

## **Progetto Oreste (1997–2001). A kind of index**

Oreste is not a group: in fact there is not a list of individuals who belong to it, or, viceversa, a list of people who do not.

Oreste was an international network, initiated by some Italian artists, that organised itself as open residencies and other events (including participation in the 1999 Venice Biennale). 'Oreste' aimed to create conditions where artists, curators, other cultural practitioners, and the public, could meet in a context that combines work and pleasure.

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### **Oreste alla Biennale (1999)**

Chi è Oreste? Oreste non è nessuno. Non è un gruppo che produce opere collettive, non è un sindacato che rivendica riconoscimenti, non è un'associazione culturale. Per ora è un insieme variabile di persone, in prevalenza artisti italiani, che da circa due anni - dalla prima residenza presso la foresteria comunale di Paliano - lavora per creare spazi di libertà e operatività per idee, invenzioni, progetti. Sono artisti che si sono "trovati" (e che continuano a trovarsi, in un processo ramificato e aperto), che fanno della collaborazione e della relazione con gli altri una pratica abituale della loro professionalità, che sono portatori di una modalità di lavoro che probabilmente è condivisibile da molti altri, in Italia o altrove.

Residenze estive, laboratori, pagine web, riunioni, viaggi, convegni, discussioni via voce e via e-mail, libri, teorie e pubbliche prese di posizione testimoniano la vitalità e la capacità di Oreste di mettere in comune risorse, qualità ed esperienze, di mettere in gioco un'apertura ai linguaggi, ai contesti e alle relazioni; una disponibilità alla spregiudicata individuazione e sperimentazione di nuovi possibili canali comunicativi.

L'invito a partecipare alla Biennale di Venezia offre, per la prima volta, un'opportunità di grande visibilità anche internazionale, che si cercherà di utilizzare mostrando non le opere dei singoli artisti, ma le modalità di lavoro che i partecipanti ad "Oreste" hanno messo e stanno mettendo a punto, e le possibilità che si creano in termini di scambi di informazioni, costituzione di sinergie, progetti per realtà territoriali non deputate o addirittura marginali. Per una realtà come "Oreste" infatti la Biennale rappresenta soprattutto l'opportunità di contatti e relazioni con gruppi, associazioni, individui che all'estero lavorano, magari già da tempo, secondo simili criteri di apertura e di ricerca e che, in gran parte, saranno presenti a Venezia. Prendere questi contatti offrirà un'occasione unica di conoscenza di persone, di risorse, di strumenti e metodi di lavoro, nonché la possibilità di elaborare progetti comuni, e di inserirsi o magari contribuire a costituire una rete di relazioni e collaborazioni. Lo spazio "A" del Padiglione Italiano sarà dunque allestito come un luogo di incontri, una "stanza relazionale", nella quale poter parlare, vedere materiali, rilassarsi, lavorare insieme.

[www.undo.net/oreste](http://www.undo.net/oreste)

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**It's too late, but it is for free (Prammatica) (2000)**

by Giancarlo Norese and Cesare Pietroiusti

(Handed out at meeting 11-12th May, 2000, Royal College of Art, London, on the occasion of the exhibit "Democracy!")

Oreste is not a group: in fact there is not a list of individuals who belong to it, or, viceversa, a list of people who do not. You will never know who is part of it and who is not.

Oreste is not simply a container for (or a sum of) initiatives because, although not a group, it is made of the enthusiasm, the ideas and the characteristics of those persons who, in different moments and in different contexts, represent it as a collective entity.

Someone could ask: how do I become a member of Oreste? And nobody can actually answer to that; but for sure, from time to time, someone new comes out and, at a certain moment, s/he is into it. There is not a specific city where Oreste is located, nor a definite working space for it. There is not a definite program, nor rules: nevertheless sometimes it works very well.

You could ask if Oreste actually still exist. It does, in the mind of the ones who are sure not to be part of it. For all the others, the uncertain ("am I part or am I not?"), the most common experience is probably that of a radical discontinuity; Oreste's existence-in-life depends on events, on new ideas, and, most of all, on the enthusiasm that any kind of opportunity can create.

Therefore Oreste do not correspond to any already existing model; it tries, instead, to experiment a new one, that could be defined that of a network-organism whose main characteristics, at the moment, are:

self-organization;  
openness;  
multiplication;  
communication;  
self-determination

A certain lack of definition is maybe the reason why it is invited to exhibitions, being seen not as much as an organization or a union, but rather as a "super-artist".

Such a network-organism, that works on the base of an openness and a multiplication of people involved, has inevitable side-effects such as self-destructive behaviors of individuals who feel themselves excluded, or isolated at the margins, and the necessity to negotiate among different levels of awareness, etherogeneous agendas, different needs.

Being based on multiple connections, such an organism not only experiment a new model for a collective activity, but could also find a way to get access to the European funds for culture, that - accordingly to the official statements - should orientate themselves more and more towards multipolar and multinational projects. A network between independent (artist-run, not-for profit, whatever) initiatives could give birth not only to a permanent forum with people meeting and exchanging information and resources regarding their own cultural practices - that is the model the Italian artists and curators experimented initiating the Oreste experience, in Paliano in 1997. Such a forum could become a place where participants put on a common ground their competencies regarding possibilities to get EC funds.

This would be justified by the simple fact that, working accordingly to a multipolar model, a competitive position (if you get the money, I won't), will be

replaced by a cooperative one that increases each participant's possibilities of success.

Until now Oreste has received:

for the Oreste 0 residency in Paliano (July 1997):

- one month free use of the "Foresteria", a 40 beds hostel with common spaces and a little park, from the Comune di Paliano;
- logistic support, equipments, and food, from the organization "Zerynthia" and from Mrs. Elisabetta Colaceci;
- free use of a huge refrigerator with 50 kg of frozen fish and potatoes;

for the "How do I explain to my mother that what I am doing is useful?" three-days meeting in Bologna:

- free use of the conference hall and equipment, from the Link;
- hospitality in different houses of artists living in Bologna

for the publication of the book "Progetto Oreste 0":

- money to cover the typography expenses, from "Zerynthia";
- distribution of the book, from Charta publisher, Milan

for the residency Oreste 1 (Paliano, July 1998)

- one month free use of the "Foresteria" and its daily maintenance, from the Comune di Paliano;
- part of expenses for food, from Zerynthia and Mrs. Elisabetta Colaceci

For the publication of the book "Progetto Oreste 1"

- money to cover half of the typography expenses, from "Zerynthia";
- distribution, by Charta publisher

For the "Oreste at the Venice Biennale" project:

- the space and equipment, from the Venice Biennale;
- wine, bread and other food by several sponsors (Cantine Crifo, Asso.Pr.Oli, and Tarallificio Cascione, Ruvo di Puglia; Consorzio Panificatori di Matera; Cantine Sergio Mottura, Cioccolaterie Berardi)
- tables, chairs, sofas, from Zanotta, Milan;
- Internet access by Flashnet;
- thirty thousand copies of a little brochure with the complete program of the project, from Zanotta;
- a coffee-machine with hundreds of free cups of coffee, from Carissimi;
- a water-dispenser, from Aquaself;
- money to cover expenses for an open-air party in Venice, and other organization expenses, from Farindustria;
- money to cover the two month rental of an apartment, from the visitors to the show who bought one or both of our books.

For the "Bacinonapoli" event:

- money to cover expenses for travels and food, by Pompeiorama and the Comune di Napoli;
- free hospitality from the local artists.

For the Oreste 2 residency (Montescaglioso, August-Sept. 1999):

- money to cover part of the expenses for food and housing, from the Comune di Montescaglioso and the Regione Basilicata;
- free use of the S. Angelo Abbey for meetings, from the Comune di Montescaglioso;
- wine, by local producers.

For the publication of the book "Oreste at the Venice Biennale"

- money to cover part of the typography cost, from Farindustria

- distribution and part of the money for the book cover, from publisher Charta

For the participation to the exhibition "Democracy!" in London:

- 500£ from the Royal College of Art
- 200£ from the Istituto Italiano di Cultura

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**Oreste meeting at Democracy!, Royal College of Art, London (2000)**

An article by Anthony Iles, a\_529 (at) hotmail.com

Oreste meeting 11th-12th May 2000

The Italian artist initiative Oreste were invited by members of the Royal College of Art Curating course to participate in the exhibition *Democracy!*

Artist groups, representatives from artist-run spaces and individuals were invited to take part in a series of discussions over two days, with the aim of promoting discourse, gaining access to the activities of other groups and initiating future collaborations. #1 See accompanying list of attendants. 2#

"Oreste is not a group: in fact there is not a list of individuals who belong to it, or, vice-versa, a list of people who do not. You will never know who is part of it and who is not. Oreste is not simply a container for (or the sum of) initiatives because, although not a group, it is made up of the enthusiasm, the ideas and the characteristics of those persons who, in different moments and in different contexts, represent it as a collective entity." 2#

This text seeks to essay upon the artist network Oreste and the meetings it organised at Democracy! Royal College of Art, London. Rather than a straight report on the event or a feature on Oreste I would to read the two phenomenon through each other, the possibilities that Oreste's practice alludes to, and its mediation through the context of current artistic practice in London. I intend to introduce Oreste's practice in a manner that continues its ambiguities but also challenges them by proposing a deliberately partial idea of what it is, what it might be and in many ways my hopes for what it could be.

One of the reasons that makes engagement (ergo participation) with Oreste's practice/process interesting is that it makes fixed positions unstable; # It was virtually impossible to assume the position of an objective observer or listener at the meetings; the debate led nowhere and meant nothing without contribution; a position characterised by Oreste's publicity material as one of "radical discontinuity"... 3# It is from the position of a participant, a critic but also a self-confessed fan that I respond to Oreste's activities and their implications for art practice elsewhere.

The fact that Oreste operates within established art institutions (such as the Venice Biennale) without following the given rules of exhibiting (in fact they do not exhibit anything) or designating their activities as art, makes their work a little difficult to understand. Instead they use invitations to exhibitions to produce meetings, discussions and above all to develop relationships with other artists and groups. As such all their activities are temporary and involve a large and ever-changing number of participants. They organise as a network, that is horizontally, sharing communication, resources and workloads through spread connections.

The meetings at the Royal College of Art left me with many questions about where the model Oreste offered might lead and how it might initiate thought on a range of issues crucial to current art practice. The most immediate and compelling question asked me what it might mean to do cultural work within a context that accepts and in fact depends upon conditions of fluidity and effacement. A space that promotes collective endeavour independent of bureaucratic order but, fundamentally does not prescribe to how or what end this space is to be used or who owns it.

"Oreste do not correspond to any already existing model; it tries to experiment a new one, that could be defined (as) that of a network-organism whose main characteristics, at the moment, are self-organisation; openness; multiplication."4#

Oreste do not have an agenda beyond those of "self-organisation; openness; multiplication" leaving us to fill in the gaps ourselves. This has negative consequences, it is easy (for those with shorter attention spans) to dismiss Oreste as confusing or unclear. However, the desire for answers or clearer definitions can propel one to answer questions oneself, or at least ask them of others. This in the end is the endearing and radical quality of these meetings (and presumably others Oreste have held), that they provoked questions and desire for action more than they satisfied them.

My first direct encounter with Oreste characterises some of the contradictions it produces within the viewer/participant: Upon entering the lecture hall at the Royal College I was greeted by the question (thrown from behind a clipboard) "Are you a group?" Do I look like a group, I wondered? Will I be denied access if I admit to being an individual? Should I be in a group? Would I be more powerful/acceptable/authoritative if I was? Grateful to have the opportunity to clear the dispel rumours and gossip surrounding my knowledge of Oreste, I continued my quiet crisis of subjectivity whilst the meeting began.

An introduction was made by representatives of Oreste, quickly cut short by artist/activist Gustav Metzger who insisted that rather than hear any more about Oreste (they had made a short presentation during the opening of the exhibition), we move straight to presentations by, and discussions with, the artist groups, independent spaces and curators invited. Although the list seemed limited considering the number of groups, collaborative practices, artist run spaces in London let alone the UK, the practicalities of collating such a list, motivating and housing all the groups did not really make this valid a point of criticism. Throughout the meeting I did have the feeling that so many people who occupy positions within the "independent" /"alternative" scene could have benefited from being there.

Two problems appeared immediately in the form of re-occurring issues and actual barriers to the development the discussions. One was the sense of urgency (highlighted by Metzger) to use this valuable time constructively, to realise the "importance of meetspace"4 the second was others confusion over what we were actually there to do. There was a tension between those who understood Oreste's offer of a radical alternative to the "star system", and wished to seize upon the time to discuss, develop ideas, collaborations and those who, a little bewildered by the discourse surrounding the event got out their slides and tried to promote their practice (perhaps in the hope that they would get a show in Italy out of these tired gestures).

As corresponding issue was the self-evident cumbersome nature of group structures and "democratic" procedures. This is almost certainly a necessary evil, one Oreste successfully bridge in their practice and approach, oscillating between anarchic humour and critical contribution. It was gratifying to see how Oreste's representatives remained relaxed even as the discussion appeared to be going nowhere and

time slipped away without any productive contribution to the possibilities the situation offered. Crude comparisons were made between the situation in Italy and the UK, old wounds between the centrality of London and the rest of the country were opened, examined and given what felt like a very temporary dressing. Debates about what the current definition of "alternative" space was, whether it was shared notion at all, felt laboured and always seemed to lead to dead ends. Discussions lurched from reports on individual practices or histories to questioning Oreste's internal structure or means of communication.

Rather than develop dense theoretical debate about group structures and organisational strategy (that, although often important, frequently slow up and eventually trap many small politically grounded organisations) 5#, Oreste maintain a fluidity and flexibility which is self-reflexive and importantly allows for mistakes, diversions. If indeed what Oreste is doing is in any way radical then it is to be radically slow, more meaningful and effective for its convoluted route. In this way difference (whether of politics, economics or geography) is maintained and can be negotiated rather than eliminated. The confusions, crossed wires and opposing agendas that appeared at the time frustrating and destructive actually communicated a diversity of opinion and approach in the UK and challenged established positions. (My own and those of others). This chaotic atmosphere felt at odds with the smart and orderly setting typical of the British art establishment. The art world thrives on fashion, on the making, marketing and selling of commodities on a transnational market. Whether this be the marketplace of ideas, institutional images, discreet objects or city-break tourists, like all other operations hooked up to the flows of the spectacular economy it is motored by a superficial speed of transaction and circulation. This process actually supports a kind of stasis, the illusion of movement necessary to maintain the status quo. Oreste counters this superficial speed with its own intensity of movement.6#. In the current state of capitalist exchange based on alienated labour and distance the emphasis on real meeting between people in time and space takes on a critical light. Human exchange and contact with all its problems; inconvenience and difficulty begins to define itself in opposition to the dominant realm of production; the virtual, and begins to develop new resistant and meaningful forms of contact and modes of social production. As such, whilst Oreste's (and other similar networks) existence has been dependent on the widespread availability of e-mail, Oreste have learnt from the critical culture that has developed in tandem with the use of the internet, a phenomenon epitomised by the mailing list Nettime.

"Now that the varieties of virtual communities are growing, it is no longer enough to merely announce their existence. People demand substance < not only outsiders but, most of all, the members of the groups themselves. The best way to speed up the process of production is to meet in real space, to confront the loose, virtual connection, to engage in the complex and messy circumstances of real time-space, and to present the audience (and possible future participants) with actual outcomes."7#.

Oreste open spaces for contact and exchange. Whilst remembering similar experiments in artist organisation in the 1960/70's (notably Art workers Coalition and Artists for Cultural Change based in New York, and Artist Placement Group based in London) they do not prescribe utopian aims or explicit political goals. I believe that the will to organise on this level is political in itself and that since any cultural agenda is subject to the overarching agenda of capitalism the refusal to prescribe direction or representation at this stage is a necessary strategy. Discussion of how to create new forms of collective action and creativity are much needed at the moment, in the UK we have seen an increase in the numbers and sizes of spaces in which to experience art. Contemporary art is apparently engaging with wider and wider audiences each year, yet the public conception of the artist

remains rooted in nostalgia and the assymetry of power between the mass of artists and the minority of dealers star artists and curators remains. The designated spaces in which artists can operate remain what can be put in a clean white room or between the pages of a book. Despite the drive throughout this century towards the closing the gap between creative endeavour and everyday life and needs, art remains in the service of a cultural and political elite.

Oreste have initiated an artistic practice that is based on producing new opportunities for discursive creative expression. Whilst I think this is extremely important, if Oreste and other similar initiatives are to move forward into wider fields of operation there may be some problems. The promotion of open structures and network-organisms aestheticises politics without any direct political content or action. There is a danger that at the heart of the networks as with other labyrinthine meaning systems is not radicality, but vacuity. The promise of communication is hollow unless people have something to say. This was perhaps the paradox of the meetings at the RCA, for me what felt like urgency to others probably felt like ennui. Unfortunately like other forms of self-organisation and "independent" cultural work it, networking (politicized or not) amounts to free labour and can eventually serve the interests of the dominant elite; the market, institutions, developers, government, corporations etc. Cultural work with e-mail lists whilst empowering and connecting people, explicitly beurocratises art practice, and as beurocratic work goes it is probably the least well paid in the world. Attention must be directed to the fact that whilst these are useful tools for artists and activists they are also useful tools for those with vested interests in streamlining labour, flattening difference and removing the divisions between work and leisure. There is a need to re-think the modes of production and sites of distribution that apply to art and Oreste make an important contribution towards this process. Their network-organism could be a useful model through which to do this, but there remains a lack of understanding of what these new forms of organisation are and what they might mean for artists. On the last afternoon of the second day of meetings a new shape was created; people broke with the formality of the lecture hall and gathered at the front in a circle, the dynamics changed. Just as it felt like critical ground was being gained a question was thrown from the back of the hall from outside the core of discussion.

"What is a network?"

Perhaps something...

"very close to communicating, communicated and able to communicate".8#.

but then, (at least on this occasion) perhaps not.

Anthony Iles  
16/7/2000

LIST OF ATTENDANTS TO THE MEETING (see 2#)

The Annual Programme (Manchester)  
Arthur R. Rose (London)  
Attitudes (Geneva)  
Common Culture (Stoke on Trent)  
Volker Eichmann  
Foreign Investment (London Switzerland etc)  
Ella Gibbs/Belt (London)  
Gustav Metzger (London)  
Inventory (London)

Ana Laura Lopez de la Torre  
 Konstakuten (Stockholm)  
 MSDM  
 Sali Gia Gallery (London)  
 Sunday School (London)  
 Szuper Gallery (London)  
 Alun Rowlands (London)  
 Martin Clark (London)  
 Work and Leisure International  
 Caroline Bachmann  
 Pino Boresta  
 Emilio Fantin  
 Meri Gorni  
 Giancarlo Norese  
 Cesare Pietroiusti  
 UnDo.Net

#### FOOTNOTES

- 1#. Precied from e-mail press release for Oreste at "democracy".
- 2# Note the participants were invited directly by Oreste and on behalf of Oreste by members of the curating course. the meeting was open to the public and therefore many of those who attended (myself included) were not invited, likewise many of those invited, did not attend.
- 3#. Giancarlo Norese and Cesare Pietroiusti. Introductory text about Oreste, Handed out at meeting 11-12th May, 2000.
- 4#.Geert Lovink, "The Importance of Meetspace: a manual for temporary media labs" from Oreste alla Biennale. Charta, Milan. 2000.
- 5#.Giancarlo Norese and Cesare Pietroiusti. Introductory text about Oreste. Handed out at meeting 11-12th May, 2000.
- 6#. For criticisms of this tendacy see Anon. "Evacuate the Leftist Bunker", Break/Flow no.3. Lucy Salahuddin "Drones of Autonomy" Transgressions: a journal of urban investigation. Issue 4, 1998.
- 7#. For discussions of movement see D & G. or Virilio
- 8#. Geert Lovink."The Importance of Meetspace: a manual for temporary media labs" from Oreste alla Biennale. Charta, Milan. 2000.
- 9#. Riccardo Held "Fantasy About Oreste" from Oreste alla Biennale. Charta, Milan. 2000.

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## **Le provviste di Oreste**

Progetto per Le Tribù dell'Arte, Galleria Comunale d'Arte Contemporanea, Roma  
21 aprile 2001

Oreste è un luogo, non una persona.

In questo luogo (che è sempre diverso) le persone si incontrano, mangiano, dormono e parlano, creando le migliori condizioni in cui possano manifestare le proprie idee e condividere nuovi progetti. Oreste, sin dagli esordi, si è alimentato del contributo libero e appassionato dei partecipanti, nonché del sostegno di sponsor e istituzioni locali.

Per vivere - pur trasformandosi - Oreste ha bisogno di essere un campo dove agiscano energie e contributi individuali che vanno a costituire un bene comune, fatto di esperienze, capacità, immaginazione, ma anche di cose utili.

L'idea portante di Oreste per "Le Tribù dell'Arte" è quella di creare un accumulo di beni materiali che verranno in seguito utilizzati nelle residenze estive, secondo un principio già sperimentato nel 1999 in occasione della partecipazione alla Biennale di Venezia. Il fitto programma di incontri e di eventi aveva in quel caso potuto contare non soltanto su conoscenze, informazioni e risorse messe in comune dai singoli partecipanti, ma anche sul supporto tecnico di aziende di arredamento, produttori vinicoli, fornitori di servizi Internet ecc.

Il nuovo "magazzino delle provviste" di Oreste trova posto durante la mostra "Le Tribù dell'Arte" all'interno della Galleria Comunale d'Arte Moderna di Roma, diventando il terminale temporaneo al quale fare affluire i materiali recuperati grazie a sponsorizzazioni o a donazioni: generi alimentari, attrezzature, servizi.

Alcuni monitor, infine, trasmettono in contemporanea i video registrati da diversi artisti durante il progetto di residenza "Oreste 3" (Montescaglioso, agosto-settembre 2000).

*Giancarlo Norese, Cesare Pietroiusti*

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## **Cronologia**

1-30 luglio 1997

Progetto Oreste 0 (zero), Foresteria comunale di Paliano (FR).

Per un periodo di un mese la foresteria viene messa a disposizione degli artisti. Ogni sera alcuni dei partecipanti (settanta artisti e curatori provenienti da diverse regioni) presentano il loro lavoro, si condividono idee e progetti futuri. L'iniziativa è promossa dall'Associazione Zerynthia, sostenuta dal Comune di Paliano e dalla Regione Lazio.

31 ottobre - 2 novembre 1997

"Come spiegare a mia madre che ciò che faccio serve a qualcosa?", Link, Bologna. Un convegno di tre giorni sul tema: comunicazione, quotidianità, soggettività nelle nuove ricerche artistiche italiane. Intervengono con una relazione una trentina di artisti e gruppi.

L'iniziativa è auto-organizzata dagli artisti e sostenuta dal Link.

maggio 1998

Pubblicazione del libro "Come spiegare a mia madre..." - Progetto Oreste 0 (zero)

Il libro raccoglie la trascrizione di tutti gli interventi degli artisti al convegno del Link e una selezione dei dibattiti. Edizioni Charta - I Libri di Zerynthia.

1-30 luglio 1998

Progetto Oreste Uno, Foresteria Comunale di Paliano (FR).

Seconda edizione del "Progetto Oreste". Partecipano complessivamente circa 160 persone, tra artisti e curatori. Promossa dall'Associazione Zerynthia, sostenuta dal Comune di Paliano e dalla Regione Lazio.

Presentazione del libro "Come spiegare a mia madre..." e di opere e documentazioni relativi al Progetto Oreste.

Care of, Cusano Milanino, 7 giugno 1998

Opera Paese, Roma, 23 ottobre 1998

Percorso Vita, Bologna, 28 novembre 1998

Viafarini, Milano, 14 gennaio 1999

Link, Bologna, 11 febbraio 1999

1999

UnDoOreste, progetto nel sito Internet UnDo.Net (<http://undo.net/oreste>)

Uno spazio di informazione, proposte e discussioni sui progetti e le modalità di lavoro di Oreste.

1999

Una proposta per il P.S.1

Una lettera indirizzata alla commissione del P.S.1 International Studio Program, sottoscritta da molti artisti italiani per proporre un utilizzo collettivo della borsa di studio a New York.

maggio 1999

Pubblicazione del libro "Progetto Oreste Uno"

Il libro raccoglie le testimonianze dei partecipanti alla seconda residenza di Paliano, nonché progetti, testi teorici e proposte. Edizioni Charta - I Libri di Zerynthia.

giugno-novembre 1999

Oreste alla Biennale

Harald Szeemann invita Oreste a partecipare alla XLVIII Biennale di Arti Visive di Venezia.

Oreste organizza cinque mesi di incontri, feste, pranzi, conferenze e free-pass al padiglione Italia, nella mostra dAPERTutto.

16-18 giugno 1999

Bacinonapoli

Tre giorni di incontri informali a Napoli, in cui gli artisti locali "adottano" 35 artisti provenienti da altre città.

25 agosto-16 settembre 1999

Progetto Oreste Due

Terza edizione del programma di residenza per artisti, tra Matera e Montescaglioso (Basilicata).

17-19 settembre 1999

"Piacere, Picasso!"

Tre giorni di incontri a Matera con artisti, curatori, filosofi e sociologi dedicati allo stato della ricerca artistica e alle associazioni culturali non-profit.

aprile 2000

Pubblicazione del libro "Oreste alla Biennale-Oreste at the Venice Biennale", che documenta gli incontri alla Biennale. Edizioni Charta.

aprile-maggio 2000

Democracy!

Oreste viene invitato alla mostra al Royal College of Art a Londra e organizza degli incontri tra associazioni di artisti e curatori europei.

agosto-settembre 2000

Progetto Oreste Tre

Quarta edizione del programma di residenza per artisti, tra Matera e Montesca-glioso (Basilicata).

settembre 2000

Organismi d'Arte Indipendenti

Un convegno a Lecce che intende mettere le basi per una collaborazione su scala europea tra organizzazioni di arte contemporanea gestite da artisti o curatori

aprile 2001

Le Provviste di Oreste

Oreste, invitato alla mostra Le Tribù dell'Arte a Roma, raccoglie e mette in magazzino beni e servizi (donati da sponsor o da individui di ogni parte del mondo) da destinarsi al successivo programma di residenza.

(Oreste muore)

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BOOKS

**"Come spiegare a mia madre che ciò che faccio serve a qualcosa?" / Progetto Oreste 0 (zero)**

ISBN 88-8158-179-5

Editore: Charta Art Books

Anno: 1998

Formato: 12x20

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Illustrazioni: 76 in b/n

Lingua: italiano

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Due libri in uno! Il volume, a cura di Giancarlo Norese, è a doppio senso di lettura: il primo titolo riguarda un convegno (a cura di Salvatore Falci, Eva Marisaldi, Giancarlo Norese, Cesare Pietroiusti, Anteo Radovan, Cesare Viel, Luca Vitone) tenutosi al Link di Bologna alla fine del 1997, al quale sono intervenuti più di 30 artisti, su un fenomeno recente in Italia: la voglia di lavorare insieme, progettare, pensare, organizzare, discutere, elaborare strategie comunicative

con un palpabile senso di apertura e di libertà. Il secondo è il diario di bordo di un'esperienza comunitaria unica di scambio di informazioni, idee, lavori e di elaborazione di progetti comuni fra artisti visivi italiani che ha avuto luogo nel luglio del 1997 alla foresteria comunale di Paliano (Frosinone). 70 artisti - contrariamente a quel che succede nelle "residenze per artisti" - si sono scelti, trasmettendo l'invito a partecipare al "Progetto Oreste" con un passaparola che ha girato tutta Italia da Accardi a Bruna Esposito, da Pirri a Modica.

### **Oreste Uno** (1999)

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Chi è Oreste? Oreste non è nessuno. Non è un gruppo che produce opere collettive, non è un sindacato che rivendica riconoscimenti, non è un'associazione culturale. Per ora è un insieme variabile di persone, in prevalenza artisti italiani, che lavora per creare spazi di libertà e operatività per idee, invenzioni, progetti. Sono artisti che si sono "trovati" (e che continuano a trovarsi, in un processo ramificato e aperto) che fanno della collaborazione e della relazione con gli altri una pratica abituale delle loro professionalità, che sono portatori di una modalità di lavoro che probabilmente è condivisibile con molti altri, in Italia o altrove. Residenze estive, laboratori, pagine web, riunioni, viaggi, convegni, discussioni via voce e via email, libri, teorie e pubbliche prese di posizione testimoniano la vitalità e la capacità di Oreste di mettere in comune risorse, qualità espressive e disponibilità a nuovi imprevedibili sviluppi. "Progetto Oreste Uno" è stato coordinato da Lorenzo Benedetti, Pino Boresta, Salvatore Falci, Sabrina Mezzaqui, Pino Modica, Giancarlo Norese, Cesare Pietroiusti, Anteo Radvan, Andrea Sporni, Sabrina Torelli, Cesare Viel, Luca Vitone.

Il libro, a cura di Giancarlo Norese e pubblicato da Charta con Zerynthia, è stato presentato alla 48<sup>a</sup> Biennale di Venezia nel 1999, all'interno dello spazio gestito dal progetto Oreste su invito di Harald Szeemann (dAPERTutto), e documenta il residency program organizzato a Paliano l'anno precedente.

Testi di Pierluigi Sacco, Stefano Arienti, Raffaella Arpiani, Giovanni Bai, Fabrizio Basso, Pino Boresta, Brigata Es, Gea Casolaro, Annalisa Cattani, Silvia Cini, Paola Di Bello, Bruna Esposito, Salvatore Falci, Emilio Fantin, Alessandra Galasso, Lorenza Lucchi Basili, Ferdinando Mazzitelli, Sabrina Mezzaqui, Marzia Migliora, Gruppo Mille, Ottonella Mocellin, Pino Modica, Giancarlo Norese, Laura Palmieri, Cesare Pietroiusti, Alessandra Pioselli.

192 pp., 12x20 cm, brossura, 50 ill. b/n, in italiano, anno 1999.

**Oreste alla Biennale. Oreste at the Venice Biennale**

(edizioni Charta, Milan, 2000)  
 mainly bi-lingual (English and Italian); ISBN 88-8158-279-1  
 256 pages, 287 b/w illustrations  
 size: 12x20 cm  
 edition: 3500

Edited by Giancarlo Norese  
 with the assistance of Emilio Fantin and Cesare Pietroiusti

Oreste is not a group that produces collective artworks, nor a not-for-profit organization. It is a variable set of persons, mostly Italian artists, who have been working together with the aim of creating spaces of freedom for ideas, inventions, and projects.

Oreste was founded in 1997 as a residency program for artists in Paliano near Rome, and then moved to Montescaglioso in the province of Matera.

During the 48th Venice Biennale, from June 10th through November 7th 1999, on the occasion of an invitation to the exhibition dAPERTutto, Oreste set up an ongoing program of meetings, interactive performances, round table discussions, lectures, lunches and informal encounters. Almost one hundred events were organized, and more than five hundred people from the whole world took an active role in the project.

The book contains a documentation of the organized events, together with a series of theoretical contributions by professionals in diverse fields (Carlos Basualdo, Andreas Broeckmann, Carolyn Christov-Bakargiev, Riccardo Held, Agnes Kohlmeyer, Geert Lovink, Elisa Ottaviani, Pier Luigi Sacco, and Harald Szeemann).

Including projects with the participation of  
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