false human). For the government it seemed a good strategic plan.

Today, at the end of the XX century, as at the end of the XIX, occult sciences, magic and alchemy have become very popular. A lot of literature concerning this subject is published.

Studying the change of ideology and comparing activities and goals of some scientists of the Soviet period with the works and goals of alchemists, I have found out that these scientists were real medieval magicians. Lpeshinskaia, poor woman, who was not completely medically educated, making unsterile, dirty experiments, and she couldn't even suggest that she was working as an alchemist, a magician.

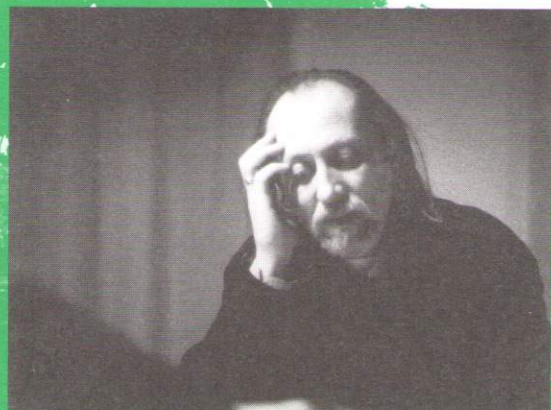
One of my work's themes is "the reconstruction" of Lepeshinskaia's archive, her drawings and records. I was working on the creation of that archive in Civitella. These records are connected with nature, so, I found a lot of material from the vegetable and animal world, which were included in the records of my character. I consider my residence in Civitella to be very useful.



Handwritten musical score for a symphony, showing staves for Oboe, 2 Flutes, Violins I and II, Viola, Violoncello, Solo Bassoon, Bassoon, Harp, Tympani, Cymbals/Mallets, and Triangle. The score includes notes, rests, and dynamic markings.

I can honestly say that my residence at Civitella was a very rewarding experience, not only from the perspective of my particular discipline, music, but also in the human experience of sharing and in the effort to understand different cultural backgrounds which ultimately broadens one's creative outlook, as well as providing a better understanding of the human condition.

from: METAMORPHOSIS SUITE, 1998



László Krasznahorkai

George E. Lewis



from the computer composition: VOYAGER

One of the scenes of my novel "The Melancholy of Resistance" was getting back to me frequently while I was having my afternoon walks in the paradisiacal world of the avenue of trees at Civitella Ranieri and the shining sun of Umbria was setting above me. In this scene, which is played in a pub in South Hungary, the main character of the novel, a divine fool, the newspaper deliverer of the small town, uses the company of three drunk pub-crawlers, who have to symbolize the Sun, the Moon, and the Earth, to explain to the drunk audience what actually a solar eclipse is:

The atmosphere in Civitella was extremely conducive to work. I rarely have uninterrupted time, so over a month without ringing phones was simply incredible. Of course, the physical environment, the landscape, the quiet surroundings (excepting the odd off-road motor scooter every few days) the architectural beauty of the castle, and the weather are all very attractive. I learned tremendously from the other artists. The apparent policy of multi-axial diversity (gender, race, nationality, ethnicity, artistic field, aesthetic discourse, age, etc.) made it possible for everyone to gain a variety of perspectives from exploring each others' work, from conversations at dinner and elsewhere, and chance meetings in the library. People talked about their work, but nobody seemed to be so obsessed that they couldn't open up to exchanges about a wider variety of subjects. When I arrived at Civitella I had the

goal in mind of completing (1) the chapter outline for my book on the Chicago musicians' collective, the Association for the Advancement of Creative Musicians (AACM); (2) a revised interview method for future fieldwork, including an extensive, wide-ranging set of questions. (3) transcription of key interviews I had already done (4) creating a taxonomized database of contacts. I got that done, along with many pages of useful notes and ideas, amounting to around 90,000 words of notes and other texts that I was able to generate. Basically, the Civitella environment allowed me the temporal, physical and mental space to ask these new questions, develop ideas, question my own ideas, and most importantly, to consider innovation as a viable option instead of a out-of-reach luxury. Thus I feel that I achieved a lot more than I expected to, and am rather satisfied with what happened there.

“At first, so to speak... we hardly realize the extraordinary events to which we are witness...” he began, rather quietly, and hearing his whisper, everyone immediately stopped speaking, in anticipation of the storms of laughter to come. “The brilliant light of the Sun,” his broad gesture took in the driver who ground his teeth, struggling against the sea of troubles besetting him, and extended to the hypnotically circling figure of the house-painter, “floods Earth with warmth... and light... the side of Earth facing it, that is.” He gently steadied the lewdly grinning representation of Earth and turned him to face the Sun, then stepped behind him, leaning on him, almost embracing him, craning over his shoulder, the intense look on his face suggesting he was merely the medium for the others - blinked at what he termed the “blinding radiance” of the unsteady driver. “We are standing in this... resplendence. Then, suddenly, we see only that the round disc of the Moon...”, here he grabbed ‘Sergei’ and propelled him from his orbit round the house painter to an intermediary position between the Sun and the Earth, that the round disc of the Moon... creates an indentation... a dark indentation on the flaming body of the Sun... and this indentation keeps growing... You see?...” again, he emerged from behind the house-painter, and gave a gentle shove to the almost terminally furious but helpless warehouseman, “You see.. and soon enough, as the Moon’s cover extends.... we see nothing but this brilliant sickle of sunlight in the sky. And the next moment,” whispered Valuska in a voice choking with excitement, running his eyes to and fro along the straight line between driver, warehouseman and house painter, “let us say it’s one PM... we shall witness a most dramatic turn of events... Because... unexpectedly... within a few minutes... the air about us cools... can you feel it? ... the sky darkens... and then... grows perfectly black! Guard dogs howl! The frightened rabbit flattens itself against the grass! Herds of deer are startled into a mad stampede! And in this terrible and incomprehensible twilight..., even the birds (The birds!’ cried Valuska, in rapture, throwing his arms up to the sky, his ample postman’s cloak flapping open like bat’s wings)... the very birds are confused and settle on their nests! And then... silence.....And every living thing is still., and we too, for whole minutes, are incapable of speech... Are the hills on the march? Will heaven fall in on us? Will earth open under our feet and swallow us? We cannot tell. It is a total eclipse of the sun.” He spoke these last sentences, as he had the first, in the same prophetic trance (continued)

Translated from the Hungarian by George Szirtes

```
:ap scalematch ( -- ) \ place latest note in input pitchset
::ap
sourcechan @ 0= \ which pitch follower?
if >onkey1 @ 12 mod lastkey1 @ = not \ note not repeated, any octave?
  if >onkey1 @ 12 mod lastkey1 ! \ save new note for next check
    lastkey1 @ inpos1 c! \ store note in input set
\ *** use actual bend data later
32 irnd inpos1 1+ c! \ small random micro offset
+inpos1 \ advance write ptr
then
else >onkey2 @ 12 mod lastkey2 @ = not \ note not repeated, any octave?
  if >onkey2 @ 12 mod lastkey2 ! \ save new note for next check
    lastkey2 @ inpos2 c! \ store note in input set
\ *** use actual bend data later
32 irnd inpos2 1+ c! \ small random micro offset
+inpos2 \ advance write ptr
then
then
::ap
:ap
: process-noteon1 ( -- )
onvell @ 0>
if ( NOTEON )
  onvell @ curr-ve1 !
  onkey1 @ curr-key1 !
  ontime1 @
  curr-ontag1 @ prev-ontag1 ! \ get current and previous onset times
  curr-ontag1 !
\ calc on-on dur, on-off dur, durwidths
curr-ontag1 @ prev-ontag1 @ - \ curr - prev = on-on dur
mindur @ > \ on-on dur big enough?
if
  >ondur1 @ >prevondur1 !
  curr-ontag1 @ prev-ontag1 @ - >ondur1 ! \ yes, calc on-on dur
  >ondur1 @ >prevondur1 @ - abs ondurwid1 !
  >offdur1 @ >prevoffdur1 !
  curr-offtag1 @ prev-ontag1 @ - >offdur1 ! \ calc on-off dur
  >offdur1 @ >prevoffdur1 @ - abs offdurwid1 !
\ calc key#, interval width, note direction
>onkey1 @ >prevkey1 ! \ get key# and calc intwidth
curr-key1 @ >onkey1 !
>onkey1 @ >prevkey1 @ - abs keywid1 !
>onkey1 @ >prevkey1 @ >
  if 1
  else 0
  then
  inmeldir1 ! \ get note direction
\ *** you could use this to seed meldirs in melody generators
\ calc vel, vel interval width
>onvell @ >prevvell ! \ calc vel and vel width
curr-ve1 @ lowest-onvel max >onvell !
>onvell @ >prevvell @ - abs velwid1 !
  1 notecount +! \ another note played
then
\ update # of keys down and set gate = on
```

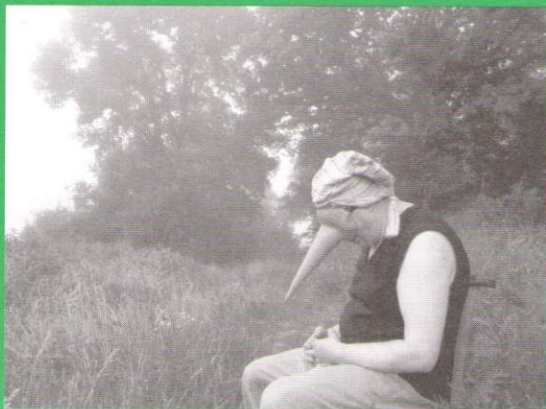
During my residence in Civitella I continued the development of the project generally called "Homo Lignum", which was shown a few times at exhibitions.

This summer I was writing an illustrated diary of the character, created by my imagination. He is a potential schizophrenic; his sickness is displayed in his sexual inclination towards wood. Sadoomasochistic ritual, accompanying the outbursts of his perversion, is connected with the image of the wooden man, well known throughout Russian literature as Buratino. Buratino's story appears to be an appropriation of the famous Italian story about Pinocchio's adventures by Collodi.

On one hand my "hero" is a "small" and unimportant man, who lived all his life in a communal apartment, evacuated to middle Asia during the war; he died in the beginning of 1970's.

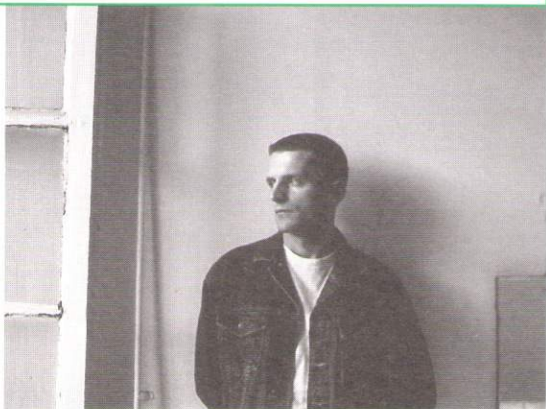
On the other hand, persecuted by the communal relations, the insane, exasperated man is endowed with a delicate imagination and subtle fancy. Disgusting perversion and divine sensitivity combine in him. He defies wood, and the forest world, he's concerned with every branch and root, and at the same time, boils with lust. Rude abuse, threats towards his neighbors, poetical descriptions of nature and detailed analysis of his dreams and visions are combined together in his writings.

My plan of the Lignoman's diary was formed exactly at Civitella. I've devised a name for him (Nikolai Ivanovich Borisov), dates and main periods of his life. But the main thing is that I progressed to another level of this project: I've done a big series of photographs, depicting fragments of trees, seen with my character's eyes. And the title for the project appeared. It is called "The secret life of trees".



Igor Makarevich

Gintaras Makarevicius



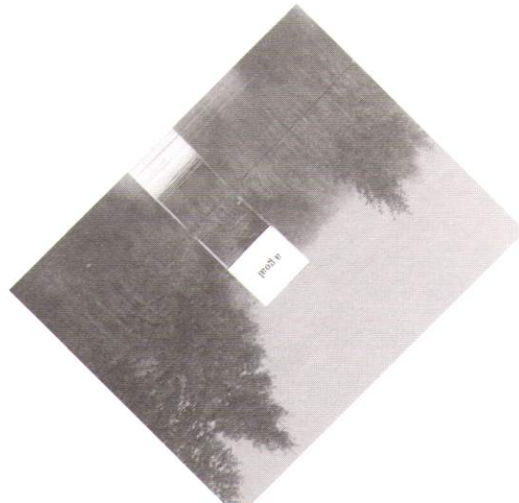
While being in Civitella I used to go swimming to the small lake not far away from the castle. I shot the shores of the lake from the very center of the lake. I was turning around on a raft for half an hour. Looking at the shot material it seems as if you are sailing on the river, and only after some time, when the same images on the shore appears on the screen, it is possible to understand that it is a closed circle – a lake.

On the shore with the help of a computer I placed advertisement billboards, each with a fragment of the sentence "a goal is not a goal in itself". The billboards are separated from one another, so you can read the whole sentence only with the help of your memory.



THE SECRET LIFE OF TREES, 1998

The nature of Italy, the arts, the sun and the mountainous landscape of Umbria, brightly contrasting with the dark world where my character lives, helped me to focus my imagination and to look at my creation from another point of view.



My experience at Civitella was exhilarating at every turn. That residency could not have come at a better time. I had just completed a cycle of work so stressfull, I was near collapse. Getting far away was just what I needed. Getting away to Italia was a dream. The new friends my wife and I made, the places we went to, the things we saw, have enriched our lives in ways we will savor for a long long time. Everyone made us feel so special.

It was a shame I arrived at Civitella with yet another exhibition deadline looming. I wasn't even sure what I wanted to do. Working under that pressure forced me to work harder than I otherwise would have. Thankfully, the studio space I had was more than adequate for the project I was trying to develop.

I worked on a very large drawing in twelve 4x8 foot sections. This drawing became the preparatory study for a very big woodcut, 8 feet by 48 feet, that I showed at the Orlando Museum in Florida.



Kerry James Marshall

Salman Masalha



سلمان مصالحة

حِجَاب

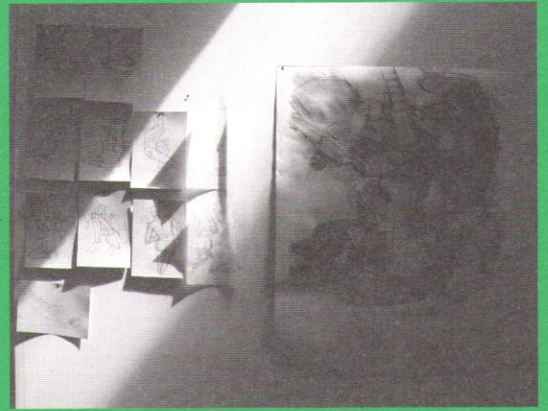
في ليالي أوهريرا ،
لا تحتاج إلى الفوانيس
لتنشق طريقك في العتمة .
فلست أنت الذي يرى الطريق ، بل الطريق
تراك . مثلما رأيت من قبل في حُطَي العابرين كثيرين
سواك . مروا هنا كما ورق نائثر من حريف .
زرعوا في عتمة الليل حُطَي مسحورة على
عشب الرصيف . نبتت ندى لم يجه
نهب الحقول الصَّفر إذ فاجت على
الجنين . مروا هنا
كما غمر الريح في
العينين ، حرفا تلو حرف
في كتاب . تركوا لك الذكرى
على الأبواب : صدى في بيت
شعر ، عائدا إلى بيته في
الريح . وترا ، كما الطير
الذئب ، يوزع جنه
المبحوح خلف خطاك .
أثرا هنا من موته
أثرا هناك .

في ليالي تشقبطلا لا تحتاج
إلى الفوانيس لترى التور في العتمة .
في حرّ قوز ، نبت العشب أجمة بَشَعَة ،
كما الحياحب لأطراف الظلام . شُهبا حائرة
في سماء البلاد البعيدة . تدلك ، دوما قصد
على مخابن الليل في التلال . علقها قوز
بين فروع الشجر ، كما شظايا الخليفة .
نفخت فيها عيون الليل غريزة
الضياء ، مثلما نفخت من قبل
في جثث الحين غريزة
اللقاء . لكنّها ،
والحق يُقال ،
أكثر صفحا منهم .

FIREFLIES, 1998

Civitella Ranieri, Umbria, July 1998

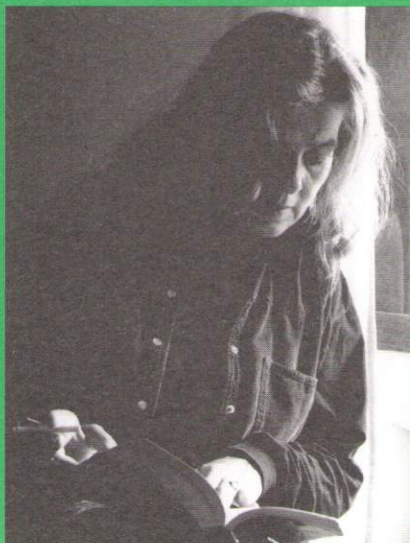
Translated from the Arabic by Vivian Eden



UNTITLED, 1998 (Detail)
Woodcut, 8 x 50 feet
and drawings made at Civitella

In Umbrian nights
you need no lamps
to pave your way in the dark.
It is not you who sees the way, it is the way
that sees you as it has seen in the footsteps many
others before. They passed here like scattered
autumn leaves. In the dark they sowed magic
footsteps on the grass roadside, sprouting
dew that flames of yellow fields
spilling on either side
could not
eradicate.
They passed by
like souls through eyes,
letter by letter in a book
leaving you echoes in a stanza
that returns home in the wind.
A string like a slaughtered bird
casts its hoarse melody
in your wake,
some traces
of his death
here and there.
In Civitella nights, you need no
lamps to pave your way in the dark.
In the July heat the grass sprouts gleaming
wings like fireflies on the limbs of dark. Errant
comets in a distant land. Unwittingly, they guide
you to the night's hiding places in the hills. July hung
them among the branches like splinters of Creation.
The night's eyes breathed into them the impulse
of light, as they breathe into lovers' bodies
the impulse of meeting. However,
if truth be told, they
are more
forgiving than lovers.

WAAR was het?
Het was bij jou thuis.
De stand van de zon?
Het was nacht.
Wat droeg ze, wat had ze aan?
Iets blauws, iets gespikkelds, iets pluizigs?
Iets niets, haar vel had ze aan.
Daaronder haar vlees. Het was nieuw,
zij zou ermee leven gaan.
Hoe voelde ze zich, was ze bang?
Bang is het woord niet. Bevangen,
bevangen is wat ze was,
Weet je ook waar ze aan dacht?
Ik denk dat zij denken moest aan
hoe haar het verlangen zou staan.



Neeltje Maria Min

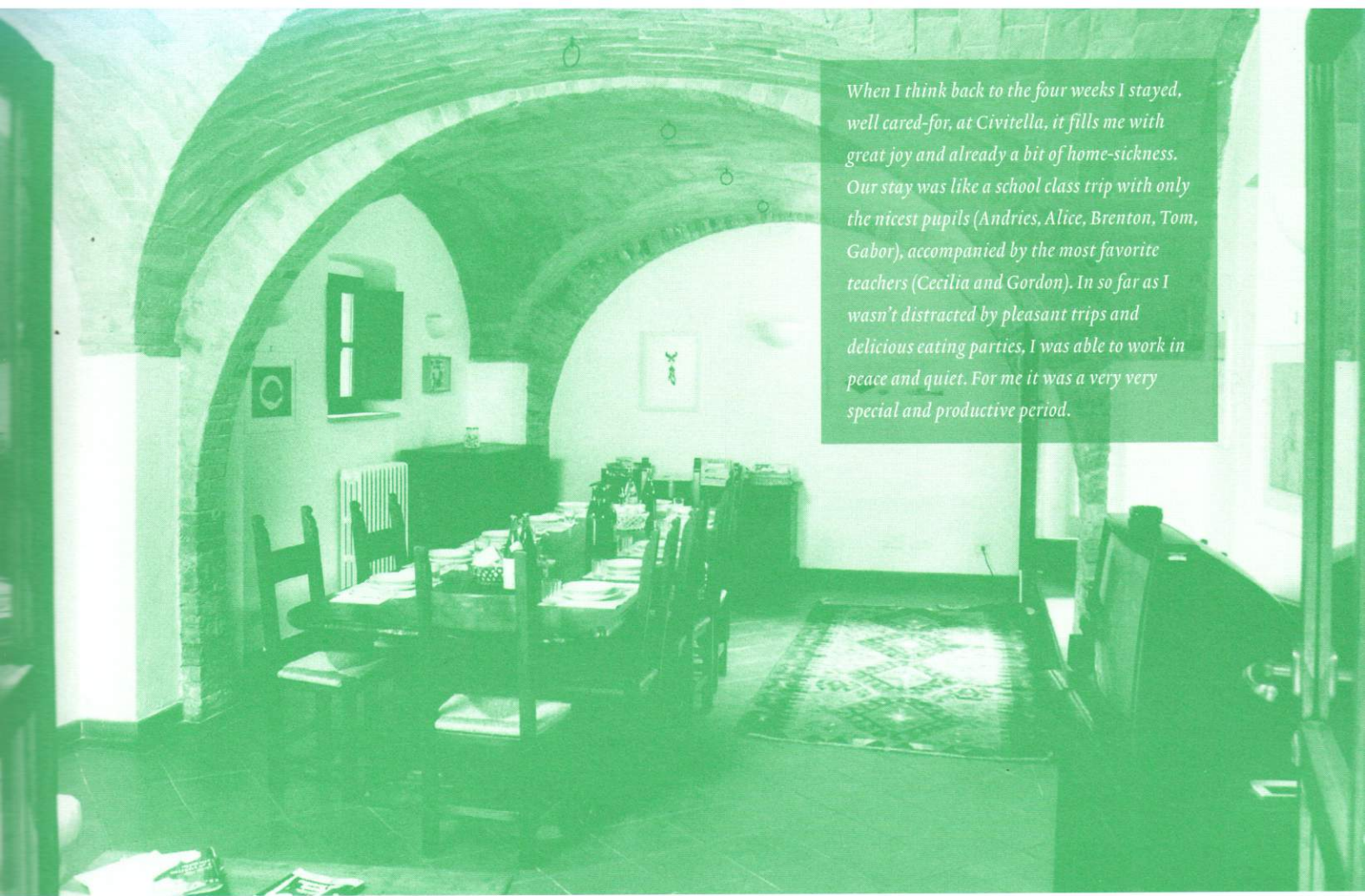
Erica Muhl



*WHERE was it?
At your place, at your home.
The sun's position?
It was right.
What did she wear, what had she on?
Something blue, or speckled, or fluffy?
A nothing. She wore her skin.
Her flesh underneath. It was new,
she would be living with it.
How did she feel, was she afraid?
Not exactly afraid. Overcome,
overcome, that's what she was.
Do you know what she was thinking of?
I think she was thinking how
desire would fit her.*

*Translated from the Dutch
by Klaas Vondeling*

“I hope to evoke two things from my listeners: a visceral, physical response to the music, to its rhythms, colors, and contrasts – and a more subtle, emotional understanding of its underlying passions. But I would settle for either one. I think in some small way art should change us... it should leave us in a place – anyplace – different from where we were.”



When I think back to the four weeks I stayed, well cared-for, at Civitella, it fills me with great joy and already a bit of home-sickness. Our stay was like a school class trip with only the nicest pupils (Andries, Alice, Brenton, Tom, Gabor), accompanied by the most favorite teachers (Cecilia and Gordon). In so far as I wasn't distracted by pleasant trips and delicious eating parties, I was able to work in peace and quiet. For me it was a very very special and productive period.

30

Timp. *mp* *med. tom-tom* *xylo.* *ff* *f* *mf* *tom* *f*

Perc. *mp* *mf* *f* *mf* *f*

Hp. *ff*

Vln. I *mf* *f* *ff* *mf* *f* *ff*

Vln. II *f* *ff* *f* *ff*

Vla. *ff*

Vc. *mf* *ff* *mf* *f*

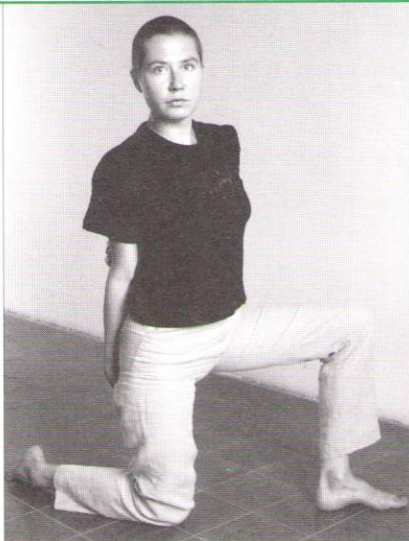
Cb. *mf* *ff* *mf* *f*

I remember moments – a glimpse of Tintike and Leo walking past my studio door early in the morning, Edith sitting on the floor painting, I remember the smell of the luxurious Mediterranean grass. Civitella Ranieri was an island, which lasted over one month. I had a tremendously productive time. I cannot think about any other place so immensely humane and so inspirational.



Marjetica Potrc

Joanna Rajkowska



THE BED STORY OF GORDON BALTIMORE

This is a story of a man who was afraid to lie down on the bed.

His name was Gordon. This was one of those men who always try to behave independently.

The day was a little bit cloudy, but hot and humid. Gordon, Jess, Penny, Benjamin, Tobias and Joanna decided to go down to the small town of Umbertide.

A building that they entered was being restored. It was a church - Chiesa di Santa Croce. Deprived of all the paintings and figures, filled up with scaffolding and trash, it seemed to be entirely soulless. God wasn't there, for sure.

Tobias set up the tripod, measured light and started to take pictures while turning the camera around. Joanna set up the bed in the middle of it, covered it with four white bed-sheets and two white pillows. Gordon stood right next to it and put one of his hands on the pillow. He was all white too: white shirt and pants, white jacket and white hair.

When Tobias looked into the viewfinder of his old Rolleiflex, he saw a white shape of a bed, Gordon's body and the quite dark figure of Benjamin, whom Joanna placed high in the main altar. "Benjamin is growing out of Gordon's head" thought Tobias. "Benjamin is Jesus Christ, but he is growing out of Gordon's head after all," thought Joanna. He was very young, only 16 years old, but as Penny once put it – he wasn't afraid to express his opinions clearly.

They didn't even talk too much, everyone knew their jobs. Penny rested in one of the side altars in a long, tight red dress and red lipstick. Later on Jess said that she looked like Coco Chanel and she did. She was smiling and this half-conscious smile made her a bit perverse. Penny was a woman who had decided to go her certain way, to love this and not another man and perhaps this is why she was so unbelievably calm.

– Look – Joanna turned to Tobias – The face of this little figure of Virgin Mary in the niche behind Penny is crushed.

– Yeah, really.

from: AN EMPTY CITY: ATTRACTION OF A BUILT DISASTER

Both cities, Pozzuoli in Italy and Guerrero Viejo in Mexico, watched the end of their time coming, and in both cases the form their end would take appeared quite predictable. The only sure thing about Pozzuoli was a slow disintegration; and the possibility of rising waters seemed inevitable in Guerrero Viejo. To be able to face the end of its time, and to envision it standing still, reminded me of the arrested time of the city of Tel Aviv. Every year, the city's life stops for one minute when people halt their movement, wherever they are – in the streets, in the offices, at home – to remember the victims of the Holocaust. Nothing moves and the city stands still.



Jess stood in another huge cement niche in the side altar on the right. Wearing blue pants and a blue top she was holding her hips as if trying to push them up. In Joanna's eyes she was filling up the niche entirely. Her beauty was of a delicate and somewhat distancing nature. She resembled this church. Her long, blond, curly hair was sinking into the cement.

Tobias and Joanna were the first witnesses: they understood, that Gordon was representing mankind, condemned from the beginning by a lack of free will.

– I have never told you that, Jess – said Gordon – but I decided to sign a certain agreement. For every single pleasure that I really want to experience and I let myself go for, I will die one day earlier than they predicted.

– Who proposed such a thing to you? – asked Penny.

– That was my own idea. I was afraid to lose a taste of life.

– This way you'll lose life instead of its taste. – Tobias thought aloud.

– I am leaving – said Benjamin – I don't even want to think about all this.

He didn't though.

– Now you know, why I am not able to make up my mind about this bed. I apologize for that, but this pleasure could cost me a day.

They had to open the door, so that more light entered the church.

Right after they started, they heard a loud shout in front of the building. And subsequently – an incredible human-animal scream. A big, fat Italian was lying on the street doing those slow, crawling gestures as if trying to catch the air above him, trying to pronounce the words of his own language that suddenly became so foreign to him. A stream of blood was flowing from his right eye and his broken glasses without the right lens were lying on the ground nearby.

Gordon, as he slowly approached the door realized that they were facing a mirror situation. Joanna was holding the head of the Italian in a blue towel that was sucking blood rapidly.

One hour later Tobias returned after he reported to the police what happened, for they had called him up as a main witness of the shooting. He was told that the murderer turned out to be a 76 year old guy, a neighbor of the victim and that he reported himself to the police, pointing out those who had witnessed the event.

While taking pictures of all of them against the background of niches, pilasters and altars, it turned out that they are duplicating Gordon's case. Well, perhaps in not that drastic version. People were deprived of minutes from their life by every single shutter release. Each picture took away from them a bit of breath, talk, swallowing, angers, cramps, boredom and pleasure – a bit of time (their time) – according to the exposure time. They spent many hours in Chiesa di Santa Croce, shooting many versions of themselves.

Gordon nevertheless was hesitating all the time whether he should lie down or not. It took him the entire day.



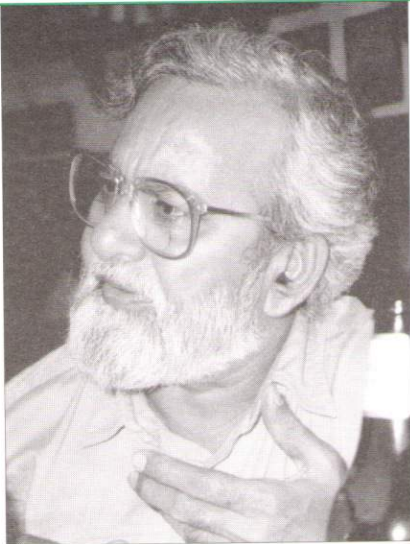
To have had the opportunity to participate in the fellowship of the Civitella Ranieri Foundation was personally a wonderful experience. The reasons were not only because of the beauty of the landscape of Umbria, Italy, which are so adequate for creation, and the excellent conditions of living and working on the Ranieri castle facilities. It was also for the opportunity of exchanging approaches with artists of diverse countries and manifestations that have become new friends in time.



IMMERSIONS AND BURIALS, 1998

Sandra Ramos

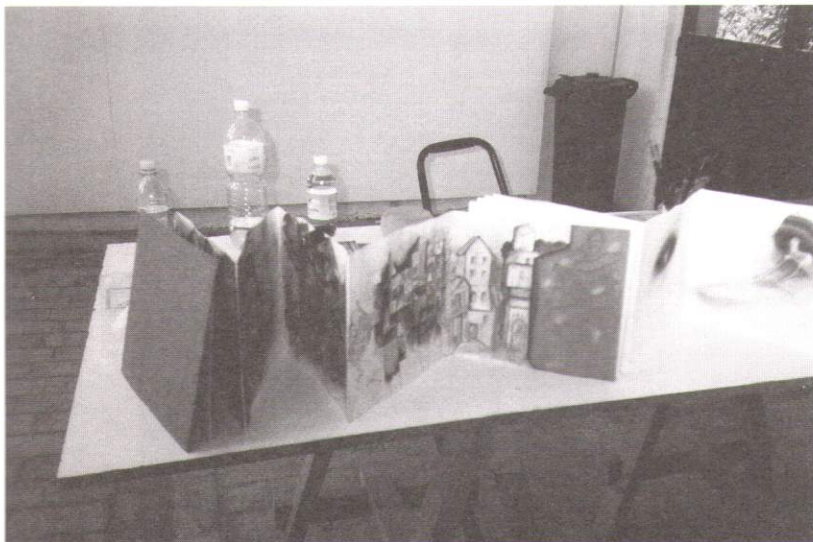
Gulammohammed Sheikh



I live and paint in Baroda, where I had come to study and stayed on to teach, paint and write. I paint, on formats ranging from the hand-held paper to the architectural scale, to bring the world I know, see and seek into my life; to illumine it in its complexities and contradictions -reinventing art history while painting, and in my critical writing/texts. My writing in Gujarati, poetry or free-wheeling prose follows a parallel course.



The work that I started during this period forms part of a series entitled "Immersion and Burials". There is a continuous use of the self-portrait to comment, from a personal point of view, on a poetic reflection of the relationships between man and nature and the public and the private, and the vital cycle from birth to death. Those are existential and philosophical problems that are common to the whole of mankind. In formal terms, the works move from the drawing to the installation using a core image produced in Civitella's photogravure shop, and using mixed media.



BOOK OF JOURNEYS, 1998
Gouache on Arches paper
25 x 27 cm (inside paper)
18 pages painted during residency
at Civitella

Civitella was a dream come true! To enjoy five saturated weeks of work, congenial dialogue and delicious local cuisine in such a beautiful location was refreshing and deeply satisfying. To live within touching distance of the great Italian paintings, admired for many years, from the 13th to 14th centuries and to be taken on periodic pilgrimages to their magnificent sites was an unmatched experience. The thought and effort that went into the work and living spaces, and the considered and varied selection of co-residents combined to create an ambience of relaxed and informal exchange of ideas fortifying creative needs.



Penny Siopis

Vladimir Tarasov



CIVITELLA RANIERI

- ЭТО ИТАЛИЯ
- ЭТО ПРЕКРАСНАЯ УМБРИЯ
- ЭТО РАЙСКИЙ УГОЛОК УМБРИИ
- ЭТО ВОЗМОЖНОСТЬ СНОВА ОКАЗАТЬСЯ В ДЕТСТВЕ
- ТАМ ХОРОШО ЛОВИТСЯ РЫБА
- ТАМ ХОРОШО ДЫШИТСЯ
- ТАМ ХОРОШО

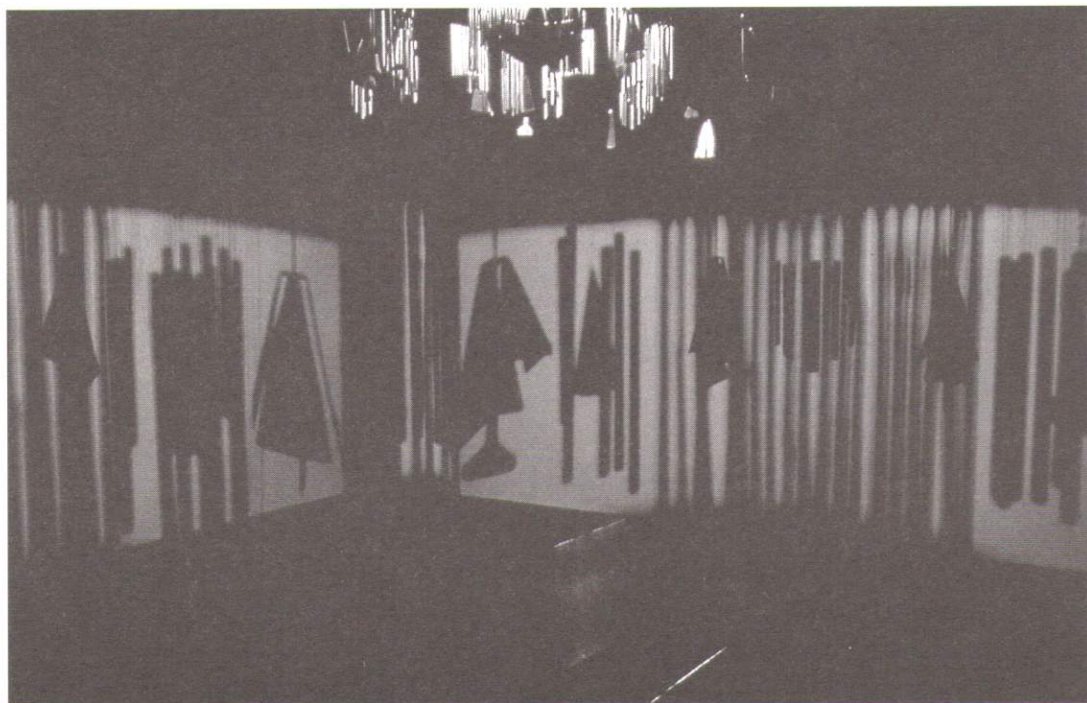
CIVITELLA RANIERI

- THIS IS ITALY
- THIS IS BEAUTIFUL UMBRIA
- THIS IS UMBRIA'S HEAVENLY CORNER
- THIS IS AN OPPORTUNITY TO REVISIT YOUR CHILDHOOD
- FISH CATCHES WELL THERE
- AND THERE IS PLENTY OF FRESH AIR
- IT FEELS GREAT TO BE THERE

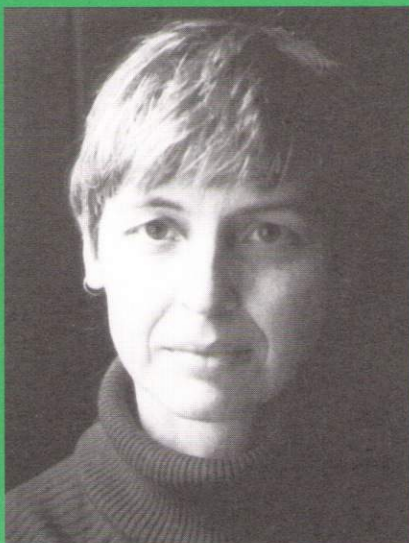
WORK PRODUCED AT CIVITELLA

At Civitella I produced 'raw' video footage for two works. The first was my own 'home-movie' footage of the castle (people and place) as well as other events in Italy. One such event took place in Città di Castello. It was an award ceremony for Umbrian residents who had resisted German occupation of Italy in the 2nd world war. A friend of Cecilia's was one of the recipients. The celebration struck a chord in me as it encapsulated past and present in a particularly visual way. I filmed part of the event - people watching a documentary film on the resistance. This event connected with how South African history is currently being told through the media by showing the importance of personal stories.

The other work - also about memory - took a different form, being animation with drawing and collage. It was a massive experiment. As I had never worked in this medium before, and since I only thought of animation once happily ensconced in my studio, trial and error were my only means. As it turned out trial and error were perfect. Civitella lifestyle offered the endless hours of 'studio play' necessary for this approach. (Work commitments at home make this impossible). Even the sound track for the animation emerged from Civitella. It was invented by chance from my (I think illegal) appropriation of Gordon's portable CD player. The stop-start process of the video animation shots literally made sound bites of the musical strains emanating from the player. This provided the best accompaniment for the fragmented narrative I wove.



MUSIC OF SPIRITS, 1998, Installation, 80 x 20 inches



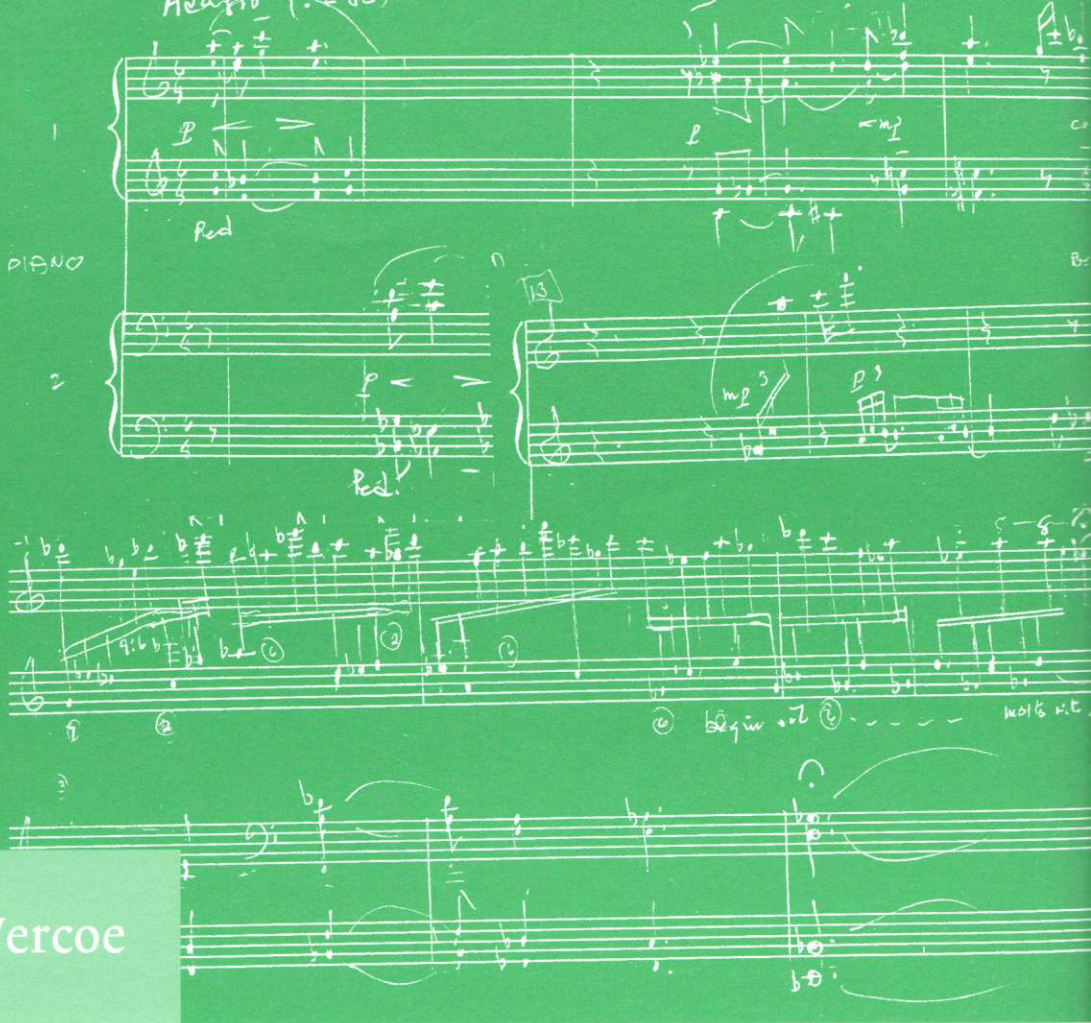
Elizabeth Walton Vercoe


Leo Vroman



At Civitella, I started to write a new poem, "Details. A molecular autobiography." I wrote 500 lines and am at a point where this preliminary form can be published, probably in Holland. I would not have written this poem without a fellowship at Civitella Ranieri, and will give the Center full credit for this. Thanks!!

I also wrote a number of new programs in TrueBASIC of a kind I have been writing for several years now, intended to let the computer create chaos-dominated images, and I wrote brief instructions for other fellows to use and write such programs. All this material is on the hard disk of the Mac I used.





Civitella was a time of peace and happiness. During our stay in the Umbrian hills, I felt renewed, completing a movement for duo piano, some flute choir pieces, and, most important, the libretto for a new monodrama in my Herstory series, this one on Emily Dickinson in her own words. The friendships formed are ongoing as is the music.

from: DETAILS. A MOLECULAR AUTOBIOGRAPHY, 1998

Before I lived I was two living things, an absence borne between two different wings: a soft cell, female, and a hard one male. Decency may forbid me less detail but allows me to migrate and hide among the miracles of molecules inside.

Yes! Less detail I said, not more. I shall not let some stranger like myself, kind or unkind, in any flesh or in his mind observe my parents in the act.

I shall bury these long dead, alive under an undulating sea-green surgery sheet, I shall do it like a neutral nurse so none of the personnel will be distracted or attracted by the humanity that lies beyond their hands. I shall train my mental microscope only on the mental operating field, for only the unarmed naked eye is trained on the nakedness of nakedness, but our eye now being forced to see far closer, on a viral scale mercy, mercifully forbids us less detail.

FELLOWS IN LITERATURE

Lászlo Krasznahorkai

B. 1951, Gyula, Hungary. Lives in Szentendre, near Budapest. Fiction writer.
 Awards: Fellow, Wissenschaftskolleg Berlin, 1996; Residency, DAAD, Berlin, 1987-88.
 Publications: Novels-*The Melancholy of Resistance*, 1992, English translation, 1996; *Der Gefangene von Urga*, 1992, German translation, 1993; *Satanstango*, 1985, German translation, 1990. Short stories-*Gnadenverhältnisse*, 1986, German translation, 1989; *Todesnovellen*, 1977. Film Scripts-*Verdamnis: Das letzte Schiff*, *Satanstango*, for Bela Tarr's films.

Salman Masalha

B. 1953, Al-Maghar. Lives in Jerusalem, Israel. Poet, translator, columnist.
 Awards: Harry Hershon prize for literature, 1983. Selected Publications: *Six Early Arabic Poets* (with Albert Arazi), 1999; *Rish al-Bahr (Sea Feathers)*, 1999; *Maqamat Sharqiyya (Oriental Scales)*, 1991; *Ka-l-Ankabut Bila Khuyut (A Spider without Webs)*, 1989; *Maghnat Ta'ir al-Khuddar (Song of the Green Bird)*, 1979; *Zekher Lashikheha (Dhakira lin-Nisyan,*

FELLOWS IN MUSIC

Bobby Bradford

B. 1934, Cleveland, Ohio. Lives in California. Cornetist, trumpeter, and jazz composer.
 Appointments: Leader of Mo'tet; Lecturer in jazz history and improvisation, Pomona College and Pasadena City College, both in California, 1974-present; John Stevens's Freebop, 1986; the David Murray Octet, 1982-84; Charlie Haden's Liberation Music Orchestra, 1982; the Little Big Horn workshop with Carter, Arthur Blythe, James Newton, 1976-78; founder, the New Art Jazz Ensemble with John Carter, 1964; the Ornette Coleman Quartet in New York, 1961; Ornette Coleman and Eric Dolphy in Los Angeles, 1953; Played with Leo Wright, Buster Smith and John Hardee, 1952.
 Awards: National Endowment for the Humanities Fellow, Oberlin Conservatory, Ohio, 1977. Selected Recordings: As leader: *Bobby Bradford with the S.M.E.*, 1971; *Love's Dream*, 1973; *Lost in L.A.*, 1983; As leader or sideman with J. Carter: *Flight for Four*, 1969; *Secrets*, 1971; *Dauwh*, 1982; As sideman with O. Coleman: *Science Fiction*, 1971.

Brenton Broadstock

B. 1952, Melbourne, Australia. Lives in Victoria, Australia. Composer.
 Appointments: Associate Professor and Deputy Dean, Faculty of Music, University of Melbourne, 1996-present; the Melbourne Symphony Orchestra's Inaugural Composer In Residence, 1988-89.
 Awards: Don Banks Award, 1999; the Jean Bogan Prize for Dying of the Light, 1997; Stars In A Dark Night received four 'Sounds Australian' National Music Critics' Awards including 'Best Australian Orchestral Work in 1989' and was the Australian Broadcasting Corporation's entry to the Paris Rostrom of Composers in 1990; the Paul Lowin Song Cycle Award for Bright Tracks; First Prize, Hambacher Preis International Composers Competition, Germany for Tuba Concerto.
 Orchestral Compositions: *Dancing on a Volcano*, 1996; *Born From Good Angel's Tears*, 1995; *In a Brilliant blaze*, 1993; *Voices From the Fire: Symphony No. 3*, 1991; *Stars in a Dark Night, Symphony No. 2*, 1989; *Toward the Shining Light: Symphony No. 1*, 1988; *Battlements for Orchestra*, 1986; *Expedition for Strings*, 1985; *The Mountain*, 1984; *Festive Overture*, 1984.
 Selected Commissions: Australian Broadcasting Corporation; Australian Music Center, performing arts unit of the Australia Council; Melbourne Symphony Orchestra; Musica Viva; The Seymour Group; Olivetti Company; British Music Society; Victorian Recorder Guild; Melbourne Youth Music Council, Youth Orchestra; Barrie Webb; Queensland Wind Soloists.

Stafford James

B. 1946, Evanston, Illinois. Lives in Paris. Double Bass Jazz Composer & Ensemble Leader.
 Appointments: Leader, The Stafford James Project (trio); Judge, European Music Competitions, Leverkusen, Germany, 1994; Faculty, The New School, New York, 1986-88; Umbria Summer Music Clinics, Italy, 1984-86; Music Conservatory, Sydney, Australia, 1981-82; United Nations International School (UNIS), 1973-76.
 Awards: Viola d'Amore Society of America Commission, 1986; New York State Council for the Arts; National Endowment for the Arts, 1976.
 Compositions: *Untitled Solo Viola d Amore; Ethiopia Suite* (for Strings, percussion and dancers); *Spirit of Man* (for chamber orchestra); *Sonatina* (Duet for Contrabass & Viola D'Amore); *Teotiuacan; Cimiez; Dreams; Game; My Gift to You; Des Alpes aux Carpates* (for orchestra and voices); *Metaphosis Suite* (for orchestra).
 Selected Recordings: *Tribute-Nat King Cole*, 1991; *Pharaoh Snaders-Moon Child, Ballad*, 1990; *Barney Wilen - French Movie Themes*, 1989; *Ronnie Mathews - Salana's Dance*, 1988; *Jimmy Heath - Peer Pleasure*, 1986; *Cecil Payne - Casbah*, 1984; *Bill Hardman - Focus*, 1983; *Woody Shaw - Little Red's Fantasy, Live at Berlin, For Sure, The Best of Woody Shaw, Master of the Art, Night Music, Live in Europe, Lotus Flower*, 1976-81; *The Stafford James Ensemble*, 1980; *Stafford James*, 1976; *The Best of Dexter Gordon*, 1976.

George E. Lewis

B. 1952, Chicago, Illinois. Lives in La Jolla, California.
 Improvisor, composer, performer, and computer/installation artist.
 Appointments: Member and past chair, Association for the Advancement of Creative Musicians (AACM), 1971-present; Professor of Music, Critical Studies/ Experimental Practice Program, University of California, San Diego, 1991-present.
 Awards: Cal Arts/Alpert Award in the Arts, 1999; Meet the Composer/Reader's Digest Commissioning Program, 1997; National Endowment for the Arts, Commissioning Grant, 1995; National Endowment for the Arts Inter-Arts Fellowship, 1990; National Endowment for the Arts Jazz Performance Fellowship, 1989.
 Compositions: *Ring Shout Ramble*, for saxophone quartet, 1998; *North Star Boogaloo*, for percussion and computer, 1996; *Collage*, for poet and chamber orchestra, 1995; *Endless Shout*, for piano, 1994; *Virtual Discourse*, for infrared-controlled "virtual percussion" instruments and classical percussionists, 1993; *Rio Negro*, sound installation with computer-driven rainsticks, 1992-93; *Voyager*, interactive computer composition, 1987-present.
 Recordings: *George Lewis and Bertram Turetzky: Conversations*, 1999; *George Lewis and Miya Masaoka: Duets*, 1998; *George Lewis, Vinny Golia and Bertram Turetzky: Triangulations*, 1997; *George Lewis and Anthony Braxton: Donaueschingen (Duo*

Biographies

by Mahmud Darwish), translation, commentary and epilogue by Masalha, 1989; *Hatzabar (Wild Thorns*, by Sahar Khalifeh), translation by Masalha, 1978.

Collections: *Modern Poetry in Translation*, 1999; *De Tweede Ronde*, 1998; *2000 Dvatisoc*, 1997; *Modern Poetry in Translation*, 1993-94.

Neeltje Maria Min

B. 1944, Bergen, the Netherlands. Lives in Bergen. Poet.
 Publications: *Kindsbeen*, 1995; *De gedichten*, 1989; *Losse vracht*, 1987; *De ballade van Kastor Elim Wolzak*, 1986; *Een vrouw bezoeken*, 1986; *Land en lucht*, 1972; *Voor wie ik liefheb wil ik heten*, 1966.

Leo Vroman

B. 1915, Gouda, Netherlands. Lives in Fort Worth, Texas, USA. Scientist, poet, artist.
 Appointments: Senior Research Scientist, Veterans Administration Medical Center, Brooklyn, New York 1961-86;
 Awards: VSB Poetry Award, Amsterdam, 1996; Honorary citizen of Gouda, 1990; Honorary Ph.D., University of Groningen, Netherlands, 1989; Royal Academy of Sciences, 1987; Clemson Award for Basic Research, Soc. for Biomaterials, 1986; P.C. Hooft Prize (National Award for Poetry), 1965.
 Publications: *Details*, 1999; *De Roomborst van Klaas Vaak*, 1997; *Flight 800*, 1997; *Psalmen en Andere Gedichten*, 1995; *Love, Greatly Enlarged*, 1992.

1976), 1994; *George Lewis: Voyager*, 1993; *George Lewis: Changing With The Times*, 1992.

Publications: *Improvised Music Since 1950: Afrological and Eurological Perspectives*, Black Music Research Journal, 1996; *Singing the alternative interactivity blues*, Grantmakers in the Arts 1997; *Front* magazine, 1995.

Erica Muhl

B. 1959, Los Angeles, California. Lives in Los Angeles, Composer, Conductor, Pianist, and Educator.

Appointments: Associate Professor of Composition, Thornton School of Music, The University of Southern California, presently.

Awards: American Academy of Arts and Letters; National Endowment for the Arts/Opera America; American Society of Composers, Authors, and Publishers; Los Angeles Council on the Arts; The Whitaker Foundation.

Compositions: *Pulse/Shiver/Stomp*, 1999; *Piano Variations*, 1997; *Truccorchestra*, 1995; *What is the sound of an angel's voice*, 1994; *Tremor*, 1994; *Trucco*, 1991; *Symphony: the still, small voice*, 1987.

Vladimir Tarasov

B. 1947, Archangelsk, North Russia. Lives in Vilnius, Lithuania. Jazz composer, percussion soloist, installation artist.

Appointments: Head, Lithuanian Art Orchestra, presently; Soloist, Vilnius State Philharmonic, 1984-present; Ganelin-Tarasov-Chekasin Trio, 1971-1986;

Exhibitions: Tabakman Gallery, New York, 1998; Leopold Hoesch Museum, Duren, Germany, 1998; Contemporary Arts Center, Vilnius, Lithuania, 1998 and 1996; St. Casimir Church, Vilnius, 1997; Tallin City Gallery, Estonia, 1997; Akademie Schloss Solitude, Stuttgart, 1995; Staedische Galerie, Iserlon, 1994.

Music Arrangements for Installations: *Installation at Solitude*, (with Sarah Flohr), Schloss Solitude, Stuttgart, Germany, 1995; *Alle*, (with Helga Motz), Gallerie Zehntscheuer, Moegglingen, 1995; *Music on The Water*, (with Ilya Kabakov), Schloss Salzau, Kiel, 1995; *Incident in the Museum or Water Music*, (with Kabakov), Fudacio, and Centro de Arte Moderna, Lisbon, 1995; Hessisches Landesmuseum, Darmstadt, 1994; Museum for Contemporary Art, Chicago, USA, 1993; Ronald Feldman Gallery, New York, 1992; *C'est Ici Que Nous Vivons*, (with Kabakov), Centre Georges Pompidou, Paris, 1995; *The Red Wagon*, (with Kabakov), Museum für Angewandte Kunst, Vienna, 1994 and Kunsthalle, Düsseldorf, 1991; *The Red Cornere*, (with Kabakov), Kulturhuset, Stockholm, 1994; *Red Pavillion*, (with Kabakov), Kunsthalle, Köln, and La Biennale de Venizia, Venice, 1993; *Concert for Flies*, (with Kabakov), Chateau D'Oiron, 1993.

Music for Film: *Der Trommler*, Tempomedia, Düsseldorf, 1994; *En Quete D'une Fin Heureuse*, Alhenafilm, Geneva, 1991; *634 Bars of Vladimir Tarasov*, Moscow TV, 1990; *Black Square*,

dedicated to Kasimir Malevich, Moscow TV, 1987.

Music for Theater: *Retreat*, Orleans Dance Theater, Orleans, France, 1998; *The Flies*, Majestic Theater at the Brooklyn Academy of Music, New York, 1995; *Em Stuck z'om Verrat für eine Darstellerin*, Staatstheater, Stuttgart, 1995; *Don Giovanni*, Interstudio, St. Petersburg, Russia, 1992.

Elizabeth Walton Vercoe

B. 1941, Washington, D.C. Lives near Boston, Massachusetts. Composer, lecturer, & music reviewer.

Appointments: Associate Editor, Arsis Press, 1996-98; Board of Trustees of the Artists Foundation, 1985-90; National Council of the Society of Composers, 1973-74, 1994-96; Director, Women's Music Festival, Boston, 1985; Instructor, Westminster Choir College (1969-71).

Awards: National Endowment for the Arts; Artists Foundation; Massachusetts Arts Council, Residency at the Cité International des Arts (Paris), US/USSR Young Composers Exchange.

Selected Compositions: *Herstory I-IV on women's texts*; *A Dangerous Man*; *Rhapsody for violin and orchestra*; *Despite our differences No. 2* for piano and orchestra; *Four Humors*; *Changes: A Little Music for Mozart*, for chamber orchestra.

Recordings: *Fantasy for Piano*, 1981; *Irreveries from Sappho*, 1985 and 1997; *Herstory II: 13 Japanese Lyrics* performed by the Boston Musica Viva, 1985 and 1992; *Herstory III: Jehanne de Lorraine*, 1991; *Fantavia* performed by the Armstrong Duo, 1996.

FELLOWS IN THE VISUAL ARTS

Andries Botha

B. 1952, Durban, South Africa. Lives in South Africa. Sculptor.

Awards: United States Information Service Scholarship, 1993; National Vita Art Award, 1992; Standard Bank Young Artist Award, 1991; Johannesburg Art Gallery National Sculpture Competition, 1990; Merit Award, Cape Town Triennial, 1988; Merit Award, Volkskas Atelier, 1987.

Exhibitions: *Johannesburg Biennale*, 1997; *Samtidskunst: Fra SOR Afrika*, Oslo, Norway, 1997; Kunsthalle Krems, Vienna, 1996; *Containers across the Ocean*, Copenhagen, 1996; *Cris Fertiles Unesco*, Abidjan, 1996; *Cris Fertiles - Unesco*, Cotonou, 1995; *South African Contemporary Art*, Paris, 1994; Stedelijk Museum, Amsterdam, 1994; Zabalaza Festival, London, 1989; Tributaries Exhibition, Germany, 1985.

Collections (all in South Africa): Durban Art Gallery; Tatham Art Gallery; Pietermaritzburg; Empangeni Art Gallery; Carnegie Art Gallery, Newcastle; Natal Provincial Administration, Pietermaritzburg; Technikon Natal,

Johannesburg Art Gallery; University of Witwatersrand; University of South Africa; King George VI Gallery, Port Elizabeth; South African National Gallery.

Commissions (all in South Africa): Hilton Hotel, 1997; Technikon Natal, 1994; Standard Bank, Johannesburg, 1993; Johannesburg Art Gallery, 1990.

Elena Elagina

B. 1949, Moscow, Russia. Lives in Moscow. Installation Artist, Draughtsman.

Exhibitions: *THE LABORATORY OF GREAT CREATION*, Obscuri Viri Gallery, Moscow, 1996; *Playing the grocet*, Obscuri Viri Gallery, Moscow, 1995; *Leben im Schnee, Reise auf einem schwimmenden Eisfeld*, Krings-Ernst Galerie, Köln; *Living in the Snow*, Russian State Museum, 1994; *The Story of a Writer*, Central Artist House, Moscow; *Girls and Death*, Central Army Club, Velta Gallery, Moscow; 1993; *Fish Exhibition and another installation*, Krings-Ernst Gallery, Köln, Germany, 1993; *Within the Limits of the Sublime*, L Gallery, Moscow, 1991; *Fish Exhibition*, MANY Museum, Lobnia-Art Studio Moscow, 1990;

Collections: State Russian Museum, St. Petersburg; Collections of Contemporary Art Museum Zarizino, Moscow; Museum Ludwig in der Josef-Haubrich Kunsthalle, Köln; Berlinische Galerie-Museum für Moderne Kunst; Duke University Museum, USA.

Igor Makarevich

B. 1943 in Tripoli, Georgia (USSR), Lives in Moscow. Installation Artist, Photographer.

Exhibitions: *A secret life of the Trees*, XL Gallery, Moscow, 1999; *Les paradis artificiels*, XL Gallery, Moscow; *Selections from The Diary of Nikolai Ivanovich Borisov*, Hand Print Workshop International, Alexandria, Virginia, 1998; *Partial Change*, Obscuri Viri Gallery, Moscow; *Homo Lignum*, XL Gallery, Moscow; *Die Möwe Karin Hertin*, Berlin, 1996; *Playing Croquet*, Obscuri Viri Gallery, Moscow; *Leben im Schnee, Reise auf einem schwimmenden Eisfeld*, Krings-Ernst Gallery, Köln, 1995; *Living in the Snow*, Russian State Museum, St. Petersburg; *The Story of a Writer*, Central Artist House, Moscow; *The Seagull*, Gallery Inge Herbert, Berlin, 1994; *Girls and Death*, Central Army Club, Moscow; *Between Despair and Hope*, Velta Gallery, Moscow; *Fish Exhibition and Another Installation*, Krings Ernst Gallery, Köln, 1993; *Within the Limits of the Sublime*, L Gallery, Moscow, 1992; *Fish Exhibition*, MANY Museum, Lobnia; *Fridom—Liberty*, Phylis Kind Gallery, New York, 1990; Center Georges Pompidou, Paris, (with Abramov, Chuikov.); Exhibition on Vavilov Street, Moscow, 1979.

Collections: State Tretiakov Gallery, Moscow; State Russian Museum, St. Petersburg; Collections of Contemporary Art Museum, Zariziro, Moscow; Collection du Musee National D'Art Moderne, Paris; Museum

Ludwig in der Josef-Haubrich Kunsthalle, Köln; Berlinische Galerie-Museum für Moderne Kunst; Art Museum, Rutgers University, New Jersey, USA; Duke University Museum, North Carolina, USA; North Carolina Museum of Art, USA; Silkeborg Kunstmuseum, Denmark; Museum Würth, Germany.

Gintaras Makarevicius

B. 1965 in Trakai, Lithuania. Lives in Vilnius, Lithuania. Sculptor.

Awards: Lithuania State Grant for Young Artists, 1999; Stiftung Künstlerhaus Boswil, Boswil, Switzerland, 1997; Lithuania State Grant for Young Artists, 1996.

Selected exhibitions: Egle Rakauskaitė and Gintaras Makarevicius, Akademie Schloss Solitude, Stuttgart, Germany, 1999; *Position and Strategy*, Performance, Akademie Schloss Solitude, Stuttgart, Germany (one-person show), 1998; *Twilight*, Contemporary Art Centre, Vilnius, Lithuania; *After Painting*, Contemporary Art Centre, Vilnius, Lithuania; Eglė Rakauskaitė and Gintaras Makarevicius, Akademie Schloss Solitude, Stuttgart, Germany; Rauma Biennale Balticum'98; Rauma Art Museum, Rauma, Finland; Contemporary Art Centre Bathaus, Gdansk, Poland; Estonia, Latvia, Lithuania. Municipal Gallery, Sarajevo, Bosnia and Herzegovina, 1998; *In a Sense of Emptiness*, Kelertheater Stiftung Künstlerhaus Boswil, Switzerland (one-person show), 1997; Egle Rakauskaitė and Gintaras Makarevicius, Contemporary Art Centre, Vilnius, Lithuania; *Blickpunkte: Vilnius*, Trudelhaus Gallery, Baden, Switzerland; Grosse Kunstausstellung Düsseldorf NRW 1997, Kunstpalast Düsseldorf, Germany; *Lithuanian Dialogues*, Triesta Marittima, Trieste, Italy, 1997; *Change of Rules: Tools*, Sodertälje Art Hall, Sweden; *Nova Litwa*, Academy of Arts, Gdansk, Poland; *Subordination*, Contemporary Art Centre, Vilnius, Lithuania, 1996; *New Works*, Contemporary Art Centre, Vilnius, Lithuania; *5th Anniversary of Arka*, Gallery Arka, Vilnius, Lithuania; 1995: *Art in Lithuania*, Contemporary Art Centre, Vilnius, Lithuania; *Mundane Language*, Vilnius, Lithuania, 1995; *Vilnius/Oslo*, UKS, Oslo, Norway, 1995.

Kerry James Marshall

B. 1955, Birmingham, Alabama. Painter, sculptor.

Appointments: 1998-present, Professor, University of Illinois, Chicago; Skowhegan School of Painting and Sculpture, Summer, 1998; Writer/Director, *The Doppler Incident*, for the Next Wave Festival, Brooklyn Academy of Music, 1997.

Awards: John D. and Catherine T. MacArthur Foundation Fellowship, 1997; Cal Arts Herb Alpert Award in the Arts, 1997; Brooklyn Academy of Music, Artists In Action Project, 1997; The American Academy of Arts and Letters Awards in the Arts, 1996; The Chicago Bar Association Committee on the Arts, Public

Art Award, 1996; Finalist, Brooklyn Academy of Music Next Wave Festival Artist in Action Initiative, 1995; Luis Comfort Tiffany Foundation Award, 1993; National Endowment for the Arts Visual Arts Fellowship, 1991; Studio Museum In Harlem Resident Fellowship, 1985.

Solo Exhibitions: *Mementos*: San Francisco Museum of Modern Art, 1999; Brooklyn Museum, New York, 1998; Renaissance Society, Chicago, 1998; *Narrative of Everyday*, Orlando Museum, Florida, 1998; *LOOKING BACK*, University Art Gallery, San Diego State University, CA, 1997.

Group Exhibitions: *Postcards from Black America: Contemporary African American Art*, De Beyer, Breda, Amsterdam, traveling to: MUHKA, Antwerp, Belgium, and Frans Halls Museum, Haarlem, Holland, 1998; *Interpreting*, The Rotunda Gallery, Brooklyn, NY, 1998; *After Eden: Garden Varieties in Contemporary Art*, Middlebury College Museum of Art, Middlebury, VT, 1998; *The Corcoran Collects: Selections from the Permanent Collection*, Corcoran Gallery of Art, Washington, D.C., 1998; *Male*, O'Conner Gallery, NY, 1997; *Heart, Mind, Body, Soul: American Art in the 90's*, Whitney Museum of American Art, NY, 1997.

Collections: Studio Museum of Harlem, New York; Arkansas Art Center; Loyola Law School, Illinois; Laguna Art Museum, California; Los Angeles County Museum of Art, California; Corcoran Gallery of Art, Washington, D.C.; Denver Art Museum, Colorado; Art Institute of Chicago, Illinois; MacArthur Foundation; Lewis Manilow Foundation; Norton Family Foundation; Progressive Corporation; Principal Financial Group.

Marjetica Potrč

B. 1953 in Ljubljana, Slovenia. Lives in Ljubljana. Architect, sculptor, writer.

Awards: Pollock Krasner Foundation Grant, New York, 1999 and 1993; ArtsLink Foundation Grant, New York, 1995; Soros Center for Contemporary Arts Grant, Ljubljana, Slovenia, 1994; Maryland State Arts Council Individual Artist Award, Baltimore, MD, 1993; Sculpture Space Inc., Utica, New York, 1993; Virginia Center for the Creative Arts, Sweet Briar, Virginia; Calfritz Foundation, Washington D.C., 1993.

Selected Exhibitions: Worcester Art Museum, Worcester, Massachusetts, 1999; projectspace, Washington D.C., 1998; European Academy for the Arts, London, 1998; Museum of Modern Art, Ljubljana, Slovenia, 1997; Sculpture Projects, Münster, Germany, 1997; Pittsburgh Center for the Arts, Pennsylvania, 1997; McLean Projects for the Arts, Washington D.C., 1996; Lombard Freid Fine Arts, New York, 1996; Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, NY, 1996; Gallery 21, St. Petersburg, Russia, 1996; Sao Paulo Biennial, Sao Paulo, Brazil, 1996; ifa-galerie, Stuttgart, Germany, 1995; Venice Biennial, Procuratie Vecchie and Slovene Pavilion, 1993.

Joanna Rajkowska

B. 1968, Bydgoszcz, Poland. Lives in Krakow, Poland. Sculptor, installation artist.

Awards: The Skowhegan School of Painting and Sculpture Fellowship, 1997; The Artslink Partnership, Buffalo, New York, 1996; President's Award of the City of Krakow, 1996; Kunsthaus Horn, Austria, 1992.

One person Exhibitions: *On Saturday I eat sweets and masturbate*, Open Gallery, Krakow, 1999; *Menu of Desires*, Bunkier Sztuki Gallery, Krakow, and Starmach Gallery, Krakow 1998; *The Love of a Man Named Dog*, Contemporary Art Gallery Zacheta, Warsaw, 1998; *It Was Not Me*, Kronika Gallery, Bytom, 1998; *Midget House*, Biala Gallery, Dublin, 1997; *Lobster Lovers*, Hallwalls Contemporary Art Center, Buffalo, NY, 1997; *Trio on Skin, Voice and the Madman*, Bücklein Theatre, Krakow, 1996; *Indispositions. Principles of Internal Medicine*, Prowincjonalna Gallery, Slubice, Poland, 1996; *No Sign of Dying Soon. The Past - the Physical Presence*, State University of New York, 1995; *Irritation*, Zderzak Gallery, Krakow, 1995; *Fluids*, Zderzak Gallery, Krakow, 1994; *About Being in two rooms (Thesis)*, The Academy of Fine Arts, Krakow, 1993; *Eight Stations*, Miejsce Gallery, Cieszyn, Poland, 1993; *Drawings*, The Academy of Fine Arts, Krakow, 1993; *The Last Quarter of the Moon*, Warszawska 19 Gallery, Krakow, 1992.

Group Exhibitions: *Re-Bates*, The J.C. Bates Museum, 1997; *Art in Poland, New Directions*, UB Art Gallery, Buffalo, New York, 1996; *Sensitive*, Arsenal Gallery, Bialysioł, Poland, 1996; *Salvay*, Blok A/D, L'Atelier Gallery, Krakow, 1996; *Unter einem Dach*, Podewil, Berlin, Germany, 1995; *Let Me Wash Your Hands*, Sauce Place, New York, 1994; *Barbakan 92*, Municipal Gallery, Banska Bystrica, Slovakia, 1992; *Sites. Non-Sites*, The Center for Polish Sculpture, Oronsko, Poland, 1992; *To Be at Home*, Vereinshaus-Kunsthaus, Horn, Austria, 1992; *An Angel and a Viper*, Inny Slask Gallery, Tarnowskie Gory, Poland, 1991; *Let's Smoke Our Pipe in Peace Not Bothering About*, Warszawska 19 Gallery, Krakow, 1991.

Sandra Ramos

B. 1969, Havana, Cuba. Lives in Havana. Painter, engraver.

Awards: National Cuban Culture, 1997; *The young fingerprint*, Habana, Cuba, 1993, 1990; National Salon of Engraving, Artes y Oficios, La Habana, Cuba, 1993.

Solo Exhibition: Space 21 Gallery, Tokyo, 1998; Show Room, Sapporo, 1997; Burg Stolberg, Aachen, 1995; Ludwig Foundation at the National Center for Restoration and Museology, La Habana, 1995; 420 x 20, Arhem, 1995; Nina Menocal Gallery, Mexico City, 1993-95; Centro Cultural Jose Marti, Mexico City, 1994; Centro de desarrollo de las Artes Visuales, Havana, 1993.

Group Exhibitions: Yerba Buena Contemporary Art Center, San Francisco, California, 1999;



Barbican Center, London, 1999; Christian Zeller Fines Arts, Bern, Switzerland, 1998; VI, IV and III Habana Biennials, 1997, 1991, 1989; Mario Abreu Contemporary Art Museum, Maracay, 1997; Maison de l'Amérique Latine, Paris, 1997; Sin Tiempo Fine Arts, Toronto, 1997; Belkin Art Gallery, British Colombian University, Vancouver, Canada, 1997; Santa Barbara Contemporary Arts Forum, California; I.C.C. Contemporary Gallery, Jerusalem, Israel; Kunstlerhaus Graz, Austria, 1996; Whitechapel Art Gallery, London, UK, 1995; Espuela de Plata Gallery, Center for the Development of Visual Arts, La Habana, Cuba, 1995.

Collections: Bacardi Foundation; Arizona State University Museum, Phoenix; National Royal Museum of Art, Ontario; Museo Nacional, Palacio de Bellas Artes, La Habana; Arte de nuestra América, Casa de las Américas, La Habana; Nina Menocal Gallery, Mexico City; Ludwig Stiftung für Kunst und Internationale Verständigung, Aachen, Germany; Canvas Art World, Amsterdam; Center of Cuban Studies, New York; Alex Rosenberg Fine Arts, New York; Photo Zeit Gallery, Tokyo; Press Kit Gallery, Tokyo; 420 x 20 Gallery, Arhem.

Gulammohammed Sheikh

B. 1937, Surendranagar, India. Lives in Vadodara, India. Painter, ceramicist, writer.
Appointments: Professor of Painting, Faculty of

Fine Arts, Baroda, 1982-93; Visiting Artist, School of the Art Institute of Chicago, USA, 1987; Instructor in Art History, Faculty of Fine Arts, Baroda, 1967-81, 1960-63.

Awards: Padmashri, Government of India, New Delhi, 1983; Group 8, New Delhi, 1970; National Award, Lalit Kala Akademi, New Delhi, 1962; Bombay Art Society, 1963, 1961; Gujarat Atate Lalit Kala Akademi, Ahmedabad, India, 1961.

Solo Exhibitions: Sakshi Gallery, Bombay, 1996; CMC Art Gallery, New Delhi, 1991; Art Heritage, New Delhi, 1987; Centre Georges Pompidou, Paris, 1985; Musée Nationale d'Art Moderne, Paris, 1985; Kunika-Chemould Art Gallery, New Delhi, 1970-71; Jehangir Art Gallery, Bombay, 1960.

Group Exhibitions: Gallery Chemould, Bombay, 1996; Village Gallery, New Delhi, 1996; IV Asian Art Show, Fukuoka, Japan, 1995; Royal Academy of Arts, London, 1982; Hirshhorn Museum and Sculpture Garden, Washington, D.C., 1982; Cinquieme Biennale de Paris, 1967; VII Tokyo Biennale, Japan, 1963.

Penny Siopis

B. 1953, Republic of South Africa. Lives in Johannesburg. Mixed media artist.

Appointments: Professor of Fine Arts, University of the Witwatersrand, 1995 - present.

Awards: Residency, Delfina Studio Trust, London, 1995; Vita Art Now, South Africa, 1995, 1991, 1988;

Foundation for the Creative Arts and the Standard Bank Foundation, South Africa, 1994; Visiting Research Fellowship, Leeds University, London, 1992-3; Residency, Standard Bank National Festival of the Arts, Grahamstown, South Africa, 1992; University Council Overseas Fellowship, 1992; Volkskas Atelier Awards, First Prize, 1986; Residency, CITE Internationale des Arts, Paris, 1986.

Solo Exhibitions: Villa Medici, Rome, 1999; Curator, *Truth Veils*, Wits Gallery, Johannesburg, 1999; Goodman Gallery, South Africa, 1998; Buld Museet, Urneä Sweden, 1998; Standard Bank Gallery, Johannesburg, 1994; South Africa National Gallery, Cape Town, 1992; Standard Bank National Festival of the Arts, Grahamstown, 1992; Goodman Gallery, Johannesburg, 1990, 1987; Market Gallery, Johannesburg, 1983; NSA Gallery, Durban, 1982; Hiscock Gallery, Portsmouth, England, 1980.

Collections: Chase Manhattan Bank, New York; Durban Art Museum, South Africa; Johannesburg Art Gallery; King George VI Art Gallery, Port Elizabeth; Peter Stuyvesant Collection, Netherlands; Pretoria Art Museum, South Africa; Rembrandt van Rijn Foundation, Stellenbosch, South Africa; Roodepoort Museum, South Africa; South Africa National Gallery; University of South Africa, Pretoria; Standard Bank and Trust Banks, Johannesburg, South Africa.



VISION

In keeping with the spirit of its founder and the tradition of friendship and hospitality which has been established over a period of more than three decades at the castle of Civitella Ranieri, the Civitella Ranieri Foundation seeks to enable a wide variety of artists and thinkers from around the world to pursue their own work in their own way and to exchange ideas in the peaceful but inspiring setting of the castle.

MISSION

The Civitella Ranieri Foundation, a non-profit private operating foundation organized under the laws of the State of New York, maintains a center for its artist-in-residence program at the Civitella Ranieri castle just outside the town of Umbertide in the Province of Perugia, Italy. The mission of the Foundation is:

1. to bring together visual artists, writers, musicians and thinkers from around the world who have demonstrated exceptional talent and an enduring commitment and who would not normally be in contact with each other (“the Fellows”). The guiding principle of the nomination and selection process is to attract gifted individuals, young or old, who represent the full range of artistic practices, not excluding more traditional forms of expression.
2. to provide for the Fellows simple but agreeable board and lodging, as well as access to a private studio and essential materials for a period usually ranging from one to two months, and thereby to encourage the production of new work.
3. with the help of our Fellows, gradually to build a network of international contacts and thereby to encourage the wider dissemination of ideas and influences fostered by the shared experience of residency at Civitella Ranieri.
4. to maintain a nomination and selection process that promotes all these goals.

PROGRAM

The Civitella Ranieri Center is a workplace for artists from different disciplines and countries, quartered in the fifteenth century Civitella Ranieri castle near Perugia, Italy. The Center is funded by the Civitella Ranieri Foundation, a New York based not-for-profit organization.

The Center operates an artist-in-residence program that permits artists to concentrate on their work in their studios while also encouraging an exchange of ideas over meals and informal gatherings. The inspiration for this endeavor grew directly out of the traditions which emerged over the past three decades at the castle.

In 1995 the Civitella Ranieri Foundation awarded and hosted its first Fellows. Over the past 5 seasons, 41 visual artists, 28 writers, 16 musicians and 4 film makers from 38 countries have participated. Fellows are in residence for a period ranging from four to eight weeks, concentrating their efforts on individual projects in the visual arts, literature, music and film. Dinners provide an opportunity for open and free-ranging discussions in a relaxed atmosphere.

SELECTION

The Civitella Ranieri Foundation gives fellowships to artists, musicians, writers and film makers on an invitational basis. For this reason it does not accept unsolicited applications and cannot award a Fellowship to persons who have not been specifically recommended by one of the Foundation's Nominators.

The Foundation selects its Fellows through a two-tiered selection process. A large group of internationally and artistically diverse critics, academics and artists recommend potential candidates for a Fellowship. Candidates are then invited to submit an application complete with a sample of their work for review by a Jury specializing in a single discipline. The Jury is made up of no less than four internationally respected artists or professionals familiar with the artistic discipline of the candidates they are reviewing.

This process was designed to give the Foundation access to the widest possible selection of artists in a variety of disciplines from all parts of the world. The Foundation has a large and growing group of international Nominators, each specialized in an artistic area.

Colophon

PAST CIVITELLA RANIERI FELLOWS:

1995

Visual Arts

András Borócz

Amy Hautt

Bohdan Holomicèk

Catalina Parra

Regina Silveira

Jeanne Silverthorne

Literature

Andrei Bitov

Duo Duo

Martin Simečka

1996

Visual Arts

Anne Bray

Mark Dion

Anna Esposito

Carmela Gross

William Kentridge

Ilona Lovas

Claudio Mubarac

Dan Perjovschì

Cesare Pietroiusti

Mali Wu

Hiroshi Yoshimizu

Literature

Claribel Alegria

Marie-Claire Blais

Kamau Brathwaite

Bei Dao

Susan Griffin

Yang Lian

Elvira Orphee

1997

Visual Arts

Dennis Del Favero

Carlos Garaicoa

Liselot van der Heijden

Egle Rakauskaite

Rosângela Rennó

Accra Shepp

Film

Atom Egoyan

Literature

Anita Desai

Liliana Heker

Gcina Mhlophe

W. S. Rendra

Wera Sæther

Tomaz Salamun

Ivan Vladislavic

Music

Marty Ehrlich

José Maceda

Chinary Ung

Chen Yi

JURORS WHO SERVED BETWEEN 1995 AND 1998:

Visual Arts

Anne Bray

Alan Feltus

Alice Rose George

Benje LaRico

Antonio Muntadas

Fumio Nanjo

Martin Puryear

Regina Silveira

Literature

Alberto Manguel

Martin Mooij

Barbara Richter

Zdenek Urbanek

Luisa Valenzuela

Music

Steve Gerber

Wayne Horvitz

Judith Shatin

Archie Shepp

Chou Wen-Chung



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