PRESS RELEASE

CreArt European Exhibition 2013. Within the framework of the CreArt project funded by the Culture Programme of the European Commission

17 EUROPEAN ARTISTS FROM THE CreArt NETWORK PARTICIPATE IN THE FIRST TRAVELLING EXHIBITION "MORE REAL THAN THE REAL" THAT WILL BE OPEN NEXT 21st JUNE IN VALLADOLID (SPAIN).

Next Friday 21st June, it will be open in the Municiapal Exhibition Hall of "La Pasión" of Valladolid (Spain) the first **CreArt** European Exhibition **MORE REAL THAN THE REAL**, curated by the Italian Ilaria Bonacossa and organized by the Municipality of Valladolid in collaboration with the rest of the CreArt cities.

In the exhibition participate 17 European artists selected among 60 proposals that go from painting to photographs to installations and digital media: **Joao Pedro Trindade** (Aveiro-PT) **- Rodrigo Malvar** (Aveiro- PT)**- Virgis Ruseckas** (Kaunas-LT) - **Lidia Giusto** (Genoa-IT) - **Márton Ildikó** (Harghita County-RO) - **Veres Imola** (Harghita County-RO) - **Marit Roland** (Kristiansand-NO) - **Annalisa Macagnino** (Lecce-IT) - **Ulrich Fohler** (Linz-AT) - **Elke Meisinger** (Linz-AT) - **Mark Sengstbratl** (Linz-AT) - **Radek Kalhous** (Pardubice-CZ) - **Ondrej Bachor** (Pardubice-CZ) - **Germán Sinova** (Valladolid-ES) - **Eduardo Hurtado** (Valladolid-ES) - **Zygimantas Augustinas** (Vilnius-LT) **Adrian Sandu** (Arad-RO) **.**

With occasion of the opening, selected artists and representatives and technicals of the partners cities in charge of the implementation of the CreArt project have been invited to come to Valladolid and attend the opening. The exhibition will be open until 18th August, to travel then to Lecce (Italy) and Arad (Romania).

MORE REAL THAN THE REAL

"Our world has been launched into hyperspace in a kind of postmodern apocalypse. The airless atmosphere has asphyxiated the referent, leaving us satellites in aimless orbit around an empty centre. We breathe an ether of floating images that no longer bear a relation to any reality whatsoever".
Jean Baudrillard, Simulations, New York: Semiotext(e), 1983.

In hyper-reality, signs no longer represent or refer to an external model. They stand for nothing but themselves, and refer only to other signs. Thus even contemporary art has become a simulacrum, a copy of a copy, whose relation to the model has become so attenuated that it can no longer properly be said to be a copy. It stands on its own as a copy without a model. Today we seem to perceive the world and its transformations more through digital representations and images than physical encounter. Decoding information through the web, we are loosing the capacity to relate to reality and are developing our emotions in a space of pure subjectivity, where perceptions are abstract and liquid. Thus visiting an exhibition of contemporary art offers a unique chance to test our perceptions and our assumptions on reality. It is surprising how photographs become more abstract than paintings or installations evoking a desire for a psychological space of emotions and thoughts, while painting questions it's representational vocation becoming a means that artists employ as a performative practice.

The work of the artists in this exhibition seems to offer us a way of discovering the world by looking inside ourselves, through the immersion in a series of microcosms that have been forged by different backgrounds and contexts; their

production offers us access to a series of articulate mindscapes. Their visions often develop out of domestic scenarios, like the works of Lidia Giusto or Elke Mesinger demonstrate, each in their own formal language. It is fascinating how they construct through their series of images, emotional journeys in empty domestic spaces. Their photographs do not portray a specific environment or a recognizable architecture, instead, their work shows how emotions are linked to our perception of buildings in which the human presence has in some way dematerialized. Physicality and hand labour are central, on the other hand, in the production of Annalisa Macagnino's blankets constructed by recycling material such as wood or hair, as much as in Veres Imola menacing wearable fur neck sculpture. Both these artists use objects in relation to the body in order to create a sense of disturbance and unease. Similarly Ulrich Fohler portrays a tactile sculpture born from the assemblage of all the black objects in her home, which remains, in its bi-dimentionality, more sculptural than representational.

On the contrary the seductive and frail paper-installations by Marit Roland or the technological spaces that envelop us with sounds created by Rodrigo Malvar, project us in a synesthetic journey where colours, images and sounds offer an alternative reality in which rational parameters seem to collapse. Process is central also in the installations of Eduardo Hurtado that develops, through the contamination between video and sculpture, works that transform the exhibition site in an emotional landscape.

Similarly the paintings of Adrian Sandu or João Pedro Trindade, are not windows on reality but develop as mechanisms for the representations of micro-universes that become metaphors of abstract geographical representations, personal attempts to order reality. Likewise in his pseudo scientific environments Ondrej Bachor creates models of thinking processes, transforming art in means of representing of exchanges of energies and procedures of transformation.

The photorealist works in the show are clearly developed by 'copying' photographs of an original, thus turning a copy of a copy in something that feels more real than the original itself. Thus, Zygimantas Augustinas and Germán Sinova take reality as their focus creating disturbing human presences that occupy the exhibition space as ghosts that oblige us to come to terms with the perception of our own bodies.

Finally the traditional genre of landscape painting is appropriated and rendered contemporary in the critical representations of landscapes created by Radek Kalhous in which the use of pop colors and montage portray a landscape in radical transformation. Márton Ildikó uses photography as a way of describing traditional representations of folk life still in use in her region, while Mark Sengsbratl photographs natural landscapes as absolute examples of beauty. The cold tone of the light, in his work becomes painterly and the monumental qualities of nature enter into a strong relation with the physical perception of our own bodies.

After decades in which young European artists have tried through their work to question politics and national identity, it seems that today, maybe in response to a general crisis, young talents prefer concentrating on the representation of their own specific universe, through cryptic signs that turn all of them into multilateral mediators between reality and its perception offering a vision of how contemporary art can develop. As a whole this exhibition talks of our complex relation to reality creating a fluid space between what the artworks represent and how they represent it. Contemporary art has developed now through a globalized art scene where languages and practices are continuously displaced, yet a personal and individual point of view similar to a form of anthropology of contemporary society seems to link the projects presented in this European Exhibition, as a crucial event capable of enhancing artist mobility and the circulation of artworks within the framework of the EU funded project **CreArt** (Network of Cities for Artistic Creation). This exhibition will tour Europe, in the following months, presenting the selected projects first in Lecce (IT) and subsequently in Arad (RO). The hope is that the local calls for residencies and workshops published and shared by the eleven **CreArt** cities will bring important new exhibitions and exciting new artworks across the EU.

Ilaria Bonacossa

OBJECTIVES OF THE CreArt PROJECT

Placing art and creativity at the centre of its activities, **CreArt** seeks to:

1. Foster creativity through the exchange of experiences, good practices and joint work among artists, artist groups and associations, cultural operators, researchers, industry and civil society bodies, educational institutions and the general public, from different countries and cultural traditions, including intergenerational exchanges.
2. Promote cultural exploration amongst target groups, encouraging the development of Europe's cultural heritage.
3. Develop common training methodologies for specific groups (children, youth and adults) promoting creativity as a skill for personal development.
4. Establish a permanent and professional system of mobility, exchange and joint work experiences among artists and cultural managers.
5. Identify a methodology of professional management that generates sustainable cultural organizations in medium-sized cities, fostering public-private partnerships and civil society participation.
6. Support creativity networking among medium-sized cities.
7. Develop and better exploit technological tools and for the exchange of creativity and cultural resource management.
8. Create and standardize systems of analysis and research within the framework of local cultural policies, in order to maximize the sustainability of the project and its financial resources in the future.

In order to achieve these objectives, CreArt will establish a permanent and professional system of mobility, exchange and joint work experiences, in visual arts, among artists, groups and associations, cultural operators, educational institutions and the general public, focusing in 4 main actions:

a) Analysis of management models to support visual arts & creativity in Europe
c) Training, innovation and experimentation programme for the promotion of creativity.
d) CreArt European Travelling Exhibitions.
e) Dissemination and transfer of activities and results.

CreArt CITIES

Aveiro, "The Portuguese Venice", is one of the cities with the highest economic level in Portugal. Aveiro is notable for the variety of its rich museums. The Aveiro University is one of the most important research and teaching centres in Portugal.

Delft, one of the main cities in the Netherlands, located between Rotterdam and the Hague, famous for being the birthplace of the painer Vermeer and by their blue color pottery. The Foundation **id11** in Delft organizes and offers residences for artists and accessible presentation and working places for artists, where experimentation can flourish.

Linz was European Capital of Culture in 2009. Crossed by the river Danube, is the capital of Upper Austria. Its strong industrial development contrasts with its vibrant and intense cultural life. The renovated **Atelierhaus Salzamt** under the authority of the Linz City Council develops an Artist in Residence Programme (Urban Interventions) with bilateral exchanges, a platform for interaction first at a local level combined in a second step with an interregional artistic exchange.

Vilnius, capital of Lithuania**,** was also along with Linz, European Capital of Culture in 2009. The historical centre of Vilnius, -the northern Jerusalem - is Cultural Heritage of Humanity by UNESCO since 1994.

Pardubice, is one of the most beautiful cities in the region of Bohemia. Located 100 km from the capital city of Prague, and on the Elbe river, Pardubice has a major university and a prominent industrial centre.

Kaunas the city of museums, is the second largest city in Lithuania, and one of the great cultural centres and economic of Lithuania. **Artkomas** is a public institution established in 2006. Each year 40 exhibitions of visual arts are organised, besides musical projects and others related to scenic arts. Artkomas stands out as well in International cooperation programmes.

Lecce, twinned city of Valladolid, is known as the "Florence of the South" or "Capital of the Baroque" due to its magnificent architecture was one of the cities more artistically alive between the 17th and 18th centuries.

Kristiansand, Capital of the county of Vest-agder in southern Norway, was founded in the year 1641 by king Christian IV. It is the sixth largest city in Norway and one of the best cultural cities in the country.

Arad is located in the famous region of Transylvania near the border with Hungary. It is beautiful magic city filled with beautiful buildings.

Harghita is a county in the centre of Romania, in the region of Odorhei, east of the region of Transylvania, and whose capital is Miercurea Ciuc. Its population is mostly Szeklers, a people that came from Asia and continue to speak a language similar to hungarian.

Genoa is one of Europe's largest cities on theMediterranean Sea and the largest seaport in Italy. Part of the old town of Genoa was inscribed on the World Heritage List (UNESCO) in 2006.
The city's rich art, music,gastronomy, architecture and history, allowed it to become the 2004's European Capital of Culture. It is the birthplace of Christopher Columbus.

Valladolid, located in north-central Spain, it is the capital of the autonomous community of Castille and Leon. Valladolid is a welcoming city, socially cohesive and well integrated. The Municipal Foundation for Culture was created by the Valladolid City Council in 1982, and has been in charge of the organization of the cultural and recreational activities of the city since then

MORE INFORMATION IN OUR WEBSITE: **www.creart-eu.org**